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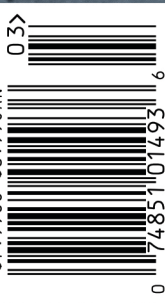
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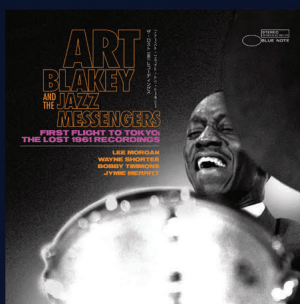
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Uncensored Reflections

BY SUZANNE LORGE

Cécile McLorin Salvant sings of her fascination with the ephemeral things that elude our grasp throughout *Ghost Song*, her spectacular Nonesuch debut. From the album's first vocal line, Salvant affirms the creative eclecticism that distinguishes her art.



Cover photo by Jimmy and Dena Katz

McLorin Salvant's *Ghost Song* deals with the heady topics of longing, distance, grief and nostalgia.

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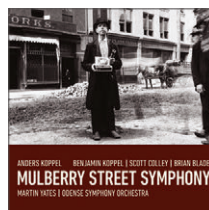
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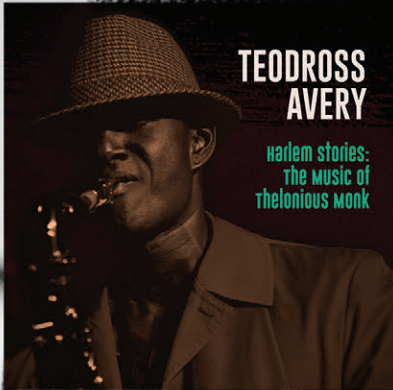
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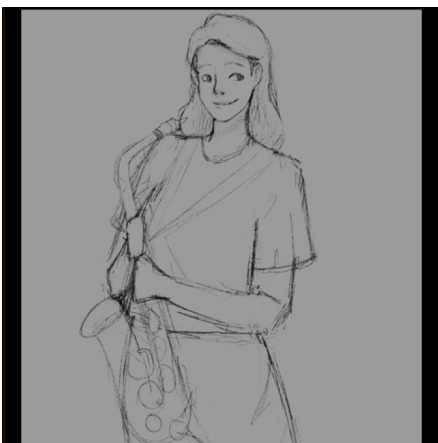


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First Take > BY FRANK ALKYER



Baby Caliente was the youngest group ever to perform at JEN. Back row, from left: Scarlett Maldonado, Izabella Barron, Joey Diaz, Nathan Barron and Director José Diaz. Front row, from left: Rebecca Tamayo, Iana Barron and Ilijah Barron.

On-the-Spot Improv at JEN

AN UNLIKELY THING HAPPENED DURING this pandemic — a jazz conference, live and in person. As the omicron variant reared its ugly head, a hearty group of jazz artists, educators and students threw caution to the wind and sojourned to Dallas, Texas, for the 13th annual Jazz Education Network Conference.

JEN worked hard to come up with a way to gather and share music as safely as possible for about 2,000 attendees. But actually pulling it off required a bit of luck, a lot of heart and a high level of on-the-spot improvisation.

The luck came in the form of location. The fact that Texas is a bit looser with COVID restrictions made the event possible to host live.

The determination came from those involved. The staff, volunteers, performers and clinicians offered a united sense of "Yes we can" behind their N95-masked faces.

"It was almost like there was an extra layer of commitment," said Sharon Burch, JEN managing director. "Because everyone there had gone through the tough decision-making process of, 'OK, am I going to risk it, or am I not?' So, when they decided yes, they were deeply committed to being at the conference."

While on the surface, it looked like a smooth-sailing event, behind the scenes, there was, well, chaos. That's where the improvisation kicked in. Dozens of groups were forced to cancel due to travel bans and COVID outbreaks and fears. But attendees barely noticed.

"Big kudos to the whole team," Burch said of the staff and army of volunteers. "Dr. Lou Fischer [the JEN co-founder who serves as conference coordinator], Michael Shirtz [who

assists in conference coordination] and I were on call constantly. 'OK, this group just canceled, who can we shift over? These guys are local. Maybe they can do it.'"

Several clinicians were also not able to make the trek, creating more changes on the fly. For example, famed vocal composer and arranger Roger Treece did his session over Zoom, leading the University of North Texas Jazz Singers through a complex workshop.


Improvisation kicked in again. Clinicians reached out to colleagues to help set up cameras, sound and Zoom so that the sessions like Treece's could go forward without a hitch.

"It turned out to be very beautiful and special," Burch said after the event. "That spirit of improvisation being in the DNA of the people makes a difference. That's a skill that applies to not just playing, but life."

In the afternoon of the final day of the conference, JEN's mission of spreading the word of jazz was on full display. A group of *really* young musicians, all under 10, from master educator José Diaz's Music Institute in Houston, performed as part of the JENERATIONS Jazz Festival. Called Baby Caliente, the group swung hard and even threw in some hip-hop flair, receiving standing ovations from a few dozen fans who gathered to hear them play. Mary Jo Papich, co-founder of JEN, was one of several to gush about their performance, declaring them "the youngest group to ever play JEN."

Hard work, ingenuity, determination, improvisation and dedication to the future: That's the jazz way. Congratulations to everyone at JEN for pulling this off.

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Chords & Discords

Remembering Pat Martino

I really enjoyed reading Bill Milkowski's article on Pat Martino in the February issue. It was a very fitting tribute to a great guitarist and true gentleman.

I was privileged to see Pat eight times since the first time at the Jazz Showcase (Chicago) in 2011. The last time I saw him was at the same club in 2018.

He looked frail, but once he walked on stage, he played two excellent sets. From the first show to his last, he played great and always told the audience how much he appreciated them for coming to his shows. I was even more impressed by what I heard him play all those times after reading his autobiography *Here and Now!* Pat survived a near-death aneurism and had to relearn how to play the guitar. Mission accomplished! At his shows, Pat always took the time to speak



to the fans between or after the shows. I had many conversations with him and he also signed his book and one of my guitar pick guards. I feel very privileged to have seen Pat's comeback. He left us too soon, but he left us with great records and memories from his gigs.

MARC NEBOZENKO,
EVANSTON, ILLINOIS

Hargrove a Hero

In response to DownBeat's December cover article: I found Roy Hargrove on a sampler CD and liked him right away. He became my favorite trumpet player besides Fats Navarro from the 1940s. Roy knew his time was short, with 14 years of kidney trouble, so he did many things — [like] a Latin Orchestra, with singers and even singing himself. Roy made his musical mark, and it will last forever.

DAN CELLI
VIA EMAIL

Give Us More Veterans

I was pleased when you started the Veterans Committee Hall of Fame selections. When you began, you inducted five artists. I think that should have continued for two or three more times before narrowing it down to one or two artists, as you have done. My reason is that, though you are selecting people who deserve membership in the Hall of Fame, you have left some deserving people from the more distant past behind. Examples include Bunny Berigan, Don Bias, Cootie Williams, Eddie Lange, Red Norvo and Don Redmond.

DON THOMSON
VIA EMAIL

Editor's Note: Don, you are correct. The challenge is with so many deserving artists, the Veterans Committee has trouble finding consensus on more than one or two each time around. We'll keep trying!

Art, the Hard Way

I have subscribed to DownBeat for going on three years. Overall, it is a great magazine. One

of the things I do not like about the magazine is that most of the musicians you write about have attended conservatories or teach at conservatories. There are many great studio and freelance musicians who paid their dues the hard way, [with] years and decades of playing at local venues. I would like to see more writing about guitarists such as Samantha Fish and Joe Bonamassa, bassist Chris Alexander, keyboardist Kelly Hunt, L.A.-based saxophonist/flutist/percussionist Robert Kyle, and singers Janiva Magness and Danielle Nicole. Would it be possible for you to write some pieces on the unsung freelance and session musicians who work in the background, largely unknown?

MARTY MATISOFF
VIA EMAIL

Editor's Note: Marty, we have covered many of these artists, and will do our best to cover even more.

Geography Correction

I'm a long-time subscriber, and also a volunteer at Delaware Water Gap's "Celebration of the Arts" jazz festival. I noticed in the January issue article on Roseanna Vitro's new recording, *Sing A Song Of Bird*, where it mentions that she was chatting with the late Bob Dorough at the "Deer Head Inn (in Delaware)." That should have been in the Delaware Water Gap, Pennsylvania.

ROB REAGAN
VIA EMAIL

Editor's Note: Rob, you are 100% correct, and it's one of the world's great jazz haunts. DownBeat regrets the error.

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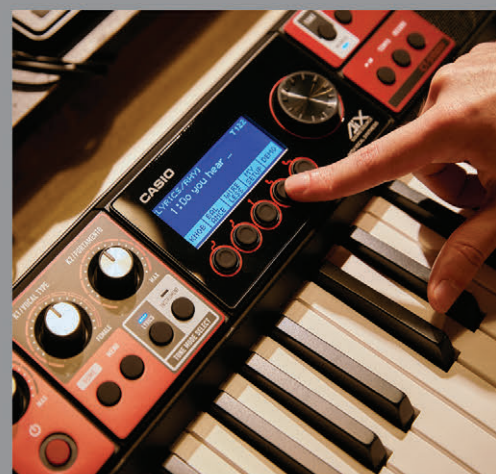
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Joe Fiedler and crew return for a second batch of rearranged, reharmonized *Sesame Street* tunes. From left: Michael Sarin, Sean Conly, Fiedler, Steven Bernstein and Jeff Lederer.

Joe Fiedler Can Tell You How To Get to *Sesame Street*

With *Fuzzy And Blue* — his second volume of *Sesame Street* songs following the 2019 release of *Open Sesame* — trombonist, composer and arranger Joe Fiedler merges his longstanding day job and his moonlighting projects. As assistant musical director of the Emmy-, Grammy- and Peabody Award-winning children's TV show since 2009, Fiedler is intimately acquainted with Elmo, Big Bird, Oscar the Grouch and such *Sesame Street* staples as "Rubber Duckie," "People In Your Neighborhood" and "I Love Trash."

As player-bandleader of his own trio, Fiedler leans more toward the avant-garde stylings of his trombone role model Albert Mangelsdorff, whom he paid tribute to on his 2005 Clean Feed recording, and his mentor Ray Anderson, whose sly sense of humor in the music and animated plunger style he incorporates into his own playing.

On *Fuzzy And Blue*, Fiedler brings the two wildly divergent aspects of his musical life together alongside fellow musical renegades Jeff Lederer on saxophones, Steven Bernstein

on trumpet, Sean Conly on bass and longtime collaborator Michael Sarin on drums.

Fiedler got to *Sesame Street* taking the long way via Broadway. A veteran of the Latin music circuit, he played with Celia Cruz, Willie Colon and Ralph Irizarry while also holding the trombone chair in Eddie Palmieri's band for the past 15 years. But when Fiedler performed in the original Broadway stage production of Lin-Manuel Miranda's musical *In the Heights*, he met Bill Sherman, who later became music director for *Sesame Street*, bringing the trombonist onboard in 2009. (Fiedler also orchestrated all the horn parts and played lead trombone on the recent filmed adaptation of *In the Heights*.)

While *Fuzzy And Blue* celebrates *Sesame Street* composers Joe Raposo and Jeffrey Moss, not all of the songs on this second volume were actually from the children's show that ran on PBS from 1969 to 2015 and currently airs on HBO Max. As Fiedler explained, "When *Sesame Street* first exploded in '71 to '72, it was such a national sensation that they started selling toys and merch for the

first time. But there was such a demand that they couldn't keep up with it, so they started making records, too. One was a record called *Grover Sings The Blues*, which Raposo wrote nine tunes for. 'I Am Blue' from that record was never even on the TV show, but I just thought it was such a cool tune that I decided to include it here."

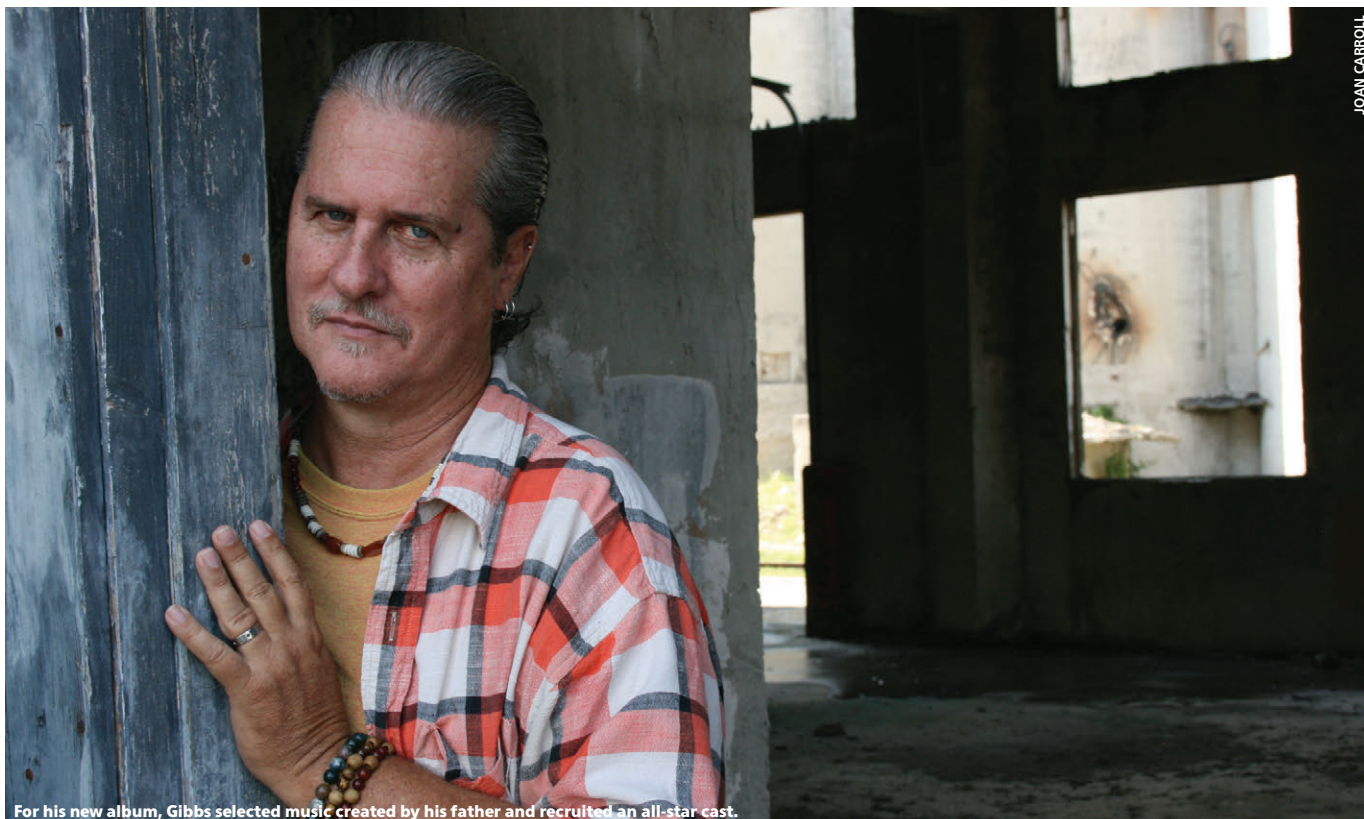
Kermit the Frog's iconic "Bein' Green" (famously covered by Ray Charles, Frank Sinatra, Lena Horne and Van Morrison) was originally on Fiedler's list for the first album, but he struggled with an arrangement. "The question for me became, 'How do I find my own voice within this material?' I wanted to have my own take that was out of the realm where it usually lives, but I couldn't quite find a good way into it then. So, I set it aside and came back around to it for this second recording." His answer was to enliven the often melancholy tune by slapping a calypso feel on it. "I wanted to give it a little more spice, more rhythmic life. So the kind of Caribbean vibe was really my way in."

Elsewhere on *Fuzzy And Blue*, Fiedler and his flexible crew play a second-line groove on the title track and summon a Hugh Masekela-inspired South African vibe on "Lady Bug's Picnic." Bernstein pulls out his slide trumpet on "X Marks The Spot," which alludes to the spiritual "Wade In The Water," and Fiedler writes Stravinsky-like voicings for "We Are All Earthlings" while turning "Captain Vegetable" into a kind of march meets a tango.

"I reharmonized most of the tunes, just to take them out of their typical context," he said. "And it's funny because even though I've written 150 original tunes, and I arrange and orchestrate all day long for *Sesame Street* and other projects, I've never really focused on orchestrating and arranging on my own records. They're more just blowing kind of situations. So I really took my time on the arrangements on this one. And the pandemic helped me with that because there were no gigs, so I could really suss out the right harmony, the right energy and the right mood on each piece."

"It was fun just digging into the nuances of all the harmony because these *Sesame Street* tunes are really just like Tin Pan Alley tunes," he added. "Joe Raposo and Jeffrey Moss wrote prolifically. They were just cranking out tunes on that show. So many great songs."

—Bill Milkowski



For his new album, Gibbs selected music created by his father and recruited an all-star cast.

Gerry Gibbs Plays Songs for His Father

ONE COULD SAY THAT DRUMMER GERRY

Gibbs went the extra mile to put together his epic release, *Songs For My Father* (Whaling City), last summer. The self-produced double-CD comprises interpretations of 18 songs culled from the expansive corpus of 97-year-old vibraphonist Terry Gibbs and a dedication to Père Gibbs by Chick Corea, who, on his last-ever session, joins Ron Carter in one of the four pan-generational “dream trios.”

The trios have Gibbs surrounded by Kenny Barron and Buster Williams; then Geoff Keezer and Christian McBride; then Patrice Rushen and Larry Goldings. Propelled by the drummer’s crisp, interactive beats and timbres — culled and refracted from a vocabulary timeline spanning Max Roach and Mel Lewis to Terry Bozio and Don Moye — each unit functions with high levels of inspiration, execution and joie de vivre as well as an unfailingly swinging attitude. Gibbs unifies the flow, connecting one track to the next, belying that the sessions transpired at separate recording sessions at different studios on both coasts in late 2020 and early 2021.

To accomplish this logistically and artistically, Gibbs and his wife, Kyeshie, drove 15,000 miles, listening to his collection of lounge music as they criss-crossed the country, and sleeping nights in the back seat of their Ford Fusion for maximal social distancing.

“I like driving,” he explained over Zoom from a friend’s house in Texas where he and Kyeshie

were grappling with the after-effects of intense bouts with COVID. The virus blindsided them after the project had wrapped. “There were no tours. I didn’t have to worry about work or gigs.”

The March 2020 COVID-impelled lockdown of New York (Gibbs’ home since leaving his hometown of L.A. in the ’90s) triggered the project. Whaling City proprietor Neal Weiss — who’d released three chart-topping Thrasher Dream Trio albums with Gibbs, Ron Carter and Kenny Barron during the 2010s — informed Gibbs he’d have to halt operations. “I told him I had nothing to do, and suggested I make an album in my home recording studio and give it away,” Gibbs said. “For the next 18 days, 16 hours a day, I’d write a song, then do the bass, keyboard, piano synths, vocals, drums and percussion.”

Gibbs emailed the final product, titled *Emotional Pandemic*, to 500 people. One recipient was Corea, who sent back a note stating his interest, then phoned with a series of detailed process questions and a request to hear more. Gibbs sent his solo piano music. Corea suggested they flesh out the material and collaborate. Gibbs sensed an opportunity.

“I blurted, ‘Would you consider playing on my next record?’” he said. Corea consented, asking only to see the music ahead of time. He reassured Gibbs not to sweat the fee. With Corea on board, Gibbs recruited Carter, assembled the other trios, and lined up recording dates. But he found it difficult to choose the repertoire and

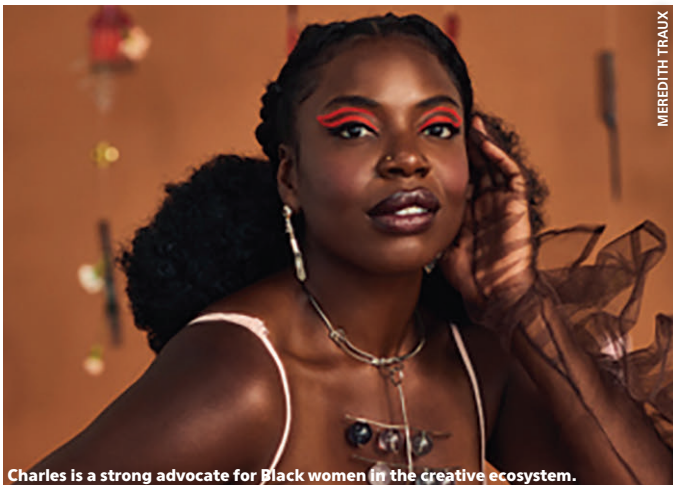
come up with a theme.

“On one hand, I had this incredible lineup and I wanted to write my own music,” he said. “On the other, my writing is more compositions than songs, and I couldn’t rehearse, so it made sense to play things set up for improvising.”

He decided to take on his father’s corpus. “I grew up playing drums to dad’s songs — I know the melodies to more of them than he does,” Gibbs said. “They’re not well-known, but there’s something infectious and memorable about them.” As an example, he cited “Kick Those Feet,” which debuted on Terry Gibbs’ *El Latino* album with Willie Bobo; Barron and Williams render it as an ebullient flag waver. Another is “The Fat Man,” a shuffle on his father’s *Swing Is Here* album from 1959, here funkified by Rushen (piano) and Goldings (organ). Included, too, are tunes that channel the “all-night, all-frantic” Birdland milieu in which the elder Gibbs established bebop bona fides.

“I do my best to be as artistic as possible, but also accessible,” Gibbs said of his penchant for grabbing non-specialized listeners while posing enticing challenges to practitioners. “At a certain point in my teens I realized I could go from Art Blakey to a Don Moye-Joseph Jarman duet. It’s like an actor that likes to play a psycho, then a love story, then a romantic story, then an action film, and then a loser in life. I’ve tried to figure out how to incorporate everything I love into one thing.”

—Ted Panken



Charles is a strong advocate for Black women in the creative ecosystem.

Melanie Charles: Jazz Artist, Vocal Activist

AS A SINGER, FLUTIST, BEAT-MAKER, REMIXER AND CONCEPTUALIST, Melanie Charles saturates *Ya'll Don't (Really) Care About Black Women* (Verve), her first major-label album, with immense Black Girl Magic. And, in turn, the album transmutes and diffuses that magic, spectacularly as she reimagines classic songs by Billie Holiday, Abbey Lincoln, Betty Carter, Ella Fitzgerald and others with a personal, sometimes phantasmagoric spin.

Charles, however, doesn't conflate Black creative magic with Black creative labor. She's a strong advocate for Black women in the creative ecosystem to be fairly financially compensated for their work. She provides a manifesto for that advocacy with the biting "Pay Black Women Interlude." Underneath a surging hard-bop loop and choppy beats, a group of Black women talk amongst themselves about the struggles of being committed to their pay rate in the face of exploiters.

"I chopped up conversations that I had with three female artists for a short film that's actually in the works," Charles explained. "We talk about the cost of reaching our dreams and sharing our talents with the world and how we have to make sacrifices in world just to get exposed. We finally landed at a point where it has to be a collective decision to not continue in the participation of getting exploited. If we collectively say, 'Nah! This is my worth. This is what I need to make this work,' then maybe we can start to see a change."

Another moment where Charles addresses Black lives and wealth is her poignant makeover of Lady Day's "God Bless The Child," which opens the album. Charles underscores the classic with a suspenseful, cinematic weep that texturally and rhythmically references contemporary R&B while also upholding jazz's "sound of surprise" and improvisational pliancy mandates.

"When Billie Holiday sings, 'Them that got shall get/ Them that's not shall lose,' that story and experience are the same that Black women like myself and my friends are still going through," Charles said. "We all hear about that interview with Nina Simone in which she speaks about the club promoter who refused to pay her. So, she had to bring a shotgun to force him to pay her money and worth. It seems like I have to continue the conversation and shed light on the fact that Black women have always been undervalued, not protected and not cared for."

Charles was working on the album in March 2020, when Louisville, Kentucky, police killed Breonna Taylor in her home. She said that Verve was initially taken aback about the provocative title. "[The label] felt like it was a harsh title — that it was not very warm and welcoming," she recalled. "But I told them, 'This is the truth. This is the reality.' They finally got onboard and backed the title."

Many of the songs on the album Charles heard as a child, growing up in

Brooklyn. Her mother, a Haitian immigrant, listened to jazz routinely in the house during Charles' childhood. After graduating from La Guardia High School for the Performing Arts as a flute major, she attended the New School for Jazz and Contemporary Music in vocal jazz performance. There, she studied under Janet Lawson, who encouraged Charles to study and imitate various iconic jazz singers to help her find her own voice.

