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ON THE COVER

18 Julian Lage

A Clear-Sighted Squint

BY PHILLIP LUTZ

The virtuoso guitarist braved the challenges of COVID year and pulled together his trio with drummer Dave King and bassist Jorge Roeder to deliver a brilliant recording on Blue Note Records, his new label. Contributor Phillip Lutz catches up with the exuberant 33-year-old to discuss this major milestone in his career as a composer and bandleader.

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First Take > BY FRANK ALKYER



Just a Fan at Heart BACK IN 2019, BEFORE THE PANDEMIC. Pizzarelli kept a bit of distance. After all. who

one of the last live-music events I attended was the Detroit Jazz Festival to conduct a live Blindfold Test with John Pizzarelli (DownBeat, November 2019). The singer and guitarist is an incredibly likable guy. His stage presence matches the man you meet offstage — funny, thoughtful and down-to-earth. And after spending most of his life on the road, you'd think he had met seemingly everyone. Those he didn't meet on the road, he surely met at home back in New Jersey (right?) because the late, great Bucky Pizzarelli, John's father, was a magnet for other musicians and people in general, and John continues that tradition of treating everybody like family.

In preparation for the "test," John and I approached the stage and sat on stools to do a quick sound check. All of a sudden, Pizzarelli's eyes grew wide with childlike wonder.

"There he is."

"Who?" I asked, and Pizzarelli nodded toward the back of the outdoor theater. Walking down the side aisle, heading backstage, was Pat Metheny, who was going to do a duo set that afternoon with Ron Carter.

"You guys know each other, right?"

"No, I can't talk to him. He's, he's ..." Pizzarelli raised his hands toward the skies, lost for words, but the meaning was clear. This was one of his musical heroes, and for that quick moment, he became a fan boy watching as Metheny, with his trademark mop of hair, made his way toward the green room.

After Pizzarelli and I completed the "test," I was hoping we'd run ino Metheny. No luck, but John walked offstage and whispered, "Look at that." He carefully walked toward two guitars ready for the next set. They were Metheny's. Pizzarelli kept a bit of distance. After all, who'd want to be known for knocking over one of Metheny's prized instruments? But anyone who's spent their entire life learning to play the guitar would be tempted to pick them up. It's an occupational hazard.

It was endearing to see the guitarist as a fan, and he even acquiesced when I asked to take a photo, shown here, of Pizzarelli in front of, but a safe distance away from, those instruments.

So, it was both a surprise and no surprise at all that Pizzarelli's project during COVID was to learn the music of Pat Metheny and develop it into his new album, *Better Days Ahead: Solo Guitar Takes On Pat Metheny* (Ghostlight Records). The story can be found on page 12. It's a good one by Bill Milkowski, and (spoiler alert) Pizzarelli did speak to Metheny while making this record. In fact, he even interviewed the masterful guitarist and composer for another jazz magazine. (But we won't hold that against him.)

Readers will also see Pizzarelli's name pop up in several spots in our annual Jazz Festival Guide, which begins on page 59. He has what looks like the beginnings of a tour in the works where he'll be playing Metheny's music — perhaps for some aspiring guitarists who look up to him the way he looks up to Metheny.

And that's not just inspiring, it's encouraging. Live jazz is beginning to reopen, cautiously, carefully, but essentially. In New York, clubs like the Blue Note and the Jazz Forum have proudly announced upcoming shows. The Nash in Phoenix will present live indoor concerts again starting in June. And Gerald Veasley's Unscripted Jazz Series at South Jazz Club in Philadelphia has already booked some sold-out shows. Better days, straight ahead. **DB**

Vavid Halliday

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BALL M



Accolades for Metheny

I was very pleased to see that Pat Metheny's Road To The Sun got four great reviews in your May issue. Suzanne Lorge's main review was excellent, as were the briefer comments in The Hot Box. I am in agreement with all four reviews. The two compositions are brilliant and Pat's arrangement of Arvo Pärt's composition was excellent. I have followed Pat's career since 1977, and I have watched him evolve from an incredibly talented guitarist to an excellent composer and arranger. Like Duke Ellington did, Pat writes music for the musicians who will be performing the compositions. He gives them room to put their talent as musicians into the pieces. Road To The Sun is an excellent example of that, as the music was for classical guitarists and very little of Pat's distinct guitar sound or compositions.

Pat Metheny

masterpiece. The compositions were beautifully written and the musicians' performances were excellent. I can't wait to see what Pat does next.

Pat's 2020 record From This Place also was a

Hemphill Question Answered

I enjoy DownBeat's various approaches to presenting artists and their creations. I have found that stories and interviews affect my listening habits more than the reviews and their ratings. Peter Margasak's article on Julius Hemphill answered a question I had nearly 15 years ago. At Andrew White's invitation, I attended a Nov. 6 performance of Marty Ehrlich, Ursula Oppens and others of Hemphill's compositions at the Miller Theatre [Columbia University]. I was curious about the origins of the presentation on Hemphill's music.

The article provided clarification. I have moved all of my Hemphill vinyl recordings from my vinyl record storage area to a shelf next to my record turntable. Purchase of the recent box set is planned.

JAMES DORSEY BERWYN HEIGHTS, MARYLAND

Blindfold Test: Where's the History?

I've followed the Blindfold Test going back to the days of Leonard Feather and always found it interesting, informative and, occasionally, amusing. However, in recent years, the subjects have been verging on the edge of sycophancy in their comments — maybe they don't want to blow the chance of a gig — making it a sort of "I'll scratch your back if you scratch mine."

Why don't you include more historical tracks? I don't mean from 10 years ago, but from the birth of jazz — recordings by such forgotten figures as, say, Mel Powell, Bill Coleman, Ernie Henry, Brew Moore, et al. I sometimes think that today's "stars" think that jazz began at Lincoln Center — maybe later.

The problem doesn't lie with the players but with the educators and magazines such as DownBeat that sometimes seem to forget the past. To sum up, Louis Armstrong and Bach are still as important as Ayler, Bartók and beyond.

LANCE LIDDLE BEBOP SPOKEN HERE

MARC NEBOZENKO

EVANSTON, ILLINOIS

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Emotionally Yours, DownBeat

I have often heard the old lament: "I wish I still had my old DownBeats." I have been a subscriber for a few decades, and I have saved nearly every one of them. The editorial content and photography are too valuable to throw away. But there is a down side. Recently, I had occasion to go through some old magazines and found it to be emotionally challenging.

DownBeat's cover art always conveys the promise that something interesting and exciting lies within. As I went through some old issues, I saw covers featuring Ritchie Cole, Joe Henderson, The Brecker Brothers, Betty Carter, Grover Washington Jr., et al. I also ran across some covers that featured pairs of jazz performers, such as Jon Faddis and Wallace Roney; Charlie Haden and Pat Metheny; Hank Crawford and a beaming David Sanborn. As I write, I am looking at the cover of the April 2021 edition of DownBeat with a picture of a smiling Chick Corea.

Readers should save their DownBeats if at all possible, but to revisit old issues can unleash a torrent of emotion and fond memories. In fact, it can even break your heart.

LARRY HOLLOWELL FORMER MUSIC DIRECTOR WJCD, NORFOLK, VIRGINIA

Editor's Note: Thanks for the beautiful sentiment, Larry. With music — as with romance it's better to have loved and lost, than to have never loved at all.

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with GoGo Penguin, Susie Ibarra & Dan Blake



John Pizzarelli's Ode to Pat Metheny t was in his darkest hour, during the early his wife, singer Jessica Molaskey, had escaped

t was in his darkest hour, during the early stages of the 2020 lockdown, that guitarist-vocalist John Pizzarelli turned to the music of Pat Metheny for comfort. He and

his wife, singer Jessica Molaskey, had escaped their Manhattan apartment on March 13 to sequester in their cozy lakeside cabin in upstate New York. On April 1, John lost his father, legendary guitarist Bucky Pizzarelli, who succumbed to COVID-19 at age 94. One week later, and two days after his own 60th birthday, his mother, Ruth, also passed from the deadly virus. Ruth and Bucky had been married for 66 years.

Locked away in the solitude of the cabin, Pizzarelli began meticulously figuring out some of his favorite Metheny tunes on his trusty seven-string guitar, partly to keep his mind off of his misery and partly to challenge himself by tackling something new, just as his father had done years earlier.

"Watching Bucky learn classical guitar when I was a kid was something I kept relating back to while doing this project," Pizzarelli said of *Better Days Ahead: Solo Guitar Takes On Pat Metheny* (Ghostlight Records). "I remember hearing my dad play all this Segovia stuff in this room where he practiced and seeing all the music spread out on this little table he had next to the music stand. He'd wake up every morning, go into that room and work on Segovia. He always tried making new discoveries."

While Pizzarelli cites guitarists like George Van Eps, Oscar Moore and his own father as his primary guitar influences, he has also admired Metheny's gift for the sublime melodicism and unrestrained lyricism conveyed on tunes like "Farmer's Trust," "If I Could," "Last Train Home" and "James." And when things turned darkest for him, he embraced those melodic gems as a lifeline. Molaskey regards her husband's deep dive into Metheny's music as a kind of therapy. "My wife talks about it more than really I do," he said. "But she sees something spiritual about it because she understands all that was going on at the time."

Pizzarelli explained his process at the cabin: "I would sit up here and play my guitar every day, and I had time to do it. The phone wasn't ringing, nothing was happening. And I wasn't sleeping so well, so I could get up at 6 in the morning and sit in this little porch up here by the lake and start to play these Pat Metheny tunes that I really liked. I had no plan, but it became a daily routine, learning new tunes and getting to spend six or seven hours a day figuring these things out. I started off playing 'James' and then one day I thought, 'Well, what about "Better Days Ahead"? I might as well do that.' And to have those hours and hours and

hours every day to go over that stuff was quite remarkable. I actually got a little tendonitis in the pointer finger on my left hand from doing all the stretches in the bar chords I was playing. That was one of those things where I was thinking, 'I actually may be playing the guitar too much,' which I've never said before."

While woodshedding Metheny's music, Pizzarelli would recall the wise counsel of his father from earlier times. "I would hear Bucky say to me, in my head, 'What are you rushing for? Take your time with this, it's a beautiful melody. Let me hear what this melody is.' So all those pieces of advice he gave me when I was a kid struggling with standards were still in my brain."

Pizzarelli began posting videos of his solo guitar pieces on Instagram before his friend and co-producer Rick Haydon finally laid down the law. "He said, 'No more posting! You've got to record all this stuff.' He suggested 'Antonia' and then another buddy of mine said, 'Are you going to do "Last Train Home"?' And it just snowballed from there."

The task was made easier by Metheny himself, who called to offer condolences for Bucky's passing and ended up offering to send lead sheets of all the tunes when he found out what John was working on.

"He said, 'These are the lead sheets I send to guys who are going to do the gig with me.' So that was like getting the Holy Grail. It really helped make sure certain chords were right, that I had the right melodies and that kind of stuff. So, Pat really participated in this project, in a sense."

Recorded in his cabin on an iPad with just one instrument (his Moll seven-string classical guitar), *Better Days Ahead* represents a couple of firsts for Pizzarelli. "I've never done a solo guitar record, and I've never played an entire record of fingerpicking on a nylon-string like that," he said. "I've played some fingerstyle when I accompanied Bucky on those records we did together. But I'd have the pick in my fingers, so I could it always pull it out and play single-note lines when he would accompany me. But an entire album of fingerstyle is something new for me."

He also pointed out that it's the first album that he's made with no vocals, which gives its cover (a portrait of Pizzarelli wearing a mask, painted by Jessica) a double-edged meaning.

From the buoyant, uplifting title track (from 1989's *Letter From Home*) and the melancholy ode to Bill Evans, "September Fifteenth" (from 1981's *As Falls Wichita, So Falls Wichita Falls*), to the darkly tinged "Antonia" (from 1992's *Secret Story*), a hymm-like take on "Last Train Home" (from 1993's *The Road To You*), a joyful "James" (Metheny's most off-covered tune from 1982's *Offramp*) and a lullaby rendering of the orchestral title track from 2020's *From This Place*. Pizzarelli lovingly carves out his own seven-string place on these artfully crafted compositions.

"Pat's had such an amazing output," said Pizzarelli, who had previously done tributes to Nat "King" Cole, Frank Sinatra, Antonio Carlos Jobim, the Beatles and Paul McCartney. "We're talking about 40-plus years of material that he's put out into the world. And it's such great music. His literature is so melodic and so approachable. He's made this modern-day repertoire for guitarists to play, and it's fantastic."

What Pizzarelli has lovingly crafted with Better Days Ahead may indeed have the same healing effect on listeners that Metheny's music had on him. —Bill Milkowski

RADIO COUPLING



John Pizzarelli and Jessica Molaskey have a relationship that goes well beyond being marriage partners and musical artists. They also exude a wonderful chemistry on Radio Deluxe, the weekly radio show they have done together since 2005. It airs in more than 60 cities worldwide and is available online at www.johnpizzarelli.com/ radio-deluxe.



TODD COCHRAN TC3 THEN AND AGAIN, HERE & NOW

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Pianist Todd Cochran Emphatically Marks his Acoustic Reincarnation After Nearly Half Century Solo Recording Hiatus

Then and Again, Here and Now Features Like-Minded Collaborators Michael Carvin and John Leftwich

Cochran's musical interests have always been vast in their outlook, from the avant-garde to fusions of jazz and rock. Under the alias *Bayeté*, his sound can be heard on albums that push the bounds of genres, from Santana, Automatic Man, Peter Gabriel, and Joan Armatrading's arena filling rock sounds to the explosively spiritual world of his own records. An element that has never escaped Cochran's work throughout his career has been the blues aesthetic tied to jazz's legacy, which he re-embraces on **Then and Again**, **Here & Now**.

Then and Again, Here & Now presents a collection of stalwart jazz songbook compositions, expressively contemporized and poetically reimagined by Cochran and his trio. Though experimenting and taking liberties with these classics, the trio remains responsible as keepers of the flame and protectors of the blues vernacular.



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GoGo Penguin Gets Community Involved in New Remix Album

THOUGH JAZZ AND STANDARDS HAVE long been a familiar pairing, remixing isn't nearly as ubiquitous an exercise for the repertoire. Yet for GoGo Penguin and its new album *GGP/RMX*, there's a sense of fully realized destiny in what bassist Nick Blacka, pianist Chris Illingworth and percussionist Rob Turner have brought to life with the artistry of nearly a dozen other collaborators, including Machinedrum, Shunya and Squarepusher.

With 11 tracks for tinkering from the trio's self-titled fourth release, *GoGo Penguin* (Blue Note), and the previously Japan-only single "Petit_a," *GGP/RMX* puts more than new sonic arrangements on display. Everything about the record — its musicality, collaborating artists and the album from which *GGP/RMX* draws its inspiration — works together to showcase the flexibility of the band's compositions as well as celebrate the local and international expanse of who and what has shaped the group over time.

Illingworth spoke with Kira Grunenberg for DownBeat about the collaborative project and how it was influenced by the indie-led music scene in Manchester, England. **Kira Grunenberg:** What compositional qualities and/or stylistic attributes of GoGo Penguin made it apparent that this was the best record for this project?

Chris Illingworth: When Nick, Rob, and I recorded *GoGo Penguin*, we started out thinking it would be fun to get some remixes done of a couple of tracks. Then we thought, "Wouldn't it be cool to see what every track remixed is like — you know, just see what artists we can get onboard?"

There's been so much talk over the years about the fact that we're heavily influenced by a lot of electronic artists, and we've never really pushed that side of it.

Well, what better way to kind of bridge that gap than by showing musicians that we love, and musicians that we respect, and kind of saying outright that we trust them enough to take our music and do what they want to do with it? That's how much we like these people and that's how much we respect them. So there was an element of that, and there's also the element for us of it being really fun to hear what other people are going to do with it." **Grunenberg:** How would you describe what makes the stylistic character of your home, Manchester, unique as compared with the rest of the *GGP/RMX* global musical perspective? **Illingworth:** A big part of Manchester's music scene is indie-led. You have these very different things going on all the time. This happens everywhere in Manchester. People are trying to make [creative] opportunities. I think that's a big characteristic. It's just a melting pot. I think there's very little judgement. People just play the music and everyone wants to come along and hear it.

Grunenberg: What were the deciding factors regarding the *GoGo Penguin* tracks each collaborator would work on?

Illingworth: At the beginning, there was an element of almost first-come, first-serve for whoever said yes to doing a remix.

A few we just asked, "What do you want to remix? What do you get a vibe from?" I think a big part of it is giving people the freedom to do their thing. That's where you get the best results. If you try to dictate the images, try and tell others, "This is what we're thinking," you get some weird sort of product where it's kind of not honest and not true enough.

Grunenberg: What was the group's core vision for *GGP/RMX*, as far as listener perception in jazz and other music communities were concerned?

Illingworth: We wanted to show people that it's one thing to say who we like and who we're influenced by. It's another to say, "Here's a selection of these people — listen to them. Here's our music. Here's what they think of us. And, here's what they have done in terms of bringing their characteristics, their personality, but also respecting us."

There are definitely people who are finding us through that kind of jazz world. We're saying, "Here's a load of music that we think is really great — a lot of musicians we think are really excellent, who don't exist within that world. And here's some music for you to listen to as a way of maybe getting something different, something new." It's kind of like we're curating that.

Grunenberg: How much about the *GGP/RMX* remixes surprised the core members of GoGo Penguin? Did you learn anything new about your compositional approaches as a result of them?

Illingworth: It was often surprising what the collaborators latched onto, the part of our music that they found really interesting. I love the fact that they seemed to be really brave — to see each person come back and go, "I've not been fearful or worried about this." They weren't worried about whether we were going to like it or not.

THUNDA by Noah Preminger and Kim Cass is out now and available on Bandcamp.

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DownBeat calls Noah an "Intuitive leader... old soul... Virtuosic... Creativity and passion are extremely high." We couldn't agree more. P. Mauriat is pleased to welcome Noah Preminger to the family.



Susie Ibarra: Sculptor of Sound, Water Magician

IN THE 1990S, SUSIE IBARRA WAS A MAINstay of the New York jazz scene, frequently collaborating with David S. Ware, William Parker, Dennis Charles and Assif Tsahar. Influenced by her Filipino heritage, Ibarra's inventive drumming and percussion were at once elastic and supportive, seemingly drawing on unquantifiable atmospheres and inspirations typically outside the norm for such a celebrated jazz musician.

In 2008, she left the city to join the faculty at Connecticut's Bennington College. But a comfortable academic existence eventually became a straightjacket for Ibarra, who now lives in upstate New York, where her projects, performances, composing and field research have flourished. Along the way, she became a 2020 National Geographic Explorer Storyteller, a 2019 Doris Duke United States Artist Fellow in Music, a Senior TED Fellow and a 2019 Asian Cultural Council Research Fellow.

Planned pre-pandemic, Ibarra's projects have morphed to suit the new normal. Her latest work includes *Talking Gong* (New Focus Recordings), performed by her trio of pianist Alex Peh and flutist Claire Chase as part of her Davenport residency at State University of New York, New Paltz.

"Talking Gong draws on hybrid influences,

including Maguindanaon rhythm patterns for four hanging gandingan gongs that were originally used for speaking, just like talking drums," Ibarra said. "I also used agong bass gongs and kulintang, a small row of eight gongs, in the piece. It relates to other gongs as well as compositional and improvisational aesthetics, jazz and new music. It happens very organically." The trio will perform *Talking Gong* at Roulette in Brooklyn on June 9. (The performance will also be live-streamed.)

Another piece, "Water Rhythms: Listening To Climate Change," is based on Ibarra's work with climate scientist/glacial-ologist/geographer Dr. Michele Koppes at the University of British Columbia. The piece reveals the sounds of rocks rolling underwater, an ice cave and howling snow dogs.

"We've been mapping and telling stories through sound from five glaciers," Ibarra noted. "It's an extraordinary way to learn about the climate and about our connection to water."

Using hydrophones, spatial mics and a field recorder, Ibarra traveled to five "water towers," recording glacier melt and freshwater at the Easton Glacier in British Columbia, Canada; the Indian and Sikkim Himalayas; and the Greenland ice sheet. Excerpts of "Water Rhythms: Listening To Climate Change" can be heard online at counterflows.com, which is also home to her podcast discussing the project. Ibarra's sound-pack of various water rhythms are available at Splice Sounds Library.

Her projects don't end there. Ibarra's DreamTime ensemble — with Yves Dharamraj, cello; Yuka Honda, electronics and synth; Jake Landau, piano and guitar; Jennifer Choi, violin; Claudia Acuña, vocals — released *Walking On Water* (Innova Records/Culture Care Creative) this April. Her current residency at Massachusetts Museum of Contemporary Art includes a June 17 performance of *Fragility Etudes* for New York's Asia Society Triennial that will be live-streamed and filmed for future release.

"It's a multi-year commission with Asia Society based on research I've done with physicist Bernard Grossman," Ibarra said. "It came from looking at glass physics and how things move from liquid to solid and the randomness and the polyrhythms inside that."

In addition, a duo recording with experimental guitarist Tashi Dorji called *Master Of Time* (Astral Spirits) was taken from a live performance at Skidmore College's Frances Young Tang Teaching Museum. *Master Of Time* refers to Padmasambhava, who was known as the master of time — present, past and future.

"I'm playing drum set, small percussion and an heirloom lent to me by Buddhist scholar Ben Bogan in the piece," Ibarra said. "It's a Damaru, Tibetan skull drum."

A composer-in-residence at San Francisco Girls Chorus, Ibarra created "The Future–Is Bright: Girl Power Chant Or Sugar–And Spice?" which is a working title for a choral piece with lyrics by poet/lyricist Tracie Morris. It flips the nursery rhyme "What Are Little Boys Made Of" with a traditional lyric response, "What Are Little Girls Made Of?" Accompanied by the 70-member-strong girls chorus on drums and percussion, the piece is set for a partial June premiere at a Bay Area drive-in theater, with a full premiere coming in 2022.

Further Ibarra projects include an album with composer/bassist Richard Reed Perry from the rock band Arcade Fire. The pair "follow patterns of our breath and heartbeat using sensors combined with instrumental playing," Ibarra said. Another album, *Insectum*, with pianist-guitarist Graham Reynolds and concert cellist Jeffrey Ziegler, creates music inspired by the world of insects.

"When I transcribe the recordings of water, it's pretty amazing," Ibarra explained, referring to her "Water Rhythms" piece. "It's beats and rhythms and tempos. It's all very exact. It's not ambient sound. It's critical. It's cultural. We follow the glacier melt from source to sink, from the mountains to the rivers. We have recordings of ice caves in Greenland — they're dripping and moving. It's not at all static."

And neither is Ibarra.

-Ken Micallef

Dan Blake's *Da Fé* Born from a Life of Compassionate Action

SAXOPHONIST-COMPOSER DAN BLAKE has long been entrenched in the jazz world. But, more recently, he's begun to engage deeply with several activist movements by way of his long-time study of Buddhism.

Specifically, Blake strives to live a life of compassionate action, a Buddhist teaching that emphasizes giving without the expectation of getting something in return. This idea motivates his social activism around food insecurity and climate change, and inspired his latest album, *Da Fé* (Sunnyside). The recording features pianist Carmen Staaf, bassist Dmitry Ishenko, drummer Jeff Williams and pianist Leo Genovese.

"[On *Da Fé*,] I am trying to respond to the inspiration that I've received from the masters in jazz music," Blake said. "There's an urgency to this music that has always been so inspiring to me, and I have recently, in the last five years, started to connect this urgency more to the work of movement organizers who are working urgently to address very serious existential problems."

Blake's journey to discovery began nine years ago, when an interest in Buddhist meditation that developed during his college years led him to a volunteer opportunity.

"[Meditation] had very little to do with music [at first]," he said. "It was a separate sphere. But [in 2008], this new organization, Buddhist Global Relief, was formed, and a few years later, some members of the meditation group I was going to were like, 'Does anyone want to volunteer?' I said, 'Well, I'm in this band — I'll ask if the band wants to come play a benefit concert for Buddhist Global Relief.' And, we did."

Since that performance, Blake has organized nine benefit shows called "Concert to Feed the Hungry" for Buddhist Global Relief. He has also become a board member of the organization.

In addition, Blake has become involved with organizations like Extinction Rebellion, which aims to encourage government action against climate change through the use of nonviolent civil disobedience.

As Blake's life starts to revolve more around giving back, he's found it gives his creative life "sustenance" and helped him see intersections between jazz and his social action.

"According to the World Food Program, there are 700 million people around the world who are in a situation of either acute or constant hunger or food insecurity, and that is a humanitarian emergency that's incredibly urgent," Blake said. "That kind of urgency relates to the urgency that I hear in improvised music that comes from the African American tradition, which itself is an outgrowth of humanitarian crisis."

Da Fé is a direct result of Blake's recognition



of the parallels between these worlds, each born from a need for urgent innovation. *Da Fé*'s postbop compositions are emotionally intense and highly exploratory, exemplifying Blake's grasp of improvisational expression and jazz collaboration, as well as his introspection around world crises and the roles of the collective and the individual in affecting change. In fact, Blake asserts that this album was, in some ways, a tool for self-interrogation and discovery around world issues.

"I wanted to embrace exploring a musical landscape through layers and density — creating a hall-of-mirrors effect," he said. "I think if you take [that] analogy, there is the [idea of] many selves, so I think this album is absolutely a self-exploration."

Da Fé is equally inspired by the spiritual and activist leaders Blake has crossed paths with, who, he said, instill hope for a better future. In fact, the album's Portuguese title translates to "of faith."

Blake is careful not to conflate himself with the leaders he tributes on the album. Instead, he identifies as a member of these movements, and situates *Da Fé* as an invitation for listeners.

"I think it's important to draw attention to both the extraordinary beauty of [jazz] music that points to an intense need to engage with the world, but also to point to this other piece [with Da Fe]," Blake said. "These social movements are trying to collectively change our politics, our way of relating to one another, our way of considering how we should be in society together. Putting this music out to the world then becomes: 'Let's dive into this together."" —Alexa Peters

Final Bar >



Curtis Fuller: The trombonist, who contributed to some of the greatest recordings in jazz, died on May 8 at the age of 86. Fuller gigged and/or recorded with everyone from Miles Davis, Lester Young, Dizzy Gillespie, Gil Evans and Benny Golson to Bud Powell, Yusef Lateef, Kenny Burrell, Clifford Jordan, Sonny Clark, Jimmy Smith, Lee Morgan, Art Blakey and John Coltrane. He was named an NEA Jazz Master in 2007.

