

86TH ANNUAL DB READERS POLL!

DOWNBEAT[®]

**ROY
HARGROVE**
ENTERS THE
HALL OF FAME

Chick Corea
ARTIST OF
THE YEAR
& MORE

Maria Schneider
ALBUM OF
THE YEAR &
MORE

PLUS! Kenny Garrett,
Kurt Elling, John Coltrane's
Blue World & 77 Top Albums!

DECEMBER 2021


U.K. £6.99

\$6.99US \$8.99CAN



12>

DOWNBEAT.COM



YOUR EYES WON'T BELIEVE YOUR EARS

If you hear the new Yamaha SLB300 with your eyes closed, you'll swear it's a vintage double bass, thanks to its rich vibrato and natural resonance. But unlike an acoustic upright, its slim body folds up and fits into a small case that you can easily carry from gig to gig.

Play it and you'll become a believer.

**THE NEW GENERATION
YAMAHA SILENT BASS**

 **YAMAHA**
Make Waves

Yamaha.io/SLB300KDB



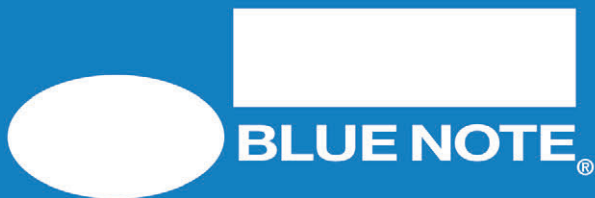
Traditional Reeds

THE NATURAL CHOICE.

Vandoren[®]
PARIS

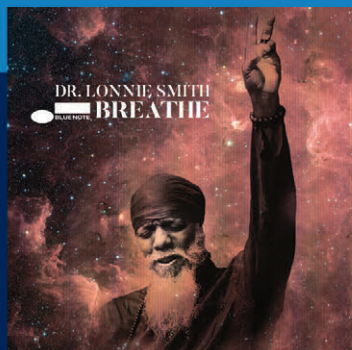
Demand Performance.

www.vandoren.com



THE YEAR IN JAZZ

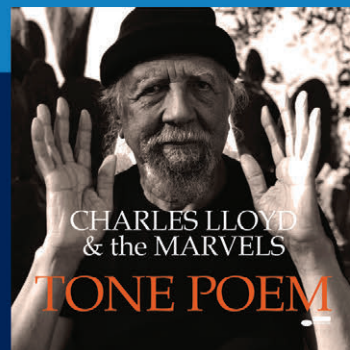
2021 was a year of rebirth as live music began to return to our beloved clubs & festivals. Renewal was in the music too, with artists reinventing revered songbooks as vehicles of their own expression. There were Blue Note debuts, newly discovered treasures & legends built upon their legacies. We also bid farewell to a Blue Note legend with the passing of the great Hammond B3 organ master Dr. Lonnie Smith.



DR. LONNIE SMITH
BREATHE



JOE CHAMBERS
SAMBA DE MARACATU



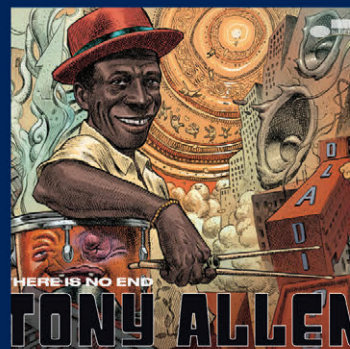
CHARLES LLOYD & THE MARVELS
TONE POEM



R+R=NOW
R+R=NOW LIVE



NORAH JONES
'TIL WE MEET AGAIN



TONY ALLEN
THERE IS NO END



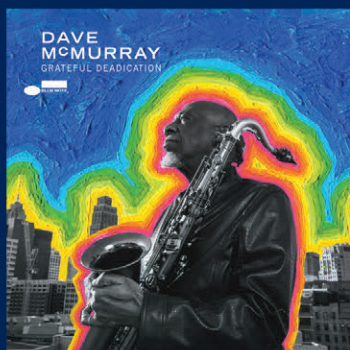
LEE MORGAN
THE COMPLETE LIVE
AT THE LIGHTHOUSE



JULIAN LAGE
SQUINT



JAMES FRANCIES
PUREST FORM



DAVE McMURRAY
GRATEFUL DEDICATION



TERENCE BLANCHARD
ABSENCE



ARTURO O'FARRILL
...dreaming in lions...



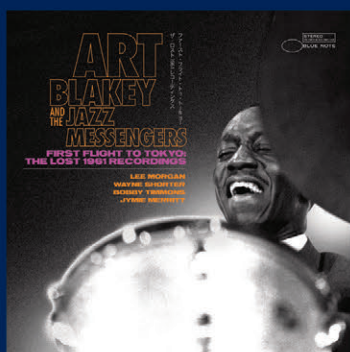
BILL CHARLAP TRIO
STREET OF DREAMS



JOHNATHAN BLAKE
HOMeward BOUND



GREGORY PORTER
STILL RISING



ART BLAKEY & THE JAZZ MESSENGERS
FIRST FLIGHT TO TOKYO:
THE LOST 1961 RECORDINGS



MAKAYA McCRAVEN
DECIPHERING THE MESSAGE



NORAH JONES
I DREAM OF CHRISTMAS

THE FINEST IN JAZZ SINCE 1939



GET OFFICIAL BLUE NOTE MERCHANDISE AND EXCLUSIVE RELEASES AT
STORE.BLUENOTE.COM

twitter.com/bluenoterecords | BlueNote.com
facebook.com/bluenote
instagram - @bluenoterecords | © Blue Note Records

MalletKAT 8.5

The Right Note for the Gig!



KAT
PERCUSSION

katpercussion.com

DOWNBEAT

DECEMBER 2021

VOLUME 88 / NUMBER 12

President Kevin Maher
Editor & Publisher Frank Alkyer
Contributing Editor Ed Enright
Contributing Editor Daniel Margolis
Creative Director Žaneta Čuntová
Assistant to the Publisher Sue Mahal
Bookkeeper Evelyn Hawkins

ADVERTISING SALES

Record Companies & Schools
Jennifer Ruban-Gentile
Vice President of Sales
630-359-9345
jenr@downbeat.com

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

Advertising Sales Associate
Grace Blackford
630-359-9358
graceb@downbeat.com

OFFICES

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

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors:

Michael Bourne, Aaron Cohen, Howard Mandel, John McDonough
Atlanta: Jon Ross; **Boston:** Fred Bouchard, Frank-John Hadley; **Chicago:** Alain Drouot, Michael Jackson, Jeff Johnson, Peter Margasak, Bill Meyer, Paul Natkin, Howard Reich; **Indiana:** Mark Sheldon; **Los Angeles:** Earl Gibson, Sean J. O'Connell, Chris Walker, Josef Woodard, Scott Yanow; **Michigan:** John Ephland; **Minneapolis:** Andrea Carter; **Nashville:** Bob Doerschuk; **New Orleans:** Erika Goldring, Jennifer Odell; **New York:** Herb Boyd, Bill Douthart, Philip Freeman, Stephanie Jones, Matthew Kassel, Jimmy Katz, Suzanne Lorge, Phillip Lutz, Jim Macnie, Ken Micallef, Bill Milkowski, Allen Morrison, Dan Ouellette, Ted Panken, Tom Staudter, Jack Vartoogian; **Philadelphia:** Shaun Brady; **Portland:** Robert Ham; **San Francisco:** Yoshi Kato, Denise Sullivan; **Seattle:** Paul de Barros; **Washington, D.C.:** Willard Jenkins, John Murph, Michael Wilderman; **Canada:** J.D. Considine, James Hale; **France:** Jean Szlamowicz; **Germany:** Hyou Vielz; **Great Britain:** Andrew Jones; **Portugal:** José Duarte; **Romania:** Virgil Mihaiu; **Russia:** Cyril Moshkow.

Jack Maher, President 1970-2003
John Maher, President 1950-1969

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

DOWNBEAT (ISSN 0012-5768) Volume 88, Number 12 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-2970. Copyright 2021 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscriptions rates: \$56.95 for one year, \$103.95 for two years.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. MAHER PUBLICATIONS: DOWNBEAT magazine, MUSIC INC. magazine, UpBeat Daily.

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale Nov. 23, 2021) Magazine Publishers Association.

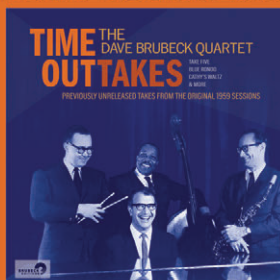
MPA

PRINTED
IN
U.S.A.

TIMELESS MUSIC REDISCOVERED
BRUBECK EDITIONS RELEASES:

TIME OUTTAKES

THE DAVE BRUBECK QUARTET



PREVIOUSLY UNRELEASED TAKES
FROM THE ORIGINAL 1959 SESSION

DAVE BRUBECK PIANO | PAUL DESMOND ALTO SAXOPHONE
EUGENE WRIGHT BASS | JOE MORELLO DRUMS

Available as CD and on Vinyl

brubeckeditions.com | davebrubeck.com

Critic's Pick - New York Times

#1 New Jazz Release - Amazon

"An intimate glimpse into
the creative processes of jazz."
- JOHN McDONOUGH, DOWNBEAT



★★★★★ JAZZWISE ★★★★★ DOWNBEAT ★★★★★ ALL ABOUT JAZZ CHOC Award JAZZ MAGAZINE, FRANCE

JazzPianoSkills

discover . learn . play



Dr. Bob Lawrence

Podcast
Courses
Classes
Community

JazzPianoSkills.com

Paul
Taylor



"AND NOW THIS"



AVAILABLE ON



Spotify



iTunes

amazonmusic



YouTube

CANN  NBALL

www.cannonballmusic.com

DECEMBER 2021

Inside



ON THE COVER

22 Roy Hargrove Enters Hall of Fame *Once in a Lifetime*

BY PHILLIP LUTZ

Three years after he passed away at the age of 49, Roy Hargrove enters the DownBeat Hall of Fame. The trailblazing trumpeter bridged the worlds of hard-bop, hip-hop, funk and neo-soul throughout his prolific career, serving as a role model for young musicians to find their own voices in his wake.



MICHAEL JACKSON

Roy Hargrove grew from young lion into thoughtful mentor.

Cover photo by Jack Vartoogian

22

FEATURES

28 Chick Corea *Goodbye to My Mentor* BY TIM GARLAND

32 Kurt Elling *Goes Jazz Adjacent* BY PHILLIP LUTZ

36 Kenny Garrett *Honors the Ancestors* BY AYANA CONTRERAS

40 Complete Readers Poll Results



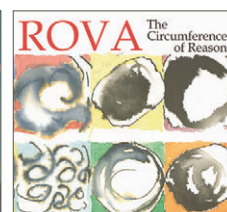
47 Nicholas Payton



50 Helen Sung



57 Theo Croker



52 Rova

DEPARTMENTS

- 15 The Beat
15 In Memoriam: Dr. Lonnie Smith
16 Bruce Forman: Ghosts in the Room
18 Darius Jones Renews His Voice
20 Jay Clayton: Follow What You Love

47 Reviews

- 58 Pro Session
Holiday Reharmon: A Solo Jazz Guitar Arrangement of 'Jingle Bells'
BY ERIC DIVITO

- 60 Toolshed
72 Jazz On Campus
74 Blindfold Test
Don Byron



Don Byron

DAVE WELAND



HOLIDAY GIFT GUIDE

- 62 Holiday Hits: Albums We'd Love to Get!
66 Digging Deep into Books
68 Holiday Music Cheer

52nd Street

Unlacquered and unreal.

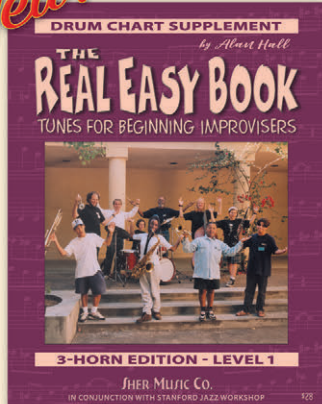


eastmanwinds.com

EASTMAN

SHER MUSIC CO.

New!



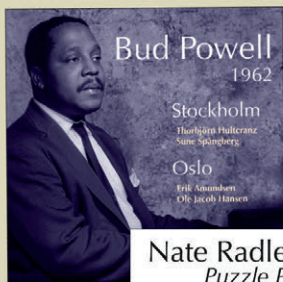
*The Real Easy Book
just got better!
with the release of
THE REAL EASY BOOK
DRUM SUPPLEMENT*

for details, go to:
SherMusic.com

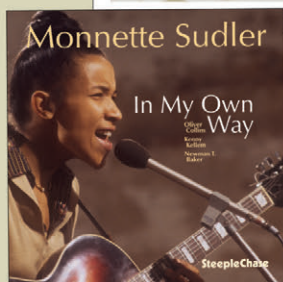
SteepleChase

Complete catalog: www.steeplechase.dk

NEW RELEASES CD - DOWNLOAD - STREAMING



Nate Radley
Puzzle People



US distribution: **Stateside**
www.statesidemusic.com - email: info@statesidemusic.com

First Take > BY FRANK ALKYER

Roy Hargrove performing with the great tenor saxophonist James Moody.



Once in a Generation

THE RIVERS OF JAZZ RUN FAR AND WIDE.

Through styles, generations, communities and attitudes, they crisscross the topography of art, spilling one into another before washing into that great sea of sound.

Some of our artists find a tributary to glide down easily, making that sound sweet and gentle. Others prefer the wild and unpredictable, riding the aural rapids of abandon. Still others constantly search for what's next, perhaps the river never traveled before.

In this issue, DownBeat pays tribute to those brave travelers, some for the first time, some, sadly, for the last.

In 1952, Louis Armstrong became the first artist inducted into the DownBeat Hall of Fame. In 2021, another great trumpeter, Roy Anthony Hargrove, becomes the 166th member of this revered group.

Sadly, we bestow this honor posthumously. Hargrove passed away in 2018, far too young, as detailed in our feature article on page 22. If he were still living and performing today, Hargrove probably would have waited another decade or two before being honored. The Hall of Fame generally has been reserved for artists much further along in their careers.

That said, Hargrove optimized the best of the jazz esthetic: a dedication to the art form, a reverence for the masters and the will to find something new. His entry into the Hall of Fame was a given. The question was simply when.

Unfortunately, he also fell prey to the baggage associated with the jazz life, although much less so now than in earlier generations. He was human, with frailties, and those frail-

ties led to an early grave. Let's leave it at that, because this magazine has had a long and loving relationship with this trumpeter.

His name first appeared in our pages as the winner of a DownBeat Student Music Award in 1986, when he was a star pupil at what is now known as the Booker T. Washington School for the Performing and Visual Arts. Around that time, he also blew away a crowd in Chicago at MusicFest USA, a DownBeat student festival that ran for several years during the 1980s.

Hargrove's first DownBeat cover was in June 1992. The headline read, "The Young Lions: Have They Delivered?" That article featured Hargrove, Christian McBride and Benny Green and other then-emerging artists. Hargrove's presence in the Hall of Fame today answers the question posed in that classic headline once and for all.

He graced DownBeat's cover five times, but that first one is a favorite. It demonstrated the exuberance of youth, a love for what came before and a thirst to learn.

"I'm thankful to Lester Bowie," Hargrove said in that piece. "He was listening to me play at the Umbria Jazz Festival in Italy, and after I finished, he said, 'Damn, Roy, you sound good! But you've got to pick some different notes. Play some wrong notes. You don't have to play inside all the time.' So I took his advice, and it really opened me up to a whole new realm of things."

He spent a career exploring those possibilities, and influencing generations to do likewise. He's mentioned several times throughout this issue, as a friend, as a mentor and, ultimately, as a once-in-a-lifetime artist.

DB

MORGAN GUERIN

SAXOPHONIST, COMPOSER, ENGINEER AND PRODUCER.

Whatever this wunderkind saxophonist and multi-instrumentalist is up to, it's probably worth paying some attention." - Giovanni Russonello, New York Times

Morgan plays the SYSTEM-76T and SYSTEM-76S exclusively.

P. mauriat
Go for the Sound

Morgan Guerin's new album *The Saga III* is out now, available on Bandcamp

www.pmauriatmusic.com





The Grammy-nominated Cohen (Clarinet) & Gonçalves (7-string Guitar) duo turn their attention to the Música Popular Brasileira songbook, in a program celebrating the music of Brazil and its people.



The *Two Takes* double release marks drummer Jared Schonig's bandleader debut. *Vol. I.* features his quintet and in *Vol. II*, Schonig invites big band luminaries Miho Hazama, Mike Holober, Darcy James Argue, Jim McNeely and others to interpret his original compositions. Performances by Donny McCaslin, Scott Wendholt, Charles Pillow, Nir Felder, and more.



Tenor saxophonist Joel Frahm returns to his roots with a new, chord-less trio featuring Dan Loomis on bass and Ernesto Cervini on drums.

AnzicStore.com

Chords & Discords >

UK's Thriving Scene(s)

Your feature on the British new wave (October 2021) is a good summary of one scene in the U.K., but it may give the impression that this is the only scene here. Other scenes are also burgeoning. For example, there is a thriving and varied improv scene building on the legacies of Evan Parker, Trevor Watts et al., with excellent improvisers such as Tom Challenger, Rachel Musson and Cath Roberts. This scene is also attracting younger audiences. Then, in my role as Programme Adviser to the Cheltenham Jazz Festival, I have also focused on young players who move between more structured and freer contexts, players such as Kit Downes and Alex Hawkins. The article also neglects the Birmingham scene and the work of Jazzlines,



from which emerged players such as Xhosa Cole and bands such as The Young Pilgrims. Yazz Ahmed developed much of her recent work as a Jazzlines Jerwood Fellow.

TONY DUDLEY-EVANS
JAZZ ADVISOR, JAZZLINES
PROGRAMME ADVISER, CHELTENHAM JAZZ FESTIVAL

5-Star Redux

I confess. I rarely read DownBeat's album reviews. The Editor's Note response to a reader who disagreed with a review of the XXXX album prompted me to read the September review of that album, as well as the October review of Kenny Garrett's *Sounds From The Ancestors*. Because my curiosity was aroused, I listened to samples of both albums (Act Music's website for the former and Mack Avenue's for the latter). Afterwards, I understood and appreciated the tone of the Editor's Note. I loved *both* albums and will purchase them. Thanks to the Editor's Note for sparking my journey to some beautiful music that I otherwise would not have noticed.

JAMES DORSEY
BERWYN HEIGHTS, MARYLAND

Erroll Garner Remembered

I was saddened to read that Erroll Garner "seems to have been forgotten by younger jazz critics and pianists." As noted, "a legacy needs strong advocacy," and I am pleased that the Erroll Garner Project, Octave Recordings and Mack Avenue, through their ongoing reissue program, are jointly involved in a meaningful effort "to reinvigorate his musical and cultural legacy." Erroll Garner was a true original and remains on an extremely short list of the greatest jazz pianists. His recordings, while spontaneous and inventive, remain warm and accessible. Especially in a live setting like *Complete Concert By The Sea* or *Nightconcert*, Erroll Garner's exuberant music never fails to leave me in a better mood than I had been in when I put the album on. I hope the ongoing effort to reinvigorate interest in Erroll Garner's music and legacy is a rousing success.

ROBERT M. LIPPMAN, ESQ.
BUFFALO, NY 1420

Poll Keepsakes

In Frank Alkyer's First Take column in the August issue, he wrote that the annual Critics Poll issue is his favorite every year. It is also my favorite issue, but for other reasons: 1) I look forward to seeing how my favorite and recently discovered musicians and bands have been acknowledged by the critics; 2) Starting in 2015, I began collecting drummer's autographs on a drumhead with a goal of getting as many drummers from your Critics Poll lists (By 2019 I had three drumheads and 41 autographs — 38 from the 2015–2018 Critics Polls.); 3) I have four guitar pickguards with 14 signatures (all from the Critics Polls); and, 4) I record in a file all the musicians and bands that I see every year that appeared in the issue. I was very happy to see *Data Lords* selected as best record of the year. I thought it was a masterpiece and Maria Schneider's best record. Great to see her other awards, too. It was also great seeing that James Francies made it to the Rising Star Piano list. I was impressed with his shows with Pat Metheny Side-Eye and his own band in 2019. Thank you for another great issue.

MARC NEBOZENKO
EVANSTON, IL

Corrections & Clarifications

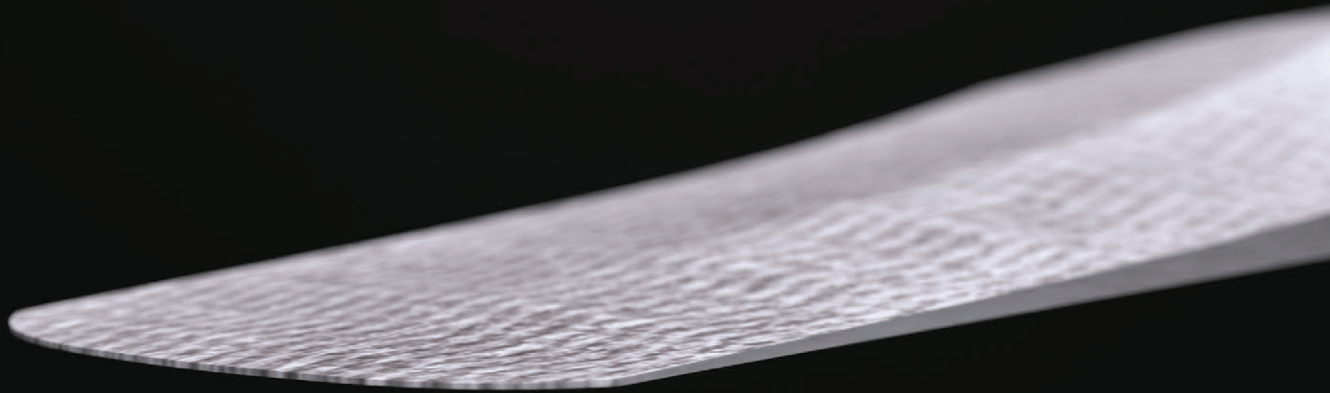
DownBeat regrets any and all errors:

- In the November issue, DownBeat incorrectly identified the title of Marc Cary's new recording, *Life Lessons*. The album, pictured here, is worthy of the correct title and repeated listens!
- In the October issue, DownBeat misspelled the name of guitarist Gregg Belisle-Chi. Check out his new album, *Koi: Gregg Belisle-Chi Performing The Music Of Tim Berne*.



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

Cut with high-precision CNC machines.



For the most consistent and dependable reeds.

Every time.



legere.com

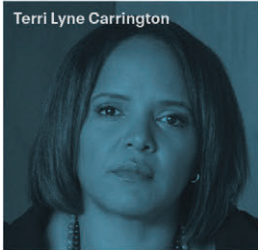
Légère[™]
REEDS LTD.
FREEDOM *to* PERFORM

SYMPHONY CENTER PRESENTS

JAZZ

2021/22 Season

Terri Lyne Carrington



Rudresh Mahanthappa



Wynton Marsalis



Dianne Reeves



Bill Charlap



Dee Dee Bridgewater



Joshua Redman



Cécile McLorin Salvant



**Subscribe and
save up to 30%!**

 **CSO.ORG/JAZZ**
312-294-3000

Artists, prices and programs subject to change.

SCP Jazz Series Sponsor



FEB 4

**Terri Lyne Carrington
+ Social Science**

**Rudresh Mahanthappa's
Hero Trio**

FEB 25

**Jazz at Lincoln Center
Orchestra with
Wynton Marsalis:
Wynton at 60**

MAR 18

The Bad Plus

Greg Ward's Rogue Parade

APR 8

Dianne Reeves

APR 20

**Redman, Mehlau, McBride,
Blade: A MoodSwing Reunion**

APR 29

**Dee Dee Bridgewater
& Bill Charlap**

Artemis

MAY 20

Sean Jones' Dizzy Spellz

Thaddeus Tukes Quintet

JUNE 3

Cécile McLorin Salvant



Dr. Lonnie Smith, "neurosurgeon" of jazz. Rest in peace.

In Memoriam: Dr. Lonnie Smith, 1942–2021

Dr. Lonnie Smith, one of the greatest musicians to ever lay hands on the Hammond B-3 organ, died Sept. 28 at home in Ft. Lauderdale, Florida. He was 79.

His death was confirmed by his manager, Holly Case. The cause was pulmonary fibrosis.

"Doc was a musical genius who possessed a deep, funky groove and a wry, playful spirit," said Don Was, president of Blue Note Records, the label for which Smith recorded many of his masterworks. "His mastery of the drawbars was equaled only by the warmth in his heart."

Smith made his name on Blue Note in the late 1960s and returned to the label in 2016.

He was born in Buffalo, New York, on July 3, 1942. His mother sparked his love of gospel, blues and jazz. As a teenager he was introduced to the Hammond organ and began immersing himself in the records of Wild Bill Davis, Bill Doggett and Jimmy Smith, as well as paying attention to the church organ.

Smith's first gigs were at the Pine Grill, a Buffalo club where he came to the attention

of Lou Donaldson, Jack McDuff and George Benson, eventually joining Benson's quartet and moving to New York City.

After appearing on Benson's albums *It's Uptown* and *The George Benson Cookbook*, Smith released his debut, *Finger Lickin' Good*, for Columbia. He then joined Donaldson's band and made his first Blue Note appearance on *Alligator Boogaloo*, the saxophonist's 1967 hit album. Two more Donaldson dates followed (*Mr. Shing-A-Ling* and *Midnight Creeper*) before Smith was offered his own Blue Note deal. He made his label debut in 1968 with *Think!*, produced by Blue Note co-founder Francis Wolff.

Smith recorded for many labels, including Groove Merchant, Palmetto and his own label, Pilgrimage. His wide-ranging musical tastes found him covering everyone from John Coltrane to Jimi Hendrix to Beck.

In 1969, DownBeat poll named Smith Organist of the Year. Many other awards followed. Smith was named an NEA Jazz

Master in 2017.

"I always sang," Smith said in a March 2008 cover article for DownBeat. "My family sang spiritual music at home, and before I went into the service, I'd sung in churches. Then we had a four-part harmony singing group called the Supremes, which we changed to the Teen Kings. A disk jockey named Lucky Pierre managed us, and we made a record. But I always loved to play musical instruments. The first time I touched a piano, I'd just graduated to third grade, and I went to visit my aunt. I got up to the piano and figured out how to play 'Crying In The Chapel.'"

"A friend played me Jimmy Smith's *Midnight Special* record, and I heard Wild Bill Davis, Bill Doggett and Milt Buckner, too."

Earlier this year, Smith released his final album, *Breathe*, a dynamic eight-song set, six tracks of which were recorded during Smith's 75th birthday celebration at the Jazz Standard in New York in 2017.

"I have so much passion," Smith told DownBeat writer Ted Panken in 2008. "I had an algebra teacher who got real involved, and would shout, 'Yeah, that's it!' and start writing out the answer. That's how I feel when I'm playing, so enthused and so happy. I'm pleasing myself first, and you're next. The Hammond is such a warm sound — the feel of the earth, the sun, the moon, the water — and it matches so well with the Leslie. The horn that goes around inside the Leslie moves slow and fast — when you close the switch on it, it's like a nasal sound; when you open the switch, it's like the earth opened."

Part of the joy Smith brought was from his soulful music, but another was from his persona. He was often asked about being a "doctor" and why he wore his trademark turban.

"I know you were trying to get to it," he said, mildly amused. "You got it. Sun Ra had a miner's cap, and Sonny Rollins had the mohawk hairdo. But I'm a doctor of music. I've been playing long enough to operate on it, and I do have a degree, and I will operate on you. I'm a neurosurgeon."

"But when I go up on that stand, the only thing I'm thinking of is music. I'm thinking to touch you with that music. I don't think about the turban, I don't think about the doctor — I just think about how I'm going to touch you."

—Frank Alkyer



A Poll Winners redux: Bruce Forman (left), Jeff Hamilton and John Clayton play the music (and instruments) of their mentors.

Ghosts in the Room

LAST MAY, GUITARIST BRUCE FORMAN was driving to a gig when something unusual happened. “On my way there,” he recounted via video chat from his home in Carmel, California, “I swear to God, Barney Kessel visited me.”

Kessel, the legendary jazz guitarist, passed away in 2004. He had been a constant mentor to Forman, taking an upstart twenty-something virtuoso under his wing, becoming a lifelong friend. They even went on tour together. Kessel didn’t appear as a ghostly apparition or whisper anything on that day, but Forman sensed him, nonetheless. “I could even smell his aftershave.”

The supernatural encounter was the catalyst for Forman’s longtime quest to own Kessel’s prized possession, his Gibson ES-350. Kessel’s widow had auctioned the guitar off years before, and Forman had put it somewhat out of his mind — until that fateful experience in the car. Upon arriving at that night’s venue, he sent an email to the owner of the guitar, wondering if he might ever want to sell it. And, after the first set, Forman came offstage to discover a response. Within a week, he was driving to Colorado to complete the deal.

“I don’t really believe in the afterlife, but Barney would have wanted me to have this,” Forman said. On the video screen behind

Forman’s right shoulder, the headstock of Kessel’s guitar was visible, responding with an imperceptible nod of approval.

The acquisition led Forman to pursue another longtime goal: to record a tribute to one of Kessel’s best-known groups, a trio with bassist Ray Brown and drummer Shelly Manne, also known as The Poll Winners. Named for the fact that each member of the group had risen to the top of all the major jazz polls from 1956–’60 (Metronome, Playboy and, yes, DownBeat), Kessel, Brown and Manne recorded *The Poll Winners* in 1956, the first of five albums the trio would make for Los Angeles-based Contemporary Records. These recordings were some of the first to establish guitar, bass and drums as a viable trio format.

Forman’s concept was to record the album the way the original Kessel/Brown/Manne group had done, with players who had been mentored by those masters — along with the actual instruments they had played on during that time. He likened it to “kids playing their parents’ instruments.”

John Clayton was in high school when he first met his mentor, having signed up for an extension course at UCLA taught by Brown. “Ray Brown saw how green and hungry I was,” said Clayton, speaking via video from his

California home, “and he let me follow him around.” Brown was responsible for Clayton’s early stints with Monty Alexander and the Count Basie Orchestra. Brown even bought Clayton his first (and current) bass, flying all the way to Toronto to pay for it himself. After Brown’s death, Clayton repaid that last favor by buying Brown’s bass from his widow. “She told me what [Ray] said the bass was worth,” Clayton recalled, “and I was shocked. But you know what? It didn’t matter.”

Drummer Jeff Hamilton played with Brown for the better part of 16 years, and he was befriended early on by Shelly Manne, who invited the young drummer to his home for dinner not long after he had moved to Los Angeles.

“Ray and Shelly put their heads together and thought that they would take a shot at me being a member of the L.A. 4,” remembered Hamilton, on video from his Southern California home studio. He took over for Manne in that famous quartet alongside Brown, guitarist Laurindo Almeida and saxophonist/flutist Bud Shank. And to show how these careers and players kept crossing paths, Shank for years led a jazz camp every summer in Port Townsend, Washington, a role that was eventually passed to John Clayton. It was at that camp where Hamilton first came

THE POLL WINNERS: BARNEY KESSEL WITH SHELLY MANNE AND RAY BROWN CONTEMPORARY C 3535



The Poll Winners (1956) was the first of five albums the trio would make for Los Angeles-based Contemporary Records. The series helped to establish guitar, bass and drums as a viable trio format.

across the vintage 1963 Leedy drum set once owned by Manne, brought there by Portland area drummer Gary Hobbs.

Forman, Clayton and Hamilton, like their mentors before them, have forged a lasting bond. Clayton and Hamilton met in college at Indiana University and played together in Monty Alexander's trio. The pair would eventually form Clayton-Hamilton Jazz Orchestra. Hamilton and Forman met on a Mark Murphy recording date, *Bop For Keuroac* (Muse, 1981), and they both played with Ray Brown at the Loa, a happening, but short-lived, jazz club in Santa Monica. Their careers have crisscrossed many times over the decades, but coming together as a trio seemed like it might be a new development.

"Have the three of us ever played together?" asked Hamilton.

Forman replied, "Yeah ... somewhere, somehow."

Hamilton, with a straight face: "That's right, it was very memorable."

"You guys are so fuckin' old," Clayton retorted.

Having three "old" jazz musicians on the same video chat made for an entertaining Saturday, filled with stories, hilariously terrible jokes and pearls of wisdom. "Barney said to me when we were on the road, 'You ever wonder why I picked you?'" Forman recounted. "I like you because you play the way I play, but you don't sound like me."

Hamilton recalled that Ray Brown admonished the then-young drummer, who had dutifully learned everything his mentor Shelly Manne had played on their albums, down to the shakers and triangles. "We know what Shelly Manne can do," Brown told the young drummer. "We hired you for you."

"I remember at some point," added Clayton, "I don't know what it was I was doing, but he stopped me and pointed his finger in my face, which he often did, and he said, 'Do your shit. Play your music.'" He exhorted Clayton to keep it honest and to be himself.

"The interesting thing is they didn't think of themselves as being 'pioneers' and 'cutting edge' and all that stuff," Clayton elaborated. He said Ray Brown had transcribed so much of Slam Stewart and Oscar Pettiford that he became known early on as Slam Pettiford. "Thank God no one said to him, 'Get your own shit.' Nobody did that to him!" he exclaimed, without irony. "People get hung up on this idea of 'finding your own voice.' That's bullshit. You have your own voice, anyway, and it's going to change, because you change. If you listen to your music now versus five to 10 years ago, it sounds radically different now. That was your voice 10 years ago, this is your voice now — and you're going to have a different voice five years from now."

"The problem with that," Hamilton interjected, "is now I have all these voices in my head that I'm trying to get rid of."

Forman offered, "The thing that I've found when I've played with people who are directly quoting other players, is that they're not present on the bandstand. They're somehow dancing with a ghost that the other players aren't playing with."