"Once I graduated, I started wanting to unlearn everything that I learned and go the opposite direction," Charles said.

That opposite direction led her to exploring beat-making. She connected with the Brooklyn-based cassette-only label Dirty Tapes, which often had chopped up sounds of McCoy Tyner and John Coltrane filtered through hip-hop lens. "These beat heads were taking the sounds that I had been studying and transcribing for years and playing them at basement parties in Bushwick," Charles recalled.

Charles was already a fan of contemporary jazz like Roy Hargrove's RH Factor, which merged jazz with 21st century soul and hip-hop. Beat-making, however, opened more possibilities. "When I got into the beat world, it was a space where I could sonically create what I was hearing without having a six-piece band," she explained. "I could really carve out a style and sound on my own using a SP 202 sampler. The SP 202 changed my life and the way I felt about sound."

Charles' embrace of technology, deep reverence of the jazz canon and her creative impulses as composer and live performer all play into her artistic concept, "Make Jazz Trill Again." For Charles, she wants jazz to not be merely listened to, but experienced. And part of that experience, she wants, is for the music to rekindle its relationship to dance and body movement.

"For me, 'trill jazz' is rooted in the sound of 'by the people, for the people.' But it's also where the elders and the youth can connect. It's beautiful that I can do a song like 'Skylark' that my mom loves, but I can do it in a way using samples that young people will also connect with it. It's a pushing forward, while also acknowledging the past."

—John Murph

Emile Parisien
Louise
 Roberto Negro
 Manu Codjia
 Theo Croker
 Joe Martin
 Nasheet Waits

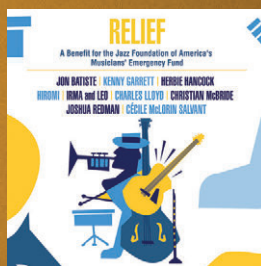
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Jon Batiste is one of dozens of artists who collaborated with six jazz labels to create *Relief: A Benefit For Jazz Foundation Of America's Musicians' Emergency Fund*.



Jazz Labels Team for *Relief* Effort

THE WORD “UNPRECEDENTED” WAS A mainstay of 2020 conversations, and for mostly negative reasons. But the pandemic also produced a historic first among jazz recording labels, as Blue Note Records, Concord Music Group, Mack Avenue Music Group, Nonesuch Records, the Verve Label Group and Warner Music Group collaborated to release the nine-track *Relief: A Benefit For Jazz Foundation Of America's Musicians' Emergency Fund* compilation album.

“It was this time of great panic, fear, anxiety, uncertainty,” recalled Joseph Petrucelli, Jazz Foundation of America executive director, reflecting back to March 2020. “The labels wanting to partner with JFA was enormously reassuring and stabilizing for the foundation.” JFA initially set up a COVID-19 Musicians' Emergency Fund, and the aforementioned labels “were just hugely important in generating the seed funding,” he said.

“Then the idea came from Denny [Stilwell, president of Mack Avenue Records], ‘What if we

did a benefit album, where every label was able to donate a meaningful track or two from our rosters and create an unprecedented cooperation and collaboration?’ And it all started from there,” said Jamie Krents, executive vice president of Verve and Impulse!

“Geoffrey Menin deserves a lot of credit for helping put this together,” Stilwell deferred. A media and entertainment lawyer and a JFA board member, Menin “was the guy who helped put together a very simple legal framework to make all this work for everyone much easier. The labels donate the profits, the artists were donating their royalties and the writers were donating mechanicals.”

“The closest precedent that I could think of for this kind of partnership was when Universal and Sony — Verve and Columbia, basically — collaborated on the soundtracks to the Ken Burns *Jazz* documentary,” Krents noted.

“There’s no question we all have our own businesses that we have to tend to,” Stilwell said.

“At the same time, there was a sense of camaraderie, because we’re all part of the same community. And this was a blow to our community.”

“It actually created a nice sense of camaraderie. We’ll always be competitors, in theory,” Krents pointed out. “But it has allowed us to get to know each other a little better outside of the normal context. And maybe it set the table to do other such things in the future — a volume two, perhaps.”

Due to supply chain and vinyl manufacturing issues, the two-LP version of *Relief* was delayed. But both vinyl and CD are available now as well as streaming.

Relief is also available as a special Vinyl Me Please aqua-colored vinyl release. The online store and record club pressed 1,000 numbered copies with Andrew Winistorfer, VMP’s Classics and Country director, reported that it has “sold at a very good clip, and we’re very happy with how it’s performing.”

Available now at store.jazzfoundation.org, the compilation manages to encapsulate the many moods of the lockdown era. The program opens with “back to who,” a duo track from IRMA and LEO (Esperanza Spalding and Leo Genovese).

“They kick it off with the sense of agitation and anxiety and energy that’s been very familiar throughout the pandemic,” Petrucelli observed. Recorded asynchronously, it’s one of four solo or duo tracks along with Jon Batiste’s vocal-and-piano version of “Sweet Lorraine,” Cécile McLorin Salvant’s “Easy Come, Easy Go Blues” and a “2020 Version” of Hiromi’s “Green Tea Farm.”

“Those all evoke the intimacy of home recordings or home livestreams that people did” during lockdown,” Petrucelli pointed out.

Christian McBride’s “Brother Malcom” and Charles Lloyd & Kindred Spirits’ interpretation of “Lift Every Voice And Sing” both “speak to the George Floyd protests against the racist violence in the country,” Petrucelli said. Kenny Garrett’s “Joe Hen’s Waltz” and Joshua Redman’s “Facts” — with bandmates Ron Miles, Scott Colley and Brian Blade from 2018’s *Still Dreaming* album — were two of the album’s four digital singles.

The live Lloyd recording and also the closing track, Jimmy Heath’s “Gingerbread Boy” (as performed by its composer in a supergroup with Herbie Hancock, Wallace Roney, Buster Williams and Albert “Tootie” Heath at JFA’s 2014 *A Great Night in Harlem* gala), “take us to that live-performance setting that everyone was missing earlier in the pandemic,” Petrucelli said. With Heath’s passing in January 2020 and Roney being an early victim of COVID-19 in late March 2020, Petrucelli said he “gets chills thinking about it.”

Reflecting on the project, Stilwell concluded, “It’s one of those things where the universe just kind of makes things happen when you’re trying to do the right thing.” —Yoshi Kato

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DOMINIK HUBER

The master at 80

Wadada Celebrates 80th: Trumpeter Wadada Leo Smith has been celebrating his 80th birthday with a host of albums, honors and performances. For starters, the master composer, musician and artist, who turned 80 on Dec. 18, has two new albums out on TUM Records: *The Chicago Symphonies* and *A Love Sonnet For Billie Holiday*. *Chicago Symphonies* features his Great Lakes Quartet with Henry Threadgill, John Lindberg and Jack DeJohnette. *Love Sonnet* features a trio with Vijay Iyer and DeJohnette. The albums represent the second batch of TUM releases celebrating Smith. Ultimately, there will be six projects with a total of 22 CDs.

Blues Foundation Names CEO: The Blues Foundation has appointed Judith Black as president and CEO. Black is co-founder of the Tarik Black Foundation, which focused on delivering youth life skills education. "Ms. Black is a life-long blues lover who understands the history of the blues and the relationship between the blues and civil rights," said Scott Fitzke, chairman of the Blues Foundation's board of directors "She is committed to working with artists and music industry professionals to make the blues more inclusive and equitable."



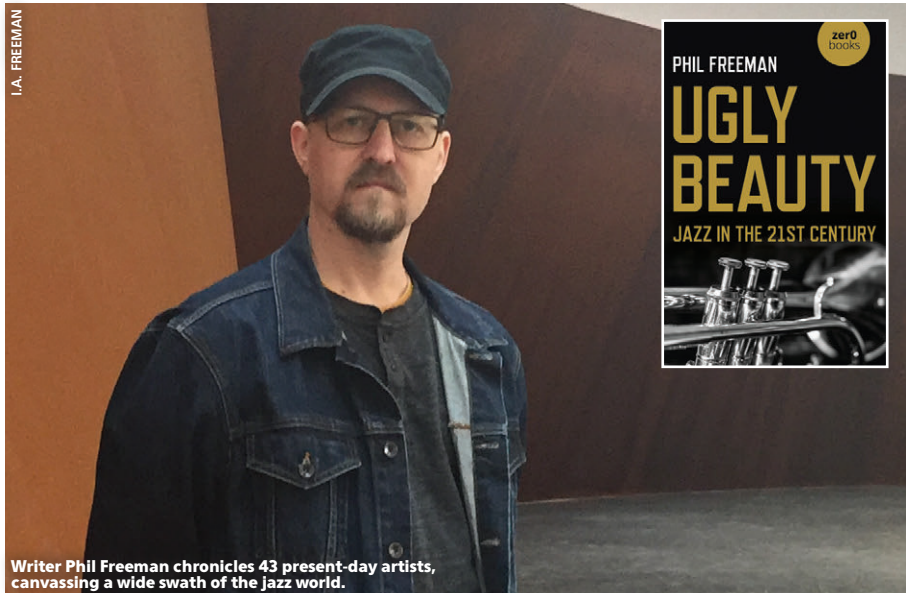
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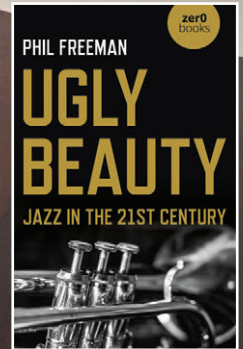
Burgess Gardner: Trumpeter and jazz educator Burgess Gardner passed away on Nov. 11. He was 85. Gardner played with everyone from Ray Charles and Horace Silver to Count Basie and Louie Bellson. Gardner taught jazz at Norfolk State University, California State University-Fullerton and Governors State University.

Jim Kilburn: Canadian jazz guitarist Jim Kilburn passed away on Nov. 13. He was 94. Kilburn developed friendships with some of the top jazz artists of his time — Wes Montgomery, Don Cherry, Ernestine Anderson and Scott LaFaro among them — as president of the Cellar, Vancouver's original underground jazz club. He is survived by his son, Vancouver Island bassist Rick Kilburn.

L.A. FREEMAN



Writer Phil Freeman chronicles 43 present-day artists, canvassing a wide swath of the jazz world.



Phil Freeman Authors Snapshot of Jazz Today

SPEAKING TO AUTHOR PHIL FREEMAN about his new book, *Ugly Beauty: Jazz in the 21st Century* (Zero Books), he quickly makes clear what it isn't. "This isn't an encyclopedia," he said, speaking to DownBeat from his home in New Jersey. "Everybody isn't in there."

But many are. For 250 pages, Freeman offers profiles and analysis of 43 musicians — interviewing Kamasi Washington, Vijay Iyer, Thundercat, Tyshawn Sorey, Shabaka Hutchings, Linda May Han Oh, Ambrose Akinmusire, Nubya Garcia, Makaya McCraven, Moor Mother, Christian Scott Atunde Adjua, Thandi Ntuli, JD Allen and more.

The book is organized into five sections offering broad umbrellas to help group artists. "The idea of categories was there from the beginning," Freeman said. "That helped me decide who was going to be in the book and who was not."

This also forced him to figure out who fit where. "I knew I wanted to do traditionalist players," he said. "I knew I wanted to do a section on players who are from the more intellectual side. I wanted to have that section because [it] allowed me to talk about what the boundaries of jazz are in terms of how far can you travel from the blues and swing and still have it be jazz. And then there is the section with players who come from a more punk rock, DIY space."

Freeman also wanted a section he termed spiritual jazz, noting that this subgenre is getting more international in nature.

"I wound up combining it with players from outside the U.S. because I felt like some of the most interesting players in the spiritual jazz space were either coming from London or from South Africa," he said, adding that from there he moved

onto an instrument that's always been central to jazz. "I did this one section on five trumpet players, because I feel like there is definitely a generation of trumpet players that deserves recognition."

Despite setting these boundaries to determine the book's structure, Freeman was not afraid to ask large questions about where the term jazz is today — such as whether it even means anything.

"It's definitely a marketing term," he said. "Jazz has been adjectivized to the point that now there's the term 'jazzy.' So it no longer refers to a type of music. It refers to a mindset or a way of dressing or a particular set of mental associations. So maybe there is no one umbrella term that covers all these musicians."

To that point, the musicians Freeman interviews identify themselves through their playing, taking pains to be as original as possible in performance, which can be a lengthy process. Trumpeter Jeremy Pelt told Freeman: "I don't think anybody, no matter how much they try, or what hype they subscribe to, is completely original. I don't believe that. So I'm listening to myself, and, yeah, there are some obvious influences there. But then the more you start to play, and the years go by, you eventually do sound like yourself."

Elsewhere, saxophonist Hutchings describes being pointedly anti-virtuosic. "I call it stupid sax," he said. "I'd rather be that guy in the corner with people going, 'Uhhh ... I guess he can play.'"

Freeman said, "I laughed so hard when Shabaka told me that. It's such a brilliant idea to strip away technique and just get to raw expression."

—Daniel Margolis

Steven Feifke: An 'Arranging Encyclopedia'

ON THE MORNING OF HIS BIG BAND'S HOLIDAY SHOW AT NEW YORK'S Birdland in late December, Steven Feifke was inundated with text messages from band members sending regrets. Several had tested positive for COVID. Some had been exposed to the virus, others were just too nervous about catching it to show up.

The show was celebrating the CD release of *Season's Swingin' Greetings* (Cellar Live/La Reserve), an effervescent album of big band Christmas and Hanukkah songs that Feifke, a pianist/composer/arranger, co-wrote and produced with his buddy and former roommate, singer and trumpeter Benny Benack III. The friends considered scaling back the ensemble to a quartet, but Birdland's owner, Gianni Valenti, talked them out of it.

Feifke's business instincts and survival skills kicked in. He managed to round up seven subs for the 18-member outfit, each capable of sight-reading his intricate charts. The evening's performance went off without a hitch.

"It speaks to the incredible amount of talent in NYC," Feifke told DownBeat. "There's a joke that every block in New York City has a Starbucks. Well, every block also has a killing musician — several."

It also speaks to Feifke's resourcefulness. At 30, he has somehow managed to lead — and keep together — a big band in the city since 2012. As an undergrad at New York University, Feifke wasn't sure whether to pursue music or economics, so he majored in the first and minored in the second. "Economics helps me a lot as a bandleader," he said. He went on to a masters at Manhattan School of Music, where he studied with Jim McNeely. He placed as a semifinalist, twice, in the Thelonious Monk International Jazz Piano Competition and, in 2020, won the David Baker Prize in composition from Chicago's Ravinia Festival.

Feifke has become one of the busiest pianists and composers in New York. The holiday album with Benack is just one of three big band recordings Feifke released in 2021, including a critically acclaimed big band debut album, *Kinetic*, and the retrospective *Prologue* (both on La Reserve). Last year he wrote string arrangements for Veronica Swift's highly regarded album *This Bitter Earth*.

He gets TV gigs as well: He wrote a finale for the Fox Network's New Year's Eve show and arranges for the same network's *The Masked Singer*. And he's committed to educating the next generation of jazz musicians, with teaching gigs at both Berklee (jazz arranging and harmony) and the New School (private lessons).

An arranging prodigy and musical chameleon, Feifke can sound as traditional and swinging as Marty Paich one minute and as leading-edge as Maria Schneider the next. Both are heroes to him.

"I think of him like an arranging encyclopedia," Benack says. "If left to his own devices, he'll write something entirely contemporary. But, if I come to him and say, 'Hey, Steven, I want something that's like Sinatra and Nelson Riddle,' he'll say, 'OK, here's this chart on 'I've Got The World On A String.''" Then it goes viral on YouTube, and everybody loves it."

As a child, Feifke learned Count Basie's solo on "The Kid From Red Bank" at the instigation of an enlightened piano teacher. "And I was like, damn, that's a cool sound. I want to do that." From that point on, young Feifke wanted a big band of his own.

At NYU, he learned from the late pianist Don Friedman, saxophonist Dave Pietro and composer/orchestrator Gil Goldstein. "Working with Gil was when I found out that 'composer-arranger' was actually a job you could have. I always used to pester him: 'Hey, Gil, what are you working on?' He would tell me, and I would go home and pretend I had the assignment. Then I'd come to lessons and show it to him ... [For example,] 'Write an intro to a sci-fi film, with any instrumentation you want; it has to be exactly two minutes and three seconds.' I loved working with him. I have a copy of his book, *The Composers' Companion*, in my office." Feifke also cites Pietro, McNeely and MSM director of jazz arts, vibraphonist Stefon Harris, as mentors.

He's been described as traditional, but modern leaning. "I do think I'm a traditional kind of guy — old soul, as they say. But, growing up, after *The*



Steven Feifke, an old soul with forward leanings.

COURTESY LA RESERVE RECORDS

Atomic Mr. Basie, my next records were Maria Schneider albums [*Live At The Jazz Standard*, *Concert In The Garden*], SFJAZZ Collective, Vol. 2 and Michael Brecker's *Wide Angles* [the last two arranged by Goldstein]. All of those sounds are part of my musical identity."

So he likes jazz from every era?

"I don't just like it, I love it. I love music."

—Allen Morrison

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Cécile McLorin Salvant's

By Suzanne Lorge

Photos by Jimmy
and Dena Katz

UNCENSORED REFLECTIONS

During the early part of the pandemic, Cécile McLorin Salvant spent about 200 hours devouring Marcel Proust's *À la recherche du temps perdu* (*In Search of Lost Time*) in the original French.

The modernist novel spoke to her latest fascination: the ephemeral things that elude our grasp. This fascination ripples throughout *Ghost Song*, her spectacular Nonesuch debut, due out March 4.

"I had been reading a few books that were really getting into the idea of longing and distance and grief and nostalgia — huge books that deal with ideas of ghosts and memory," Salvant said in a Zoom chat from her Brooklyn home. Besides the Proust, she was delving into some of the

weightiest novels from the European canon: Emily Brontë's *Wuthering Heights*, George Eliot's *Middlemarch* and Alexandre Dumas' *The Count of Monte Cristo*.

"I also was listening to a lot of music and writing some, and little by little the idea of this album was forming in my mind," she continued. "I was ready to start building something that had nothing to do with touring or with documenting the sound of the band — that has a lot more to do with what I'm dealing with right now."



Cécile McLorin Salvant sings of her fascination with the ephemeral things that elude our grasp.

The title cut, one of eight originals on the 12-track album, was the first composition to emerge from these musings. The tune opens with a keening wail, startling in its fervor. It's a lament, shrouded in the blues, for a bygone someone. Instead of spinning in distress, however, the musical narrative shifts suddenly: Angelic vocal harmonies recall the sweetness of the relationship. A dulcet finale of children's voices suggests its innocence. And the simple, haunting hook — "I will dance with the ghost of our long-lost love" — signals an ongoing reckoning with grief.

"'Ghost Song' arrived in its full, finished form. When I wrote that song it was like remembering something that was already written, instead of coming up with something [new]. I was remembering something from long ago," Salvant said.

"The idea of dancing with a ghost, or a memory — I connect with that idea so much. To me, the domain of memory, of reminiscing, is a form of celebrating something that is not with you. [It's] like unrequited love. How beautiful it is to fantasize about a thing, to have your imagination be central in your experience of it, rather than holding onto whatever it is. It points to how fleeting everything is."

Somewhat presciently, Salvant wrote "Ghost Song" before the coronavirus pandemic arrived, with its painful lessons in how quickly known things can vanish. At the time, like all live musicians, she had no way of anticipating just how much her career would change in 2020.

For Salvant, the disruption was dramatic in both its destruction and its salvation. That year, the singer lost the bulk of her gigs both here and abroad to pandemic cancellations. But in the midst of this rout, she received two of the jazz world's most prestigious awards: a MacArthur "Genius" Fellowship for \$625,000 and a Doris Duke grant, worth up to \$275,000.

"I got the news of both grants at the height of the pandemic, so my initial reaction was just enormous relief. A weight had been lifted, because [I hadn't had any] work at all for the whole year," she recalled.

It was in 2020, too, that Salvant moved to Nonesuch Records, departing Mack Avenue, her label since 2013. During her tenure with Mack Avenue, Salvant released four albums, all of which received Grammy nominations and three of which won in the Best Jazz Vocal Album category. Not surprisingly, the move wasn't easy.

"Mack Avenue was a wonderful label to be with. I really loved working with them, and it was hard to leave," Salvant said. "It was a place where I felt tremendous artistic freedom and support. There is nothing but love for how I was welcomed into that label.

"But I also feel very connected to Nonesuch



Salvant makes her Nonesuch debut with *Ghost Song*.

and the philosophy that they have," Salvant added. "It's a very artistic label. [They're] really about making beautiful albums, regardless of anything else."

If so, Nonesuch is the perfect home for *Ghost Song*, a disarmingly beautiful album. With the recording's first vocal line — an acapella riff in the Irish sean-nós tradition — Salvant affirms the creative eclecticism that distinguishes this release. What seems to matter, more than genre or band configura-

tion or commercial appeal, is how successfully Salvant can execute her aesthetic vision. For this album, that vision is both adventurous and ambitious.

The sean-nós line, for instance, introduces Kate Bush's baroque pop hit "Wuthering Heights," a direct descendant of the Brontë novel and an eerie tune regardless of setting. (Spoiler: the song's protagonist is a lovelorn spirit). In an inspired moment, Salvant chose to record her version in the open space of a

Neo-Gothic church in midtown Manhattan, without digital enhancement. Thus, the echo and distance in her vocal performance are real, all the more spectral for their acoustic provenance.

Salvant had originally booked the church to record a different track — just her original, “I Lost My Mind,” a surrealistic duet between Salvant, on voice and piano, and keyboardist Aaron Diehl, on pipe organ. But the acoustics of the space, traditionally designed for acapella voices, piqued Salvant’s imagination.

“I was going to do the a capella songs out-

out,” Salvant said, in describing the track.

This disposition — so depressingly ubiquitous during these COVID years — stands in intriguing contrast to Salvant’s artistic approach to this album. If anything, Salvant seems to embrace the cathartic expression of her free-flowing imaginings.

“I really wanted to treat this album almost like a scrapbook, where everything goes in — anything that I’m working on or thinking about, any quote that I love,” Salvant said. “I try my best to not censor anything.”

Her thoughtful curation of uncensored

from the juxtaposition of Salvant’s mournful vocal on the chorus and the irrepressible solos during a Latin instrumental break. The point, intentional or otherwise: Fated love also happens during dances other than a waltz.

Salvant found especial meaning in the tune’s lyrics — a paean to the duality of love — which lay so exposed during her a capella intro. “They are so beautiful and evocative,” she said. “They reveal themselves to you the more you listen to them.”

Salvant is clearly a careful listener, with a predilection for words that convey deep poignancy. But she also appreciates theatricality, with its implicit conflicts and sly humor, as on “The World Is Mean,” from *The Threepenny Opera*. On this track she digs into Bertolt Brecht’s deliciously subversive lyrics, emphasizing the discrete characterizations that define the song’s dialectic.

“There’s always one lyric that is the deciding factor for me in a song,” she said. “[In this one], it’s ‘You have to reach up high/ And man is low.’ There’s something so cynical and bitter about it, and funny and, like, nasty. You don’t get to sing a lot of songs like that, right? I just think it’s hilarious.”

Kurt Weill, who wrote the tune’s odd melody, was an early crossover composer; his works hold equal appeal for classical, pop and jazz singers. Weill’s popularity among singers isn’t because his pieces are easy, however, and Salvant’s technical expertise on this rarely performed song is commanding, as her vocals shift between a trilling lightness and a deep throatiness.

The singer’s facility with a lyrical passage might surprise listeners more familiar with her standards work, given the rich sonority that she brings to those performances. Even on a standard, however, Salvant’s effortless touch in the upper reaches of a melody. On her “Moon Song,” for example — the only tune on the record arranged for just a rhythm section — her silvery timbre evokes the wistfulness of distant love. In its message, this tune serves as an apt counterpart to the title cut, all the sweeter and sadder for the contrasting delicacy of the vocals.

“It’s funny. I do this rich, dark voice — [but] that’s not my real voice,” Salvant admits. “I remember this from classical voice lessons. I would always try to get my voice teacher to give me alto or even countertenor songs. She would say, ‘You can try to sing that, but you’re a soprano.’ I always resented it because I wanted a husky alto like Liz Wright or Cassandra Wilson. But I’m not that. So anytime I do that, it’s drag.”

With each new album, however, Salvant releases some of the “rigid categorization” that has informed her song choice and arrangements in the past. Today, she’s more interest-

““Ghost Song” arrived in its full, finished form. When I wrote that song it was like remembering something that was already written, instead of coming up with something [new].”

side in the woods, with birds. That was my plan. Then I thought, ‘No — churches are made for singing,’ she said.