Mario Pavone: The bassist and bandleader passed away on May 15 following a long battle with cancer. He was 80. A stalwart of the avant-garde scene, Pavone toured and recorded Paul Bley and Bill Dixon. His career also intersected with Wadada Leo Smith and Anthony Braxton. Pavone had a 26-year association with Litchfield Performing Arts in Connecticut, where he served as a board member, jazz camp teacher and performer.

Bob Koester: The founder of the Jazz Record Mart and Delmark Records in Chicago passed away May 12. He was 88. For more than 50 years, Koester owned and operated his one-of-a-kind shop, which drew visitors from around the globe. Delmark released records by a Who's Who of jazz and blues artists including Sun Ra, Sonny Stitt, Roscoe Mitchell, Anthony Braxton, Art Ensemble of Chicago, Junior Wells and Little Walter.

Penny Tyler: Another influential member of the Chicago jazz community died on May 8. Tyler was instrumental in relaunching the Jazz Institute of Chicago in the 1970s and creating the Chicago Jazz Festival.

William A. Brower: The former Down-Beat contributor and longtime fixture on the Washington, D.C., scene as a writer, stage manager and festival producer died of complications from a stroke on April 12. His enduring legacy includes work for the late Rep. John Conyers (D–Mich.) as producer of the annual Jazz Panel and Concert that took place during legislative conferences of the Congressional Black Caucus from 1985 to 2018. DB



A CLEAR – SIGHTED SOUINT

BY PHILLIP LUTZ • PHOTO BY ALYSSE GAFKJEN

The acclaimed guitarist deftly side-stepped the challenges of our COVID year to deliver a brilliant Blue Note debut with his trio.



Chem to the heavens, Julian Lage evoked echoes of the exuberant child he was a quarter-century ago, when, as an 8-year-old guitarist, he achieved a measure of fame as the subject of an Oscar-nominated documentary called *Jules at Eight*.

"I can't say I feel any different than I did as a kid, which is maybe trippy," he declared during a wide-ranging conversation in April, the Zoom box barely able to contain his loose-limbed gesticulations.

Exuberance may be Lage's default mode, but he had every reason to feel in high spirits. Having ridden a continuous wave of acclaim since his days as a child prodigy — among his many honors are three Grammy nominations — he was, at age 33, on the cusp of a new career milestone: the release of *Squint*, his first album on Blue Note.

Out June 11, the album — 11 tracks, nine of which are Lage originals — is a singularly modern take on Blue Note tradition, showcasing tunes that both reference classic styles and function as forward-facing vehicles for improvisation, his transcendent gift. Realized with a production team close to his heart, the album also underlines Lage's skill at cultivating a creative ecosystem that allows him to express that gift in full.



"This record is a culmination of a lot of stories that have been under way for a while," he said.

Untangling the stories begins with a concert on the Ides of March in 2018. The occasion was the 80th birthday party of saxophonist Charles Lloyd at the Lobero Theater in Lage's hometown of Santa Rosa, California. Lloyd had been signed to Blue Note by Don Was, the record company's president. Was, a bassist, sat in with the band midway through the concert. Lage, who had played on and off with Lloyd since his prodigy days, was also part of the band.

Was had long been impressed by Lage's work with Lloyd. His admiration grew at the Lobero and heightened further six months later at the Monterey Jazz Festival. There, Lage played a scintillating set with his trio, which included Jorge Roeder on bass and Eric Doob on drums. It was the first time Was had seen the trio in that kind of charged environment.

"I was absolutely blown away by it," Was recalled in a phone interview. "They had an eternal groove and were completely in sync."

Lage and Was talked at Monterey. That led to further conversations, which, Lage stressed, were not about signing the guitarist — until, that is, his contract with Mack Avenue lapsed. "He was so gracious about making it not about business," Lage said. "It wasn't like, 'Julian, I pick you.' It was like, 'Let everyone else figure it out. We have a rapport. If it works, we're going to make it happen.' And am I glad it did."

So, too, was Was: "I knew he'd be an asset. He really understood the ethos and spirit of the label's legacy. He was coming from that place, a modern version of it."

As dazzling as the trio had been at Monterey, it was to undergo one change before the group moved into the studio. A month before the jazz festival, in August, Lage had booked a week at The Stone at the New School, the new home to John Zorn's long-loved series of concerts. On one of the nights, Lage brought in a trio consisting of Roeder, with whom he'd had a working relationship for more than a decade, and drummer Dave King, whom he had known only in passing.

King, the drummer for The Bad Plus, hit it off with Lage and Roeder. "It was just kind of immediate," Lage said. "The way we played together made a lot of sense. It felt complementary musically and personally, this kind of celebration of improvised music as the centerpiece of a band's direction rather than, 'We're about songs and, oh yeah, we take solos."

King recalled, "That sort of ignited us to play together."

In September, when it came time to record what would be Lage's last album on Mack Avenue, *Love Hurts*, Lage enlisted King and Roeder. While the album is a trio effort, like Lage's two previous discs — *Arclight* (released in 2016) and *Modern Lore* (2018), both with Scott Colley on bass and Kenny Wollesen on drums — *Love Hurts* adopts a somewhat freer approach in a collection largely of covers. Ornette Coleman's "Tomorrow Is The Question" is a standout, presaging the breakout work that is *Squint*.

Squint, for its part, had to overcome obsta-

cles before it was made. After *Love Hurts* was released in February 2019, Lage, Roeder and King did some promising runs that culminated in a week at the Village Vanguard in January 2020. "That's what it was all working toward," Lage said. "'Let's write music, let's throw it all out, let's write some more, show it at the Vanguard, edit that, then go make a record." They set a February date to record in New York. That date was pushed back to March when Roeder sustained an injury.

Then the pandemic hit. As virus rates rose in New York, the venue was shifted to Nashville and the date pushed to August. In anticipation, Lage and Margaret Glaspy, his wife and producer, rented a house in East Nashville. That was in June. "We thought that will give us time to move down there, set up shop, work, work, work, write, write, write, do the record," Lage said.

"Frankly, the process wasn't novel," he added. "I just had the space and time to luxuriate in it. My thing has always been, you write for the record. You write 30 or 40 songs; you pick your favorite 10. And if you can't work those into a place where they feel really great, you go into some of the other 30 and then you come back and you plug and play and just try make a nice narrative. So it's a little bit of quantity over quality for me, and then it becomes about the quality and fine-tuning."

But as August approached and the fine-tuning was finishing, the project again appeared imperiled. Virus rates were rising in Nashville. Lage said he was worried: "I called Don and said, 'Should I scrap this now? Should this be a solo guitar record? I want to make this record, but I don't want to put people at risk."

Was eased Lage's concerns. "I was certainly encouraging them to get together and play," he said. "People started becoming aware around that time that you could in fact safely make a record; just wear masks and don't have a lot of people hanging out. It would have been spirit-crushing for him to have all this music built up inside him and not be able to realize it."

Roeder and King traveled to Lage's Nashville house, where the trio spent a long day releasing pent-up energy in rehearsal. Roeder described the moment: "I felt our excitement to play and make something happen, something that I hadn't experienced in the longest [time]. I had not made music with other people for months."

After the rehearsal, Lage recalled, he sent Was the day's audio clip: "He said, 'You sound like you've been on the road six months straight. It's killing. Absolutely go.' The funny irony is, we went in the studio and recorded the first day. The music was more delicate. With 'lights, camera, action,' you lose some of that wild and woolly risk. I sent that first day to Don and his comment was, 'It's great, but you don't have to be polite on this one. Let there be bleed. Go to that thing you do when you're just in the house playing.'"

And that is what they did. Glaspy, with whom Lage had collaborated as a songwriter and performer periodically for more than a decade — they married in December was tasked with keeping the musicians on the straight-and-narrow: "She'd be listening to the music and say, 'OK, cool, but please go for it. That was nice, that was lovely, very professional. But you don't listen to one another.' She'd say these things that only she could say because there's so much trust and respect."

It also fell to Glaspy, who was intimate with Lage's housebound predilections — which had only intensified during the pandemic — to make sure those predilections were reflected in the band's music. At home, she said, Lage was spending hours listening — gleaning phrasing ideas from musicians like Ornette Coleman and Jim Hall, but also from the cadences of speakers and writers like James Baldwin and Martin Luther King.

"It was fun," she said, "to watch him connect those dots and see how they played into his own playing. Not everybody knows he's fascinated by those things. But I have a special bird's-eye view of knowing what he's working on at home every single day and once he gets to the studio, kind of trying to sew those two environments together."

The album's other producer, guitarist Armand Hirsch, was, Lage said, also a trusted set of ears, particularly from the perspective of an instrumentalist: "I'd say, 'Is this referencing the right guitar thing? I'm looking for an early George Barnes kind of thing through this kind of amp.' And he'd say, 'OK, make this kind of adjustment.' It's having people who support you and understand."

Along with engineer Mark Goodell, the team agreed that, to keep it real, all barriers — physical and psychological — had to be removed. The players moved as close to one another as possible while maintaining pandemic protocols. Baffling and headphones were banished. At the same time, Lage said: "I asked myself: 'Is there any blurriness that I can bring

back to the music?' I was trying to invite a little more irrational nature to it — things that on the one hand could be extremely melodic but also somewhat avant-garde, dealt with in a way that a lot of my heroes dealt with it."

The result captures the spirit and some of the language of those heroes, filtered through Lage's sensibility. "Familiar Flower," for instance, treads on treacherous terrain as it honors Coleman and his alumni group from the 1970s and '80s, Old and New Dreams. As the piece unfolds, the players, moving at a withering pace within an asymmetric rhythmic



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structure, begin to pull away from each other in a process of increasing abstraction, only to snap back together in a remarkable display of collective cool. The odd, angular stops in the head alone would drive lesser players to distraction.

Said King: "You realize, 'Oh, my God, he wrote those, they're not just him whipping away in there. Oh, God, I have to deal with that information."

Like "Familiar Flower," the title track takes the players to unexpected places. The track references another Lage hero, drummer Billy Higgins, who played with Coleman in the 1950s, with a raft of Blue Note stars in the '60s and with Lage a few times decades hence after an introduction by Lloyd. On it, Lage happens on a bit of free association, assigning notes to an unaccompanied Billy Higgins solo and, in translating them to guitar, triggering a connection with pianist Lennie Tristano's "Line Up," a seven-chorus spray of bouncing eighth notes.

"In a way," he said, "it's a celebration of Higgins and Tristano together in this imaginary world called swing."

In their particular take on swing, "Squint" and, no less, "Familiar Flower," serve as yardsticks separating the current trio's sound from that of the former. "There might be a more collaborative sense of where the beat is, how the time is passed around," Lage said. "If you're looking at just the musical differences between *Arclight* and *Modern Lore* compared to *Love Hurts* and *Squint*, I think there is a celebration of maybe a more enigmatic sense of time."

That sense of time as enigmatic, he added, might have developed with the previous trio. Time, in Lage's musical universe, seems increasingly to be a mutable construct — and that, Lage said, is more a reflection of his growing association with Zorn's school of free improvisation than of any personnel change. Lage has appeared live with Zorn — notably with Roeder and Wollesen in the saxophonist's New Masada Quartet — and on a half-dozen Zorn albums since 2018.

Whatever is shaping Lage's thinking, it is a thread that runs through much of the album. Even tunes underpinned by unassuming rhythmic references — "Twilight Surfer" and "Day And Age," with their relaxed shuffles; "Saint Rose," with its easy backbeat — are given to subtle metric twists, sharp harmonic turnarounds and other tactics of disorientation that compel the kind of improvisational elasticity he craves.

"These are songs I needed to hear myself play," he said. "These are songs that felt like they worked in tandem with the learning I was doing and am coming to do about the world. They were songs that felt appropriate. It's music for an audience of one."

Exercising his prerogative as a programmer, Lage reaches back to the lyrical side of the



'In a way, it's a celebration of Higgins and Tristano together in this imaginary world called swing.' - Lage on his tune 'Familiar Flowers'

1960s for yet another song he needed to play: "Emily," the oft-covered Johnny Mandel waltz. "There is a handful of tunes I learned as a young person that I've always wanted to put out in the world," Lage said. "When it came time to put a record together, it felt like it was time to reintroduce it. It felt like what we were trying to say with this record is, 'I'm in love with jazz, I'm in love with the culture of jazz."

"Emily" was recorded toward the end of four 10-hour, fully masked days in the Sound Emporium's big, dry room — an experience, Lage said, that left everyone lightheaded. But its inclusion makes sense. With the heat turned down on the ballad, the record's sonic strategy is exposed — and to great effect. The elimination of barriers reveals what might have seemed a light colloquy to have a raw quality reminiscent of another era, even as the improvisation is of today, or tomorrow.

The aesthetic, King said, is quintessential

Lage: "It's got some historical perspective and some future kind of interplay."

For all the album's brilliant interplay, it may be Lage's single solo offering, "Étude," in which the essence of his improvisational gift becomes most apparent. The tune, written at the end of March 2020, kicked off the writing of the *Squint* book and opens the album.

In it, he calls to mind the spirited kid who reveled in his own facility — effortlessly and elegantly weaving open strings, double-stops and idiosyncratic contrapuntal gestures into a narrative map for this project and, perhaps, projects to come.

"It isn't just pretty," he said. "It has a certain kind of evocative beauty which I think is primarily based on the harmonic decisions. That became the North Star of the other music — can it be challenging for the instrument, because with that comes a certain kind of excitement and exhilaration."



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Lovers of the needle drop, unite. In honor of Record Store Day's 2021 RSD Drops on June 12 and July 17, the DownBeat staff has gone out, dug deep and brought back nearly 50 titles of great vinyl that have been released recently or will be coming out soon. Some are part of RSD Drops, while others are just titles our editors and writers got wind of ... and began to lust over. It must be noted that many of these titles are on a limited vinyl run, so get your orders in and enjoy. *By Frank Alkyer & Daniel Margolis*



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THE HARMONY OF **ROY HARGROVE & MULGREW MILLER**

By Dan Ouellette

The history of jazz is fraught with artists who've died too young. But what lives on is their music — the legacy of distinctive recordings they leave behind, some of which are inevitably unveiled posthumously.

he latest such gift to jazz listeners is a previously unreleased recording of two concert dates with two modern-day legends: trumpeter Roy Hargrove (who died in 2018 at age 49) and pianist Mulgrew Miller (who died in 2013 at age 57). The appropriately titled In Harmony serves as a transportive masterpiece of improvised standards on Resonance Records. It is the culmination of a five-year project spearheaded by label copresident Zev Feldman, who serves as co-producer with Larry Clothier, Hargrove's manager. Clothier recorded the shows in 2006 at New York's Merkin Concert Hall and in 2007 at Lafayette College in Easton, Pennsylvania, and now the music will be released as a twoalbum, full-packaged beauty for Record Store Day's RSD Drop on July 17 with a limited run of 7,000 copies. (A two-CD version and digital edition will arrive on July 23.)

Feldman first heard the groove-, blues- and swing-steeped music at the home of jazz aficionado and producer Jacques Muyal in Geneva, Switzerland. It was 2016 and Feldman had just attended the jazzahead! conference in Bremen, Germany. He was immediately transfixed by the joyful interplay between the trumpeter and pianist. He heard Hargrove's dynamic presence and piercing melodic phrasing through their take on Cole Porter's "What Is This Thing Called Love," his smoky tone on the ballad "This Is Always" and the emotive blues on his original "Blues For Mr. Hill." He also fell in love with Miller's sparkle on Jobim's "Triste" and his dissonant edge on Dizzy Gillespie's "Con Alma." Together, the two were able to transform timeless music into a living transcendence. Not bad for shows that were performed without rehearsals or sound checks.

"This release had an interesting journey," Feldman said in a phone conversation from his home base in Los Angeles. "Jacques has a lot of music in his house, and he asked me to listen to the Roy-Mulgrew recording. I was wowed. It was amazing. It was something different, and I started thinking about how to get this to be a part of the Resonance catalog. I wanted it badly. I was excited. Later that same year in Paris, Jean-Phillipe Allard played me the same music. But I knew that things were going to take time."

Feldman contacted Clothier, who had been Hargrove's manager for the breadth of the trumpeter's career. "In general, I recorded a lot of Roy's shows from the sound board," Clothier said from his pandemic retreat in Arizona. "But there was nothing in my mind about releasing the duo shows. I'd always visit Jacques at his residence, and I'd bring all these tapes for him to





listen to. He has a record and tape collection that you would not believe. This duo tape was one of many he had possession of from me." Muyal was so impressed he passed it on to Allard, who had recently reactivated the Impulse! label. He expressed interest to Clothier with the proviso that he be the producer.

"Where did that come from?" Clothier said. "I told him that we didn't have an interest in putting that out. I talked with Roy about it, end. After a few notes, it was that clear that he could take someone's breath away."

From there, Hargrove was invited to sit in with Herbie Hancock and Bobby Hutcherson — who were reluctant, but later marveled. Dizzy Gillespie was convinced to have Hargrove play every night during the legend's gig at the club.

Hargrove graduated high school and headed to Berklee College of Music on a scholarship. That lasted a year-and-a-half, and even then, he

'Roy and Mulgrew are flying. This is a true example of the art of the duo, which is what Bradley's offered so much in its history.' –Zev Feldman

but he wasn't interested. He said he had other things going on at the moment."

It wasn't until after Hargrove died that the subject of releasing this duo project was revived.

Feldman reached out to Clothier and then contacted the family through the Roy Hargrove Legacy LLC, founded by Hargrove's wife, Almut Brandes-Hargrove, and his daughter, Kamala Hargrove. He then contacted the Miller estate. After getting the green light from all parties, he began the project of documenting — with a thorough book of liner notes, interview testimonies from a variety of notables and prime photography.

At first glance, the Hargrove-Miller sessions come off as an unlikely pairing. The shybut-brazen trumpeter and the mild-mannered pianist took different paths onto the jazz scene.

Hargrove got his break early, in 1988, as a junior at Booker T. Washington High School for the Performing and Visual Arts in Dallas. Clothier had been putting on shows at the Caravan of Dreams in Fort Worth. During a week-long stint at the venue, Wynton Marsalis gave a spur-of-the-moment workshop at the arts magnet school and was impressed by the young, promising trumpeter. He invited Hargrove to sit in with his band at the club. Hargrove finally showed up the final evening. "Roy was scared to death," Clothier recalled. "Wynton asked him if he knew this song. Roy said no. He asked him about another. Roy said no. Then he asked him about a third standard, a bluesy song, and Roy said yes. They kicked off and everyone did their solos until Roy at the

traveled to New York every weekend.

Contrast that with Miller, who experienced a less dramatic rise. He began his solo career with the 1985 album *Keys To The City* on Orrin Keepnews' Landmark Records label. He also played as a formidable sideman with the likes of Woody Shaw, Art Blakey, Tony Williams, the Duke Ellington Orchestra, the Mercer Ellington Orchestra and, later, with Ron Carter in his Golden Striker Trio with guitarist Russell Malone.

Miller and Hargrove had shared a bandstand before — first at Bradley's, the legendary Greenwich Village jazz hang, and later jamming on the same bill at the Lionel Hampton Jazz Festival in Moscow, Idaho. Before he recorded his debut album in 2000, Hargrove met up with Miller as part of Superblue, an octet that recorded a self-titled album for Blue Note arranged by Don Sickler. In subsequent years, Miller subbed in Hargrove's quintet, and both starred on the 2006 recording *Dizzy's Business* (MCG Jazz) by the Dizzy Gillespie All-Star Big Band (Miller in the piano seat and Hargrove appearing as a guest).

So, playing together wasn't new for either musician. On Jan. 15, 2006, came the first *In Harmony* show at the Kaufman Music Center's Merkin Concert Hall.

"I got a request from them to have Roy perform," Clothier said. "But the budget wasn't very much to get excited about. We finally got around to doing an acoustic duo show, and it came down quickly to Mulgrew. It was as impromptu as you can get. In fact, because of a blizzard in New York, it was tentatively canceled." The storm canceled Hargrove's flight to New York. But Clothier lucked into a new one to Newark while Miller drove through the storm from Eastern Pennsylvania. They arrived in time for a quick set list discussion in the wings.

The show went so well that they decided to try it again a year later, this time on Miller's home turf, the Williams Center for the Arts at Lafayette College in Easton, Pennsylvania. Hence, the second disc that includes two inspired readings of "Monk's Dream" and "Ruby, My Dear." The show ended with a pop: an encore of Gillespie's "Ow!"

Alto saxophonist Antonio Hart had history with both icons. He was a front-line player in Hargrove's first band. "I was on Roy's first three albums, and I toured with him for three years," said Hart, a full-time professor of jazz studies at the Aaron Copland School of Music at Queens College City University in New York. "Roy was the kind of guy you only see a couple of times in your lifetime. He was gifted. He had a special genius light that he brought to the world where there's a lot of darkness."

As for Miller, "Mulgrew fits into that same category," Hart said. "He had a different kind of energy in his music. I used to call him 'Master Miller' because he was more like a big brother, and even a father to me. He was very much a true original, a musical prophet."

Hart said he looked forward to the album because it represents an opportunity to hear two of jazz's lost heroes in one of their finest moments. Feldman is exuberant about the release of *In Harmony*, which puts on display the heartfelt interplay of two musicians, without other instruments, talking and listening and playing for each other. "Roy and Mulgrew are flying," Feldman said. "This is a true example of the art of the duo, which is what Bradley's offered so much in its history and what Spike Wilner is currently doing at Mezzrow."

Feldman credited the project's success to George Klabin, owner and founder of the Resonance label, who served as *In Harmony*'s executive producer. "George has been so supportive," Feldman said. "He gave me the freedom to get the interviewers and the writers and photographs to make this into an investigative music package, especially with the vinyl edition. I love the vinyl. It's in the girth of the project with the LPs. Even though the same liner note material will be on the CDs, the vinyl product gives more space to get people excited. We're holding back the LP release date to the second Record Store Day to make this special.

"We're confident this rare glimpse into two of jazz's greatest artists will truly transport people in the same way."

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THE PHILADELPHIA EXPERIMENT

The Philadelphia Experiment (Ropeadope)

Hard to believe it's been 20 years since this classic album of brotherly love hit the record store bins. The bond between bassist Christian McBride, drummer ?uestlove Thompson and keyboardist Uri Caine runs deep, with the first two being high school classmates (with Joey DeFrancesco, too) and Caine serving as a de facto older brother dragging them around to gigs. With guest spots by trumpeter John Swana and guitarist Pat Martino, this soul- and hip-hop-infused jazz album stands the test of time. Act fast: The pressing, which includes an NFT, minted as a permanent certificate of ownership, is limited to 1,000 copies. Ships around July 15. *(ropeadope.com)*



THELONIOUS MONK

Palo Alto, Custodian's Mix (Verve)

Unearthing this gem has been one of the coolest stories of the past year in vinyl. A high school kid named Danny Sher convinces Thelonious Monk to play a gig ... at his high school. The show is recorded by the school janitor. Sher, who not surprisingly ends up in the music business, sits on the tape for 50 years before it comes out last year. It's a document for the ages, from the perspective of the custodian who recorded it. It's an RSD Drops special with a June 12 release. *(recordstoreday.com)*





MILES DAVIS

Champions: Rare Miles From The Jack Johnson Sessions (Sony Legacy)

Can you ever get enough Miles? Can you ever get enough Jack Johnson? No. This demonstrates why, serving up the sweet science of Miles Davis. If a lineup of Wayne Shorter, John McLaughlin, Dave Holland, Keith Jarrett, Herbie Hancock, Jack DeJohnette and Billy Cobham doesn't grab you, maybe the brilliant yellow vinyl will. It's a July 17 RSD Drop. {recordstoreday.com}

ROY BROOKS

Understanding (Reel to Real Records)

We've got an unearthed all-star date from 1970 with drummer Roy Brooks. It's a sweat-dropping live set with the Detroit-born percussionist fronting a quintet that also features trumpeter Woody Shaw, saxophonist Carlos Garnett, pianist Harold Mabern and bassist Cecil McBee. The three-LP set will be available in July and all proceeds benefit the Detroit Sound Conservancy. *{reeltoreal.com}*



ANGEL BAT DAWID & THA BROTHAHOOD

Live (International Anthem)

Angel Bat Dawid is taking audiences by storm, even during the pandemic, with her beautifully intense 2019 live recording at Haus der Berliner Festspiele in Berlin. Buy it for the in-your-face, cosmically connected music. Admire it for the liner notes, which include Dawid's scathing rebuke of mistreatment of Black musicians, and Black people in general. *(Internationalanthem.bandcame.com)*

ART BLAKEY

The Witch Doctor (Blue Note)

This gem is from Blue Note's Tone Poet audiophile reissue series. A classic Blakey release from 1967, it features Wayne Shorter on saxophone, Lee Morgan on trumpet, Bobby Timmons on piano and Jymie Merritt on bass. The set includes Morgan's "Afrique," Shorter's "Those Who Sit And Wait" and Timmons' "A Little Busy." Blue Note brought in Joe Harley, aka the Tone Poet, to curate the series, a first-rate production *(store.bluenote.com)*





ELLA FITZGERALD

Ella In Berlin (Verve)

Verve kicks off its new Original Grooves vinyl series with some classic live Ella Fitzgerald ... with a twist. Using a vinyl cutting technique called "parallel groves," the record is actually two listening experiences. Drop the needle on one set of grooves and hear Ella perform "Mack The Knife" and "Summertime" at a 1960 Berlin show. Drop the needle on the parallel grooves and hear 1962's Lost Berlin Tapes. *{recordstoreday.com}*

GERALD CLEAVER

Griots (Positive Elevation/577 Records)

Avant-garde drummer/percussionist Gerald Cleaver delivers a followup to 2020's *Signs*, where he debuted as an electronic musician. Here we find Cleaver digging deep into rhythm, layers and found sounds to deliver a wildly intense and entertaining mix. *{positiveelevation.bandcamp.com }*

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ROY HARGROVE MULGREW MILLER

2-LP 1800



RECORD STORE



In Harmony is the first previously unissued recording of the late trumpet star Roy Hargrove since passing in 2018. Captured live in 2006 and 2007 with piano great Mulgrew Miller, In Harmony is an intimate snapshot of two masters performing without a net at the top of their games. The limited-edition 180-gram 2-LP & deluxe 2-CD sets are being released in cooperation with the Roy Hargrove & Mulgrew Miller Estates and include elaborate 16-pg LP inserts & 68-pg CD booklets with rare photos; essay by acclaimed writer Ted Panken; plus interviews and statements by icons Sonny Rollins, Christian McBride, Jon Batiste, Common, Ron Carter, Chris Botti, Keyon Harrold, Kenny Barron, Karriem Riggins, Robert Glasper, Ambrose Akinmusire, Sean Jones, Eddie Henderson, Victor Lewis and George Cables. The vinyl is mastered by Bernie Grundman and pressed at RTI.