There seems to be a fine line between an imitative loss of self and an irreverent blindness to the rich tapestry of what has come before. Wherever that line is, Forman and his cohorts are committed to toeing it with the grace and athleticism of seasoned trapeze artists. Their trio album, *Reunion!*, is designed to capture the spirit of the old Poll Winners records, but Forman was careful to stay away from any direct lifting of arrangements from the earlier albums, enabling the three of them to play music authentic to them on their terms. Regardless, the homage to Kessel, Brown and Manne still can be heard, amplified by the fact they are performing on their mentors' instruments. Hamilton felt that more through hearing Kessel's guitar rather than playing Manne's drums.

"I felt like I was channeling more of Shelly's concept — not what he was playing, but what he would think in responding to what Bruce was playing, just based on the guitar."

Clayton noted, "When I got together with Bruce and Jeff, I noticed it sounded like we were influenced by their sound and concept. What they did dictated was what I was supposed to do, which is of course, what Ray Brown did. I wasn't trying to copy him, but it just fell into that. It's hard to explain. It felt like there was a vibe in the room."

Was that "vibe" from dancing with the ghosts of the men who might still inhabit their instruments? Forman pondered that question. "Can an instrument hold someone's soul inside of it? The answer is ... probably not. But it can enable us to tell stories, to bind generations, and it's enabled the three of us to get together. So, in a weird way, the answer now is kind of ... yes! There was no attempt by any of us to channel these guys, but of course they were in the room."

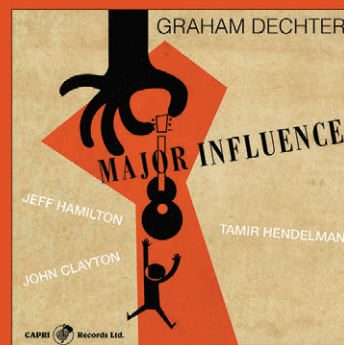
Since Forman met one of them inside his car, it's certainly a possibility. —Gary Fukushima

NEW RELEASES!



Sheila Jordan

This never-before-released *Comes Love: Lost Session 1960* unearths a crucial chapter to Sheila Jordan's early career. The session predates her landmark recording *Portrait of Sheila* by more than two years and gives inside into her evolution as a pace setting jazz vocalist.



Graham Dechter

"While Dechter's playing bears the hallmarks of jazz giants like Wes Montgomery, Herb Ellis, Barney Kessel and Grant Green, he's artfully integrated those influences, and plenty of others beyond his own instrument, in creating his own signature as both a performer and composer."

★★★★ — Dan Bilawski, *All About Jazz*



Mark Masters

"Masters is not attempting to replicate the original Ducal sound, rather to place his own interpretations on the repertoire of the time."

★★★★ — Peter Vacher, *Jazzwise*

Jazz Studies & Music Education
Instrumental & Vocal

Undergraduate
NEW Graduate & Artist Diploma

FACULTY

Oscar Perez, Coordinator/piano
Marcus Printup, trumpet
Dave Stryker, guitar
Jason Marsalis, vibraphone
Aubrey Johnson, voice
Mike Lee, saxophone
Bruce Williams, saxophone
Steve Johns, drumset
Jeffrey Kunkel, jazz pedagogy
David Cook, jazz theory
Bill Moring, bass
Mike Boschen, trombone
Kate Cosco, jazz history
Steve Benson, guitar
Kevin Bene, jazz pedagogy
Dylan Pramuk, voice



JAZZ
montclair.edu/music



Darius Jones returns from a break from music with public-spirited determination.

Darius Jones Renews His Voice

ABOUT FIVE YEARS AGO, SAXOPHONIST

Darius Jones took a break. At the time, the New York-based musician found himself getting busier and busier, having recorded a series of ambitious albums that expressed their own blend of afrofuturism and swing.

Stepping away is part of the jazz tradition, especially in New York City — like Sonny Rollins' retreat to the Williamsburg Bridge 60 years ago. A recent result of Jones' journey is the solo recording *Raw Demoon Alchemy* (A Lone Operation) on Northern Spy. During a conversation from his Brooklyn apartment, he was resolute about the "pause" that became the album.

"When you're kind of wrapped up in all of it, you're putting out records, doing all of those things, you can get lost in that cycle," Jones said. "I wanted to be better and present something that was more true to myself and the only way I could get to that was to stop and to be courageous when I made my next statement as a leader."

Jones' trajectory was both communal and solitary. He toured by himself, performing as a soloist or collaborating onstage with musicians who live in different cities. Jones also composed for chamber and vocal ensembles. During the COVID lockdown, he listened to the recording of a Portland concert from his fall 2019 tour and used it for *Raw Demoon Alchemy*.

"Through that process, I got to know what I like, confront fears, anxiety and all types of emotions that existed, and it was powerful," Jones said. "There were moments when I was saying to myself, 'This is annoying, but I like it. Give in to it.' Also, when you play solo, you are not alone in the space; the space is giving you things. Silence is counterpoint."

Jones added that collaborating with such leaders as drummer Mike Reed and bassist Eric Revis as well as the group Ceramic Dog encouraged him to pursue his voice through interpreting the compositions of others. *Raw Demoon Alchemy* consists of his takes on Roscoe Mitchell, Ornette Coleman and Sun Ra, a more recent

piece by Georgia Anne Muldrow and the 1930s standard "Beautiful Love." The album's title honors the late rapper MF Doom, but Jones also referred to why he creates musical alter egos, such as the Demoon character. "It's easier for me to embrace a character and let the music be that thing," he said. "Demoon is the most beautiful character I've created, but he's a villainous two-tongued individual. I've stolen these pieces — they're mine now, not yours anymore."

Since Jones' 2009 debut as a leader, *Man'ish Boy* (A Raw And Beautiful Thing), his alto tone has echoed the lyricism of Johnny Hodges while carving out its own place in the free-jazz continuum. "I love just playing a melody and slightly embroidering it with playing over the bar line," Jones said. "Or bending a note a certain way, or adding just the right note as an addition to the melody, or repeating something inside of the melody over and over again because it just touches me so deeply. It reminds me of being in church and getting so caught up in a sound, in a feeling."

The involvement of Black churches in social justice causes also informs Jones' composition "We Can Change The Country." Darcy James Argue conducted the piece at Brooklyn's Roulette on the eve of the 2020 election. The voices and instrumentalists respond to video clips connected to history and events that led to the Black Lives Matter movement. The track's message is clear.

"What I'm trying to say is that in our society there's an overseer, someone conducting things, moving things around, putting us in certain places," Jones said. "During the performance, participants also made calls in real time and reminded people to vote."

Similar public-spirited determination directs Jones' role at the New School, where he's been a part-time faculty member since 2018. "I've teared up at hearing a young musician blowing into their horn with so much meaning behind it," he said of his experience working with jazz students. "That helped me to remember why I'm doing what I'm doing."

—Aaron Cohen

CASIO®

PRIVIA PX-S1100

The Privia PX-S1100 takes the award-winning PX-S design to new heights with enhanced piano sound, improved speakers, upgraded Bluetooth connectivity, and more. It delivers incredible piano sound and feel in an elegant, impossibly slim design that fits perfectly into your life.

Privia

Stunning German grand piano with enhanced resonance plus 17 other Tones
Bluetooth audio & MIDI adapter included - Upgraded speaker design for richer, clearer sound
88 smart scaled hammer action keys - Elegant, slim case that weighs under 25 lbs
Optional 6xAA battery power (AC adapter included)



Learn more at
casiomusicgear.com.

Riffs >

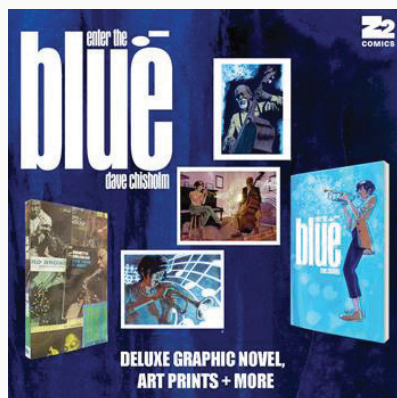


George Mraz

MICHAEL JACKSON

Final Bar: George Mraz, the iconic Czech bassist, passed away Sept. 16 at age 77. After graduating from Prague Conservatory, Mraz played throughout Europe before moving to the United States to attend Berklee College of Music in 1968. He joined Dizzy Gillespie for dates in New York, then went on the road with Oscar Peterson for two years. Mraz would go on to play with some of the biggest names in jazz, including Thad Jones/Mel Lewis, Stan Getz, Bill Evans, John Abercrombie, Tommy Flanagan, Pepper Adams, Kenny Barron, Dee Dee Bridgewater, Bob Brookmeyer, Benny Carter, Joe Lovano, Charles Mingus and Carmen McRae. He became a bandleader in his own right, recording and touring from the late 1970s until the time of his passing.

\$2 Million for Jazz: South Arts, a nonprofit regional arts organization, awarded \$2 million in grants to support jazz musicians through its Jazz Road initiative. The individual grants, which ranged from \$24,700 to \$40,000, were delivered to 52 musicians to support a variety of creative residencies. Grants went to established and up-and-coming artists. southarts.org



Blue Note's Graphic History: Z2 Comics has launched *Enter The Blue*, a graphic novel inspired by the history of Blue Note Records. Written and drawn by Dave Chisholm, who created *Chasin' The Bird: Charlie Parker In California*, *Enter The Blue* delivers a fictional account of one woman's search for artistry that launches her into the history of the music. z2comics.com



RI SUTHERLAND-COHEN

Vocalist Jay Clayton is promoting three new albums with a short tour.

'Follow What You Love'

BACK IN THE 1960S, WHEN SINGER JAY Clayton was just in her 20s, she landed a regular jazz gig at Pookie's Pub, a dive bar on Manhattan's Lower West Side. In anticipation of a move to Europe — so many of New York's jazz musicians were moving there then — she'd sublet her unheated loft on Lispenard Street, in Tribeca. But a gig is a gig, so she changed her mind and stayed.

"I played Pookie's every weekend, and one day [Charles] Mingus walked in," recalled Clayton, who recently turned 80. "He liked what he heard and told the owners that he'd help put their place on the map. Sure enough, a few weeks later, he played a couple of tunes with me, and of course the place was packed. It was just so far-out to be up on that stage, at 22 or 23, with Mingus."

Clayton's career is full of such serendipities. When composer Steve Reich was looking for a jazz singer who could read, a mutual friend recommended Clayton, whose loft happened to be a block away from his. Their subsequent collaboration, captured on his 1971 recording *Drumming* (John Gibson + Multiples), lasted several years.

It was during those early days of the free improvisation movement in New York that Clayton developed her signature style of spontaneous composition: rangy, syllabic vocals; melodic repetition; and impromptu riffs of poetry and spoken word. Later, she would add looping and other electronic effects to her live performance.

Her inventive approach soon caught the attention of jazz, classical and avant garde composers. She would go on to record more than 40 albums as a leader or guest with musicians as varied as jazz innovator Muhal Richard Abrams, experimental classical composer John Cage and cool jazz icon Lee Konitz.

"At that time, I was interested in anything that the voice could do," Clayton said. "I didn't sing words, and I doubled the instruments."

Clayton was one of the first musicians to

present loft concerts in lower Manhattan. In the late 1960s, along with her then-husband, drummer Frank Clayton, she hosted the likes of Sam Rivers, JoAnne Brackeen, Hal Galper, Jeanne Lee and Bob Moses at her roomy Tribeca space.

Since those early days, Clayton's career as a creative vocal musician has continued unabated. As her reputation grew, she began concertizing and teaching regularly, both overseas and throughout the U.S. In 1995, she forged a relationship with Sunnyside Records, releasing *Beautiful Life* with pianist Fred Hersch.

In January 2020, Clayton released her ninth Sunnyside CD, *Alone Together*, a duo set with drummer Jerry Granelli. In this exposed setting, Clayton's subtly expressive voice demands a close listen, as she immerses herself in the late Granelli's melodically percussive lines.

Later, in November 2020, she launched *3 For The Road* (Meistero Music), a trio album with pianist Fritz Pauer and trombonist Ed Neumeister. This vault recording from 2001 gives a representative sampling of Clayton's eclectic repertoire, as she segues from melodic disjunction ("Love Is A Place") to gentle balladeering ("Two For The Road"), to wild extemporizing ("Ba Da Da Dat") and meditative wordlessness ("Gobblers Nob").

With little opportunity to promote these albums last year, this fall Clayton decided to embark on a short U.S. tour. Beyond promotion for the albums, these concerts are something of a victory lap for the singer, in celebration of her six decades as a jazz musician. Even during a global pandemic, Clayton finds a way to perform.

"A big philosophy of mine is to follow what you love," she said. "Just know what you're going to do next, and that usually leads to another thing. [In the loft days], I was just trying to sing better. It wasn't like I had anything specific in mind. All of my vocal improvising came out of that."

—Suzanne Lorge

THE SOUND OF SMOKE



SMOKE
SESSIONS
RECORDS

SMK JAZZ
A SMOKE SESSIONS RECORDS LABEL



HALL OF FAME

ON





CE IN A LIFETIME

By Bill Milkowski

Photo by Mark Sheldon

Three years after he passed away on Nov. 2, 2018, at age 49, trumpeter Roy Hargrove enters the DownBeat Hall of Fame.

A transitional figure who profoundly influenced a generation of musicians, Hargrove bridged the worlds of hard bop, hip-hop, funk and neo-soul throughout his prolific career, serving as a role model for young trumpeters to find their own voices in his wake. As close friend and mentee Maurice “Mobetta” Brown, a trumpeter from the south suburbs of Chicago put it, “The first time I heard him play, it made so much sense to me because it showed me other possibilities outside of what I was hearing at the time. He was the guy that let me know that, ‘Hey, it’s OK to push and express yourself.’”



Hargrove leading his big band.

'Musically, he showed us that all of these different aspects of Black American music belong together.'

—Trumpeter Theo Croker

Brown, who appeared on The RH Factor's 2003 album *Hard Groove*, added, "I visited him two weeks before he passed away. He gave me one of his horns. I didn't even know that he was sick like that. I just downplayed it. So I got the horn and said, 'Thanks so much.'

But I didn't realize that that would be the end.

"He was definitely a mentor of mine," Brown continued. "He was not a guy who

would sit down and show you stuff, but the fact that I would have access to him, to hang out with him and do stuff, meant a lot to me. I learned a lot just being around him and watching how he operates."

Rising star trumpeter Giveton Gelin is another young player who was inspired by Hargrove's example. "Roy was always the trumpet great that I found myself being

drawn to again and again," said the 22-year-old Bahaman musician, who performed at a star-studded, five-hour musical blow-out at Rose Theater on Jan. 8, 2019, to celebrate Hargrove's memory. "I listen to his music today, and it hits me like it's the very first time. His sound pierced through the horn like a light beam. His sound transcends all things fixed. His sound will be with us forever."

Neo-jazz star Theo Croker, whose critically-acclaimed 2019 album *Star People Nation* catapulted him into the limelight, saw Hargrove as one who embraced the tradition, as well as music in its wider context.

"For me, Roy Hargrove was one of the most dedicated stewards of this music, the Black American tradition, Croker said. "He could play everything on a high level without disregarding any other aspect of the music. He could come out on a rap song with Common and play bebop — the vocabulary of Charlie Parker and Dizzy Gillespie — with the swing of Louis Armstrong, the intensity of Freddie Hubbard, and the soul of Lee Morgan. Roy was one of the greatest

that's ever lived. Musically, he showed us that all of these different aspects of Black American music belong together and how important it is as young Black artists to understand our language and vocabulary. He showed us by incorporating it into his music and putting it all on the same level, not one above the other, as so many other people like to do."

Crocker explained how Hargrove's respect and love for the younger musicians he inspired went above and beyond, often playing out in unexpected ways. "When my career was first starting, any time Roy heard me on the radio he would call and congratulate me. Roy invited me to his crib, introduced me to transcribing Fats Navarro, and gave me a Martin Committee trumpet that I still use to this day, simply because he believed in me. On my (2014) album *AfroPhysicist*, I had recorded his song 'Roy Allan,' and called him from the studio phone to tell him I was doing it. He came by and sang on it! By doing these things, I felt supported and loved by Roy. Over many conversations, he would always try to instill upon me understanding rhythmic and harmonic things out of the vocabulary of our Black masters like Dizzy Gillespie and Charlie Parker. I still have recordings of conversations we had."

In a 1990 New York Times Magazine article, coinciding with the release of his debut on the RCA/Novus label, *Diamond in the Rough*, Hargrove told writer Tom Piazza: "To get a thorough knowledge of anything you have to go to its history. I'm just trying to study the history, learn it, understand it, so that maybe I'll be able to develop something that hasn't been done yet."

Born in Waco, Texas on Oct. 16, 1969, Roy Anthony Hargrove was a preternaturally gifted trumpeter who began playing his father's cornet at age nine. With a maturity beyond his years, Hargrove's playing began turning heads when he attended Booker T. Washington High School for the Performing and Visual Arts in Dallas. Wynton Marsalis, who met Hargrove in 1987 during a performance/workshop at the school, was one of the first to spread the word about the budding trumpet star. Marsalis invited the 17-year-old Hargrove to perform with his quintet at the Caravan of Dreams Performing Arts Center in Fort Worth, Texas. At first, Hargrove did not take up Marsalis' offer. But after three nights of the run, he built up the courage to sit in. That one event gave him the confidence to return to the club again and again while in high school to sit in with the likes of Dizzy Gillespie, Herbie Hancock, Freddie Hubbard and Bobby Hutcherson.

Hargrove's reputation grew rapidly and reached the North Sea Jazz Festival's Paul Ackett, who arranged for the young trumpeter to perform there in July of 1987, leading to a month-long European tour. Word quickly reached the heads of jazz record labels in New York. Around that time, Bruce Lundvall, the legendary president of Blue Note Records then, excitedly played this writer a tape of "this kid from Dallas who sounds like Clifford Brown."

From Dallas, Hargrove enrolled at Berklee College of Music in 1988, but Boston was too far from where he wanted to be. A year later, he transferred to The New School in New York, and became a ubiquitous figure on the scene, hanging at The Jazz Gallery, sitting in at Small's until the wee hours and frequently participating in the late-night jams at the Blue Note. The diminutive figure of Hargrove could be seen nervously pacing the floor of the subterranean Small's until it was his time to sit in, and then unleashing his horn with an assertive, fireball intensity that rivaled his role model Freddie Hubbard in his prime. Indeed, Hargrove felt about Hubbard the way that Gelin, Brown and Crocker would later come to feel about him — a towering figure

A Non-Profit
Jazz Label
with a Mission

Resonance
RECORDS

WWW.RESONANCERECORDS.ORG

2017, 2018 & 2021!
Record Label
of the Year
Jazz Journalists
Association

**HAPPY HOLIDAYS & HAPPY NEW YEAR
FROM RESONANCE RECORDS!**

**Congratulations to Roy Hargrove - the
newest DownBeat Hall of Fame inductee!**



**ROY HARGROVE / MULGREW MILLER
IN HARMONY**

In Harmony is the first previously unissued recording by the late trumpet star **Roy Hargrove** since his 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. Includes an elaborate booklet of photos & interviews with **Sonny Rollins**, **Christian McBride**, **Jon Batiste**, **Common**, **Chris Botti**, **Robert Glasper** and more!

The New York Times

"... both players are at the height of their powers, and it's arresting to hear them up close, in such rich detail." - **Giovanni Russonello**

**NAT KING COLE
HITTIN' THE RAMP**

2021's GRAMMY Nominated **Nat King Cole** 10-LP & 7-CD box set *Hittin' the Ramp* has 8.5 hours of music & over 180 meticulously restored tracks, many being released for the first time gathered from tape archives located all over the world. Limited availability!



**BOB JAMES
ONCE UPON A TIME IN THE
LOST 1965
NEW YORK
STUDIO
SESSION**

CRITICALLY
ACCLAIMED

**BOB JAMES
ONCE UPON A TIME**

Jazz piano icon **Bob James** recorded in New York City in 1965 by Resonance Records founder and co-president George Klabin. Available as a limited-edition 180-gram LP and deluxe CD with elaborate booklets including rare photos, essays & interviews.

✦ LIMITED-EDITION 180g VINYL AVAILABLE ON ALL ABOVE ✦

HISTORIC DISCOVERIES AVAILABLE NOW



SONNY ROLLINS ROLLINS IN HOLLAND
BILL EVANS LIVE AT RONNIE SCOTT'S
MONTY ALEXANDER LOVE YOU MADLY





Forget about technical hurdles:
Just make your music!

daCarbo stands for brilliance,
directness and flexibility.

For maximum professional
performance.



CARBON FIBER

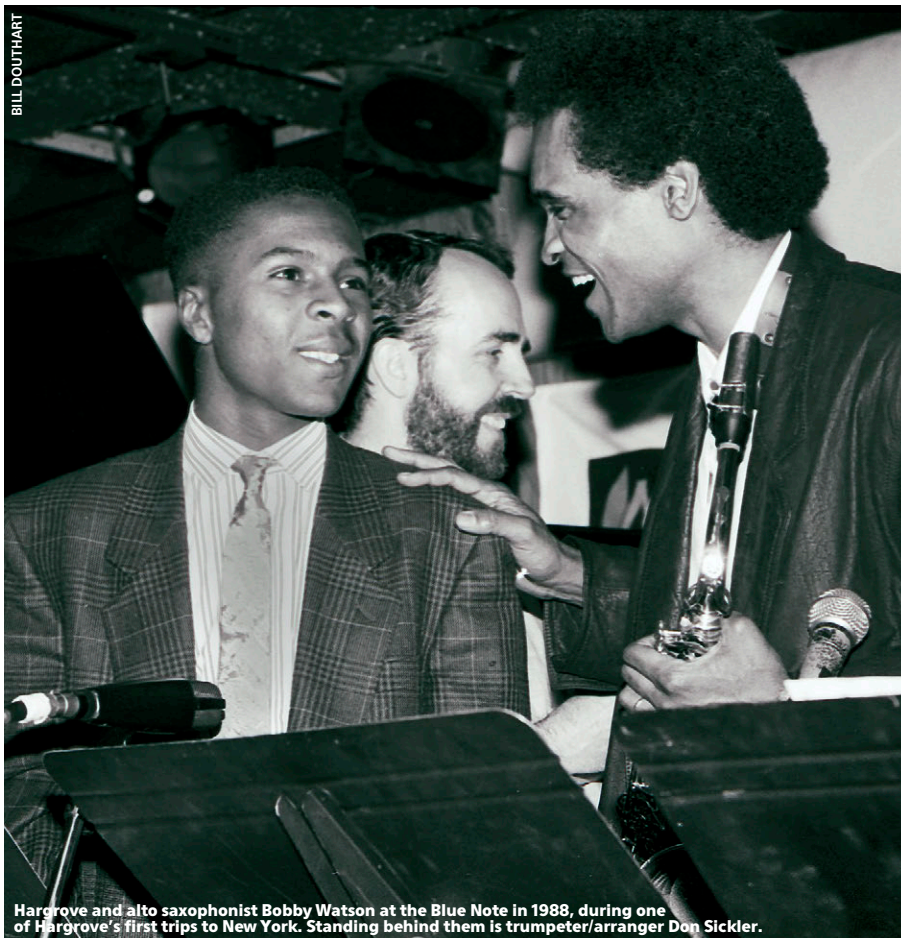


Trumpets
Flugelhorns
Trombones
Sax Necks

Made in SWITZERLAND

www.dacarbo.ch

BILL DOUTHART



Hargrove and alto saxophonist Bobby Watson at the Blue Note in 1988, during one of Hargrove's first trips to New York. Standing behind them is trumpeter/arranger Don Sickler.

with a magnetic, overpowering attraction.

Hargrove's first sideman sessions in New York came in 1988-'89 with alto saxophonist Bobby Watson (*No Question About It*, Blue Note), tenor saxophonist Ricky Ford (*Hard Groovin'*, Muse), drummer Carl Allen (*Piccadilly Square*, Timeless) and Don Sickler (*Superblue*, Blue Note) before he recorded his debut as a leader, *Diamond In The Rough*, at age 20.

He followed with a string of superb offerings for the RCA/Novus label, including 1991's *Public Eye* (with altoist Antonio Hart, pianist Stephen Scott, bassist Christian McBride and drummer Billy Higgins) and 1992's *The Vibe* (with Hart, pianist Marc Cary, bassist Rodney Whitaker, drummer Gregory Hutchinson, guest tenorists Branford Marsalis and David "Fathead" Newman, plus trombonist Frank Lacy and organist Jack McDuff).

As a side project to his solo and quintet recordings, Hargrove was also the leader of The Jazz Networks, an ensemble which released five albums and featured other notable jazz artists, including Antonio Hart and Joshua Redman. Hargrove was commissioned by the Lincoln Center Jazz Orchestra and wrote "The Love Suite: In Mahogany,"

which premiered in 1993. His 1994 outings, *Blues 'N Ballads* and *Approaching Standards*, highlighted the other side of his fiery trumpet style in the gorgeous tone he achieved on flugelhorn, especially on relaxed, lyrical ballads like "Easy to Remember," "What's New?" and "You Don't Know What Love Is." (Hargrove would pursue this mellower direction on his 1999 album, *Hargrove With Strings*, which featured his golden-toned flugelhorn work playing on moody standards like "You Go To My Head," "A Time for Love," "I'm a Fool to Want You" and "The Very Thought of You.")

He experimented with a trio format on 1995's *Parker's Mood*, with bassist Christian McBride and pianist Stephen Scott, then won a Latin Grammy for his 1997 album *Habana* with his Afro-Cuban band Crisol. In 2001, he toured with tenor sax titan Michael Brecker and jazz piano legend Herbie Hancock, backed by the all-world rhythm tandem of bassist John Patitucci and drummer Brian Blade, resulting in the 2002 live Verve recording, *Directions In Music: Live At Massey Hall*, which won a Grammy for Best Jazz Instrumental Album.

The following year, Hargrove made a radical shift, incorporating funk and soul

grooves into jazz with his hybrid band RH Factor while also performing and recording on the side with neo-soul singer D'Angelo during his *Voodoo* tour and appearing that same year on Common's album *Like Water For Chocolate* and on Erykah Badu's *Worldwide Underground*.

In that same incredibly productive year, he also appeared as a guest soloist on Shirley Horn's last studio album, *May The Music Never End* (Verve), performing brilliantly on Duke Ellington's breezy "Take Love Easy" and also on a chilling rendition of Harold Arlen's "Ill Wind."

Hargrove's string of albums with RH Factor — 2003's *Hard Groove*, 2004's *Strength*, 2006's *Distractions* — liberated a generation of aspiring trumpet players, allowing them to heed the call of bridging urban soul and jazz by incorporating hard grooves and the attitude of hip-hop along with potent improvisations. Those breakthrough albums featured the contributions of D'Angelo, Common, Erykah Badu, Karl Denson and Q-Tip.

He continued to embrace acoustic post-bop with his quintet on 2008's *Earfood*, which included the ebullient and joyfully upbeat anthem "Strasbourg/St. Denis" (which had celebrants dancing in the aisles at Hargrove's

memorial) and also with his 19-piece big band on 2009's *Emergence*.

Though Hargrove struggled with kidney failure and had been on dialysis for the last 14 years of his life (including while on the 2001 *Directions In Music* tour with Brecker and Hancock), he continued carrying the torch for jazz, gigging and sitting in until the end before passing away from cardiac arrest stemming from his long-time fight with kidney disease.

During the marathon Roy Hargrove memorial celebration at Rose Theater in Jazz at Lincoln Center, emcee Christian McBride, who knew the trumpeter since they were teenagers, described his late friend as "the kind of person you're lucky to know once in a lifetime," adding, "When you heard Roy play, you clearly understood where he was coming from. He was a man with a huge heart, lots of empathy and understanding. Roy understood that the key to unlocking the true wisdom in this music was to spend time around the elders. He couldn't wait to spend time and talk with them. Roy decided to play the language of all his elders and gain their respect and, therefore, gain credibility, and then work on creating something fresh. What could be more fulfilling than that?"

This sentiment played out on Hargrove's 1994 Verve album *With The Tenors Of Our Time*, which featured elders Johnny Griffin, Joe Henderson and Stanley Turrentine.

Always hip, later in the memorial proceedings, emcee McBride quipped that Hargrove was "the first brother I saw to wear Air Jordans with an Armani suit."

In a cover story for the March 2006 issue of *DownBeat*, Hargrove talked to journalist Jennifer Odell about playing music that blended genres.

"It's the same thing I used to see when I was going to Berklee. The jazz guys would be like, 'The funk cats don't know tradition, don't know how to play, don't know any harmony.' And then the funk cats would be like, 'You guys are too heady, never play the groove, play too many notes.' But there's a middle ground there, and it's about understanding a style. If you're gonna play some funk, you gotta know how to bring it in and not play too many notes."

"You gotta know how to give enough, to lend to the groove that makes people's feet tap, makes them nod their heads or clap their hands. When you're playing jazz, you have to have a knowledge of theory and dexterity. It's a matter of being right in the middle." **DB**

Give the Gift of Jazz for the Holidays



OSCAR PETERSON *Oscar, With Love*

Five 180-gram LPs in two-piece box with 40-page booklet

FEATURING: Monty Alexander, Lance Anderson, Kenny Barron, Robi Botos, Bill Charlap, Gerald Clayton, Chick Corea, Benny Green, Hiromi, Oliver Jones, Justin Kauflin, Michel Legrand, Ramsey Lewis, Audrey Morris, Makoto Ozone, Renee Rosnes, Dave Young

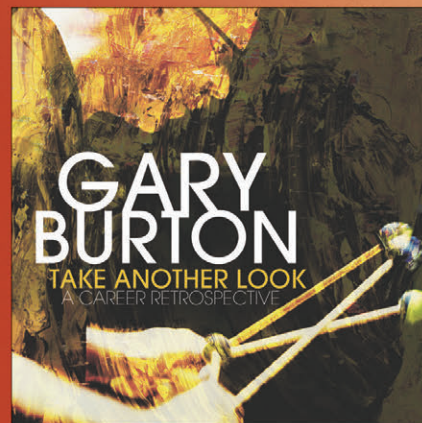
"Tremendous care was taken to fully capture the outstanding performances..." — **ANALOG PLANET**



ERROLL GARNER *Liberation In Swing: The Octave Records Story & Complete Symphony Hall Concert*

Four 180-gram LPs housed in 60-page hardcover book + Master Quality Digital Download of 12-album Octave Remastered Series

"The highlight is the deluxe, beautifully produced book containing essays, photos and a detailed history of Garner's career." — **ANALOG PLANET**



GARY BURTON *Take Another Look: A Career Retrospective*

Five 180-gram LPs with 12-page booklet

"A superbly produced career retrospective that also serves as a buying guide for the great albums Burton created along the way." — **ANALOG PLANET**



ARTIST OF THE YEAR
GROUP OF THE YEAR
PIANIST OF THE YEAR
KEYBOARDIST OF THE YEAR



CHICK COREA FAREWELL TO MY MENTOR

By Tim Garland Photo by Steven Sussman

Throughout an international career starting in the late 1980s, Tim Garland has become known as a shape-shifter on the international music scene. As a saxophonist, his first break was joining Ronnie Scott's band age 23. Later, he teamed with Chick Corea as a regular member of several globetrotting projects over a 17-year stretch, including Corea's 2013 project and album called *The Vigil* (Concord). Playing tenor and soprano saxes, bass clarinet and flute, Garland also won a Grammy for his symphonic orchestrations on Corea's 2008 release, *The New Crystal Silence* (Concord). Shortly after Corea's passing on Feb. 21, Garland penned this tribute to his friend and mentor. DownBeat is proud to publish his tribute here in honor of the readers selecting Chick Corea once more as Artist, Pianist and Keyboardist of the year as well as naming the Chick Corea Trio (with Christian McBride on bass and Brian Blade on drums) as Group of the Year.

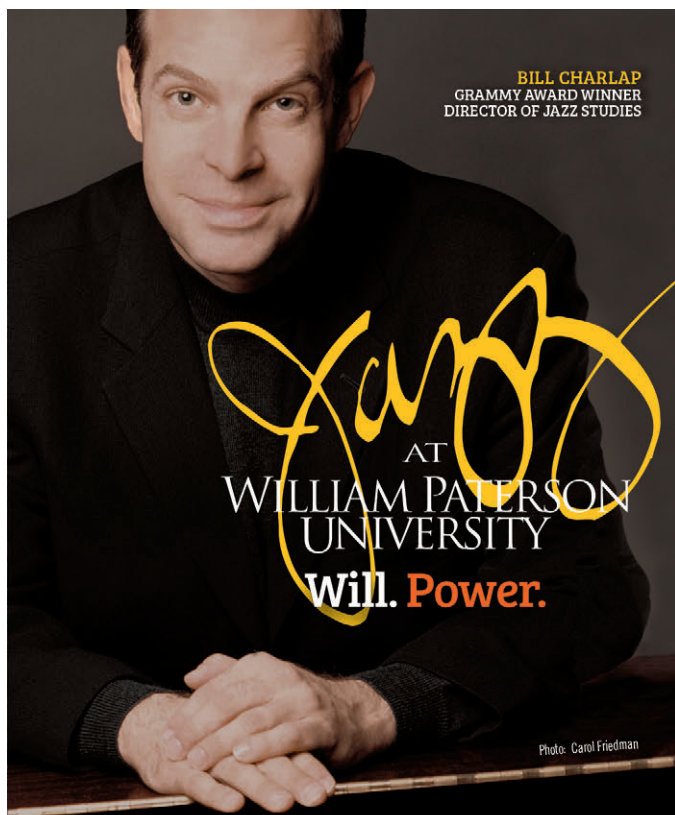
For 21 years, I was lucky enough to call Chick Corea both my mentor and my friend.

His insatiable appetite for live music and, crucially, its communication, was infectious, inspiring those around him to produce their very best, most heartfelt music.

His incredibly full schedule was, of course, a result of his huge popularity. Some of the promoters that we shared post-gig meals with would seem like his oldest friends, harkening back to concerts from the late '60s on! As a band leader, Chick's experience seemed unparalleled, and there are precious few who toured to the extent that he did.