On the other side of the argument, turn-of-the-20th-century churches were not made for jazz duets involving a pipe organ. But Salvant encourages a more inclusive approach to instrumentation, and she credits Diehl with introducing her to contemporary arrangements for pipe organ.

“To me, the pipe organ is very similar to the banjo, the accordion, the lute — all these instruments that are put into a box. I don’t understand why,” Salvant said. “We associate the pipe organ — obviously, because it’s in a church — mostly with sacred music of a certain era. So, I thought this would be a fun opportunity.”

To be sure, Salvant doesn’t hesitate to inject levity into her writing and performing; part of the joke on “I Lost My Mind” is the strange pairing of a florid, jazz ballad verse with a skittering organ and a robotic, repetitious vocal section. Salvant’s overdubbed solo lines, crazed and clashing, only heighten the tune’s sense of foreboding — and its wit.

“You’re stuck in that loop. You can’t get

reflections, however, is what burnishes their significance. Take the album’s second track, “Optimistic Voices/No Love Dying,” a fusion of the chirpy melody from *The Wizard of Oz* and Gregory Porter’s soulful downtempo. Salvant’s tandem delivery of these two wildly different songs is, respectively, manic and devotional — a stunningly dexterous performance. Still, what binds them together so opportunely?

“I had been singing ‘No Love Dying,’ and [pianist] Sullivan [Fortner] realized that there’s something about the interval in the open of ‘Optimistic Voices’ that is close to the interval at the beginning of the Gregory Porter song. So he put them together. For me, it actually works really well because they’re both songs about undying optimism and blind faith. It became obvious that those two had to go together,” Salvant said. “I like the idea of cutting things with a contrasting sound or feeling — I like seeing that rub.”

It was Fortner, too, who recommended a cover of Sting’s “Until,” a romantic ballad in three from the soundtrack to the 2001 film *Kate & Leopold*. (No ghosts, but the love interest is a time traveler.) The rub here arises

"There's something funny about being kicked out of a graveyard because you're annoying the dead," Salvant muses.



ed in playing with different musical elements to see what works and what doesn't. This openness to experimentation on *Ghost Song* not only allows for a broader range of vocal expression than on her previous albums, but for her expansion as an instrumentalist and composer.

Salvant often contributes piano tracks to her records, and *Ghost Song* is no exception. But on this album she makes a recording debut as a piano soloist. The original "Trail Mix," with its relaxed bass line in the left hand and an insistent chordal push in the right, started as an impromptu idea on Salvant's home piano; upon hearing it, Fortner insisted that she record the piece for the album.

"To get the green light from somebody whose piano playing I respect so much [was important]," Salvant said. "This is going along with the whole idea that I'm not going to censor things anymore. I would have in the past,

but [now] it doesn't matter how simply I play the piano or how non-virtuosic it is. I'm going to include it."

In this same spirit of creative license, Salvant pulled texts for two of her originals from an unlikely source: a short, quirky podcast by host Robyn O'Neil. In crafting the lyrics to "Obligation," the shortest track on the album, Salvant extrapolated from one of O'Neil's catchphrases to create her own: "Promises lead to expectations, which lead to resentments." Half spoken, half sung, these words set up Fortner for a rambunctious free improvisation — a deft and droll commentary on the pitfalls of romantic entanglements.

But Salvant's "Dead Poplar," also inspired by an O'Neil podcast reading, stands in contrast with the comedic diversion of "Obligation." The text for this reflective through-composed piece derives from a letter by photographer Alfred Stieglitz to his wife,

the painter Georgia O'Keefe. In this writing, he spoke matter-of-factly of his mundane world, interjecting random phrases extolling their deep love.

Moved by this poetic missive, Salvant hung a copy of the letter on her piano, eventually placing the words in a chamber jazz setting, complete with lute and theorbo. She uses the song, she says, as a mnemonic device, written as much for herself as for her listeners.

"The point of a song is to be able to remember and memorize a beautiful set of words," she said. "There's no better way to memorize things but to sing them over and over again."

Similarly, Salvant asserts the restorative power of song in the penultimate track, "Thunderclouds."

While suffering a bout of insomnia, she had stumbled upon writer Colette's quote describing this affliction as an oasis, a refuge for the suffering. This hopeful, but uncommon, sentiment fuels the song's soothing melodicism and softly brushing rhythms.

"The [Colette] quote is in the same spirit of the song," Salvant said. "There's a beauty to what you think is a negative thing."

In Salvant's case, such positivity seems well-founded, even as the pandemic continues to churn. For the first part of 2022, she'll be touring globally. In May, she'll present the album in a release concert at Jazz at Lincoln Center. And the new grants will allow her to pursue the development of *Ogresse*, her multi-genre, cross-disciplinary drama. Ultimately, she would like to develop the project as a feature-length animated film.

"I was extremely grateful to be recognized, and the validation is insane," Salvant said, referring to the 2020 prizes and the boost they give to her artistic profile. "*Ogresse* is very tied up in these awards because we need to raise a significant amount of money to pay animators for years of work on this project. It's very labor intensive."

In some ways, this forward motion in Salvant's career belies the ethos of the new album: When she speaks of her plans, she hardly seems mired in remembrances of things past. But a hint to this turnaround lies, perhaps, in *Ghost Song*'s final track, the traditional English air "Unquiet Grave."

Reflecting the album opener, Salvant again sings acapella in the moody sean-nós style, for the song's entirety. In this tale, however, the ghost carries a different message for the mourner who refuses to let go of her memories.

"For once, you have the story of a ghost telling the living person, 'Go live your life,'" Salvant said. "I think that's something I need to hear — snap out of it. But there's something funny about being kicked out of a graveyard because you're annoying the dead. They're saying, 'Get out of here! What are you doing?'" **DB**

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Immanuel Wilkins' *The 7th Hand* is the alto saxophonist's most ambitious album to date.

Immanuel Wilkins

PREACHES THE WORD

BY AMMAR KALIA PHOTO BY ROG WALKER

"My work is the intersection between spiritual practice and Black aesthetics," Immanuel Wilkins says.
"The two symbols I draw from are John Coltrane and the Black Church."

At age 24, saxophonist and composer Wilkins has established himself as a uniquely thoughtful and empathetic voice in jazz. He weaves lyrical alto lines around the intricate instrumentation of his long-established quartet to produce music that traverses everything from skewed Thelonious Monk melodies to the raw power of Ornette Coleman's breath. Signed to Blue Note at 22 with his 2020 debut album *Omega*, Wilkins has toured with the likes of Jason Moran, Aaron Parks and Wynton Marsalis as well as collaborating on interdisciplinary projects with choreographer Sidra Bell, photographer Rog Walker and artist David Dempewolf.

His latest LP, *The 7th Hand*, is his most ambitious work to date. Referencing free-jazz, Biblical vesselhood and performance art in its seven-track suite, the record culminates in a 26-minute composition where Wilkins' quartet aims to become conduits for a free-flowing improvisation directed from a higher entity. It is

a heavy concept worn lightly — the divine hand passing through their intuitive instrumental communication to produce the wails, moans and emotive charges of creativity itself.

This commitment to a bone-deep ancestry of improvised music began during Wilkins' Philadelphia childhood, where he was surrounded by the music of the city's native son Coltrane and the uniquely Black space of the church. Starting out on the violin at 3, before moving to the saxophone at 8 in order to gain a spot in his school band, he soon realized that music brought with it an innate sense of fellowship.

"When I started playing the saxophone, community came with it," Wilkins says over a video call from his New York apartment. "I was enrolled in the band and then the Clef Club — a great community organization and old musicians' union house — which gave me access to so many opportunities, like playing with the Sun Ra Arkestra at 12 after Marshall Allen took



Water and its intrinsic fluidity are central themes for Wilkins' current work.

me under his wing. I didn't know who they were at the time — I just thought it was some old people I could play with — but it meant that I learned the music on the bandstand.”

Wilkins smilingly refers to this through his cascade of long braids as the “old school way”; the sweat and muscle memory of playing through the changes in front of an audience, rather than in front of just a music stand. That focus on playing — and the free-wheeling notion of play — continued as Wilkins entered his teens and began per-

forming at his local church as well as at jam nights. “Jam sessions in Philly are different from any other,” he says. “They would call ‘Trane songs, and we would play for 30 or 40 minutes, sometimes just one chord for an hour with only three or four horn players. There was a concerted effort to not stop until there was some sort of transcendent breakthrough in the music.”

Equally, the church brought its own transcendence. Consistently filling in for absent band members, Wilkins developed his skills

on bass and organ, as well as saxophone, before settling behind the keyboard for weekly services.

“The music controls the mood and flow of the service and the chords I would play were directly related to someone catching the spirit or how they internalized the preacher’s message,” he says. “I was improvising, but it meant that I had to be in tune with God and then in tune with the feeling in the room. You have to be like water, flowing through and pushing.”

Indeed, water and its intrinsic fluidity are central themes for Wilkins’ current work. The cover image for *The 7th Hand* depicts Wilkins half-submerged in a river, surrounded by Black women and with his head cradled in the gloved caress of an adorned priestess. “I call it a remix of a baptism,” Wilkins says. “Firstly, you don’t usually see women baptizing, so I thought it’d be nice to surround myself in the care of Black women here. One of the women to the right also has long nails and a lace front, and I was challenging the notion of which aesthetics are deemed holy and which aren’t as accepted with her inclusion.”

It is a deeply engaging image — one centered on Wilkins’ peacefulness in the cyclical surrounds of these women. The reimagined baptism serves as a symbol for the immersion in the Holy Spirit that Wilkins and his band then attempt during the record itself. “Water flows through the vessel but at the moment of vesselhood you are not only a conduit, you are subsumed, too,” Wilkins says. “That’s what we wanted to capture by the time we reach the seventh track: We’re sacrificing our bodies to innate feeling and becoming vessels for this music.”

Referencing the Biblical symbolism of the number seven as representative of divine intervention — exceeding six as the limits of human possibility — Wilkins sees this work as something ineffable and only possible in the purely improvised moment of its making. “I was interested in putting the body through something rigorous, in order to produce a result that is out of body and is also dangerous, since we didn’t know what would happen,” he says. “We just went into the studio and recorded all six compositions in order — by the seventh, I told the band to play freely.”

The result is a yearning, striving 26 minutes, building from chromatic bop lines on Wilkins’s saxophone, backed by punchy comping from pianist Micah Thomas, to guttural moans intersecting with bassist Daryl Johns’ languid plucking, and ultimately ending on the textural explosion of drummer Kweku Sumbry’s Latin-infused cymbal work, where Wilkins’ horn reaches higher and higher as if speaking, screeching in tongues.

It is a composition that expresses the telepathic communication of a band that has spent many more years playing together than Wilkins' age would imply. Initially meeting bassist Johns at Christian McBride's Jazz House Kids summer camp when they were in their early teens, Wilkins went on to collaborate with pianist Thomas while the pair were at Juilliard. Drummer Sumbry first played

that shouldn't necessarily be together. I'm fascinated with that and how to create it in an aural sense."

Released to critical acclaim in August 2020, *Omega's* exploration of these psychosocial "ruins" took the form of searching instrumental tributes to the Ferguson riots of 2014, following the police killing of Michael Brown, as well as a requiem for the

night, and it's become the same for me. All the senses have to be engaged before I get on the bandstand because it gives me something to draw from."

It is an interdisciplinary practice that has translated into the quartet's ongoing experimentations with collaboration — whether with dance, visual art or even cooking during the 2021 show *Blues Blood/Black Future*. "Working in different mediums feeds me and it has meant that our band is really backlogged with music," Wilkins says. "We have a lot of compositions in the vault and not that many records released. For the next three or four, we've already played the music and will continue to work it out until it's time to record."

Just as Moran took Wilkins under his wing, ultimately producing *Omega* and sending it to Blue Note boss Don Was, Wilkins is using his own position now to uplift others. "When I think of mentorship, I think of people who will do the work when you're out of the room and who set the table for you before you get there," he says. "I owe a lot to my mentors and with my own classes, I just want to blow my students' minds in the same way mine has been blown many times before."

His current workload includes teaching lessons at the New School, as well as running an elective class for non-musicians at NYU on listening to and appreciating jazz. "I'm getting this reputation as an educator, but I'm only 24," he laughs. "I sometimes feel awkward teaching people my age or older but you have to let go of ego on both ends to make it work. I'm focused on playing, but I still feel like I have a lot to offer."

Namely, Wilkins is committed to enacting diversity and equality in the jazz ecosystem. "There need to be more women and more Black people playing jazz and it has to happen young, when you first pick up an instrument, because by high school so many people are then phased out," he says. "In inner-city areas — places that are mainly Black — arts programs just don't exist. If there's no encouragement in the school system, you won't see that diversity in the scene."

In carving out such a prominent space for himself, Wilkins is already acting as a role model for the changes he wishes to see. "I was 22 when I got signed to Blue Note and there was pressure in feeling like I'm existing on the shoulders of all the greats who came before me," he says. "It's important for me not to crush under that pressure. Instead, I just want to contribute to the archive with well thought-out music that I believe in and that will stand the test of time."

With two timeless albums already under his belt, Wilkins is only just getting started.

DB

'That's what we wanted to capture by the time we reach the seventh track — we're sacrificing our bodies to innate feeling and becoming vessels for this music.'

with Wilkins during a session for vibraphonist Joel Ross. "The first time we all played together, it felt like this is what we should be doing, and so we kept it together," Wilkins says.

Gigging regularly around New York, the band soon built a repertoire of original music that formed the basis for *Omega*. "We had been playing as a band for about three years at that point, so we had a lot of work under our belt," Wilkins says. "We chose the music for *Omega* from about 20 compositions we had been playing live. And it soon became apparent that the unifying theme of those works was a cross between the sublime and the grotesque."

Quoting the filmmaker Arthur Jafa's assertion that "Black people have the responsibility to mine the ruins," Wilkins goes on to explain how *Omega* is an expression of the nuanced and often contradictory foundations of the Black American experience. "I was confronting painful moments in our history to mine these ruins and see what comes out in those situations," he says. "The juxtaposition between that and the sublime gives you the intricacy of life that is so valuable to Black people — it's what sustains us. It's how we're able to spin the trauma and create hilarious material on Twitter; it's a specific complexity that is like salted caramel — things

1918 lynching victim Mary Turner. As with so much of Wilkins' output, his compositions express remarkable complexity and emotional depth, considering several were written when he was only in high school. Yet, he views his social commentary as merely following in the footsteps of his jazz forebears. "The greats all express the push and pull, that tension between sublimity and pain — the jagged edges that are essential to Black art forms," he says. "It is a perfect imperfection."

Ever since his youth, playing at the Clef Club, connecting with this jazz lineage in the form of mentorship has been key for Wilkins' growth and development. He signposts Aaron Parks as an early supporter of his work as well as Wynton Marsalis, "who would change my life every time we talked, since he's just so opinionated," he laughs. Pianist Jason Moran has done more than perhaps any other, though, to encourage Wilkins' current success. Taking him on his first European tour while he was at Juilliard — to the slight consternation of his professors — Moran taught Wilkins the rigor of seeking inspiration when playing the same music every night for weeks.

"He would always tell me to get out and see where we had travelled to, no matter how tired I might be," Wilkins says. "I know that's how he gets his inspiration to perform every

The Education of CAMILLE THURMAN

By Allen Morrison

Here's a question: How many tenor saxophonists would feel comfortable stepping into John Coltrane's shoes to perform his transcendent *A Love Supreme* with the Jazz at Lincoln Center Orchestra and Wynton Marsalis? A second question: How many of them are women?

One of them is Camille Thurman, who channeled the jazz icon in an all-Coltrane program at Jazz at Lincoln Center last June for the final concert of JLCO's virtual spring season. Playing the master's legendary suite, arranged for big band by Marsalis, she found a way to convey Coltrane's intensity and spirituality without imitating, her full-bodied sound and inspired improvisations embodying Coltrane's deep immersion in the blues and unpretentious commitment to achieving higher consciousness through music.

Her appearance as guest soloist for the Coltrane tribute was an outgrowth of Thurman's glass-ceiling-shattering two years (2018–'20) of playing with the saxophone section of the JLCO. She was the first woman to tour and perform full time with JLCO in the orchestra's 30-year history.

But the 35-year-old's saxophone prowess is just half the story. The other half is her talent as a scat-happy vocalist. She first caught the jazz world's attention in 2013 after placing third in the Sarah Vaughan Vocal Competition. She

could have become a major force on the strength of either her voice or her tenor saxophone. She can belt a high-energy chorus of a standard like Harold Arlen's "My Shining Hour," then, with the slightest of pauses, put the tenor to her mouth and blow like the veteran instrumentalist she has now become. It's a killer effect, almost as if Sarah Vaughan played tenor saxophone like Dexter Gordon.

Not that the humble Thurman would embrace such comparisons with two of her idols. Her journey from St. Albans, Queens, New York, to playing with jazz aristocracy on international stages is a story about overcoming crippling self-doubt through perseverance, hard work and a surpassing love of the music.

"She's like a little sister to me," says alto saxophonist Tia Fuller, one of Thurman's mentors. "I'm so proud of her. ... She has cultivated her own sound and now uses both instruments [saxophone and vocals] as her own voice. It feels like the same voice. The freedom she was approaching when I first heard her sing, I'm now hearing that in her sax playing."





Thurman played in the saxophone section of the Jazz at Lincoln Center Orchestra for two years.

In addition to Thurman's tenure with the Marsalis-led JLCO, she has, in her young career, already played with other jazz royalty such as George Coleman, Dr. Lonnie Smith, Roy Haynes, Dianne Reeves, Kenny Barron, Buster Williams, Terri Lyne Carrington, Jon Hendricks and Russell Malone. Beyond her saxophone appearances, JLCO has featured her as a guest singer in a tribute to Ella Fitzgerald and as a vocal soloist in Marsalis' musical theater work *The Ever Fonky Lowdown*.

Thurman has recorded four albums as a leader: *Origins*, *Spirit Child*, *Inside The Moment* and *Waiting For The Sunrise*, the last two on Chesky Records. More are on the way, including *Fortitude*, a piano-less quintet project with drummer Darrell Green, her husband since January 2021, and another project, *Spring Awakening*, which includes keyboardist Victor Gould. She is also preparing a set of reimagined Burt Bacharach songs for a major New York show of her own in June at Jazz at Lincoln Center's Appel Room.

Thurman has a bubbly personality, a positive outlook, and laughs easily. DownBeat spoke to her via Zoom recently about her mentors, her setbacks and triumphs and her history of overcoming prejudice against female musicians. This transcript has been edited for clarity and length.

How did you deal with the shutdown caused by the pandemic? Did the experience change you in any way?

What we do is very interactive and hands-on. ... We make our living primarily from performing. And not knowing when or if we'll ever get back to doing that — that was a scary thought. I love to go out on stage and hit with the band ... and to commune with the audience and celebrate life — there's nothing like it. To not be in that space was really hard.

Fortunately, I was able to use that time to create for myself and Darrell, it was a great opportunity to work on this quintet project. Being in that creative space was healing to us as artists. The situation was heavy — in a lot of ways, not just the pandemic, but what was happening socially [in 2020]. But [the new projects] gave us some hope.

How did you meet [your husband and partner] Darrell?

We've been together about eight years. It wasn't planned that way, I can tell you that. [laughs] The first time I met him was at Small's Jazz Club at a late-night session. I heard this drummer and said to my best friend, saxophonist Yunie Mojica, 'Whoa, he can play!'

She describes how she and Darrell talked about music that night and became friends,

leading to his suggestion that she collaborate with his working trio.

We've been working together ever since. It's evolved over the years. The trio became a quartet, featuring Wallace Roney Jr., who is a family friend to us. His father was like a big brother to Darrell.

So it was Darrell who introduced you to Wallace Sr.?

Yes, and to [his brother, saxophonist] Antoine Roney. Wallace Jr. is a phenomenal trumpet player with a great sound. We have a special relationship — when we play, it just comes together; I don't even have to look. I can feel and know the nuances of where we're gonna move. As a vocalist and as a horn player, you don't find that every day.

And your relationship with Darrell?

You mean how did that happen? [laughs] We loved working with each other, but most importantly, we developed a great friendship. He's a beautiful person ... who I not only have the good fortune to work with, but he became someone who really understands me, who I could talk to.

How did you first get interested in playing music?

Music was always around me. My mother played piano and sang at church. She would practice while I was sleeping, but I would hear everything. And I remember one day just getting up and sitting at the piano and playing what she had played the night before. And one day I told her, "Mom, I'm gonna play at a talent show at my school." And she said "What are you going to play? You don't play an instrument." I told her I play the piano. And she said, "You've never played the piano!" And I said, "Come!" [motions with her finger.]

How did your mom not know? You would only play when your mother wasn't home?

Yeah. So I showed her — I played the song she had played the night before, "From A Distance," which Bette Midler made famous. And my mom's jaw was on the floor. She said, "I haven't even showed you a scale!" I sat there and played it in A-flat [sings the opening notes of the song].

In A-flat, no less! OK, so you were going to be a horn player.

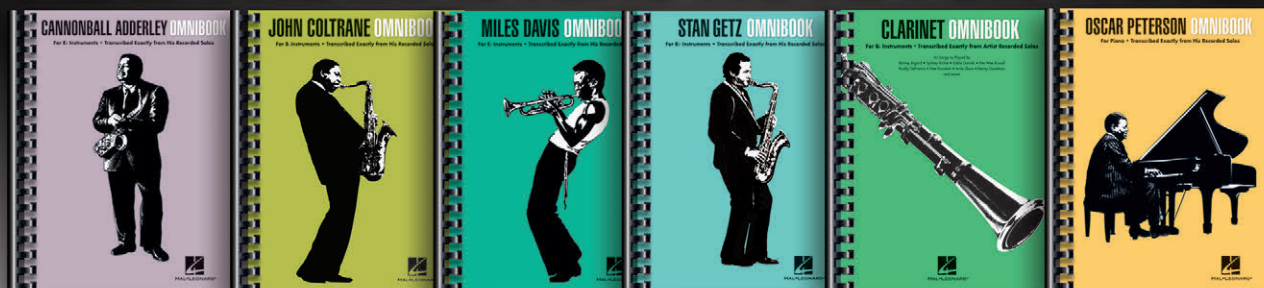
Yes, I just didn't know it yet.

As a seventh grader at a middle school in Bayside, Queens, Thurman talked her way into the band, despite having no previous instrumental experience. She described how the band teacher — Peter Archer, later the inspiration for the Oscar-winning Disney movie *Soul* — encouraged her to play flute, then other instruments.

I hadn't had music lessons in years, so I kept

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Thurman has plans to release *Fortitude*, a piano-less quintet project with her husband, drummer Darrell Green.

RI SUTHERLAND-COHEN



it a secret that I was actually playing by ear and not reading the music. I remember one time a buzzer went off — it was awful-sounding and, like, a semitone off of A-flat. I heard it and said, “Oh, my gosh, that’s so out of tune!” And Mr. Archer looked at me and said, “How did you know that’s A-flat?”

I said, “I don’t know, it sounds like A-flat, right?”

He went to the piano and began playing notes in various registers and asking me, “What’s this?”

“Oh, that’s E-flat. Oh, that’s B.”

He said, “You have perfect pitch!”

I said, “Oh, is that what that is?”

She later begged him to let her learn saxophone.

He said, “If you learn how to play saxophone and clarinet, and continue playing your flute, you could one day play on Broadway.” And my eyes just lit up: “I could play on Broadway? That’s what I want to do!”

Have you had a chance to thank Mr. Archer?

I did, and it was one of the proudest moments of my life. When I was working with

the JLCO, we had the annual holiday concert [in New York]. So I called him and said, “Hey, Mr. Archer, what are you doing Sunday night?” He said he was going to be at home. I said, “I’d like to have you as my guest,” and he said, “OK, where?” And I said, “I’d like you to come to Jazz at Lincoln Center because I’m going to be playing with Wynton and the orchestra.” And he was like, “Oh, my God, this is great, this is amazing!”

So he came, and I brought him backstage and showed him my case with all my instruments in it — the flute, the tenor, the clarinet. And I said, “Mr. Archer, I just want to thank you for getting me to this moment.” He was so happy.

When you attended New York’s LaGuardia High School for the Performing Arts, I understand you encountered some sexism in the jazz band.

When I first got there, I had an incredible teacher, Bob Stewart, who made all the students want to learn about jazz. Everybody was there to play. When he left, though, in my junior year, things got a little interesting. This was sexism, and *waaaay* before “Me-Too.”

It wasn’t sexual harassment; it was sexual discrimination.

For instance, if we had a big band rehearsal, normally there’s five saxophones in a section, and there was myself and another girl. I remember we would stand there for 30 minutes waiting to take a turn to play. The students would decide among themselves who would play on which tunes ... we were supposed to rotate, but the rotation would never happen.