"I'm grateful for these recordings. These two are two of the most important and influential musicians of the last 50 years...and this just adds to their great body of work." – **Christian McBride**

+++ DELUXE 2CD SET & DIGITAL AVAILABLE JULY 23RD +++



CHARLES LLOYD MANHATTAN STORIES

Back by popular demand, the critically acclaimed 2014 Resonance release by jazz icon **Charles Lloyd**, **Manhattan Stories**, is available once again as a deluxe, limited-edition 180gram 2-LP 2nd pressing newly remastered by renowned engineer Kevin Gray at Cohearent Audio, cut at 33 1/3 RPM and pressed by RTI. Featurnig **Gábor Szábo**, **Ron Carter** and **Pete La Roca** captured live in 1965 at Judson Hall and Slugs in New York City. The extensive LP insert includes essays by the esteemed late music critic **Stanley Crouch**, **Willard Jenkins**, **Michael Cuscuna** and **Don Heckman**; plus rare photos by **Hank Parker**, **Francis Wolff**, **Lee Tanner** and **Raymond Ross**.

> "The music on 'Manhattan Stories' is limber and eclectic." – Martin Johnson, The Wall Street Journal

"'Manhattan Stories' is a welcome addition to Lloyd's extensive discography . . . If you are a Charles Lloyd fan, this is a must-have purchase..." – Jeff Krow, Audiophile Audition

"Lloyd has always been a seeker and an original voice on the tenor and flute." - Kirk Silsbee, DownBeat

+ + + DELUXE 2CD SET & DIGITAL AVAILABLE NOW + + +





ALLIGATOR RECORDS

50 Years Of Genuine Houserockin' Music (Alligator)

Here's to 50 years of Bruce Iglauer's little Chicago blues label that could. From the label's first release, 1971's Hound Dog Taylor & The HouseRockers, to offerings of today's best blues artists, Alligator has recorded them all. Just to scratch the surface: Koko Taylor, Professor Longhair, Son Seals, Johnny Winter, Albert Collins, Mavis Staples and whew! With two LPs and 24 songs, this set can't begin to do the nowlegendary label justice, but it's a damned good start. (all/gator.com)





CHARLES LLOYD Manhattan Stories (Resonance) CHARLES LLOYD & THE MARVELS Tone Poem (Blue Note)

There are two amazingly fresh vinyl takes from saxophonist and shaman Charles Lloyd. First, *Manhattan Stories* delivers two live concerts from 1965 with a quartet that includes Lloyd with guitarist Gábor Szabó, bassist Ron Carter and drummer Pete La Roca. Spin ahead to 2021's *Tone Poem* and hear Lloyd with the Marvels: guitarist Bill Frisell, Greg Leisz on pedal steel, bassist Reuben Rogers and drummer Eric Harland. {recordstoreday.com, bluenote.com}



BARNEY WILEN QUINTET

La Note Bleue (Elemental)

Here's a crazy piece of jazz history. French saxophonist Barney Wilen came to fame after joining Miles Davis for the soundtrack of Louis Malle's 1957 film *Ascenseur Pour L'échafaud*. But fame was fleeting for Wilen until the late 1980s when a comic book inspired by his life was published and the release of *La Note Bleue* introduced him to new generations. It's all here in this package — the newly remastered original, the comic book and a 40-page, LP-sized booklet, plus a bonus CD. It's a June 12 RSD Drop. *(recordstoreday.com)*

KEITH JARRETT

KEITH JARRETT

Sun Bear Concerts Piano Solo, Recorded In Japan (ECM)

ECM is delivering a limited vinyl pressing of this legendary 10-album box set from 1978 recreated from its original analog sources. No need to go into detail here. Check out the review on page 51 for more on this classic set. *(ECM.com)*



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LASTING IMPRESSIONS OF BILL EVANS By Daniel Margolis

B ill Evans' discography is immense, beginning with his first recordings as a sideman in 1953 and running through hundreds of titles up until his death in 1980. Even now, 41 years later, new, impactful recordings of the legendary pianist continue to emerge on vinyl.

For the first of two Record Store Day drops on June 12 (the second is on July 17), Elemental Music is releasing *Behind The Dikes: The 1969 Netherlands Recordings* as a three-LP set, mastered at 33¹/₃ RPM by Bernie Grundman and pressed at Standard Vinyl in Toronto, Canada. The album's title is borrowed from Dutch producer Michiel de Ruyter's LP series *Jazz Behind The Dikes* on Philips in the 1950s. De Ruyter served as an original co-producer on these Evans recordings. He is backed here by Eddie Gomez on bass and Marty Morell on drums.

The liner notes to *Behind The Dikes* highlight that newspaper De Tijd reviewed the 1969 performances enthusiastically: "This is undoubtedly the best combo the 40-year-old master pianist has ever had at his disposal. The three complement each other so beautifully that a remarkably natural musicality emerges, in which the most beautiful things happen."

This is bourne out by a listen to the discs. The trio can take a standard like "Round Midnight" and essay it effortlessly, then turn in a lively take on more lighthearted material like "A Sleeping Bee."

On June 25, Craft Recordings releases another live LP from Evans, a two-LP set titled *On A Friday Evening*, a newly discovered live performance by Evans featuring Eddie Gómez on bass and Eliot Zigmund on drums. The release captures the entire performance.

The previously unreleased concert took place on June 20, 1975, at Oil Can Harry's, a club that operated until 1977 in Vancouver,



British Columbia. The show was captured for Canadian radio host Gary Barclay, who served as the evening's announcer and later aired the set on his CHQM jazz show. The tapes were restored by Plangent Processes and mastered by Paul Blakemore. Running for just over an hour, the music here is at times quiet and intimate, at others expressive and fresh.

Craft doesn't stop there with Evans, though. The same day, it's releasing a five-CD box set exploring the pianist's entire career called *Everybody Still Digs Bill Evans*. **DB**

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Emmet Cohen

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- GLIDE MAGAZINE





artistry





M.T.B.

Consenting Adults (Elemental)

It's hard to believe, but this is the first time this 1994 gem has ever been presented on vinyl. A staple of the Criss Cross Jazz catalog, this supergroup of pianist Brad Mehldau, saxophonist Mark Turner and guitarist Peter Bernstein (The M, T and B in the name) are joined by bassist Larry Grenadier and drummer Leon Parker. Why no vinyl until now? Well, think back to the early '90s. Vinyl was a dying medium only to be saved years later by ears that loved that analog sound and eyes that like to watch shit spin. This one spins beautifully as a two-LP, 180-gram set mastered for lacquer cutting by Bernie Grundman. {elemental-music.com}



VINCE GUARALDI TRIO

A Boy Named Charlie Brown (Craft)

For those of a certain age, the music of the Vince Guaraldi Trio evokes the simpler happiness of three channels on the TV, your little brother as the only thing resembling a remote control and a seasonal Charlie Brown cartoon, in prime time, with the trio's music as a soundtrack. Here, the folks at Craft Recordings reissues a set of that music in three color variants - grass green at Target stores, sky blue at Vinyl Me Please and a limited-run baseball mitt edition at the Craft Recordings Store online. For the July 17 RSD Drop, Craft will release a 7-inch LP of the trio's "Baseball Theme" pressed on white vinyl. {recordstoreday.com, craftrecordings.com}





RAHSAAN ROLAND KIRK

Live At Ronnie Scott's 1963 (Gearbox)

This is a limited-run, 1,100-album pressing on 200-gram vinyl of previously unreleased material from Rahsaan Roland Kirk's famed 1963 run at Ronnie Scott's jazz club in London. With four tunes -"Close Your Eyes," "Days Of Wine And Roses," "Angelica" and "Three For The Festival" - count on plenty of beautifully intense blowing. It will be released as a July 17 RSD Drop. {recordstoreday.com}

KENNY DORHAM

Quiet Kenny (Craft)

Here's a classic 1959 album from the legendary trumpeter Kenny Dorham. Recorded by Rudy Van Gelder, Dorham fronts a group that includes pianist Tommy Flanagan, bassist Paul Chambers and drummer Art Taylor performing a set of original music with a few standards sprinkled in for good measure. The heart of the album is the lead tune, "Lotus Blossom," a Dorham original performed countless times by others. (It's also known as "Asiatic Raes.") This is a June 12 RSD Drop. {recordstoreday.com}

VARIOUS ARTISTS

Chicago/The Blues/Today! (Craft)

This 1966 gem is a collection of blues artists invited into the studio by Samuel Charters at Vanguard Records to record tunes that became this legendary three-album record. From Junior Wells, Buddy Guy, Willie Dixon, James Cotton, Otis Rush, Homesick James and Johnny Young to J.B. Hutto, Otis Spann, Johnny Shines and Floyd Jones, the Chicago blues went on display to influence a generation of musicians around the world. This one is a June 12 Drop. {recordstoreday.com}



CHARLIE PARKER

CURTIS AMY & DUPREE BOLTON

Katanga (Blue Note)

Another in the Blue Note Tone Poet Series, this hard-bop/soul-jazz beauty will take your breath away. Originally recorded in 1963 for Pacific Jazz Records, the album kicks from the downbeat, Dupree Bolton blows righteous and furious on his composition, which also serves as the title track. Curtis Amy provides a skilled accomplice on saxophones. We've got two under-appreciated, first-rate artists blowing their hearts out, {store.bluenote.com}

CHARLIE PARKER

Bird In LA (Verve)

This four-LP set documents several Charlie Parker forays into Los Angeles between 1945 and 1952. As a whole Bird In LA features a batch of 28 previously unreleased live recordings. This one's for Bird completists with some incomplete cuts and song fragments, but plenty of cool historical moments, too, like intro dialog with Dizzy Gllespie and a recording from a party at artist Jirayr Zorthian's ranch. It's set for a July 17 RSD Drop. {recordstoreday.com}



BIRD IN LAG

DEXTER GORDON

One Flight Up (Blue Note)

By the time saxophonist Dexter Gordon recorded One Flight Up in 1964, he had been living in Europe for a number of years. He teamed up with fellow ex-pat pianist Kenny Drew, a staple of the Copenhagen scene who brought bassist Niels-Henning Ørsted Pedersen. Trumpeter Donald Byrd and drummer Art Taylor round out this stellar lineup. The cool thing about the album is the way the group stretched out, literally filling up side A with an 18-minute take on "Tanya." {store.bluenote.com}

LEE MORGAN'S LIGHTHOUSE OF LOVE BY Frank Alkyer

here aren't many artists in the history of jazz who could turn a three-night engagement into 12 albums of pure musical gold, but Lee Morgan, The Complete Live At The Lighthouse, Hermosa Beach, California on Blue Note does just that.

The set catches one of the greatest trumpeters in jazz at the top of his game with a band that is equal to the task: Harold Mabern on piano, Jymie Merritt on electric upright bass, Mickey Roker on drums and Bennie Maupin on tenor, flute and bass clarinet.

The new box serves as an evolution of two earlier releases. The first edition of Live At The Lighthouse came out in 1970 as a single album, with four tunes. In 1996, an expanded CD version came out with 13 tunes. Now, fans can soak in the beauty of the entire run, complete with introductions, asides and announcements, such as Morgan telling the audience that Blue Note was recording the shows, so he wouldn't be taking requests or playing older hits.

Even so, in his stellar liner notes, Jeffery S. McMillan, author of the book Delightfulee:

The Life And Music Of Lee Morgan, notes that Morgan plays "The Sidewinder" and "Ceora" only once each during the entire run.

The breadth of the material here is astounding. It shows the 32-year-old Morgan and the band really stretching out on music largely written by members of the group, like three extended versions each of Maupin's "Yunjana" or Maybern's "The Beehive" or Merritt's "Absolutions." And, of course, Morgan's "Speedball," the band's theme, opens and closes sets, including a 14-minute version with Jack DeJohnette, who was in the area visiting family and sat in. The best part is that the sound on these recordings delivers - crisp and clean.

So do the liner notes, from McMillan's insightful contributions to two interviews conducted by Zev Feldman, co-producer of the box sets, with Maupin and Merritt - the two surviving members of the band.

Some point to this recording as a new direction that Morgan was heading with his music, but we'll never know. He died 19 months after this date when his partner, Helen, despondent



that he was going to leave her, pulled out a gun and shot him between sets at Slugs' in New York. He was 33 years old.

As a result, we are left with Live At The Lighthouse as a final and lasting example of the young man as an artist. It's fitting that fans, musicians and scholars now have a complete picture of that time and that music. DB

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{garageatrois.bandcamp.com}

GARAGE A TROIS

Calm Down Cologne (Royal Potato Family)

The ever-hip original trio of guitarist Charlie Hunter, saxophonist/ keyboardist Skerik and drummer Stanton Moore went into a long hibernation some 22 years ago before emerging to deliver Calm Down Cologne this year, a trippy soul dive into groove. This incarnation calls itself OG GAT (as in Old Guy Garage A Trois), but there's nothing gathering moss here. The limited-edition 3D splatter vinyl pressing is already released and selling out fast.



NATURAL INFORMATION SOCIETY

desension (Out Of Our Constrictions) (eremite)

As the sixth album in 11 years for the erimite label, Natural Information Society has attracted fans of groove-based free improvisation. On this outing, the group invited free-improv reedist Evan Parker to join them. From a set at London's Cafe OTO, the music consists of one extended composition that weaves, morphs and glides through pastures of bliss. It's available now. {forcedexposure.com}



CHRISTIAN MCBRIDE TRIO

Out Here (Mack Avenue)

Live (Munich)

Just in time for the July 17 RSD Drop, Mack Avenue will reissue a limited run of this 2013 trio gem featuring McBride on bass, Christian Sands on piano and Ulyses Owens Jr. on drums. It's a taste of extra sweet trio groove; nothing's hurried, just a swinging stroll on the dance floor. Oh, it's on purple vinyl and numbered, too, just in case you need convincing. {recordstoreday.com}

The Barrelhouse, a blues band from the Netherlands, invited Albert



ANDREW HILL

Passing Ships (Blue Note)

If you have yet to experience the joy of Andrew Hill's music, here's a great entry point: a record laid down in 1969, but never released until 2003, when Blue Note archivist Michael Cuscuna unearthed the session. Hill's songs are amazing on their own, but the music gets extra special when performed by a band that features trumpeters Woody Shaw and Dizzy Reece, trombonist

Julian Priester, reed man Joe Farrell, Howard Johnson on tuba, Bob Northern on French horn, Ron Carter on bass and drummer Lenny White. As part of Blue Note's Tone Poet series, this is the album's first vinyl pressing. {store.bluenote.com}



Collins to join them for a TV spot in 1978. It went so well that he came back for a tour and live recording. The new LP version comes on 180gram translucent red, solid-white and black vinyl and has an extra track that completes this concert from Dec. 28, 1978. It's a June 12

RSD Drop. {recordstoreday.com}

ALBERT COLLINS WITH THE BARRELHOUSE

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BILLY BANG

Music From The Film Lucky Man (BBE Music)

This three-album set contains music and commentary from *Lucky Man*, a film that documents the late jazz violinist Billy Bang's trip back to Vietnam 40 years after he served as a soldier there. It's a fascinating journey about the inner conflict that Bang, who passed away in 2011, experienced while playing with Vietnamese musicians.

{bbemusic.com}



DENZEL CURRY & ROBERT GLASPER

What happens when you put rapper Denzel Curry in the same room (er, park) as jazz artist Robert Glasper? We'll find out with the July 17 RSD Drop of *Live From Leimert Park*, a double A-sided 7-inch picture disc featuring a performance from the Los Angeles neighborhood last fall.

{recordstoreday.com}



LARRY CORYELL

At The Village Gate (Culture Factory)

For the June 12 RSD Drop, Culture Factory brings back the long-out-of-print At The Village Gate, a live Larry Coryell set recorded in 1971 and originally released on Vanguard Records. It's a true document of what Coryell was up to in the era — kind of a jazz-meets-folk-meets-Hendrix with Coryell singing as well as playing guitar.

{recordstoreday.com}



VARIOUS ARTISTS

Jazz Dispensary: The Dank D-Funk Blend, Vol. 2 (Craft)

Here's a compilation straight from crate-digger's heaven. Doyle Davis, co-owner of Grimey's New and Pre-loved Music in Nashville, selects another set of jazz-funk from the 1960s and 70s that includes music by Ray Baretto, Charles Earland, Leon Spencer, Cal Tjader and others. The first volume dropped on Black Friday last year. This one drops on June 12. *(recordstoreday.com)*



YUSEF LATEEF

Eastern Sounds (Craft Small Batch series)

Here's another in the Craft Recordings Small Batch series, Yusef Lateef's classic *Eastern Sounds* from 1961. It was mastered from the original stereo tapes by award-winning engineer Bernie Grundman and pressed on 180-gram vinyl at RTI with a one-step lacquer process. Act fast on this one, it's limited to a pressing of 1,000 copies ... and the music is amazing. {*craftrecordings.com*}



BILL EVANS - BEHIND THE DIKES

The 1969 Netherlands Recordings 180-GRAM AUDIOPHILE VINYL - 3-LP SET Record Store Day Exclusive on JUCY 17th and a 2-C0 Collection on JUCY 29th Mattered for virgin and lacquer cutting by Bernie Grundman from the original Dutch radio

Includes a 20 PAGE LP SIZE BOOKLET with rare and proviously unseen Bill Evans photos, also including new Eddie Gomez and Marty Morell interviews, as well as specially propertied essays by Dutch jazz pianist Bert Vuijsje and producer Zev Feldman. BULL EVANS, piano EDDIE GOMEZ, bass MARTY MORELL, drums

3 EXCLUSIVE VINYL RELEASES FOR RSD DROPS 2021

ELEMENTAL MUSIC IS THRILLED TO ANNOUNCE 3 EXCLUSIVE TITLES FOR RECORD STORE DAY 2021 AVAILABLE AT ALL PARTICIPATING INDEPENDENT RETAILERS ACROSS TWO DROP DATES: JUNE 12th AND JULY 17th



M.T.B. - CONSENTING ADULTS

180-GRAM AUDIOPHILE VINYL - 2-LP SET The seminal 1994 CRSS CROSS album, remastered for vinyl and lacquer cutting by Bernie Grundman. FOR THE FIRST TIME EVER ON VINYLI Available as a RSD Exclusive on JUNE 12**. Recorded on December 26, 1994 of RPM Studio, New York CP; BRAD MEHLDAU, plano MARK TURNER, tenore sax PETER BERNSTEIN, guitar LARRY GRENADIER, bass LEON PARKER, drums

BARNEY WILEN'S A NOTE BLEUE

(LIMITED EDITION DELUXE BOX SET), AVAILABLE AS A RSD EXCLUSIVE ON JUNE 12TH



INCLUDES:

 180-GR WINTL edition of Barney Wiles's LP "La Nete Bleas" NEWLY REMASTERED FROM THE ORIGINAL ANALOG 24 TRACK MASTER TAPES by the sound original recording Harvis Lo Data.
The SR PAGE ENGLISH EDITION of the locatic comic book

 The ISB PAGE EMICLISH EDITION at the Icons: convc. book "Barney at la Note Dinas" by Jacquas de Loustal & Philipe Parniguox • A 40 PAGE LP SIZE DOOKLET Instanting news liver notes

by Philipe Vincent Liazz Magazinel, Francis Marmonte (Le Mondel, and bassist Riccardo del Fra. 11 also showcases short commentaries by JACQUES DE LOUSTAL, PHILIPPE PARINGAUX, DANIEL RICHARD, PATRICK WILLEN, ALANI JEAN-MARIE and SANGOMA EVERIETT, among others include never before severe horizon trum the original studio sessions by Guy La Olemenc and other amputalished memorabile + A BONUS CD with a previously unseed 1599 Radio Prance live troadcast by the Berney Williem Outher recorded at the Parinee jazz child La Putt Opporta. Wilen in backed here by JACKY TERRASSON on pains, GLLES NATUREL on doublelaws and PETER DRTZ on down.

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DONNY HATHAWAY

Live (Atco)

Donny Hathaway Live is a legendary album, with good reason. The disc features eight stunning performances from 1971, recorded at both The Troubadour in Hollywood and The Bitter End in New York. Among these, we've got an epic, 12-minute take on Hathaway's own "The Ghetto," as well as ambitious covers of John Lennon's "Jealous Guy," Carole King's "You've Got A Friend" and Marvin Gaye's "What's Going On." It's pressed on 180-gram vinyl exclusively for the June 12 RSD Drop, and is limited to 8,500 copies. {recordstoreday.com}



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Dance, the new 2021 release from Leni Stern available online June 4th

featuring_ leni stern : guitar, n'goni and voice leo genovese : keyboards mamadou ba : bass elhadji alioune faye : percussion harouna samake : kamela n'aoni









DR. JOHN, THE NIGHT TRIPPER

The Sun, Moon & Herbs Deluxe 50th Anniversary Edition (Run Out Groove)

Dr. John's 1971 album The Sun, Moon & Herbs was a tight affair, with seven songs clocking in under 40 minutes, but boasted a sprawling guest list of musicians - notably Eric Clapton and Mick Jagger among them. The deluxe and limited 50th anniversary edition of this psychedelic, funky affair tells the rest of the story via a three-LP expanded release with more than 70 minutes of previously unreleased material. 3,000 copies of it will hit the market during the July 17 RSD Drop. {recordstoreday.com}

ARETHA FRANKLIN

Oh Me Oh My: Aretha Live In Philly, 1972 (Atlantic)

Oh Me Oh My: Aretha Live In Philly, 1972 is the Queen of Soul at her best. The nearly hour-long performance - recorded at the National Association Of Television & Radio Announcers Convention in Philadelphia in 1972 - features the first live performances of many of Franklin's landmark hits. The gig took place shortly after the release of her Grammy Award-winning studio album Young, Gifted And Black and features the album's two hit singles, written by Franklin herself: "Rock Steady" and "Day Dreaming." Part of the July 17 RSD Drop, it's pressed on orange and yellow double vinyl. {recordstoreday.com}

THE ROLLING STONES

Hot Rocks (50th Anniversary Edition) (ABKCO Music & Records)

The Rolling Stones have more greatest hits albums than some career bands have proper albums, and Hot Rocks has to be among the best. Released in 1971, its packaging was iconic and it gave you pretty much everything the band was about, boasting every hit you could want. The producers even smartly tossed in the version of "Midnight Rambler" from Get Yer Ya-Ya's Out! The Rolling Stones In Concert, which significantly improved on the original album track. This special 50th anniversary edition comes as a double LP pressed on yellow, 180-gram vinyl. Limited to 7,200 copies, it's part of the June 12 RSD Drop. {recordstoreday. com}

TOOTS & THE MAYTALS

Funky Kingston (Get On Down)

The music world lost a true raggae pioneer in September 2020 with the passing of Toots Hibbert. His influence on the genre cannot be understated: He was not only a key figure in its development, he was also one of the music's more charismatic and colorful practitioners. Funky Kingston features "Pressure Drop," which influenced and was covered by The Clash, The Specials, The Selecter and others. Limited to 2,000 copies, this split-colored pressing (in turquoise and cream white) is part of the June 12 RSD Drop. {recordstoreday.com}





CELIA CRUZ/WILLIE COLON

Celia y Willie (Craft)

This 40th anniversary reissue of the Fania classic from Celia Cruz and Willie Colón features the hits "Dos Jueyes" and "Yo Lo Puedes Decir." All-analog mastering from the original tapes was done by Kevin Gray at Cohearent Audio and the record was pressed on 180gram vinyl at RTI. Only 2,000 copies of are available, and it's a June 12 RSD Drop. *{recordstoreday.com}*

FELA KUTI

Open & Close (Knitting Factory)

To celebrate the 50th anniversary of Fela Kuti's classic Open & Close, Knitting Factory Records offers its first vinyl pressing since the 1980s. This edition features a return to the original gatefold jacket and will be pressed on red and yellow butterfly effect vinyl. In a limited edition of 7,000, this is offered as part of the June 12 RSD Drop. *(recordstoreday.com)*





STEELY DAN

Two Against Nature, Everything Must Go (Rhino)

When Steely Dan returned after a 20-year hiatus with its eighth album Two Against Nature in 2000 and ninth album Everything Must Go in 2003, it raised eyebrows in the audiophile community, which made it surprising that the jazzinfluenced duo didn't release these titles on vinyl. As part of the June 12 RSD Drop, both come out on vinyl for the first time. Two Against Nature is pressed on 180-gram double black vinyl and features an etching on its fourth side. It's limited to 10,000 copies. Everything Must Go is pressed on 180-gram black vinyl as well. It's also limited to 10,000 copies. (recordstoreday.com)



JONI MITCHELL

Archives Vol. 1 (1963–1967): Highlights (Rhino/Joni Mitchell)

A Joni Mitchell box set titled Archives Vol. 1: The Early Years hit the market last September, and this, part of the June 12 RSD Drop, features highlights from the set. Supervised by Mitchell, it boasts rare home recordings, live performances and radio broadcasts recorded between 1963 and 1967. It's pressed on 180gram vinyl and limited to 15,000 copies. *{recordstoreday.com}*



AL GREEN

Give Me More Love (Fat Possum)

This pink platter, limited to 5,000 copies, collects archival recordings Green made for Hi Records and gives them new orchestral arrangements. It's part of the June 12 RSD Drop. *(recordstoreday.com)*

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Reviews



Ben Goldberg Everything Happens To Be. BAG PRODUCTION RECORDS

There's a lovely stretchiness to the start of this album, as Ben Goldberg and his bandmates tug and squish the phrases of "What About" as if they were so much musical taffy. Goldberg's clarinet leads the way, declaiming the melancholy lines with cantorial gravity as Ellery Eskelin's tenor follows at a not-quite antiphonal distance.