In equal measure, he was super-disciplined and playfully childlike.

His discipline showed up in his respect for the efficiency of those around him. During those inevitable "rise and shine," early morning, hotel-lobby-to-airport calls, he would set a great example of good-natured punctuality. His hotel room was always equipped with a full-sized keyboard for regular practice before, and often after, a concert. Leaving a venue we'd sometimes have to wait as Chick would be up on stage again practicing Mozart while the cleaners swept their brooms around the stage.



Study with renowned faculty just 20 miles from New York City

Our world-class faculty includes:

***Bill Charlap, program director,**

Horacee Arnold, Gene Bertoncini, Cecil Bridgewater, Alexis Cole,

***David Demsey, Bill Goodwin, Vincent Herring,**

Geoffrey Keezer, Steve LaSpina, Mike LeDonne,

***Pete McGuinness, Marcus McLaurine, Chico Mendoza,**

John Mosca, Steve Myerson, Ed Neumeister,

***Tim Newman, Kevin Norton, Jeremy Pelt,**

Rich Perry, Dayna Stephens

**Full-time faculty*

SCHOLARSHIPS | ACADEMIC and TALENT FUNDING

IN-STATE TUITION | AVAILABLE FOR QUALIFIED OUT-OF-STATE STUDENTS

DEGREES | BACHELOR'S and MASTER'S

APPLICATION DEADLINE | FEBRUARY 1, 2022

WILLIAM PATERSON UNIVERSITY

WPUNJ.EDU/JAZZ • WAYNE, NJ

973.720.2268 • MUSICADMISSIONS@WPUNJ.EDU

Early on, Chick was patient when there were things us newbies needed to learn and quickly forgiving of errors of judgement. He taught us how to communicate on larger stages and how to minimize barriers between yourself and the music, as well as the music and the audience.

On one of my first performances with him, Chick beamed at me as I walked past the piano after taking a solo, and shouted over "That's the shit, Tim!" I was so pleased to have heard the word "the" in there. As if a foil to Chick's sense of discipline was his sense of playfulness. He was playful in his sense of mischief and endless inventiveness on stage. I can't think of one concert when he wouldn't have played some phrase that would produce a kind of joyful laughter from his sidemen, something so hip and fresh, so individual and so locked-in with the groove. I remember after my first gig with him at The Stables Theatre in Wavedon, England (When it was still actually a converted stable), we were discussing how it felt to be locked in rhythmically, his groove was so visceral, crisp and decisive that it pulled you into its orbit. In his company, one was made aware of how to place notes and phrases, how to be truly playing as part of the band and never simply over it.

On our many long bus rides, he'd be talking to one or other of the band. The subject matter was always fascinating, Chick's attitude and ear always open and questioning. He was eager to share his experience and to learn new things. He was still stretching his wings and growing along with the rest of us.

He had a passion for the drums being a drummer himself, his talks with Marcus [Gilmore] would bear the impression of two music students sharing experiences and digging what they love. Forget the 45 years that lay between them, it certainly had no place in that conversation. He gave exceptional regard to his drummers, they were "the High Priests" of the music, and he sometimes referred to the piano keyboard, for obvious reasons, as an extended drum kit.

With me, Chick might talk about orchestration, composition and approaches to getting the very best out of everyone on stage. He also gave exceptional respect to composers. My great buddy, the composer Billy Childs, who first introduced me to Chick, was quick to remind me of how he often spoke of us in the same sentence. What a blessing.

In these personal moments, I was deeply honored to hear so many stories of musical heroes first hand, like when Miles' band members all swapped instruments on stage before he came out. "You guys are crazy" was the raspy reaction he gave when they played him on. Chick's playfulness was there back then and it stayed. He got fed up at one point during a tour of Europe — playing in lavish halls threatened to make the listening experience stuffy and overly polite — so he tried to break out by having us all actually set up our gear at the beginning of the gig in front of the audience, cases everywhere, whilst he sat at the piano improvising his way into the first piece of the set.

Sometimes he'd surprise an unsuspecting band member, suddenly inviting them to introduce the next song, or he might just leave the piano, pick up a percussion instrument and start an impromptu rhythmic party. He got the audience involved, too, inviting them to sing, to come up on stage, to call out suggestions; no wonder thousands of music lovers felt they knew him beyond just his music.

His five decades of musical creation and risk-taking, that did not diminish with age, led to fans from 75 to 25 united in grief at his parting. I remember occasions at band rehearsals for *The Vigil* when Chick would walk in, clutching sheet music for brand new compositions, throwing them up on our stands with maverick enthusiasm.

To think of the scope of the music that came from him, could there be any jazz composer that hasn't assimilated a part of Chick into the very marrow of their bones? And such diversity. Think of well-known pieces like "Litha," "La Fiesta" or "Humpty Dumpty," the knotty mischief of his orchestral pieces such as "The Continents" or the episodic romping fusion themes of the Return To Forever band.

Chick's eclecticism was truly unparalleled, and in this I am remind-

ed by my buddy, Kris Campbell, our road warrior tour manager and unsung backstage hero, saying that “Everyone has their own book they can write about Chick.”

As often the only one traveling in from Europe on a tour or project, my jet lag was the reverse of the others. One time I was nodding off in the hotel after a long-haul flight and at about 2 a.m. Chick calls up and says, “I’m having a steak downstairs, they kept the kitchen open, see you in five?” — and one had to weigh up issues of personal health regarding sleep, against hanging out in deep conversation with the Chickster, talking about Henri Dutilleux or Art Tatum or how there was not enough good humor in contemporary music.

Humor was central. He’d often quote the comedians he’d grown up watching, as well as Monty Python, and old jokes of Ronnie Scott’s. But I remember a time when I tried to get him into Alan Partridge (a blast of self-deprecating Brit humor). That went down like a lead balloon. Why so? Chick had limited time to identify with the humor of self-pity or self-destructive behavior. His central *modus operandi* was appreciation. He was totally attuned to lifting everyone’s feeling of self-worth through his attentive appreciation. Just look at the amount of people sharing selfies with him, and how often he’s pointing at *them*, the fans, acknowledging *their* importance, encouraging us all to feel inspired in our own endeavors.

Chick not only believed in us as his fellow artists, but genuinely relished the input we could offer and with that came the possibility that we might take a risk of our own that he didn’t actually dig, and you’d realize later that his interest was centered chiefly around the band, and that within risk-taking there had to be dialogue. Music for him was communication.

His investment in the talents of others meant he never ran out of things to say as a musician with such a long career. I remember sitting next to him on a flight to Tokyo and mentioning, “This is my fourth time now,” his reply being that he’d been at least twice a year since 1966 (the year I was born).

In Chick’s later years, he was still incredibly resilient. During a potentially violent uprising in Argentina, we were forced to leave our hotel in the dead of night driving off in a rickety bus headed for our next venue 14 hours away. There were rumors of buses being forcibly boarded by strikers in Buenos Aires. We took a heavily bumpy ride through the outbacks of the country. Chick bore the lack of comfort with such resilience that I didn’t dare make any complaint myself.

He always asked after Amanda, my wife, and my kids Rosa and Joe and we, of course, got to know Gayle, the love of his life. The last time I played at the Blue Note, Gayle took Mandy for a surreal 1 a.m. Chinese foot-massage just over

the road “while the boys did their thing.”

How very New York, and how very Gayle.

Chick, you have left a gaping hole that we are all left staring into. We never imagined a world without Chick Corea in it, without him sending songs with Gayle singing as Christmas gifts, or releasing project after project (I was just in four of them, but that was life-changing enough) or sharing his life’s wisdom. Thank you for lifting the spirits of millions and reminding us of what is possible.

Thank you for showing such fearlessness in

a world so wracked with fear, and my humble thanks for believing in me, a lad from Kent who was as hooked on music as you, and who was privileged to share just a fraction of your experience. You have been the most inspirational man I am ever likely to meet and our global musical family within and beyond the world of jazz has been stunned into silence. Yet I can hear your voice saying that you have merely Returned to Forever, and there you are just pointing at our instruments saying, “C’mon, man — let’s hear what you’re working on *now!*”

DB

The Perfect Blend

**IT’S BACK ... the original
Meyer Bros. New York**

Meyer Bros. New York and Mike Smith, lead alto player for Frank Sinatra Sr. and Jr. for over four decades, create the perfect blend of flexible, warm, dark alto sax sound along with plenty of power behind it. Now, JJ Babbitt is once again offering this legendary mouthpiece.

If you’re looking for your own artistic match, check out Meyer Bros. New York.



jj Babbitt
info@jjbabbitt.com



KURT ELLING GOES JAZZ ADJACENT

By Phil Lutz Photo by Corey Dewald

Still feeling the effects of a fiery four-night run at Ronnie Scott's in London, Kurt Elling — DownBeat's Male Vocalist of the Year — was safely back in the music-filled lair of his Chicago home, but operating in a zone between exhaustion and exhilaration.

“They were really some of those peak nights that you remember for the rest of your life,” the baritone vocalist said, momentarily diverting his eyes from the Zoom camera as his 5-year-old son, August Gerhard, vied for his attention. “It’s like when you know you’re playing at the top of your current abilities, and everyone is pulling together.”

That was hardly preordained. Elling, known for employing seasoned jazz musicians, had instead surrounded himself with millennial groove masters Corey Fonville on drums and DJ Harrison on keyboards, along with two backup singers and his generational peer and producer, Charlie Hunter, a remarkably adaptable guitarist who has, along with his jazz chops, explored the world of hip-hop since the 1990s.

At first blush, the dance-club quality of the onstage assemblage might have seemed at odds with Elling’s sensibilities. But in the days of pandemic, a little change was in order. As he put it, this new mode of expression “was, and is, an ongoing COVID experience” — one conceived as a release from the stir-craziness acquired during lockdown, which consigned him to staring at a wall of plaques that honored a musical prowess he was unable to fully share.

The project began as a kind of perso-

na-warping lark, its attendant album, *SuperBlue* (Edition), intended to involve Elling virtually. It became flesh-and-blood reality in the early-autumn engagement at Ronnie’s, where, for the first time, the band spent consecutive days together. From set to set, they said, the grooves became deeper, strengthening the foundation on which Elling could fashion fresh takes on some old-school mannerisms.

Since his earliest days in Windy City haunts, as part of a duo at Milt Trenier’s Show Lounge or with the house band at the Green Mill’s late jam, Elling had cultivated the wine-and-cocktails unflappability of crooners like Frank Sinatra and Peggy Lee, whom he heard as a boy on the car radio during family road trips. Tony Bennett became a lodestar after the youthful Elling saw him on TV performing live with the Woody Herman band.

“Here’s the band, and it’s roaring, and all the band is in black dinner suits and looking sharp,” he recalled. “And they say, ‘Now, ladies and gentlemen, Mr. Tony Bennett.’ And he comes out and he’s got a white dinner jacket on, and he gets to sing, and to sing like that. And I was like, ‘That’s the guy you want to be.’”

That, in no small measure, is the guy he became — and arguably more. On one level, he has developed into an interpreter of popular song whose presence on the scene has, without

evident irony, kept alive a style and standard of presentation. His first Grammy for best jazz vocal album — earned for 2009’s *Dedicated To You: Kurt Elling Sings The Music Of Coltrane And Hartman*, recorded live as part of Lincoln Center’s American Songbook Series — is a case in point.

On another level, he has become an artful conveyer of meaning through words, an acolyte, then colleague of singer-writers like Jon Hendricks and Mark Murphy whose achievements in vocalese have added another dimension to jazz melodies.

His second Grammy, earned this year for *Secrets Are The Best Stories* (Edition), offers ample evidence. The album became a vehicle for some of his best poetry and, he said, for uncovering secrets pianist Danilo Pérez might hold by dint of his close association with Wayne Shorter.

In an age of cultural pluralists, Elling’s contributions to the pure jazz idiom are so profound that they can, to the uninitiated, seem almost anachronistic. No surprise there; they echo the obsessions of a self-described “dorky” kid who missed his time. Now 53, Elling wasn’t born into the generation from which his version of jazz singing emerged; he was, rather, surrounded in the streets by the sounds of funk and the stirrings of hip-hop. So when he



MALE VOCALIST
OF THE YEAR



Elling calls the new album *SuperBlue* "an ongoing COVID experience."

decided to swing in that direction for the current project, it may have been late in coming — but it wasn't a disorienting move for artist or audience. At Ronnie's, the raves came from a younger crowd than Elling usually attracts.

"I knew that he could cut this shit," Hunter said in a phone interview.

Hunter's opinion was not offered in a vacuum. He and Elling met at Chicago's Elbo Room in 1995, got to know each other as members of the Blue Note Records artist stable and over the years worked together in various settings — like a multidisciplinary show of Elling's at the Steppenwolf Theater, an album of Hunter's and a tour with drummer Derrek Phillips.

Early in the pandemic, Hunter and Elling — holed up in their homes and seeking a creative outlet — pieced together videos and uploaded them to the internet. In one, a so-called quarantine jam in which drummer Steve Hass joins them, Elling — sporting shades, a goatee, and a trilby hat — offers an improbably loose-limbed performance that now seems a possible precursor to the *SuperBlue* project.

"That gave Kurt the idea that maybe we can expand on this and make a record," Hunter said.

Elling's enthusiasm for the project was tempered by misgivings. And he said as much when Hunter suggested that the project go for-

ward. "Charlie reached out and said, 'Bro, I think now is the time,'" Elling recalled. "I said, 'How are we even going to do that?' I had a certain amount of trepidation coming into working with Charlie and Corey and DJ at this level because it's not the usual stuff I do. Its jazz adjacent."

Because the project was "not in my primary wheelhouse," Elling said, he was wary of being drawn into a research "labyrinth" in preparing for it. Recalling the rhetoric of doubt he voiced at the time, he said: "How much Roy Ayers do I have to listen to now? How am I going to get my hands on all this California soul?"

But those who know him are unsurprised that he would meet the challenge. "His voice is God-given, but his work ethic and imagination are totally boundless," said pianist Bill Charlap, who won a 2016 Grammy with Bennett and, as an impresario, has featured Elling singing standards at New York's 92nd Street Y, in 2008 and, most recently, in July.

Agreeing to move forward, Elling passed the baton to Hunter. "It was up to me to make it happen," Hunter said. So in November 2020, he drove north from his home in Greensboro, North Carolina, to Richmond, Virginia, where Fonville and Harrison lived, and the latter had a home studio in which the three could work. He made three or four such trips. In February,

raw material in hand, he drove west to Urbana, Illinois, where he, Elling and engineer Anthony Gravino tracked and mixed the record.

"With this record," Hunter explained, "I just wanted to write some great grooves that Kurt could turn into cool lyrical things."

Apart from one tune — "Circus," on which Elling recites Tom Waits' words atop a freely improvised boogaloo — those grooves were cut in extended jams given structure by bodies of songs Hunter had brought to Richmond. Within those structures, the musicians were free to shape the material with few constraints beyond the general directive to create music to which Elling could apply his gifts.

Fonville, in a phone interview, described the sessions as relaxed: "We just let the tape roll and cut it up. He allowed us to just be ourselves." Elling, he added, provided real-time feedback on the music, even as he worked on the words. "Kurt was on standby. He kept writing as we sent tracks to him from the studio."

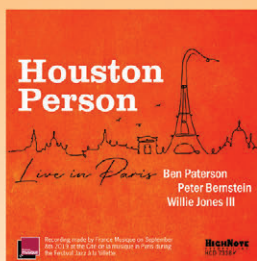
The effort yielded originals that project a sense of fun with serious undertones. Jammed with Elling's bluesy rasp and lyrics by turns portentous and playful, they include "Manic Panic Ephanic," a lightly baked COVID-era confection showcasing Harrison's Wurlitzer and punctuated by a disquieting falsetto; "Can't Make It With Your Brain," a disquisition on



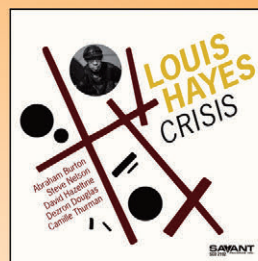
DENISE DONATELLI
WHISTLING IN THE DARK
The Music of Burt Bacharach
Savant Records SCD 2196
Vocalist Denise Donatelli in a beautifully produced and imaginative program of Bacharach's music.



MIKE LeDONNE
IT'S ALL YOUR FAULT
Savant Records SCD 2183
Mike LeDonne is at the organ in the famed Rudy Van Gelder Studio leading a big band and quartet featuring Eric Alexander, Jim Snidero and others.



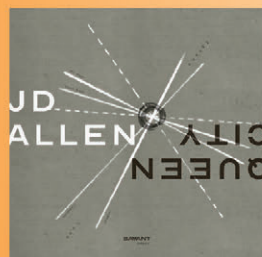
HOUSTON PERSON
LIVE IN PARIS
HighNote Records HCD 7338
Tenor saxophone legend Houston Person captured in a rare live performance at the 2019 Festival Jazz à la Villette in Paris with his organ quartet.



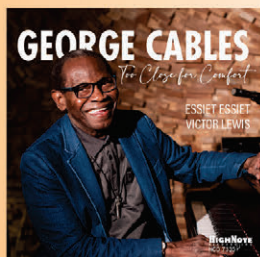
LOUIS HAYES
CRISIS
Savant Records SCD 2192
The legendary Louis Hayes returns with an all-star band that careen and caress their way through their set list with vocalist Camille Thurman on 2 tracks.



NICOLE GLOVER
STRANGE LANDS
Savant Records SCD 2191
Tenor saxophonist Nicole Glover makes her Savant debut with a cutting edge trio, innovative compositions & the great George Cables at the piano.



JD ALLEN
QUEEN CITY
Savant Records SCD 2194
It is just JD Allen and his tenor saxophone on this introspective and touching album of music inspired by the difficult times experienced by all.



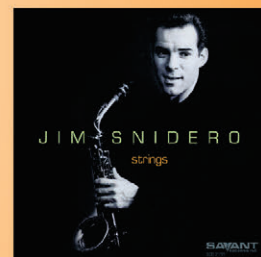
GEORGE CABLES
TOO CLOSE FOR COMFORT
HighNote Records HCD 7335
The extraordinary pianist George Cables in a program of jazz standards and pop tunes, impishly named for our current social-distancing practices.



HARVIE S TRIO
GOING FOR IT
Savant Records SCD 2195
Bassist Harvie S with Mike Stern and Alan Dawson in an exhilarating live performance from 1985, the tapes of which were thought to be lost.



PAT BIANCHI
SOMETHING TO SAY
The Music of Stevie Wonder
Savant Records SCD 2190
Pat Bianchi and his trio put a unique spin on music by a true icon of American popular music, Stevie Wonder.



JIM SNIDERO
STRINGS
Savant Records SCD 2199
The alto saxophonist's critically acclaimed album is re-issued on Savant Records newly remastered and boasting superb sound.

disinformation driven by Hunter's split-brain bass/rhythm guitar; "Dharma Bums," a kicky nod to the Beats animated by Hunter's wah-wah vibe; and "This Is How We Do," a minute-long, voice-modulated fadeout that functions as an apt coda to the collection.

Writing credits on the originals go to the group, with and without Elling. But as the back-and-forth of the writing progressed and the workings of the Richmond bubble assumed a distinct form, Elling realized that something was needed beyond the collective compositions, and he asserted himself: "If it's going to be like that," he recalled saying, "then I've got some jazz things I want to do."

The balance of the collection — save for a take on Cody Chestnutt's R&B chestnut "The Seed" — thus became covers of jazz tunes. Overlaid with homage, they include the title track, a fusion artifact recalling the spirit of Freddie Hubbard; "Sassy," a soul-based, bop-inflected Sarah Vaughan tribute first recorded by the Manhattan Transfer; "Where To Find It," a swampy meditation on Shorter's undulating ode to Burma's now-fallen idol, "Aung San Suu Kyi"; and "Endless Lawns," Carla Bley's "Lawns" rendered as a slow burn.

"Endless Lawns" also appears in an appropriately expansive version on Elling's acoustic album from 2018, *The Questions*. But in the

charged context of *SuperBlue*, its restraint packs a particular punch: As an encore at Ronnie Scott's, Fonville said, it struck a powerful chord as Elling traced Bley's inviting intervals with a closing lyric that is as close to poignant as he is likely to come: "Come climb the sky with me/ Come hear and come to see/Melody in perfect symmetry/In love./In light./In key."

"It was a silent killer," Fonville said. "Every time we played it, people teared up."

Ever unflappable, Elling himself is not easily given to tears. But he did well up when recalling the kindnesses shown to him by elders like Chicago saxophone legend Von Freeman, who agreed to appear on what became Elling's debut album for Blue Note, 1995's *Close Your Eyes*. Perhaps the most surprising act of generosity he could summon also centered on that album — one in which a friend gave him \$10,000 to make a studio-quality demo that, after reaching Blue Note Records' then-chief Bruce Lundvall, prompted a contract signing and became the core of the collection. A Grammy nomination followed.

"It was a dream come true that I didn't even know I could have," he said.

Fourteen albums later, he is conjuring new dreams — reaching new audiences with *SuperBlue*, to be sure, but also with overseas projects like one he is undertaking with

Scottish saxophonist Tommy Smith, who has recruited him to write lyrics on tunes by living European jazz composers. The dramatist in him is also taking center stage: Leading up to the Ronnie Scott's gig, he mounted his radio play *The Big Blind* at the Detroit Jazz Festival. He also performed at Jazz at Lincoln Center's centennial tribute to Hendricks.

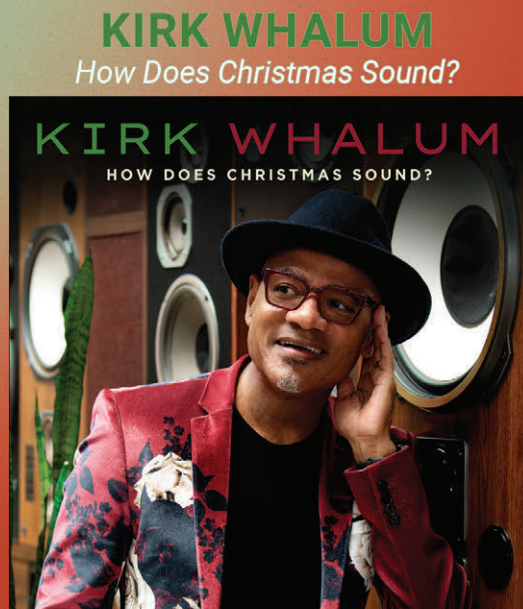
With all the activity, he was obviously glad to be home, where son August was now a fidgety on-camera presence, trying to help Elling open a bubble-lined bag holding the plaque that recognized his honor this year as the Male Singer of the Year in the DownBeat Critics Poll. The win was his 17th; the plaque recognizing his 14th Readers Poll victory would soon be in the mail.

"It's lovely," he said, pointing to the plaques on the wall. "I treasure each and every shiny thing."

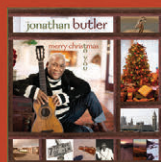
Elling's gratitude for the recognition represented by music awards was offered with the sincerity of a onetime divinity-school scholar who felt compelled to give up the study of Immanuel Kant for that of Jerome Kern (and, with the advent of *SuperBlue*, maybe a bit of Jay-Z). The decision, abandoning a lifetime of self-imposed expectations, had been a difficult one. But he has never looked back.

"It was like I had found True North." **DB**

The New Sound of Christmas from Mack Avenue Music Group



ALSO AVAILABLE: Various Artists - *Christmas Goes Gospel, Volume 2*; Various Artists - *It's Christmas On Mack Avenue*; Various Artists - *Christmas Goes Gospel*; Jonathan Butler - *Merry Christmas To You*; Rahsaan Patterson - *The Ultimate Gift*; Various Artists - *Jazz Yule Love II*; Eric Reed - *Merry Magic*; Various Artists - *MaxJazz Holiday*; Various Artists - *Jazz Yule Love*; Jonathan Butler - *Christmas Together*; Warren Wolf - *Christmas Vibes*; Brian Bromberg - *Celebrate Me Home: The Holiday Sessions*



KENNY GARRETT HONORS THE ANCESTORS

By Ayana Contreras Photo by Hollis King

Kenny Garrett's latest album, *Sounds From The Ancestors*, is a message to all of the legendary artists who helped shape his artistic prowess. In addition to his appreciation for the straightahead jazz heroes of yesteryear and prominent postmodern improvisers on today's scene, DownBeat's Alto Saxophonist of the Year is quick to acknowledge those non-jazz musicians who have played a major role in shaping his tastes. In Garrett's view, it all comes from the same source, however varied.

“My mom listened to Motown, and my father was listening to jazz, so I just heard everything in the house. I never thought about Aretha Franklin as being something separate or Marvin Gaye as being something separate, or John Coltrane being something separate. They were all part of this whole picture,” Garrett said in an October phone conversation with DownBeat. And his connection to this broad confluence of sounds started early in life.

“When you’re introduced to the music, if you’re hanging out with your peers, you’re going to listen to what’s currently going on,” he said. “But as you grow up, you’re hearing your parents’ music, and that’s the root. That’s the ancestors, that’s the root that we’re hearing. I’m listening to B.B. King. I’m listening to James Cleveland. I’m listening to whatever they’re listening to. They’re passing it on to me.”

In addition to being inspired by his parent’s record collection, Garrett had the music he and his peers dug into as teenagers, like “Earth, Wind & Fire, Kool & the Gang and The Ohio Players.” And then there’s Detroit. His upbringing in the burly Midwestern city, and his adjacency to the legendary 1960s and ‘70s

music scene there, also played a role in shaping him artistically.

“My mom used to take me down to the Fox Theatre to hear the Four Tops or the Temptations or the Supremes because she wanted to expose me to that music. My father was actually a deacon, and he actually lived right across the street from Aretha Franklin’s father’s church [the famed Reverend C.L. Franklin],” Garrett said, noting that the scene in Detroit was not subject to strict genre divisions, not even at the city’s iconic bastion of soul music — Motown Records.

“Stevie Wonder, to me, is a jazz musician,” Garrett said. “He was around jazz musicians who were helping him to understand that music. A lot of those guys who were part of The Funk Brothers [the Motown house band that featured famed musicians like prototypical drummer Benny Benjamin and positively mythic bassist James Jamerson] were jazz musicians. They wanted to take care of their families, so they could just keep playing jazz.” Garrett credits Wonder’s early tutelage from those musicians to the Motown star’s prodigious musicianship.

In a sense, Wonder’s early tutelage mirrors

Garrett’s own experience while coming of age and finding his own musical voice in Detroit. “Musicians like [trumpeter] Marcus Belgrave, and then [my teacher, saxophonist] Bill Wiggins, who were from Detroit, really put me in a place to be able to be prepared for that music,” he said. “Bill Wiggins was preparing me to take his place. Marcus Belgrave was exposing me to Freddie Hubbard and The Mel Lewis Orchestra and all those musicians that I encountered and I met later in New York.

“There was one guy by the name of Bobby Barnes, he was [a saxophonist] from Detroit. He gave me a couple of lessons, and I don’t even know if I had to pay for the lesson. But that was the best for me. I learned so much from him. And I caught up with him years later, called him, and I told him how much I appreciated him. And he didn’t even know. His wife said he was in tears.”

With all of these indelible influences in mind, Garrett set out to produce *Sounds From The Ancestors*. He said the album, “examines the roots of West African music in the framework of jazz, gospel, Motown, hip-hop and all other genres that have descended from jùjú and Yoruban music.”



ALTO SAXOPHONIST
OF THE YEAR



"Stevie Wonder, to me, is a jazz musician," says Garrett.

The intergenerational core of the band on *Ancestors* includes drummer Ronald Bruner Jr., Rudy Bird on percussion, Corcoran Holt on bass and Vernell Brown Jr. on piano. All of the musicians are remarkably accomplished, but two in particular have deep history with Garrett.

Bruner has played with Stevie Wonder and George Duke, but Garrett disclosed, "I was the first one that brought him out and introduced him, gave him an opportunity to come out and play. So, he's like one of my students." Meanwhile, Garrett and Rudy Bird played together many years ago with Miles Davis and the Duke Ellington Orchestra.

Ancestors is not just about the historical roots of the music that shaped Kenny Garrett. The album attempts to express the genre-agnostic spirituality that exudes from his influences. "The concept initially was about trying to get some of the musical sounds that I remembered as a kid growing up — sounds that lift your spirit from people like John Coltrane, *A Love Supreme*, Aretha Franklin, *Amazing Grace*, Marvin Gaye, *What's Going On* and the spiritual side of the church," Garrett noted. "When I started to think about them, I realized it was the spirit from my ancestors."

But that sense of spirituality is also cosmo-

politan, according to the saxophonist, and not limited to his early influences. "Even when I endeavor to check out Asian music, if I'm listening to Middle Eastern music, if I'm listening to Turkish music, I'm still trying to find that same string that touches my soul and my heart and uplifts me."

He wanted *Ancestors* to exude deep-rooted spirituality, as well.

Garrett said that he'd spoken with Cuban bandleader Chucho Valdés about contributing to the project from its infancy because "the spiritual quality [of Valdés' music] reminded me of my music, but different: coming from an Afro-Cuban perspective." Garrett credits Valdés as being a part of this album indirectly because he connected with Afro-Cuban singer Dreiser Durruthy while playing with Chucho's band. Durruthy's chant laces the opening track "It's Time To Come Home" with deeply spiritual seasoning.

An inspired feature from vocalist Dwight Trible on "Sounds From The Ancestors" came about after Garrett caught the singer performing with Kamasi Washington at Harlem's Apollo Theater. The concert led Garrett to cast Trible (who serves as vocal director for the Horace Tapscott Pan Afrikan Peoples Arkestra, a Black Arts Movement-rooted insti-

tution based in Los Angeles) for the role of a preacher on the title track, adding another layer of resolute spirituality, this time articulated in Yoruba.

Another notable track, "Hargrove," serves as a tribute to the deeply revered trumpeter Roy Hargrove, now in the DownBeat Hall of Fame, who Garrett crossed paths with many times, particularly while playing with Roy Haynes. They recorded together on Haynes's tribute to Charlie Parker, 2001's *Birds Of A Feather*.

"[Roy was] a kindred spirit," Garrett said. "I know how he played, because we played together. And I know he [thought] about funk music and hip hop, all that, because we were coming from the same place, just different generations." Garrett was Hargrove's senior by nearly 10 years.

"I embraced all of it," the saxophonist continued. "If you check out my track record, I've played with hip hop artists, to classical things. I just do it all. But I never separate it."

The process of composing "Hargrove" was remarkably uncomplicated for Garrett. "I'd written the chord changes first, and I was saying, 'You know what? I hear this melody in my head that fits this song, and it reminds me of Roy.'" Trumpeter Maurice Brown was brought in "to capture that spirit. His fire. I just want-

RELIEF

A Benefit for the Jazz Foundation of America's
Musicians' Emergency Fund

JON BATISTE | KENNY GARRETT | HERBIE HANCOCK
HIROMI | IRMA and LEO | CHARLES LLOYD | CHRISTIAN McBRIDE
JOSHUA REDMAN | CÉCILE McLORIN SALVANT



Scan to Purchase
CD or 2-LP 180-gram Vinyl



store.jazzfoundation.org
mackavenue.com • jazzfoundation.org



ed to pay my homage to [Roy], because he really influenced a lot of musicians.”

Garrett has a positively magnetic attraction to honoring influencers and predecessors. It’s a quality that’s been baked into his artistry since the beginning of his professional career. Fresh out of high school, one of his first major gigs was working with the Duke Ellington Orchestra, which was then led by the legendary bandleader’s son, Mercer Ellington. The experience was a master class in musicianship for the young alto player.

“That was a great experience, because I got a chance to play with Cootie Williams,” Garrett said. “I got a chance to sit under Harold Minerve, who was a protege of Johnny Hodges, and sit under Norris Turney, who was also a protege. Some of those musicians were still the original musicians who played with Duke, so it was a learning experience. When I first joined the band, all the guys were already in their 50s. And I was a young guy, so I was still a dreamer. I’m still a dreamer ... but I was a *dreamer*.”

Just as those artists learned from the masters, Garrett learned from them.

“I was playing my saxophone,” he said, offering an example of their tutelage. “They said, ‘Well, don’t play those snakes in here.’ I was in the dressing room. So, I would leave out

of respect and go where the next available room was. And they said, ‘I can still hear you. Don’t play those snakes in here.’ Well, they were saying, ‘Don’t practice. We already heard all that. We don’t want to hear that.’

“So I’d go to the ballroom. They said, ‘Oh, don’t play those snakes.’ And I kept going further and further away, but I was determined that I wasn’t going to stop. I just wasn’t going to disrespect them.”

Ultimately, the young dreamer understood “that they weren’t in the same place that I was in. But also, I could learn a lot from them, because the lead alto player, Harold Minerve, took me under his wing and showed me about music after they understood that I respected the past. They understood that I was a young guy and had a good foundation. And I went on to play for about three and a half years there.”

His lessons learned certainly didn’t stop there. “I always wanted to be by the altar,” he said. “If you look at my first record, *Introducing Kenny Garrett* [1985], I had Woody Shaw. On my second record [1989’s *Garrett 5*], I had Elvin Jones and Ron Carter. *African Exchange Student* [1990] was the one with Ron Carter and Elvin Jones. On [1992’s] *Black Hope*, I had Joe Henderson. I always wanted the elders to be there, so I can make sure that I was moving in

the right direction. I’ve just been blessed to be around so many great musicians.”

Once while recording with Shaw, Garrett remembered the horn player remarking, “I was wondering how you were going to resolve that.” Well, I was wondering, too, but I least he knew what I was trying to do. [The elders are] there for that reason. And sometimes we forget, because we’re moving, and we’re trying to find ourselves, and we’re trying to find our way. But I always paid homage to the elders.”

“Sometimes we can’t get to the person, but I don’t like to do tributes to the elders when they’re not here. I really like to speak to them while they’re here. And that’s why I’ve had great relationships with people like Sonny Rollins and Brother Yusef Lateef, who’s since passed on.” The saxophonist credited those crucial relationships with helping take Garrett “to the next level” as a young player.