Then, if there was improvisation, some of the guys would laugh at us if we were trying to figure out the changes and making mistakes. It would be like, “Oh, she’s terrible. Oh, she sucks.” It was hard. We weren’t learning because of it. I remember instances where we would hang out with musician friends, and some of the guys would say really nasty stuff, like, “So-and-so can’t play,” or even come into your face and say, “Well, he should have got that chair, not you — you shouldn’t be playing here!” We would complain, but [nothing happened].

I graduated not wanting to have anything to do with playing music. It discouraged me, broke my spirit.

Thurman wanted to attend Berklee College of Music, but it was beyond her means at the time. Instead she attended Hunter College for a year, then transferred to SUNY Binghamton, from which she eventually graduated with a degree in geology. It was a jazz band leader at Binghamton who encouraged her to get back into jazz.

At Binghamton, I met Michael Carbone, a teacher who ran the jazz band, and he said I should audition. And I said, "Um, I don't think you want me to audition." He said, "Why? You went to LaGuardia. You can play." I missed the audition because I sat on my bed contemplating if I should go and was fearful that everything I had experienced two years before would happen again.

So I missed it. And the next day he saw me and said, "I was looking for you — where were you?" I told him he didn't want me in his program, that I was the worst player in the world and would make his band sound terrible.

You really thought that?

Yeah, because that's all I heard for two years straight. [Carbone convinced her to come to an improvisation class.] So I came to the class. He had his back to us, and, one by one, we were taking turns playing to some Jamey Aebersold [backing tracks]. When they got to me, he dropped his papers. He told me, "You can play! You have ideas!" and asked me to stay after class. Then I told him my story. He said, "Everybody should have a safe place to learn. You can do that here. Nobody here will say anything to disrespect you."

He brought Tia Fuller to campus to play with us. That was the first I got to see a woman in person [playing saxophone]. It was also the first time I got to talk to a working woman musician.

She pulled me aside and said, "What are you doing here?" And I said, "I'm studying rocks and I'm going to be a scientist. I love dirt and trees and hug the earth all day." [laughs] And she said, "You need to be playing."

I said, "I don't know if I can do it. I don't see any women out there doing this. Will people respect you as a player? Can you make a living off of it? Can you embrace being who you are as a woman?"

And she said, "All of those things are possible. Look at me — I'm doing it."

And it just kinda clicked for me.

After moving to New York City in 2009, Fuller helped her to meet other musicians to play with. Her circle came to include bassist Mimi Jones, Darrell Green and Antoine Roney. Eventually Marsalis heard her singing on a gig with JLCO saxophonist Sherman Irby at Dizzy's, an encounter that led to her appearing with the orchestra.

You broke a significant glass ceiling when you joined the JLCO. What did it mean to you as a

woman and as a musician to be invited to join?

It meant so much to me. At my first concert with them, I couldn't help but think about all the great women — The International Sweethearts of Rhythm, Vi Burnside, Vi Redd — who came before me, who were doing this and were left out of the history books. Then I felt like it was not just a celebration for me, but for them, too.

But what was really humbling was hearing from young women, educators, from older

women — and from men, too — that just seeing a woman up there spoke so profoundly to them. Especially for the young girls. For them it was, like, "Wow — I could see myself up there — that's a possibility."

You never set out to be a role model. But I guess that's what you have become.

I guess so. [laughs, then considers it further] I guess so.

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



Sara Serpa

Sara Serpa *Intimate Strangers*

BIOPHILIA

★★★★★

“Encounters with love and loss, grief and longing, displacement and war” — that’s how Sara Serpa and Emmanuel Iduma synopsized their 2018 presentation of *Intimate Strangers* at Brooklyn’s National Sawdust. The John Zorn-commissioned performance brought a poetic vibe to the emotional impact of forced migration in Africa and Europe as perceived by Nigerian writer Iduma in his book *A Stranger’s Pose*. New York-based, Portuguese vocalist Serpa, who earns more acclaim with each new project, designed a compelling small ensemble experience of piano, synth and multiple voices. Together, the words, music and images

delivered powerful insights regarding the tolls taken when the comforts and stability of one’s home are ravaged.

This album version of the piece is just as effective. Through a 2000 duet with Ran Blake to 2020’s treatise on Portuguese colonialism in Angola, Serpa has developed a vocal approach that dodges the garishness of expressionism. A willful modesty marks her work, her rounded soprano often agile yet solemn. This reserve seems a particular victory when addressing the chronic friction between majority cultures and those under their thumb — venting could certainly be considered a proper reaction.

Instead, the group generates drama through a chamber music aura of mildly dissonant harmonies and spoken word. Iduma’s grounded voice mitigates some of the despair his narratives reveal. “[It’s not] a joyful perfor-

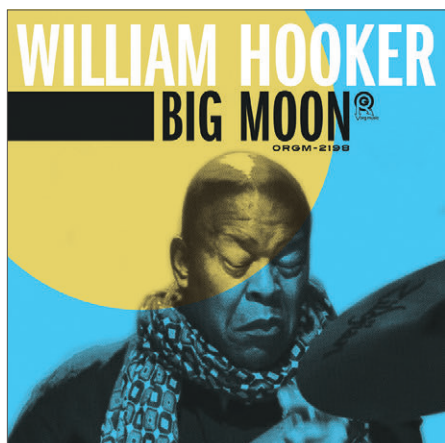
mance,” Serpa has said. Drifting in a forlorn fog, “How Do You Know Where To Go” asks dire existential questions, and “Night” speaks of an “interminable horizon of lost love.” A worried atmosphere of those “tainted by wanderlust,” seeps through the program, but ultimately these cinematic tales use artful aplomb to trigger compassion. Thoughtfully unfolding, Serpa’s work reveals itself as a volley of resistance, clocking political inequities and their cultural fallout with heart on sleeve.

—Jim Macnie

Intimate Strangers: Lokoja; Okenne; How Do You Know Where To Go; Bamako; Lejam; The Poet; Kidira; La Bout De Monde; Note To Nephew; In Due Course; Night; For You I Must Become A Tree. (51:00)

Personnel: Sara Serpa, vocals; Emmanuel Iduma, spoken word; Sofia Rei, vocals; Aubrey Johnson, vocals; Matt Mitchell, piano; Oasim Naqvi, modular synth.

Ordering info: saraserpa.bandcamp.com



William Hooker *Big Moon* ORG

★★★½

William Hooker doesn't seem to have a problem with idea generation — he brings plenty of creativity to his writing for free improvisation. But just how does he get all of these ideas to coalesce in real time? On *Big Moon*, the drummer again reveals an uncommon talent for spontaneous compositional design.

A quick scan of the album's 11 titles, with their allusions to esoteric philosophy, establishes the conceptual gambit for this record: the avant-garde as cosmological expression.

Ed Partyka/UMO Helsinki Jazz Orchestra *Last Dance* NEUKLANG

★★★★

European jazz orchestras have long been forging richly symphonic concert music from the core American big band format, often in conjunction with American composers such as Chicago bass-brass man Ed Partyka, a long-time presence in Europe who now heads the 57-year-old UMO Helsinki Jazz Orchestra.

Much in the tradition of his mentor, Bob Brookmeyer, Partyka takes UMO to gorgeous, soaring heights with a battery of winds that includes alto flutes, bass clarinets, French horn, tuba and a gamut of saxes, from soprano to bass. Using seamlessly voiced brass-reed combinations that move in intricately braided, parallel lines and engage in little conversations as they build to cinematic climaxes, Partyka marks transitions with brass fanfares and creates soundscapes that move in and out of swing time. Even fans of more gutsy, swinging big bands will find it hard to resist the sheer pastoral beauty of this gorgeous music, available as a vinyl-only release.

The four-part program features two Partyka originals, plus his arrangements of

Musically, this notion requires greater lyricism and more breathing room than Hooker used on 2020's *Symphonie Of Flowers*, with its pounding beats and squealing horns. But consonance rather than conflict seeds this new effort. So you'll hear a resonant piano in contemplation on the head of "Stations Of Power," the opening tune, before an ethereal, sustained synth line extends the harmony, then, a steady Latin groove in the bass that animates the soloists and triggers the final acceleration on "Right Speech."

If the group's acoustic instrumentation is primarily responsible for the album's grounded sound, the contrasting electronic elements give the tunes their lift. Note how the bubbly synth flirts with the hand drumming and somber saxophone on "Major Planetary Centers," how the electronic scratches, bleeps and growls lend "Sequence Of The Form" an air of abstraction. Or, finally, how a symphonic swell of oscillating sound accentuates the majesty of the solfege-adorned track, "All I Can Say... Human Family," Hooker's parting word on the power of harmonious relationships. —*Suzanne Lorge*

Big Moon: Stations of Power; Right Speech; Ring-Pass-Not; Major Planetary Centers; Seven Rays; Sequence of the Form; Synthesis of Understanding; The Council Chamber; Extra-Planetary Livingness; The Great Lives; All I Can Say... Human Family. (1:22:16)

Personnel: William Hooker, conductor, drums; Jimmy Lopez, percussion; Jai-Rohm Parker Wells, bass; Charles Compo, flute; Stephen Gaudi, Sarah Manning, saxophones; Mara Rosenbloom, piano; Mark Hennen, piano; Theo Woodward, synthesizer.

Ordering info: orgmusic.com



Eliane Elias' "Para Nada" and Kenny Kirkland's "Dienda." Overall, Partyka offers a sweet balance between body and mind on this lush program. —*Paul de Barros*

Last Dance: New Music For Jazz Orchestra by Ed Partyka: G.G.'s Last Dance; Para Nada; Dienda; Do As I Say, Not As I Do. (47:48)

Personnel: Teemu Mattsson, Timo Paasonen, Mikko Pettinen, Tero Saarti, Tomi Nikku (1–3), Jaane Toivonen (4), trumpet; Ville Vannemaa (1, 3, 4), Manuel Dunkel (1, 4), Mikko Mäkinen (1), Jouni Järvelä (4), soprano saxophone; Ville Vannemaa (1, 4), Jouni Järvelä (3, 4), alto saxophone; Manuel Dunkel (3, 4), tenor saxophone; Mikko Mäkinen, baritone saxophone (3, 4); Max Zenger, bass saxophone (3, 4); Jouni Järvelä (2, 4), clarinet; Ville Vannemaa (2, 3), Mikko Mäkinen (3), Jouni Järvelä (1), Max Zenger (1, 2, 4), bass clarinet; Max Zenger, contrabass clarinet (1, 2); Ville Vannemaa (1), Manuel Dunkel (1, 2, 4), Mikko Mäkinen (1, 4), alto flute; Kasper Sarikoski, Pekka Laukkanen, trombone; Mikael Långbacka, bass trombone; Tatu-Pekka Paukkunen (1–3), Joonas Seppelin (4), French horn; Mikko Mustonen, tuba; Seppo Kantonen (1–3), Juho Valjakka (4), piano, Jori Huhtala (1–3), Juho Kivivuori (4), bass; Jaska Lukkarinen, drums.

Ordering info: neuklangrecords.de



Javon Jackson *The Gospel According To Nikki Giovanni* SOLID JACKSON

★★★½

The Gospel According To Nikki Giovanni is not what its title suggests. Instead of a celebration of the words and wisdom of that great Black poet, what the album offers is a few of her words, a taste of her voice, and nine of her favorite hymns. But would *Gospel Favorites According To Nikki Giovanni* have been as compelling?

With "Wade In The Water" we hear what it could have been. Jackson's quartet take a down-tempo, hard-bop approach, closer to Art Blakey's "Moanin'" — appropriate, given Jackson's status as one of the Jazz Messengers' last cohort — than Ramsey Lewis' pop-soul spin. Then, after Jeremy Manasia's piano solo, Christina Greer declaims Giovanni's poem "A Very Simple Wish." In combining the works, the track offers a promising and provocative take on the concept of redemption, which, expanded to album length, would really have lived up to the title. On the other hand, would that have left room for Giovanni's rendition of "Night Song," a wistful ballad from the musical *Golden Boy*? Yes, Giovanni isn't a singer, and there are notes here she barely reaches, but her feeling for the song more than compensates.

As for the rest, Jackson would rather honor the songs than expand upon them. On some — "Night Song," "I've Been 'Buked," "I Want To Be A Christian" — he merely states the melody, and apart from a calypso treatment of "Swing Low, Sweet Chariot," the treatments are respectfully rote. If honesty and audacity are what you associate with Giovanni's work, this album will meet you only halfway. —*J.D. Cosidine*

The Gospel According To Nikki Giovanni: Didn't My Lord Deliver Daniel; Wade In The Water; Night Song; Sometimes I Feel Like A Motherless Child; Mary Had A Baby, Yes Lord; Leaning On The Everlasting Arms; I've Been 'Buked; Swing Low, Sweet Chariot; Lord, I Want To Be A Christian; I Opened My Mouth To The Lord. (57:35)

Personnel: Javon Jackson, tenor saxophone; Nikki Giovanni, vocals (3); Christina Greer, poem interpretation (2); Jeremy Manasia, piano; David Williams, bass; McClenty Hunter, drums.

Ordering info: javonjackson.com

The Hot Box

Critics	Jim Macnie	Suzanne Lorge	Paul de Barros	J.D. Considine
Sara Serpa <i>Intimate Strangers</i>	★★★★	★★★★½	★★½	★★★★
William Hooker <i>Big Moon</i>	★★★	★★★★½	★★★	★★
Ed Partyka/UMO Helsinki <i>Last Dance</i>	★★★	★★★★	★★★★	★★★★½
Javon Jackson <i>Gospel According To Nikki Giovanni</i>	★★★½	★★★★½	★★★	★★½

Critics' Comments

Sara Serpa, *Intimate Strangers*

Serpa could easily hide behind the beauty of her nimble, delicate voice. Instead, this important singer/composer continues to tackle difficult source material with emotional acuity and sobering clarity. On this album, her refined vocal musicianship sears as much as it soars. —*Suzanne Lorge*

With 82 million refugees roaming the planet, this oratorio-like drama composed of electro-acoustic music, spoken word and art song is timely and urgent, but Serpa's wordless vocals, while sometimes breathtaking, can also feel random and arbitrary. —*Paul de Barros*

By keeping the sonic palette limited to piano, synth and singers, Serpa's music keeps the listener focused on the narrative — not just the stories borrowed from Emmanuel Iduma's book, but the voices those stories conjure. Absolutely transporting. —*J.D. Considine*

William Hooker, *Big Moon*

This 80-plus minute excursion goes everywhere. Shifting tempos, kaleidoscopic textures, instrumental switcheroos — the suite's musicianship is superb, but forwarding the percussionist's expansive vision is *Big Moon's* true reward. —*Jim Macnie*

Free-jazz lives! Here it is often exhilarating and celestial, with Hooker's dervish-like energy spinning us into the Afro-futuristic sky drawn by Sun Ra. And then there are the times when it's just a boring and messy freakout. —*Paul de Barros*

This rambling, ambitious free-jazz epic delivers a lot of sound, but not always a lot of sense. Although the intensity of the playing is impressive, too often the musicians seem to be playing at the same time, rather than playing together. —*J.D. Considine*

Ed Partyka/UMO Helsinki Jazz Orchestra, *Last Dance*

A parade of billowing hues that speaks in headlines while upselling detail after detail — a nifty trick that trumps the music's occasional gauzy vibe. No question, in the right hands, mood has its allure. —*Jim Macnie*

Surprising details only heighten the listening experience of UMO Helsinki's full-spectrum sound: microtonal contraventions in a trombone solo, an ostinato bit in the trumpets, the rare brush with dissonance. —*Suzanne Lorge*

As a composer, Partyka is a master colorist, blending instruments — particularly lower voices like alto flute, bass clarinet, French horn and tuba — with a connoisseur's touch. —*J.D. Considine*

Javon Jackson, *The Gospel According To Nikki Giovanni*

Giovanni curates a wealth of hymns and spirituals that the saxophonist addresses with grace and gravity. The poet's vocal on "Night Song" is a goosebump event that drops a balm. —*Jim Macnie*

Jackson's gentle foray into the blurry space between jazz and the sacred elucidates: With this album he gives a musical face to the human suffering that forged these venerable melodies. As a one-off vocalist, Giovanni delivers heartache and solace in equal measure. —*Suzanne Lorge*

Jackson goes down to the river and honors a great poet while he's at it, continuing to play with succinct presence with his brilliant pianist, Jeremy Manasia. But isn't this all a bit solemn for an occasion that might have been more celebratory? —*Paul de Barros*

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Koichi Matsukaze Trio Featuring Ryojiro Furusawa *At The Room 427*

BBE

★★★★½

The Barely Breaking Even label has released a trio of killer compilations of Japanese jazz the last few years, and supplemented those with reissues of noteworthy individual albums, most of them impossibly rare collectors' items. Saxophonist Koichi Matsukaze's *At The Room 427*, originally recorded in November 1975 and released the following year on the tiny ALM

label, is the latest, and it's a true unearthed gem.

Matsukaze is a powerful player whose full tone and fierce blowing may bring to mind Arthur Blythe or other figures of the contemporaneous New York loft scene. He's teamed here with bassist Koichi Yamazaki and drummer Ryojiro Furusawa, each of whom matches his energy throughout.

The opening track, "Acoustic Chicken," closed out the third volume of the J Jazz series. It runs over 20 minutes, and includes a thunderous drum solo from Furusawa, doubtless the reason he gets a credit on the album cover. That's followed by a very short version of "Theme Of Seikatsu Kojyo Iinkai," a squawking solo interlude that builds to a funky, high-energy theme but fades out too quickly.

The album's second side features two hard-swinging numbers, the Matsukaze original "Little Drummer" and a version of the standard "Lover Man." Everything winds down with a second, nearly eight-minute version of "Theme Of Seikatsu Kojyo Iinkai." Ultimately, this is a revelation, as fierce and exciting as anything being played at Studio Rivbea or anywhere else in New York at the time. —Philip Freeman

At The Room 427: Acoustic Chicken; Theme Of Seikatsu Kojyo Iinkai; Little Drummer; Lover Man; Theme Of Seikatsu Kojyo Iinkai (alternate version). (51:30)

Personnel: Koichi Matsukaze, saxophone; Koichi Yamazaki, bass; Ryojiro Furusawa, drums.

Ordering info: bbemusic.com

Bob James Trio *Feel Like Making Live!*

EVOSOUND

★★★★½

Pianist/composer Bob James and his trio waste no time presenting his popular credentials with "Angela," and from here across the tracks, so to speak, to "Westchester Lady," it's smooth elegant sailing for the music veteran. An almost uninterrupted mood of easy listening pervades *Feel Like Making Live!* as James and bassist Michael Palazzolo and drummer Billy Kilson give fresh turns to several tunes from the keyboardist's standard repertoire. "Feel Like Makin' Love" is at the center of these reflections — from which the album's title is derived — and it brings back memories even if devoid of Roberta Flack's incomparable voice or David McMurray's flute in a subsequent date a decade ago.

Pared down, too, is "Mister Magic," and though Grover Washington Jr.'s memorable soprano saxophone is indelibly linked to the song, James recasts that remarkable recording that virtually made him the poster boy of smooth jazz. Half the tracks are James' originals, but he is an adept arranger, with or without strings, and what he does on Elton John's "Rocket Man," Petula Clark's "Downtown" and Errol Garner's "Misty" are delightful testaments to this skill.

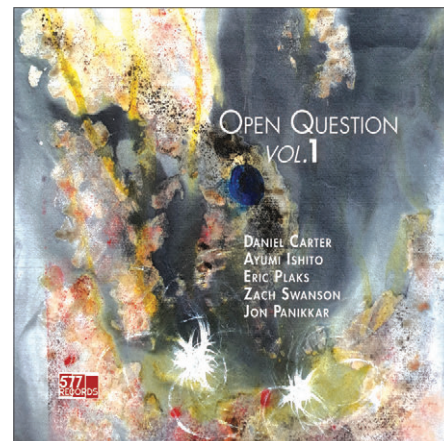


There was a time in the mid-'70s when James' music seemed to be everywhere; on the radio, television, films and even sampled in hip-hop. None of the residue of those days is missing from this latest iteration. What is evident from start to finish is that James still has the chops and the impulses to apply a bright veneer to a few ageless evergreens, some of them his own. —Herb Boyd

Feel Like Making Live!: Angela; Rocket Man; Maputo; Topside; Misty; Avalabop; Nautilus; Downtown; Niles A Head; Feel Like Makin' Love/Nightcrawler; Submarine; Mister Magic; Westchester Lady. (77:00)

Personnel: Bob James, piano and keyboards; Michael Palazzolo, bass; Billy Kilson, drums.

Ordering info: evosound.com



Open Question *Open Question Vol. 1*

577

★★★★

For the improvisational project under the fitting moniker Open Question, five sympatico musicians — multi-instrumentalist Daniel Carter, saxophonist/FX manipulator Ayumi Ishito, pianist/Wurlitzer player Eric Plaks, acoustic bassist Zach Swanson and drummer Jon Panikkar — gathered in the Brooklyn-based Big Orange Sheep on Nov. 11, 2020, to take stock of what the muse might have in store. The muse was with them.

With the resulting recorded evidence, broken up in two volumes, with the first having just been released, the quintet has conjured up a refreshingly tasteful and internally malleable free outing. It moves organically from identifiable tonality and rhythm to their opposites, with a special ensemble fluidity, nuance and sense of space.

Idiomatic identification becomes one of the variables in the group-think expressive palette. The opening track, for instance, is called simply "Blues" and opens with a shambling rhythmic spirit that could be related to blues, minus the chord changes. Structure starts to morph, and by the end of the 12-minute piece, it has shape-shifted into a rumbling free zone, stripped of tonality or fixed rhythm. The aptly named "Dimly-lit Platform" projects the character of a trans-tonal, boneless ballad, while the closing tune, "Synchronicity," ratchets up the cathartic, free-blowing intensity.

True to that song title, and the album at large, synchronicity and the importance of collective collusion over individual spotlighting add up to a notable project at the junction of inside, outside and some hard-to-define X factor holding it all together. —Josef Woodard

Open Question, Vol. 1: Blues; Dimly-lit Platform; Confidential BBQ; Synchronicity. (43:51)

Personnel: Daniel Carter, trumpet, flute, clarinet, soprano saxophone, alto saxophone, tenor saxophone; Ayumi Ishito, tenor saxophone, FX; Eric Plaks, piano, Wurlitzer; Zach Swanson, acoustic bass; Jon Panikkar, drums.

Ordering info: 577records.com

b.
JOSH SINTON



Josh Sinton

b.
FIP
★★★★

You don't need to spend much time with the work of Josh Sinton to encounter this self-assessment; he is a not a quick study. The bio on his website characterizes his musical education as "backwards," and one of his recent albums is named *Slow Learner*. So, it makes sense that he has waited until his 50th year to make a solo recording devoted entirely to his primary instrument, the baritone saxophone. *b.* is the first of several albums that Sinton plans to release over the coming year (including a solo recording where he performs Steve Lacy's *Book H of Practitioners*).

While it might take Sinton awhile to get to a creative destination, once he's there, you'll certainly know that he has arrived. Even when he's using materials that many other saxophone players use, he doesn't sound like anyone else. The track titles are a tip-off. This music is not representative of anything other than the idea that Sinton wants to play.

On those terms, he sounds quite in control of his instrument, and very clear about what he wants to accomplish with it. Each track, however, is a cohesive expression of a musical idea. "b.1.i" is a quickly negotiated sequence of short phrases, concluded by a big intervallic jump. "b.1.iii" strings together longer pieces of material — trills, tones, screams and fluttering brays — each an elaboration of some aspect of the one that came before. And on "b.2.1," Sinton works with unpitched sounds situated in the realm of near-inaudibility.

What Sinton is getting at is not at all abstract. The sounds he makes, the shapes they trace, and the undeniable physical and emotional impact one registers when a baritone lets loose, all fused into one, are the point of this music.

—Bill Meyer

b.: b.1.i; b.1.ii; b.1.iii; b.1.iv; b.2.i; b.2.ii; b.2.iii. b.2.iv; b.2.v. (46:04)

Personnel: Josh Sinton, baritone saxophone.

Ordering info: joshinton.bandcamp.com

Anders Koppel *Mulberry Street Symphony*

UNIT RECORDS/COWBELL

★★★★½

It's difficult to say which element is the skeleton and which is the flesh in *Mulberry Street Symphony* — the jazz trio of alto saxophonist Benjamin Koppel (Danish composer Anders Koppel's son), bassist Scott Colley and drummer Brian Blade, or the Odense Symphony Orchestra. The two work in tandem to achieve a sweeping narrative built from photographs of lives making way long ago; a community making moments based on moments from a community.