Below them, the rhythm section loosely sketches the rhythmic and harmonic lines, with Michael Formanek's bass gently pushing the beat as Mary Halvorson's delay-leavened guitar invariably lingers behind.

But then, after a lyrical solo by drummer Tomas Fujiwara, whose fluttering brushwork has been the glue holding the ensemble together, the other four musicians return with a new melody — this one presented as a neat and tidy chorale, with Goldberg and Halvorson playing in such close unison you'd swear they were a single instrumental voice.

Those varied ways of playing together describe this album in a nutshell. Although the recording is firmly centered on Goldberg's writing, the joy of the playing derives from the many different approaches these five take with the tunes. It can be playful, as on "Fred Hampton," where Halvorson's guitar disrupts the gently crepuscular melody with shimmery, burbling distortion; it can just as easily be delivered deadpan, as with their church-perfect rendition of the Henry Francis Lyte spiritual "Abide With Me."

Mostly, though, it stays between extremes, playing off organized structures while ensuring the structure never entirely organizes the playing. "Chorale Type" is impressively ambitious, offering well-harmonized ensemble playing, group improvisations, an unaccompanied bass solo, a playfully conversational guitar and clarinet duet, plus an eloquent, semi-straightahead tenor solo.

For "Tomas Plays The Drums," the theme is stated in a loose, Ornette Coleman-style unison as Fujiwara plays freely; for "To-Ron-To," the horns and guitar repeat a giddily lilting riff built around a mispronunciation of that Canadian city's name. In both cases, the setup is followed by collective improvisation that takes the band somewhere else entirely.

Goldberg has said that part of his inspiration for this album was the acquisition of an E-flat Albert System clarinet, a instrument much beloved by Dixieland clarinetists, and it's not hard to hear echoes of that New Orleans approach in the way he and Eskelin play off each other.

Still, the album's strength has less to do with the weight of tradition than with the communality of the players, for the music here is definitely greater than the sum of its parts.

-J.D. Considine

Personnel: Ben Goldberg, B-flat clarinet, E-flat Albert System darinet, contra alto clarinet Ellery Eskelin, tenor saxophone; Mary Halvorson, electric guitar; Michael Formanek, bass; Tomas Fujiwara, drums.

Ordering info: bagproductionrecords.com

Everything Happens To Be.: What About; 21; Fred Hampton; Everything Happens To Be.: Cold Weather; Chorale Type; Tomas Plays The Drums; Long Last Moment; To-Ron-To; Abide With Me. (57:49)



Dave Holland Another Land EDITION RECORDS ***1/2

Dave Holland has wrapped the throb of his bluntly beautiful, off-kilter bass lines in a myriad of configurations over the years, but even fans who expect the unexpected may be shocked by his funky new power-trio debut on the Edition label featuring guitarist Kevin Eubanks and drummer Obed Calvaire. With fumes of Hendrix and occasional electric bass guitar, the trio doesn't always reach the level of spontaneous, layered freedom it aims for, but

James Francies Purest Form BLUE NOTE ****

On James Francies' second Blue Note album, the pianist doesn't so much compose music as conjure fascinating nebulae of sound. Like Flight, his 2018 label debut, the sequel continues Francies' research into music as an abstract language grounded in the stuff of everyday life - vulnerability, resolve, love.

Several of Francies' peers from Flight return for this date. Bassist Burniss Travis III and drummer Jeremy Dutton play on most of the tracks, saturating them with rhythm, and vibraphonist Joel Ross and guitarist Mike Moreno guest on two tunes each. In creating his genre-agnostic compositions, Francies relies heavily on the fine titration of these relationships.

Take, for instance, "My Favorite Things," the only non-original on the album. Francies' arrangement of this Rodgers and Hammerstein standard shifts continually in meter and color, full of vivid exchanges between the players. Likewise, "Levitate," Francies' composition for trio, races meteorically through an acoustic section toward an electronics-charged conclusion.

The album does breathe, however. Francies also includes two brief string interludes and when it does, it's golden.

You know from the snappy opener you're in for a subtle new brand of funk, as Eubanks scratches and flanges through his tune "Grave Walker," but with a light, airy touch. The trio really hits its stride on his ominously declarative "The Village," with Holland gamboling up the neck of his electric and the guitarist sending out bluesy flares, moaning sustains and scribbling eddies before slowly rising against the current with legato arpeggios that flow into Calvaire's crisp solo.

Holland's sweetly haunting title track emits a quiet, confidential mood, ending with some dry guitar pings that sound like plucked piano strings. "Gentle Warrior" gives off a subtle island feel (a nod to Sonny Rollins?) and Eubanks excels again on the cloudy tone poem "Quiet Fire." "Mashup" recalls the joyous ecstasy of Cream (sans vocals), and the album's closer, "Bring It Back Home," cuts to the heart of matter - the blues - shimmering with sex and fire.

Sometimes the band feels content to simply find a groove, which suggests that in live performances ahead (let's hope) sparks will fly more often. -Paul de Barros

Another Land: Grave Walker; Another Land; Gentle Warrior; 20 20; Quiet Fire; Mashup; Passing Time; The Village; Bring It Back Home, (67:00) Personnel: Dave Holland, bass, bass guitar; Kevin Eubanks, guitar; Obed Calvaire, drums. Ordering info: editionrecords.com



several subdued vocal tracks, featuring Elliott Skinner, Bilal Oliver, Peyton Booker and Francies himself. The spoken word sections, too, give pause — especially the oral history relayed by Francies' father, James Francies Sr., on "Freedmen's Town." -Suzanne Lorge

Personnel: James Francies, keyboards, piano, vocals, spoken word; Immanuel Wilkins, alto saxophone; Joel Ross, vibraphone; Mike Moreno, guitar; Burniss Travis III, bass; Jeremy Dutton, drums; Tia Allen, viola; Marta Bagratuni, cello; Francesca Dardani, Sulamit Gorski, violin: DJ Dahi, drum programming: Pevton Booker, Elliott Skinner, Bilal Oliver, vocals; Brenda Francies, James Francies Sr., Shawana Francies, spoken word,

Ordering info; bluenote.com



Eyal Vilner Big Band Live At Washington Square Park! EYÂL VILNER BIG BAND ***

When saxophonist Eyal Vilner's Big Band sets up shop in a space large enough to hold a throng of dancers, the leader's goal of brokering the zest of yesteryear swing tunes kicks into gear as the sweep of an audience's movement begins.

A fetching panache replaces a deep originality in Vilner's approach, and it's everywhere on Live At Washington Square Park! As the band moves through nuggets such as "Dinah" and "Let The Good Times Roll," it saturates the music with a "hey-ba-ba-rebop" ethos that defines the retro pleasure they're out to deliver.

Vilner's loose-limbed charts are designed to deliver oomph; animation is just as valuable as precision. The program is built on jump 'n' jive nostalgia — Vilner originals "Tap Tap Tap" and "Going Uptown" boast a distinct eau de Goodman - but as the players swoop and honk, the power of their social music hits paydirt.

Oddly, the band is most engaging when addressing a jewel of modernism, Bud Powell's "Un Poco Loco." The man-bunned boss, a 35-year-old Tel Aviv native who hit New York in 2007, lays a clever arrangement on his squad, and bari player Eden Bareket summons some Serge Chaloff delirium that might've had the dancers stopped in their tracks. But only for a moment. Live At Washington Square Park! proves this group's mission statement is "always keep 'em moving." —Iim Macnie

Pure Thought: Adoration; Levitate; Transfiguration; Blown Away; Rose Water; My Favorite Things; Stratus; 713; Melting; Where We Stand; Freedmen's Town; Eyes Wide Shut; Still Here; Oasis. (55:42)

Live At Washington Square Park!: The District Of The Blues, Going Downhill; Do You Know What It Means To Miss New Orleans; Let The Good Times Roll: In A Mellow Tone: Un Poco Loco: The Gypsy; Dinah; Tap Tap Tap; Goin Uptown; Hallelujah I Love You So; Band Introduction; Bei Mir Bist Du Schoen. (62:00) Personnel: Eyal Vilner, alto saxophone, clarinet, compositions, arrangements; Chris Hemingway, alto saxophone; Peter Anderson, tenor saxophone, clarinet; Michael Hashim, tenor saxophone; Eden Bareket, baritone saxophone; Bryan Davis, lead trumpet; John Lake, Brandon Lee, James Zollar, trumpet; Mariel Bildsten, Corey Wilcox, trombone; Gina Benalcázar López, bass trombone; Josh Dunn, guitar; Jennifer Vincent, bass; Eran Fink, drums, vocals (11). Ordering info: evalvilner.com



Critics	Suzanne Lorge	Paul de Barros	J.D. Considine	Jim Macnie
Ben Goldberg Everything Happens To Be.	***	****	****½	****
Holland/Eubanks/Calvaire Another Land	****	***½	***½	***½
James Francies Purest Form	****	***	***½	***
Eyal Vilner Big Band Live At Washington Square Park!	***	***	**½	***

Critics' Comments

Ben Goldberg, Everything Happens To Be.

One of the most attractive records in Goldberg's discography, this quintet date brims with melodies, and is marked by the notion of balanced interplay enhancing the music's clarity. It's almost like they're singing. —Jim Macnie

Goldberg's supple melodic lines animate these convivial compositions. Whether lost in a solo, tangled in an improvisational fray or leading a contrapuntal exchange with his skilled ensemble, the clarinetist generates a sense of immediacy that both thrills and disarms. —*Suzanne Lorge*

Intentionally raggedy ensembles and Mary Halvorson's wobbly guitar darken the whimsical mood of this oddly carefree project. I love the front line of Goldberg's clarinet and Ellery Eskelin's tenor saxophone. —Paul de Barros

Dave Holland/Kevin Eubanks/Obed Calvaire, Another Land

This is groove music, marked by a lightness of tone and deftness of touch. Though Eubanks' playing shines throughout, being as lyrical as it is funky, Holland's ability to take the repetition out of ostinatos is a lesson for bassists everywhere. —J.D. Considine

The spectrum they address moves from delicacy to raunch, and as each contour arises, the trio proves their chemistry is deep and their gambits are fruitful. —Jim Macnie

The exciting conductivity of this trio derives from the high wattage of its individual players, to be sure. But despite its intrinsic strength, the group manages to sustain a rare consonance, as symmetrical as it is powerful. —Suzanne Lorge

James Francies, Purest Form

Francies plays a fiercely original style of piano, which you get on the trio track "Levitate." But apart from a moving monolog about erased Black history, the rest of this album is a gauzy gumbo of electronic keyboards, diffuse hip-hop drumming and silvery vocals. —Paul de Barros

For all the pop accoutrements, the heart of this album is Francies' trio, particularly the lock between his frenetic keyboard licks and Jeremy Dutton's hyperkinetic drumming. Plus, the tracks with Joel Ross and Immanuel Wilkins hit harder than the stuff with Bilal. — J.D. Considine

The array of approaches can initially be a tad dissonant, but as each track of this cultural suite spills into the next, the pianist/conceptualist arrives at some engaging modern storytelling. AfroHoustonism, anybody? —Jim Macnie

Eyal Vilner Big Band, Live At Washington Square Park!

Last year, Vilner's plein air concertizing offered respite to the stir-crazy. This live recording encapsulates the heightened joy we now feel to emerge, at last, from behind sheltering walls. Yesterday's escapism is today's triumph. —Suzanne Lorge

An inspiring document of damn-the-pandemic live shows with nice sax solis and excellent soloing, but the bottom end of this big band doesn't kick the way it oughta. —*Paul de Barros*

Big band music of the Count Basie school never gets old. It's also something that takes extraordinary talent to make fresh, meaning that Vilner and company shouldn't feel bad about merely being good. -J.D. Considine

THE SOUND OF





SMOKE











The City Champs Luna '68 BIG LEGAL MESS RECORDS

Ground control to The City Champs! The storied psychedelic soul power trio from Memphis organist Al Gamble, drummer George Sluppick and guitarist Joe Restivo — only manifests as a unit every decade or so. On *Lunar '68*, their first Champs release since *The Set-Up* (2010), they blast back to the future that launched them and take everyone along for the ride.

Launch yourself directly into the Champs' topsy-turvy orbit by watching the "Lunar '68"

James Brandon Lewis Red Lily Quintet Jesup Wagon TAO FORMS

James Brandon Lewis does not take the easy road. Having forged a singular sound on the tenor saxophone, he could simply devise settings that showcase his brawny tone. Instead, he has rooted his recent music in extramusical research. The harmonic structures of last year's quartet date, *Molecular*, arose from his studies of the DNA helix.

If *Molecular* dealt with the influence of nature, then *Jesup Wagon* deals with nurture. Since childhood, George Washington Carver's combination of scientific and creative inquiries has been a template for the saxophonist's own multidisciplinary pursuits. Each of the album's seven pieces refers to an aspect of the dedicatee's legacy, which extended beyond the practical application of scientific, musical and painting skills to visionary proposals to transform society.

But while the record's narrative presents a series of teaching points, the music is anything but pedantic. Lewis' vibrato-laden, solitary introduction to the title track sets the listener up for tragedy, only to have his band march jubilantly in, banishing his blues like a video. Directed by family filmmaker Andrew Fleming, the trippy mini-movie quotes everything from 2001: A Space Odyssey to Star Trek to The Man Who Fell to Earth and blazes across the cosmos, soaring above iconic hometown architecture like the Memphis Pyramid.

Perfectly situated between now and then on the space-time continuum, *Luna '68*'s title track blasts off with Restivo's reverb-vibrato homage to power-chord pioneer Link Wray. And the retro-futuristic hits just keep on coming, fueled by Restivo's obsession with art-film composers like Piero Umilian and the one-two punch of Gamble's Muscle Shoals-meets-Memphis organ and the Beale Street beats Sluppick mastered as a kid playing drums with his guitarist dad.

As titles like "A-Meld-A-Marcos" suggest, the Champs have their pop culture memes down. But their Deep South roots run deep and intertwine with hometown elders Booker T & the MGs on tracks like "The Lockdown," while "Freddie King For Now" amps the propulsive drone of the octogenarian New Orleans blues great.

Lunar '68 kicks out the jams with instruments that know how to fly, and gives us the wings we need to join them. —*Cree McCree*

Luna '68: Lockdown City; Mack Lean; A-Meld-A-Marcos; Hanzo; Skinny Mac; Freddie King For Now; Thinking Of You; Voyage To Vega (For Felix). (38:14) Personnel: Al Gamble, organ; Joe Festivo, guitar, George Sluppick, drums.

Ordering info: biglegalmessrecords.com



New Orleans parade. The interlocking gimbri (Moroccan bass lute), cello and cowbell groove of "Lowlands Of Sorrow" covers ground in a hurry, bucking and loping while Lewis and cornetist Kirk Knuffke float ragged, soulful cries over the top. And "Arachis," which is named for Carver's most famous research subject, the peanut, builds from ballad to blowout in classic Albert Ayler-esque fashion. —*Bill Meyer*

Jesup Wagon: Jesup Wagon; Lowlands Of Sorrow; Arachis; Fallen Flowers; Experiment Station; Seer; Chemurgy. (51:17) Personnel: James Brandon Lewis; tenor saxophone, recitations; Kirk Knuffke, cornet; William Parker, bass, gimbri (2, 7); Chris Hoffman, cello; Chad Taylor, drums, mbira (6). Ordering info: aumfidelity.com



Evan Parker Quartet All Knavery And Collusion CADILLAC

While British saxophonist Evan Parker has been duly celebrated for his mastery of free improvisation, his roots are deep in jazz. He has maintained performances that he himself calls his "jazz" gigs, such as a regular monthly show at London's Vortex.

The superb quartet on this new album joined him for one such gig in June 2019, and the next day they went into the studio. This date was delayed, like so many things, by the onset of the COVID pandemic — which the skeptical musician has cruelly dismissed as something of a ruse — and the title and some tracks were named after passages from Daniel Defoe's *A Journal of the Plague Year*. Luckily, Parker's COVID denial goes no further in this particular project, a wonderful document of the sort of feverish group interplay he's thrived upon for a half-century.

Although composer credits are given, the music is all improvised. Most of the seven tracks come in uncharacteristically bite-sized chunks, ranging from two to eight minutes, and some subtle fades suggest edits. Only the 24-minute "The Weather Set In Hot" resembles the kind of extended excursion we've come to expect from Parker. Still, the music is superb, whether fueled by the febrile tangles, thwacks and astringent arco strokes bassist John Edwards unleashes on "The Alchemy Of John Edwards" or the halting chords and flurries pianist Alexander Hawkins uses to slow down time on "A Blazing Star Or Comet Appeared." But it is the long track that's most satisfying, as the music patiently builds up its head of steam, each participant getting their say while inextricably connected to the flow of the ensemble. -Peter Margasak

All Knavery And Collusion: All Knavery And Collusion; The Alchemy Of John Edwards; A Well Staring At The Sky; The Influence Of The Dog Star, A Blazing Star Or Comet Appeared; The Weather Set In Hot; Art Is A Science... (51:35) **Personnel:** Evan Parker, tenor saxophone; Alexander Hawkins, piano; John Edwards, bass; Paul Lytton, drums.

Ordering info: cadillacrecords77.com



Cedric Burnside I Be Trying SINGLE LOCK ***½

Lest anyone forget, Cedric Burnside is a member of one of the prominent families in north Mississispipi hill country blues. His musical kin include his father, Duwayne, his uncle Garry and his cousin Kent. A grandson of the late patriarch R.L. Burnside, Cedric might be content to rest on the pedestal of tradition. Instead, he cultivates his own niche between modernity and what he learned directly from R.L. (aka Big Daddy) and family friend Junior Kimbrough. Cedric's latest album finds him in good form as a drummer, guitarist and singer, joined by drummer Reed Watson (on seven tracks) plus a few more buddies in cameo appearances.

Burnside's vocals, recorded in Willie Mitchell's Royal Studios in Memphis, focus on romantic reverses and tenacious love with complete understanding. He creates an emotional timbre of controlled impatience on "What Makes Me Think," and with "Step In" his fire finds its match in the adrenalized power of North Mississippi Allstar Luther Dickinson's slide guitar.

Burnside's fealty to his grandfather is most apparent when he updates R.L.'s murder saga "Bird Without A Feather." No, he doesn't conjure the pitch darkness of R.L.'s performance, but who can? Burnside also acknowledges Kimbrough by renovating his "Hands Off That Girl," using guitar to make his unarguable points. However, Cedric's own "The World Can Be So Cold" chases its own tail musically and lyrically, purposeless beyond its bleak titular statement. Cedric's not all about shoveling hill country grit in our ears: "Love Is The Key" and a couple more originals have a pop dimension that convey an ambrosial feel. —*Frank-John Hadley*

I Be Trying: The World Can Be So Cold; Step In; I Be Trying; You Really Love Me; Love Is The Key; Keep On Pushing; Gotta Look Out; Pretty Flowers; What Makes Me Think; Bird Without A Feather; Hands Off That Girl; Get Down; Love Your Forever. (47:06) **Personnel:** Cedric Burnside, vocals, guitar, drums (2, 4–7, 12); Reed Watson, drums, percussion (3, 5, 7–9, 11, 13); Luther Dickinson, guitar (2, 6); Zac Cockrell, bass (8); Caleb Elliott, cello (3, 13); Portrika Burnside, vocals (3).

Glenn Close/Ted Nash Transformation TIGER TURN ****^{1/2}

Transformation is the product of a riveting intersection of iconic musicians, poets and performance artists, and the desire of Grammy-winning reedist Ted Nash and Academy Award-nominated actress Glenn Close (the project's co-creators) to artfully tell stories that both represent and inspire transformation.

The music, composed by Nash and performed by the Jazz at Lincoln Center Orchestra featuring Wynton Marsalis, is inspired by literary works curated and, in some cases, performed by Close around their theme of transformation. The project also features passionate performances from Wayne Brady, Amy Irving, Matthew Stevenson and Nash's son, Eli Nash.

The first track, "Creation Part I," starts with Brady's commanding voice reciting the opening lines of English poet Ted Hughes' *Tales from Ovid*: "Now, I am ready to tell how bodies are changed into different bodies." Meanwhile, Nash and company emphasize the emotional content while also providing wordless space for the listener to ponder. Next, the group dives into "Dear Dad Letter," on which Eli Nash reads aloud the emotional letter he sent to his father, in which he comes out as transgender. It's directly followed



by Ted Nash's musical response: a passionate full-band expression of unconditional love.

The album goes on like this, featuring raw, poignant and surprising stories of evolution, shared bravely by their sources, or by sensitive, skilled interpreters. —*Alexa Peters*

Transformation: Creation Part I; Creation Part II; Dear Dad Letter; Dear Dad Response; Preludes For Memnon; One Among Many; Rising Out Of Hatred; A Piece By The Angriest Black Man In America Or How I Learned To Forgive Myself For Being A Black Man In America; Forgiveness; Wisdom Of The Humanities; Reaching The Tropopause. (74:36)

Personnel: Ted Nash, saxophones; Glenn Close, spoken word; Sherman Irby, Marc Phaneuf, Victor Goines, Mark Lopeman, Paul Nedzela, woodwinds; Ryan Kisor, Tatum Greenblatt, Marcus Printup, Wynton Marsalis, trumpets; Vincent Gardner (lead), Christopher Crenshaw, Elliot Mason, trombones; Dan Nimmer, piano; Carlos Henriquez, bass; Obed Calvaire, drums; Wayne Brady, Amy Irving, Matthew Stevenson, Eli Nash, special guest performers.

Ordering info: fanlink.to/transformation





Broken Shadows Broken Shadows INTAKT ****

Saxophonists Tim Berne and Chris Speed formed Broken Shadows in 2017 to play a gig at Korzo, a restaurant in Brooklyn. They kept the band, which also includes the Bad Plus' Dave King and Reid Anderson, going because they wanted a group they could easily convene when everyone was in New York. While their ground rules — no original tunes, no rehearsals, no sheet music on stage — might lead a listener to expect them to fall back on

Kevin Hays/Ben Street/Billy Hart All Things Are SMOKE SESSIONS RECORDS

Heralded for his melodic and harmonic ingenuity, Kevin Hays also has an inherent dance in his piano playing. It's a joy to hear him with an all-star trio, which, after 1996's *Andalucia* (with Ron Carter and Jack DeJohnette), has been surprisingly rare. *All Things Are*, on which Hays shares billing with bassist Ben Street and drummer Billy Hart, makes it worth the wait.

As the swing unfolds on the title track (Hays' contrafact on guess-which-standard), the three musicians seem to bond at the molecular level. They engage in constant conversation throughout their solos, with the pianist responding in particular to cues from the drummer, while Street threads the needle with aplomb. Elsewhere, one struggles to say who's leading whom. When the tenderness of "Eligia" gives way to a strut groove, it seems to be Hays at the wheel. Yet Street and Hart are clearly ready for each of his twists and turns, staying right on top of him even as he fractures phrases and beats.

The above-mentioned melodic/harmonic ingenuity is present as well — in spades. Hays wrote six of *All Things Are*'s seven tunes, and

standards, the musicians have opted instead to play compositions that they know because early imprinting has braided them into their collective DNA.

Broken Shadows' 12 songs (expanded from the 10 on an earlier, vinyl-only edition on Newvelle Records) are drawn from the work of Ornette Coleman; his associates, Charlie Haden and Dewey Redman; and Berne's mentor, Julius Hemphill. They reach back to Coleman's time with Atlantic, but since the ensemble's lineup matches that of late 1960s and early 1970s bands with Redman, those years are especially well represented.

While some of the selections will be very well known, they don't linger on the obvious. The best-represented Coleman album, *Crisis*, is one of his more obscure, and while "Dogon A.D." is undeniably Hemphill's best-known work, "Body" is a pretty deep cut. And the quartet's treatment of the material seems especially informed by the pith and melodic focus that Coleman embraced on *In All Languages*; only three tracks surpass four minutes in length, and not a one will pass without imprinting its theme in your memory. —*Bill Meyer*

Broken Shadows: Street Woman; Body; Toy Dance; Ecars; Civilization Day; Comme il faut; Dogon A.D.; C.O.D.; Una Muy Bonita; Song For Che; Walls-Bridges; Broken Shadows. (44:31) Personnel: Tim Berne, alto saxophone; Chris Speed, tenor saxophone; Reid Anderson, bass; Dave King, drums. Ordering info: intaktrec.ch



leads the way in reinventing them. While the whole trio gives a high-impact groove workout to his gorgeous "New Day," Hays is the one throwing out abstract chordings and contemporary classical allusions; on the standard "For Heaven's Sake," he tests the tensile strength of the harmonies à la Geri Allen. Hart and Street get in on that action with "Sweet Caroline" (Hays' tune, not Neil Diamond's); their patterns, and their subtle disruptions thereof, are as inventive as anything Hays dreams up. —*Michael J. West*

All Things Are: New Day; Elegia; Unscrappulous; For Heaven's Sake; All Things Are; Sweet Caroline; Twilight. (60:37) Personnel: Kevin Hays, piano; Ben Street, bass; Billy Hart, drums. Ordering info: smokesessionsrecords.com



Leni Stern Dance LENI STERN RECORDINGS

Despite the snowy backdrop seen on the cover, *Dance*, the latest album by guitarist Leni Stern, floats by like a warm breeze. The compositions by Stern and her regular cohort of percussionist Alioune Faye, bassist Mamadou Ba and keyboardist Leo Genovese are light and sparse, filled with pockets of silence that give each melodic line and rhythm room to breathe and blossom.