Though Garrett remains mindful of the ancestors, his work is never mired in the past. *Sounds From The Ancestors* is no exception. The recording typifies the Ghanaian concept of Sankofa, a time-unifying notion of retrieving the past, while simultaneously facing forward. He concludes, “I think about the past and the elders and connecting everything together, and it being as a whole, or as one.” DB

NASA NORTH AMERICAN SAXOPHONE ALLIANCE

2022 JAZZ COMPETITIONS

Featuring the World Premier of a commission for saxophone and big band by Christian McBride

- Cash prizes for both Collegiate and High School categories
- Collegiate Winner performs premiere with the OSU Jazz Orchestra in the new McKnight Center for the Performing Arts
- Oklahoma State University | Friday March 11, 2022

DEADLINE TO APPLY: DECEMBER 15, 2021

LEARN MORE AT:
SAXALLIANCE.ORG/CONFERENCE-COMPETITIONS.ASP

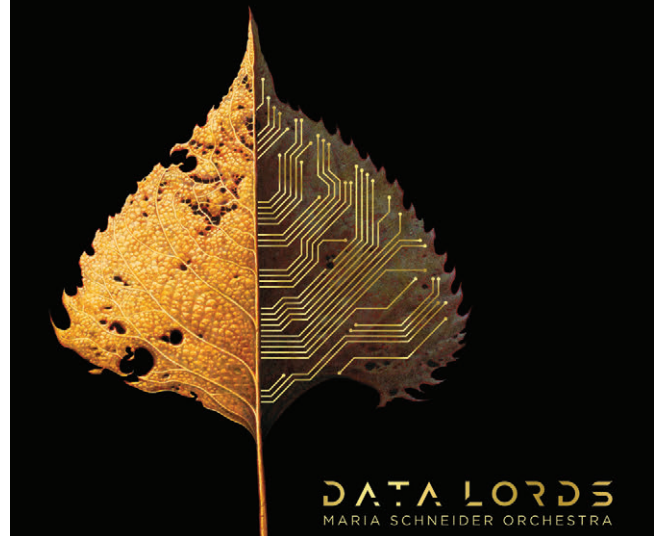


COMPLETE RESULTS

BRIENE LERMITTE



Maria Schneider is the readers' choice for Album of the Year with *Data Lords*. She was also honored as Big Band, Composer and Arranger of the Year.



HALL OF FAME

Ray Hargrove 1,419

Kenny Barron	1,120
John McLaughlin	895
Jack DeJohnette	845
Charles Lloyd	806
Bob Brookmeyer	703
Shirley Horn	703
Oliver Nelson	687
Mel Tormé	681
Tito Puente	676
Pharoah Sanders	662
Kenny Burrell	628
Grant Green	499
Les Paul	491
Allan Holdsworth	444
James Moody	430
Toots Thielemans	430
Anthony Braxton	428
Billy Higgins	396
Cedar Walton	396
Dave Holland	396
Eddie Harris	366

JAZZ ARTIST

Chick Corea (PASSED 02/9/21) .. 3,098

Maria Schneider	895
Christian McBride	645
Wynton Marsalis	611
Pat Metheny	562
Charles Lloyd	108
Kenny Barron	475
Bill Frisell	466
John McLaughlin	435
Chris Potter	411
Ambrose Akinmusire	361
Charles McPherson	25

Terri Lyne Carrington	323
Ahmad Jamal	323
Diana Krall	314
Vijay Iyer	280
Dave Holland	277
Joe Lovano	291
Roy Haynes	265
Melissa Aldana	258
Shabaka Hutchings	252
Joey DeFrancesco	245
Tom Harrell	245
Julian Lage	245
Fred Hersch	236

JAZZ GROUP

Chick Corea Trio 1,605

Charles Lloyd & the Marvels	761
Pat Metheny Group	705
Jon Batiste & Stay Human	625
Snarky Puppy	595
Artemis	514
Wynton Marsalis Quintet	450
Ahmad Jamal Trio	421
Terri Lyne Carrington + Social Science	395
Brad Mehldau Trio	386
Vijay Iyer Trio	395
The Cookers	365
Chick Corea Spanish Heart Band	353
Kenny Garrett Quartet	349
Yellowjackets	335
Branford Marsalis Quartet	331
Bill Frisell Group	325
SFJAZZ Collective	322
Fred Hersch Trio	314
Christian McBride's New Jawn	300
Joe Lovano & Dave Douglas' Sound Prints Quintet	291

Chris Potter Circuits Trio	291
Dave Holland/Zakir Hussain/Chris Potter Crosscurrents Trio	287
Ambrose Akinmusire Quintet	280
Miguel Zenón Quartet	257

BIG BAND

Maria Schneider Orchestra .. 2,535

Jazz at Lincoln Center Orchestra ..	1,675
Christian McBride Big Band	1,326
Count Basie Orchestra	892
Sun Ra Arkestra	776
WDR Big Band	754
Mingus Big Band	543
John Beasley's MONK'estra	520
Gordon Goodwin's Big Phat Band ..	501
Anat Cohen Tentet	488
Dave Holland Big Band	466
Arturo O'Farrill & The Afro-Latin Jazz Orchestra	481
Clayton-Hamilton Jazz Orchestra ..	450
Orrin Evans' Captain Black Big Band	445
Bob Mintzer Big Band	398
Dizzy Gillespie All-Star Big Band	375
Vanguard Jazz Orchestra	332
Chicago Jazz Orchestra	306
Darcy James Argue's Secret Society	290
Metropole Orchestra	290
DIVA Jazz Orchestra	222
NDR Big Band	222

JAZZ ALBUM

(JUNE 1, 2020, TO MAY 31, 2021)

Maria Schneider, *Data Lords* (ARTIST SHARE) 1,006

Chick Corea, <i>Plays</i> (CONCORD JAZZ) ..	980
---	-----

Christian McBride Big Band, <i>For Jimmy, Wes And Oliver</i> (MACK AVE)	596
Charles McPherson, <i>Jazz Dance Suites</i> (CHAZZ MACK)	585
Keith Jarrett, <i>Budapest Concert</i> (ECM)	581
Jon Batiste, <i>We Are</i> (VERVE)	495
Redman/Mehldau/McBride/Blade, <i>Round Again</i> (NONESUCH) ..	495
Charles Lloyd & The Marvels, <i>Tone Poem</i> (BLUE NOTE)	490
Jimmy Heath, <i>Love Letter</i> (VERVE) ..	486
Pat Metheny, <i>Road To The Sun</i> (BMG)	465
Artemis, <i>Artemis</i> (BLUE NOTE)	441
Wynton Marsalis, <i>The Ever Fonky Lowdown</i> (BLUE ENGINE)	365
Diana Krall, <i>This Dream Of You</i> (VERVE)	354
Veronica Swift, <i>This Bitter Earth</i> (MACK AVE)	337
Bill Frisell, <i>Valentine</i> (BLUE NOTE) ..	325
John Scofield, <i>Swallow Tales</i> (ECM) ..	321
Vijay Iyer, <i>Uneasy</i> (ECM)	315
John Beasley MONK'estra, <i>Plays John Beasley</i> (MACK AVENUE)	307
Dr. Lonnie Smith, <i>Breathe</i> (BLUE NOTE)	300
Yellowjackets, <i>XL</i> (MACK AVE)	277
John Santos, <i>Art Of The Descarga</i> (SMITHSONIAN FOLKWAYS)	320
Chris Potter, <i>There Is A Tide</i> (EDITION)	251
Bobby Watson, <i>Keepin' It Real</i> (SMOKE SESSIONS)	251
Yoko Miwa, <i>Songs Of Joy</i> (UBUNTU MUSIC)	251
Christian Scott Atunde Adjuah, <i>Axiom</i> (ROPEADOPE)	223
Sons Of Kemet, <i>Black To The Future</i> (IMPULSE!)	210
Gary Bartz, <i>JID006</i> (JAZZ IS DEAD) ...	205



Fred Hersch, <i>Songs From Home</i> (PALMETTO).....	205
Brad Mehldau, <i>Suite: April 2020</i> (NONESUCH)	205
Ron Miles, <i>Rainbow Sign</i> (BLUE NOTE)	190

HISTORICAL ALBUM

(JUNE 1, 2020, TO MAY 31, 2021)

John Coltrane, *Blue World* (IMPULSE) 2,340

John Coltrane, <i>Giant Steps—60th Anniversary Edition</i> (ATLANTIC/RHINO).....	1,216
Lee Morgan, <i>The Complete Live At The Lighthouse, Hermosa Beach, California</i> (BLUE NOTE)	1,216
Roy Hargrove & Mulgrew Miller, <i>In Harmony</i> (RESONANCE)	1,170
Thelonious Monk, <i>Palo Alto</i> (IMPULSE!)	981
Ella Fitzgerald, <i>Ella: The Lost Berlin Tapes</i> (VERVE)	972
Art Blakey & The Jazz Messengers, <i>The Witch Doctor</i> (BLUE NOTE).....	950
Bill Evans, <i>Live At Ronnie Scott's</i> (RESONANCE)	664
Dave Brubeck, <i>Time Outtakes</i> (BRUBECK EDITIONS)	625
Ray Charles, <i>Genius + Soul = Jazz</i> [2021 Reissue] (IMPULSE!).....	620
Frank Zappa, <i>Zappa Original Motion Picture Soundtrack</i> (UNIVERSAL)	600
Sonny Rollins, <i>Rollins In Holland</i> (RESONANCE)	561
Keith Jarrett, <i>Sun Bear Concerts Piano Solo, Recorded In Japan</i> (ECM)	455
Bill Evans, <i>Everybody Still Digs Bill Evans</i> (CRAFT)	439
Kai Winding and J.J. Johnson, <i>Stonebone</i> (A&M/CTI-VERVE).....	347

Dee Dee Bridgewater, <i>Afro Blue</i> (MR. BONGO).....	334
Joni Mitchell, <i>Archives Volume 1: The Early Years (1963-1967)</i> (RHINO)	334
Miles Davis, <i>Champions: Rare Miles From The Jack Johnson Sessions</i> (SONY LEGACY)	326
Charles Mingus, <i>Charles Mingus @ Bremen</i> (SUNNYSIDE)	293
Alligator Records, <i>50 Years Of Genuine Houserockin' Music</i> (ALLIGATOR)	286
Alice Coltrane, <i>Kirtan: Turiya Sings</i> (IMPULSE!)	286
Dexter Gordon Quartet, <i>Live in Châteauevallon 1978</i> (ELEMENTAL)	286
Bill Evans, <i>Behind The Dikes: The 1969 Netherlands Recordings</i> (ELEMENTAL)	256
Charlie Parker, <i>The Mercury & Clef 10-Inch LP Collection</i> (UDISCOVER)	256
Sun Ra, <i>Egypt 1971</i> (STRUT).....	256
Jimi Hendrix Experience, <i>Live In Maui</i> (EXPERIENCE HENDRIX/SONY LEGACY)	236
Don Cherry, <i>The Summer House Sessions</i> (BLANK FORMS EDITIONS)	200
Anthony Braxton, <i>12 COMP (ZIM) 2017</i> (FIREHOUSE 12)	180
Roy Brooks, <i>Understanding</i> (REEL TO REAL)	176
Julius Hemphill, <i>The Boyé Multi-National Crusade for Harmony</i> (NEW WORLD).....	169
Dave Brubeck, <i>Lullabies</i> (VERVE)	165

TRUMPET

Ambrose Akinmusire	1,450
Wynton Marsalis	1,421
Terence Blanchard	897
Tom Harrell	765
Randy Brecker	715
Ingrid Jensen	685
Arturo Sandoval	540

Wallace Roney (PASSED 3/31/20)	521
Christian Scott aTunde Adjuah	500
Dave Douglas	486
Chris Botti	479
Avishai Cohen	445
Nicholas Payton	430
Jeremy Pelt	414
Wadada Leo Smith	400
Terrell Stafford	386
Sean Jones	395
Eddie Henderson	369
Jim Rotondi	350
Roger Ingram	347
Ron Miles	335
Marquis Hill	317
Jon Faddis	304
Paolo Fresu	285
Bria Skonberg	285

TROMBONE

Trombone Shorty	1,606
Wycliffe Gordon	1,210
Curtis Fuller	1,151
Steve Turre	880
Robin Eubanks	794
Steve Davis	685
Michael Dease	604
Delfeayo Marsalis	589
Jennifer Wharton	587
Slide Hampton	465
Natalie Cressman	411
Conrad Herwig	411
Nils Landgren	390
John Fedchock	343
Marshall Gilkes	330
Ray Anderson	327
Ryan Keberle	275
Hal Crook	259

Luis Bonilla	256
Andy Martin	230
Papo Vázquez	230

SOPRANO SAXOPHONE

Branford Marsalis	2,225
Dave Liebman	1,206
Kenny Garrett	1,114
Chris Potter	1,049
Ravi Coltrane	867
Joshua Redman	805
Jane Ira Bloom	784
Jan Garbarek	768
Joe Lovano	685
Lee Konitz (PASSED 4/15/20)	509
Steve Wilson	485
Tia Fuller	465
Jane Bunnett	452
Ted Nash	365
Roscoe Mitchell	312
James Carter	312
Jimmy Greene	276
Donny McCaslin	276
Ingrid Laubrock	240
John Surman	240

ALTO SAXOPHONE

Kenny Garrett	1,654
Greg Abate	995
Miguel Zenón	845
Gary Bartz	796
Paquito D'Rivera	790
Charles McPherson	761
David Sanborn	761
Rudresh Mahanthappa	588
Vincent Herring	534
Immanuel Wilkins	505
Tia Fuller	448



Béla Fleck, Miscellaneous Instrumentalist of the Year (Banjo)



Anat Cohen, Clarinetist of the Year

John Zorn.....	430
Grace Kelly.....	435
Jeff Clayton (PASSED 12/17/20).....	403
Bobby Watson.....	395
Ted Nash.....	386
Anthony Braxton.....	329
Dick Oatts.....	329
Steve Wilson.....	315
Donald Harrison.....	293
Tim Berne.....	271
Steve Coleman.....	266
Antonio Hart.....	245
Caroline Davis.....	236
Jaleel Shaw.....	220
Henry Threadgill.....	220

TENOR SAXOPHONE

Chris Potter.....	1,444
Charles Lloyd.....	1,070
Joshua Redman.....	931
Joe Lovano.....	925
Branford Marsalis.....	876
Melissa Aldana.....	822
Pharoah Sanders.....	564
Eric Alexander.....	560
Kamasi Washington.....	405
Houston Person.....	405
Scott Robinson.....	401
Ernie Watts.....	335
Jan Garbarek.....	321
Joel Frahm.....	300
Nubya Garcia.....	300
JD Allen.....	292
Jerry Bergonzi.....	265
James Carter.....	255
Seamus Blake.....	242
Mark Colby.....	230
Donny McCaslin.....	230
David Murray.....	225
Shabaka Hutchings.....	221
David Sánchez.....	216
Kirk Whalum.....	210

BARITONE SAXOPHONE

James Carter.....	2,096
Gary Smulyan.....	1,913
Ronnie Cuber.....	955
Scott Robinson.....	950
John Surman.....	845
Stephen "Doc" Kupka.....	702
Claire Daly.....	615
Denis DiBlasio.....	510
Tim Berne.....	487
Lauren Sevan.....	475
Ken Vandermark.....	434
Mats Gustafsson.....	395
Frank Basile.....	380
Lisa Parrott.....	368
Céline Bonacina.....	313
Paula Henderson.....	282
Vinny Golia.....	270
Chris Cheek.....	221
Patience Higgins.....	195
Jason Marshall.....	166

CLARINET

Anat Cohen.....	4,200
Paquito D'Rivera.....	1,705
Eddie Daniels.....	1,336
Don Byron.....	1,038
Ken Peplowski.....	984
Victor Goines.....	685
Shabaka Hutchings.....	425
Ben Goldberg.....	396
Marty Ehrlich.....	217
Evan Christopher.....	205
Beth Custer.....	205
Ken Vandermark.....	200
Louis Sclavis.....	195
Angel Bat Dawid.....	187
Gabriele Mirabassi.....	187
Michael White.....	187
Chris Speed.....	175
Gianluigi Trovesi.....	169
Bob Wilber.....	169

Lucas Pino.....	150
-----------------	-----

FLUTE

Hubert Laws.....	2,110
Charles Lloyd.....	1,715
Nicole Mitchell.....	1,130
Lew Tabackin.....	776
Elena Pinderhughes.....	642
Ted Nash.....	567
Jane Bunnett.....	535
Tia Fuller.....	490
Dave Liebman.....	478
Steve Wilson.....	423
Henry Threadgill.....	402
Jamie Baum.....	360
Shabaka Hutchings.....	285
James Newton.....	285
Holly Hofmann.....	281
Ali Ryerson.....	270
Anna Webber.....	264
Roscoe Mitchell.....	259
Ira Sullivan (PASSED 9/21/20).....	259
Orlando "Maraca" Valle.....	220

PIANO

Chick Corea (PASSED 2/9/21).....	2,315
Herbie Hancock.....	996
Kenny Barron.....	910
McCoy Tyner (PASSED 3/6/20).....	805
Emmet Cohen.....	750
Brad Mehldau.....	645
Keith Jarrett.....	634
Vijay Iyer.....	509
Fred Hersch.....	405
Jon Batiste.....	365
Joey Alexander.....	321
Bill Charlap.....	321
Hiromi.....	314
Frank Kimbrough (12/30/2020).....	313
Ahmad Jamal.....	285
Monty Alexander.....	280
Gerald Clayton.....	279

Renee Rosnes.....	272
Carla Bley.....	258
Roberta Piket.....	258
George Cables.....	250
Sullivan Fortner.....	246
Jason Moran.....	241
Chucho Valdés.....	241
Orrin Evans.....	225
Kris Davis.....	209
Christian Sands.....	190
Craig Taborn.....	179
Robert Glasper.....	172
Benny Green.....	172
Matthew Shipp.....	172

KEYBOARD

Chick Corea (PASSED 2/9/2021).....	3,584
Herbie Hancock.....	2,420
Robert Glasper.....	1,177
Larry Goldings.....	611
Craig Taborn.....	580
Hiromi.....	542
Jacob Collier.....	519
John Medeski.....	425
Gary Husband.....	420
Gary Versace.....	403
Patrice Rushen.....	395
Eddie Palmieri.....	392
Cory Henry.....	377
Gonzalo Rubalcaba.....	330
Booker T. Jones.....	297
Nik Bärtsch.....	246
Uri Caine.....	231
Zaccai Curtis.....	231
Marc Cary.....	220
Jim Beard.....	210

ORGAN

Joey DeFrancesco.....	4,570
Dr. Lonnie Smith (PASSED 9/28/21).....	3,490
Larry Goldings.....	1,338
Booker T. Jones.....	773
John Medeski.....	672

Cory Henry.....	631
Brian Auger.....	520
Mike LeDonne.....	411
Gary Versace.....	411
Barbara Dennerlein.....	330
Roberta Piket.....	312
Craig Taborn.....	286
Akiko Tsuruga.....	259
Amina Claudine Myers.....	250
Pat Bianchi.....	242
Tony Monaco.....	235
Kit Downes.....	190
Rhoda Scott.....	178
Chester Thompson.....	178
Jamie Saft.....	174
Brian Charette.....	173

GUITAR

Pat Metheny.....	1,970
Bill Frisell.....	1,335
Julian Lage.....	892
John McLaughlin.....	858
Peter Bernstein.....	825
John Scofield.....	691
Mary Halvorson.....	645
John Pizzarelli.....	634
Russell Malone.....	555
Al Di Meola.....	497
Pat Martino.....	370
Kevin Eubanks.....	365
Kurt Rosenwinkel.....	365
Mike Stern.....	332
Dave Stryker.....	320
Lionel Loueke.....	313
Mark Whitfield.....	262
Ben Monder.....	254
Stanley Jordan.....	250
Charlie Apicella.....	215
Bobby Broom.....	184
Terje Rypdal.....	184
Nels Cline.....	181
Gilad Hekselman.....	181
Charlie Hunter.....	177
Jakob Bro.....	177

BASS

Christian McBride.....	2,925
Ron Carter.....	1,931
Dave Holland.....	1,412
Esperanza Spalding.....	835
Linda May Han Oh.....	660
John Patitucci.....	638
Gary Peacock (PASSED 9/4/2020).....	625
Stanley Clarke.....	604
Victor Wooten.....	365
John Clayton.....	348
William Parker.....	340
Avishai Cohen.....	325
Rufus Reid.....	307
Mark Wade.....	307
Larry Grenadier.....	291
Peter Washington.....	246
Dezron Douglas.....	225
Carlos Henriquez.....	222

Michael Formanek.....	211
Reggie Workman.....	211
Luques Curtis.....	174
Nicki Parrott.....	174

ELECTRIC BASS

Stanley Clarke.....	1,499
Marcus Miller.....	1,478
Steve Swallow.....	1,445
Christian McBride.....	1,378
John Patitucci.....	836
Esperanza Spalding.....	836
Victor Wooten.....	836
Tony Levin.....	645
Thundercat.....	586
Linda May Han Oh.....	559
Richard Bona.....	435
Tal Wilkenfeld.....	346
Avishai Cohen.....	300
Derrick Hodge.....	286
James Genus.....	280
Pino Palladino.....	280
Jimmy Haslip.....	278
Meshell Ndegeocello.....	250
Tim Lefebvre.....	222
Matthew Garrison.....	210

VIOLIN

Regina Carter.....	4,470
Jean-Luc Ponty.....	1,780
Mark Feldman.....	1,724
Sara Caswell.....	692
Jenny Scheinman.....	595
Jerry Goodman.....	553
Mark O'Connor.....	440
Zach Brock.....	320
Tomoko Omura.....	253
Michal Urbaniak.....	253
Nils Økland.....	215
Sarah Bernstein.....	203
Jason Kao Hwang.....	170
Karen Briggs.....	166
Christian Howes.....	150
Eyvind Kang.....	150
Susie Hansen.....	147
Mary Oliver.....	144
Aaron Weinstein.....	144
Miri Ben-Ari.....	135

DRUMS

Brian Blade.....	1,406
Jack DeJohnette.....	1,332
Terri Lyne Carrington.....	860
Steve Gadd.....	737
Billy Cobham.....	645
Roy Haynes.....	606
Jeff Hamilton.....	515
Antonio Sánchez.....	490
Vinnie Colaiuta.....	470
Peter Erskine.....	453
Joe Farnsworth.....	411
Johnathan Blake.....	365
Jeff "Tain" Watts.....	360
Allison Miller.....	355

Billy Hart.....	312
Tyshawn Sorey.....	300
Dave Weckl.....	257
Bill Stewart.....	251
Cindy Blackman Santana.....	246
Lewis Nash.....	246
Matt Wilson.....	239
Eric Harland.....	231
Makaya McCraven.....	209
Marcus Gilmore.....	200
Herlin Riley.....	200

PERCUSSION

Poncho Sanchez.....	1,301
Zakir Hussain.....	1,245
Sheila E.....	1,186
Airto Moreira.....	1,490
Bobby Sanabria.....	992
Trilok Gurtu.....	575
Cyro Baptista.....	530
Pedrito Martinez.....	530
Marilyn Mazur.....	446
Mino Cinelu.....	441
John Santos.....	400
Susie Ibarra.....	385
Sammy Figueroa.....	336
Han Bennink.....	324
Pete Escovedo.....	324
Giovanni Hidalgo.....	322
Hamid Drake.....	314
Dan Weiss.....	296
Manolo Badrena.....	285
Kahil El'Zabar.....	240
Leon Parker.....	240

VIBRAPHONE

Stefon Harris.....	1,921
Warren Wolf.....	1,510
Joe Locke.....	1,320
Joel Ross.....	1,203
Mike Mainieri.....	971
Steve Nelson.....	920
Jason Marsalis.....	166
Joe Chambers.....	449
Sasha Berliner.....	350
Cecilia Smith.....	350
Patricia Brennan.....	315
Kenny Wollesen.....	264
Jason Adasiewicz.....	252
Khan Jamal.....	234
Karl Berger.....	178
Mulatu Astatke.....	174
Warren Smith.....	169
Jim Hart.....	165
Steve Hobbs.....	165
Hendrik Meurkens.....	165

MISCELLANEOUS INSTRUMENT

Béla Fleck (BANJO).....	1,478
Jon Batiste (MELODICA HARMONIBOARD).....	840
Chris Potter (BASS CLARINET).....	793
Scott Robinson (BASS SAXOPHONE).....	664
Brandee Younger (HARP).....	647

Tomeka Reid (CELLO).....	625
David Murray (BASS CLARINET).....	530
Anouar Brahem (OUD).....	496
Wycliffe Gordon (TUBA).....	475
James Carter (BASS SAXOPHONE).....	433
Grégoire Maret (HARMONICA).....	427
Steve Turre (SHELLS).....	400
Chris Thile (MANDOLIN).....	395
Anoushka Shankar (SITAR).....	395
Gary Versace (ACCORDION).....	364
Richard Galliano (ACCORDION).....	336
Joe Lovano (AULOCHROME).....	284
Howard Levy (HARMONICA).....	283
Hendrik Meurkens (HARMONICA).....	283
Edmar Castaneda (COLOMBIAN HARP).....	275

FEMALE VOCALIST

Cécile McLorin Salvant.....	1,603
Diana Krall.....	1,410
Veronica Swift.....	967
Dee Dee Bridgewater.....	910
Esperanza Spalding.....	793
Janice Borla.....	770
Dianne Reeves.....	748
Cassandra Wilson.....	748
Jazzmeia Horn.....	695
Cyrrille Aimée.....	566
Sheila Jordan.....	560
Catherine Russell.....	370
Madeleine Peyroux.....	345
Lizz Wright.....	336
Gretchen Parlato.....	324
Patricia Barber.....	323
Karrin Allyson.....	315
Roberta Gambarini.....	294
Diane Schuur.....	265
Luciana Souza.....	224
Kandace Springs.....	220
Tierney Sutton.....	201
Norma Winstone.....	201
René Marie.....	179
Stacey Kent.....	175

MALE VOCALIST

Kurt Elling.....	2,756
Tony Bennett.....	2,705
Gregory Porter.....	2,383
Bobby McFerrin.....	1,466
Jacob Collier.....	560
Benny Benack III.....	541
Theo Bleckmann.....	525
Michael Bubl�.....	469
John Pizzarelli.....	455
Andy Bey.....	444
Leslie Odom Jr.....	402
Kenny Washington.....	346
Jos� James.....	337
James Blood Ulmer.....	230
Giacomo Gates.....	225
Jamie Cullum.....	222
Johnny O'Neal.....	191
Dhafer Youssef.....	185
Pete McGuinness.....	177



Elvin Bishop and Charlie Musselwhite, *Blues Album of the Year*

Allan Harris	170
Peter Eldridge	170

COMPOSER

Maria Schneider	2,050
Chick Corea (PASSED 2/9/21)	1,676
Wayne Shorter	1,055
Carla Bley	901
Pat Metheny	845
Terence Blanchard	654
Benny Golson	563
Wynton Marsalis	495
Ambrose Akinmusire	352
John Zorn	335
Kamasi Washington	321
Tom Harrell	285
Bill Frisell	273
Christian McBride	273
Vijay Iyer	245
Dave Holland	215
John Scofield	210
Anthony Braxton	196
Vince Mendoza	198
Robert Glasper	190
Tyshawn Sorey	181
Melissa Aldana	165
Arturo O'Farrill	165
Henry Threadgill	165
Ted Nash	156

ARRANGER

Maria Schneider	2,150
Wynton Marsalis	1,051
Carla Bley	970
Christian McBride	606
Bob Mintzer	500
Terri Lyne Carrington	435
John Clayton	435
Jacob Collier	424
John Beasley	410
Vince Mendoza	410
Dave Holland	400
Gordon Goodwin	392
Kamasi Washington	324
Billy Childs	314

Alan Broadbent	299
Robert Glasper	285
John Zorn	285
Esperanza Spalding	281
Michael Abene	275
Slide Hampton	270
Jim McNeely	242
Ted Nash	240
Gil Goldstein	201
Arturo O'Farrill	188
Sullivan Fortner	182

RECORD LABEL

Blue Note	3,130
ECM	1,736
Mack Avenue	715
Smoke Sessions	455
Whaling City Sound	452
Impulse!	370
Verve	358
Resonance	313
ArtistShare	286
Mosaic	281
Concord	270
Criss Cross Jazz	270
Nonesuch	266
Abstract Logix	241
ACT	241
Origin	241
Pi	241
Delmark	160
HighNote	160
MoonJune	160
SmallsLIVE	160
Sunnyside	154
Edition	135
Posi-Tone	135
Brooklyn Jazz Underground	126

BLUES ARTIST OR GROUP

Buddy Guy	1,734
Joe Bonamassa	780
Gary Clark Jr.	685
Keb Mo'	645

Taj Mahal	604
Robert Cray	573
Christone "Kingfish" Ingram	555
Robben Ford	539
Shemekia Copeland	470
John Mayall	416
James Blood Ulmer	313
Allman Betts Band	257
Charlie Musselwhite	225
Elvin Bishop	214
Fantastic Negrito	205
Ronnie Earl & The Broadcasters	197
Marcia Ball	189
Samantha Fish	189
Duke Robillard	175
Beth Hart	171

BLUES ALBUM

(JUNE 1, 2020, TO MAY 31, 2021)

Elvin Bishop & Charlie Musselwhite, *100 Years Of Blues (ALLIGATOR) ... 1,319*

Shemekia Copeland, <i>Uncivil War</i> (ALLIGATOR)	1,270
Joe Bonamassa, <i>Royal Tea</i> (J&R ADVENTURES)	1,162
Gary Moore, <i>How Blue Can You Get-Deluxe Edition</i> (PROVOGUE)	555
Maria Muldaur/Tuba Skinny, <i>Let's Get Happy Together</i> (STONY PLAIN MUSIC)	475
Duke Robillard, <i>Blues Bash with Duke Robillard & Friends</i> (STONY PLAIN)	470
Ronnie Earl & the Broadcasters, <i>Rise Up</i> (STONY PLAIN)	456
Bobby Rush, <i>Rawer Than Raw</i> (DEEP RUSH)	395
Fantastic Negrito, <i>Have You Lost Your Mind Yet?</i> (COOKING VINYL)	361
Kim Wilson, <i>Take Me Back! The Bigtone Sessions</i> (M.C. RECORDS)	334
Dion, <i>Blues With Friends</i> (KEEPING THE BLUES ALIVE)	246
Cedric Burnside, <i>I Be Trying</i> (SINGLE LOCK)	230
Walter Trout, <i>Ordinary Madness</i> (PROVOGUE)	215
Popa Chubby, <i>Tinfoil Hat</i> (DIXIEFROG)	211
Larkin Poe, <i>Self Made Man</i> (TRICKI-WOO)	205
Chris Cain, <i>Raisin' Cain</i> (ALLIGATOR)	179
Veronica Lewis, <i>You Ain't Lucky</i> (BLUE HEART)	179
Bette Smith, <i>The Good, The Bad, The Bette</i> (RUF)	179
Don Bryant, <i>You Make Me Feel</i> (FAT POSSUM)	160
Selwyn Birchwood, <i>Living In A Burning House</i> (ALLIGATOR)	144

BEYOND ARTIST OR GROUP

Bob Dylan	785
Lady Gaga	685
Robert Glasper	680
Rhiannon Giddens	642
Gregory Porter	617
Melody Gardot	407
Maceo Parker	402

Willie Nelson	591
Van Morrison	385
Floating Points/Pharoah Sanders & London Symphony Orchestra	360
Paul McCartney	360
Lake Street Dive	345
Thundercat	341
Jeff Beck/Johnny Depp	335
Neil Young	324
Foo Fighters	309
Bruno Mars	300
Bettye LaVette	280
Billie Eilish	272
Fiona Apple	258
John Legend	258
Bruce Springsteen	246
Bebel Gilberto	220
Ledisi	220
Anderson.Paak	220

BEYOND ALBUM

(JUNE 1, 2020, TO MAY 31, 2021)

Bob Dylan, *Rough And Rowdy Ways* (COLUMBIA) 1,130

Gregory Porter, <i>All Rise</i> (DECCA)	805
Jeff Beck/Johnny Depp, <i>Isolation</i> (WARNER)	514
Maceo Parker, <i>Soul Food Cookin' With Maceo</i> (MASCOT/FUNK GARAGE)	485
Melody Gardot, <i>Sunset In The Blue</i> (DECCA)	471
Floating Points/Pharoah Sanders & London Symphony Orchestra, <i>Promises</i> (LUAKA BOP)	450
Lady Gaga, <i>Chromatica</i> (INTERSCOPE)	406
Fiona Apple, <i>Fetch The Bolt Cutters</i> (EPIC)	401
Willie Nelson, <i>That's Life</i> (SMG)	395
Paul McCartney, <i>McCartney III</i> (CAPITOL)	361
Van Morrison, <i>Latest Record Project, Vol. 1</i> (BMG)	361
The Black Keys, <i>Delta Kream</i> (NONESUCH)	330
Bettye LaVette, <i>Blackbirds</i> (VERVE)	330
Bebel Gilberto, <i>Agora</i> (PIAS)	312
Thundercat, <i>It Is What It Is</i> (BRAIN FEEDER)	294
Lake Street Dive, <i>Obviously</i> (NONESUCH)	286
Nick Cave & Warren Ellis, <i>Carnage</i> (GOLIATH)	275
John Legend, <i>Bigger Love</i> (COLUMBIA)	258
Foo Fighters, <i>Medicine At Night</i> (ROSWELL/RCA)	242
Ledisi, <i>The Wild Card</i> (LISTEN BACK/BMG)	242
Bruce Springsteen, <i>Letter To You</i> (COLUMBIA)	235
Lucinda Williams, <i>Good Souls Better Angels</i> (HIGHWAY 20)	220
Dua Lipa, <i>Future Nostalgia</i> (WARNER)	196
Fisk Jubilee Singers, <i>Celebrating Fisk!: The 150th Anniversary Album</i> (CURB)	191
Taylor Swift, <i>Folklore</i> (TAYLOR SWIFT)	181
Gillian Welch & David Rawlings, <i>All The Good Times</i> (ACONY)	181

DOWNBEAT 45TH ANNUAL
STUDENT
MUSIC AWARDS

STARTING NOVEMBER 1

WHO'S NEXT?