In his 32nd concerto for soloists and orchestra, which he describes as "more a symphony with soloists," Anders Koppel lays out musical interpretation of Jacob Riis' photographs of life among immigrants in 1880s New York, reminding us all that these people had soul. Koppel wrote for the orchestra, in this case the Odense Symphony Orchestra conducted by Martin Yates, but largely left the trio to their own devices.

With Benjamin Koppel taking the lead, this suite sprints, jaunts and soars. Scott Colley's bass line starts the album off on "Stranded In The City" as an indication of how rooted this music is to the groove he establishes and maintains all throughout, just as integral as the beat from the legendary Brian Blade. Disc two's



ANDERS KOPPEL | BENJAMIN KOPPEL | SCOTT COLLEY | BRIAN BLADE
MULBERRY STREET SYMPHONY
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"Bandit's Roost" has the best shifting of positions and breakdown of elements one may have heard all year, pulling out all the stops of what this group of musicians is capable of doing. One may not expect a series of photographs from the 1880s to evoke "stank face," but getting all these folks together some 140 years later to make music about it could just be taking the long way around.

—Anthony Dean-Harris

Mulberry Street Symphony: Stranded In The Strange City; Minding The Baby; Tommy The Shoeshine Boy; Blind Man; The Last Mulberry; Bandit's Roost; The New House, Encore Puerto Rican Rumble. (93:52)

Personnel: Benjamin Koppel, alto saxophone; Scott Colley, bass; Brian Blade, drums; Martin Yates, conductor; Odense Symphony Orchestra.

Ordering info: cowbellmusic.dk

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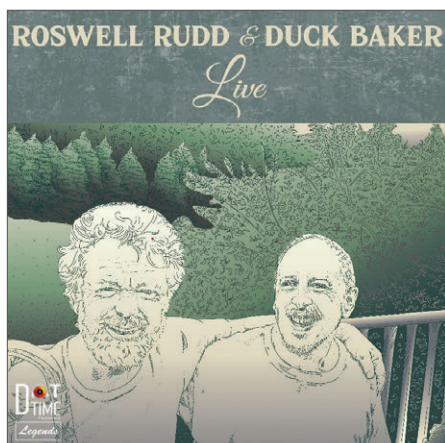
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Roswell Rudd & Duck Baker Live

DOT TIME
★★★★

Trombonist and ethnomusicologist Roswell Rudd, whose burly, robust warmth was so thoroughly grounded in the whole of the world's music as to transcend genre, has been sorely missed since his death at age 82 in 2017. But he's fully present in these almost two-de-

CADES-OLD, newly available duets with equally far-ranging fingerstyle guitarist Duck Baker, at 15 years younger something like his protégé. The stellar audio that makes up this vinyl set was recorded live at two performances from the duo: Tracks 1-2 and 6-8 were recorded at The Outpost in Albuquerque, New Mexico, in 2004, while tracks 3-5 and 9-10 were recorded at Tonic in New York in 2002.

The unusual jazz trombone-folk guitar format provides for an unusual paring, one that requires a delicate balance regarding timbre and dynamics, which these players achieved through listening closely to each other. Phrasing like he's speaking even in passages of exploration or abstraction, Rudd is a natural storyteller, full of detail and personality, although sometimes fond of meandering to his points.

Baker provides lovely, lilting rhythms, precisely graceful touch and rich personal imagination. He plays with some deference to the trombonist's history — encompassing the Yale students' trad band that opens *Jazz on a Summer's Day*, the New York Art Quartet, associations with Steve Lacy, Archie Shepp, Sheila Jordan, Toumani Diabaté, Yomo Toro and many others — yet is treated as a peer.

The horn and strings are interdependent, easily wrapping around each other or swapping lead/comping roles, as on "Bemsha Swing," creating a companionable, inviting dialogue.

The two take pleasure — and provide it — frolicking with themes by Jelly Roll Morton, Thelonious Monk and Herbie Nichols.

They also bounce bits from Foster, Sousa, ragtime, Tin Pan Alley, Broadway and Hollywood at each other in improvis based on free association and non sequitur, to the point of testing the limits of playing together separately — as Baker does notably on his album of duets *Confabulations* with iconoclast guitarist Derek Bailey. Rudd is on a track there, too. "Going West" features the pair either having difficulty locking into any common ground or consciously defying the very notion of attempted harmonization, stretching what's one. Charles Ives did that, too.

Leave it to historically conscious maximalists to perform a sly experiment in radical deconstruction. —Howard Mandel

Live: The Happenings; Buddy Bolden's Blues; A Bouquet For JJ; Melancholy People; Well You Needn't; Bemsha Swing; Going West; Light Blue; Show; Church. (62:07)

Personnel: Roswell Rudd, trombone; Duck Baker, guitar.

Ordering info: dottimerecords.com



Émile Parisien Louise

ACT
★★★★½

The French saxophonist Émile Parisien is usually known for his extreme solo displays, involving passion, virtuosity and invention, at the very least, but often a smear of humor, and the bonus visual input of his highly expressive leg-dancing.

This potent Pied Piper persona commonly exists in smaller band formations, notably when Parisien is playing alongside the accordionist Vincent Peirani. For these sessions,

Parisien chooses a more conceptual role, leading an ensemble, composing around half of the material, but spreading around the solo freedom, and also inviting three of his bandmates to contribute compositions.

The lineup also has a Euro-American nature, with Theo Croker (trumpet), Joe Martin (bass) and Nasheet Waits (drums) joining up with Parisien's fellow Parisians Manu Codjia (guitar) and Roberto Negro (piano).

The album's centerpiece is "Memento," a three-part suite of French melancholy fusion. Parisien's soprano leads Sidney Bechet towards his fantasy electric period, beginning with a floating procession.

The horns are poignantly matched in their phrasing, while the guitar comping has a scaly exterior before hatching into an echo-calling behemoth from 1983. For a jazz solo in this setting, Codjia pushes it as far as he can. The horns encroach again, and the striding theme peaks.

The second, shorter part has an android lurch, effects turned on, while the third section prefers a rollin' groove, Waits pushing hard, Codjia's guitar jerking and Croker's trumpet darkened low.

Parisien's "Jojo" is an imaginary candidate for Ornette Coleman's *Song X* with Pat Metheny, and it's the number where the lead-

er does most of his soprano showing-off, on the high-speed articulacy front, with Waits setting up a perpetual rapid tumbling, and Croker eventually blooming out into a sparse cloud of contemplation.

The Louise of the album title is the French artist Louise Bourgeois, given a mournful and measured homage by Parisien, fully exploring the ensemble palette. This is chased by Joe Zawinul's "Madagascar," a complete contrast, with its pushy, string-shuddering bass, as Je Martin grapples with each percussive possibility of a phrase, head down for a forceful spine-line, the horns aligned like twins.

Codjia, Negro and Croker's tune contributions are varied. Negro's "Il Giorno Della Civetta" has a floating blues quality, cinematic in scope, unravelling with dignity.

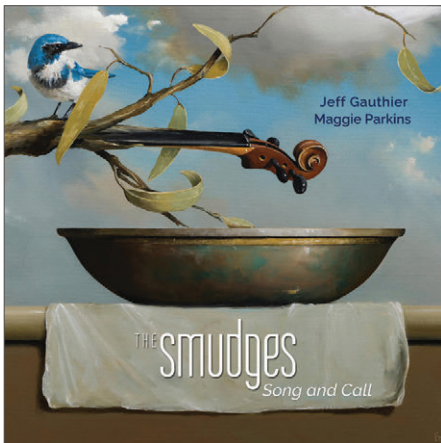
Codjia's "Jungle Jig" is short and intense, with Negro's piano energized as the band drives busily. Croker ends the album with his "Prayer 4 Peace," calming all surroundings with some thoughtfully open spaces.

—Martin Longley

Louise: Louise; Madagascar; Memento; Il Giorno Della Civetta; Jojo; Jungle Jig; Prayer 4 Peace. (RUNNING TIME?)

Personnel: Émile Parisien, soprano saxophone; Theo Croker, trumpet; Manu Codjia, guitar; Roberto Negro, piano; Joe Martin, bass; Nasheet Waits, drums.

Ordering info: actmusic.com



The Smudges Song And Call CRYPTOGRAMPHONE ★★★★

The highly original work of violinist Jeff Gauthier and cellist Maggie Parkins, stars of the West Coast new music scene, resists classification. How deeply their Smudges debut rings and pulsates and pleases.

From "Music Of Chants," Guy Klucsek's memorial to John Cage, through "Release," Tom Flaherty's layered journey through echo and repetition, *Song And Call* is this intrepid couple's tethering of nature and technology. The result is a kind of cyborg chamber music that, from the start, immerses the listener in a cathedral of the mind.

Gauthier and Parkins extend themselves on the title track, where bouncing bows and Parkins' whistling announce an avian conference by way of slowed-down samples of bird-song, the voices triggered by Gauthier's foot pedals. What starts exclusively avian soon comes to mimic the sounds of a rain forest. What begins calmly becomes frenetic. The sounds, at times hugely electronic, always seem natural.

Other tracks are just as startling, from the untrammelled "The Gigue Is Up" to the seething "Blitva," a shorter cut that conjures a boat yawing its way through a storm. "Gigue" is a hoedown in which Parkins ascends harmonically as Gauthier accelerates the pace. The electronic undertow transmits both threat and exhilaration. "Blitva" is heavily looped, the strings thickening to guard against turbulence.

Largely composed by Gauthier and Parkins, the ambitious *Song And Call* is an unbounded, successful experiment in creativity. This couple traffics in intelligence. Whether it's technological or natural doesn't much matter to them.

—Carlo Wolff

Song And Call: Music Of Chants (in memory of John Cage); Julius Caesar Eyebrows; The Gigue Is Up; Kasha's Lament; Matter Of Time; Song And Call; Blitva; Palindromes (for Bobby); Release. (53:08)

Personnel: Jeff Gauthier, violin, electric violin, samples, electronics; Maggie Parkins, cello, whistling.

Ordering info: cryptogramphone.bandcamp.com

Romero Lubambo/ Rafael Piccolotto Live At Dizzy's SUNNYSIDE ★★★★½

Guitarist Romero Lubambo has been an exquisite one-man band in duets with Luciana Souza and Diane Reeves, among many others in his hall-of-fame career. But as of late he has found himself in larger ensembles, such as with the Los Angeles Philharmonic for pop superstar Billie Eilish.

Lubambo's new collaboration with fellow Brazilian and composer-arranger Rafael Piccolotto is not quite that epic, but their pairing of a classic string quartet with a four-horn nonet is somehow both intimate and grandiose, displayed in 10 elaborate pieces performed in front of a raucous crowd at Jazz at Lincoln Center's Dizzy's Club Coca-Cola.

The all-Brazilian rhythm section drives the music forward throughout with characteristic dynamism and agility. Piccolotto conjures a cornucopia of sonic textures from the horns and strings, and his writing for flute and piccolo is especially delightful on "Pro Romero."

The delectable sonic smorgasbord leaves little else for Lubambo to do except play solo after virtuosic solo, impressive but denying the full range of his guitar prowess. What is revealed is his compositional acumen in contributing six pieces, including "Lukinha," an angular minor blues, "Paquito In Bremen," a bossa nova that pays slight homage to Jobim's "Insensatez," and "By The Stream," a lovely ballad featuring guest vocalist Pamela Driggs.

The tour de force of the set is "Samba de



Proveta," an eerie prologue by the chamber group morphing into an impassioned improvisatory tale told on Lubambo's guitar, accelerating with the full ensemble into urgency before the wave of sound and drama crests and dissipates to conclusion.

Ultimately, this is not really a showcase for Lubambo; it's more like he is the life of a large Rio Carnival-style party he has hosted with the aid of Piccolotto, sharing the spotlight with their musician friends in front of hundreds of other friends.

But who wouldn't want to attend a party like that?
—Gary Fukushima

Live At Dizzy's: Lukinha; Bachião; Pro Romero; By The Stream; Frevo Camarada; Samba de Proveta; Route 66; Paquito In Bremen; Prêt-à-Porter de Tafetá; Pro Flavio. (59:00)

Personnel: Rafael Piccolotto, arranger, conductor; Romero Lubambo, acoustic and electric guitars; Vitor Gonçalves, accordion; Heli Alves, piano; Itaguara Brandão, bass; Mauricio Zottarelli, drums; Hadar Noiberg, flute, piccolo; Alejandro Aviles, alto saxophone, alto flute; Lívio Almeida; tenor saxophone, clarinet; Stuart Mack, trumpet, flugelhorn; Patti Kilroy, Delaney Stockli, violins; Amanda Diaz, viola; Eric Allen, cello; Pamela Driggs, vocals (4, 7).

Ordering info: sunnysiderecords.com

"I want to thank Ed Palermo once again for this astounding and unexpected tribute. It's almost like a book. My story - a biographical acknowledgment, but in music rather than words." - Edgar Winter

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- CARLOS MURGUIA

PELL STORY ON THE 1



Oscar Hernández *Visión*

OVATION

★★★★

There are a good half-dozen track titles that could lazily be plucked out as taglines for this wonderful album. It's nothing short of a tribute to sound itself, written during the pandemic, when even musical relationships had no choice but to go virtual.

It's full of rich rhythmic movement, colored by an unmistakable Chick Corea influence (or comradeship, rather) and it's held together by

the same singular vision that guided the earlier *The Art Of Latin Jazz* and its successor, *Love The Moment*.

This is the group Hernández calls Alma Libre. The first two albums were on Origin. This one is the sophomore release on his own Ovation imprint, and by taking full control of every aspect of music and production, he confirms how strongly unified that vision is. Hard to imagine these tunes without this band, so closely empathetic are the performances. The guest parts — particularly that of Joe Locke, who's become the 7th Cavalry of modern jazz, riding in at just the right moment, whether to rescue or, as here, add the final shimmer to a set — are perfectly judged and don't seem in any way tacked on or surplus.

Years of working with Ruben Blades' Seis Del Solar, as well as with Gloria Estefan, honed Hernández's arranging skills to a fine edge. Now they're being put to use on his own harmonically subtle music, which, needless to say, also swings like the blazes. —Brian Morton

Visión: *Visión; Ritmo Pa Ti; Doña Provi; Chick Forever; Make The Move; Tributo al Son; Don't Stop Now; Spring; So Believe It; Virtually Here.* (56:40)

Personnel: Justo Almarino, tenor saxophone; Oscar Hernández, piano; Oscar Cartaya, bass; Jimmy Branly, drums; Christian Moraga, percussion; Aaron Janik, trumpet; Joe Locke, vibraphone; Luisito Quintero, timbales.

Ordering info: ovation-records.com

Scary Goldings *IV*

POCKETS

★★★★

The fourth in a series of collaborations between organist Larry Goldings and the L.A. group Scary Pockets (guitarist Ryan Lerman and keyboardist Jack Conte, joined by a rotating roster of L.A. session musicians), *IV* features a bevy of special guests including guitar hero John Scofield, funk bassist extraordinaire MonoNeon and drummer Louis Cole, the Los Angeles-based human rhythm machine and co-founder of the alt pop/electro-funk band Knower.

This is incredibly tight yet organically syn-copated stuff that breathes a lot more than, say, Snarky Puppy; more akin to neo-funksters like Garage a Trois, Will Bernard's Freelance Subversives and Papa Grows Funk. The obvious role model here is old-school New Orleans funk kings The Meters. The slow chugging "Lurch" and "Cornish Hen" are right out of The Meters' playbook, while "Meter's Running," with its chank-a-chank rhythm guitar line, is a nod to Meters classics like "Look-Ka Py Py," "Cissy Strut" and "Funky Miracle."

Goldings, who is outstanding in this funky milieu, shines on "Pony Up," "Lurch," the upbeat "Hi Ho Silverstein" and the punningly



titled groover "Tacobell's Canon." Scofield digs in with bent-string abandon on loping fare like "Cornish Hen" and "Meter's Running" as well as on the more upbeat "Professor Vicarious." His solo lines on "Bruise Cruise," "The Shiner" and "Tacobell's Canon" take a more modernist turn, going well outside the harmony in quintessential Sco fashion. Good-timey grooves done up with consummate old-school feel.

—Bill Milkowski

IV: *Disco Pills; Cornish Hen; Bruise Cruise; Lurch; Professor Vicarious; Pony Up; The Shiner; Meter's Running; Hi Ho Silverstein; Tacobell's Canon.* (40:47)

Personnel: Larry Goldings, organ; MonoNeon, bass; Ryan Lerman, guitar; Jack Conte, Wurliizer electric piano; John Scofield, guitar (2, 3, 5, 7, 8, 10); Tamir Barzilay, drums (1, 4, 6, 9); Lerman Carter, drums (2, 7, 8); Louis Cole, drums (3, 5, 10).

Ordering info: scarypocketsfunk.com



Nikara Warren *Nikara Presents Black Wall Street*

INDEPENDENT RELEASE

★★★★

Nikara Presents Black Wall Street doesn't project its versatility and creative range through scholarly jazz arrangements or covers chasing perfectionism. Instead, it offers original music converged around a stylistically fluid foundation.

Nikara Warren makes stories the priority — those meant to celebrate and honor Black accomplishment — embracing whatever voices, sounds, effects, performative approaches or lyrics best serve their deliveries.

On "Mona Lisa," that includes Warren spotlighting her sister, Be.Be, whose broken-hearted laments are simultaneously blunt and emotively gentle. While Be.Be's gracefully flowing vocals soften the blow of reality, the angular and dynamically intense synth that follows Be.Be acts almost like an external manifestation of her implied, but never vocalized, emotional pain.

"Thick Girls" is well-suited as one of the more jazz-decisive tracks. It's also one of two tracks featuring Warren's grandfather, Kenny Barron. Meant to champion body-positivity, the track as a whole flies by.

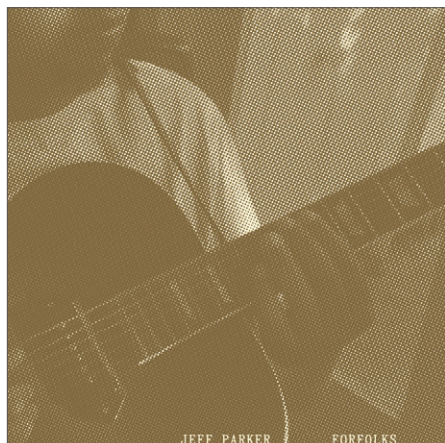
Warren looks to the cutting clarity of rap to describe the unwavering prejudices outlined in "Run Ricky," while the gender challenges presented in "Womb Woes" are preemptively met with the spoken conviction of late New York Congressional Representative Shirley Chisholm. *Black Wall Street* isn't a record of jazz shaped by truths. It's a record of truths shaped by jazz.

—Kira Grunenberg

Nikara Presents Black Wall Street: Corey's Theme; Heather Grey (BK Gitty); Run Ricky; Mona Lisa; Womb Woes; Persistence; Thick Girls; Corey's Theme #3; Ms. Mimi's Fried Chicken; Mona Lisa. (52:45)

Personnel: Nikara Warren, vibraphone; Kenny Barron, piano (2, 7); Paul "bae bro" Wilson, keyboards; Hailey Niswanger, tenor saxophone; Stephen "Khemistry" Fowler, trumpet; Be.Be (4), Melanie JB Charles (10), vocals; Parker McAllister, bass; Corey Sanchez, guitar; David Frazier Jr., drums, sampling.

Ordering info: railroadhart.org



Jeff Parker *Forfolks*

INTERNATIONAL ANTHEM/NONESUCH

★★★★★

Out of necessity, mobility begets both versatility and self-sufficiency. Guitarist Jeff Parker certainly gets around, geographically and stylistically. In a career that spans over three decades and is still evolving, he's been an inveterate touring musician, based in either Chicago or Los Angeles.

And *Forfolks* confirms to his ability to create a complete and authentically broad musical experience using only tools that he can carry.

That knack manifests in several ways. Parker knows when to let a tune do the work. On "My Ideal," a song that Frank Sinatra sang nearly 80 years ago, he eschews ornamentation, serving the melody by staying out of its way and affirming its sentiment with his yielding tone.

He also has good ideas about how to transform his material, as when he fills the places where Thelonious Monk let his piano ring "Ugly Melody" with continuous sounds pulled taffy-like from his digital delay. And on his own compositions, Parker uses pedals create a flexible creative environment. "Excess Success" is simple in conception but exacting in execution, as the guitarist phases a wah-wah in and out while a looped sequence of harmonics keeps rhythm. And on "Suffolk," cumulative delay settings refract his stuttering phrases like a prism. In both cases, the separate elements don't break down into foreground and background, but as related aspects of an orchestrated whole.

The title, *Forfolks*, speaks to another essential aspect of Parker's music. As a sideman, he operates with equal ease in mainstream and underground settings. But when he makes a record of his own, there's always a relatable quality that ensures you can play the record to regular folks.

—Bill Meyer

Forfolks: Off Om; Four Folks; My Ideal; Suffolk; Flour Of Fur; Ugly Beauty; Excess Success; La Jetée. (40:19)

Personnel: Jeff Parker, electric guitar.

Ordering info: nonesuch.com

Keb' Mo' *Good To Be...*

CONCORD

★★★★

Since the mid-1990s, Keb' Mo' has been the epitome of a craftsman whose popular music benefits from a thorough grounding in traditional blues. His latest album, *Good To Be...*, streaked in places with country music, is mildly entertaining.

On top of his game, Mo' retains the sound of cordiality and compassion in his singing voice, and his songwriting exhibits his gift for emotionally direct melodies. He's all for the power of love, hope, resiliency and rootedness.

However, "Good To Be (Back Home)," a salute to his childhood neighborhood near Los Angeles, is excessively sentimental, and several of his love songs, including main offender "Quiet Moments," tend toward saccharinity.

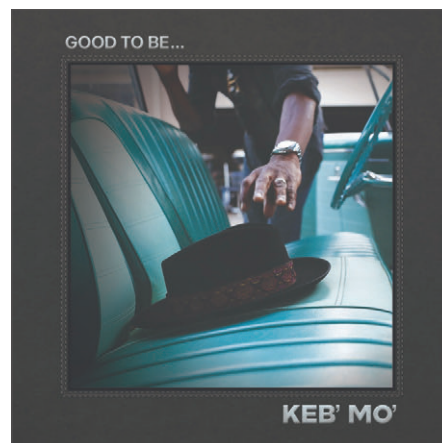
"Louder," his rally cry for a new generation of reformers, is all bombast. Somewhat better is a cover of Bill Withers' worn-out "Lean On Me."

Two songs with country star Vince Gill are unexceptional; so's the summer coastal idyll "Sunny And Warm."

Mo' raises his game when moving his lyrics and music in the direction of bluesy gump-tion. Regret over a failed relationship toughens "Dressed Up," which has his only solo on the album.

Romantic unease, this time tangled up with a liberating joy, motors "62 Chevy" in an interesting manner.

The ballad "Marvelous To Me" gets boosts from blues guitarist Kingfish Ingram and an



unclonable string section.

Also on the plus side is the 70-year-old's folk-country connection with his Nashville neighbors the Old Crow Medicine Show band — their fun allegory "The Medicine Man" suggests they should record a full album together.

—Frank-John Hadley

Good To Be...: Good To Be (Home Again); So Easy; Sunny And Warm; Good Strong Woman; The Medicine Man; Marvelous To Me; Lean On Me; Like Love; All Dressed Up; '62 Chevy; Louder; So Good To Me; Quiet Moments. (48:00)

Personnel: Keb' Mo', vocals, acoustic and electric guitars, bass (4), percussion; Vince Gill, steel resonator and acoustic guitars (4), background vocals (1, 4); Darius Rucker (4), Kristin Chenoweth (13), vocals; Old Crow Medicine Show (5); Akil Thompson, electric guitar (2, 7, 8, 9, 11, 12), bass (9); Tom Bukovac (1, 4), Christine "Kingfish" Ingram (6), electric guitar; Paul Franklin, pedal steel guitar (1, 4); Michael B. Hicks, keyboards (3, 5, 8, 9, 11, 12), background vocals (1, 3); Gordon Mote (1, 4, 9), Jimmy Nichols (3), Steve Dorff (3, 6, 8), Phil Madeira (7, 9), Lendell Black (13), keyboards; Nathan East (1), Marcus Miller (2), Anton Nesbitt (3, 7, 8, 11), Victor Wooten, bass (12); Greg Morrow (1, 4), Marcus Fennie (3, 6, 8, 12), Chester Thompson (11), Keio Stroud (9); Tom Hambridge (2, 9), drums; Doctah B. Sirius, percussion (3, 8), congas (12); Dana Robbins, saxophone (2, 9); Steve Herman, trumpet (2, 9); Bob McChesney, trombone (2, 9); Wendy Moten, Emoni Wilkins, Moiba Mustapha, Robbie Brooks Moore, Katie Williams, Casey Wesner, Rip Patton, background vocals; string section led by David Davison (6, 13).