Because of that buoyancy and openness, *Dance* becomes an ideal listening experience. It sits comfortably in the background of life, lending color and calm to the day. But a close listen reveals the many details and the various shades that each player applies to this musical canvas.

That's where the work of bassist Mamadou Ba really comes to the fore. A self-taught player from Senegal, he is the bounding heart of this album, setting the steady pace of Genovese's "Kani–Hot Pepper" and playing well off the array of synth tones and Stern's chiming guitar on his own "Maba." And having settled comfortably into the fold after joining Stern's band last year, Genovese takes the album title to heart as he spins and twirls through each song with a balletic flair. Just listen for his loose, responsive solo on "Daouda Sane" as it continues to tease the main melody before skipping away again.

Stern is something of a diaphanous presence on an album that carries her name, at least on guitar and n'goni. She steps forward here and there for a striking solo, but puts greater emphasis on her singing, a pleasant sound to be sure. Stern's guitar work usually makes such a strong statement. As delightful as *Dance* is, the album could use some occasional injections of that kind of intensity. —*Robert Ham*

Ordering info: lenistern.com

Dance: Ya Rakhman–Prayer; Aljourna–Friday; Maba; Kani–Hot Pepper; Khale–Children; Kono–Bird; Daouda Sane; Fonio–Grain. (41:46)

Personnel: Leni Stern, guitar, n'goni; Leo Genovese, keyboards; Mamadou Ba, bass; Alioune Faye, percussion; Haruna Samake, camela n'goni.



Rahsaan Barber Mosaic JAZZ MUSIC CITY ****

Recorded amid the pandemic, *Mosaic* somehow manages to capture the vibe of the proverbial smoke-filled, wood-paneled jazz club of yore: offering an expansive collection of vintage-flavored straightahead jazz (all original Barber compositions) that could stand up alongside evergreen albums such as John Wright's 1960 Prestige debut *South Side Soul*.

"The Pink Piranha" is a classically styled slow-walk number that dazzles; it's chock full of glittering hi-hat. Rahsaan's playing here gives off flavors of Gene Ammons LPs, with blue-

Chris Cain Raisin' Cain ALLIGATOR ★★★½

Chris Cain's new album packs the excitement that San Franciscans and audiences overseas have come to expect from this California bluesman since the late 1980s. It's the most solid of 15 albums he's made to date and its appearance on the Alligator label gives the 65-year-old veteran a big stateside career boost he's long deserved.

Cain's baritone voice, capable of blunting the edge of a knife, exudes more bluesy feeling than ever before in the studio. Supported by his dependable road band on original songs, he tackles lyrics on life's hardships with a hard-headed will to stand fast. For "I Believe I Got Off Cheap," Cain's tough vocalized resiliency evokes that of Chicago blues stalwart Son Seals.

Still, it's his guitar, with its Gordian knot ties to B.B. and Albert King, that conveys his strongest dramatic sense; intensity comes from a relaxed, less-is-more approach only now reaching its culmination after years of yeoman work in the trenches. Cain the guitarist communicates his high regard for the emotional clarification of lyrics through honest presentation and that discerning technique. Touched by the spirit of Ray Charles, the bandleader also bird-worthy trills reminiscent of Willis Jackson deep cuts. In response, Rahsaan's twin brother, Roland, lays down a mean, trill-laden trombone solo of his own.

Everyone in the core unit — Nathan Warner on trumpet, pianist Matt Endahl, bassist Jack Aylor and drummer Derrek Phillips — deliver tight, polished performances, augmented by memorable guest turns from Roland Barber (on trombone, primarily) and Nathan Warner (on trumpet).

"Just Jack" presents a welcome respite, even more intimate than the tight combo on most other tracks here. Aylor's moody, expressive solo excursion leads into "Koala," a luscious, light-dappled tune.

And for all the throwback vibes *Mosaic* has to offer, it also offers timely statements, such as the melancholy lament of "Breonna Taylor (How Many More?)." Phillips offers a crashing, rolling cinematic drum treatment that indelibly underlines the imminence of the track's sentiment. —*Ayana Contreras*

Mosaic: Quarantine Queens; Catch As Ketch Can; The Pink Piranha; Down In My Soul; Home Cookin; Just Jack, Koala; Jambo Rafik; Swang That Thang; The Mountains And The Clouds; Panic Point; #NewDayRocks; Sunrise Service; Nadje And The Snow; La Mordida; Breonna Taylor (How Many More?). (96:04) **Personnel:** Rahsaan Barber, alto, baritone and tenor saxophones; Matt Endahi, piano; Jack Aylor, bass; Derrek Phillips, drums; Roland Barber, trombone (3, 4, 9, 10, 13), conch shell (8); Nathan Warner, turmpet (1, 2, 5, 7, 11, 14).

Ordering info: jazzmusiccity.myshopify.com



shows himself to be a good keyboardist on four numbers. —*Frank-John Hadley*

Raisin' Cain: Hush Money; You Won't Have A Problem When I'm Gone; Too Many Problems; Down On The Ground; I Believe I Got Off Cheap; Can't Find A Good Reason; Found A Way To Make Me Say Goodbye; Born To Play; I Don't Know Exactly What's Wrong With My Baby; Out Of My Head; As Long As You Get What You Want; Space Force. (43:35)

Personnel: Chris Cain, vocals, guitar, piano (4, 8), Wurlitzer electric piano (6, 12), clavinet (12), ARP synthesizer (12); Greg Rahn, Fender Rhodes (1, 3, 9, 11, 12), piano (2, 4), organ (3–6, 8, 10), clavinet (5), Wurlitzer electric piano (7); Steve Evans, bass; Derrick "D'Mar" Martin, drums (1–3, 5, 7, 9, 11), percussion (1, 3, 5–7, 9, 11, 12); Sky Garcia, drums (4, 6, 8, 10, 12); Kid Andersen, rhythm guitar (3, 9), acoustic guitar (7), melodica (12), background vocals (6); Lisa Leuschner Andersen, backup vocals (11), Michael Peloquin, tenor saxophone (1, 3, 5, 8, 10), saxophones (2), horn arrangements (1, 3, 5); Mike Rinta, trombone (1, 3, 5, 8, 10); Jeff Lewis, trumpet (1, 3, 5, 8, 10); Doug Rowan, baritone saxophone (1, 3, 5, 8, 10).

Ordering info: alligator.com



ICP SEPTET, JORIS ROELOFS and TERRIE EX

"Even in the wildly eclectic ICP catalog, this 66th release stands out...hovering between wide-eyed playfulness and goodnatured mutiny, Komen & Gaan is nothing less than prime ICP." -Guy Peters



ICPORCHESTRA.COM ICPORCHESTRA.BANDCAMP.COM

Lunar Octet Convergence SUMMIT RECORDS ***^{1/2}

Lunar Octet's first album in nearly three decades bursts with joy and authority, traversing tropical strains, post-bop modernism, Afrobeat and the blues. Long a favorite in its home base of Ann Arbor, Michigan, the group sounds fresh, and the com-



positions, primarily by percussionist Aron Kaufman and saxophonist Stephen Hiltner, spur the impulse to dance and encourage intellectual engagement at the same time.

Framed by Kaufman's peppery "Norm's Mambo" and Hiltner's lusty "Samba Over Easy," *Convergence* is accessible even at its most abstract. Like Kaufman's nervy New York homage "Subway Tension," tenor saxophonist Paul Vornhagen's expansive, warmhearted "Elephants" avoids convention and trope. Another standout is Kaufman's "Dancin' In The Doghouse," starting with great timbales courtesy of special guest Olman Piedra. While most of the compositions are layered and complex, some kick back, like Hiltner's "Cruisin'." Here, Royer is bubbly and playful, and trumpeter Brandon Cooper flashes his virtuosity. —*Carlo Wolff*

Personnel: Sam Clark, guitar, Brandon Cooper, trumpet, flugelhorn, vocals; Jeff Dalton, acoustic and electric bass, vocals; Stephen Hilther, alto saxophone; clarinet, Aron Kaufman, congas, bongos, vocals; Jon Krosnick, drums; Olman Piedra, timbales, Latin percussion; Keaton Royer, piano; Paul Vornhagen, tenor saxophone. soorano saxophone. alto clarinet.

> SWEET MEGG and RICKY ALEXANDER

Ordering info: summitrecords.com

Sweet Megg and Ricky Alexander I'm In Love Again TURTLE BAY RECORDS ***1/2

Sweet Megg (a.k.a singer Meaghan Farrell) and woodwind player Ricky Alexander tap into the enduring appeal of early swing on their debut, *I'm In Love Again*. Delectably pithy, each of the record's 11 tunes deliv-

ers a heady dose of syncopation and tuneful improvisation, recalling the abandon of jazz-age dance halls and speakeasies.

This is no dusty nostalgia album, however. Sure, Megg gets gritty on "Squeeze Me," Fats Waller's blues hit, and she nails the wistful warbling on "Foolin' Myself," popularized by Billie Holiday. But she refreshes these time-honored songs rather than clones the originals; her agility with modern swing feels gives her vocals a decidedly individualistic flair.

Alexander, too, brings a contemporary sensibility to his interpretation of these tunes. His fleet clarinet soloing on the bouncing fox trot "Right Or Wrong" and the roguish "Angry" hint at predecessors like Ted Lewis and Benny Goodman, but only intermittently; as lead soloist he seeks to maintain, it seems, the lighthearted zeitgeist of each tune, whatever its era of origin. Even his regret-filled saxophone lines on Duke Ellington's "I Got It Bad" smack of optimism. —*Suzanne Lorge*

I'm In Love Again: My Honey's Lovin' Arms; Foolin' Myself; Right Or Wrong; Squeeze Me; Last Night On The Back Porch; Angry; I Got It Bad; Ragged But Right, I'm In Love Again; I'd Love To Take Orders From You; A Blues Serenade. (36:59)

Personnel: Megg Farell, voice; Ricky Alexander, clarinet, saxophone; Mike Davis, trumpet; Rob Edwards, trombone; Jerron Paxton, banjo; Dalton Ridenhour, piano; Rob Adkins, bass; Kevin Dorn, drums. Ordering info: turtlebayrecords.com

ICP Septet + Joris Roelofs + Terrie Ex Komen & Gaan

It's tempting to say of this one that "you really had to be there." An Instant Composers Pool concert has always been more of a happening than a regular gig, and this one finds a relatively unusual lineup (no



Tristan Honsinger, no Tobias Delius) taking over a small café/restaurant/ gallery in the north of Holland and making music not just in the venue, but *with* the venue. Players move from room to room, hence the "coming and going" title. Le Brocope's dogs get involved. There's a pianola on the premises, which gets an airing. Huge fun is had by all.

It's easy, though, to underestimate the seriousness of what ICP does, and its deep connections with the jazz tradition. The ringmaster is Han Bennink, whose rhythmic intelligence is often seconded (by critics, if not by Bennink himself) to his appetite for clowning. There's a respectful nod on "Kroket" to the late Misha Mengelberg, best known outside Europe for having recorded with Eric Dolphy, who was Lord of Misrule in Dutch improvised music for decades. He's missed, but the baton has been passed on. —*Brian Morton*

Komen & Gaan: Lucht; Sound Of Music; De Linkerschoen, De Rechterschoen 1; Komen en Gaan 1; MaGuTer, Kiksaus; GuTer; Pianola Potpourri; Kroket; Komen en Gaan 2; Ha AbTer; Guuo; Komen En Gaan 3; MiTer; Komen en Gaan 4; De Linkerschoen, De Rechterschoen 2. (G3:29) Personnel: Wolter Wierbos, trombone; Ab Baars, tenor saxophone, clarinet, shakuhachi; Michael Moore, alto saxophone, clarinet; Joris Roelofs, bass clarinet; Guus Janssen, piano, pianola; Terrie Ex, guitar; Mary Oliver, violin, viola; Ernst Glerum, bass, piano; Han Bennink, snare drum, cymbal, horseshoe, cajon, jeu de boules; house dogs.

Ordering info: icporchestra.com

John Hart Checkmate STEEPLECHASE ***

Guitarist John Hart, a celebrated sideman who first gained recognition for his work with Jack McDuff, has always had an attractive sound and a creative style that falls within jazz's modern mainstream. Hart has also led his own sessions since



1988's *One Down* (Blue Note), and he wrote most of the six originals on this new set with baritonist Gary Smulyan, bassist David Wong and drummer Andy Watson in mind.

"123 Blues" starts off the program with a simple riff and an eight-bar break that launches Hart's guitar solo. While his thoughtful approach is somewhat reminiscent of Jim Hall, Hart displays his own musical personality throughout the project. "Power Of Three" is a lightly swinging jazz waltz that precedes a melodic guitar-baritone duet on "Everything Happens To Me." Hart reharmonizes "Night And Day" while keeping it a swinger, engages in close interplay with Smulyan on "Bittersweet" and takes an excellent chordal solo on "Isn't It Romantic." The enjoyable set concludes with an uptempo exploration of "Rhythm" changes on "Right To Lie," an original with a tongue-twister melody and a guitar solo that almost takes the music outside at one point. —*Scott Yanow*

Checkmate: 123 Blues; Power Of Three; Everything Happens To Me; Checkmate; Miniature; Night And Day; Bittersweet; Isn't It Romantic; Right To Lie. (65:38) **Personnel:** John Hart, guitar, Gary Smulyan, baritone saxophone; David Wong, bass; Andy Watson, drums.

Ordering info: steeplechase.dk

Convergence: Norm's Mambo; Toote Sweet; Oye; Subway Tension; Mambossa; Flugel Tune; Dancin' In The Doghouse; Elephants; Samba Diabolico; Cruisin'; Heart Of Congatar; Until I Find The Words; Olduvai Gorge; Samba Over Easy. (71:26)

Alexa Tarantino Firefly POSI-TONE ***

Firefly, Alexa Tarantino's third record with Posi-Tone, has her back in the bandleader's chair. It's a 12-track effort combining interpretive takes of Wayne Shorter compositions ("Iris," "Lady Day"), pieces written by her bandmates and, most



The approach Tarantino used to conceptualize and assemble *Firefly* worked serendipitously well with her intent to compose as a way of responding to and coping with last year's tribulations. The suite showcases catharsis in the assuaging of Tarantino's emotions, while also upholding a secondary purpose in revealing the landscape of an artist's mindset during such prolonged isolation. In this regard, the suite is demonstrative on both an internally individual and broadly relatable scale.

Tarantino doesn't overthink her execution on the Shorter contributions, giving an emotive saxophone performance driven by instinct. Meanwhile, "Spider's Dance," "Mindful Moments" and "Move Of The Spirit" do a wonderful job introducing this iteration of personnel behind Tarantino. The varying personalities of each piece support *Firefly*'s core vision: to highlight the creative light within individual people and the collective light born from unifying that energy. —*Kira Grunenberg*

Firefly: Spider's Dance; Mindful Moments; Move Of The Spirit; Iris; Daybreak; Surge Fughetta; Surge Capacity; Le Donna Nel Giardino; Rootless Ruthlessness; Lady Day; Violet Sky; The Firefly Code. (57:34) Personnel: Alexa Tarantino, saxophone, flute, clarinet; Behn Gillece, vibraphone; Art Hirahara, piano, Rhodes; Boris Kozlov, bass; Rudy Royston, drums, percussion. Ordering info: posi-tone.com Tony Allen There Is No End BLUE NOTE 003310502 ***

Tony Allen has always been a melder of genres. Thus, it would stand to reason that Allen making a straight-up hip-hop album would happen eventually, even if it was after his death under the shepherding of producers



Damon Albarn and Remi Kabaka, who enlisted the talents of assorted rappers and vocalists across the globe to make use of Allen's beats.

Allen's beats are truly that, *beats* — the multifaceted backing tracks from what are a variety of good raps — but that stripped-down nature leaves Allen's work in the background of an album meant to be his. It's understandable that when one dies, one cedes the mic, but one wouldn't expect this to happen so overtly on a work so ostensibly *his*.

This isn't to say it doesn't work, but it's certainly not what one would expect. It's not in league with the rest of Allen's recorded work. It's so many ideas jumbled together that it sounds more a creation of co-producer Damon Albarn than of Allen. If Allen had more control over his last release by not dying first, one could wonder if this could have had a clearer vision. —Anthony Dean-Harris

Ordering info: bluenote.com

JOHN DAVERSA JAZZ ORCHESTRA featuring JUSTIN MORELL



ALL WITHOUT WORDS variations inspired by Loren

JOHN DAVERSA JAZZ ORCHESTRA fenturing JUSTIN MORELL

ALL WITHOUT WORDS variations inspired by Loren

The music is born of intense emotion—sometimes painful and sometimes joyful—and of hope for a compassionate future where all people are loved and respected for their humanity.



There Is No End: Tony's Praeludium; Stumbling Down (feat. Sampa The Great); Crushed Grapes (feat. Lord Jah-Monte Ogbon); Très Magnifique (feat. Tsunami); Mau Mau (feat. Nah Eeto); Coonta Kinte (feat. Zelooperz); Rich Black (feat. Koreatown Oddity); One Inna Million (feat. Lava La Rue); Gang On Holiday (Em I Go We?) (feat. Jeremiah Jae); Deer In Headlights (feat. Danny Brown); Hurt Your Soul (feat. Nate Bone); My Own (feat. Marlowe); Cosmosis (feat. Ben Okri & Skepta); There's No End. (42:37) Personnel: Tony Allen, drums, producer; Vincent Tagegr, producer; Vincent Taurelle, producer; Guest vocalist – Skepta, Sampa The Great, Danny Brown, Lava La Rue, Zelooperz; and more.

Charnett Moffett New Love MOTÉMA ***½

Charnett Moffett's latest reminds us, once again, that his quicksilver imagination matches the speed of his fingers. His vocalized electric bass pulsates across these 12 tracks, sometimes setting a fevered pace for guitarist Jana Herzen, and the

drummers Corey Garcia and Malick Koly, or slowing the tempo to allow the meditative melodiousness of Irwin Hall's saxophones.

Whatever the musical moment, there's a tight synchronicity at play, and "Flying In The Air" is solid evidence of their collective arrival on a harmonic intersection or a blues motif. And speaking of the blues, it's particularly sweet on "Little Flowers." The vocal intimations are replaced by actual human ones on "Spirit & Bride Song," which presages the anthemlike crescendo of "Love For The People" and the even more celebratory hosanna of "Rejoice." The latter track is also a platform for Moffett to deliver a full-throated lyric almost indistinguishable from his bass. Instances like this summon memories of his late father, Charles, and the harmolodic experience he shared with Ornette Coleman. A dynamic, ever-shifting dialogue issues from their collaboration; it's a conference of multifaceted tonalities and intuition. —*Herb Boyd*

New Love: Swinging In The Realms; We Remember; Little Flowers; Today; Higher Dimensions; I Didn't Know; Flying In The Air; ETQ; New Love; Spirit & Bride Song; Love For The People; Rejoice. (43:45) **Personnel:** Charnett Moffett: fretless electric bass, vocals (9–12); Jana Herzen, guitar; vocals (10–12); Corey Garcia, drums (all except 8, 11); Malick Koly, drums (8, 11); Irwin Hall, tenor saxophone (6, 7, 11), soprano saxophone (8, 11), alto flute (9).

Ordering info: motema.com

Dave Weckl Band *Live In St. Louis* AUTUMN HILL RECORDS

Dave Weckl returned to his hometown of St. Louis for a reunion performance with fusion guitarist Buzz Feiten, bassist Tom Kennedy and keyboardist Jay Oliver — all of whom appeared on his 1998 album *Rhythm Of The Soul*— at the 2019



charnett moffett

NEW LOVE

Chesterfield Jazz Festival. Tenor saxophonist Gary Meek, a collaborator since 2003, added Michael Brecker-like heroics to the proceedings. With uncanny tightness, they collectively steamroll through a program of exhilarating jazz-funk fusion, including the smokin' "Big B Little B," the driving, organ-fueled jam "101 Shuffle" and the molasses-slow second-line number "Mud Sauce," all of which appeared on that original Weckl outing more than 20 years ago.

Weckl showcases his legendary chops and mastery of beat displacement on the funky "Tower '99," a slowed-down version of his Tower of Power tribute, "Tower Of Inspiration," which appeared on his 1990 solo debut, *Master Plan*. And he pulls out all the stops on the heavy-duty fusion number "Access Denied" (also from *Rhythm Of The Soul*), which has him traversing the kit with the kind of precision fills that have earned him legions of fans in the drumming community. —*Bill Milkowski*

Live In St. Louis: The Zone; Big B Little B; Mud Sauce; 101 Shuffle; Tribute; What Happened To My Good Shoes; Song For Claire; Rhythm-A-Ning; Synergy; Tower '99; Access Denied; The Chicken. (86:24) **Personnel:** Dave Weckl, drums; Gary Meek, tenor saxophone, soprano saxophone (5, 7); Jay Oliver, keyboards; Tom Kennedy, electric bass; Buzz Feiten, guitar; Rob Silverman, drums (12); Michael Silverman, keyboards (12); Eric Marienthal, alto saxophone (12).

Ordering info: autumnhillrecords.com

Rempis Percussion Quartet Sud Des Alpes AEROPHONIC RECORDS ****

David Rempis is a skilled purveyor of free improv musicality, by turns ferocious, melodic and even, with cleansing washes of lyricism along the way. In this two-drummer "chordless" aggregate, now with 15 years and 10



albums under its belt, the saxophonist-leader has forged an impressive ensemble alliance with the organically flexible drummers Tim Daisy and Frank Rosaly and Norwegian bassist Ingebrigt Håker Flaten.

The original tune titles on this live recording — "There's A Jam On The Line," "Evacuation" and "Late Arrival" — allude to a train delay in Switzerland that caused a late start to the show. Following the rugged and mercurial terrain of "There's A Jam," we ease into the sole cover tune, Art Ensemble of Chicago's anthemic "Odwalla." As if paying a respectful nod to his fellow Chicago legends, Rempis lends the iconic melody a fresh, ruminative and rubato spin, before segueing into "Evacuation," kicking into higher-octane playing and casting a strong spotlight on the drummers (the ensemble's "percussion" section). "Late Arrival" packs a raucous double-drumming jazz punch, before floating off on a surprisingly delicate, ethereal finale. —Josef Woodard

Sud Des Alpes: There's A Jam On The Line; Odwalla/Evacuation; Late Arrival. (53:17) **Personnel:** Dave Rempis, alto and tenor saxophones; Ingebrigt Håker Flaten, bass; Tim Daisy, Frank Rosaly, drums.

Ordering info: aerophonicrecords.com

The Dopolarians The Bond MAHAKALA MUSIC

★★★ The Develorie

The Dopolarians are essentially the Little Rock, Arkansas-based trio of singer Kelley Hurt, pianist Christopher Parker and alto saxophonist Chad Fowler, who all met while attending college in Memphis in the mid-1990s. They started playing together in 2017 and record-



ed their first album in 2018 with two storied veterans, saxophonist Kidd Jordan and drummer Alvin Fielder.

Fielder passed away in January 2019, so the band reinvented itself for its latest album, returning to the studio with trumpeter Mark Franklin, drummer Brian Blade and William Parker on bass. For some listeners the first-time pairing of Parker and Blade — the former known for his protean power and improvisational fire, the latter for his remarkably subtle touch and immaculate time — is worth the price of admission. They mesh easily, with Parker opting for a less frenetic attack and Blade melding the cymbal surges of Sunny Murray to the explosiveness of Tony Williams. The three extended pieces on *The Bond* are measured, ebbing and flowing naturally, with everyone more or less taking turns; there is plenty of collective spontaneity, too. The core Dopolarians acquit themselves, but ultimately this doesn't feel like the work of a band as much as a free improv session with a heavy spiritual jazz vibe. —*Peter Margasak*

The Bond: The Bond; The Emergence; The Release. (61:22)

Personnel: Kelley Hurt, vocals; Chad Fowler, alto saxophone; Marc Franklin, trumpet; Christopher Parker, piano; William Parker, bass; Brian Blade, drums.

Ordering info: mahakalamusic.com

Historical / BY J.D. CONSIDINE

Jarrett Concerts Reissued on LPs

In this digital age, album length doesn't mean much, at least not in physical terms. Although gigabytes on a hard disc do take up space in the technical sense, a computer with thousands of hours of music stored on it doesn't look any different than one with just a couple tunes, while streaming literally amounts to pulling music out of a cloud. Even when on CD, there's not much bulk; The Music Of William Parker: Migration Of Silence Into And Out Of The Tone World may stretch 10 volumes, but it's still smaller than a paperback

Compare that to the LP reissue of Keith Jarrett's Sun Bear Concerts (ECM: 44:57/35:34/39:25/31:09/36:20/44:21/ 40:41/44:06/41:23/45:38 *****). Restored to its original 1978 format, the set packs its 10 discs into individual sleeves, bound together like an old-fashioned collection of 78s. It has the heft of a boxed anthology, but is actually just an oversized live album. In the '70s, when a triple-LP set - the Clash's Sandinista!, for example, or Carla Bley's Escalator Over The Hill - was considered audacious, 10 LPs was beyond the pale.

And yet, Jarrett not only got away with it, but earned raves in the process. To some extent, that was due to the sheer daring of the project. Jarrett played five concerts in five Japanese cities, offering two sets per night, all completely improvised. To spontaneously generate six-and-a-half hours of music without repeating material or falling back on dependable riffs is achievement enough, but Jarrett went further, exploring an exceptionally broad range of musical moods and approaches. As he later told Mikal Gilmore, Sun Bear Concerts was "the only thing I've recorded that runs the gamut of human emotion "

Take, for example, the first set from Nagoya. It opens quietly, with a pretty melody supported by gentle harmony, a sound that evokes a forest scene from some Hayao Miyazaki film. But rather than stay in that pastoral mood, Jarrett begins to drop augmented chords into the flow, introducing a note of anxiety.

Eventually, his right hand unleashes a flurry of notes, and those skittering lines gradually morph into a thrumming triplet figure. Although he continues to reference the opening theme, the mood is completely different, thanks to the dance-like buoyancy of the accompaniment. Suddenly, the music quiets and slows: though Jarrett continues to work with the same chords, a sense of contemplation and, perhaps, regret dominates. And all this before we're even halfway



through the first side.