Apply Online to the 45th Annual Student Music Awards

For details and to apply, go to downbeat.com/sma or contact Sue Mahal at (630) 941-2030 or sma@downbeat.com

Cole Davis of The Juilliard School in New York was one of the outstanding performance winners in the Jazz Instrumental Soloist category (Graduate College Division) in the 2021 DownBeat Student Music Awards.



13TH ANNUAL CONFERENCE

"RENAISSANCE" ♦ JANUARY 5-8 ♦ DALLAS, TX

SÄJE ♦ JEFF HAMILTON TRIO ♦ VICTOR WOOTEN & STEVE BAILEY ♦ BRASUKA
LOWDOWN BRASS BAND ♦ AIRMEN OF NOTE W/ TED NASH ♦ BOOK OF FIRE
ARTHUR WHITE & MERGE W/ RANDY BRECKER & ADA ROVATTI ♦ THE LOST MELODY
THE ROYAL BOPSTERS ♦ MOMENTUM W/ REGINA CARTER ♦ JOHN MILLS TIMES TEN
PASQUALE GRASSO TRIO ♦ THE FOUR FRESHMEN ♦ NEW ORLEANS HIGH SOCIETY
ROY HARGROVE TRIBUTE ENSEMBLE ♦ LIONESS ♦ CONNER EISENMENGER'S THINK TANK
ALEX HEITLINGER JAZZ ORCHESTRA ♦ ILLUMINATIONS ♦ RUSS SPIEGEL ORGAN GROUP



WJO BIG BAND ♦ STEPHEN GUERRA BIG BAND ♦ CASSIO VIANNA JAZZ ORCHESTRA
WALTER WHITE ALL STAR BIG BAND ♦ MARCUS LEWIS BIG BAND "BRASS & BOJEE"
BRAD LEALI PRESENTS GOSPEL MEETS JAZZ ♦ EL ECO W/ GUILLERMO NOJECHOWICZ
HOUSTON LATIN JAZZ ENSEMBLE ♦ FRAN VIELMA & VENEZUELAN JAZZ COLLECTIVE
HELEN SUNG TRIO PRESENTS PUSH ♦ NICK FINZER'S HEAR & NOW ♦ SISTERS IN JAZZ
SAX & TAPS W/ DEWITT FLEMING JR. & ERICA VON KLEIST ♦ RAHSAAN BARBER QUINTET
SAMMY MILLER & THE CONGREGATION ♦ LEONARD PATTON GROUP ♦ & MORE!

REGISTER ONLINE BY DECEMBER 10

LIVE & IN-PERSON

REGISTER NOW ♦ [JAZZEDNET.ORG/CONFERENCE](https://jazzednet.org/conference) ♦ #JEN2022

Reviews

Masterpiece ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★

COURTESY NICHOLAS PAYTON



Nicholas Payton brings in Ron Carter and George Coleman on *Smoke Sessions*.

Nicholas Payton *Smoke Sessions*

SMOKE SESSIONS RECORDS

★★★★

Enraptured by his first encounters with Miles Davis' 1966 live recording *'Four' & More* as a boy, trumpeter Nicholas Payton has been on the hunt ever since for the uniquely metronomic thump of Ron Carter's bass accompaniment. Seemingly finding no adequate substitute, Payton's latest LP, *Smoke Sessions*, sees him finally paired with the legendary bassist, alongside longtime drummer Karriem Riggins and guest features from another *'Four' & More* alumnus, saxophonist George Coleman.

The 10-track collection is far from a tribute to *'Four'*, though, comprising non-Davis compositions that range from Riggins' hip-hop swagger to Carter's walking consistency and Payton's own funk-inflected fluidity. Opener "Hangin' And A' Jivin'" sets the tone, with Payton playing his sprightly melody on the

keys and taking an expansive, deep-swinging solo first behind the piano then on trumpet, while Riggins and Carter lock into a tessellated groove. Saxophonist Coleman then makes the first of two appearances on "Big George," a tender balladic opening that morphs into a swampy funk, before his second showing on "Turn-a-Ron" gives him ample space to fly through chromatic 16th notes over Riggins' brushstrokes.

Payton's skill comes in allowing room for Carter and Coleman's virtuosity to shine, while placing them in subtly updated contexts. There is the J Dilla-esque beat of "Big George," where Coleman swings to a boom-bap, for instance, while the version of Herbie Hancock's "Toys" sees Carter play over almost atonal dissonance on the keys, before implementing a descending walking line. The suite "Lullaby For A Lamppost," dedicated to New Orleans jazz musician Danny Barker, meanwhile, artfully transposes a traditional funeral procession song into a neo-classical melodic

minimalism. Here we hear Carter's economy of phrasing, plucking plaintively over Riggins' snare drum brushwork, before the second part of the 12-minute suite picks up the pace, swinging into a distorted funk that provides the momentum for a delicate solo from Payton.

In this way, Payton showcases the timelessness of Carter and Coleman's skill — their ineffable capacity to slot into new combinations and compositions with the open-eared willingness to swing. Theirs is the beating heart of jazz and long may its mantle be carried by Payton, Riggins and those yet to come.

—Ammar Kalia

Smoke Sessions: Hangin' And a' Jivin'; Big George; Levin's Lope; No Lonely Nights; Lullaby For A Lamppost, Part 1 (for Danny Barker); Lullaby For A Lamppost, Part 2 (for Danny Barker); Q For Quincy Jones; Gold Dust Black Magic; Turn-a-Ron; Toys. (67.22)

Personnel: Nicholas Payton, trumpet and piano, Karriem Riggins, drums; Ron Carter, bass; George Coleman, tenor saxophone (2, 10).

Ordering info: smokesessionsrecords.com



Makaya McCraven *Deciphering The Message*

BLUE NOTE

★★★★½

Makaya McCraven's major jazz label debut presents yet another chapter in Blue Note Records' mixing with DJ culture. *Deciphering The Message* picks up where the label's last big nod left off — 2020's *Blue Note Re: Imagined*. That recording showcased some of the U.K.'s brightest young jazz guns. McCraven's no stranger to the concept either. With *What's New Again* (XL, 2020), he supplied some biting beats and warm modern soundscapes to Gil Scott-Heron's posthumous 2011 album *I'm*

New Here.

But McCraven widens the remix/reimagination arc to harken back to the label's earliest foray into DJ culture. The opening cut — a rugged makeover of Hank Mobley's "A Slice Of The Top," introduced by Birdland's iconic emcee, Pee Wee Marquette — could have been featured on Us3's 1993 acid-jazz classic *Hand On The Torch*. McCraven approaches the Mobley gem with velvet gloves, underscoring the opening melodic chorus and tenor sax-trumpet improvisational exchanges with boom-bap looping. Except for adding live drumming, his take here is similar to Us3's "Cantaloope (Flip Fantasia)," which also featured Marquette.

By recruiting some of McCraven's finest contemporaries, such as vibraphonist Joel Ross, alto saxophonist Greg Ward and trumpeter Marquis Hill, *Deciphering The Message* connects the dots between previous jazz/hip-hop hybrids with the Blue Note catalog — notably Madlib's blunted *Shades Of Blue* (2003) and the compilation *Blue Note Revisited* (2004) — with its latest iterations.

—John Murph

Deciphering The Message: A Slice Of The Top, Sunset; Where Your Lover Has Gone; Ecaroh; Tranquility; Wail Bait; Coppin' The Haven; Frank's Tune; Autumn In New York; Monaco; Mr. Jin; C.F.D.; Black Rhythm Happening. (41:52)

Personnel: Makaya McCraven, drums and loop; Joel Ross, vibraphone; Marquis Hill, trumpet; Greg Ward, alto saxophone; Matt Gold, Jeff Parker, guitar; Junius Paul, bass; De'Sean Jones, tenor saxophone and flute.

Ordering info: bluenote.com

Remy LeBoeuf's *Assembly of Shadows* *Architecture Of Storms*

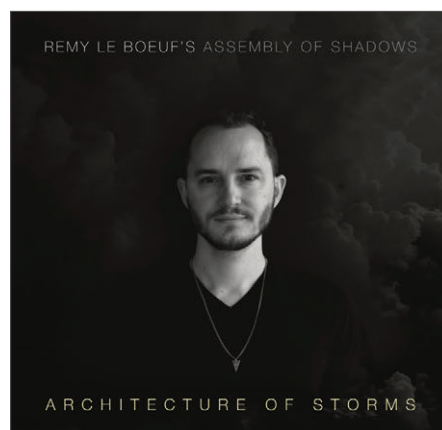
SOUND SPORE RECORDS

★★★★½

Commenting on his recent recording *Assembly Of Shadows*, Remy Le Boeuf remarked on the value of metaphor, on how something can be created out of "the absence of something" — meaning shadows. It was a neat little intellectual conundrum from a thoughtful man who not only understands the many dimensions of music, but also knows that a good metaphor provides evasive cover. It can conceal or escape the confines of intentions, or lack thereof.

In *Architecture Of Storms*, Le Boeuf seeks asylum in the emotional metaphor of bad weather as lost love, an idea expressed with poetic décor by lyricist Sara Pirkle and vocalist Julia Easterlin on the title track. But the metaphorical umbrella ends there.

This is not a suite of storms, but a procession of varied ensembles, hues and moods. They are agreeable in the moment, but don't take root in memory. They showcase Le Boeuf's light, sober alto and other soloists in sumptuous, wall-to-wall orchestrations that are neither quite jazz nor classical. Depending on how you prefer to see it, Le Boeuf suggests the



way composers such as Stravinsky, Copeland and Gershwin borrowed from jazz in the '20s to invigorate the concert hall. Or the way jazz musicians pushed away from their forms in the '50s to borrow classical modes and create a Third Stream genre.

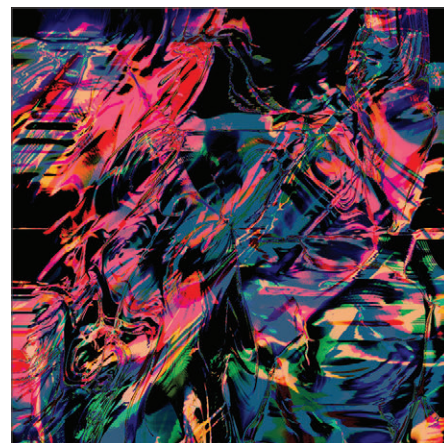
If Le Boeuf's thematic intentions remain inexact, his craft is impressive, varied and clever. The plus-size orchestra handles the material with total poise.

—John McDonough

Architecture Of Storms: Neener Neener; Minnesota WI; The Melancholy Architecture Of Storms; Face Value; Union; Sibbian; Secondhand Smile; Bring Me There; Rumpus. (56:29)

Personnel: A cast of 28 musicians, plus conductor Gregory Robbins.

Ordering info: remyleboeuf.bandcamp.com



Nubya Garcia *Source # We Move*

CONCORD JAZZ

★★★★½

This seems like an odd move for a U.K. artist seeking to establish herself outside her native country. Presumably released to capitalize on the nomination of *Source* (her 2020 release) for the 2021 Mercury Prize, *Source # We Move* is ultimately a more effective showcase for the eight DJs represented than for Garcia's considerable talent.

The original album provided a fulsome view of Garcia's ability to blend the influence of Sonny Rollins and John Coltrane with her experience as a person of deeply rooted African/Caribbean cultures. *Sources* also offered an expansive introduction to Garcia's working quartet, particularly drummer Sam Jones.

Source # We Move is more aggressively propulsive and less probing than the original material, but let the remixes speak for themselves.

Several of the DJs push vocals to the front, with Blvck Spvde using choral voicings and a strong lead to transform the pulsing "Inner Game," and Suricata creating an effective call-and-response between the blended voices of the Colombian trio La Perla and Garcia's tenor on one of two versions of "La cumbia me está llamando." A vocal trio is also used as counterpoint to Garcia's sax on the Dengue Dengue remix of "Source," rendered here with an unrelenting, stabbing rhythm bed. Most successful is Nala Sinephro's version of "Together Is A Beautiful Place To Be," an atmospheric haze with Sheila Maurice Grey's trumpet as a blurry presence.

—James Hale

Source # We Move: La cumbia me está llamando (Kaidi Tatham remix); Together Is A Beautiful Place To Be (Nala Sinephro remix); The Message Continues (DJ Harrison remix); Inner Game (Blvck Spvde remix); Boundless Beings (Georgia Anne Muldrow remix); Stand With Each Other (KeiyaA remix); La cumbia me está llamando (Suricata remix); Source (Dengue Dengue remix); Pace (Moses Boyd remix). (31:56)

Personnel: Nubya Garcia, tenor saxophone; Cassie Kinosh, tenor saxophone (8), vocals (6); Sheila Maurice Grey, trumpet (2), vocals (6, 8); Joe Armon-Jones, keyboards, piano; Daniel Casimer, bass; Sam Jones, drums; Akenya (5), Ritchie Seiwright (6, 8), Giovanna Mogollón (1, 7), Karen Forero (1, 7), vocals; Diana Sanmiguel (1, 7) vocals, maracas.

Ordering info: concord.com

The Hot Box

	Critics	Ammar Kalia	John Murph	John McDonough	James Hale
Nicholas Payton <i>Smoke Sessions</i>		★★★★	★★★	★★★★½	★★★★
Makaya McCraven <i>Deciphering The Message</i>		★★★★	★★★★½	★	★★★★
Remy Le Boeuf <i>Architecture Of Storms</i>		★★★½	★★★★½	★★★★½	★★★
Nubya Garcia <i>Source # We Move</i>		★★★★	★★½	★½	★★½

Critics' Comments

Nicholas Payton, *Smoke Sessions*

The composition's cinematic elegance and the bracing rapport concocted by the musicians make you forget that these sessions were recorded during the pandemic. —John Murph

Like the best reunions, this superb, intimate seminar takes *'Four' & More* as a reference point, then finds its own raison d'être. Payton's pride is palpable, relaxing in eloquence with his elders. The music is literate and leisurely. A rare treat. —John McDonough

As great as Payton and Coleman sound, the interplay between Carter and Riggins commands the ears, with the younger player sounding like he's absolutely reveling in coloring outside the lines of the master. —James Hale

Makaya McCraven, *Deciphering The Message*

McCraven's self-sampling comes into its own when paired with the fascinating Blue Note archives. He pulls highlights from the likes of Hank Mobley on the hip-hop swing of "A Slice Of The Top" and Horace Silver on the breakbeats of "Ecaroh." —Ammar Kalia

Another try at turning Music Minus One into an art form. McCraven and his intruders largely upend the proportionality and balances of the originals like loud and uninvited guests crashing a private party 20,000 midnights ago. —John McDonough

Like a fever dream from Birdland, with Pee Wee Marquette playing the part of The Man From Another Place in *Twin Peaks*, McCraven's reimagining of hard-bop effectively uses dub techniques to make it sound wholly contemporary. —James Hale

Remy Le Boeuf, *Architecture Of Storms*

Le Boeuf's orchestral arrangements are admirably intricate for this 20-piece ensemble, but the overall thematic tone is jarringly skittish, veering from indie songwriting sensibilities to big band bravado and tender balladry. It proves hard to wrap your ears around this involved project, placing it ultimately as something of an acquired taste. —Ammar Kalia

With its varied pulses and influences, this orchestral outing never ceases to capture your imagination and heart. —John Murph

A composer/arranger with a broad set of influences, Le Boeuf makes allusions to Maria Schneider and Leonard Bernstein with equal aplomb, yet appears to be creating his own signature with his ability to cover so much stylistic ground. —James Hale

Nubya Garcia, *Source # We Move*

A heavy set of remixes. Broken beat pioneer Kaidi Tatham lends his expertly percussive hand to a polyrhythmic take on "La cumbiame esta llamando," while drummer Moses Boyd's jungle odyssey on "Pace" is an homage to the pair's upbringing on London's nightlife. —Ammar Kalia

Too often Garcia's greatest asset — her scorching saxophone improvisations — get completely obliterated in these mostly listless remixes. —John Murph

A kinetic Afro-Caribbean cocktail of pumping rhythms roams through chilly lunar landscapes, digital trickery and voice backgrounds. A poor showcase for Garcia, whose tenor seems stiff, starved for breathing space and swamped under the electronica layers. —John McDonough



LARRY CORYELL – Tricycles



Double Vinyl
available April 2022

GREETJE KAUFFELD – My Shining Hour



180gr.,
Limited
Audiophile
Signature
Edition

PAUL KUHN – The L.A. Session



180gr.,
Audiophile
Edition
45 RPM

ZZ QUARTET – Midnight In Europe



180gr.,
Limited
Audiophile
Signature
Edition

RON CARTER – Golden Striker



180gr.,
Audiophile
Edition

RAMÓN VALLE – Inner State



180gr.,
Limited
Audiophile
Signature
Edition

CD / Digital / High-Res Download
at retailers everywhere and:

www.mvdshop.com

IN+OUT RECORDS GMBH
www.inandout-records.com

MVDaudio
A DIVISION OF MVD ENTERTAINMENT GROUP

Distribution North
America



Helen Sung
Quartet+
SUNNYSIDE
★★★★½

All throughout *Quartet+*, there is a clarity in Helen Sung's role as a bandleader. Whether it be through her own compositions or those of Marian McPartland, Geri Allen or Carla Bley, Sung is directing her musical vision in what she's looking for with her group alongside the Harlem Quintet as that added element that is the plus sign in the album's title. She couldn't be any clearer there, either.

The sweet sailing of her take on Mary Lou

Williams' "Mary's Waltz" is a highlight — David Wong's bass gripping in his solo, but it's the Harlem Quartet's carrying the tune to a soft landing that really turns heads. Sung's own "Time Loops" jaunts and sprints as if it were telling the tales of America Aaron Copeland hadn't pondered. John Ellis is peppy and ebullient. Kendrick Scott is his usual explosive self, particularly at the close of this tune. "Wrong Key Donkey" is a jangly delight and sounded like it was as fun to make it through all of Sung's tricky songwriting as it is to hear.

In Helen Sung's venture of melding a classical string quartet with her jazz quartet, she finds exactly the balance she sought: the perfect lively combination of the improvisational form with the structure of the strings to find a different sort of dynamism. Of course, this kind of combination isn't anything new with this sort of instrumentation, but Sung finds a way in her collection of compositions, both her own originals and those of other female composers she's celebrating. It all so clearly works together.

—Anthony Dean-Harris

Quartet+: Feed The Fire; Mary's Waltz; Coquette; Elegy For The City; Time Loops; Elegy; A Grand Night For Swinging; Long Yellow Road; Wrong Key Donkey; Melancholy—Kaleidoscope; Lament For Kalief Browder; Songbird; Reprise: A Grand Night For Swinging. (65:46)

Personnel: Helen Sung, piano; John Ellis, tenor saxophone (1, 5–8), soprano saxophone (11, 13) & flute (2–4); David Wong, bass; Kendrick Scott, drums; Ilmar Gavilan, violin I; Melissa White, violin II; Jaime Amador, viola; Felix Umansky, cello.

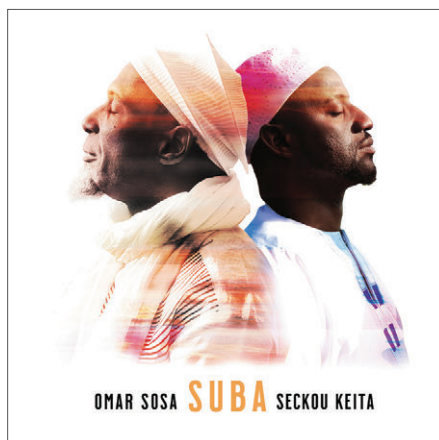
Ordering info: sunnysiderecords.com

Omar Sosa/Seckou Keita
Suba
BENDIGEDIG
★★★★

In a celebrated 1927 letter to Sigmund Freud, the French mystic Romain Rolland made reference to what he called an "oceanic feeling," a sense of being at one with the whole of creation in the way the ocean binds together the earth. It serves as a useful description of the otherwise impossible-to-categorize music of Omar Sosa and Seckou Keita, which not only bridges the Atlantic from Cuba to Senegal, but offers a genuine "world music."

What the pianist and kora master create on this second album, after 2017's *Transparent Water*, feels like a sonic voyage, mostly calm and untroubled, but with deep-sea swells just under the surface. On tracks such as "Voices On The Sea" and "Floating Boat," the imagery is made more explicit. Morelenbaum's cello and British-French percussion maestro Argüelles play a critical role in touching those extra dimensions, but for the most part attention falls on Sosa's spacious keyboard shapes and Keita's quietly commanding voice and rippling kora part. The album, relatively brief by today's standards, but — not a second too long or short — is probably best heard as a continuous suite.

British keyboard artist Pat Thomas has



recently spoken about the often-overlooked Arab influence on jazz. There's evidence for that here, with intimations of rhythms not often encountered in bop or swing but somehow implied and available throughout the body of our music.

As we look more urgently to the fate of the oceans, we need also to acquire the gift of oceanic hearing, and that's what *Suba* offers.

—Brian Morton

Suba: Kharti; Allah Lénou; Kora Son; Drops Of Sunrise; Gniri Balma; Voices On The Sea. (48:02)

Personnel: Omar Sosa, piano; Seckou Keita, kora, voice; Jacques Morelenbaum, cello; Dramane Dembélé, flute; Steve Argüelles, sequencing, effects, percussion.

Ordering info: bendigedig.org



Adonis Rose, New Orleans Jazz Orchestra
Petite Fleur
feat. Cyrille Aimée
STORYVILLE
★★★★½

Delayed by the pandemic, and released in the wake of Hurricane Ida, NOJO's second release under the artistic direction of founding drummer Adonis Rose shines a beacon of light and hope. Full of joie de vivre, which has set La Nouvelle-Orléans apart since its 1718 founding, the lushly orchestrated album is anchored by the consummate French vocalist and recent New Orleans transplant Cyrille Aimée.

In the title-track opener, "Petite Fleur," the French chanteuse wraps her rich, velvety voice around Sidney Bechet's 1951 jazz standard, written while the New Orleans clarinet legend was living in France. Then, intimate as a whisper, she asks, "What Are You Doing The Rest Of Your Life," singing the romantic Michel Legrand ballad in much-sexier French. And on "Si Tu Savais," Aimée and a sizzling trumpet transport us to the Hot Club heyday of guitarist Django Reinhardt, whose latter-day gypsy carts lured her from her Samois-sur-Seine bedroom window to Reinhardt festivals.

Elsewhere, Aimée dives deep into quintessentially New Orleans styles, rocking out like Fats Domino on "I Don't Hurt Anymore," chugging cold ones on the stoop with "Get The Bucket" and leading her own second line on "Down," a percussive Aimée original that gets the big-band NOJO treatment it deserves. Studded with homages to Billie Holiday ("Crazy He Calls Me") and Ella Fitzgerald ("Undecided"), *Petite Fleur* is a rich collaboration that moves seamlessly between both cultures and pays tribute to both. —Cree McCre

Petit Fleur: Petite Fleur; What Are You Doing The Rest Of Your Life; Si Tu Savais; I Don't Hurt Anymore; The Land Of The Beginning Again; Crazy He Calls Me; On A Clear Day; Get The Bucket; Undecided; Down. (44:53)

Personnel: Adonis Rose, drums; Cyrille Aimée, vocals. Featured NOJO players: Ricardo Pascal, soprano saxophone; Ed Peterson, tenor saxophone; Ashlin Parker, John Michael Bradford, trumpet; Victor Atkins, piano; Gerald Watkins Jr., drums.

Ordering info: storyvillerecords.com



Jared Schonig
Two Takes, Vol. I: Quintet
Two Takes, Vol. II: Big Band
 ANZIC

★★★★½

It's not uncommon to reimagine tunes from a small group album for big band — repertory bands have been created from the works of Monk, Mingus and Joe Henderson, to name just a few. What is more rare (and perhaps never before attempted) is to have the corresponding big band arrangements released right along-

side the initial small group versions *as part of the same recording*. And yet, that is exactly what drummer/composer Jared Schonig has done on *Two Takes, Vol. 1 and Vol. 2*.

Taken on its own, the stripped-down quintet recording would be a worthy offering of original music, played at the highest level by some remarkable performers. Trumpeter Marquis Hill and saxophonist Godwin Louis are in top form, and pianist Luis Perdomo is exquisite in every way, especially his extended solo on "Sound Evidence." Schonig and bassist Matt Clohesy are completely locked in. Their transition from a broken rhythmic ostinato to straightahead walking on "White Out" feels like accelerating onto the freeway in a brand-new BMW. Schonig's drumming is energetic, precise, and with the exception of the solo interludes, never steals the spotlight, as would be the temptation on any drummer's album.

But the true brilliance resides in the decision to release the quintet recordings as a kind of source material to show how the music is transformed in spectacular fashion by some truly incredible arrangers. Laurence Hobgood, Miho Hazama, Darcy James Argue, John Daversa, Brian Krock, Alan Ferber, Mike Holober and Jim McNeely each

take one of the eight quintet pieces, turning them all into tours de force, demonstrating the lasting power of the large jazz ensemble deep into this century

The music is performed flawlessly by some of the best session players in New York, punctuated by some outstanding soloists, including guitarist Nir Felder and saxophonists Quinson Nachoff and Donny McCaslin.

This inspired conception ultimately belongs to Schonig, but the credit for this remarkable display of original writing should be shared by so many in the New York jazz community. Sometimes, it truly takes a village to do something extraordinary.

—Gary Fukushima

Two Takes, Vol. I: Quintet: Intro To White Out; White Out; Climb; NUTS; Drum Interlude #1; Eight Twenty; Drum Interlude #2; Tig Mack; Sound Evidence; Drum Interlude #3; Sabotage; Gibbs St. (53:12)

Personnel: Jared Schonig, drums; Marquis Hill, trumpet; Godwin Louis, alto saxophone; Luis Perdomo, piano; Fender Rhodes; Matt Clohesy, bass.

Two Takes, Vol. II: Big Band: Sabotage; White Out; Climb; Sound Evidence; Tig Mack; NUTS; Eight Twenty; Gibbs St. (66:35)

Personnel: Jon Gordon, Dave Pietro, Ben Kono, alto saxophone; Donny McCaslin, Jason Rigby, Troy Roberts, Quinson Nachoff, tenor saxophone; Charles Pillow, alto and tenor saxophones; Carl Maraghi, baritone saxophone; Tony Kadleck, Jon Owens, Brian Pareschi, Jonathan Powell, Scott Wendholdt, trumpet; Michael Davis, Marshall Gilkes, Alan Ferber, Jeff Nelson, Keith O'Quinn, trombone; Jeff Nelson, bass trombone; Nir Felder, guitar; Dave Cook, Adam Birnbaum, piano; Dan Loomis, Matt Clohesy, bass; Ike Sturm, acoustic and electric bass; Jared Schonig, drums.

Ordering info: anzicrecords.com



ALBUMS FEATURED IN THIS ISSUE
 AVAILABLE NOW AT SPECIAL PRICES



**DECIPHERING
 THE MESSAGE**
 Makaya McCraven



SMOKE SESSIONS
 Nicholas Payton



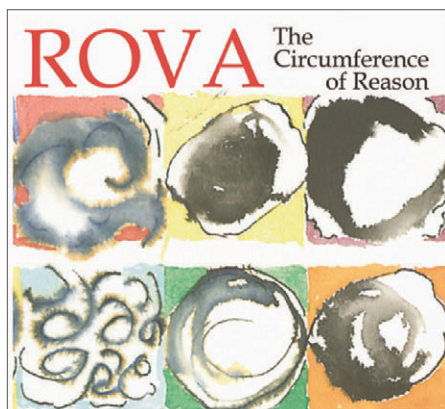
**SONGS FROM THE
 ANCESTORS**
 Kenny Garrett

For more information, please visit: ArkivJazz.com

Let's be social! Follow us on [f](#) [t](#)



Join our VIP Program for
 free shipping on all items!



ROVA *The Circumference Of Reason* ESP-DISK'

★★★★★

After 40-plus years in action, the ROVA Saxophone Quartet has mastered and reinvented the sound of four varied saxophones working together, individually and toward some “X” factor collective voice. That unique legacy gains further proof of vision and forward motion on its new project on ESP.

Covering a range of tools in the saxophonic toolbox/palette, the combined forces of Bruce Ackley, Steve Adams, Larry Ochs and Jon Raskin offer up six tracks, bristling with the characteristic mesh of free play (often group improvisation versus soloing) and taut structural passages. Additional saxophonic reference comes in the form of homages to the late

Glenn Spearman (who shared with ROVA a San Francisco Bay Area grounding). An Ochs-arranged version of Spearman’s “The Extrapolation” opens the album, which closes with Adams’ muscular elegy “The Enumeration,” dedicated to Spearman.

Keeping options and concepts open and subject to change is a long-running ROVA mandate, as evidenced here by two very different versions of the tune “NC 17,” by turns atmospheric and antic.

While essentially operating under the aegis of jazz, nebulous though that moniker can be, ROVA incorporates aspects of modernist harmony and rhythm — shades of Messiaen, Bartók and unraveled Ravel, for instance — and swing-free minimalist kinetics, reminding us of the saxophone’s original intention as a “classical” instrument (an intention that never fully came to fruition). Here, “Xenophobia” and the title track, “The Circumference Of Reason,” assert chamber-like frameworks, interlaced with solo outings.

In all, *Circumference* teems with the stuff that makes ROVA an important institution, including locomotion, abstraction and a particular avant-reedy glory of its own devising.

—Josef Woodard

The Circumference Of Reason: The Extrapolation Of The Inevitable; NC 17; The Circumference Of Reason; Xenophobia; NC 17; Version 2; The Enumeration. (52:48)

Personnel: Bruce Ackley, soprano and tenor saxophones; Steve Adams, alto and soprano saxophones; Larry Ochs, tenor saxophone; Jon Raskin, baritone saxophone.

Ordering info: espdisk.com

Kazemde George *I Insist* GREENLEAF

★★★★★

Kazemde George is out to capture the ethos of African diasporic music. *I Insist* is not only a nod to the monumental *We Insist!* by Abbey Lincoln and Max Roach. It is also a paean to those elements of Black creativity emergent in the depths of groove, manifest through ebb and flow of swing.

But George also understands something else about these musical traditions: They are both performance and ritual.

Composing the offerings on his debut album on his first instrument, the piano, George reminds us that they were given life by the gig: “All the songs on *I Insist* are songs that have been on the road with me.”

The audience is transformed into community, co-workers in the development of the sound. They are fellow-travelers.

Such a philosophy of composition is found on tracks like “Balance” and “This Spring,” where we hear the swing, so resonant in African American sounds.



So, what is most successful about *I Insist* is an insistence of music as not simply technical proficiency, but as a spiritual plane to consider what is at stake in imagining and remembering who we are.

We insist on community, on swing.

—Joshua Myers

I Insist: Things Line Up; Coasts; Balance; Skylight; Haiti; I Insist; Happy Birthday; Parkside; This Spring; Understanding. (67:40)

Personnel: Kazemde George, tenor saxophone; Sami Stevens, vocals; Isaac Wilson, Wurlitzer; piano; Tyrone Allen II, bass; Adam Arruda, drums.

Ordering info: greenleafmusic.com



Marc Johnson *Overpass* ECM

★★★★½

Aside from its inherent strengths, quiet beauties and technical assurance, veteran bassist Marc Johnson’s new solo bass project assumes its place in a lofty — and necessarily deep-toned — label legacy. ECM, under the leadership of Manfred Eicher, originally a double bassist himself, has championed the rare solo bass art form, from Dave Holland’s 1978 *Emerald Tears* through bold recent entries from Barre Phillips, Larry Grenadier and now Johnson.

Johnson takes to the format with remarkable, fluid ease. On *Overpass*, recorded in Sao Paulo in 2018, the warm, real-time/real-wood physicality of ambience is enhanced by the occasional sound of Johnson’s breathing, in time with the music. He wisely paces and diversifies his palette, in repertoire, tempo and degrees of spaciousness. Touchstones from his resume appear, from his seminal work with Bill Evans, on “Nardis,” to the slinky wiles of “Samurai Fly,” a clever rework of “Samurai Hee-Haw,” from Johnson’s 1986 ECM album *Bass Desires*.

Johnson flexes technical firepower and invention on the uptempo opener, “Freedom Jazz Dance,” and originals “And Strike Each Tuneful String” and the aptly named “Whorled Whirled World.” His balladic sensitivity emerges on his contemplative “Yin And Yang,” and lends fresh, memorable luster to “Love Theme From Spartacus,” another Evans songbook set-piece. “Spartacus” may, in fact, be this album’s expressive apex, as Johnson artfully reworks the standard and spotlights its poignant shift from minor to major.

The population of ECM’s subcategory of important solo-based albums has grown by one.

—Josef Woodard

Overpass: Freedom Jazz Dance; Nardis; Samurai Fly; Love Theme From Spartacus; Life Of Pai; And Strike Each Tuneful String; Yin And Yang; Whorled Whirled World. (43:26)

Personnel: Marc Johnson, double bass.

Ordering info: ecmrecords.com

Raphael Wressnig & Igor Prado

Groove & Good Times

PEPPER CAKE

★★★★

The second studio album by Austrian organist Raphael Wressnig and Brazilian guitarist Igor Prado, with Igor's kid brother Yuri on drums, is a small treasure. It's a true organ trio effort smeared in fat and grease — no fakery. Uncommonly adept at the art of nailing down funk rhythms, this intercontinental threesome infuses groove music with elements of jazz, blues, R&B, soul and gospel as if they'd found the Holy Grail to be the early-1970s, cross-genre funk of Jimmy McGriff.