Ordering info: rounder.com

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COURTESY OBLIVION RECORDS

Cecil Taylor's Big 'Return' Gig

Cecil Taylor often preferred the intensified freedom of elaboration allowed by the extended work, but in terms of recorded releases, he was always limited by the temporal capacities of vinyl, and then CD. Now, a digital-only premiere — ***The Complete, Legendary, Live Return Concert At The Town Hall NYC November 4, 1973*** (Oblivion Records; 126:00 ★★★★★) — allows for the uninterrupted 88 minutes of his “Autumn/Parade,” a work not commonly heard since its performance and recording at Taylor’s NYC Town Hall gig in 1973. It has been freshly mixed in 2021, by Fred Seibert, who made the original live recording of the Cecil Taylor Unit. Only a couple of years had passed since Taylor’s last NYC gig, but this was billed as a “return” following his time teaching in Ohio and Wisconsin.

The second set of that night’s music has already been long available, as Taylor released an LP in 1974, featuring the two-part “Spring Of Two Blue-J’s,” on his own Unit Core label (even if the pressing was limited to a mere 2,000 copies). Part one is 16 minutes of solo piano, becoming almost immediately intense, as Taylor makes a dense expulsion of percussive note-flow. We can visualize his frequently crossing hands and ambitious finger-strides, fast and accurate, sounding like he’s hitting what’s in his head, the closest a human can come to the levels of activity found in the player-piano rolls of composer Conlon Nancarrow. Taylor’s molten emotional core is scooped out with accelerated precision. The phrases sound like a verbal recital, slowing and speeding in exact rivulets, phrases repeated in detail, before another tributary is sharply taken.

Taylor vocalizes under his breath, but this is a subtler presence compared to other murmuring pianists. Towards the end, there’s a lyrical calming, just before Unit members Jimmy Lyons (alto saxophone), Sirone (bass) and Andrew Cyrille (drums) join for part two.

They make a circulating beginning, finding the way, which soon coalesces around

four minutes in, when hints of agitation are discernible. Taylor and Lyons get into not so much of a dialogue, but more of a running interchange of ideas. Taylor feeds off the multiplying Unit energies in a manic heightening of expressivity, with Lyons inhabiting a similar realm, analyzing possible variations at a lightning rate. About midway, they lift to an even higher level, torching with an almost unbearable heat. Lyons climaxes with a repeating phrase, then bassist Sirone is left alone to take a solo, while sticksman Cyrille maintains a lightly tripping surround. Taylor returns briefly, but only to herald a final dispersal.

The first set provides the core of this digital release, and is a major revelation, best heard without the fade-outs of vinyl, or being split across two CDs. Given that its 88 minutes form an unbroken gush of sustained hyperactivity, digitally is now the preferred way to experience this pleasurable exhausting epic “Autumn/Parade.” Who can discern where one composition passes into the second?

The Unit produces a rush of highly defined kinetic energy that doesn’t let up, mostly careening, but also teeming with precise detail. The rapport between Taylor and Lyons is particularly stunning, as they both contort, entwine and pull apart, their convergences often sounding like radical examples of happenstance.

The Unit smear the divisions between rhythmic propulsion and haywire freedoms. Lyons rarely pauses, but when he does, Taylor takes advantage of the space, as Cyrille tones down too, although in the last 30 minutes, the drummer becomes much more volatile, unceasing as he shoots off tight snare figures, reacting sharply to the swerves in the ongoing Lyons odyssey.

To finally experience this concert in full demands the listener carving out three hours of total immersion-time, perusing the accompanying slim booklet during a fantasy intermission.

DB

Ordering info: oblivionrecords.co



Eric Gales

Crown

PROLOGUE

★★★★

Self-fascinated Eric Gales presumes to preside over blues America as monarch. It’s not so fanciful. With personal demons vanquished, he is delivering on the promise shown over the decades since he was considered a teenage guitar prodigy.

For the new album *cum* coronation, Gales secured the services of a four-man royal court; his longtime friend Joe Bonamassa co-produced with Josh Smith and wrote tunes with Gales, Keb’ Mo’ and Tom Hambridge. With better-than-average material and production, Gales — skillfully, and with superb assurance — unleashes his trademark high intensity. But never before in the studio has the guitarist been this impressive without showiness. Moreover, he now has his longtime Hendrix infatuation under control — “Too Close To The Fire” is unremitting in its appeal. On “I Want My Crown,” rival Bonamassa grabs his guitar and does friendly battle with Gales — call it a draw.

Sometimes Gales can be a wonder of restraint, as on “I Found Her,” a heartfelt thank you to his wife, LaDonna, for helping him weather bad times; the performance inevitably culminates in guitar explosions that are empathic declarations of personal revival.

Gales’ jeweled headpiece has spots of tarnish: His singing isn’t consistently strong, and his lyrics about being a Black man in a roiled country aren’t always incisive. Histrionic background singers do Buddy Guy’s presumptive successor no favors. —Frank-John Hadley

Crown: Death Of Me; The Storm; Had To Dip; I Want My Crown; Stand Up; Survivor; You Don’t Know The Blues; Rattlin’ Change; Too Close To The Fire; Put That Back; Take Me Just Like I Am; Cupcakin’; Let Me Start With This; I Found Her; My Own Best Friend; I Gotta Go. (69:44)

Personnel: Eric Gales, vocals, guitar; Joe Bonamassa, lead guitar (4); rhythm guitar; Josh Smith, J. D. Sarno, rhythm guitars; Michael Rhodes, bass; Greg Morrow, Lemar Carter, drums; Reese Wynans, keyboards; Mark Douthitt, saxophone; Barry Green, trombone; Steve Patrick, trumpet; David Cohen, accordion (14); LaDonna Gales, lead vocals (11); Jade McCrae, Kim Fleming, Devonna Fowlkes, Xavier Rucker, background vocals.

Ordering info: mascotlabelgroup.com

Carn Davidson 9 *The History Of Us*

THREE PINES

★★★★★

This intensely personal album is a moving collection of two suites about family, memory and love. The third album of the ensemble led by Tara Davidson and William Carn features music made to embody the lives that make us, the moments that create and solidify our identities.

The first suite is inspired by Carn's family's immigration from Hong Kong to Canada, via Costa Rica. It is composed in honor of their courage, their ability to remake home.

For Davidson, the music is inspired by her late father's family, as well as her late mother, for whom photographs encapsulate the memories from which she composes.

The ensemble is in perfect rhythm with the demands of such compositions. The beauty of personal history comes through in these suites that celebrate lives that are no longer present, and stories that have already taken place.

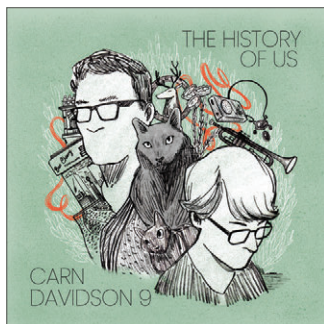
But those lives, those stories, become formative in new ways.

—Joshua Myers

The History Of Us: A New Life; A Mother's Life; Home; Goodbye Old Friend; The Epitaph—For Mom; Swept Out To Sea—For Dad; Wisely If Sincerely. (52:45)

Personnel: Tara Davidson, alto and soprano saxophone, clarinet, flute, piccolo; Kelly Jefferson, tenor and soprano saxophone, clarinet; Shirantha Beddage, baritone saxophone, bass clarinet; Jason Logue, Kevin Turcotte, trumpet, flugelhorn; William Carn, trombone, bass trombone; Christian Overton, bass trombone; Ernesto Cervini, drums, percussion.

Ordering info: carn davidson9.bandcamp.com



Cooper-Moore/ Stephen Gauci *Conversations Vol. 2*

577

★★★★★

One runs the risk of the overcooked metaphor when describing this music. Even the labels that have been affixed to this iteration of jazz — avant-garde, free — push us into a certain kind of expectation. But

in the second installment of *Conversations*, pianist Cooper-Moore and tenor saxophonist Stephen Gauci are only contained by the expectation of what they hear inscribed in each other's playing. It is true mastery of working together, trusting each other, not knowing where a collaboration would lead. The listener is better for it.

With improvisations like these, we are often searching, looking for something powerful and free. But several of these works just as easily evoke calm, an even-tempered vulnerability to an idea of freedom that may not be what we want or think needs to be. There is a certain power in not knowing.

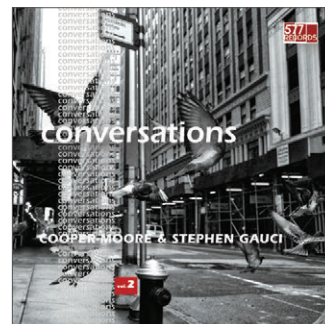
If freedom is about trust and faith, it is also an honest expression of the courage inherent in stepping forth boldly, most beautifully expressed in "Improvisation Nine." So, if a thick description of the music resists the artful metaphor, *Conversations Vol. 2* does evoke something more powerful.

—Joshua Myers

Conversations Vol. 2: Improvisation Seven; Improvisation Eight; Improvisation Nine; Improvisation Ten; Improvisation Eleven; Improvisation Twelve; Improvisation Thirteen. (39:09)

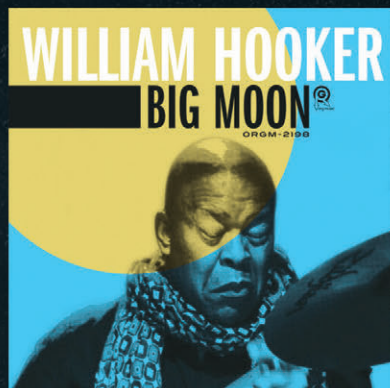
Personnel: Cooper-Moore, piano; Stephen Gauci, tenor saxophone.

Ordering info: 577records.com

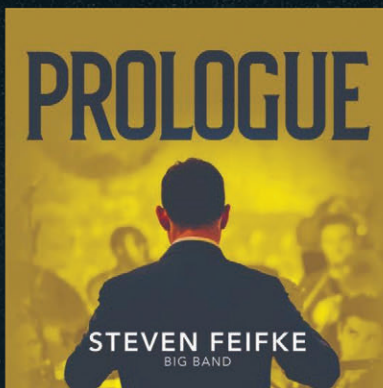


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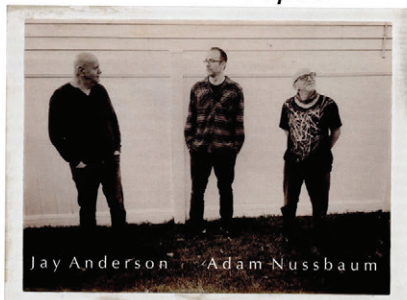
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Nate Radley *Puzzle People*



SteepleChase

Nate Radley *Puzzle People*

STEEPLECHASE

★★★½

Guitarist Vic Juris (1953–2019) and his trio with bassist Jay Anderson and drummer Adam Nussbaum played a regular gig at the 55 Bar on the first Sunday of every month. After Juris' passing, the engagement continued with different guitarists; Nate Radley was the first to fill in.

Puzzle People is an unofficial tribute to Juris although more in spirit than in fact. While Radley uses his rhythm section, the guitarist has a complementary but different sound and

style. The repertoire that he interprets only contains one number ("Golden Earrings") that Juris played and consists of four standards and five of Radley's originals. No matter, the music is quite rewarding.

The set begins with a country tinge. Roger Miller's "Invitation To The Blues" sets a relaxed and bluesy mood that pervades most of the songs. The feeling continues during Radley's 24-bar blues "Sing Sing Overkill," which features a chordal melody and a dancing bass line.

Things pick up a bit during the second half of the set, starting with the blues-with-a-bridge piece "Kamikaze Frisbee." "Golden Earrings," which is taken in 5/4 time, features the trio at its best with Radley engaging in close interplay with Anderson and Nussbaum.

"Puzzle People" is fairly free in spots and has a stretch where Radley and Nussbaum engage in a playful duet.

"Bubble Trouble" effectively disguises the chord changes of "Gone With The Wind," while "Horseless Headman" wraps up the satisfying set with a quietly effective melody statement.

—Scott Yanow

Puzzle People: Invitation To The Blues; Sing Sing Overkill; Who's Sorry Now, I'll See You In My Dreams; Kamikaze Frisbee; Golden Earrings; Puzzle People; Bubble Trouble; The Horseless Headman. (60:34)

Personnel: Nate Radley, guitar; Jay Anderson, bass; Adam Nussbaum, drums.

Ordering info: steeplechase.dk

Shubh Saran *inglish*

INDEPENDENT RELEASE

★★★½

With its deep Indian roots and fusion veneer, guitarist Shubh Saran's *inglish* begs for comparisons with John McLaughlin's late-'90s Remember Shakti project. Such comparisons aren't without merit, but Saran's vision is wider ranging. The guitarist was born in India but grew up in Bangladesh, Egypt, Switzerland, Canada and the U.S., and all of that goes into this scintillating musical brew.

All of that, and more. "intra" is an electronically charged track that has clear connections to North Indian Hindustani music but filters it through the Bhangra beat of Britain's Indian diaspora. Europe makes itself further known in the atmospherics of "There Across The Ocean." "Ring Hunter," meanwhile, feels close to 21st century dance club music, and "the Other" boasts jazz fusion's speed and chops. In each of these tunes, however, are trace elements of the rhythms and textures, often simply a matter of Saran's timbral choices, of both Near and Far East.

Electronic effects and production are crucial to realizing Saran's vision, meaning that even otherwise acoustic pieces like "remem-



ber to come home soon" carry subtle waves of reverb and drone. But it moves "postradition" and "Terai 1911" uncomfortably close to smooth jazz, and elsewhere threatens to drown "MOS" in ambient noise. Impressive as *inglish* is, it also shows the dangers of infatuation with technology.

—Michael J. West

inglish: Enculture; intra; postradition; Ring Hunting; Terai 1911; the Other; There Across The Ocean; remember to come home soon; MOS; Mother Tongue Influence. (37:42)

Personnel: Shubh Saran, guitar, banjo, synthesizers; Gabi Rose, Alex Silver, Jared Yee, tenor saxophones; Brian Plautz, alto saxophone; Christian Li, piano, synthesizers; Billy Duffy, trombone; Julia Adamy, bass (1–4, 7, 10); Adam Neely, bass (6); Joshua Bailey, Angelo Spampinato, drums; Sarthak Pahwa, percussion (2); Gilbert Mansour, percussion (10); MT Aditya Srinivasan, tabla (2); Rasika Shekhar, bansuri (3).

Ordering info: shubhsaran.com



Jimi Durso *Border Of Hiranyaloka*

INDEPENDENT RELEASE

★★★

On bassist-guitarist Jimi Durso's *Border Of Hiranyaloka*, East meets West in the by-now time-honored fusion tradition of Indo-jazz, but with a twist. Durso's primary instrument of choice here is the distinctly Western tool of the double bass, which serves as both a lead voice and a low grounding force in rootsier context of impressive tabla and sitar work by Kinnar Seen on nine tracks coated by a gently swirling harmonic haze of tanpura drones.

Aficionados of the venerable North Indian Hindustani music may take exception to the altered perspective of this East-West axis, a rift touched on in *The Disciple*, Chaitanya Tamhane's powerful recent film about the Hindustani music world. But Durso wins points of uniqueness for his unorthodox concept.

Durso sometimes deploys another non-Indian instrument, the African kalimba, to intriguing ends on the pleasing "Raag Bhairav Alaap."

Sonorities and idiomatic attitudes get fuzzier, and raggedy, when he moves over to a harsh distortion-flecked electric guitar and fretless electric bass. On "Raag Kirvani Alaap," Durso takes to slide guitar, a glissando-fluid sound utilized in Hindustani music by such Mohan Veena instrumentalists as V.M. Bhatt. On "Ti Mon Bo," Durso's arco bass melodies answer phrases laid out on sitar.

The album closes with the relatively extended, sweetly mournful dirge of "Mishra Bhairavi Sultaat," his languid arco lines and melodic fragments in accord with Seen's slow-brew tabla pulse. It's a graceful and contemplative exit strategy on an album of bold objectives.

—Josef Woodard

Border Of Hiranyaloka: Raag Bilavi Jhaptal; Raag Bhairav Alaap; Raag Abhogi Rupaktaal; Raag Kirvani Alaap; Raag Kirvani Ektaal; Raag Marva Rudrataal; Ti Mon Bo; Raag Khamaaj Dhun; Mishra Bhairavi Sultaat. (52:32)

Personnel: Jimi Durso, bass, guitar, kalimba; Kinnar Seen, tabla, sitar; Robyn Bellospirito, tanpura; Narindra Gosine, tabla (8).

Ordering info: jimidurso.bandcamp.com



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Ornette's Blue Note Comeback

As much as Blue Note Records has — through all its historic iterations — acted as a curator of taste, in the musical and in the visual sense, it has also been no stranger to the profitable business simply putting hits from the vault in shiny, new packaging. But in the case of the six-LP collection **Round Trip: Ornette Coleman On Blue Note (Blue Note; ★★★★★)**, tracking all these albums down on Discogs or stumbling upon them in a record store would likely cost just as much or more as Blue Note's charming six-album set, and require much more work, too. Take, for instance, Jackie McLean's *New And Old Gospel* from the box, which was last reissued in 1996. Behold the power of bundles.

Besides the fact that since *Love Call* is the other half of the *New York Is Now!* 1968 sessions, here they are together, rightfully and sensibly united, like that same airy spirit of Coleman and Dewey Redman soaring together. It's difficult to remember how musical conventions that seem commonplace now were breaking the mold in these years.

It's worth noting that DownBeat did not receive the physical vinyl albums in time for review. However, I do use Tidal, which has a better sound quality (and fairer payout to artists) than the 800-pound gorilla currently on the scene.

It is fascinating to look specifically at Coleman's work in his time at Blue Note and consider how it sits in the middle of his career. It's nice to be reminded how much of a burner those two December nights in Sweden were between Coleman, bassist David Izenzon and drummer Charles Moffett in 1965 on his first live recording, busting out the violin and trum-

pet in a true bout of experimentalism. By the time Coleman is making his first studio album for the label and his first overall in four years, *The Empty Foxhole*, with Charlie Haden on bass and his young son, Denardo, on drums, he's just as bewildering as always, but he's doing so even more on his own terms. This isn't mere music. This is art.

The Blue Note years are those comeback years for Coleman, the ones where he redefined his role in how he played the game after two years of public silence.

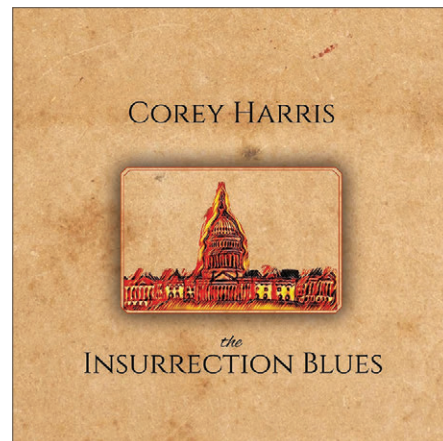
Thomas Conrad's liner-notes essay is sharp, and the deluxe packaging includes photos from Blue Note's Francis Wolff himself. Whether to serve as a starter pack, a necessary artifact or to round out a spot for completionists, *Round Trip: Ornette Coleman On Blue Note* is a commemoration of having our minds blown one more time.

DB

Ordering info: store.bluenote.com

Editor's Note: The new *Round Trip* LP box set compiles the following historic Blue Note recordings featuring Ornette Coleman:

- *At The Golden Circle Stockholm, Vols. 1-2* (1965) with David Izenzon (bass), Charles Moffett (drums).
- *The Empty Foxhole* ('66) with Charlie Haden, (bass), Denardo Coleman (drums).
- *New And Old Gospel* ('67) with Jackie McLean (leader/alto sax), LaMont Johnson (piano), Scotty Holt (bass), Billy Higgins (drums).
- *New York Is Now!* ('68) with Dewey Redman (tenor sax), Jimmy Garrison (bass), Elvin Jones (drums), Mel Fuhrman (vocals).
- *Love Call* ('68) with Redman (tenor saxophone), Garrison (bass), Jones (drums).



Corey Harris *The Insurrection Blues*

M.C.

★★★★½

Back in the 1990s, Corey Harris was said to be the future of the blues. These days, whether or not one thinks he fit the lofty bill, the Charlottesville singer-guitarist stays true to his vision of blues tradition. His new album, casual and homey, has him alone in an Italian studio last May.

Its first few tracks are lackluster, coming across as warmups. Harris' singing voice isn't particularly strong on treatments of the gospel staple "Twelve Gates To The City" and Delta giant Charley Patton's "Some Of These Days." There's nothing memorable about his guitar version of the West African traditional song "Toubaka," either. But hang in there — things improve a lot.

Harris has a strikingly personal way with Bentonia blues master Skip James' "Special Rider Blues," a sense of rapture surges inside the heart of the classic, and he has a natural feel for the strains of emotion seeping through pantheon guitar stylist Blind Blake's "You Gonna Quit Me Baby" and "That Will Never Happen No More." Harris' musical demeanor can be joyfully distinctive: Savor his instrumentals "Afton Mountain Blues" (with harmonica overdubs by Phil Wiggins) and "Scottsville Breakdown."

Harris' moral convictions are of a piece with his music. Several of the songs he chose for revival signify the perseverance of oppressed African Americans. The linchpin giving the album its title, the Saharan-drone original "Insurrection Blues," stands tall as his forceful response to the Washington D.C. mayhem of early 2021. He wants America to smarten up and get its house in order.

—Frank-John Hadley

The Insurrection Blues: Twelve Gates To The City; Some Of These Days; When Did You Leave Heaven; Toubaka; Mama Africa; Special Rider Blues; Sunjata; Interlude; Insurrection Blues; Boats Up River; By And By; You Gonna Quit Me Baby; Afton Mountain Blues; That Will Never Happen No More; Scottsville Breakdown. (45:20)

Personnel: Corey Harris, vocals, guitar; Lino Muloio, mandolin (3); Phil Wiggins, harmonica (13).

Ordering info: mc-records.com



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Pete McGuinness

Solo Transcribing 101: Strategies for Beginners

The practice of transcribing recorded solos by iconic jazz artists is an important part of the study of improvisation, but it can seem daunting and discouraging for many. Some students feel it can be overwhelming. But if one breaks things down a bit, the novice transcriber can get a handle on the mechanics of doing this very well. And the intimate knowledge gained by this practice is priceless.

Starting with highly focused and repeat-

ed listening (at tempo if possible), the transcriber should endeavor to memorize the solo by ear, followed by trying to sing or play it along with the recording while paying special attention to the solo's rhythmic time feel, dynamics, particular note groupings, special phrasing effects (slides, bends, growls, vibrato), etc. Committing the solo to memory will greatly assist the transcribing process.

Additionally, recording and listening to

one's own singing or playing along with the original recording will help determine if the solo is accurately memorized (listen back for the similarities/differences). The solo chosen for our model is the first chorus of Miles Davis' famous solo from "Freddie Freeloader" off his classic album *Kind Of Blue*. It is not an overly complicated passage, but the processes described below work well for transcribing this solo as well as more densely packed/complicated ones one might encounter.

Rhythmic Statements

Begin the transcription work with the basics by transcribing the rhythmic statements, including any accented/unaccented notes or articulations heard and dynamics. Jazz is rhythmic/dynamic music first, so this is the best place to start. To get the rhythms, conduct or tap out the meter/beats while singing the solo. This will help in assigning rhythmic events to their proper beats.

Then begin writing the rhythmic figures on the blank manuscript page. Notate all rhythm events, followed by accents and dynamics. I suggest mapping out the form of the solo in advance on the manuscript page (number of total bars, chord names above, phrase double bars, etc.) so as to properly follow the form of the solo.

Perhaps put small marks about the staff in a symmetrical manner to denote the location of each beat's exact location in each bar for better visual accuracy. Some soloists might play around with the time, and it may be difficult to accurately notate a certain rhythm. Simply do your best in these moments to write something that comes closest to what you think the soloists is playing, even if added language (e.g., "laid back") is needed to be indicated on top of the phrase.

Pitch Notation

Next, we notate the pitches. (See Example 1.) There are several ways to get these. Since most music in jazz has the chord changes move on strong beats (e.g., in 4/4 time they most often occurs on beats 1 and 3), try to find the pitch that is closest to those locations in each respective bar.

Sometimes these pitches will be syncopated (i.e., anticipated/delayed by an eighth note), so be sensitive to that. This is what helps make the music swing.

One seemingly obvious issue is to find the correct octave for the pitches. And of

course, if the transcriber wants to slow the tempo of the recording without changing the pitch, there are now numerous digital platforms that can assist with this.