In 2000, ECM released the album as a six-CD set, which augmented the LP material with encore performances from Sapporo, Tokyo and Nagoya. Thanks to the extended playing time, the CDs allowed listeners to hear the music in an unbroken stream. as the original audiences did. Interestingly, though, the digital version occasionally edits out the end-of-set applause.

But there's something to be said for the LP approach. Because the longest single side is just over 26 minutes long, the performances are served in more easily digestible portions, affording the opportunity to reflect on the first side before flipping to the second. Moreover, producer Manfred Eicher managed to find natural break points in most of the music, so that the flip side seldom begins with a fade-in.

There are also sonic advantages to the LP format. The Sun Bear Concerts were cut before digital recording became the norm, and this reissue, remastered from the original reels, benefits from the analog format. As expected from vinyl, there's more warmth to the piano's tone, but there's also more detail, making it easier to appreciate subtle variations in Jarrett's technique.

Ultimately, though, it's the music that makes the Sun Bear Concerts collection essential listening. This is Jarrett at his most tuneful, given to soaring melodies, hypnotic ostinatos and rollicking, gospel-schooled blues. There are also moments of jaw-dropping virtuosity, like the Philip Glass-style rhythm phasing that crops up midway through the first set in Kyoto, or the majestic, rippling arpeggios that rise like a mountain in the second set of the Sapporo concert

This is Jarrett at his fullest, and a breathtaking reminder of just how much music the man could conjure. DB Ordering info: ecmrecords.com



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mambo, samba, funk, Afrobeat and jazz. "...Lunar Octet has tapped into a new source of

musical thrust and momentum. These grooves will take you to the moon and back." - JAZZIZ Magazine



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- TalkinBroadway.com

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A Jazz Perspective on Through-Composition

aking a through-composed jazz album can be gratifying in the sense that it represents your individual vision. The chord voicings and rhythms will be exactly what you write. The solo space that makes up so much of a standard jazz record will not be there. The whole performance will be your melodies. But it means you're in for a lot of work.

Jazz musicians are accustomed to song structures like AABA or ABA, and performances usually consist of an intro, the melody, solos on the form, the head out and maybe an outro. More compositionally inclined writers in jazz frequently include additional sections of written interlude music between solos.

So, if you're going to write in this format, what do you do with the improvised solo sections? My approach has been to write my ideal solo over the presented changes and then to harmonize the solo. When the listener hears the music is multiple voices, it's clear that it is not improvised. But I write the solo with the type of energy and concept that you would expect to hear in an improvised solo.

It's a familiar approach to me, because the way I often practice improvising on difficult tunes has been to write and memorize ideal solos over those changes. The idea is not that I am going to play any of those solos note-per-note in a performance. But composing solos can be an amazing tool for refining one's ability to make a strong musical statement over challenging harmony and forms. This is where my ambitions as a composer and improviser went head-to-head.

I've long been intrigued by modern jazz that treats odd meters and harmony as a sort of mental athleticism. The first example that I can remember catching my ear was the Kenny Werner song "Trio Imitation" from his 1997 trio album *The Delicate Balance*. It's an AB structure and the meter changes almost every measure. I've been determined to learn how to improvise freely over songs like this ever since.

Part of my approach has involved composing songs in this style. On my first album, *Before You Go*, I wrote a song called "Amaenbou" that changes regularly between and 3/4 and 4/4 from bar to bar. I had several rehearsals with the band where we played the song from beginning to end, with elongated solos, so that by the time we went to the studio, everyone had internalized the song form and could blow freely.

On my newest album, *Bell Projections*, I took a through-composed approach to this style with the song "Gutter Sass." It's a much more aggressive obstacle course of meters, and the key changes every measure. I experimented with a progression where the root change directly violates the third of the previous chord.

For example, the first chord of the B section is a Bmaj7. The next chord is a Dm7 in which the root note is incompatible with the major third of the Bmaj7. Following Dm is a Gbmaj7, where the root is incompatible with the minor third of D. The result is that every measure is its own world and the overall piece sounds free from any key, in way that is very distinct from modern classical atonal music.

The meter changes make it difficult to blow over. So, in the G section, I wrote my ideal solo over the form (Example 1). The lines change perfectly with each key, without interrupting the flow of thought. By the time I recorded the song, I had practiced it so much that it was having a clear effect on the way I was playing on gigs every day. I was finding it easier to blow through changes, and to hold the time down under mathematical drum solos.

Another example of solo-style writing happens on "Breathmarks." First, I wrote my ideal solo for flute on the given changes. Then I harmonized it into three parts, gave them all matching slurs and hired Nestor Torres, Chloe Jane Scott and John Farrington to record the parts. The result has the feeling of improv, but the harmony makes it clear that it's not (Example 2).

When you are writing the "out" head following the solo section, in the spirit of through-composed writing it probably shouldn't be the same as the "in" head. It can be a similar melody, but it should be developed. Be creative.

If you play a lot of jazz, it's important to keep an active interest in tunes that other people call. There is constant inspiration for your writing if you keep your ears open.

For example, during the time that I was writing *Bell Projections*, I was playing a lot of Michael Brecker tribute concerts with Charged Particles. This meant getting to know not only the saxophonist's writing, but Don Grolnick's as well. A chord change that I noticed frequented both of their writing was a minor chord followed by a dominant 13. For example, in the Brecker tune "Never Alone," from his 1990 album *Now You See It...(Now You Don't)*, after the first eight measures of melody, there is a Cm11 followed by G13 (Example 3). What I like about this sound is that the 13th of the G chord is E, and if the C is still in your ears as a tonic, it sounds like it is resolving to C major from C minor.

Another place it can be heard is in the Don Grolnick tune "Pools" from the 1983 album *Steps Ahead*. The "A" section and solo form consist of four-bar phrases with a minor 11 chord for three measures folowed by one measure of dominant 13. The first set of changes is Fm11 and C13_b9 (Example 4). This example is a more elaborate variation with the flat 9, but the 13 enables you to pivot between A_b for the Fm chords and A natural for the C dominant chords.

So, with abandon, I inserted this harmonic trick into the pieces on *Bell Projections*. On the track "Blinking Of Blue," after the three-bar intro, the first bar of melody is over a B_bm11. Guitar 3 plays E_b, A_b and D_b. Guitar 2 plays a D_b and Guitar 3 plays a melody note of A_b. Then, in the next measure, the chord changes to F13. In Guitar 3, the top two notes of the chord both move up a half step; Guitar 2 plays an A natural; and Guitar 1 plays a D natural in the melody (Example 5). To my ears, this temporarily obscures the minor quality of the music.

One practical approach you might want to consider when taking on a through-composed project is to determine how much of it you can do yourself. This can be a great opportunity to expand your skill set. For *Bell Projections* I learned to play soprano guitar, and I used a sixstring classical bass guitar or the low end. The result was that I had six octaves of range that I could comfortably play by myself.

If you are someone who has trouble getting started in the composing process, my advice is to set limitations. I told myself that every piece on *Bell Projections* was to be between three and four minutes. This helped to focus the shape of my statements from the very beginning.

The limitations you set can create a context for your ideas, thus acting as a catalyst for the work to begin. So roll up your sleeves, splatter musical paint everywhere and share what you create with the world. **DB**

For more info on Aaron Germain, visit aarongermain.com.



GUITAR SCHOOL Woodshed > SOLO BY JIMI DURSO



Tal Wilkenfeld's Bass Solo on 'River Of Life'

n "River Of Life," from her 2007 solo album *Transformation*, bassist and composer Tal Wilkenfeld solos over a vamp. But what a vamp it is. First off, it's a fourths voicing played over a three-note riff; it's so harmonically vague that I've opted to not use a chord symbol. Also, the times signature shifts from two bars of 6/8 to a single measure of 4/8. If you do the math, these add up to 16, so it could be considered 4/4, but it doesn't sound like 4 at all. Both of these things should make it a challenge for the improviser. (The entire transcription is written an octave higher than the bass guitar would be notated, which actually puts it at concert pitch.)

How Wilkenfeld navigates this rhythmically is quite exhilarating, and thematic. Notice that she gives it up right away by playing only on offbeats in bar 3. (It's also an interesting contrast that she leaves the first two measures blank, considering the dense rhythms that populate the remainder of her solo). There's a lot of emphasis on weak beats, whether they are the main points played, such as in measures 12, 21, 27 and 42. But, in addition, phrases almost always end on an upbeat (her first phrase, ending in bar 4, demonstrates this, as do bars 7, 14, 26 and 29). Also exhibited in the opening statement is a tendency for phrases to begin on weak beats. We hear this throughout, as in bars 8, 14, 21, 24, 27, 30, 32, 37 and 42. It would probably have been easier to list the phrases that don't start or end on a weak beat, as there aren't many.

Adding to this syncopated feel is her phrasing. Wilkenfeld plays staccato for most of this. Again, it'll take less space listing the few times she holds notes (bars 4 and 7 are the first two bars having anything longer than a 16th note, and there are only three instances altogether within the first nine bars). This makes the solo sound a bit more "bebop," but also serves to make the held notes sound more accented, giving them additional weight by producing a marked contrast with the main sound of this improvisation.

The second issue of non-definition Wilkenfeld has to deal with (and does so masterfully) is harmonic ambiguity. The piano riff with its C, D and E_{b} in the left hand would

imply C minor, except the D is put on the downbeat. And with the right hand playing the quartal voicing A-D-G, it doesn't really create a strong sense of a key center. At first, Wilkenfeld appears to be playing in G melodic minor (from measures 3 to 15) — an intriguing choice as there is no G in the piano part, and also as the E natural would be expected to clash with the Eb in the piano's left hand. The E is used very judiciously, only twice (bars 7 and 9) and always on the way to the D, so it doesn't stand out against the Eb and makes the sound a bit brighter.

In measure 16 Wilkenfeld introduces an E_{b} , and while keeping the other notes the same, this makes it sound more like G harmonic minor. This only lasts to the end of bar 19, however, where the F# is replaced with F natural, which would make it sound aeolian except Wilkenfeld is only playing G, B_b, C, D and F, giving us G minor pentatonic (through bar 22). This makes it abundantly clear that Wilkenfeld is hearing a G minor tonality, and over the vague piano part, this gives our ears some sense of stability.

Now that she's set up the elements, from here Wilkenfeld gets a little more adventurous with them, not just in switching more rapidly, (such as the E in bar 23 and the Eb in the next bar, or the F natural at the beginning of measure 32 sandwiched between two F#'s), but also in how she implies other tonalities. The end of bar 24 through the middle of bar 25 sounds like it could be D minor pentatonic, which she cleverly resolves to G minor pentatonic, with the underlying riff leaning on a D. The rock 'n' roll lick starting at the end of measure 30 also makes it sound like we're in D at this point. There also is a G major pentatonic-sounding repetitive lick in bar 37, though without the third it doesn't sound completely major; this particular riff is a common one in rock and blues. The last line moves to D minor pentatonic, making that D finally sound like the root note. Who saw that coming? **DB**

Jimi Durso is a New York musician currently working on an album of Indian classical music played on the string bass. Find out more at jimidurso.com.





Gibson Slim Harpo 'Lovell' ES-330 *Tribute to an Influential but Nearly Forgotten Blues Pioneer*

s far back as the 1920s, Gibson has been producing signature model guitars featuring popular virtuosos of the day. Gibson USA recently announced its latest signature model, the Slim Harpo "Lovell" ES-330, a thinline hollowbody that pays tribute to lesser-known bluesman James "Slim Harpo" Moore. Choosing to recognize influence over sheer fame, Gibson has called attention to a musician who, although passed over in the history books, remains a vital link in the chain of historic blues, r&b, rock and jazz musicians.

According to Dustin Wainscott, director of the Made to Measure division at Gibson, the Harpo model represents "a story that needs to be told." The ES-330 is a tribute to both Slim and his wife, Lovell, who served as his manger and also co-wrote many of his songs. Slim began his career as a harmonica player, thus the name "Harpo." Later switching to guitar, he became known for his Louisiana swamp blues sound, a catchy mixture of blues, swing and rock 'n' roll. Slim toured extensively and recorded for Excello records, enjoying a bit of success with hits like "Tm A King Bee," "Rainin' In My Heart" and "Baby Scratch My Back," co-written along with Lovell. His career ended suddenly with his death at age 46.

Gibson's decision to honor Slim and Lovell was a labor of love, and Wainscott informed us that telling his story was the most important factor in developing the guitar. He adds that the new instrument is not a "down-to-the-screw historic reissue" but more of tribute to the artist. Gibson knew that his guitar of choice was an ES-330, which, unlike its better-known cousin the semi-hollow ES-335, is a fully-hollow thinline without a solid center block. The Lovell is currently the only ES-330 currently in the Gibson catalog.

As fascinating as the story is, the guitar itself is an absolutely beautiful instrument. It was critical for Gibson to keep the price tag reasonable, and at \$2,999 it is definitely worth the investment for an American-made

axe built in Gibson's Nashville factory. The guitar comes in a solid hardcase and ships as a total package including a replica of Slim's business card and his paisley guitar strap. The back of the headstock reads "Lovell." The workmanship is firstrate and the setup was spot-on right out of the box. The maple-poplar-maple three-ply hollow body makes it a nice, light guitar and helps offer some acoustic resonance to the overall tone. The Lovell features two "dogear" P-90 pickups, which produce a classic fat tone with plenty of clarity and are capable of some nice grit when pushed. There are lots of tonal options between the two pickups, and you can get a silky jazz tone when in the neck position with the tone rolled off. The neck is mahogany with a rounded "C" profile.

The Gibson Slim Harpo "Lovell" ES-330 is a first-rate guitar. Its versatility make it a great all-around axe for playing numerous styles, and its historical significance will hopefully help Slim finally achieve the wider recognition he deserves but never received during his lifetime.

gibson.com

ZT Amplifiers Lunchbox Reverb Small & Mighty Combo

T Amplifiers founder Ken Kantor is a pioneer in psychoacoustics the human perception of sound — and has built a career on developing products based on this technology. Launching ZT Amplifiers in 2008, he set his sights on developing a line of compact guitar amplifiers and soon unveiled the ZT Lunchbox, which delivered considerable power despite its compact size. Now, more than a decade later, ZT has undergone a complete redesign of the original Lunchbox and unveiled the Lunchbox Reverb, a sub-compact 100-watt powerhouse available at \$399.

ZT's amplifiers utilize a combination of efficient hardware design and proprietary digital signal processing technology to achieve impressive results. Kantor is known for his expertise in DSP, having developed the world's first room correction system for speakers in 1983. DSP is a critical component in the Lunchbox amps, allowing them to sound much larger than they actually are. The new Reverb model measures 9.5 inches wide by 7.5 inches high and 5.5 inches deep, and weighs 9.5 pounds. It features a 6.5-inch speaker with a Class D power amp and is built like a tank.

The Lunchbox Reverb is simple in its design, featuring controls for gain, bass, treble, volume and reverb. Around back are outputs for head-phones and an external speaker. The amp provides an amazingly full and

clear sound with plenty of power, making it more than capable of cutting through in a live ensemble situation.

-Keith Baumann

Working the gain and volume knobs, the amp can be set to ultra clean or even deliver a bit of crunch when the gain is cranked and volume is lowered. There is plenty of range in the treble and bass pots, and the reverb sounds pretty sweet.

All in all, the Lunchbox would be a suitable choice for a wide range of styles including jazz, blues, rock and country. Its convenient size is a very persuasive selling point for those looking for grab and go solution for rehearsal, stage or studio.

—Keith Baumann ztamplifiers.com



GUITAR SCHOOL TOOIShed > GEAR BOX

1. Kings of the Delta

Supro Amps has unveiled the Delta King 8, Delta King 10 and Delta King 12 - moderately priced, vintage-inspired combos available in two color designs. The Delta King 8 is a modern rendition of the low-wattage Supro amps that were produced during the mid-1950s. It features a Class A all-tube signal path, a 12AX7 tube preamp, a custom 8-inch BK8 speaker and vintage-style poplar cabinetry. The Delta King 10 offers 5 watts of power through a 10inch DK10 speaker. The Delta King 12 delivers 15 watts of 6L6 tube power through a 12-inch DK12 speaker and features a front-end gain via a 12AX7 tube preamp, a FET-driven boost function, Pigtronix FAT high-gain mode, threeband EQ, and custom-made spring reverb. More info: suprousa.com

2. No Slippage

Guitar Slip No More is an electric and bass guitar accessory from Gregory Enterprises that stabilizes guitars while playing in the seated position. Guitar Slip No More form-fits to the instrument and sticks without adhesives. **More info: guitarslipnomore.com**

3. Consolidated Toolshed

GrooveTech Tools has launched the Mini-Multi, which consolidates 14 tools into a body less than 3 inches long. It has eight hex wrenches, four screwdrivers, a ruler and a bottle opener. Sizes are both metric and in inches for use on most makes and models of guitars and basses. **More info:** groovetechtools.com

4. Grand Auditorium 8-String

Alvarez Guitars has introduced an acousticelectric, eight-string grand auditorium model in a shadow burst finish. The AG60CE8SHB joins two eight-string baritone guitars (the ABT60CE8BK and ABT60CE8SHB) that Alvarez unveiled last year. The eight-string guitars double up on the G and D strings to add octave tones that result in a 12-string-like shimmer. The AG60CE8SHB is fitted with L.R. Baggs' StagePro EQ and an Element pickup.

More info: stlouismusic.com

5. Amps on the Go

Vox Mini Go amps have the ability to be powered by any portable USB battery. Available in 3-, 10and 50-watt versions, the Mini Go line includes updated amp modeling and effects; the 10- and 50-watt versions feature a revamped rhythm function, looper and power reduction. All versions feature nine amp sounds, as well as a vocoder setting and a line setting for acoustic guitars. Four delay and reverb effects, three modulation effects and an octave effect are included.

More info: voxamps.com

6. Leather Wireless Bodypacks

Levy's Leathers, manufacturer of high-quality guitar straps, has introduced the MM14 Wireless Bodypack Holder series. MM14 models provide a stylish way to secure wireless bodypacks for guitarists and electric bassists. They are available in tan, brown and black. **More info:** levysleathers.com

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DOWNBEAT 2021 INTERNATIONAL JAZZ FESTIVAL GUIDE

Trombone Shorty performs at the 2019 Telluride Jazz Festival. (Photo courtesy of Telluride Jazz Festival)



LET THERE BE

Jazz festivals around the globe have improvised, sanitized and localized their efforts to safely reopen for the 2021 season.

t's hard not to get too excited about the reopening of live music. At the same time, it's hard to get our heads around the idea that, yes, we can safely return to our favorite bars, clubs, local haunts ... and festivals — maybe even without a mask.

all all the second

Hard to believe, but true, and coming sooner than one might think as the following pages will show.

This year's festival guide is much smaller than usual and is being published two months later than normal for obvious reasons. Longstanding festivals like the Gent Jazz Festival in Belgium and New York's Rochester International Jazz Festival gave best efforts to go live, but canceled late due to local conditions. And many spring and early summer festivals made the decision to go virtual, move to a later date or take the year off, understanding that it was just too early to safely invite audiences and artists to a live jazz reunion.

But what a difference a month or two have made.

With one eye on the news, and the other on reopening, more than 70 festivals listed here are moving forward, quickly, with an ounce of caution.

And that might make this the most important festival guide DownBeat has ever published.

These pages serve as a witness to the resilience of the jazz community and the hard work, innovation and ingenuity of organizers to present great music for live and/or virtual audiences.

With a little luck, and more vaccinations, festival organizers are banking on being back in business either completely or with the necessary restrictions this summer and into the fall. And a floating festival, The Jazz Cruise, is betting that by January 2022, listeners will be ready again to take the party out to sea.

So, get ready, get vaccinated and go. Jazz festivals are back, and one thing is for certain: None of us will ever take live music for granted again. —*Frank Alkyer*

EAST

This trumpet denotes a corresponding ad in this guide.



Rockport Jazz Festival

Rockport, Massachusetts July 25-Aug. 1

The Rockport Jazz Festival brings a variety of artists with progressive trailblazers like vibraphonist Stefon Harris and saxophonist-singer Grace Kelly, Hammond B-3 legend Joey DeFrancesco, vocalist Veronica Swift and guitarist John Pizzarelli. Depending



artsforart.org/vision

on state regulations, concerts involving singers may be required to be canceled — fingers crossed that doesn't happen. All concerts will offer socially distanced seating, with two one-hour shows each day at the Shalin Liu Performance Center. **LINEUP:** Joey DeFrancesco, John Pizzarelli, Stefon Harris, Grace Kelly and Veronica Swift. rockportmusic.com

Burlington Discover Jazz Festival

Burlington, Vermont June 4–13

The Burlington Discover Jazz Festival returns with free events June 4–13. To celebrate community, artists perform collaboratively all week, embracing a spontaneous fusion of musical styles and cultures. The festival culminates with a premiere performance from Wadada Leo Smith, Matthew Evan Taylor and JACK Quartet. **LINEUP:** The Delvon Lamarr Organ Trio, Marc Ribot's Ceramic Dog, Stephane Wrembel's Django Experiment, the Astral Projector Orchestra, the Ray Vega Latin Jazz Quartet and more. **flynnvt.org**

Sony Presents Blue Note Jazz Festival New York, New York

June 15-Aug. 15

In celebration of the Blue Note's 30th Anniversary back in 2011, Blue Note Entertainment hosted the inaugural Blue Note Jazz Festival, which featured dozens of performances in multiple venues throughout New York City. The festival has since grown to nearly 100 events at five-plus venues. This year's event promises to be a special one as the club, and the entire city of New York, undergo a grand reopening at the Blue Note Jazz Club in Greenwich Village and at SummerStage in Central Park.

LINEUP: Chris Botti, Robert Glasper, Jacob Collier, Ravi Coltrane, John Scofield, Eddie Palmieri, Al DiMeola, John Pizzarelli, Joe Lovano, Galactic, Digable Planets, Joel Ross and more. bluenotejazzfestival.com

Gretna Grooves

Mt. Gretna, Pennsylvania June 20, July 10 and Aug. 13 Central Pennsylvania Friends of Jazz and Gretna Music join forces for Gretna Grooves, a three-part summer jazz series. Attendees will enjoy socially distanced concerts at the open-air Mt. Gretna Playhouse, nestled in the heart of the Appalachians. Just 90 minutes from Philadelphia, the festival promises a wonderful day trip or an overnight getaway.

LINEUP: June 20: Kenny Barron Trio; July 10: Jazzmeia Horn; Aug. 13: Tuba Skinny. <u>friendsofjazz.org; gretnamusic.org</u>

Freihofer's Saratoga Jazz Festival Saratoga Springs, New York

June 26-27

Saratoga Performing Arts Center will welcome fans back for the Freihofer's Saratoga Jazz Festival. Performances will be held on the SPAC grounds, adhering to carefully mapped out, socially distanced seating and rigorous COVID-19 protocols. Gates open at 10 a.m. each day and performances run on the amphitheater stage from 12 to 6 p.m.

LINEUP: Headlining this year's festival are Dianne Reeves, Cécile McLorin Salvant, Christian McBride's New Jawn, Al Di Meola, Joey Alexander and Artemis, which is presented by Skidmore Jazz Institute. Local artists Garland Nelson's Joyful Noise and Hot Club of Saratoga round out the festival, both presented by Caffé Lena. **spac.org**

Vision Festival 25 New York, New York July 22-23 at Pioneer Works July 24-25 at The Clemente July 29-30 at Pioneer Works

Vision Festival celebrates its 25th annual event with outdoor, in-person and online performances at Pioneer Works and The Clemente in New York City. Pianist, composer, organist and vocalist Amina Claudine Myers will be honored for her lifetime of achievement.

LINEUP: Amina Claudine Myers, Fay Victor, Angel Bat Dawid, Joe McPhee, Amirtha Kidambi, David Murray, James Brandon Lewis, Ingrid Laubrock, Tony Malaby. artsforart.org/vision

Newport Jazz

Newport, Rhode Island July 30-Aug. 1

Due to COVID-19 capacity restrictions, Newport Jazz will be doing things a little differently this year. The focus will be on creating three intimate days of amazing jazz performances and surprise collaborations at Fort Adams.

LINEUP: Organizers are finalizing this year's lineup. Past performers encompass a veritable Who's Who of jazz royalty. **newportjazz.org**

Litchfield Jazz Festival

Litchfield, Connecticut/Online July 31

Livestreamed from Telefunken Soundstage, the 26th annual Litchfield Jazz Festival



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will bring a full day of great live jazz music straight to your living room. There is no charge to access the concerts, and the virtual platform makes the shows accessible to local fans ... and around the globe.

LINEUP: Beautiful Ballads with Albert Rivera, Andrew Hadro, Zwelakhe-Duma Bell le Pere, Richie Barshay and Carmen Staaf; Rufus Reid Trio with Sullivan Fortner and Jonathan Blake; Matt Wilson Quartet with Jeff Lederer, Kirk Knuffke and Chris Lightcap; Emmet Cohen & Friends; and Future Stride with Russell Hall, Kyle Poole, Tivon Pennicott and Benny Benack. **litchfieldjazzfestival.com**

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Hudson Valley Jazz Festival Sugar Loaf and Warwick, New York Aug. 12-15

The Hudson Valley Jazz Festival enters its 12th season with past performers like Wallace Roney, The Vanguard Jazz Orchestra, saxophonist Bill Evans, Arturo O'Farrill, John Abercrombie, Buster Williams, Lenny White, James Emery and Dave Liebman. The festival's central mission is to highlight Hudson Valley jazz artists deserving wider recognition. The valley is filled with great musicians - from Woodstock to Suffern — including, but not limited to, Eric Person, Pete Levin, Richie Morales, Joe Vincent Tranchina, John Arbo, Judi Silvano, Camile Thurman, Bill Tesar, J. Neil Alexander, Mike Jackson, Karl Latham, Jeff Ciampa, Don Miller, Chris Sullivan and Robert Kopek. It's a different kind of festival. Instead of a single stage, the series is held in galleries, parks, restaurants, cafes and performing arts centers around Sugar Loaf and Warwick.