Suggestive of McGriff, but with a modern approach, Wressnig changes the tones and drawbar setting throughout a song, plays block chords (rare in a funk context) and deals from a deck of Jimmy Smith-inspired R&B lines, hooks and licks. The fortyish Graz resident displays tremendous spirit and keen musical intellect as he accentuates the natural beauty of the Hammond. His creative engine drives the Meters' "No More Okey Doke" and little-worn old songs linked to notables like James Brown, the Isley Brothers, Junior Wells, Stevie Ray Vaughan and Bob Marley. Succulent bottom-feeder "Shrimp Daddy" is the lone original.

—Frank-John Hadley

Groove & Good Times: Kissing My Love; I Know Who You Been Socking It To; No More Okey Doke; Blues & Pants; Bring Love; Snatch It Back & Hold It; Ain't No Love (In The Heart Of The City); Shrimp Daddy; Crossfire; Soul Shakedown Party. (43:48)

Personnel: Raphael Wressnig, organ, electric piano, vocals (4); Igor Prado, guitar, vocals (5); Yuri Prado, drums, percussion; Jenni Rocha, vocals (5).

Ordering info: raphaelwressnig.com



Various Artists The Daptone Super Soul Revue Live At The Apollo

DAPTONE

★★★★½

The scale of this package hints that there's a helping of myth-making that plays a role in its very existence. It's also important to note that some of the brightest stars of the Daptone Galaxy (Naomi Shelton, Charles Bradley and Sharon Jones among them) had their lights snuffed out in the years following this album's 2014 recording, helping to cement the sense that the sets captured here at New York City's Apollo Theater are rare, and therefore important. But looking beyond the album's decadent packaging (celebrating the label's 20th anniversary), the music captured within also speaks volumes, even if inadvertently.

This record serves as a powerful gateway drug, a means of discovery of an esthetic for those who missed the heyday of mid-century American soul, funk and gospel music.

—Ayana Contreras

The Daptone Super Soul Revue Live At The Apollo: Introduction by Binky Griptite; Hot Shot; Confess It; In The Night; Witches Boogaloo; Love Went Away; Thank You Lord; Stranger; Higher Ground; Make The Road By Walking; Out Of The Wilderness; Heartaches And Pain; The World (Is Going Up In Flames); Lovin' You, Baby; Slip Away; How Long; Let Love Stand A Chance; The Sticks; Ain't It A Sin; Sari Kon Kon Pt. 1; Sari Kon Kon Pt. 2; Sharon's Introduction; He Said I Can; If You Call; Tell Me; Get Up Get Out; Making Up And Breaking Up (And Making Up And Breaking Up Over Again); I'm Not Gonna Cry; Calamity; Every Beat Of My Heart; There Was A Time; Family Affair/Outro. (119:06)

Personnel: Sharon Jones; Charles Bradley; Naomi Shelton; Binky Griptite, guitar, vocals, MC (1-4, 22-32); Homer Steinweiss, drums (2-4, 10, 16, 22-32); Fernando Velez conga, bongos (2-4, 20-32); Joseph Crispiano, guitar (2-6, 10, 16, 20-21); Dave Guy, trumpet (2-6, 10, 16, 18-21); and many more.

Ordering info: shopdaptonerecords.com



Linda Fredriksson

Juniper

WE JAZZ

★★★★

Linda Fredriksson is a multi-instrumentalist and songwriter from Finland best known for her work with Superposition, the Ricky-Tick Big Band and the punk-jazz group the Mopo Trio. *Juniper* is her first album as a leader.

Fredriksson planned *Juniper* as a type of singer/songwriter album but played by a jazz group. The recording is all instrumental other than the use of her wordless singing on "Lempilauluni (My Loved Song)." While there is improvising around the themes, the emphasis is on her folk melodies with her saxophones taking the place of her voice. "Neon Light" has a peaceful melody played by Fredriksson on alto over a quiet keyboard. "Juniper" has a complex but accessible rhythm with a strong forward momentum. Here, as on several of the pieces, Fredriksson shows that her strongest voice is on the baritone.

"Nana-Tepalie" has her harmonizing on both saxophones via overdubbing. "Lempohilauhmi" is a light rhythmic piece in 5/4 time with interplay between her baritone and guitar, while the drone piece "Clea" wraps up the intriguing set, which serves as a solid start to Fredriksson's solo career.

—Scott Yanow

Juniper: Neon Light (And The Sky Was Trans); Juniper; Nana-Tepalie; Pinetree Song; Transit In The Softest Forest; Walking, Sad, No More Sad, Leaving; Lempilauluni; Clea. (37:37)

Personnel: Linda Fredriksson, alto saxophone, baritone saxophone, bass clarinet, guitar, piano, voice, synth; Tuomo Prattala, keyboards, piano; Minna Koivisto, synth; Mikael Saastamoinen, bass; Olavi Louhivuori, drums; Matti Bye, piano (3); Joonas Saikonen, granulator (4).

Ordering info: wejazzrecords.bandcamp.com



ACTACT

SWR Big Band

Magnus Lindgren - John Beasley

Bird Lives

A new, orchestral view of Charlie Parker's music co-arranged by 2021 GRAMMY winner John Beasley and Magnus Lindgren, played by Europe's leading SWR Big Band plus strings.

With top-class guests such as Joe Lovano, Chris Potter, Miguel Zenon, Tia Fuller, Charles McPherson

CD / DIGITAL

www.actmusic.com

Peter McEachern Code 2

STEEPLECHASE LOOKOUT

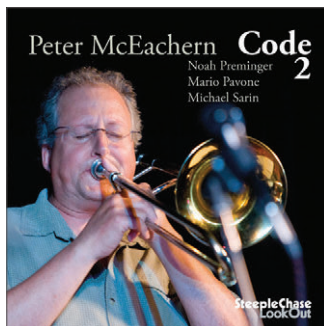
★★★★½

Trombonist Peter McEachern has worked with bassist Mario Pavone since the early '80s, and drummer Michael Sarin since the early '90s. The three recorded as a trio on 2018's *Bone Code*, and on this album, they've invited saxophonist Noah Preminger to the party.

The compositions often dwell in the chordless zone, but McEachern's trombone has a deep New Orleans blues feel. The unison melodies are performed with precision, but afterward the two horns go their separate ways. For most of its running time, this is effectively a trio record, with either tenor or trombone leading. Preminger plays with a keening tone and has a thoughtful way of phrasing.

McEachern may be the only musician to have worked with both minimalist composer La Monte Young and blues guitarist Clarence "Gatemouth" Brown. He's capable of getting as abstract and cerebral as you like, but is just as happy to stick his feet in the mud, and his sound stays big, no matter how quietly he's playing; it's an astonishing display of control backed by real emotion.

—Philip Freeman



Code 2: Mounds; Artic; Cobalt; Bronzini; Dewey's Tune; Lament For The Future; Big Shoe; Conic; This Or That; Indignous; Geode; Native Mode. (62:06)

Personnel: Peter McEachern, trombone; Noah Preminger, saxophone; Mario Pavone, bass; Michael Sarin, drums.

Ordering info: steeplechase.dk

Charged Particles with Tod Dickow Live At The Baked Potato!

SUMMIT

★★½

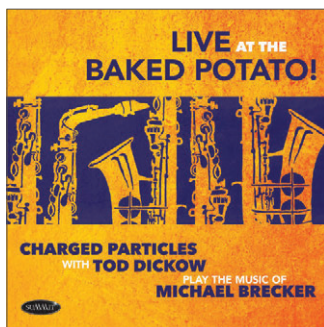
A good live album brings edge and excitement to even the slow songs. *Live At The Baked Potato! Charged Particles With Tod Dickow Play The Music Of Michael Brecker* contains only one slow song, simplifying the task.

So, do the fusion-leaning Bay Area trio and tenor saxophonist Dickow succeed at bringing edge and excitement to Brecker's oeuvre? The answer: intermittently.

As the album's featured soloist, Dickow bears a clear Brecker influence but is no slavish imitator — on the saxophone, at least. When he's on, he produces exciting, satisfying stuff. On "African Skies" he adds muscle and character to the 12/8 groove, and projects supreme confidence all over "Not Ethiopia."

The album highlight is "The Mean Time," a peak both for himself and keyboardist Murray Low, the secondary soloist, who builds mystery and surprise while Dickow goes for aggressive energy and labyrinthine melody. At other times, though, Dickow spins his wheels, relying on stock patterns and devices.

—Michael J. West



Live At The Baked Potato! Peep; Arc Of The Pendulum; African Skies; Never Alone; Not Ethiopia; Slings And Arrows; Talking To Myself; The Mean Time; Song For Barry. (72:37)

Personnel: Tod Dickow, tenor saxophone; Murray Low, keyboards; Aaron Germain, acoustic and electric basses; Jon Krosnick, drums; Omar Ledezma, congas (3).

Ordering info: summitrecords.com

Staci Griesbach My George Jones Songbook

STACI GRIESBACH MUSIC

★★★★

George Jones is widely acknowledged as the finest country singer of all time, and Los Angeles-based singer Staci Griesbach takes 14 of his best and makes them her own on this new songbook release.

Sparse accompaniment from Artyom Manukyan's cello and Jeremy Siskind's piano intensify the feeling of desolation on "He Stopped Loving Her Today." Griesbach's vocal is marked by long sustains that make the feelings of loss and grief palpable. "Golden Ring" gets a smoking horn-driven R&B arrangement. "Why Baby Why" features Stuart Duncan's fiddle swinging madly between Bob Will's Texas and Grappelli's Paris, while "The Race Is On" starts with a slow syncopated verse sung over Joe Baggs' organ and Kevin Axt's sparse bass. Griesbach slows down "A Picture of Me Without You" even further than Jones' funeral version. Her forlorn vocal expresses the feelings of an empty heart.

—j. poet

My George Jones Songbook: The Grand Tour; He Stopped Loving Her Today; A Good Year For The Roses; He Thinks I Still Care; Walk Through This World With Me; A Picture Of Me Without You; Golden Ring; Bartender's Blues; Why Baby Why; Take Me; White Lightning; You're Still On My Mind; Tender Years (Tes Tendres Années); The Race Is On. (49:25)

Personnel: Staci Griesbach, vocals, backing vocals, producer; Jeremy Siskind, piano, arranger; Otmaro Ruiz, piano, arranger; Tamir Hendelman, piano, arranger; Addison Frei, arranger; Rich Hinman, pedal steel; Kevin Axt, bass; Jake Reed, drums; Artyom Manukyan, cello; Bob Sheppard, flute, tenor saxophone; Bruce Forman, guitar; Nando Raio, bass; Aaron Serfaty, drums, percussion; Stuart Duncan, fiddle; Joe Baggs, organ; Willie Murillo, trumpet, horn arrangement; Rahsaan Barber, tenor saxophone; Brian Clancy, tenor saxophone; Ryan Dragon, trombone; Willie Murillo, trumpet; Brian Clancy, tenor saxophone; John Hatton, bass.

Ordering info: stacigriesbach.com



Sasha Dobson Girl Talk

SELF RELEASE

★★½

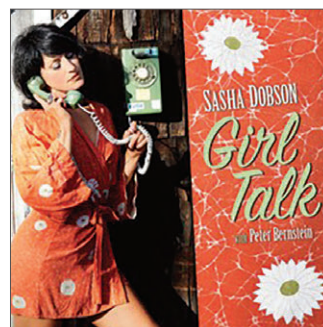
Ambitious and ambidextrous, Dobson cut her jazz teeth at home, where she was raised by the vocalist Gail Dobson and the late, great pianist and arranger Smith Dobson. But when she flew the coop, her creative spirit took flight, too. Over the

course of two decades as a guitar-slinging singer-songwriter, Dobson shared stage with everyone from Dan Was to Willie Nelson to Neil Young, as well as a slew of frequent collaborators. Chief among them: her close colleague Norah Jones, in their hit trio Puss n Boots.

Girl Talk plants Dobson's flag firmly in jazz vocalist turf. Sassy and sly, the original title track, sung with Jones, is a real hoot. The Curtis Lewis paean to New York, "This Great City," recorded during the pandemic lockdown, cries out for help while Peter Bernstein's pitch-perfect guitar gently weeps.

Though it's a fine solo debut that gives Dobson wings to fly in multiple jazz-vocalist directions, *Girl Talk* also has a few too many hopelessly romantic numbers sung in a girly voice that lacks range and depth. Here's hoping she gets meaner and grittier, and really lets loose with some belters, on the next one.

—Cree McCree



Girl Talk: Better Days; Sweet And Lovely; Girl Talk; Perhaps Perhaps Perhaps; You're The Death of Me; The Great City; Softly, As In A Morning Sunrise; Time On My Hands; Autumn Nocturne; These Boots Are Made For Walking. (46:29)

Personnel: Sasha Dobson, vocals; Peter Bernstein, guitar; Neil Miner, bass; Dred Scott, Kenny Wollesen, drums.

Ordering info: sashadobson.com



Johnathan Blake *Homeward Bound*

BLUE NOTE

★★★★

In 2006, Johnathan Blake was the drummer in trumpeter Tom Harrell's band when fellow bandmate, saxophonist Jimmy Greene, announced the birth of his baby girl. Six years later, Ana's tragic death along with 19 of her classmates and six teachers at Sandy Hook Elementary School shook the world to its core, especially those in the community who knew Greene, his wife, Nelba Marquez, and their precious little girl. Ana's spirit remains as a touch-

stone in Blake's memory, as he memorializes her life with a song and an album dedicated to her.

Yet *Homeward Bound* is not a requiem — rather, it's a celebration of life and legacy, bursting with exuberance and lighthearted energy. The title track unfolds gently with a loping ostinato bass line from Blake's longtime musical mate Dezron Douglas, growing more urgent with lightning-fast trades between altoist Immanuel Wilkins and vibraphonist Joel Ross, continuing with no less velocity down a more thoughtful row by pianist David Virelles. "Rivers & Parks" is a clever homage to both Sam Rivers and Aaron Parks, with a short-form 16-bar tune written as they might have.

Overall, the music dances with the unencumbered abandon of a 6-year-old. "Shakin' The Biscuits" is Eddie Harris-styled jazz-funk, fun and fierce. "Abiyoyo" is a waltz-like African lullaby that precedes the fireworks of the uptempo "LLL" and a delightfully unpredictable version of Joe Jackson's 1982 chart-topper "Steppin' Out," featuring an epic Coltrane-inspired solo by Wilkins and an even more grandiose drumming fantasy by Blake. —Gary Fukushima

Homeward Bound: In The Beginning Was The Drum; Homeward Bound (For Ana Grace); Rivers & Parks; Shakin' The Biscuits; Abiyoyo; On The Break; LLL; Steppin' Out. (43:23)

Personnel: Johnathan Blake, drums; Immanuel Wilkins, alto saxophone; Joel Ross, vibraphone; David Virelles, piano; Fender Rhodes, MiniMoog; Dezron Douglas, bass.

Ordering info: bluenote.com

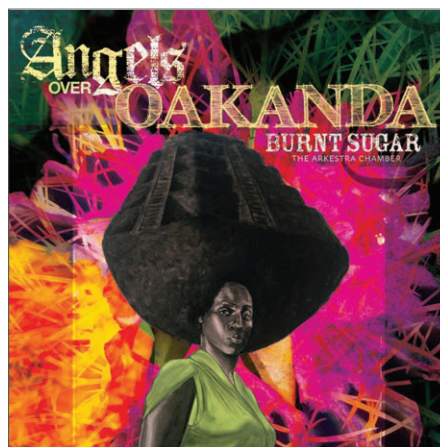
Burnt Sugar the Arkestra Chamber *Angels Over Oakanda*

AVANT GROIDD

★★★½

The latest salvo of this shape-shifting New York juggernaut led by writer and theorist Greg Tate and electric bassist Jared Michael Nickerson sounds both familiar and alien, a dense sonic cauldron of fever dreaming. Tate led an ongoing reappraisal of Miles Davis' early-1970s output through his trenchant critical analysis nearly three decades ago, and that body of work has been a keystone for the Burnt Sugar sound.

Tate has led the ensemble by embracing the conduction methods of Lawrence "Butch" Morris, and that procedure is palpable on this recording's epic title track, where he shapes groove, texture and lyric evocation while his versatile cast makes hay from the written material. "Repatriation-Of-The-Midnight-Moors" is built from the same irresistible rhythm track that forms the backbone of "Lisala Over inna-Oakanda," where a rapidly descending bass line by Nickerson and a shuffling Double Dutch/reggaeton hybrid groove serve as an armature for disparate investigations. The former was crafted by producer and drummer Marque Gilmore, where his slinking 12-minute track is embroidered by meandering flute

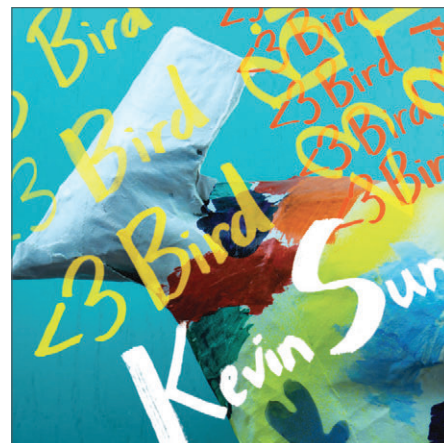


improvisation and pile-driver synth swoops, while guest singer Lisala Beatty brings an insouciant soulfulness to the latter. Nickerson's coolly simmering "Oakanda Overdrive" is a jazz-oriented jam driven by the cosmic Fender-Rhodes of Leon Gruenbaum and polished by punchy horn charts, dense polyrhythm and the composer's roomy low end. —Peter Margasak

Angels Over Oakanda: Angels Over Oakanda; Repatriation-Of-The-Midnight-Moors; Oakanda Overdrive; Lisala Over inna-Oakanda. (39:13)

Personnel: Satch Hoyt, flute; Lewis "Flip" Barnes, trumpet; V. Jeffrey Smith, tenor saxophone; Avram Fefer, alto saxophone; "Moist" Paula Henderson, baritone saxophone; Ben Tyree, André "Dré Glo" Lassalle, electric guitar; Leon Gruenbaum Fender Rhodes; Shelley Nicole, percussion; Greg Gonzalez, drums, percussion; Jared Michael Nickerson, electric bass, percussion; Greg "Ionman" Tate, loops; Lisala Beatty, vocals (4).

Ordering info: burntsugarindex.com



Kevin Sun *<3 Bird*

ENDECTOMORPH

★★★★

The result of a pandemic-driven deep dive into the brilliance of Charlie Parker, Kevin Sun's *<3 Bird* is an original, witty, engaging take on the great bebop co-founder's legacy. Over 15 mostly brief tracks realized with compatible collaborators, gifted reedist Sun admirably identifies, shuffles and re-folds melodic strains, rhythmic strategies and harmonic implications derived from specific bits of Parker's recorded oeuvre — music that jazz has now drawn on for some 75 years — into revelatory and entertaining new sounds and shapes.

Impressively, though, this album stands on its own. The close-but-loose horn interactions of Sun and trumpeter Adam O'Farrill may recall Bird and Dizzy Gillespie, Ornette Coleman and Don Cherry, Steve Coleman and Jonathan Finlayson, or just two pals tossing friendly riffs back and forth, and is equally satisfying in any case. There are conceptual reconfigurations of such classics as "Klact-oveseds-tene," but without knowledge of the sources the fleet instrumental play and interplay is still fine.

Sun's saxophone sound is lighter than Parker's and more upright than headstrong, but he's virtuosic and emotive, too. He uses his clarinet sparsely and the Chinese cheng mouth organ briefly on "Du Yi's Choir." Guitarist Light is heard on tracks where subtle pianist Li (check out his time-stopping solo and unusual comping on "Dovetale") is absent; he proves adept at fast tempos like on "Onomatopoeia," as is bassist Stinson and drummer Honor, deft, full but not overpowering. *<3*, by the way, means "love" or "heart," appropriate for this project of meticulous yet playful devotion. —Howard Mandel

<3 Bird: Greenlit; Adroitness, Part I; Adroitness, Part II; Composite; Onomatopoeia; Dovetale; Cheroot; Du Yi's Choir; Big Foot; Sturgis; Schaaple (intro); Schapple From The Appel; Salt Peanuts; Arc's Peel; Talk-overseed-nete (Klactct-overeds-tene). (43:19)

Personnel: Sun, tenor saxophone, clarinet, sheng; Adam O'Farrill, trumpet (9–13); Max Light, guitar (5, 8, 15); Christian Li, piano and Fender Rhodes (2–4, 6, 9, 13); Walter Stinson, bass; Matt Honor, drums.

Ordering info: endectomorph.com



Bakithi Kumalo *What You Hear Is What You See*

ROPEADOPE

★★★★½

Paul Simon introduced South Africa's Bakithi Kumalo to American audiences when he hired him to play bass on his seminal *Graceland* album. Already a well-known session player in his home country, Kumalo joined Simon on the *Graceland* tour and soon became a sought-after sideman in the United States. He went on to add his distinctive sound to records by Cyndi Lauper, Grover Washington Jr., Mickey Hart

and *The Lion King* soundtrack.

On *What You Hear Is What You See*, his sixth album as a leader, Kumalo collaborates with 31 musicians from across the jazz and world music spectrum. The arrangements present a fusion of the many sounds he's explored in his career.

"Zululand Nation" opens with four percussionists playing crisp, intertwining rhythms to support Kumalo and Nonhlanhla Kheswa, as they sing a traditional African tune. As the vocals fade, pianist Oscar Williams and vibraphone player Christos Rafalides exchange high, sparkling arpeggios that complement Kumalo's subtle bass line and Alex Silver's saxophone solo.

—j. poet

What You Hear Is What You See: What You Hear Is What You See, Zululand Nation, Desert Walk, Nomvula, Let's Be One, Happy Village, Electric Flow, Nice Day, Long Story Short, Peaceful Water. (46:53)

Personnel: Bakithi Kumalo, bass, vocals, piccolo bass, U-bass, keyboards, Aerophone, organ, kalimba, marimba programming, percussion; Tshila, voice; Maxfield Gast, flute, soprano, alto and tenor saxophones, EWI, keyboards, chimes Aaron Rimbui, electric and acoustic piano; Omar Haddad, guitar; Nonhlanhla Kheswa, vocals; Alex Blade Silver, tenor saxophone, EWI; Oscar Williams II, piano; Joel Guzman, accordion; Christos Rafalides, vibraphone; Pablo Batista, Ilubache drum; Jason Kronick, drums; Antonio Sánchez, drums; Steven Kirsty, soprano and tenor Saxophones; Tim Motzer, guitar; Mike Pietrusko, drums, congas, percussion; Alyson Faith, vocals; William Smith, electric piano; Oz Noy, guitar; Poozie Bell, drums; Biodun Kuti, vocals, guitar, bass; Alex Blade Silver, tenor saxophone, EWI; Shawn Hennessey, Hadjira drum, Surdo drum, shakers; Dacia Gypsy, vocals; Jeremy Grenhart, Fender Rhodes, keyboards; Rodney Harris, drums; Steven Kirsty, tenor saxophone; Gregory McMullen, guitar; Patrick Graney, cajon, hand claps, tap dancing; Jamey Haddad, Hadjira drum; Diego Urcola, trumpet; William Smith II, electric piano; James Rouse, drums.

Ordering info: ropeadope.com

Chad Lefkowitz-Brown and the Global Big Band *Open World*

LA RESERVE

★★★★

Chad LB has assembled an album that epitomizes the sentiment of, "They make that look easy!" Nine crisp, bright-toned and shrewdly balanced original pieces offer a melodically colorful and incredibly approachable listening experience. Almost two dozen musicians, plus engineering and production staff, were involved in the project, and the resulting record is nothing short of a shining display of skillful collaboration.

Engineer Dave Darlington executes utter wizardry in his combining of the big band's 21 parts — none of which were captured simultaneously, even from the players' 23 different remote locations. The compositional direction and orchestrations of *Open World* are as vast as the album's title.

This sentiment echoes throughout the album, despite the fact that the number of moving parts and the band's total dynamic potential would seem to run the risk of some tonal homogeneity. The project clearly demonstrates the personnel's amazing collective adaptability. To realize just how many countries, cultures

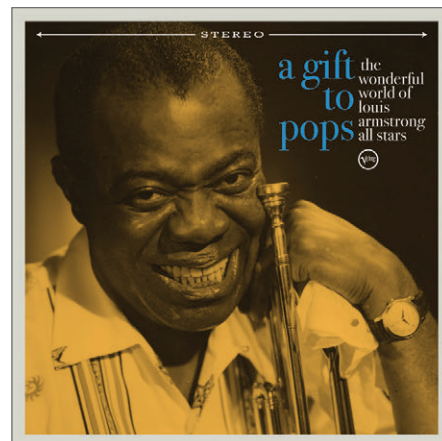


and styles of musicianship are represented on *Open World* truly brings Chad LB's international vision all together. —Kira Grunenberg

Open World: A Night In Tunisia (Feat. Arturo Sandoval); Spain (Feat. Randy Brecker); Waters Of March (Feat. Andrea Motis); Airegin (Feat. Miguel Zenón); India (Feat. Lionel Loueke); St. Thomas (Feat. Melissa Aldana); Dear Old Stockholm (Feat. Etienne Charles); La Vie En Rose (Feat. Bria Skonberg) United (Feat. Makoto Ozone). (62:00)

Personnel: Chad Lefkowitz-Brown, tenor saxophone; Bryan Carter, drums (1, 2, 4–6, 8); Charles Gool, drums (3, 7, 9); Holger Marjamaa, piano (1–8) Russell Hall, bass; Josh Meader, guitar (2, 9); Makar Kashitsyn, Lucia Sarmiento, alto saxophone; Shu Ishikawa, Mina Nashaat, tenor saxophone; Eden Baraket, baritone saxophone; Bryan Davis, Sidmar Vieira, Rachel Therrien, Kali Rodriguez, trumpet; Carla Kollner, Rey David Alejandre, Siya Charles, Lionel Fumeaux, trombone; Keisel Jimenez, congas (9); Carly Maldonado, auxiliary percussion (3).

Ordering info: lareserve.com



The Wonderful World of Louis Armstrong All Stars *A Gift To Pops*

VERVE

★★★★½

A Gift To Pops attempts to modernize Louis Armstrong. The question of whether or not it accomplishes this is overshadowed by larger ones: Why attempt to do so? Who is this for? Is it to introduce Armstrong to a new generation of listeners? If so, this is a failure — those listeners would be better served being pointed straight back to the source material.

Nicholas Payton arranges seven of the songs here and plays skillful trumpet throughout; Wynton Marsalis pops up on "The Peanut Vendor" to trade off with him. Eleven musicians make contributions to the album, and they, along with co-producer Wycliffe Gordon, do what they set out to do: bring Armstrong to the 21st century. And this gets forehead-smack-inducing when it attempts to go hip-hop, via Common, on "Black And Blue." There's no insight to be derived from Common rapping things like, "Louis, he kept my arm strong ..."

The album took considerable effort and is well recorded. But its pointlessness is thrown into stark relief by the CD version, which begins with Armstrong himself performing "When It's Sleepy Time Down South" (placing a brief dose of the real thing ahead of what follows is unflattering) and ends with "Philosophy Of Life," a 36-second spoken-word track of Pops summing himself up. He says, "I never wanted to be any more than what I am." Yet this project drags him into the future, five decades after his death, and insists on making him something he's not.

—Daniel Margolis

A Gift To Pops: When It's Sleepy Time Down South (CD only); The Peanut Vendor; Struttin' With Some Barbeque; Up A Lazy River; I'll Be Glad When You're Dead; Rockin' Chair; St. Louis Blues; Black And Blue; Just A Closer Walk With Thee; What A Wonderful World; Philosophy Of Life (CD only). (49:00)

Personnel: Nicholas Payton, Ashlin Parker, Wendell Brunious, Wynton Marsalis (2), trumpet; Roderick Paulin, tenor saxophone; Courtney Bryan, piano; Don Vappie, banjo; Common (8), Niki Harris, Menia Chester, vocals; Derwin "Big D" Perkins, guitar (8).

Ordering info: vervecords.com



Theo Croker *Blk2Life // A Future Past* SONY MASTERWORKS ★★★★★

Theo Croker's sixth album aims to send "coded frequencies to activate our sleeping, ancestral DNA" that bubble up throughout this ode to Blackness. It's a daring work of psychedelic jazz in which Croker, playing trumpet and flugelhorn, brings together forebearers like saxophonist Gary Bartz, softly resplendent on the lovely "Anthem," and Fugee Wyclef Jean, militant on "State Of The Union 444," with futurists like Malaya, the frisky vocalist of "Happy Feet" — and the visionary auteur Croker.

Largely shaped by Todd Carder's production, Croker's horns occupy various sonic positions on these 13 tracks. His trumpet can act as a kind of director, pushing from the back on "Lucid Dream," a showcase for poet/vocalist Charlotte Dos Santos.

Each track has its pleasures, from the biting "State Of The Union 444" to "Imperishable Star," an effort highlighting Croker's ability to construct soundscapes both dense and dreamy. What may be the album's most ambitious track is the heady "Hero Stomp," where Croker ratchets up the energy with a spiky, argumentative solo. Dubbed, sampled and looped here, Croker can sound like a swarm of bees, and he takes risks, binding human expression to advanced technology. Somehow, it all works, and even as this tune accelerates toward collapse, Croker staves off the looming entropy; keyboardist Michael King has a true solo, which sparkles and unifies.

—Carlo Wolff

Blk2Life // A Future Past: 4Knowledge; Soul Call || Vibrate; Just Be (Prelude); Every Part Of Me; Anthem; Lucid Dream; Where Will You Go; No More Maybe; Happy Feet (For Dancers); Imperishable Star; State Of The Union; 444 || Blk2TheFuture; Hero Stomp || A Future Past; Pathways. (48:33)

Personnel: Gary Bartz, alto and soprano saxophone; Theo Croker, trumpet, flugelhorn, Fender Rhodes, synths, samples, drum sequencing, percussion, vocals; Wyclef Jean, rap, vocals; Michael King, piano, Hammond B-3 organ, Fender Rhodes, synths; Charlotte Dos Santos, Ari Lennox, Malaya, Ego Ella May, Iman Omari, vocals; Shekwoaga Ode, drums/sampled drums; Kassa Overall, rap, vocals, sampled drums, drum sequencing; Jeff Parker, electric guitar; Anthony Ware, saxophones, clarinet, flute; Eric Wheeler, electric and acoustic bass.

Ordering info: theoocroker.com

David Ornette Cherry *Organic Nation Listening Club (The Continual)*

SPIRITMUSE

★★★★

Music is the Cherry family business. Eagle Eye and Neneh Cherry have gotten the most mainstream attention, but their older brother, David Ornette Cherry, is the one whose work is closest to father Don's. Not only is he the one to take up the douss'n gouni, the Malian stringed instrument that was one of his father's favorite implements of sound production; he is the one to most thoroughly embrace Don's multicultural folk esthetic.

On *Organic Nation Listening Club (The Continual)*, this esthetic is expressed partly by combinations of stringed and percussive instruments from around the world. On the Sun Ra-like "Cosmic Nomad," Paul Simms' trumpet snakes through a web of hand drums and exotic reeds. Tablas mix with funky keyboards and guitar on "Cultural Workers (The Continual); flutes, marimba and sampled bird-song engage in a courtly dance on "Najour." Cosmic invocations of Mother Africa assert the music's cultural roots, and hip-hop beats connect it to a more contemporary, international method of oral transmission, while also affirming Don's own indulgences in rhythmic wordplay.

The programmed beats underpin righteous admonishments to keep it real, but while these elements contribute to the music's pop sheen, they also feel a bit off-the-rack. The more abstract and atmospheric passages are also



more involving. On "The Frame of Creativity," a forest of humid percussion casts an eerie light upon the leader's piano playing. And on the aptly named "Hidden Sounds," the farther one listens into the collage that swirls behind Renato Caranto's foregrounded saxophone, the farther one wants to go.

It's worth noting that Neneh's daughter, Naima Karlsson, and her partner in the group Exotic Sin, Kenichi Iwasa, contribute keyboard and winds to the mix. The family's tradition continues.

—Bill Meyer

Organic Nation Listening Club (The Continual): So & So & So And So; Parallel Experience; Ancestors Are Calling; Cultural Workers (The Continual); The Frame Of Creativity; Eagle Play; Hidden Sounds; Najour; Cosmic Nomad; Organic Talk (CD exclusive). (43:20)

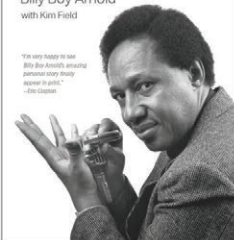
Personnel: David Ornette Cherry, vocal, soundscapes, douss'n gouni, percussion, electronic percussion, piano, keyboards; Crystal Blackcreek Carlisle, spiritual message, vocals; Gerni Taylor, guitar; Joe Janiga, African banjo; John L. Price, drums, dun dun, pahkagudu, timpani; Kenichi Iwasa, muted trumpet; Don Cherry's instrument blue reeds; Nadene Rasmussen, viola; Naima Karlsson, electric piano; Ollie Elder Jr., acoustic bass, electric bass; Paul Simms, trumpet; Ralph Jones III, Vietnamese flute, Norwegian flute; Renato Caranto, saxophone; Tyson McVey, vocal soundscapes.

Ordering info: davidornettecherry.bandcamp.com

Musical Dreams and Visions

THE BLUES DREAM of BILLY BOY ARNOLD

Billy Boy Arnold
with Kim Field

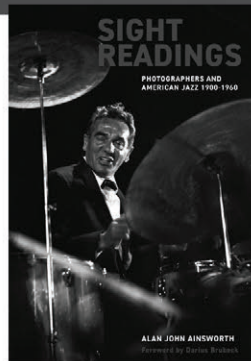


"I'm very happy to see Billy Boy Arnold's amazing personal story finally appear in print."
—Eric Clapton

From **CHICAGO**

The Blues Dream of Billy Boy Arnold

Billy Boy Arnold with Kim Field
Cloth \$30.00



"Like an expansive jazz solo, *Sight Readings* both digs deep and flies high."
—Benjamin Cawthra, author of *Blue Notes in Black and White*

From **intellect**

Sight Readings

Photographers and American Jazz, 1900–1960
Alan John Ainsworth
Cloth \$46.50

The UNIVERSITY OF CHICAGO PRESS www.press.uchicago.edu



Holiday Reharm: 'Jingle Bells' Arranged for Solo Jazz Guitar

During the upcoming holiday season, it is inevitable that you will find yourself playing some traditional tunes straight out of Santa's musty old bag. Having some fresh arrangements of them, therefore, is a must. The following solo guitar arrangement and reharmonization of the public-domain chestnut "Jingle Bells" strives to be both a study of useful arranging techniques as well as a musically satisfying work in itself.