Next, we fill in those strong-beat pitches with the connecting notes. (See Example 2.) How do lines in the solo leave from/arrive at these strong-beat pitches? We can of course notate these connecting pitches one note at a time, but we can also try to hear/identify patterns of notes, such as scalar notes in a row, notes all on chord tones, an interval pattern (e.g., consecutive thirds), neighbor tone groups to enclose/land on the resolving note, arpeggios, notes centered around a focus pitch, etc. Try to feel how these groups of notes are bound together. This can help the identification of individual pitches in a line come more quickly.

Then see how any/all notes and phrases relate to the chords above the bar. What is interesting about a certain note choice in relation to the harmony? Are there moments where the soloist lands on a particularly colorful note? Where and why? Then, remember to add any/all special phrasing effects heard (bends, slurs, etc.). This helps breathe life into the solo, beyond simply notating the rhythms and pitches.

Play the Solo

Try then to play (or sing) the solo, with or without the recording, reading the fully notated transcription. (See Example 3.) The transcriber should have previously committed to memory the solo based on careful listening to the original recording. But with the additional in-depth study via transcribing, there is a deeper appreciation for all the intricacies of the solo.

Finally, how can jazz students make aspects of this carefully studied/transcribed solo part of their own musical style? That is the most personal of questions and is part of each musician's long journey toward developing a unique musical personality.

As both a professional jazz performer and lifelong student of this art, I can't stress enough the musical growth that comes via transcribing. It is so much more than simply getting the notes and understanding the vocabulary. The very process helps to create an intimate, personal connection with the music of musicians whose artistry we aspire to and whose improvisations speak to us directly — truly time well-spent! **DB**

Pete McGuinness is an award-winning jazz vocalist, trombonist and a multi-Grammy nominated jazz composer-arranger in New York. He is the leader of the Pete McGuinness Jazz Orchestra, a member of the jazz vocal group The Royal Bopsters and is an associate professor of jazz studies at William

Paterson University in Wayne, New Jersey. A former student of Bob Brookmeyer and Manny Albam, McGuinness has been commissioned to write for many well-known jazz artists and schools, including Dave Liebman, the University Of Miami (Florida), The Westchester Jazz Orchestra, Charles McPherson and the New Jersey City University Jazz Ensemble, as well as receiving grants from such organizations as the National Endowment for the Arts. He has given concerts and clinics with

jazz students throughout the U.S. and abroad, including his annual weeklong residence every July at the Poysdorf Summer Jazz Workshop in Poysdorf, Austria (teaching vocalists and trombonists alike). He is a frequent guest conductor of jazz ensembles as well, including for various NYC-area all-county high school groups and the New York State Summer Music Festival in Oneonta. McGuinness is a Conn-Selmer affiliated clinician. Visit him online at petemcguinness.com.

Example 1: Rhythmic Transcribing

Example 1: Rhythmic Transcribing. This musical notation shows three staves of music in 4/4 time, key of Bb. The first staff features a Bb7 chord and optional beat markings. The second staff includes Ebb7 and Bb7 chords. The third staff contains F7, Ebb7, and Ab9#11 chords. Dynamics are marked as *mf* and *f*.

Example 2: Pitches with Strong Beats

Example 2: Pitches with Strong Beats. This musical notation shows three staves of music in 4/4 time, key of Bb. The first staff features a Bb7 chord and an anticipated note. The second staff includes Ebb7 and Bb7 chords. The third staff contains F7, Ebb7, and Ab9#11 chords. Dynamics are marked as *mf* and *f*.

Example 3: Fully Notated

Example 3: Fully Notated. This musical notation shows three staves of music in 4/4 time, key of Bb. The first staff features a Bb7 chord and a Bb focus. The second staff includes Ebb7 and Bb7 chords. The third staff contains F7, Ebb7, and Ab9#11 chords. Dynamics are marked as *mf* and *f*.



Marquis Hill

Marquis Hill's Trumpet Solo on 'Prayer For The People'

The ii-V-I chord sequence is considered one of the foundations of jazz, and for Marquis Hill's improvisation on "Prayer For The People," from his 2018 album *Modern Flows Vol. 2* (Black Music Group), the trumpeter plays only over a ii-V-i progression in G minor. Even though it's played with a 16th-note feel rather than a swing, Hill's solo gives us a great example of creating a compelling improvisation within one familiar chord sequence.

It's possible to play modally on these changes, solely referencing the G minor tonality, and Hill commences his improvisation in this manner: We get 11 bars of just G minor. It's a nice way to start off, giving him a place to build from, and creates quite a chill vibe.

But he isn't just noodling in aeolian. Notice that Hill emphasizes chord tones: the D on the Gm, the Eb on the Am7(b5), the D again on the D7; he does this the first two times through the progression. So he's playing different lines, but

by stressing the same notes it gives it a sense of consistency and development — especially as his playing becomes more rhythmically dense the second time around.

Hill also references the song's melody, both in bar 9 (a direct quote) and in bar 6, though here he's taking the C#-D-F-D idea and altering the rhythm. It's a great lick as it's two notes from the minor pentatonic, but the C# is the blue note that separates the pentatonic from the blues scale.

Hill must really like this lick as well, since he plays it again in bar 14, and then takes it up a fourth at the end of that measure. In bar 25, at the end of his solo, he even revisits it but plays the notes in a different order (F–C#–D). Additionally clever: The main notes of this lick are the fifth and seventh of G minor, but one could repurpose this lick to be the root and third of D minor. Hill is playing this lick on the D7, so it's resolving to the chord's root, which gives it a finality — though that finality is an illusion since it's not the tonic of the song.

Measure 12 is when we start to hear strings of chromatic, jazzier-sounding notes. Hill's idea of descending from the high A becomes a sort of motif as well (though not in as clear a manner). In bars 11–12, the A is clearly the start of the phrase, but in measure 15 Hill leads up to a high concert C and then starts his descent through the A. This line also drops much lower than the previous one. Measure 20 starts on the A, but this A was actually the final note of the previous line, which, being a repeated lick, makes this A sound much more like the end of that phrase but connects it to this recapitulation of Hill's descending motif. And at the end of bar 21 he doesn't even play the A or the G, though the line is very similar after that. Bar 24 returns to the original idea for the most part (Hill skips over the F and D \flat).

Let's examine some of the other chromaticism that occurs here. We'll start with the ends of bars 12 and 13. In the final beat of measure 12 and the third beat of measure 13, Hill implies a G \flat chord. This could be a good side-step to get to G minor, except in the first case he uses it to get to the D7 and in the second he follows it with a D minor arpeggio.

Various explanations could be offered for this, such as the first time being more of an altered D7 sound, such as whole-tone, maybe, or that in both cases he's leading to the G minor with it, but just not going there right away. But in the end we can't run a controlled experiment to find out, we can only listen to it and experience the sound (and dig it).

The end of measure 20 has something similar, though not as "out." The E–G# with the A decorating the G# comes off as implying an E chord, which might be a way to get to the Am7(\flat 5) via the dominant, except Hill is using it to get away from the Am7(\flat 5) and lead to the D7.

The descending major third this lick ends with drops down a whole step to another descending third — which, although it could be considered chromatic in this key, fits the D7 chord. Is that what makes the E–G# work: playing an "outside" interval and bringing the same interval "inside"?

The final beat of bar 24 has that same 1–3–

2–1 line we heard at the end of bar 12, but this time it's on A \flat . This is that same whole-tone sound against the D, or could be considered a tritone substitute for the D7. But once again Hill has played it at the end of the Am7(\flat 5), using it more as a means of getting to the D7 than as a substitute for it.

A nice closing touch is restating the melo-

dy at the close of his solo, though without the saxophone harmony. It brings us back to the more spacious rhythms and modal sound that introduced Hill's solo.

DB

Jimi Durso is a guitarist and bassist based in the New York area. He recently released an album of Indian classical music played on the string bass, titled *Border Of Hiranyaloka*. Find out more at jimidurso.bandcamp.com.



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Wayne Bergeron

Yamaha's 2nd Generation L.A. Model *Wayne Bergeron's Custom Trumpet Gets Re-Examined & Updated*

Yamaha has once again teamed up with brass master Wayne Bergeron to create a second-generation L.A. model Custom Trumpet designed to deliver exceptional sounds in a broad range of musical styles. Two finish options are available: gold lacquer (YTR-8335LAI) and silver-plated (YTR-8335LAIIS).

The L.A. model B-flat trumpet features an updated two-piece valve casing, as well as new top valve caps and valve buttons derived from Yamaha's Custom Z model trumpets. Also new are heavyweight, phosphor-bronze bottom valve caps and newly designed valve casing braces. The valve casing serves as the vital heart of any trumpet, and the improvements made to the L.A. model allow for brilliant high notes, accurate pitch and rich harmonics. These innovations also deliver improved efficiency and versatility for a broader range of musical styles.

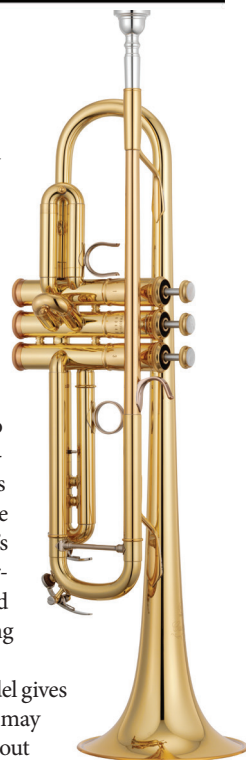
Bergeron, who rose to prominence as a member of Maynard Ferguson's band in the 1980s and is currently the first-chair trumpeter in Gordon Goodwin's Big Phat Band, is well-known on the international music scene for his ability to bring brilliant performances to a wide range of genres. Sought after in big bands and studio orchestras, frequently in the role of lead trumpet, he demands a great deal of flexibility and versatility from his instruments. He has recorded and played with Quincy Jones, Gordon Goodwin, Arturo Sandoval, Pat Williams, Sammy Nestico, Jack Sheldon,

Tom Kubis, John La Barbara, Bob Florence, Ray Anthony, Bill Watrous and Bob Curnow.

A well-known figure in the jazz education community, Bergeron currently holds a faculty position at California State University-Northridge. He will serve as a clinician, adjudicator and performer at the 55th annual Elmhurst University Jazz Festival in late February.

"Our relationship with Wayne started two decades ago, resulting in Yamaha's first-generation L.A. trumpet," said Bob Malone, Yamaha's director of ateliers and lead U.S. designer of the L.A. model trumpet. "Over the years, Wayne's counsel has been invaluable for us to truly understand what commercial trumpet players need, and we knew he would be the perfect partner to bring this second-generation L.A. model to life."

From studio to stage, Yamaha's new L.A. model gives trumpeters the versatility to cover any genre a gig may call for, enough power and projection to stand out



over the ensemble without exhausting chops, and a rich and flexible tone to blend into any section.

The new instrument's design is more efficient than ever. According to Bergeron, it's a horn that lets players switch lanes on a dime and never worry about holding back.

"My main body of work is studio work — I play on movies [including the new adaptation of *West Side Story*] and some TV shows [*Family Guy*, *American Dad*, *Animaniacs*], and those jobs all require a different skill set: Some are jazz, some are classical; some within the same series are both, so I need to be able to control the type of sound I make without changing instruments," Bergeron said. "The horn itself is very versatile, and that's one of the things I like about it: I don't have to get another horn. This horn will take everything I've got and give me everything I need.

"In general, my philosophy has always been, 'A good trumpet is a good trumpet.' If the horn is only bright or it's only dark, then it's not

really a very useable horn. If you've got a very dark-sounding trumpet and you can't brighten it up, and you're playing lead trumpet over a jazz band or you're in a situation where you might need more edge — if it doesn't do that, then that's not a good trumpet. This horn will give you all of that and more. I feel like the core of the sound is more solid, and my colleagues have noticed this, too."

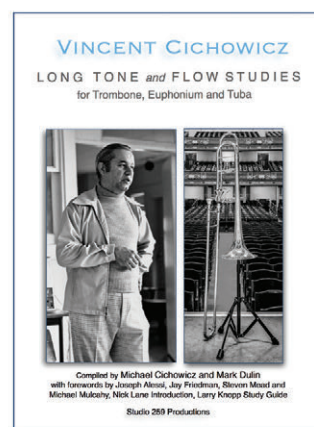
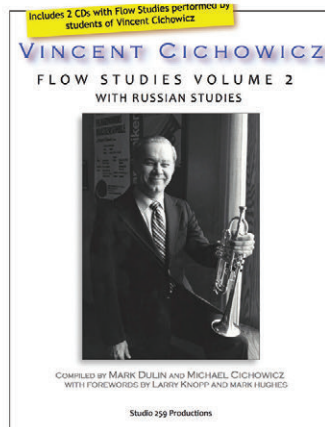
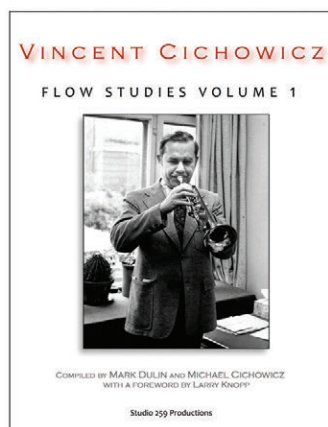
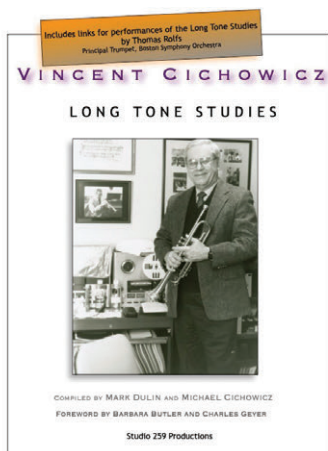
The instrument's 0.459-inch bore and one-piece 5-inch bell remain the same as on the first-generation model, and intonation is still dead-on, according to Bergeron.

"Even though I didn't think Yamaha could improve my horn — because I was very happy with the original L.A. model — they have actually made it even better in a number of ways," he said.

The second-generation Yamaha L.A. model trumpets retail for \$3,948 (YTR-8335LAI) and \$4,148 (YTR-8335LAIIS).

—Ed Enright

usa.yamaha.com



Vincent Cichowicz Flow Studies, Long Tone Studies

The New Book Series Deemed Essential Repertoire for Advancing Brass Players

A virtual treasure trove of educational materials based on the teachings of the legendary trumpeter Vincent Cichowicz (1927–2006) have come as a gift to the brass education community in recent years. Cichowicz was a member of the Chicago Symphony Orchestra trumpet section from 1952 to 1974 and taught at Northwestern University from 1959 to 1998. He is widely regarded as one of the most influential brass pedagogues of the 20th century; through the 40 years he spent at NU, Cichowicz taught hundreds of students, many of whom went on to make a major impact on brass sections around the world as well as influencing many jazz and commercial players like Lew Soloff, Wynton Marsalis, Sean Jones and Terrell Stafford, to name a few.

Cichowicz's *Long Tone Studies* and *Flow Studies* are some of the most recognizable exercises in brass repertoire, helping the player address a resonant sound, a healthy air flow and smooth connection of notes within musical phrases. His son Michael, a professional trumpeter and author based in Chicago, teamed up with educator and fellow trumpeter Mark Dulin to independently produce a series of books starting in 2011 that have brought Cichowicz's acclaimed methods to a new generation of students and educators.

"What Mark Dulin and I have done is to create a library of exercises and etudes that my father used as teaching materials for his students that reinforced the concept of flow," Cichowicz explained. "The *Long Tone Studies* are still used by trumpet players around the world as an essential warmup tool."

After publishing the *Long Tone Studies*, Cichowicz and Dulin decid-

ed to create two separate *Flow Studies* books. The first volume contains 40 etudes from various composers, and the second volume contains 50 etudes for the advanced trumpet student. The final book in their self-published series is aimed at low brass players and is titled *Vincent Cichowicz's Long Tone and Flow Studies for Trombone, Euphonium & Tuba*.

Available via studio259productions.com, the *Long Tone Studies* and *Flow Studies* books also include downloadable playing examples and give brass players the opportunity to warm up each day with Boston Symphony principal trumpet player Thomas Rolfs.

Cichowicz and Dulin have also started a new endeavor with publishing company Hal Leonard that's directed toward the developing trumpet or brass student. The first book in the new series, *Vincent Cichowicz's Fundamental Studies for the Developing Trumpet Player*, focuses on Cichowicz's pedagogy in a simplified format. Each subsequent book in the series, titled *The Chicago Brass Library*, will be based on the trumpet version.

"With these books we are trying to reduce the frustration that can sometimes occur when young players are presented with material that is too advanced," Cichowicz said. "Using this model, we are hoping to motivate younger and beginning brass players by helping them to succeed at a much faster pace."

Each book will feature input from performers who were either students of Vincent Cichowicz or played with him in various ensembles.

—Ed Enright

studio259productions.com; halleonard.com



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DOWNBEAT 2022 INTERNATIONAL JAZZ CAMP GUIDE



**SWING OF
SUMMER**
Camps prepare with
care for live learning!

Campers work things out at the Fernando Jones Blues Camp.



Stanford Jazz Camp founder Jim Nadel celebrates the workshop's 50th anniversary.

COURTESY STANFORD JAZZ WORKSHOP



Banu Gibson and the faculty at the New Orleans Trad Jazz Camp are getting ready for a fun-filled adult camp.

RICK OLIVER



Patrick Barnett: Ready for a safe, in-person season.

COURTESY SHELL LAKES ARTS CENTER



Drummer Allison Miller, one of many instructors expected at Jazz Camp West.

COURTESY JAZZ CAMP WEST

JAZZ CAMPS WILL SWING ON!

For anyone (make that all of us) who are just plain done with this pandemic, here's a prediction: Jazz camps will go forward, in full force this summer. Even as we slog through the dredges of the omicron variant and uncertainty, this prediction is based not on a guess, but on the plans, preparations and the sheer determination of the dozens upon dozens of jazz camps surveyed on the following pages for DownBeat's annual jazz (and blues) camp guide.

A few camps have decided to stay closed or go virtual this summer, but the vast majority are ready to offer campers young and old the opportunity to gather, commune and have a crazy good time immersed in music.

DownBeat reached out to several camps to ask what lessons learned last summer will serve the camps and campers well this year, and what they are looking forward to this summer.

What a Difference a Year Makes

As the Stanford Jazz Workshop prepares for its 50th anniversary season, Jim Nadel, the founder and artistic director of the event, said he's never experienced anything like this in his time with the Workshop.

"We've had challenges, but nothing like this," he said. "The environment at Stanford is so protected and safe that it's rare that anything causes any disturbance at all to our programs. We've never had anything that prevented or discouraged students from coming to SJW, prior to the advent of COVID."

Nadel said he was happy to report that the camp would be back live and in person this

summer after being closed last summer.

"Last year, the campus was closed for our kind of program. Except for a handful of outdoor concerts, our jazz venues were dark. Stanford is very much on top of the latest testing and health safety protocols, and the campus is relatively isolated, so it's somewhat easier to keep on top of this," he said.

At the Shell Lake Arts Center in Shell Lake, Wisconsin, Patrick Barnett is just getting his feet wet as the new executive director of the center's music camp.

"I was on faculty last summer," he said. "We were one of the few places to offer a full schedule of camps last summer. We reduced our capacity, practiced social distancing, mask-wearing and playing outside as much as possible. Since that time, we have developed a series of COVID protocols which will guide our work this summer. We are hopeful that we will be able to offer our camps at full capacity this summer, but that decision won't be made until we get closer to June."

On the adult camp side of the equation, the New Orleans Traditional Jazz Camp was able to go live last summer, according to Banu Gibson, one of the camp's founders.

"We canceled camp for 2020, but managed to have our camp last year in June of '21," she said. "We were lucky that our dates fell within one of the valleys of COVID. The majority of our campers fall into the older and most vulnerable age group, and both we and our campers were concerned about protocols and precautions. We mandated that everyone was vaccinated and for our younger scholarship students who couldn't

be vaccinated at that time, that they mask up. We were fortunate that no one got sick at camp or after they returned home."

And at Jazz Camp West, in Northern California, youth camp was able to go forward last year as well as its four-day music festival over Labor Day weekend. Stacey Hoffman, executive director of Living Jazz, the organization that hosts the camp, said they learned a great deal that help with preparations this year.

"We had a team of people including a medical doctor, nurse, lawyer and experienced camp staff that researched and wrote a COVID safety manual that will still be a relevant tool this coming summer to guide us through our safety protocols, logistics and all camp procedures," Hoffman said. "Our big takeaway last summer was that we found we can safely produce camp as long as we maintain our commitment to our dedicated safety procedures. Showing proof of negative PCR tests upon arrival taken within a specified time range, not leaving the site once checked in until camp is over, mask wearing throughout the week, microphone covers, wind instrument safety covers, etcetera, were all part of the necessary procedures last summer."

Looking Forward ... to Fun

The only way camps missed out on the hand wringing and recalibration that COVID caused over the past few years is to be a brand new camp. And one of them is Summer Jazz at DePaul in Chicago. The camp offers students an immersive dive into jazz under the direction of drummer Dana Hall, DePaul University's director of jazz studies.



COURTESY DEPAUL UNIVERSITY

Summer Jazz at DePaul University will give campers a chance to play and be taught by some of the best musicians in Chicago.

"I'm most looking forward to collaborating with my faculty colleagues in sharing our passion and love of every aspect of this music — its history, its theory, its great performers and composers, its exceptional repertoire — and all of the generous, enveloping sense of community that comes with jazz and the Black American musics, with talented, spirited and enthusiastic students who are interested in further developing and growing their understanding of this music and their ability to per-

'I am looking forward to connecting students with awesome faculty members.' —Patrick Barnett

form it. ... And doing so all in person," Hall said. "It's going to be great to share the history of jazz in Chicago and jazz at DePaul with attending campers."

That sense of community rang true through all those looking toward this summer's in-person experience.

"Last summer, we all came away understanding the profound positive impact our summer programs had," Hoffman said. "It felt like we were all returning to our Living Jazz family. Our youth campers and staff were overjoyed to be together, and the creativity, focus and motivation was definitely enhanced by the power of finally being together in classes and concerts after such a long separation and the isolation we all endured."

"I am looking forward to connecting students with awesome faculty members, Barnett said. "We bring to Northern Wisconsin some of the finest jazz musicians from around the country. Our motto is 'master teachers, magic setting.' What an amazing place to watch students grow in knowledge, skill and talent in jazz."

And don't think that excitement is just for kids. At Trad Jazz Camp, Gibson sees a twinkle in the eyes of mature adult campers, too.

"Our campers were so excited to reunite and play music last June," she said. "Everyone was so thrilled to be doing something besides hiding under the bed."

It may be a little different, but jazz camps will be live this summer.

—Frank Alkyer

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Live performance at the Boysie Lowery Living Jazz Residency

EAST

 This trumpet denotes a corresponding ad in this guide.

Boysie Lowery Living Jazz Residency Wilmington, Delaware June 5-19

The Boysie Lowery Living Jazz Residency, based in the hometown of Clifford Brown, supports the next generation of jazz artists through workshops, rehearsals and master classes. Resident artists will apply lessons learned and showcase pieces written in performances throughout the residency culminating with a performance at the Clifford Brown Jazz Festival.

Faculty: Tom Palmer, Mike Boone, E. Shawn Qaissaanee, Matt Scarano, plus special guest.

Cost: Free (including room and board).

Contact: Jonathan Whitney, program director, jonathan@fluxcreativeconsulting.com; cityfestwilm.com/boysie-lowery-living-jazz-residency.

Camp Encore/Coda Sweden, Maine

Camp Encore/Coda provides a mix of music making, fun and lasting friendships, which the camp has been providing to young musicians from around the world since 1950. Camp Encore embraces jazz, classical, rock, pop, Broadway and contemporary musical styles, under the guidance of a professional staff, in a 67-acre, wooded campus on Stearns Pond in Sweden, Maine. The camp offers training in band, orchestra, jazz band, chorus, rock band, jazz choir and chamber music as well as private lessons, swimming, arts and crafts, sailing, softball, cookouts, tennis, musical theater and even campfires. Campers range in age from finishing 3rd grade through 11th.

Faculty: See encorecoda.com.

Cost: All-inclusive tuition: first session, \$5,825; second session, \$5,400; full season, \$9,500. Two-week sessions for first-time 3rd or 4th graders, \$3,700.

Contact: Cara Bergantino, cara@encore-coda.com; (617) 584-1129.

Central Pennsylvania Friends of Jazz Camp Messiah University, Mechanicsburg, Pennsylvania

June 8-11

The Friends of Jazz Camp emphasizes improvisation taught in small group settings. Students play with other students of similar ability. Students also spend time on jazz history, theory and composition. Daily jam sessions give students a chance to show off what they've learned.

Faculty: Tim Warfield, Joe McDonough, Gavin Horning, Steve Varner, Paul Bratcher, Kirk Reese, Jeff Stabley, Mark Hunsberger and a special guest.

Cost: \$425 for residential students, \$325 for commuters (subject to change).