LINEUP: Hudson Valley Jazz Ensemble, Skye Jazz, Eric Person Quartet and The Altered 9. <u>hudsonvalleyjazzfest.org</u>

Springfield Jazz & Roots Festival Springfield, Massachusetts

Aug. 14

This free annual festival celebrates the music of the African Diaspora in downtown Spring-

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field. Drawing visitors from throughout the Northeast, the festival unites the region's diverse cultural communities through music and education. Due to COVID-19, festival organizers are planning virtual and modified in-person programming.

LINEUP: See the festival's website for late-breaking lineup news. Performers for 2019 included Fiery String Sistas!, Samite, Elan Trotman, Elio Villafranca, Tia Fuller and Cory Henry & the Funk Apostles. springfieldjazzfest.com

Provincetown Jazz Festival

Cape Cod, Massachusetts Locations: Provincetown Art Association and Museum, Cotuit Center for the Arts and the Cultural Center of Cape Cod Aug. 2, 11 & 16

Since 2005, the Provincetown Jazz Festival has been held in what is known as the oldest continuous art colony in the United States. The festival is a non-profit organization donating a portion of the proceeds to worthy causes including jazz in the schools. Musicians from the United States, Canada, Brazil, United Kingdom, Switzerland, Australia, New Zealand and Japan have appeared at concerts on Cape Cod.

LINEUP: Peter & Will Anderson, Krisanthi Pappas, Leslie Boyle, Steve Ahern,



Bruce Abbott, Alan Clinger, Fred Boyle, Ron Ormsby and Bart Weisman. provincetownjazzfestival.org

DC JazzFest

Washington, D.C. Sept. 1-5 The 2021 DC JazzFest will take place Sept. 1–5, with more than 30 concerts, interviews and other exclusive events from international superstars and homegrown talent alike. **LINEUP:** Chuck Redd, Ernest Turner Trio, Vox Sambou, Orrin Evans' Terreno Comum, Lakecia Benjamin Pursuance, A Grand Night

for Strings/From Stuff Smith to Jean Luc Ponty with Regina Carter, Jenny Scheinman,





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The String Queens + Michael Bowie Trio, Maria Schneider Orchestra, Elijah Jamal Balbed Quartet, Laurin Talese, Carr/Keys, Celebrating Billy Taylor's Centennial w/ Cyrus Chestnut, Allyn Johnson, Afro Blue+, Immanuel Wilkins and the Spanish Harlem Orchestra. dcjazzfest.org

| Pittsburgh International Jazz Festival

Pittsburgh, Pennsylvania

Sept. 17-19

Presented by the world-renowned August Wilson African American Cultural Center, the Pittsburgh International Jazz Festival celebrates it 11th year. Unlike many festivals, which require a lot of movement from one location to the other, The PIJF is presented, intimately, in one footprint, so attendees will not miss one note or lyric.

LINEUP: Chaka Khan, Dianne Reeves, Marcus Miller, Gregory Porter, Jazzmeia Horn, Kenny Garrett Quintet, Jeff "Tain" Watts, Suite Pittsburgh, The Baylor Project, Lakecia Benjamin and Christian Scott aTunde Adjuah. pittsburghjazzfest.org

Montclair Jazz Festival

Montclair, New Jersey Sound Check Series: Dates in June, July and August Main Event: Sept. 24–26

According to festival organizers, this is the largest jazz festival in the New York City region. The award-winning Montclair Jazz Festival represents a multi-generational gathering place of diverse cultures and experiences of creativity, adventure and discovery. Produced by Jazz House Kids, the festival moves to downtown Montclair in an effort to support local businesses and bring the community back together safely to hear live music. Doing so includes the Summer Soundcheck series of concerts leading up to the main event in September.

LINEUP: Past artists have included Christian McBride, Dee Dee Bridgewater, Joey DeFrancesco, Mark Whitefield, Eddie Palmieri, Cyrus Chestnut, Bettye LaVette, John Scofield, Antonio Sanchez, Anat Cohn, the Jazz House Collective and 100-plus talented emerging musicians from Jazz House Kids. montclairiazzfestival.org

Manchester CT Jazz Festival

Manchester, Connecticut Dec. 4

The 6th Annual Manchester CT Jazz Festival is presented by Beth Sholom B'nai Israel in historic Cheney Hall. The festival brings a mix of internationally renowned and regional musicians to central Connecticut, offering both in-house seating and virtual options this year.

LINEUP: Karrin Allyson Quartet, James Argiro Quintet, Shenel Johns/Matt Dwonszyk Quintet with special guest Abraham Burton, Zaccai Curtis, Jonathan Barber and more. myshul.org/jazzfest2021

SOUTH

This trumpet denotes a corresponding ad in this guide.





Performing virtually at the 2020 Earshot Jazz Festival are Brandee Younger (left), Rahsaan Carter and Ravi Coltrane

Spoleto Festival USA

Charleston, South Carolina

May 28-June 13

One of America's premier performing arts festivals, Spoleto Festival USA marks its 45th year with a brand-new season of live, in-person jazz, Americana and classical music concerts as well as dance and theater performances. Spoleto engaged a team of healthcare professionals at the Medical University of South Carolina to assist in the creation and implementation of all health and safety protocols in advance of this year's event.

LINEUP: Jazz programming for the 2021 season includes Jason Moran and Alicia Hall Moran's production *Two Wings: The Music* of *Black America in Migration*, Preservation Hall Jazz Band, a concert celebrating New Orleans icon Danny Barker and The Cookers. **spoletousa.org**

Blue Note Jazz Club Presents at North Beach Miami Beach, Florida

June 5-26

Blue Note Jazz Club has partnered with the Rhythm Foundation for a series of concerts at the North Beach Bandshell in Miami Beach, Florida. The music scene in Miami has long been at the center of the city's cultural experience with influences in jazz, Latin, hip-hop and more setting the stage for this collaboration in live entertainment. The series will kick-off in June with three concerts announced and more shows anticipated. **LINEUP:** Arturo Sandoval, Robert Glasper

and Big Freedia with the Soul Rebels. <u>rhythmfoundation.com</u>

Atlanta Jazz Festival Atlanta, Georgia Sept. 5–6

The Atlanta Jazz Festival is regarded as one of the largest free jazz festivals in the country. The annual celebration of music, culture and art will be held Labor Day weekend, with an outdoor festival featuring jazz artists from all over the world.

LINEUP: This year's lineup is still being established. Performers from 2019 included everyone from young lions Joel Ross, Christian Sands and Kandace Springs to Delfeayo Marsalis, Lizz Wright and Makaya McCraven. <u>atlantafestivals.com</u>

French Quarter Fest presented by Chevron New Orleans, Louisiana Sept. 30-Oct. 3

The world's largest showcase of Louisiana food, music and culture returns Sept. 30–Oct. 3. The free festival will showcase hundreds of artists on over a dozen stages throughout the historic French Quarter.

LINEUP: This year's lineup is still being established. Past performers include New Orleans staples like Astral Project, Cha Wa and Chubby Carrier and the Bayou Swamp Band. frenchquarterfest.org

Amelia Island Jazz Festival Fernandina Beach, Florida Oct. 3–10

Held annually during the first week of October and headed by Artistic Director Les Demerle, the Amelia Island Jazz Festival offers a wide variety of jazz, including swing, bebop, Dixieland, big band, blues, Latin, and contemporary. Concerts are staged in several venues around the Island on the northern Atlantic coast of Florida, including the historic seaport village of Fernandina Beach. As part of its ongoing educational program, the festival awards a jazz scholarship to an aspiring high-school musician.

LINEUP: John Pizzarelli Trio, Ken Peplowski, Trio Caliente, Les DeMerle Band featuring Bonnie Eisele and more. <u>ameliaislandjazzfestival.com</u>

Duck Jazz Festival Duck, North Carolina Oct. 9-10

Celebrating the sound of jazz from around the world, the Duck Jazz Festival features live music on two stages and is free to the public. Enjoy jazz-themed events throughout the area before and after the festival, too. The Duck Jazz Festival is held rain or shine.

LINEUP: Cecil Welch, Bassell and the Supernaturals,Banda Magda, John Jorgenson Quintet and more. duckjazz.com

Clearwater Jazz Holiday Clearwater, Florida Oct. 14-17

This collaboration between the Clearwater Jazz Holiday Foundation Inc., City of Clearwater, Visit St. Pete/Clearwater and Ruth Eckerd Hall sets the stage for this year's 42nd celebration. Crowds relish in this popular fest's colorful musical lineup, from jazz to jam, funk, fusion and more. **LINEUP:** This year's lineup is still being estab-

JULY 2021 DOWNBEAT 67

October 3 thru AmelialslandJazzFestival.com









lished. Performers at 2019's festival included Trombone Shorty and Orleans Avenue, the Soul Rebels, Boyz II Men, Chicago, Alison Krauss, Robert Randolph and the Family Band. clearwaterjazz.com

Suncoast Jazz Festival Clearwater, Florida Nov. 19-21

This year marks the 30th anniversary of the Suncoast Jazz Festival on travel-award-winning Clearwater Beach. The festival spans five simultaneous indoor venues and ballrooms between the Sheraton Sand Key and Marriott Sand Key with performances rotating every hour throughout each afternoon.

LINEUP: Adrian "Professor" Cunningham & His Old School, Dave Bennett Quartet, Tom Rigney & Flambeau, Ed Metz Trio and more. suncoastjazzfestival.com

The Jazz Cruise

Departing from Miami, Florida, to the Caribbean on a Celebrity Summit ship, stopping in Aruba and Curaçao Jan. 17–24, 2022

Since 2001, The Jazz Cruise has presented first-rate, straightahead jazz in a setting like no other. Featuring nearly 100 top-notch jazz musicians and more than 200 hours of live music, the cruise is presented festival-style over seven jam-packed days. Discover why The Jazz Cruise is known as "The Greatest Jazz Festival at Sea."

LINEUP: Christian McBride, Kurt Elling, Kenny Barron, Sheila Jordan, Dee Dee Bridgewater, Paquito D'Rivera, Tierney Sutton, Steve Tyrell, John Pizzarelli, Joey DeFrancesco, Ann Hampton Callaway, John Clayton, Fred Hersch, Herlin Riley, Gerald Clayton, Sullivan Fortner, Bria Skonberg, Randy Brecker, Nicki Parrott, Wycliffe Gordon, Jeff Hamilton Trio, Emmet Cohen and more. thejazzcruise.com

The Smooth Jazz Cruise: Back to Sea Sailing

Departing from Miami, Florida, to the Caribbean on a Celebrity Summit ship, stopping in Costa Maya, Cozumel and Nassau Jan. 24–31, 2022

This is a seven-day smooth-jazz cruise sailing the Caribbean, featuring more than 30 noted contemporary jazz artists performing in a variety of concert settings, many of which present the musicians in never-heard-before collaborations. Fans call this week of non-stop music "The Greatest Party at Sea."

LINEUP: George Benson, David Sanborn, Boney James, Marcus Miller, Brian Culbertson, Candy Dulfer, Jonathan Butler, Rick Braun, Everette Harp, Norman Brown, Eric Darius, DW3, Euge Groove, Jeff Lorber, Keiko Matsui, Peter White, Eric Marienthal and more. backtosea.thesmoothjazzcruise.com

The Smooth Jazz Cruise: Diamond Celebration Sailings

Departing from Miami, Florida, to the Caribbean on a Celebrity Summit ship, stopping in Aruba and Curacao Jan. 31-Feb. 7 and Feb. 7 -14, 2022

Another seven-day smooth jazz cruise opportunity sailing the Caribbean, featuring more than 30 noted contemporary jazz artists performing in a variety of concert settings, many of which present the musicians in never-seen-before collaborations. It's a second chance to enjoy a week of "The Greatest Party at Sea."

LINEUP: Vanessa Williams, Jeffrey Osborne, Boney James, Marcus Miller, Brian Culbertson, Candy Dulfer, Jonathan Butler, Norman Brown, Eric Darius, DW3, Euge Groove, Kirk Whalum, Grace Kelly, Eric Marienthal and more. thesmoothjazzcruise.com/home-2022

October 14-17, 2021 Clearwater, Florida BayCare Ballpark 2.2 SG ŀ 8 14







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This project was appropried in part by the State of Florida, Department of State. Division of Cultural Atlains and the Florida Council on Arts and Culture.

MIDWEST

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Ravinia Festival

Highland Park, Illinois July 5-Sept. 24

North America's oldest music festival has reopened for a 2021 season of classical, popular, jazz and chamber music programming, including the annual summer residency of the Chicago Symphony Orchestra. This summer, conductor Marin Alsop will lead seven concerts with the orchestra in her first season as Ravinia's chief conductor and curator. All concerts will take place outside in the openair pavilion, with reduced audience capacity and reserved-in-advance, distanced seating in the pavilion, lawn and dining facilities. **LINEUP:** Kurt Elling and Charlie Hunter,

Jazz at Lincoln Center Orchestra with Wynton Marsalis, Black Violin, Andrew Bird, Lake Street Dive and more. ravinia.org

Soul & Blues Festival

lowa City, lowa July 30–31

The Soul & Blues Festival is a reworking of the former Iowa Soul Festival celebrating the local and global reach of soul and blues music through the Black experience. LINEUP: JC Brooks & the Uptown Sound, Nora Jean and local favorites Kevin BF Burt and DJ Freeze as well as Mr. DJ Ice. In addition to music, there will be a Black entrepreneurs panel and Black authors panel. summerofthearts.org/festival/ 2021-soul-blues-festival

50th Annual Bix Biederbecke Jazz Festival

Davenport, Iowa Aug. 5–7

This festival, celebrating its 50th anniversary, honors the legendary trumpeter of early jazz Bix Beiderbecke, who was a Davenport, Iowa, native.

LINEUP: Chicago Cellar Boys, Joe Smith and the Spicy Pickles, NOLA Jazz Band, All-Star Graystone Monarchs, Cakewalkin' Jass Band, The Mortonia Sextet, Miss Jubilee, Southside Aces, Bix Youth Jazz Band. bixsociety.org

Ouibache Music Festival

Lafayette, Indiana Aug. 28 Ouibache Music Festival is a roots music festival that takes place the last Saturday in August. Stage shows feature local, regional, national and international acts. Free workshops will be held on Friday, Aug. 27. Part of the net proceeds of the festival support local school music programs and local music organizations.

LINEUP: Hawktail, Tad Robinson, The Tucker Brothers, Black Community Choir, Brent Laidler, Michael Kelsey, Jeff Pearce, Scott Greeson & Trouble With Monday, Jeff Anderson Trio, Lee Anna Atwell, Emmet Cohen Trio and more. ouibache.com

Detroit Jazz Festival Detroit, Michigan Sept. 3–6

In its 42nd year, the Detroit Jazz Festival is the world's largest free jazz festival. After staging a highly successful virtual festival for 2020, DJF returns to live music with Dee Dee Bridgewater serving as the 2021 artist-in-residence.

LINEUP: Herbie Hancock, Kenny Garrett, Omar Sosa, Gregory Porter, Abdullah Ibrahim, Dee Dee Bridgewater and more. detroitjazzfest.org



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Tri-C JazzFest presented by KeyBank Cleveland, Ohio

Sept.11-12

This year, the Tri-C JazzFest in Cleveland takes it all outdoors to historic Cain Park in Cleveland Heights. The lineup promises to be a jazz lover's delight with wall-to-wall live music.

LINEUP: Lakecia Benjamin and Pursuance, Emmet Cohen Trio, Marquis Hill, Banda Magda, Spanish Harlem Orchestra, Cleveland Jazz All-Stars and more. tri-cjazzfest.com

CU Jazz Festival

Champaign-Urbana, Illinois Oct. 14–17

CU Jazz Festival celebrates seven years of music this October. Events include a festival favorite Sunday jazz brunch and the Vandoren jam session.

LINEUP: This year's lineup is still being established. Performers have included the Andrey Gonçalves Sextet and the Adam Larson Trio as well as Jocelyn Gould and Medium Low. cujazzfest.wixsite.com/cujazzfest

Edgefest Ann Arbor, Michigan

Oct. 28-30 Kerrytown Concert House in Ann Arbor, Mich-

igan, presents Edgefest — the 25th annual avant-garde jazz and creative new music festival. A four-day exploration of new music and improvisation created and composed by some of country's most distinguished musician-composers as well as new and emerging artists, Edgefest draws on artists from Ann Arbor, Detroit and U.S. cities from coast to coast. Events take place at the intimate Kerrytown Concert House as well as other downtown venues. Edgefest draws audiences from the upper Midwest with an increasing number of fans from across the country. If travel restrictions permit, international fans are also welcome. Educational activities and a Saturday parade downtown are traditional must-see aspects of the festival.

LINEUP: Solo pianists Matthew Shipp and Michael Malis; Fay Victor's Sound Noise Funk; Stephan Crump, Ingrid Laubrock, and Cory Smythe; Andrea Wolper with Ken Filiano, William Parker and more. Also, Steve Swell premieres "Leaf Peeping In Poland–A Trip To Auschwitz." kerrytownconcerthouse.com/edgefest

Wall-to-wall live music featuring Lakecia Benjamin and Pursuance, Emmet Cohen Trio, Marquis Hill, Banda Magda, Spanish Harlem Orchestra, Cleveland Jazz All-Stars and more!

Tickets on sale now tri-cjazzfest.com

Live from Cain Park Sept. 11-12, 2021 Cuyahoga Community College


NEST

This trumpet denotes a corresponding ad in this guide.

Healdsburg Jazz Festival

Healdsburg, California June 17-20

Head West for the 23rd Annual Healdsburg Jazz Festival. This year the festival will be held outdoors at beautiful locations featuring some of the most scenic vistas on the West Coast.

LINEUP: Harlem of the West Gala at Montage Healdsburg, Barbary Coast Dinner Shows at Hotel Healdsburg's Garden Courtyard and Juneteenth Celebrations. On Sunday, enjoy a Father's Day Concert with Kenny Washington honoring Charlie Musselwhite. healdsburgjazz.org

Sunset Jazz at Newport

Newport Beach, California July 6-Sept. 14

This popular 11-week series will continue outdoors, but in a more up-close and intimate venue setting, including table service and a theme of "dining, jazz and cabaret" featuring a solid straightahead jazz lineup.

LINEUP: John Pizzarelli Trio will return to the



festival joining some of these past performers: Byron Stripling-Bobby Floyd Quartet, Barbara Morrison, The Four Freshmen, Jackie Ryan-Rickey Woodard Quintet, Calabria Foti-Bob McChesney Quintet, The Jazz Cruise All-Stars. sunsetjazzatnewport.com

Vail Jazz Festival

Vail, Colorado July 8-Sept. 6 The 27th annual Vail Jazz Festival returns

this summer with an exciting series of live outdoor concerts. The festival offers an end-of-summer blast with a stellar lineup of 30-plus performances in the heart of the majestic Rocky Mountains.

LINEUP: Curtis Stigers, Catherine Russell, John Clayton, Terell Stafford, the Emmet Cohen Trio, Jeff Hamilton Trio, Adrian Cunningham, Niki Haris, Byron Stripling and more. vailjazz.org

CENTRUM JOHN CLAYTON ARTISTIC DIRECTOR

AN OUTSTANDING JAZZ EXPERIENCE July 26–30

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Daily sessions include a wide variety of special topics, master classes, theory and live performances

FACULTY: Wycliffe Gordon, trombone; Anat Cohen, clarinet/ tenor; Terell Stafford, trumpet; Jeff Hamilton, drums; Donald Vega, piano; Carl Allen, drums; George Cables, piano; Tia Fuller, alto: Gary Smulyan, bari; Marion Hayden, bass; Matt Wilson, drums; Miles Okazaki, guitar; Ellen Rowe, piano; René Marie, vocal; Tanya Darby, trumpet; Dawn Clement, piano; Allison Miller, drums; Juliane Gralle, trombone; Chuck Deardorf, bass; Sunny Wilkinson, vocal; Gary Hobbs, drums; Jon Hamar, bass; Randy Halberstadt, piano; Dan Balmer, guitar; Jay Thomas, trumpet; Brianna Thomas, vocal; and more.

CENTRUM.ORG/JAZZ

Photo: Anal Cohen

Centrum's Jazz Port Townsend Port Townsend, Washington July 31

Centrum will present its first live concert since the onset of COVID. Seating will be outdoors on a large lawn with carefully measured spaces. There will be only one concert this season. So, join festival organizers as they celebrate the return of live jazz.

LINEUP: John Clayton, Wycliff Gordon, Terell Stafford, Carl Allen, Dawn Clement, René Marie, Marion Havden, Tia Fuller and Miles Okazaki. centrum.org/jazz

Telluride Jazz Festival Telluride, Colorado

Aug. 13-15

Since 1977, Telluride's majestic perch high in the San Juan Mountains of southwestern Colorado has been the site of an annual cultural event combining pristine natural aesthetics with boundless artistic creativity. The Telluride Jazz Festival ranks among the world's most scenic music events. The festival delivers an intimate format and an abundant offering of alpine recreational activities. The result is an immersive live music experience that has brought audiophiles from around the world for more than four decades.

LINEUP: The 2021 festival lineup has not been finalized. The 2019 festival included Trombone Shorty & Orleans Avenue, Lettuce, Robert

Randolph & The Family Band, Victor Wooten Band, Turkuaz, Cha Wa, SPAGA and more. telluridejazz.org

Montavilla Jazz Festival Portland, Oregon Aug. 21-22

The Montavilla Jazz Festival is an annual summer event showcasing Portland's thriving jazz scene, highlighting the worldclass talents of Portland-based artists actively creating new music and pushing the boundaries of jazz. MJF seeks to enrich the newly revitalized Montavilla neighborhood by showcasing the best of Portland's originally composed, progressive jazz.

LINEUP: Farnell Newton, Ryan Meagher's AftEarth, Noah Simpson, Micah Hummel. Rich Halley with the Matthew Shipp Trio, Idit Shner and more. montavillajazz.org

Telluride Blues & Brews Festival Telluride, Colorado

Sept. 17-19

Renowned as one of the most scenic music festivals in the country, the Telluride Blues & Brews Festival is located in the world-famous picturesque mountain town of Telluride. Colorado. The multi-stage celebration offers an eclectic mix of music paired with some of the best craft breweries in the country. LINEUP: The 2021 festival lineup has not

earshot.org

Earshot Jazz is a 501(



Tribute to Ernestine Anderson And much more

Terri Lyne Carrington photo by John Watsor

been finalized. The 2019 lineup included John Fogerty, Boz Scaggs, George Clinton & Parliament Funkadelic, Anders Osborne, Ryan Bingham, Tab Benoit and more. tellurideblues.com

Sun Valley Jazz & Music Festival Sun Valley, Idaho Oct. 13-17

The Sun Valley Jazz & Music Festival is planning to meet in person this fall. Experience live music at its best, including more than 150 sets performed over five days.

LINEUP: Blue Street Jazz Band with Blue Renditions. Boise Straight Ahead. Bruce Innes Trio, Carl Sonny Leyland & Friends, Carolyn Martin Swing Band, Clint Baker's Hot Jazz, Gator Nation, GROOVUS and Holland & Coots, High Street Party Band, Hot Jazz Collective, Kings of Swing, Krahn Quartet, Midiri Brothers Septet, Pearl Django, Professor Cunningham & His Old School Side Street Strutters. Tom Rigney & Flambeau, the U.S. Coast Guard Dixie Band, Yve Evans & Co. and more. sunvalleyjazz.com, or call (877) 478-5277

Earshot Jazz Festival

Seattle, Washington Oct. 15-Nov. 7

The Earshot Jazz Festival, now in its 34th year, celebrates global jazz progression alongside Seattle's thriving scene with more than 50 events throughout the city.

LINEUP: NEA Jazz Master Terri Lyne Carrington Social Science, the Jamie Baum Septet, the Dawn Clement Trio, Jay Clayton, Dee Daniels, Marina Albero, Tribute to Ernestine Andrews and more. earshot.org

Frank Morgan Taos Jazz Fest Taos, New Mexico Nov. 10-14

The Taos Jazz Bebop Society presents its seventh annual celebration of the late, great saxophonist Frank Morgan. The festival presents five days of world-class jazz events in a unique mountain setting: the historic town of Taos, New Mexico.

LINEUP: Grace Kelly Quartet: George Cables Trio; Django Festival Allstars; Red Hot & Red. taosjazz.org

Lionel Hampton Jazz Festival Moscow, Idaho April 20-23, 2022

This event is the largest educational jazz festival in the nation. Students from more than 100 schools will have the opportunity to perform, compete and attend world-class concerts and workshops on the University of Idaho campus.

LINEUP: The 2021 festival lineup has not been finalized. Past festivals have featured Esperanza Spalding, säje, Camille Thurman, Joshua Redman and the Lionel Hampton Big Band. uidaho.edu/jazzfest

CANADA

This trumpet denotes a corresponding ad in this guide.



TD Vancouver International Jazz Festival Vancouver, British Columbia June 25-July 4

With more than 100 virtual performances from British Columbia plus Chicago, New York, Philly, Amsterdam and Paris, this annual festival remains a not-to-be-missed event.

LINEUP: Helen Sung, Steve Smith, Lonnie Plaxico, Fred Hersch, John Beasley's MONK'estra, Jeff Parker's New Breed, Irreversible Entanglements, Roberto Negro and Michael Moore. <u>coastaljazz.ca</u>

TD Victoria International JazzFest

Victoria, British Columbia

June 25-30

The 38th edition of TD Victoria International JazzFest will feature established and emerging jazz talent from local and British Columbia-based musicians in virtual, free-to-watch performances broadcast directly to your screens and your homes.

LINEUP: Michael Kaeshammer, Phil Dwyer Trio, Angela Verbrugge Quintet, Nick La Riviere Quintet, Kristina Helene Quartet, Attila Fias Trio and Owen Chow Quintet. jazzvictoria.ca

Guelph, Ontario Aug. 13 IF 2021 will be an all-night online celebration of improvised art. Featuring more than 150 performers from around the world of all disciplines — musicians, dancers, poets, performance artists, comedians and multi-modal creators — this free, 24-hour livestreamed festival is a kaleidoscopic reminder of the joy, inspiration and life-affirming power of in-the-moment creation.