Techniques such as harmonic expansion, chromatic bass motion, counterpoint, vamps and form expansion are used and should be studied and applied to your own arrangements.

While learning to play this arrangement, keep the following in mind:

- This arrangement is meant to be played fingerstyle.
- Choose fingerings that allow the melo-

dy to be as legato as possible.

- Feel free to alter some of the rhythms slightly to add rhythmic interest (especially the vamps at measures 16 and 35).
- Although most of the chords are written as quarter notes, in many cases you can let them ring as long as possible until the next chord change.
- You may want to arpeggiate some of the chords or delay some bass notes for either musical or technical reasons, especially when it makes grabbing chord changes easier.
- In general, the "A" section is more rubato while the "B" section is more in tempo. However, you may wish to make some parts more rubato for a smoother performance.
- Lastly, feel free to expand the form as you see fit. You can repeat either the "A" or "B" sections as desired, or improvise over them as a solo section. The "C" section functions as a coda.

Analysis

The first two measures of this arrangement are just a reharmonization of the tonic chord with an add9, a sus4 and a maj7 voicing to add some color and texture. These fuller, richer sounding chords also help to balance the single-line passages surrounding them.

After that, the IV chord (B \flat 6) contains some chromatic bass movement to leads to a ii-V in the tonic key (Gm7-C7), which is then interrupted by a back cycling of whole step ii-V progressions until it resolves to the tonic chord (Fmaj7) in measure 8.

Measure 9 begins a descending chromatic bass line reharmonization of the melody all the way until the tonic chord (F6/9 chord) in measure 14. This is then followed in the same measure by a dominant chord cycle progression going around the circle of fourths for one beat each, until the ii chord (Gm7) in measure 15.

In measure 16, instead of going to the V chord to set up the melody of the chorus, the tonic note F is reharmonized with a $\flat 2$ chord instead ($G\flat maj7\#11$). This also provides a place to delay the resolution to the tonic and extend the form with a vamp as well as a place to add some space. It is also an opportunity for some improvisation over the $G\flat maj7\#11$ chord if desired.

The “B” section starts with a bit more of a classic holiday reharmonization sound with the tonic chord going down a whole step and then proceeding down chromatically until it leads to the ii–V of the IV chord ($Dm7-D\flat7-C13-F7$). Note that the F7 chord in measure 23 does not contain a melody note and should be thought of as an accompaniment or passing chord.

In measure 24, instead of going to the major IV, however, it instead goes to the minor iv and adds some harmony using a $B\flat m7$ and $B\flat m6$ chord followed by a secondary dominant of the V chord ($G13$). That then tonicizes the ii–V ($Gm9-C7\#9$), eventually leading back to the $Fmaj7$ or tonic. Note the added extensions, especially the note A on the $Gm9$ chord in measure 27, which creates a very beautiful dissonance in the inner voice.

Measure 28 states the second half of the melody, this time with a complete texture change, using moving lines in the inner voices. Pay special attention to using fingerings here that allow all voices to be heard and ring as long as possible.

In measure 32 there is more descending chromatic bass motion and also it starts on a $Bmaj7$ chord. This unusual chord choice creates a very unexpected sound in this key being a tritone away from F. It makes the melody note become the major seventh, which is a very pretty color in this instance. After that are some more back cycling ii–V progressions.

Measure 35 is another form extension that functions as a vamp to add some space as well as opportunity for more improvisation either melodically or rhythmically with the chords. These voicings could also be thought of 9sus4 voicings from the lowest note, and are all easy to play on the guitar on the middle four strings. The motion of going up a minor third, returning back and then down a minor third provides some nice shifting away from the tonal center for a chromatic effect. This then ends with the $C7(\flat 9)$ which has some smooth voice leading from the $B\flat/C$ chord before it and serves to set up the V chord and resolve to the tonic key.

The “C” section is more of a coda where the first four bars of the “Jingle Bells” melody are stated as an afterthought. Here they are harmonized as a sort of two-part invention with a chromatically moving lower voice to create some more intricate counterpoint.

In the last measure it all resolves to a nice, simple major triad with no added extensions. As with all transcriptions you study, find the parts you like best and transpose them to different keys. Then use those techniques in your own solo arrangements. **DB**

Eric DiVito is a guitarist, composer and educator based in the New York area. He performs regularly as a solo guitarist and leads his own groups at various jazz clubs, festivals and other live music venues. DiVito is also an active composer and arranger and teaches music and band in Westchester (New York) public schools. He has released several albums, including his 2012 debut *Breaking The Ice* and his 2013 sophomore release *The Second Time Around* (both on PJC Records). DiVito is available for lessons both online and in-person. Visit ericdivito.com for more of his work and music.

Nord Piano 5

Dual Piano Engines, Dual Sample Synths & Twice the Memory

The Nord Piano 5 takes everything that was great about its predecessor and expands upon it in major ways. Equipped with dual piano engines and dual sample synths, it has twice the memory capacity of the Nord Piano 4 and represents a massive improvement in sound quality and playability. It also adds a smaller 73-key version to complement the standard 88-key model, so keyboard players now have two size options to suit their studio setups and stage rigs. During a recent trial run, I found myself blown away by the immersive sounds and realistic feel of this next-generation, professional-quality instrument.

The Piano and Sample Synth sections of the Nord Piano 5 each contain two independent layers, so they can be used together in a variety of split or layer configurations. Using the onboard filters and effects, including new reverbs and delays, you can experiment with a wide range of sound combinations to create classic ensemble settings or lush soundscapes. LED-lit controls allow for quick and precise balancing of all volume levels, and a volume pedal and/or sustain pedal can be assigned to each layer. These levels of layer control are virtually unprecedented in the digital piano world, giving the Nord Piano 5 a distinct edge.

The Nord Piano 5 has dedicated dials and buttons for hands-on control during live performance. Transposing, setting up a split point with optional crossfades or creating a layered sound can be accomplished instantly, and on-the-fly transitions between sounds and programs are glitch-free.



The Nord Piano Library has nine pristine grands, nine distinctive uprights and 10 enhanced electric pianos, plus clavinet, digital pianos, marimba and vibraphone. Nord's state-of-the-art sampling technology does an amazing job of capturing the essential nuances and tonal character of the source instruments. The Piano section features 120-note polyphony and Nord's Virtual Hammer Action technology with a triple-sensor keybed for improved dynamic control and a customized playing feel. Advanced String Resonance technology accurately reproduces the complex interplay of the piano strings and also adds the rich ambience of a real acoustic instrument when playing with the sustain pedal down.

The Nord Piano 5's expanded Sample Synth section contains new sounds like solo wind, solo brass, solo strings, basses and guitars, plus a collection of classic analog leads. Sounds can be quickly replaced using the Nord Sound Manager, and you can create your own sample instruments using the free Nord Sample Editor software. The Sample Synth section has intuitive controls for attack, decay/release and velocity response, and new soft/bright timbre settings provide an easy way to shape synth tones.

Across-the-board improvements make the Nord Piano 5 a powerful tool capable of delivering an exceptional playing experience. —*Ed Enright*
nordkeyboards.com

P. Mauriat PMST-600XJ

Versatile Tenor Saxophone for the Serious Player

The PMST-600XJ is P. Mauriat's best tenor to come along in the affordable-pro-level price range since the company's overtone-rich, free-blowing System 76 model first caught on in the saxophone community more than a decade ago.

The 600XJ is based on P. Mauriat's 66 body tube, known for its extreme flexibility, but instead of featuring the rolled toneholes that come standard on that line of horns, it uses straight toneholes instead. The desired effect: "It reins in that flexibility just the right amount so that a player who's got a strong air column can make that thing roar," Craig Denny, vice president of band and orchestra at St. Louis Music, said of the PMST-600XJ.

The new tenor is an exhilarating blow. It plays with light resistance, but, like the highly responsive System 76 series, you can push it to cool extremes and access a wide palette of overtones and textures. During several test-drives, the 600XJ was a paragon of projection and big, fat tone production. Altissimo notes popped out on command, sure and strong.

I made it growl in a manner appropriate for raunchy blues or gritty rock. I made it flutter effortlessly through an arpeggio etude of my own design. I applied a bit of vibrato and rounded my embouchure during a sweet-sounding medley of quasi-classical melodies. I experimented with bluesy pitch inflections and explored a whole world of tonal shadings. The 600XJ came up aces on all accounts. Sometimes I found it hard to set down.

In terms of keywork and balance, the 600XJ felt just right. This is a comfortable horn to play — everything lays nicely under the fingers, even

at fast tempos or in clumsy key signatures. The neck is tapered and angled to accommodate the instrument's unique bore-tonehole combination and achieve maximum response.

Featuring P. Mauriat's standard 70/30 yellow brass construction, the 600XJ is a raw brass instrument, which is supposed to allow for maximum body vibration. According to Denny, the actual look of the instrument will brighten up over time from being played and handled. Other than some sweet hand-engraving and a bit of silver plating, the horn is slightly toned down from an esthetic point of view compared to some of P. Mauriat's rolled-tonehole horns.

"It's in the vein of everything you need and nothing you don't," Denny said. "That's one of the things that will draw serious players to this horn, for sure."

The 600XJ is outfitted with blued steel springs, Pizoni Pro pads, metal resonators and a high F-sharp key. The suggested street price is \$4,699 — very affordable for a tenor of this caliber.

—*Ed Enright*

pmauriatmusic.com



1. Mics in the Lights

512 Audio has two new microphone offerings. Limelight (pictured) is a dynamic vocal XLR mic for close-range, talk-focused podcasts, broadcasts or livestreams. Its hypercardioid pattern creates a hyper-focused pickup field to capture voice and cut out unwanted ambient noise. Skylight is a large-diaphragm condenser XLR microphone featuring a 34mm, gold-plated capsule and a voice-tailored frequency response to capture the warmth and detail of speech and singing vocals. It has a fixed cardioid pickup pattern.

More info: 512audio.com

2. K-Mix Goes Blue

Keith McMillen Instruments has announced the K-Mix Blue, an 8x10 digital mixer, USB audio interface and advanced touch sensitive MIDI/DAW control surface with on-board digital effects. The Blue edition features low-noise, USB-powered preamps and a precision tactile control surface.

More info: keithmcmillen.com

3. Tube Tone for Today's Pro

Fender has added a 200-watt model to its Tone Master amp line. The Tone Master Super Reverb amplifier is a replication of the legendary tube amplifier with modern features for today's demanding professionals. Featuring Fender's proprietary Tone Master modeling process, combined with player-centric features, the amp is a combination of a mid-1960s black panel amplifier circuit and four 10-inch speakers.

More info: fender.com

4. Ecological Comfort

D'Addario has launched its Eco-Comfort line of recycled guitar straps. All Eco-Comfort guitar straps are made from Repreve, which provides high-quality fibers that are certified, traceable and made with 100-percent recycled materials. The line is available in 10 different models featuring three basic color straps (black, red and grey) and seven different jacquard designs.

More info: daddario.com

5. Bouncin' Bud-Style

The *Bud Powell Omnibook* from Hal Leonard presents 35 full transcriptions from the iconic bebop pianist's most popular recordings. The 272-page collection includes Powell's versions of "All The Things You Are," "April In Paris," "Autumn In New York," "Body And Soul," "52nd Street Theme," "Hallucinations," "I'll Remember April," "A Night In Tunisia," "Ruby, My Dear," "Tea For Two," "Un Poco Loco" and more.

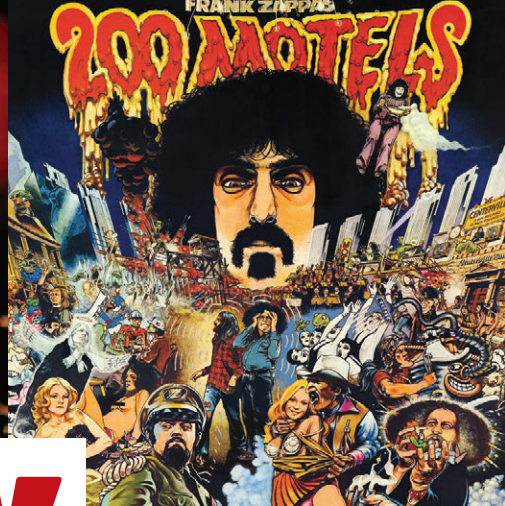
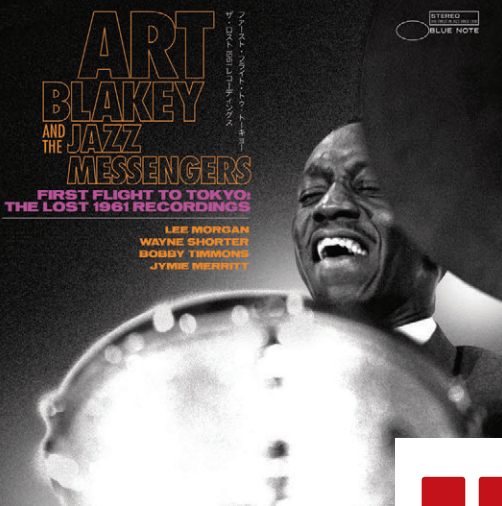
More info: halleonard.com

6. Low-Volume Heads

Rtom has launched its LV Mesh Heads, which replace a player's existing acoustic heads to allow for low-volume drumming. LV Mesh Heads feature a sound patch at the center of the head that enhances the realism of the response and provides a more audible attack. They are a suitable option for drummers on a budget who want to outfit their entire kit with a high-quality, low-volume practice solution.

More info: rtom.com





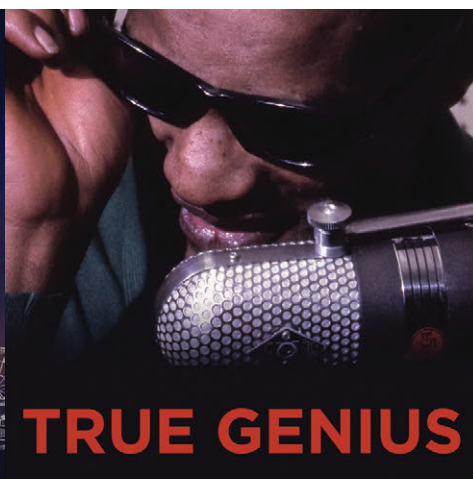
HOLIDAY HITS!

By Daniel Margolis

There's a sleigh full of music to consider this holiday season as gifts for others ... or for yourself! Here are a few new releases of the vintage variety that we'd like to see wrapped in fancy paper under our trees.



OSCAR A TIME PETERSON LOVE
THE OSCAR PETERSON QUARTET - LIVE IN HELSINKI, 1987



JOE HENDERSON • CHICK COREA • RON CARTER • BILLY HIGGINS

ART BLAKEY AND THE JAZZ MESSENGERS

First Flight To Tokyo: The Lost 1961 Recordings (Blue Note)

At the start of 1961, Art Blakey & The Jazz Messengers arrived in Japan as one of the first modern jazz groups to tour the country. Japanese audiences were lucky to take in one of the band's all-time great lineups, featuring Lee Morgan on trumpet, Wayne Shorter on tenor saxophone, Bobby Timmons on piano and Jymie Merritt on bass. When the band stopped in at Hibiya Public Hall in Tokyo, someone was smart enough to tape it, and these recordings have now been unearthed and were released

this fall on double-vinyl and double CD. The band is in fine form, particularly on their spirited, swinging hit, "Moanin'."

JOHN COLTRANE

A Love Supreme: Live In Seattle (Impulse!)

As seminal as *A Love Supreme* is — as the saxophonist's public declaration of his personal spiritual beliefs and universalist sentiment won a Grammy and has continued to resonate with listeners of all stripes for decades — until now there's been only one way to hear it live. But this fall, Impulse! released a recently unearthed second outing of the material

that sees Coltrane expanding his band, adding Pharoah Sanders on second saxophone and Donald Garrett on second bass to an already stacked lineup. Available on double-vinyl or CD, this expands the story of both a great musician and a timeless piece of music.

LENNIE TRISTANO

Personal Recordings 1946-1970 (Dot Time/Mosaic)

As box sets go, this one's pretty personal. A compendium of never-before-released groundbreaking material from Lennie Tristano's personal tape collection, *Personal Recordings*, released in November, captures the pianist play-

ing alone and all over the place over the span of 24 years. When not solo, he's sitting in with a long list of musicians including Billy Bauer, Arnold Fishkin, Lee Konitz, Warne Marsh, Joe Shulman, Jeff Morton, Peter Ind, Al Levitt, Tom Wayburn, Sonny Dallas, Nick Stabulas, Sonny Dallas and Zoot Sims. Listening in over six CDs, you hear not just Tristano evolve but jazz itself.

DUKE ELLINGTON & HIS ORCHESTRA

Berlin 1959 (Storyville)

Berlin's Sportpalast has a checkered past, serving as the site of speeches by Adolph Hitler and other Nazis decades before Ellington brought his orchestra to the indoor arena in 1959, as captured here. But listening to this date, the arena feels freed from its past. On the band's European tour, Ellington's orchestra featured Clark Terry and Andres Merenguito on trumpet; Booty Wood, Britt Woodman and Quentin "Butter" Jackson on trombone; Wendell Marshall on bass; and Jimmy Johnson on drums. Ellington, of course, directs like a master conductor and accompanist from the piano. On 28 tracks spread out over two discs, Duke and his band run through hits like "Things Ain't What They Used to Be" and intricate instrumental showcases like "V.I.P.'s Boogie" with confidence. An audibly enthusi-



astic audience reacts to every changeup from the band.

IMPULSE! RECORDS:

Impulse! Records: Music, Message & The Moment (Impulse!)

Impulse! Records is celebrating its 60th anniversary this year and kicked off the festivities in style with a box that's not just a jazz lover's dream. It's a graphic designer's dream, too, as its white cover has Impulse!'s iconic exclamation point cut out right-side-up and upside-down, giving a sneak peak at what's inside. And that's a lot — the package is generously stuffed with two gatefold double-LPs splashed with the

label's trademark orange, black and white and compiling the best of its vaults. Side for side, the discs are expertly curated and feel like true albums, even while placing names like John and Alice Coltrane, Stanley Turrentine, Amhad Jamal, Quincy Jones and Albert Ayler alongside each other. The box doesn't stop there — it comes with a fun turntable slipcover and the liner notes are presented as a '60s-looking magazine in a brown paper bag. It's a perfect gift for anyone who loves what Impulse! once marketed as "the new wave in jazz."

ERROLL GARNER

Liberation In Swing: Centennial Collection (Octave Music/Mack Avenue Music Group)

Octave Music and Mack Avenue Music Group this year celebrated the 100th anniversary of Erroll Garner's birth with three releases focusing on the pianist's self-released catalog from 1959 to 1975. The centerpiece is a stunning, previously unreleased Jan. 17, 1959, concert recorded at Boston's Symphony Hall in front of a sold-out crowd. The date heralded Garner's return after a lengthy battle for control over his catalog, and captures the unparalleled genius of Garner's live performances at the beginning of one of the most defining periods of his life. Limited to 300 copies, the box set comes with a book featuring unpublished origi-

KEEP IT CLASSIC THIS HOLIDAY SEASON WITH TIMELESS RELEASES FROM CRAFT RECORDINGS



BILL EVANS

EVERYBODY STILL DIGS BILL EVANS

FIRST-EVER CAREER-SPANNING RETROSPECTIVE

- Includes a previously unreleased Bill Evans Trio live concert from 1975
- Deluxe portfolio book contains historical photos and extensive liner notes by GRAMMY®-winning jazz historian Neil Tesser
- Available on 5-CD and digital formats



JOHN COLTRANE

ANOTHER SIDE OF JOHN COLTRANE

CLASSIC COLTRANE SIDEMAN PERFORMANCES

- Featuring jazz legends Miles Davis, Thelonious Monk, Sonny Rollins, Red Garland, Tadd Dameron and Art Taylor
- Includes new liner notes by award-winning music historian Doug Ramsey
- Available on 2-LP, CD and digital formats

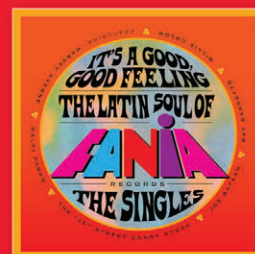


MADELEINE PEYROUX

CARELESS LOVE

DELUXE EXPANDED EDITION

- The timeless album remastered, featuring "Don't Wait Too Long," "J'ai Deux Amours" and "Dance Me to the End of Love"
- Includes a previously unreleased 2005 set from Spain's Festival de Jazz de Vitoria-Gasteiz
- With new liner notes from GRAMMY®-winning journalist Ashley Kahn
- Available on 180g 3-LP, 2-CD and digital formats



VARIOUS ARTISTS

IT'S A GOOD, GOOD FEELING: THE LATIN SOUL OF FANIA RECORDS (THE SINGLES)

A CELEBRATION OF LATIN SOUL & BOOGALOO

- A sizzling 89-track collection of hit singles, B-sides and rarities from Ray Barretto, Joe Bataan, Larry Harlow and many others
- Available on 4-CD + bonus 7" set, 2-LP abridged and digital formats

Visit CraftRecordings.com for these titles—plus exclusive merchandise from iconic labels including Contemporary, Fania, Jazz Dispensary, Prestige, Riverside and more.



Crafting the future from the past.



inal artwork from Garner, previously unseen photos, and essays from Robin D. G. Kelley, Terri Lyne Carrington and Cécile McLorin Salvant.

JOE HENDERSON ***Mirror Mirror (MPS)***

This summer, MPS Records opened the vault to reissue 31 albums by some of the genre's greats on vinyl and CD. This included titles by Ella Fitzgerald, Freddie Hubbard, Dizzy Gillespie, George Duke, Dexter Gordon & Slide Hampton, Don Ellis, Lee Konitz & Martial Solal, Oscar Peterson, Bill Evans, Rolf Kühn, the Count Basie Orchestra, Baden Powell, Dave Pike Set, Eugen Cicero, Gilles Peterson, Joanne Grauer, Mark Murphy, Monty Alexander and others.

Among all this was saxophonist Joe Henderson's 1980 album *Mirror Mirror*, on which the Grammy winner is accompanied by a stellar acoustic lineup recorded in Los Angeles featuring Chick Corea on piano, Ron Carter on bass and Billy Higgins on drums. Corea and Carter each contribute two compositions to the set list, while Henderson's "Joe's Bolero" is a piece exemplifying this hard-bop, avant-garde recording, a cut that reflects one of the saxophonist's primary influences, John Coltrane. Henderson's virtuoso tenor emotes mellow melodies on the disc's lone standard,

"What's New?" Although credited as a solo Henderson album, each member of the all-star quartet is given equal opportunity to shine. It's available as a limited-edition green vinyl disc, a festive gift.

OSCAR PETERSON ***A Time For Love: The Oscar Peterson Quartet—Live In Helsinki, 1987 (Mack Avenue)***

What's captured on this momentous album is the final gig of a long international tour that began with four concerts in Brazil. This date was the 14th of a European tour that took the quartet all over mainland Europe and Scandinavia. Having performed together this consistently to this date, the synergy and empathy of the ensemble is audible. Listening to the band air out "Cool Walk" here is remarkable as the players are perfectly aligned and display no signs of fatigue. The two-CD set becomes available Nov. 26.

RAY CHARLES ***True Genius (Tangerine Records)***

Ray Charles has been given the box set treatment many times, but this one is something special. *True Genius* is a newly remastered, limited-edition set featuring 90 of the greatest songs from his legendary career and all of Charles' biggest hits. The listener here is reminded of what Charles could do with any

material. He takes the Beatles' 1966 chamber pop song "Eleanor Rigby," preserves all of its melancholy and melodic sophistication and makes it swing in a way the Fab Four never could. The set also includes a special bonus disc of eight previously unreleased tracks recorded live in Stockholm in 1972. The box was released on Sept. 10 in celebration of what would have been Brother Ray's 90th birthday.

FRANK ZAPPA ***200 Motels (Zappa Records/Universal)***

The 1971 Frank Zappa movie *200 Motels* had a lot going on, with appearances by Zappa himself, of course, but also Ringo Starr, Keith Moon, Aynsley Dunbar, George Duke, Pamela Des Barres, Theodore Bikel and much more, all of them running around attempting to capture, on film, the craziness of life on the road. The music, and its corresponding soundtrack, was equally diverse, a wild pastiche of avant garde rock and orchestral compositions interspersed with dialog from the film. To celebrate the 50th anniversary of its release, Zappa Records/Universal has taken the original soundtrack and blown it up into a six-disc box set, available Nov. 19, filled with unreleased and rare material including original demos, studio outtakes, work mixes, interviews and an early audio edit of the film. This is not for the faint of heart, but Zappa fans are long used to that.

DB



**DOGTOWN
RECORDS**

proudly presents your
next favorite party record



get to know
ST. LOUIS
SOUL | JAZZ | FUNK

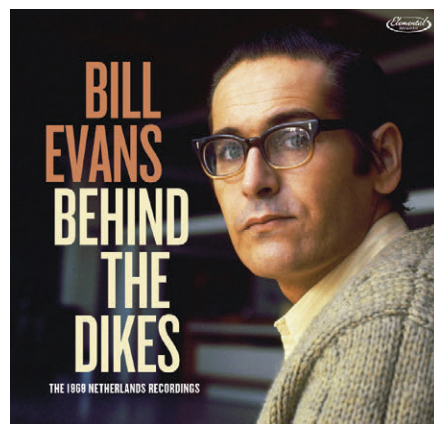
dogtownrecords.co
for promotional download email info@dogtownrecords.co



Jeff Hamilton Trio **MERRY & BRIGHT**

Revered jazz drummer
Jeff Hamilton reunites with his
trio, featuring bassist Jon Hamar
and pianist Tamir Hendelman, on
a recording of Hamilton's favorite
Christmas tunes.

CAPRI Records Ltd. caprirecords.com



BILL EVANS **BEHIND THE DIKES** THE 1969 NETHERLANDS RECORDINGS

BILL EVANS, piano, EDDIE GOMEZ, bass,
MARTY MORELL, drums



THE COMPLETE HILVERSUM CONCERT, AS WELL AS THE
METROPOLE SESSION ARE PREVIOUSLY UNRELEASED. THE
AMSTERDAM CONCERT HAS BEEN ONLY AVAILABLE BEFORE ON
BOOTLEG EDITIONS WITH MUCH INFERIOR SOUND QUALITY. THIS
IS THE FIRST OFFICIAL RELEASE OF THE THREE PERFORMANCES

32-PAGE BOOKLET WITH RARE BILL EVANS PHOTOS, ALSO
INCLUDING NEW EDDIE GOMEZ AND MARTY MORELL INTERVIEWS.

SPLENDID SOUND QUALITY: RE-MASTERED BY BERNIE
GRUNDMAN FROM THE ORIGINAL DUTCH RADIO SOURCE TAPES.

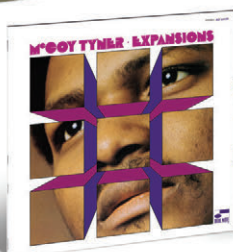


VISIT US AT: www.elemental-music.com

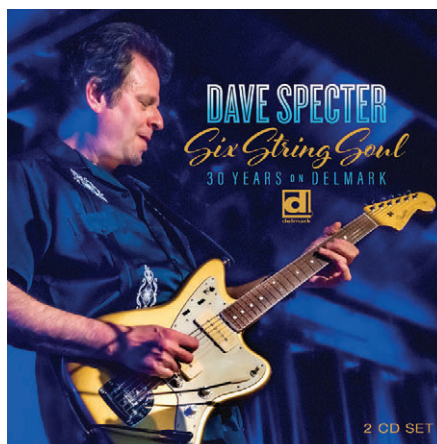
HAPPY HOLIDAYS from BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

Pick up the latest Tone Poet & Classic
Vinyl reissues on the Blue Note Store
this holiday season, plus new releases,
merch, wall art & more!



STORE.BLUENOTE.COM



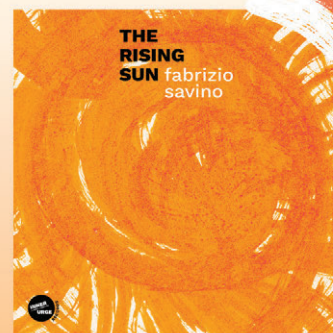
Delmark celebrates
Dave Spector's 30 years on the
label with a double album
featuring stellar guests such as
Otis Clay, Jorma Kaukonen,
Lurrie Bell, Billy Branch, Ronnie Earl,
Jimmy Johnson and more.
Available on CD, downloads and
all streaming platforms.



www.delmark.com



NEW RELEASE



THE RISING SUN
the new album by the Italian
guitarist **Fabrizio Savino**

AVAILABLE AT
innerurgemusic.com





By Frank Alkyer

DIGGING DEEP INTO BOOKS

The year in books has been as dense with a pandemic-inspired wave of activity among writers who had time to pen long-pondered projects. Here are eight titles we're digging now.

LIFE IN E FLAT

The Autobiography of Phil Woods (Cymbal Press)

By Phil Woods with Ted Panken

The great alto saxophonist Phil Woods may have passed away in 2015, but his words, larger-than-life persona and spirit live on through the stories told in *Life in E Flat* with jazz journalist Ted Panken. It's a gift of wit, wisdom and hard-scrabbled humor. "I could read fly shit and interpret it," he said, for example. "There wasn't many of me." It's the kind of no-nonsense, colorful language Woods favored, the kind that makes one think, smile, even laugh out loud and shed a tear. He played like he spoke.

SIGHT READINGS

Photographers And American Jazz 1900-1960 (University of Chicago Press)

By Alan John Ainsworth

Here we have a thinking man's guide to early jazz photography that will appeal to fans of the art and science of photography, fans of history and fans of the photos and photographers who took the shots. It only makes sense when looking at author John Ainsworth's resume. The Scottish scholar has a track record of writing about jazz, photography and the history of photography, architecture and design. It makes for insightful reading and viewing.

THERE WAS A FIRE

Jews, Music And The American Dream (Nardis Books)

By Ben Sidran

From his *Talking Jazz* oral jazz history series to *There Was A Fire*, pianist Ben Sidran

has been dedicated to diving into the music and finding out what drives people to make it. The book follows how popular music defined the American Dream from a very Jewish perspective. "As the saying goes, the world teaches you what you need to learn when you're ready to learn it," he said in press materials. "I am only now beginning to realize how writing this book was an act of self-discovery, my trying to find my own Jewishness through the lens of popular culture, finding the humanity in the gig, as it were."

BEBOP FAIRY TALES

An Historical Fiction Trilogy On Jazz, Intolerance, And Baseball

By Mark Ruffin

Jazz historian and DJ Mark Ruffin's *Bebop Fairy Tales* weaves stories about a chance meeting between choreographer Bob Fosse and saxophonist Gene Ammons, the clash between a baseball player and the Klu Klux Klan, and a self-described love letter to the 1964 Philadelphia Phillies into well-crafted fiction. The result is a commentary on music, race and sport, for sure, but moreover, the impact of jazz on history.

MISHAKOSMOS

The Music Of Misha Mengelberg (ICP Records)

By Michael Moore

Here's one for serious students (and followers) of European avant garde composer Misha Mengelberg. In *MISHAKOSMOS*, Michael Moore, a key member of the Instant Composers Pool, curates and collates what amounts to a Real Book of more than 75 Mengelberg compositions. This will be sought out by fans and performing artists alike as the first such collection of Mengelberg's work.

DOUBLE HELIX

A Memoir Of Addiction, Recovery, And Jazz In Two Voices (Reedswrite)

By Ed and Diane Reed

Sometimes in music, life happens. That's the case with *Double Helix*, which tells the story of why the career of Ed Reed, a professional jazz singer from the San Francisco Bay Area, didn't take off until he was in his late 70s. Battling addiction led him down wrong track after wrong track, including four stints in prison. Diane Reed's story of the journey struggles with codependence and recovery, too. That said, this book has a beautiful silver lining.

UNSTRUNG

Rants And Stories Of A Noise Guitarist

By Marc Ribot

Fans of the iconic guitarist Marc Ribot will leap for this slim tribute to a guitarist and writer who has always had a quirky and darkly funny point of view. Through essays, short stories and, yes, rants, Ribot discusses his relationship with the guitar, his influences, life on the road and artists' rights. He spends an entire chapter blissfully geeking out on the beauty of smaller overdriven amps over Marshall stacks. In *Unstrung*, he's a whip-smart, funny teenage smart-ass wrapped in a 67-year-old man's body.

THE BLUES DREAM

Of Billy Boy Arnold (University of Chicago Press)

By Billy Boy Arnold with Kim Field

Harmonica legend Billy Boy Arnold tells his life story with the help of writer Kim Field. Adding his self-taught sound to hits by Bo Diddley, Otis Rush, Howlin' Wolf, Muddy Waters and more, Arnold also delivered his own fair share. At 86, he's still standing, telling stories with heart and humor.

DB

JAZZ-BLUES BROTHERS



JEREMY MONTEIRO & ALBERTO MARSICO
 WITH SHAWN LETTS, EUGENE PAO, SHAWN KELLEY FEAT. MIZ DEE LOGWOOD

"Monteiro latches on to the groove and rides it hard with an assured swagger and swing feel." – *All About Jazz*



AVAILABLE AT:
jeremymonteiro.com/jazz-bluesbrothers

haznote



Give the Gift of Better Reeds!

REEDGEEK®

The ReedGeek "Universal" reed tool is the most simple and effective tool for reed maintenance and adjustment. With its compact, portable design, the ReedGeek is the perfect holiday gift for all ages and abilities.

www.ReedGeek.com

 **MADE IN USA**

POWER RING® Ligature
 by JODYJAZZ



Unique design minimizes touchpoints on the reed allowing more freedom and vibration. Increased harmonics enable the fullest saxophone and clarinet sounds containing high, mid and low frequencies. Your mouthpiece will feel easier to blow and will provide more power. Available in Gold or Silver.

JodyJazz.com

 **SAXOPHONE & CLARINET MOUTHPIECES BY JODY LESTRA**

CHRISTMAS AIN'T LIKE IT USED TO BE




THE NEW ALBUM FROM **NIGHT IS ALIVE**
 BRINGING BACK CLASSIC **CHRISTMAS JAZZ**


AVAILABLE ON ALL MAJOR STREAMING PLATFORMS AND AT
NIGHTISALIVE.COM/CHRISTMAS-2021

FEATURING
JOHN DI MARTINO • ANDROMEDA TURRE
WAYNE ESCOFFERY • LONNIE PLAXICO
WILLIE JONES III

FOR YOUR GRAMMY® CONSIDERATION
MUSIC FOR LOVE VOL. 1





100% OF PROCEEDS GO TO HUMANITARIAN EFFORTS.



FABRIZIO MEONI ONLUS FOUNDATION

THE GHETTO YOUTHS FOUNDATION
 the charitable organization founded and directed by Stephen, Damian and Julian Marley, sons of the reggae legend Bob Marley

produced by:  in partnership with: 

RC WILLIAMS CO.
 MUSICAL INSTRUMENT ACCESSORIES

DASHING THROUGH THE SNOW

Dash through the snow or city sidewalks with ease.




Available in red for an extra splash of color.

Follow us on:   

BASS BUGGIE™

RCWilliamsCompany.com | 913.912.1083
 ©2021 RC Williams Company, LLC. Designed and manufactured by RC Williams. All products made in the U.S.A.



By Frank-John Hadley

HOLIDAY MOOD MUSIC

Tis the season. Treasurable Christmas jazz albums from the past are getting gift-wrapped again. The Vince Guaraldi Trio's *A Charlie Brown Christmas* (first out in 1965, with multiple reissues since) returns as a vinyl record from Craft, its jacket decked with a silver foil. Ella Fitzgerald's *Ella Wishes You A Swingin' Christmas* (1960) comes to town with Santa one more time as part of the Verve Acoustic Sounds line of record releases. And Duke Pearson's *Merry Ole Soul* (1969) now appears in the Blue Note Classic Vinyl Reissue Series. There's plenty of other newly released holiday music to check out, too; a few of the albums reviewed below may even stand the test of time.

NORAH JONES

I Dream Of Christmas (Blue Note)

Back in 2012, Norah Jones showed she was good company for Christmas by recording the single "Home For The Holidays" with Cyndi Lauper. Further holiday music activity in the studio hasn't followed ... until now. Worth the wait, her initial Yule album, the equivalent of a box of cherry cordials, has her determined to find new ways to freshen standards such as "White Christmas," "Christmas Time Is Here" and "Winter Wonderland." For a surprise, she lends maturity to Alvin and the Chipmunks' "Christmas Don't Be Late," a 1960s pop bagatelle recast here as a stroll through Louis Armstrong's New Orleans. With her phras-

ing and breath control ever so precise, the singer also connects clear-eyed emotional concentration with a holiday feel in thoughtful songs of her own. Temperamentally and musically attuned to Jones' personality are producer-saxophonist Leon Michels and other colleagues like drummer Brian Blade and bassist Tony Scheer.

bluenote.com

JEFF HAMILTON TRIO

Merry & Bright (Capri)

Over the last 20-plus years, five albums by Jeff Hamilton Trio featuring the drummer and pianist Tamir Hendelman have engendered considerable acclaim. (Current bass play-

TIMELY AMERICAN TALES
from Mark Ruffin

BEBOP Fairy Tales
by Mark Ruffin

An Historical Fiction Trilogy on Jazz, Intolerance, and Baseball
2021 NOMINEE

"It's the best kind of history: poetic, noetic and hip."
—Ben Sidran
Musician, Broadcaster, Author:
The Ballad of Tommy LiPuma

**AVAILABLE NOW
FROM AMAZON BOOKS**

What a **JOY** it is to help saxophone & clarinet players share their special

GIFTS with the world!

ROVNER PRODUCTS
MADE IN THE USA
PATENTS. SEE WEBSITE.
WWW.ROVNERPRODUCTS.COM

MENGELBERG

MISHA KOSMOS

MIZIEK BOEK

MISHAKOSMOS

Announcing the first book of Misha Mengelberg compositions: **MISHAKOSMOS**! Curated by ICP reedist Michael Moore, this 250-page hardcover book features more than 75 pieces of Misha's music ready for play or study, designed for both the avid listener and the performing musician.

available from ICPORCHESTRA.COM

er Jon Hamar came aboard in 2018.) The winning streak continues with their first perusal of the Yule songbook, yielding fresh-as-newly-fallen-snow revisions of standards “Have Yourself A Merry Little Christmas” and “The Little Drummer Boy” as well as two unexpected delights composed by 1940s/’50s jazz man Alfred Burt: “Caroling Caroling” and “Bright Bright The Holy Berries.” Hendelman endears himself to the melodies but he’s really on his game stretching out a bit in medium-tempo and ballad arrangements. The stimulating sense of creativity in the studio and the overall warm vibe of the music is also attributable to Hamilton and Hamar. As expected, the trio leader plays with easy lyricism; he has keen, unstudied instincts and a sublime time feel. Jeff Hamilton Trio Christmas jazz is like hot mulled cider: mildly exhilarating, a little sweet, perfect for the moment. caprirecords.com

BENNY BENACK III WITH THE STEVEN FEIFKE BIG BAND

Season’s Swingin’ Greetings (Cellar Music Group)

Recording almost half of this jazz album remotely, singer-trumpeter Benny Benack III and pianist-conductor-arranger Steven Feifke put their enthusiasm for Christmastime and the eight days of Hanukkah to good use on wintry material played by a 16-piece band and small-

er groups. Just shy of Rat Pack smarminess, Benack’s suave voice exploits the mirth in “I’ll Be Home For Christmas” and the fruitcake humor in the self-penned “My Girlfriend Is An Elf.” cellarmusicgroup.com

JOSÉ JAMES

Merry Christmas From José James (Rainbow Blond)

José James relies on his smooth-textured voice and charisma to give listeners relief from stress during Yuletide. He’s comfortable with time-hallowed melodies, and he shows empathy for the lighthearted grace of “The Christmas Song” and other evergreens like “Have Yourself A Merry Little Christmas.” Very nice, but one wishes he had given freer rein to his imagination when picking tunes for his first holiday album. James’s most intimate performance comes on his self-written tune “Christmas In New York,” where pianist Aaron Parks gives a good accounting of himself. rainbowblonderecords.com

MICK KOLASSA

Uncle Mick’s Christmas Album (Endless Blues)

Unheralded bluesman Mick Kolassa, who lived for three decades in Mississippi before relocating to Memphis, makes good albums on a regular basis. His first Xmas one is better than good; it has the stuff to become a minor clas-

sic. Inventive makeovers of the usual Xmas picks and some strong original songs show the value of Kolassa’s slow-and-easy approach to singing lyrics. His weathered, imprecise voice aches with true-blue experience, even when he keeps a strong upper lip. The performance with its sharpest edge of emotion is his bittersweet tune “The Best Christmas Ever.” endlessblues.com

MORGAN JAMES

A Very Magnetic Christmas (Hedonist)

Morgan James, a Juilliard-trained singer with Broadway credits, announced herself as a soul-rock singer with *Memphis Magnetic* in 2020. For her first Christmas outing, she continues to steer her new stylistic course with returning producer-guitarist Doug Wamble, who’s no stranger to jazz fans, and with a few other musicians from the earlier record. James employs a formula: She starts off predictable material and original tunes at a slow, friendly pace then gradually builds her voice up to nuclear-strength passion à la Etta James (no relation) or Otis Redding. More revealing singing of a quieter sort introduces a version of “O Holy Night” and stirs a revival of Julie London and Bobby Troup’s mid-1950s tune “Warm In December.”

morganjamesonline.com

Season’s Greetings from Roseanna Vitro

SING A SONG OF BIRD ROSEANNA VITRO

BOB DOROUGH SHEILA JORDAN
MARION COWINGS

Special Guests
GARY BARTZ
MARK GROSS



Thank you jazz radio, journalists, and jazz vocal lovers around the world for your support of **SING A SONG OF BIRD**, the music of Charlie Parker.

Six new lyrics will live on through our legacy project with the late great Bob Dorough, Ms. Sheila Jordan and Marion Cowings.
—Roseanna Vitro

“This is jazz perfection as you rarely hear it in any genre nowadays. There are too many highlights on this album to spend time describing them all. The album is flawless in the sense that there isn’t a bad or indifferent track or solo from start to finish.”

—Lynn Rene Bayley, The Art Music Lounge

Roseanna Vitro



Bob Dorough



Sheila Jordan



Marion Cowings



DB Music Shop >

For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. Send your advertisement by MAIL: DownBeat Classifieds, 102 N. Haven Road, Elmhurst, Illinois, 60126. EMAIL: graceb@downbeat.com, FAX: (630) 941-3210.

ALBUMS & VIDEOS

WE BUY OLD RECORDS!
WE MAKE HOUSE CALLS ANYWHERE IN THE USA
CALL US TOLL FREE
888-993-4673

 LP's, 45s, 78 & 12"
 No Collection is too Large!

JAZZ DVD'S / VIDEO

1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or, Laserdiscs. **FREE CATALOG:** JAZZWEST, Box 3515 (DB), Ashland, OR 97520 (541) 482-5529 www.jazzwestdvd.com

INSTRUMENTS & ACCESSORIES

 www.pmwoodwind.com
 847-869-7049

Chicago's Best Store for Saxophones & all other Woodwinds. Great Selection. Expert Repair.

Stateside
www.statesidemusic.com
WHOLESALE/RETAIL IMPORT JAZZ SPECIALIST

Timeless (Denmark)	Music for Dreams (Denmark)
Sundance/stunt (Denmark)	DA Music (Germany)
DME (Denmark)	RED Records (Italy)
ILK (Denmark)	Philology (Italy)
Nordic Music Society (Denmark)	Video Arts (Japan)
Steeplechase (Denmark) and more...	

Email info@statesidemusic.com for full mail-order catalog

SERIOUS CD STORAGE
 Save space by replacing bulky jewel boxes with the Jewelsleeve.
 Call for a free sample at 1-800-863-3312 or visit www.jewelsleeve.com

PROMOTION & PUBLISHING

JAMES BROWN'S TOP SIDEMAN—
JIMMIE LEE MOORE, JR.
AVAILABLE FOR MUSICAL ASSISTANCE.
 Call 978-632-6768 and leave a message

LESSONS

STUDY JAZZ PIANO ONLINE
www.JazzPianoOnline.com

JAMEY AEBERSOLD JAZZ
 World famous play-a-longs, books, CDs, and DVDs for every improvising musician from novice to pro.
jazzbooks.com
 OVER 2,000 PRACTICE TRACKS
STREAMING.JAZZBOOKS.COM

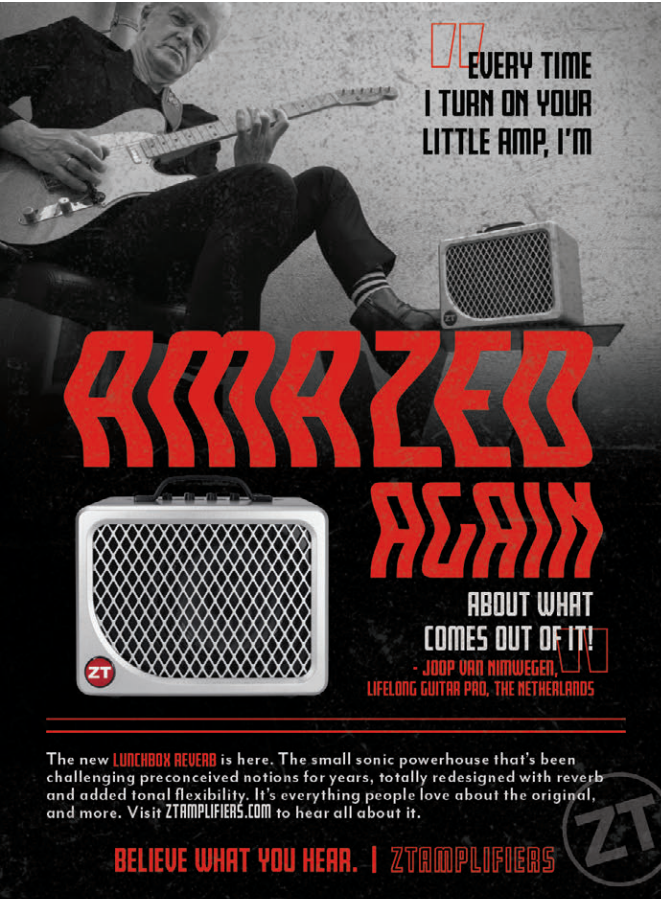
ONLINE JAZZ LESSONS.
 Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor.
www.jeffharrington.com
 Email: lessons@jeffharrington.com
 617-332-0176.

MusiCity.com
 Jazz ensemble music stands, music folders, sheet music transport cases, orchestra library storage boxes, stand lights. International shipping.
 WEB-BASED SINCE 1998.
 800-777-7871 • info@musicity.com
www.MusiCity.com

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION AS REQUIRED BY 39 USC 3685. 1. PUBLICATION TITLE: DOWNBEAT 2. PUBLICATION NUMBER: 0470-770 3. FILING DATE: 10/01/21 4. ISSUE FREQUENCY: MONTHLY 5. NUMBER OF ISSUES PUBLISHED ANNUALLY: 12 6. ANNUAL SUBSCRIPTION PRICE: \$29.99 7. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION: 102 N. HAVEN RD, DUPAGE COUNTY, ELMHURST, IL 60126-2970 8. COMPLETE MAILING ADDRESS OF HEADQUARTERS OR GENERAL BUSINESS OFFICE OF PUBLISHER: SAME AS ABOVE 9. FULL NAMES AND COMPLETE MAILING ADDRESSES OF PUBLISHER, EDITOR AND ASSOCIATE EDITOR: PUBLISHER-FRANK ALKYER, ADDRESS SAME AS ABOVE; EDITOR-FRANK ALKYER, ADDRESS SAME AS ABOVE; 10. OWNER: KEVIN MAHER, 102 N. HAVEN ROAD, DUPAGE COUNTY, ELMHURST, IL 60126-2970 11. KNOWN BONDHOLDERS: NONE 12. TAX STATUS HAS NOT CHANGED DURING PREVIOUS 12 MONTHS 13. PUBLICATION TITLE: DOWNBEAT 14. ISSUE DATE FOR CIRCULATION DATA BELOW: OCTOBER 2021 15. EXTENT AND NATURE OF CIRCULATION: CONSUMER MUSIC MAGAZINE (JAZZ) 15A. TOTAL NUMBER OF COPIES: AVERAGE NO. OF COPIES EACH ISSUE DURING PRECEDING 12 MONTHS (12 MO. AVG.) 18,268 ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO THE FILING DATE (ACTUAL) 28,063 15B. PAID CIRCULATION 15B(1). MAILED OUTSIDE-COUNTY PAID SUBSCRIPTIONS STATED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-9,994; ACTUAL-17,054 15B(2). MAILED IN-COUNTY PAID SUBSCRIPTIONS STATED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15B(3). PAID DISTRIBUTION OUTSIDE THE MAILED INCLUDING SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS, COUNTER SALES AND OTHER PAID DISTRIBUTION OUTSIDE USPS: TOTAL NUMBER OF COPIES: 12 MO. AVG.-4,086; ACTUAL-4,039 15B(4). PAID DISTRIBUTION BY OTHER CLASSES OF MAIL THROUGH THE USPS: TOTAL NUMBER OF COPIES: 12 MO. AVG.-1,635; ACTUAL-1,623 15C. TOTAL PAID DISTRIBUTION: 12 MO. AVG.-15,714; ACTUAL-22,716 15D. FREE OR NOMINAL RATE DISTRIBUTION 15D(1). FREE OR NOMINAL RATE OUTSIDE COUNTY INCLUDED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15D(2). FREE OR NOMINAL RATE IN-COUNTY COPIES INCLUDED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15D(3). FREE OR NOMINAL RATE COPIES MAILED AT OTHER CLASSES THROUGH USPS TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15D(4). FREE OR NOMINAL RATE DISTRIBUTION OUTSIDE OF MAIL 12 MO. AVG.-2,098; ACTUAL-4,897 15E. TOTAL FREE OR NOMINAL RATE DISTRIBUTION OUTSIDE THE MAIL: 12 MO. AVG.-2,098; ACTUAL-4,897 15F. TOTAL DISTRIBUTION: TOTAL NUMBER OF COPIES: 12 MO. AVG.-17,812; ACTUAL-27,613 15G. COPIES NOT DISTRIBUTED: 12 MO. AVG.-456; ACTUAL-450 15H. TOTAL NUMBER OF COPIES: 12 MO. AVG.-18,268; ACTUAL-28,063 15I. PERCENT PAID: 12 MO. AVG.- 82%; ACTUAL- 88% 16. PUBLICATION STATEMENT OF OWNERSHIP: PUBLICATION REQUIRED. WILL BE PRINTED IN THE DECEMBER 2021 ISSUE OF THIS PUBLICATION.

DB Buyers Guide >

ACT Music 53 actmusic.com	Jazz Foundation of America 38 jazzfoundation.org	P. Mauriat 11 pmauriatmusic.com
Anzic Records12 anzicrecords.com	JazzPianoSkills 6 jazzpianoskills.com	RC Williams 67 RCWilliamsCompany.com
ArkivJazz51 arkivjazz.com	JEN – Jazz Education Network 46 jazzednet.org	Reed Geek 67 reedgeek.com
Blue Note Records4, 5, 65 bluenote.com	Jeremy Monteiro 67 jeremymonteiro.com	Resonance Records 25 resonancerecords.org
Cannonball Music 7 cannonballmusic.com	JJ Babbitt31 jjbabbitt.com	Roseanna Vitro 69 roseannavitro.com
Capri Records 17, 65 caprirecords.com	JodyJazz 67, 76 jodyjazz.com	Rough In Creative Works 68 markruffin.com
Casio19 casiomusicgear.com	Légère13 legere.com	Rovner 68 rovnerproducts.com
Craft Recordings 63 craftrecordings.com	Mack Avenue27, 35 mackavenue.com	Sher Music 10 shermusic.com
CSO – Chicago Symphony Orchestra14 cso.org/jazz	Mallet Kat 6 katpercussion.com	Smoke Sessions21 smokesessions.com
DaCarbo 26 dacarbo.ch	Montclair State University18 montclair.edu/music	SteepleChase Productions 10 steeplechase.dk
Delmark Records 65 delmark.com	Music For Love 67 musicforlove.com	Subterranean Music 68 subdist.com
Dogtown Records LLC 65 dogtownrecords.co	MVD Entertainment – Brubeck Editions 6 mvdshop.com, brubeckeditions.com	The University of Chicago Press 57 press.uchicago.edu
DownBeat45, 73 downbeat.com	MVD Entertainment – In + Out Records 49 mvdshop.com, inandout-records.com	Vandoren 3 dansr.com
Eastman Musical Products 9 eastmanwinds.com	Nicole Henry71 nicolehenry.com	William Paterson University 30 wpunj.edu/jazz
Elemental Music 65 elemental-music.com	Night is Alive 67 nightisalive.com	Yamaha 2 usa.yamaha.com
HighNote Records 34 jazzdepot.com	North American Saxophone Alliance 39 saxophonealliance.org/conference-competitions.asp	Zoom 75 zoom_na.com
Inner Urge Music 65 innerurgemusic.com		ZT Amps71 ztamplifiers.com



EVERY TIME
I TURN ON YOUR
LITTLE AMP, I'M

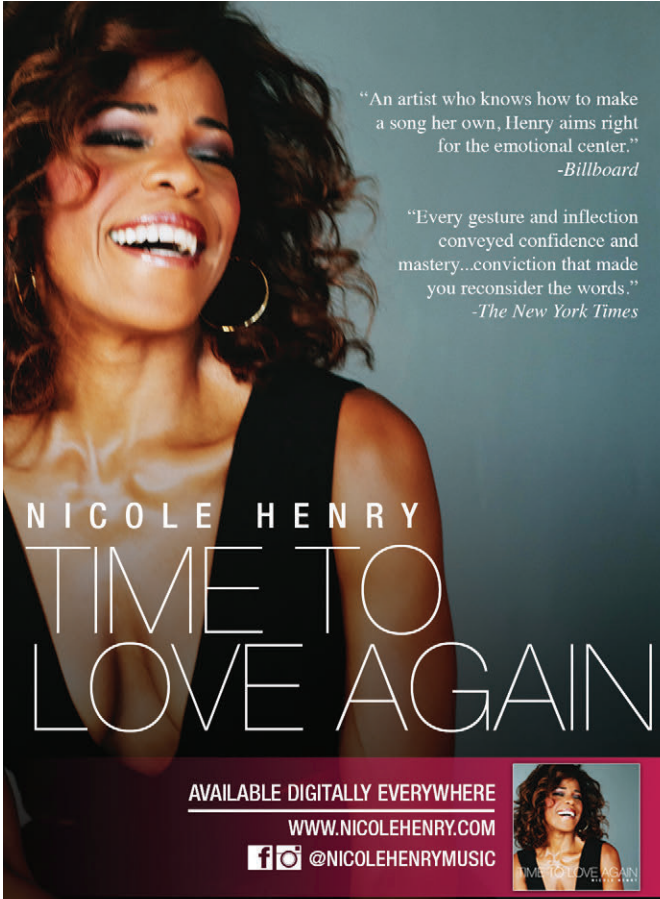
**AMAZED
AGAIN**

ABOUT WHAT
COMES OUT OF IT!

- JOOP VAN NIMWEGEN,
LIFELONG GUITAR PRO, THE NETHERLANDS

The new **LUNCHBOX REVERB** is here. The small sonic powerhouse that's been challenging preconceived notions for years, totally redesigned with reverb and added tonal flexibility. It's everything people love about the original, and more. Visit ZTAMPLIFIERS.COM to hear all about it.

BELIEVE WHAT YOU HEAR. | ZTAMPLIFIERS



"An artist who knows how to make a song her own, Henry aims right for the emotional center."
-*Billboard*

"Every gesture and inflection conveyed confidence and mastery...conviction that made you reconsider the words."
-*The New York Times*

NICOLE HENRY
**TIME TO
LOVE AGAIN**

AVAILABLE DIGITALLY EVERYWHERE
WWW.NICOLEHENRY.COM
f @NICOLEHENRYMUSIC



JALC's Big Jazz Ed Outreach

HAVING JOINED THE JAZZ AT LINCOLN

Center education program 10 years ago, Todd Stoll has overseen the organization's enormous growth to become the largest exclusively jazz education program in the world. The vice president of education stresses the three legs of the success: performance, education and advocacy.

"We are advocates for music, musicians and audiences," said the 58-year-old trumpeter and educator. "We feel it's important to teach the next generation. We want to give them a platform to grow. You have to remember how the jazz elders like Dizzy and Benny Carter always pushed for educational outreach."

As the culture gradually inches its way out of the closed-door strictures of the pandemic, the JALC education department reflects back on how the shutdown opened the opportunity to work in new ways, to develop across departments, to become a more of a community. Most of the marquee projects in the multitiered program were forced to continue remotely. That included JALC's keystone Essentially Ellington high school competition in its 27th year; Swing University (an online lifeline to a global audience) and the Let Freedom Swing social justice school residencies, which have reached near-

ly a half million students topping 3,000 performances throughout a nine-year run.

But Stoll has hopes for the new opening of live music. The Essentially Ellington competition and festival, which reaches more than 7,000 schools in 55 countries, has been scheduled as an in-person event for May 2022. The Jazz for Young People Family Concert: What is the Blues?, hosted by singer Catherine Russell, is on the calendar for Rose Theater on March 26. Then there's the relatively new initiative, the Jack Rudin Jazz Championship, for its in-person sophomore year.

"We started this just before the pandemic," Stoll said. "We recognized that we had been reaching out to young people, from elementary, middle schools and high schools, but didn't have anything for collegiate bands. Our goal is to reach folks at a high level of education who are the next generation of players and educators. We want to engage more deeply. We're just started with this and for now it's by invitation."

Stoll is encouraged by the opportunities that JALC has created for students. "We have a pretty good handle on the young and up-and-coming artists," he said. "We make lots of music available. You can have 17-year-old

kids playing Jelly Roll Morton music and then studying Wayne Shorter. We want them to be informed. Pianist Isaiah J. Thompson and saxophonist Alexa Tarantino are good examples of artists who came through our programs. Plus, there's someone like pianist Aaron Diehl who has become very successful. I'm very enthusiastic and optimistic that the seeds we plant will come to full bloom."

One of the key elements going forward is talking about social justice and civil rights. "Jazz is a celebration of Black excellence," Stoll said. "It brings people together. That's the DNA of the music. Jazz is democracy put to rhythm and tuned to help people understand each other. When Wynton [Marsalis, JALC's artistic director] wrote a blog post after the death of George Floyd, it started an important conversation about justice and history."

Stoll said that the next three years will have an aggressive outreach in this regard. For example, in the Let Freedom Swing program, the young artists serving as teachers will work with jazz as a mode of democracy — teaching American history by using jazz as a primary source in discussing civil rights, social justice and the many great migrations in this country.

"The young bands adopt a school and return three times a year," Stoll said. "It's all about the music starting an education with students, who form a relationship with their teachers, who they can relate to. It's about community, which is our goal. This is what Wynton, with the Jazz at Lincoln Center Orchestra, has been doing. In 2019, they had a two-week residency in Brazil, and he and band members taught classes every day."

Under Stoll's leadership, the education elements have expanded, including WeBop, which exposes children, from eight months to 5 years old, to the music in interactive family settings. In-person classes will restart in a limited capacity in January. Also impressive is a free virtual program called A Closer Look. "During the pandemic, that became important," Stoll said. "It's a hosted program where a variety of topics are presented, whether it's about a new recording or a new book on jazz or just diving deeper into various artists' lives."

What does the future look like to Stoll? "I feel there's still a lot of work to do," he said. "There are more places to go on tour, and we'd like to collaborate with other grass-roots jazz organizations. Our country has had a wake-up call in the last few years with the protests, the pandemic, the economy. But that makes our mission all the stronger. The music itself can be a force for social justice. We plan to train teachers and spread the word." —Dan Ouellette

GIVE DOWNBEAT FOR THE HOLIDAYS!



AND THEY'LL BE REMINDED OF YOUR GIFT ALL YEAR LONG!
DOWNBEAT.COM/GIFT

Don Byron

It's hard to think of a jazz, Afro-Caribbean or new music/classical genre upon which Don Byron, an immediately recognizable voice on clarinet, has not placed his stamp as an improviser and composer since he began recording at the cusp of the 1990s. His most recent project is a duo with Cuban pianist Aruán Ortiz, documented on *Random Dances And (A)Tonalities* (Intakt). This was his first Blindfold Test.

Dr. Michael White

"West African Strut" (*Adventures In New Orleans Jazz, Vol. 1*, Basin Street Records, 2011) White, clarinet, kalimba; Steve Pistorius, piano; Herman LeBeaux, drums.

It's an attempt to combine some traditional New Orleans stuff with one of those African mallet instruments. I can't say they knit together particularly well; it's more like a political statement, trying to say something about the African-ness of New Orleans music. The tune sounds very traditional, or is written to be traditional. For me, the reed is very soft, the intonation very uneven, especially between the high and low registers — I don't go for the idea that that's authentic. The person knows chords, but approaches it in a very basic, arpeggiated way. The musicianship is there; just not choices I would make.

Anat Cohen/Paquito D'Rivera

"Um A Zero" (*Chiaroscuro*, Anzic, 2012) Cohen, D'Rivera, clarinets; Jason Lindner, piano; Joe Martin, bass; Daniel Freedman, drums; Gilmar Gomes, percussion.

That's "Um A Zero" by Pixinguinha, who has become my favorite Black composer — certainly in the Americas. Most of what they played, other than the improvisations, are from the records. The modernism of tone and line of the second soloist was more noticeable than the first person, whose tone was more Goodmanesque, which is not my thing. It's cleanly played — they didn't drop any notes and nobody squeaked. Pixinguinha's music suggests that. He could execute a lot of notes, taking a breath never seemed to be a problem, and he wrote very well in chords. He's very "this chord, this scale," like Bach, Richard Strauss, people like that.

Ben Goldberg

"Cold Weather" (*Everything Happens To Be*, BAG Productions, 2021) Goldberg, clarinet; Mary Halvorson, guitar; Ellery Eskelin, tenor saxophone; Michael Formanek, acoustic bass; Tomas Fujiwara, drums.

The clarinetist is quite accomplished, even though something about the approach to the air gives me the sense that this person plays a few different instruments, not just clarinet. The beginning of the tune was almost an old-time ballad, like Deanna Durbin from the '30s, and then it went to some free stuff. It was well-rounded. Had a nice esthetic to it. Interesting. Very Chicago-esque.

Gabrielle Mirabassi

"Espinha de Truta" (*Tabacco e Caffè*, Dodicilune, 2021) Mirabassi, clarinet; Pierluigi Balducci, bass guitar; Nando Di Modugno, classical guitar.

A lot of harmonic twists and turns, an attempt to string together modern harmonic tropes in a choro vibe. I'm not sure they really knit together. A lot of information crammed into it. It's in tune. I didn't hear much improvising. That's a lot of head, almost as much head as a Pixinguinha thing. To play that twice takes a lot of breath. So I give it up to somebody for being able to get through that. If somebody does some hard shit and executes, is it beautiful? Is it great? I don't know.

Eddie Daniels

"My Little Suede Shoes" (*Mean What You Say*, IPO, 2005) Daniels, clarinet; Hank Jones, piano; Richard Davis, bass; Kenny Washington, drums.



Very accomplished player, going for that Eddie Daniels level on some of the chords substitutions, the articulations — but my overall esthetic impression was a little cornball. [*It's Eddie Daniels.*] Hah! I guess he was going for that. Technically, it's up there, with that sheen that students of Leon Russianoff had. But I didn't think esthetically it was a super-hip choice to play "My Little Suede Shoes" — nothing in that arrangement updated it.

J.D. Parran

"Parenthetically" (*Window Spirits*, Mutable Music, 2010) Parran, alto clarinet.

That's pointing towards new music contemporary clarinet, like William O. Smith. I liked the way he was keeping the time, and then maybe playing one note, then playing a widespread arpeggio — that suggested good musicianship. I liked that. I couldn't tell you who it is. [*afterwards*] My man! Certain guys are just trying to play jazz on the instrument. But it's some people's job to bring together more of the things that we all study.

Ken Peplowski/Adrian Cunningham

"Background Music" (*Duologue*, Arbors, 2018) Peplowski, Cunningham, clarinet; Renee Rosnes, piano; Martin Wind, bass; Matt Wilson, drums.

It's a head written on "All Of Me" that sounds like the kinds of heads Lennie Tristano made with Warne Marsh and Lee Konitz. The clarinet playing was somewhat modern, with some technique, and I liked it OK. I thought the first person was technically stronger than the person who played during the clarinet-drums duet, which didn't mesh like I wanted it to. The playing was in the vibe of the head, which is a little out there. The piano player, who was good, took a solo that was a little out there, which set it up that the clarinet solos were a little out there. Not out there like *A Love Supreme*, but a bit left-of-center.

Ted Nash

"Maria" (*West Side Story Songs*, Plastic Sax, 2019) Nash, clarinet; Steve Cardenas, guitar; Ben Allison, bass.

This person was being modern more with intervals than the actual line, playing something very triadic, then some fourths and fifths. While the clarinet player was doing that, the guitar player was getting into some sound outness, and the clarinetist didn't respond to the sound, but just was trying to play cool intervals. Real modernness I think is responsive. I found that unresponsive. "Maria" is not necessarily designed for blowing. I thought a couple of chords in the arrangement could have been longer, because they're surprising, and maybe you want to lay on them. But this felt like the chord changes were rushed through.

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.

Thank you, Chick.



Jeff, Mike and Dan turned to the **DARK SIDE**

Our HR* CUSTOM DARK series of premium hard rubber mouthpieces now includes Soprano, Alto and Tenor. Seduced by their beautiful, vintage, dark and warm sound, Jeff, Mike and Dan are now playing them across all their horns. They all turned to the Dark Side. Maybe you should too.



Jeff Kashiwa

International Recording Artist, Music Educator

HR* CUSTOM DARK Soprano 7* • HR* CUSTOM DARK Alto 7 • HR* CUSTOM DARK Tenor 8

"The new HR* CUSTOM DARK series has the sound I've been wanting for years. In the past, I've played the DV Tenor, Alto & Soprano metal mouthpieces, which are all great pieces, but I have been searching for a sound that is even darker, richer and warmer. The HR* CUSTOM DARK mouthpieces have everything I need!"



Mike Burton

Jill Scott, Patti LaBelle, Mary J. Blige

HR* CUSTOM DARK Alto 7 • HR* CUSTOM DARK Tenor 8

"I'm loving the new HR* CUSTOM DARK mouthpieces! They're definitely giving me the warm sound that I've been looking for. They play evenly throughout the entire range of the horn and give me the perfect amount of resistance to focus my sound."



Dan White

Huntertones

HR* CUSTOM DARK Soprano 7* • HR* CUSTOM DARK Alto 7 • HR* CUSTOM DARK Tenor 8

"All the HR* CUSTOM DARK mouthpieces sound incredible! They have a nice, consistent response through all the registers. These mouthpieces make the horn resonate more, giving each note a nice deep, rich and full sound. Altissimo responds beautifully and the intonation is spot on."

**Fighting for the Beauty and Soul
of Your Saxophone Sound**