LINEUP: The 2021 lineup is being finalized. The 2020 edition featured William Parker & Patricia Nicholson, Hamid Drake, Douglas Ewart, Satoko Fujii, Evan Parker, François Houle, Jane Bunnett, Marianne Trudel and René Lussier. **improvfest.ca**

Vancouver Island Blues Bash Victoria, British Columbia Sept. 3-5

Experience the blues in all shades from home this year during the virtual Vancouver Island Blues Bash. End summer on a high note with Vancouver Island blues band favorites over Labor Day weekend in free-to-watch online performances.

LINEUP: David Gogo Band, Blue Moon Marquee, Kelly Fawcett Band and more. jazzvictoria.ca



EUROPE & OTHER

This trumpet denotes a corresponding ad in this guide.



Ulrichsberger Kaleidophon Ulrichsberg, Austria April 30-May 2

Jazzatelier Ulrichsberg, a small cultural organization in the hills of Upper Austria, presents the 35th edition of this festival. Twenty musicians from Europe will perform in a program of diverse musical approaches. This is a live and livestreamed event.

LINEUP: Coyote with Michel Doneda and Natacha Muslera, Trio Paraskevopoulos/ Winter/Pröll, Matthias Bauer's Dis/Con/Sent String Quartet, Jakob Gnigler's Gnigler Sextett, Biliana Voutchkova's Modus of Raw, Hildegard Kleeb, Roland Dahinden and Alexandre Babel. jazzatelier.at/kal.htm

Jazzfest Bonn

Bonn, Germany June-Sept. 2021

Jazzfest Bonn promotes young musicians alongside international stars in the birthplace of Ludwig van Beethoven. Established in 2010, Jazzfest Bonn has grown into a melting pot for jazz from Germany, Europe and regions abroad.

LINEUP: Bundesjazzorchester, Klaus Doldinger's Passport, EOS Kammerorchester Köln and the Niels Klein Trio, Michael Wollny Trio, Mathias Eick Quintet, Kinga Głyk/Tobias Feldmann/Frank Dupree Trio and more. jazzfest-bonn.de

Jazz à Vienne Festival

Vienne, France June 23–July 10

Jazz à Vienne has celebrated jazz since 1981, attracting audiences to experience a variety of concerts, stages, exhibitions and art encounters. It is a vast, yet intimate, celebration of jazz.

LINEUP: Jamie Cullum, Ibrahim Maalouf, Marcus Miller, Wynton Marsalis, Maceo Parker, Salif Keita, Thomas Dutronc, Avishai Cohen, Seu Jorge & Rogê, Ayo, Lianne La Havas, Roberto Fonseca, and more. jazzavienne.co

JazzBaltica

Timmendorfer Strand, Schleswig-Holstein, Germany June 24–27

The Swedish trombonist Nils Landgren is the artistic director of JazzBaltica. A festival by the sea, the goal is to present unusual projects by regional and well-known international artists.

LINEUP: Nils Landgren, Lisa Wulff, Jazzrausch Bigband, 4 Wheel Drive, Raul Midón, Tini Thomsen, Fabia Mantwill and more. jazzbaltica.com/startseite

Aarhus Jazz Festival

Aarhus, Denmark

July 10-17

Aarhus Jazz Festival presents traditional, swing, experimental, modern and even children's jazz. For 2021, expect 200–250 concerts. Most are free of charge.

LINEUP: Stacey Kent, Marc Ducret, Aarhus Jazz Orchestra, Lee Ritenour and Dave Grusin, Kullhammar/Vågan/Osgood, Christina Dahl Quartet and more. jazzfest.dk

Montreux Jazz Festival

Montreux, Switzerland July 2-17

The Montreux Jazz Festival takes place

in a breathtaking setting on the shores of Lake Geneva, offering a privileged setting for artists and audiences. Enjoy the renowned acoustics of the festival's main performance halls and free stages.

LINEUP: The festival lineup has not been finalized. Past artists include Nina Simone, Miles Davis, Aretha Franklin, Ella Fitzgerald, Marvin Gaye, Prince, Leonard Cohen, David Bowie, Elton John, Stevie Wonder and more. montreuxjazzfestival.com

A to JazZ Festival Sofia, Bulgaria

July 9-11

The most significant open-air music event in Sofia celebrates its 10th anniversary with a free-admission experience for music lovers of all ages.

LINEUP: Bokanté, Milcho Leviev Tribute, Rosalie De Souza, T.E.F.T., Space Cadillac, Ivo Papazov, Zhivko Vasilev Quintet, Lina Nikol, Via Mavis and more. **atojazz.bg**

Umbria Jazz *Perugia, Italy* July 9-18

Born in 1973, Umbria Jazz is a must-experience event for music fans. With 10 days of great music in a wonderful, Italian town, Umbria offers a stunning lineup of music as well as sun, food and Italian hospitality. Due to the pandemic, the format for Umbria Jazz 21 will be different, but it will be a strong, live-music event.

LINEUP: Wynton Marsalis and Jazz at Lincoln Center Orchestra, Branford Marsalis, Stefano Bollani, Jamie Cullum, Billy Hart Quartet featuring Ethan Iverson, Enrico Rava/ Fred Hersch Duo, Cécile McIorin Salvant Duo with Sullivan Fortner, Brad Mehldau Trio, Imany Voodoo Cello, Paolo Fresu's "Tribute To David Bowie" and more. umbriajazz.com

Bohemia JazzFest

Prague, Plzen, Liberec, Domazlice, Brno, Hluboka and Lipno nad Vltavou, Czech Republic July 12–July 21

The 16th edition of Rudy Linka's Bohemia JazzFest begins in Prague's historical Old Town Square. This free-admission festival travels throughout Czechia.

LINEUP: João Bosco, Cécile McLorin Salvant, Paolo Fresu, Philip Caterine and more. <u>bohemiajazzfest.cz</u>

EUROPAfest 2021

Bucharest and Sibiu, Romania July 16–24

EUROPAfest is a jazz, blues, pop and classical festival that delivers music from European artists and international special guests. More than 300 musicians from 40 countries gather annually to play improvised music.

LINEUP: The lineup is being finalized, but organizers plan to present 20 jazz bands from more than a dozen countries. **europafest.ro**

San Sebastian Jazz Festival

San Sebastian, Spain July 21-25 The festival was founded in 1966 as the first jazz festival in Spain and is now one of the oldest in Europe. The Jazzaldia, as it is known, hosts nearly a 100 concerts on 12 stages across the city of San Sebastian free and ticketed, with both open-air and indoor venues. Concerts at Zurriola Beach and the terraces of the Kursaal Auditorium hold the largest audiences. In 2018, more than 170,000 people attended the festival.

LINEUP: Cécile MacLorin-Salvant, Hermeto Pascoal, Mulatu Astatke, Marco Mezquida, Kenny Barron, Dave Holland, Noa, Naissam Jalal, Brad Mehldau, Nubya Garcia, Buika, La Locomotora Negra, Arlo Parks, Moses Boyd and more. jazzaldia.eus

Ystad Sweden Jazz Festival Ystad, Sweden

Aug. 4–7

Ystad Sweden Jazz Festival will be live for 2021, including a celebration for The Royal Swedish Academy of Music's 250th anniversary. A special concert features Jan Lundgren and Georg Riedel, the festival's guest of honor for 2021. Riedel is the composer of music for TV and film adaptations of Astrid Lindgren's children's books.

LINEUP: Andreas Schaerer, Yamandu Costa, Émile Parisien, Jan Lundgren, Lars Danielsson, Julien Touéry, Ivan Gélugne, Julien Loutelier, Caroline Henderson, Lily Dahab, Bene Aperdannier, Camilo Villa, Jo Gehlmann, Topo Gioia, Chris Plaschke, Nicole Johänntgen, Mareille Merck, Cecilia Sanchietti, Stina Andersdotter, Wonder Brass Band and more. ystadjazz.se

Jazz Middelheim

Antwerp, Belgium

Aug. 12-15

Jazz Middelheim is the "grande dame" of Belgian jazz festivals. Since 1969, the festival has presented one-of-a-kind shows set in the idyllic Park den Brandt. The festival seeks to inspire audiences across generations — consciously making way for young and promising musicians. Thanks to a partnership with the VRT (Antwerp's local public broadcaster), these projects also reach a wider audience.

LINEUP: The lineup is being finalized, but confirmed so far are John Zorn, Anouar Brahem, Youn Sun Nah, Michel Portal, Le Ravage d'Ali Baba, Samuel Ber, Toine Thys and more. jazzmiddelheim.be/en

Rumori Mediterranei International Jazz Festival

Roccella Jonica, Calabria, Italy Aug. 23–29

The 41st edition of Rumori Mediterranei is dedicated to young musicians and innovative jazz with a variety of young national and international musicians involved. Venues include a modern amphitheatre, a 16th century convent, a 17th century chapel, an intimate park by the waterfront and some archaeological areas.

LINEUP: The Mediterranean Jazz Sextet, Jazzmakam Athens Orchestra, Andrea Glockner Sextet, Albanian Jazz Society Quartet, Ilaria Montenegro Quintet, Duet/ Doppia Vita, Eva Fernandez Trio, Bardamu' Featuring K. Sparks, the "From Newport To Knebworth" Rockella Jazz Power Band, Mirko Onofrio "Neurotic Weekends" and more. roccellajazz.org

International Jazzfestival Saalfelden Saalfelden, Salzburg, Austria

Aug. 19-22

Saalfelden celebrates the stylistic diversity of jazz and free improvisation with the Alps as a backdrop in more than 60 concerts at the main stage in the center of town and the festival's

"Short Cuts" concert series. For music adventurers, the festival has a reputation for discovering new, unknown and innovative projects.

LINEUP: KUU, The Great Harry Nulz, Vincent Peirani and Emile Parisien, Dave Gisler Trio and Jamie Branch, Fabian Rucker, Christian Reiner and more. **jazzsaalfelden.com**

Koktebel Jazz Party

Koktebel, Crimea, Russia Aug. 20-22 Koktebel Jazz Party is held on the shore of the Black Sea as one of the best jazz events



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in the life of the peninsula and the entire country. Since 2003, Koktebel Jazz Party has hosted a wide variety of legendary performers. The Party has become a blend of music and nature that creates a united vibration of music, sea, body and soul.

LINEUP: The lineup has not been finalized, but past performers have included Jimmy Cobb, Gonzalo Rubalcaba, Tom Harrell, Club des Belugas, De-Phazz, Jamal Thomas Band, Stefano Di Battista, Deborah Brown, Eddie Henderson, Incognito and more. en.koktebel-jazz.ru

Jazz District Festival

Paris, France

Aug. 28-29 Art District Radio invites audiences to enjoy

two late-summer afternoons at the outdoor stage of the GoodPlanet Foundation in the heart of the Bois de Boulogne, France. Created in 2016, Art District Radio is the first webradio channel to offer such a live cultural programming — from theater to film, comics and visual arts — in a warm embrace that highlights the emerging scenes of jazz and pop-soul. A natural outgrowth of that programming was its own jazz festival to welcome and introduce listeners to emerging talents.

LINEUP: This year's lineup has not been finalized, but past performers have included the Estelle Perrault Trio, Florian Gustave Trio, CHRONES, Lenny Popkin Trio and Mary Sané, Marsyas. jazzdistrict.info

Enjoy Jazz–International Festival for Jazz and More

Heidelberg, Mannheim, Ludwigshafen (Germany) Oct. 2–Nov. 13

Enjoy Jazz, Germany's largest jazz festival, presents world stars as well as up-and-coming artists during six weeks of events focused on jazz, but including other genres like classical, pop, rock, hip-hop and electronic music.

LINEUP: This year's lineup has not been finalized, but past performers have included Archie Shepp, Jason Moran, Carla Bley, Brad Mehldau, Joshua Redman, Sons of Kemet, Dinosaur, Sona Jobarteh, Dee Dee Bridgewater, Ashley Henry, Eleni Karaindrou. enjoyjazz.de

Stockholm Jazz Festival Stockholm, Sweden

Oct. 15-24

Stockholm Jazz Festival is one of Sweden's oldest festivals and one of Stockholm's biggest events. In 2021 the festival will be back, spreading jazz to more than 60 venues around Stockholm. It is considered one of Europe's most well-kept and pleasant jazz events. Since 2012, the festival is housed indoors, on the best stages in the city.

LINEUP: This year's lineup has not been finalized, but tickets to Gilberto Gil on Oct. 17 are already available. Past festivals have featured Wayne Shorter, Fatoumata Diawara, Roy Hargrove Quintet and Dianne Reeves. <u>stockholmjazz.com</u>

Jazzfest Berlin

Berlin, Germany

The festival continues to improvise in presenting creative music to an international audience. After virtually connecting two of the world's most vivid jazz scenes in 2020 with a New York–Berlin concert marathon, this year's Jazzfest Berlin moves on to new places and hybrid spaces, tracing trends of improvised music around the globe with intersections of the digital and analog world.

LINEUP: Anna Webber Septet, Silke Eberhard's Potsa Lotsa XL, Craig Taborn's New Trio, TRAINING featuring John Dieterich, Lakecia Benjamin, Jim Black Trio, Ingrid Laubrock and Kris Davis, Alexander Hawkins and Siska, Lina Allemano Ohrenschmaus and the Shannon Barnett Quartett. berlinerfestspiele.de/en/ jazzfest-berlin/start.html

EFG London Jazz Festival London, United Kingdom

Nov. 12-21

The United Kingdom's largest celebration of jazz — delivering an electric, 10-day mix of

music and striking celebration — demonstrates the diversity of jazz, from the brightest rising stars to world-renowned leaders of the genre.

LINEUP: This year's lineup has not been finalized, but last year included Harold López-Nussa, Emma-Jean Thackray, Shabaka Hutchings, Ben LaMar Gay, Rosie Turton, Nathaniel Facey, Vincent Peirani & Emile Parisien, Tigran Hamasyan and more. **efglondonjazzfestival.org.uk**

OTHER INTERNATIONAL

Devonport Jazz

Devonport, Tasmania, Australia July 22–25

Celebrating its 20th anniversary, Devonport Jazz features a host of Australian artists in venues in and around Devonport, in Tasmania's Northwest. Showcasing jazz and blues in a series of special events, dances, dinners and concerts, this year's event will feature award-winning vocalist Katie Noonan.

LINEUP: This year's lineup has not been finalized, but past events have featured James Morrison, The Syncopators, Moonlight Aviators, Matthew Ives & His Big Band, Gianni Marinucci, The Royal Australian Navy Jazz Group, Ben Charnley Trio and more. devonportjazz.com.au

Melbourne International Jazz Festival

Melbourne, Victoria, Australia Oct. 15–24

MIJF will fill the city with the energy of live music, reaching audiences with a massive program of events. Outdoor programming will be a bigger feature of 2021 as Melbourne embraces warmer weather and consumer appetite for hybrid events.

LINEUP: This year's lineup has not been finalized, but the 2019 festival featured Herbie Hancock, Jose James and Laura Mvula, Billy Childs, Ms. Lisa Fischer & Grand Baton, Ambrose Akinmusire, Ghost-Note, the Vijay Iyer Trio and more. melbournejazz.com

Jazzmandu

(Kathmandu Jazz Festival) Kathmandu, Nepal

Oct. 28-Nov. 3

Entering its 19th year, Jazzmandu, an annual gathering of world-class musicians and music-hungry audiences in one of the most unique cities on the planet, remains a hidden gem of the international festival scene. Attendees will be treated to a packed week of great shows in stunning venues.

LINEUP: This year's lineup has not been finalized, but previous lineups have included Ari Hoenig, Claudia Quintet, Trilok Gurtu, Magda Giannikou, Jamie Baum, Marlow Rosado and more. jazzmandu.com



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Ryerson University Seeks To Create Tomorrow's Music Pros Today

FOR ALL THEIR BRILLIANT COURSE OFFERings, Canada's conservatories and universities are largely missing an opportunity to reach one vibrant market: the multicultural music community. That, at least, is the argument advanced by people who should know at Toronto's Ryerson University.

"A lot of institutions have had a very difficult time engaging our demographic reality," Dalton Higgins, a newly appointed professor-in-residence, said in an April interview.

To address that reality, Ryerson is introducing a new degree program in the fall: the Bachelor of Fine Arts in Professional Music. The appointment of Higgins, a high-profile expert in hip-hop culture, is expected to draw attention to and help shape the program.

The program intends to attract more diverse populations, including those immersed in 21st-century genres in which composition and production intersect. It means to do so with a holistic approach unique in Canada, according to Noah Schwartz, a professor of music and media and the new program's director.

"There are many firsts in this program, and many of them are new models of curriculum to try to increase interdisciplinary collaboration, especially in creative fields," Schwartz said.

The program will be jointly delivered by three university departments: the RTA School of Media, which teaches audio and video media production; the School of Creative Industries, where entrepreneurship is the focus; and the School of Performance, which mostly deals with the logistics and management of putting on shows. Each one represents a pillar of the professional music program, Schwartz said.

The program grows out of the Ryerson ethos of providing practical education. The school began as an institute supplying skilled tradespeople in the postwar period and has filled many technical jobs at the Canadian Broadcasting Corporation. The professional music program likewise will concentrate on teaching industry-ready skills.

Recognizing the need for a theoretical dimension to the curriculum, program organizers will add two new courses: Modern Music Fundamentals and Digital Music Production. Schwartz, a guitarist who received a bachelor's in professional music at Berklee College of Music and is working on his doctorate at the University of Toronto, is teaching both.

By the time students reach their final years of undergraduate study, they will be able to mix and match electives from the three pillar schools. Gradually, Schwartz said, Ryerson is embracing a model in which students may enroll in courses throughout the university. The professional music program, in its interdisciplinary approach, is leading the way.

Beyond the strict class work, the program will make use of already-existing start-up incubators like the Music Den, which gives students space to develop projects and have them critiqued by industry figures. Higgins, a mover-and-shaker in the music business, is expected to add to the networking opportunities.

In the past, major players like Universal Music Canada and Live Nation have sent representatives to interact with students. If past is prologue, some students may find their work generating interest with such players. Given the possibilities, it's not a surprise that the volume of applications to the program has been heavy.

To gain acceptance, applicants must meet an academic requirement of 70 percent, which translates to about a B-plus in U.S. terms. But the non-academic requirements — audio or video essays in which applicants create stylish narratives that both talk about and demonstrate their music — are especially important.

As Schwartz said, "We look at the curation of the overall package." —*Phillip Lutz*

School Notes



Virtual Chucho: Legendary Cuban composer and pianist Chucho Valdés has inaugurated a virtual music school, the Chucho Valdés Academy. Opening this past March, the academy features piano and improvisation courses taught by Valdés as well as lectures filmed at the Adrienne Arsht Center for the Performing Arts of Miami-Dade County. Of course, the focus will be on Cuban music and Afro-Cuban jazz. chuchovaldesacademy.com

Mavis Speaks:

Gospel and soul legend Mavis Staples is scheduled as the commencement speaker for the New England Conservatory of Music's



150th annual event. She will be delivering her address virtually and receiving an honorary doctorate from the institution. Honorary doctorates will also go to Carl J. Atkins, founding chair of NEC's Jazz Studies Department; pianist Emanuel Ax; Deborah Borda, president and CEO of the New York Philharmonic; and pipa master Wu Man. <u>necmustc.edu</u>

Young Composers Awarded: The

ASCAP Foundation recipients of the 2021 Herb Alpert Young Jazz Composer Awards are Clint Bleil, Andy Clausen, Stratøs (Eddie Codrington), Michael Echaniz, Eliana Fishbeyn, Ariel Sha Glassman, Philip Ryan Goss, Jon Hatamiya, Joesph Herbst, Chase Kuesel, Aditi Malhotra, Luca Mendoza, Lesley Mok, Yu Nishiyama, Zach Rich, Yoko Suzuki, Gary (Kaiji) Wang, Alex Weitz, Matt Wong and Courtney Wright. ascapfoundation.org

Cultural Tour Consultants Closes:

Cultural Tour Consultants, a company responsible for booking hundreds of international school band tours, has closed. "With the continued uncertainty surrounding international tourism, we decided it was time we call it quits," Nancy Mettlen and Cathy Skinner wrote in a letter to clients.

Blindfold Test > BY GARY FUKUSHIMA

Tim Hagans

The thrice Grammy-nominated trumpeter Tim Hagans apprenticed in the bands of Stan Kenton, Woody Herman, Dexter Gordon, Bob Belden, Joe Lovano and Thad Jones. The latter encouraged Hagans to begin writing for large-group jazz settings, effectively positioning him as a direct successor to Jones' formidable legacy as a big-band leader and trumpeter. Hagans' latest release is *A Conversation* (Waiting Moon Records), a five-movement trumpet concerto with the NDR Bigband, his fourth with the German ensemble and 17th overall as a leader. DownBeat caught up with him via videoconference from his home in Long Island, New York.

Conte Candoli/Lee Morgan

"Moto" (*Double Or Nothin*', Fresh Sound, 1992) Candoli, Morgan, trumpet; Benny Golson, Bob Cooper, tenor saxophone; Frank Rosolino, trombone; Dick Shreve, piano; Red Mitchell, bass; Stan Levey, drums.

It sounds like something from the '50s, Ernie Wilkins or maybe Quincy Jones. The second trumpet player sounded a little bit like Lee Morgan. Lee has such a definitive sound and articulation, and also the way he leaves space. One of the things that threw me — none of these soloists leave space, because they were confined to one (chorus). I'm not used to hearing Lee play continuous ideas without much space. [*afterwards*] I heard Conte play many times when I was with Stan Kenton. He's an incredible player.

Art Blakey

"Anthenagin" (*Anthenagin*, Prestige, 1973) Blakey, drums; Woody Shaw, trumpet; Carter Jefferson, tenor saxophone; Cedar Walton, electric piano; Mickey Bass, bass; Tony Waters, congas.

I haven't heard that in a long time. Woody Shaw. As far as the stars go, just infinite stars. That's massive goosebumps every time I hear Woody. He always invited me to sit in when we crossed paths, so I got to hear that thing standing next to him up close. There are two Art Blakey albums, one's called *Anthenagin* and the other's called *Child's Play*, and it sounded like something from one of those two records.

Ambrose Akinmusire

"Blues (We Measure The Heart With A Fish)" (*On The Tender Spot Of Every Calloused Moment*, Blue Note, 2020) Akinmusire, trumpet; Sam Harris, piano; Harish Raghavan, bass; Justin Brown, drums.

It reminds me of Steve Bernstein. I felt like the trumpet player felt totally free. There were all sorts of different types of ideas — abstract chromaticism, eighth-note lines, and then all of a sudden there's the blues. It was a compact statement, this moment in time. I could listen to much more of this. [*afterwards*] Oh, no! I know Ambrose's playing. We did an adjudication for the Carmine Caruso Trumpet Competition a few years ago. Ambrose played a ballad on the concert that was one of the most beautiful things I ever heard. I haven't heard Ambrose play like this. It just shows he's experimenting the whole time, putting his musical voice in different contexts. Of course, anything he does is 5 stars. You hear the history of the trumpet lineage in his playing, but he's making those developments on it.

Roy Hargrove/Mulgrew Miller

"This Is Always" (In Harmony, Resonance, 2021) Hargrove, flugelhorn; Miller, piano. That was incredible. Such a gorgeous sound in the middle and low register. And of course, the notes this player chose, the harmony, the extended notes — it's just gorgeous all over. To me, it sounded like Wynton Marsalis just because of the command of the instrument, but then there were a couple of things that didn't sound so Wynton-ish. It might be Roy Hargrove. That was kind of floating around in the back of my mind, but the reason I



thought of Wynton was that there were a couple of phrases that had a Clark Terry-type of articulation. I hadn't heard Roy use that type of articulation, but it's totally comprehensible to me [that's it's him], because he's just nailing the changes. That's what I listen for, how well they bring out the nuances of every chord, picking the most important note of that moment that would exemplify the changes. Roy was incredible at that. I always marveled at his melodic-harmonic concept. 5 stars for that, of course. It's beautiful.

Nicholas Payton

"Tea For Two" (*Relaxin' With Nick*, Smoke Sessions, 2019) Payton, trumpet and electric piano; Peter Washington, bass; Kenny Washington, drums.

Wow! I don't know where to start. It sounds like things Thad Jones would play, but the articulation is a little different. I'd sit on the edge of my seat listening to Thad play. It's kind of a thriller: He backs himself into a harmonic corner, and you don't know how he's going to get out. This trumpet player reminded me of that. [*afterwards*] Well, that makes sense. He's one of those cats with an incredible harmonic sense on how to approach changes — that twisted way of looking at melody and harmony. I've heard Nicholas play many times, and I'm glad to hear that element in his playing.

Cuong Vu Trio

"Not Crazy (Just Giddy Upping) (For Vina)" (*Cuong Vu Trio Meets Pat Metheny*, Nonesuch, 2016) Vu, trumpet; Pat Metheny, guitar; Stomu Takeishi, bass guitar; Ted Poor, drums. I always like to hear disguised "Rhythm" changes. The trumpet player was amazing. I haven't really experimented with extended technique on the horn. This trumpet player is a master at that as well as nailing the changes and swinging. The guitarist sounded a little bit like John Scofield, just the fluidity, the sound and the notes. [*afterwards*] Metheny was my next guess.

Charles Mingus

"What Is This Thing Called Love" (*The Jazz Experiments Of Charlie Mingus*, Bethlehem 1955) Mingus, bass, piano; Thad Jones, trumpet; John LaPorta, clarinet, alto saxophone; Teo Macero, tenor, baritone saxophones; Jackson Wiley, cello; Clem DeRosa, drums. That was Thad, obviously, but that's such a weird recording, arrangement-wise. I'm not familiar with that recording or even that instrumentation on any of Thad's records. It must be Mingus. Thad's playing trumpet. This is when he was with Basie, before he gravitated to the cornet. But in every situation Thad plays, he's himself. And it fits, regardless of the situation. People don't realize what an incredible, visionary improviser he was. He was very outgoing, and very approachable. He was very encouraging to young musicians. He just left too early, like a lot of people. He was a big inspiration. I was hoping you would play some Thad Jones. DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

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