Contact: Andy Herring, executive director, andyherring@friendsofjazz.org, (717) 540-1010; friendsofjazz.org/jazz-camp.

COTA Camp Jazz Delaware Water Gap, Pennsylvania

June 20-26

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

Faculty: Sam Burtis, Spencer Reed, Matt Vashlishan, Skip Wilkins, Paul Rostock, Bill Goodwin; master classes by David Liebman, Sherrie Maricle, Jon Ballantyne and Najwa Parkins; recording by Kent Heckman.

Cost: \$750 tuition, additional cost for housing, if needed.

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

Eastern U.S. Music Camp at Colgate University Hamilton, New York

June 26-July 24

This camp offers two-, three- and four-week sessions for students ages 12-18, giving practical experience toward preparing for college when living on the Colgate University campus. With daily intense jazz performance experience, campers receive daily rehearsals, intermediate-to-advanced jazz ensembles, jazz-rock combos, theory, harmony, improvisation, composition-arranging, conducting, music production, site-reading, private lessons, guest artists, master classes and daily recreation. A great deal is accomplished due to the intensity of the rehearsals, frequent concerts and camaraderie of students and faculty.

Faculty: Professional educators, solo artists, composers and conductors, faculty reside on campus, available for one-to-one consultation.

Cost: Residential: 2-week, \$2,649; 3-week, \$3,973; 4-week, \$5,298. Day Campers: 2-week, \$1,050; 3-week, \$1,575; 4-week, \$1,995.

Contact: (866) 777-7841 (toll free); (518) 877-5121; summer@easternusmusiccamp.com; easternusmusiccamp.com.

Eastman Experience: Summer Jazz Studies Rochester, New York at the Eastman School of Music

June 27-July 8

This two-week program provides an intensive, performance-based experience for students currently in grades 9-12. It is ideally suited for those considering jazz studies at the collegiate level. Students work directly with the renowned Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills.

Faculty: Charles Pillow, saxophone; Clay Jenkins, trumpet; Mark Kellogg, trombone; Bob Sneider, guitar; Dariusz Terefenko, piano; Jeff Campbell, bass; Rich Thompson, drums; Dave Rivello, theory and composition.

Cost: \$1,400 tuition, \$1,044 room & board.

Contact: community@esm.rochester.edu, (585) 274-1404, summer.esm.rochester.edu/course/summer-jazz-studies.

Summer Session Coordinator: Shaya Greathouse.

Geri Allen Jazz Camp Rutgers University, Newark, New Jersey

July 10-16

This is a one-week jazz immersion for artists ages 14-26. Aspiring performers who identify as female or non-binary refine their instrumental or vocal skills while being mentored by acclaimed professional jazz musicians.



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The Jazz House Summer Workshop kids

Faculty: Regina Carter, artistic director.
Cost: \$1,050 for commuters, \$1,250 with room & board.
Contact: njpac.org/education-program/geri-allen-jazz-camp.

Hudson Jazz Workshop Hudson, New York

August 11-14

Hudson Jazzworks grants six scholarships and collaborates with the Manhattan School of Music (MSM), the Conservatorium van Amsterdam (CvA), the Rytmik Musikkonservatorium (RMC Copenhagen), the New School and William Paterson University. The program will include live participants who will attend workshops, a master class and performance (with social distancing in mind) on Aug. 14 with two events — the Mike Abene Master Class and a workshop concert at the

Hudson Opera House in Hudson. Workshop presenters aim to offer a personal and enriching experience with Catskill mountain views and a professional chef.

Faculty: Armen Donelian and Marc Mommaas. Special guest: composer/arranger Mike Abene.
Cost: \$645, scholarships available.
Contact: info@hudsonjazzworks.org; hudsonjazzworks.org.

Jazz at Lincoln Center's Summer Jazz Academy Annandale-on-Hudson, New York

July 17-30

SJA is a two-week residential high school summer institute for advanced study in jazz performance, history and practice. Every student participates in a combo and jazz orchestra,

while taking classes in jazz history, performance practice, arranging and their individual instruments. Several performance opportunities are available.

Past Faculty: Wynton Marsalis, Ted Nash, Jeff Hamilton, Helen Sung, Rodney Whitaker, Tim Warfield, Lauren Sevan, Steve Wilson, Vincent Gardner, and others.

Cost: \$3,000, scholarships available.

Contact: sjainfo@jazz.org.

Jazz House Summer Workshop Montclair State University Montclair, New Jersey (and online)

Aug. 1-12

The award-winning, intensive session immerses instrumental and vocal students, ages 8-18 of all levels, in top-notch instruction to develop key skills, enhance knowledge in fundamentals and the art of jazz performance. Highlights include master classes, small group and big band ensembles, mentoring and jam sessions with professional musicians, history and culture, composition and film scoring. Final performances take place at the Montclair Jazz Festival.

Faculty: Christian McBride, artistic director; Ted Chubb, workshop director; Irwin Hall; Ingrid Jensen; Nathan Eklund; Mike Lee; Abel Mireles; Ed Palermo; Laura Sevan; Camille Thurman; Bruce Williams; Charlie Sigler; Kelly Green; Oscar Perez; Michele Rosewoman; Radam Schwartz; Mimi Jones; Andy McKee; Johnathan Blake; Billy Hart; Mario Banks; Ashley Kahn; Lovett Hines; Dylan Pramuk.

Cost: Tuition, \$1,595; room & board, \$1,500.

Contact: info@jazzhousekids.org (973) 744-2273, jazzhousekids.org.

Jazz in the Mountains Killington Grand Resort Hotel Killington, Vermont

Aug. 7-12

Jazz in the Mountains is designed for adult amateur musicians through participation in one of four ensembles (two big bands and two nonets) as well as sectionals, clinics, workshops and jam sessions — with a final performance of ensembles on the final evening. The directors and artists include long-time educators and professionals. Rooms and meals are included.

Past Faculty: Jerry Bergonzi, Ray Vega, Joe Davidian, Bill Reynolds, Paul Asbell, Glendon Ingalls, Charlie Sarling, Bear Irwin and Rich Davidian.

Cost: Starts at \$1,910.

Contact: Rich Davidian, camp administrator; jazzmountains@gmail.com, (802) 798-9998, jazzinthemountains.com.

Jazz Lab at New England Conservatory Boston, Massachusetts

June 26-July 2

Jazz Lab is for students who love jazz and want to push the boundaries of creative music. Jazz Lab gives students the tools to

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Student Clinic

Age: 14-18

Dates: July 3-16, 2022

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take their musicality to the next level through small ensemble performance and guidance from world-renowned faculty and guest artists.

Faculty: Tim Lienhard, executive director, trombone; Henrique Eisenmann, artistic director, piano; Ken Schaphorst, jazz department chair, composition; David Zoffer, preparatory jazz department chair, piano; Rick McLaughlin, bass; Michael Mayo, voice; Lihi Haruvi, saxophone; Michael Thomas, saxophone; Wendy Eisenberg, guitar; Peter Moffett, drums; Robin Baytas, drums.

Cost: Early Bird Tuition: \$1,150 until April 1.
\$1,350 after April 1. Housing: \$850.

Contact: info@jazzlabmusic.org, jazzlabmusic.org/summer.

Litchfield Jazz Camp **Washington, Connecticut** July 3-29

Litchfield Jazz Camp has been a place for musical and personal growth since 1997. A top-notch faculty teaches groups at all levels of play in a supportive, collaborative atmosphere. There is no pre-audition. Upon arrival, students are placed in skill-based combos. Ages 13 through adult are welcome.

Faculty: Luques Curtis, Zwe Le Pere, Sean Pentland, Avery Sharpe, Joris Teepe, Ian Carroll, Steve Johns, George Schuller, Matt Wilson, Don Braden, Claire Daly, Paul Bollenback, Mike Godette, Dan Liparini, Doug Munro, Dave Stryker, Jen Allen, Zaccai Curtis, Orrin Evans, Julian Shore, Carmen Staaf, Kris Allen, Caroline Davis, Mike Dirubbo, Tom Finn, Andrew Hadro, Jeff Lederer, Albert Rivera, Dakota Austin, Pedro Milan, Joe Beaty, Peter McEachern, Dave Ballou, Jean Caze, Russ Johnson, Nick Roseboro, Elliot Bild, Nicole Zuraitis, Melinda Rose Rodriguez, Alina Engibaryan, Liya Grigoryan, Richie Barshay.

Cost: Starting at \$1,395, financial aid is available (by application, need-based).

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

Marshall University Jazz-MU-Tazz Summer Camp **Huntington, West Virginia**

June 12-17

An immersive six-day, five-night experience geared toward high-school freshmen through collegiate musicians. No experience required. Jazz improvisation, combo playing, jazz theory, history and instrument-specific masterclasses highlight the daily schedule, all in a relaxed, welcoming and nurturing environment.

Faculty: Jeff Wolfe, director and education coordinator; Martin Saunders, trumpet; Ed Bingham, saxophone; Mike Stroehrer, trombone; Danny Cecil, bass; Nick Vassar, guitar; Jesse Nolan, drumset.

Cost: Tuition \$375 (Housing and meal options available).

Contact: Jeff Wolfe, wolfe9@marshall.edu, (304) 696-3613, marshall.edu/music/jazz/jmt.

Maryland Summer Jazz **Rockville, Maryland**

July 20-23/July 27-30

Maryland Summer Jazz is dedicated to adult amateur musicians. The camp has helped over 1,000 adult players connect with their "inner jazz musician" for the past 19 years. MSJ is all about improvisation, small group jazz, connection and having a blast.

Past Faculty: Ingrid Jensen, Paul Bollenback, Jeff Coffin, Helen Sung, Jimmy Haslip, Melissa Aldana, Jeff Antoniuk, Sherrie Maricle, Walt Weiskopf and more.

Cost: Early Bird Tuition, \$925 until May 1; \$1,035 after May 1; Both sessions, \$1,750.
Reduced tuition rates for military and families.

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

29th Annual *Jazz* SUMMER WORKSHOP WILLIAM PATERSON UNIVERSITY



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Resident Faculty

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

Resident Faculty

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

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- Nightly clinics and concerts, meet-the-artist sessions
- Final concert with students and resident faculty

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

MSM Summer at Manhattan School of Music Manhattan, New York

July 11-29

MSM Summer provides instruction and performance experience in instrumental music, voice and composition for ages 8-17 in a dynamic conservatory setting. Students will develop their musical skills and join a vibrant community of young musicians. The program runs Monday through Friday from 9 a.m.-4 p.m.

Faculty: All MSM Summer faculty are experienced educators and active performers, many of whom are Manhattan School of Music alumni, including Nadje Noordhuis, Remy Le Boeuf, Sean Richey, Norman Paul Edwards Jr.

Cost: \$2,940.

Contact: msmsummer@msmny.com, 917-493-4475, msmny.com/msm-summer.

National Jazz Workshop Winchester, Virginia

July 10-15

The National Jazz Workshop is for those serious about learning and mastering the language of the definitive American art form — jazz. NJW offers a comprehensive curriculum, including improvisation, big band and small-group performance, composition, arranging and masterclasses. Tracks include, music production, performance and jazz arranging.

Faculty: Matt Niess, Mike Tomaro, Alan Baylock, Ashlin Parker, Corcoran Holt, Craig Fraedrich, Bill Dunn, Shawn Purcell, Tim Wahlen, Todd Harrison, Alphonso Young, Luis Hernandez and Darryl Brenzel.

Guest Artists: Trumpet Mafia, The Capitol Bones, Mike Tomaro Big Band, Airmen of Note, Navy Commodores, Army Blues, NJW All-Stars.

Cost: See website.

Contact: mniess@su.edu, nationaljazzworkshop.org

New York Jazz Academy Summer Jazz Intensives New York, New York

July 4-Sept. 2

New York Jazz Academy Summer Jazz Intensives are one of New York City's most popular summer jazz programs, offering high-quality jazz education and a fully immersive NYC experience. Highlights include a diverse curriculum including lessons with top NYC teaching artists, theory classes, ensemble rehearsals, masterclasses and jazz-club visits. The camp is geared for ages 14 through adult; instrumentalists and vocalists; beginning, intermediate and advanced levels.

Faculty: Javier Arau, Michael Webster, David Engelhard, Tom Dempsey, Daniel Bennett, Sirintip, Carolyn Leonhart, Peck Allmond, Jay Leonhart, Ron McClure and more.

Cost: Starting at \$896 per week with one to nine weeks available.

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

New York Jazz Workshop Summer Jazz Intensive Series New York, New York

July 19-Aug. 26

The 13th annual series will be offered live and streaming online. Each intensive lasts two to four days with some of the world's top artists. Musicians from all over the globe have turned to the New York Jazz Workshop's Summer Jazz Intensives to collaborate, learn and get inspired in the Jazz Workshop's state-of-the-art music studios, which are also fully equipped for a first-class online experience with high-end streaming and multiple cameras so that attendees do not have to miss a beat in case the pandemic persists.

Faculty: Marc Mommaas, Mark Sherman, Darrel Green, Loire Cotler, Rez Abbasi, Doug Beavers, Vito Lesczak, Kenny Wessel, Fay Victor, Tony Moreno, Olivia Foschi, Jacob Sacks, Amina Figarova, Tim Horner, Vitor Gonçalves, Vanderlei Pereira, Jocelyn Medina, Darius Jones, Sebastian Noelle, Nate Radley and more.

Cost: Starting at \$280 for two-day sessions to \$595 for four days. Ask for early bird discounts.

Contact: newyorkjazzworkshop.com.



JAZZ ARTS COLLECTIVE





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June 27 - July 23, 2022

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New York, New York

* 4 weekly sessions, early registration discounts available

Faculty : Allison Miller, Ted Nash, Lauren Sevan, Jon Irabagon, Melissa Aldana, Christopher McBride, Gary Smulyan, Brandon Lee, Corey A. Wallace, David Wong, Jerome Jennings, Willerm Delisfort, Willie Applewhite and Special Guest Artists

Registration:
www.jazzartsny.org







July 10-15

Shenandoah Conservatory
Winchester, Virginia

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National Jazz Workshop.ORG

NYU Steinhardt Summer Jazz Improv and Composers Workshop New York, New York

July 11-22

Consisting of daily improvisation classes, master classes with special guest instructors, jazz composition classes and one private lesson per week, this workshop offers courses covering a wide range of subjects tailored to the needs of intermediate-to-advanced students, taught by NYU's renowned jazz studies faculty.

Past Faculty: Alan Broadbent, Billy Drewes, Billy Drummond, Alan Ferber, Drew Gress, Ari Hoenig, Dave Liebman, Tony Moreno, Dave Pietro, Chris Potter, Michael Richmond, Michael Rodriguez, Dave Schroeder, John Scofield, Rich Shemaria, Brad Shepik, Alex Sipiagin, Lenny White, Martin Wind, Michael Wolff and more.

Cost: \$2,500 tuition, \$55 application fee.

Contact: Dave Pietro, NYU Steinhardt jazz studies director, dap224@nyu.edu, 212-998-5252, steinhardt.nyu.edu/music/summer.

Philadelphia Clef Club of Jazz Summer Jazz Camp Philadelphia, Pennsylvania

July 11-23

This in-person, two-week intensive program provides jazz education to music students with at least two years of experience on their primary instrument. Students will be placed in large and small ensembles, where they will get performance opportunities as well as participate in master classes with world-renowned jazz artists.

Faculty: Cedric Napoleon, Monette Sudler, Sumi Tonooka.

Cost: See clefclubofjazz.org.

Contact: Paul Giess, (215) 893-9912, clefclubofjazz.org.

Samba Meets Jazz Workshops Vocal, Instrumental, Tap Dance Boston, Massachusetts

July 16-22

Adult hobbyists, working musicians and educators have an opportunity to study, hang, play and sing with masters of jazz, Afro-Cuban and Brazilian jazz on Endicott College's oceanfront campus. The vocal program includes group and one-on-one coaching, interpretation, phrasing, technique, scatting, charting, theory, Portuguese pronunciation (optional) and percussion accompaniment. The instrumental program includes ensembles, harmony, improvisation, arranging, Brazilian rhythms, styles, phrasing and more. The tap dance curriculum focuses on technique, improvisation and musicality with live accompaniment by instrumental faculty. Partial scholarships and work/study available based on financial need and merit. Discounts for students, educators and working musicians.

Faculty: Nilson Matta, artistic and music director; other faculty to be announced.

Cost: See website.

Contact: Alice Schiller, alice@SambaMeetsJazz.com, (917) 620-8872, sambameetsjazz.com.

Samba Meets Jazz Workshops Instrumental, Vocal, Dance Bar Harbor, Maine

July 31-Aug. 6

Located on Frenchman's Bay at College of the Atlantic (steps from Acadia National Park), this week-long camp includes options for instrumental, vocal and dance — jazz, Brazilian music and Afro-Cuban jazz. Adult participants of all levels and musical backgrounds benefit from personalized attention. The instrumental program includes ensembles, improvisation, phrasing and instrument-specific study, arranging, plus jams and performances. The tap dance program includes jazz, Brazilian and Afro-Cuban with opportunities to work with instrumental faculty. The vocal program includes group and one-to-one coaching, interpretation, phrasing, technique, scatting, charting, theory, Portuguese pronunciation (optional) and percussion accompaniment. Guests and chaperoned high school students

EASTMAN EXPERIENCE: SUMMER JAZZ STUDIES!



JUNE 27 - JULY 8, 2022

Jeff Campbell, director

Summer Jazz Studies

This is a performance-based experience for high school jazz students. Participants study with the renowned Eastman School of Music Jazz Faculty to build ensemble and improvisational skills while experiencing a taste of student life at Eastman!

Faculty:

Charles Pillow, saxophone

Clay Jenkins, trumpet

Mark Kellogg, trombone

Bob Sneider, guitar

Dariusz Terefenko, piano

Jeff Campbell, bass

Rich Thompson, drums

Dave Rivello, theory & composition

FOR MORE INFORMATION GO TO:

summer.esm.rochester.edu

community@esm.rochester.edu

(585) 274-1400



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@EASTMAN**



geri allen jazz camp

Regina Carter, Artistic Director

Jul 10 – 16

Aspiring performers who identify as female or non-binary refine their instrumental or vocal skills while mentored by acclaimed professional jazz musicians.

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welcome. Partial scholarships and work/study available based on financial need and merit. Discounts for educators and working musicians.

Faculty: Nilson Matta, artistic and music director; other faculty to be announced.
Cost: See website.
Contact: Alice Schiller, alice@SambaMeetsJazz.com, (917) 620-8872, sambameetsjazz.com.

Summer Jazz Camp @ Moravian University Bethlehem, Pennsylvania

June 27-July 1

This camp offers jam sessions, jazz history, masterclasses, workshops, classes in recording technique, plus a recording session. Two tracks are offered: beginner/intermediate and advanced, determined by audition. Student musicians entering grades 8-12 and college students are encouraged to enroll. High school juniors and older have the option to earn college credit.

Faculty: Members of the Moravian University jazz faculty will be teaching at the camp.
Cost: 450-\$525.
Contact: music@moravian.edu, (610) 861-1650, summerjazz.moravian.edu.

Summer Jazz Workshop Fordham College at Lincoln Center New York, New York

June 27-July 23

The Summer Jazz Workshop is designed to support high school jazz musicians aspiring to reach the next level. The intensive program – offered in four-week sessions – provides a jazz immersion experience in the heart of New York City. Students register online and participate in ensembles, studio classes and master classes with renowned faculty and guest artists.

Faculty: Ted Nash, Melissa Aldana, David Wong, Jerome Jennings, Lauren Sevian, Brandon Lee, Willerm Delisfort, Corey Wallace, Jon Irabagon, Christopher McBride, Gary Smulyan, Matt Buttermann, Allison Miller and more.
Cost: Tuition, \$1,250 per week; Room & board, \$650 per week. Scholarships available. Multi-week and sibling discounts available.
Contact: Matt Buttermann, info@jazzartsny.org, (914) 241-5559, jazzartsny.org.

Central PA Jazz Camp

All student musicians - no matter how experienced - can express themselves through jazz improvisation.

That's why our camp is built around small group instruction.

June 8-11, 2022 | Messiah University
Mechanicsburg, PA
friendsofjazz.org



Boysie Lowery
LIVING JAZZ RESIDENCY



June 5, 2022 to June 19, 2022
Wilmington, Delaware

A two-week residency for jazz artists
17 - 25 who perform and compose.

Masterclasses | Performances | Self-Discovery

cityfest



SCAN TO APPLY

No Cost to Attend

Application Deadline
April 1, 2022 11:59 p.m.

Tritone Jazz at Naz Nazareth College, Rochester, New York

July 10-15

Tritone is all about playing and learning and keeping it fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. All campers must provide proof of COVID-19 vaccination.

Faculty: Gene Bertocini, guitar; Darmon Meader, voice; Zach Harmon, drums; Clay Jenkins, trumpet; Mark Kellogg, trombone; Dariusz Terefenko, piano; Ike Sturm, bass; Kristen Shiner-McGuire, rhythm/percussion; Doug Stone, saxophone/reeds.

Cost: Tuition, \$885; Tuition, room & board, \$1,555.

Contact: Bob DeRosa, bob@tritonejazz.com, (585) 377-2222, tritonejazz.com.

Jazz in July Summer Music Programs

UMass Amherst, Amherst Massachusetts

July 11-22

The Jazz in July program involves instrument/vocal master classes, group clinics, jazz theory, improvisation training, ensemble coaching, jam sessions, style explorations, combined lectures and public performances by participants and faculty. The camp is geared for musicians from ages 15 to 95.

Faculty: Sheila Jordan, Avery Sharpe, Steve Davis, Winard Harper, Jeff Holmes.

Cost: Tuition, \$660 per week; Housing and meals, \$410 per week.

Contact: David Picchi, jazzjuly@umass.edu, (413) 545-3530, jazzinjury.com.

Pre-College Summer Institute Music Program

Location: University of the Arts, Philadelphia, Pennsylvania

July 11-22

This two-week intensive allows instrumentalists and vocalists in grades 10-12 to explore techniques and repertoire while studying with master-level musicians. Uncover a range of creative possibilities through ensembles, lessons, workshops, jam sessions and collaborations with an emphasis on improvisation and performance — all while earning three college credits.

Faculty: UArts School of Music faculty.

Cost: See website.

Contact: Pre-College Programs, precollege@uarts.edu, 215-717-6430, uarts.edu/simusic.

Vermont Jazz Center Summer Workshop

The Putney School, Putney, Vermont

Aug. 7-13

Vocal and instrumental tracks for ages 16 and up. The workshop features small group ensembles and jam sessions; focus is on building skills that give vocabulary to creative expression, like improvisation and theory.

Past Faculty: Sheila Jordan, Jay Clayton, Jason Palmer, John Fedchock, Jennifer Wharton, Camille Thurman, Stacy Dillard, Michael Zsoldos, Helen Sung, Freddie Bryant.

Cost: See website.

Contact: Ginger Morawski, ginger@vtjazz.org; (802) 254-9088 x2, vtjazz.org.

William Paterson University Summer Jazz Workshop

Wayne, New Jersey

July 17-23

The 29th annual event plans seven intense days of small group improvisation and rehearsals for students age 14 and older. The program offers three-hours of rehearsal daily; classes in improvisation, arranging and jazz history; private lessons and master classes; world-renowned jazz artists in nightly

concerts; and meet-the-artist sessions. It culminates in a final performance with students and faculty.


Faculty: Steve LaSpina, Marcus McLaurine, Tim Newman, Angelica Sanchez

Cost: \$1,368 for commuters; \$1,699 for residents, including room and board.

Contact: The Center for Continuing Education, (937) 720-2354; wpunj.edu/Summerjazzworkshop.

26th ANNUAL

2022



Litchfield Jazz Camp




JULY 2022

A residential & day jazz camp for instrumentalists and vocalists ages 13 and up.

performance, improv, theory, master classes and more...

FOR MORE INFORMATION

860.361.6285 • litchfieldjazzcamp.com

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A performance at the Jazz Institute at Brevard

JOHN ALLEN

SOUTH

 This trumpet denotes a corresponding ad in this guide.

Fernando Jones' Blues Camp International **Rust College, Holly Springs, Mississippi**

June 19-24

Fernando Jones' Blues Camp International is designed to be a fun-filled week of blues immersion through the lens of ensemble instruction, public extra-curricular performances and field study trips. Presented by the Blues Kids Foundation.

- Faculty:** Blues kids will learn and perform America's root music in a structured program with like-minded musicians under the tutelage of highly qualified and internationally traveled instructors.
- Cost:** Free. Tuition waiver scholarships will be awarded to each Blues Kid who attends. Student musicians will be accepted from online and/or in-person auditions.
- Contact:** (779) 258-3763; blueskids.com/bluescamps; blueskids.com/mississippi; fernandojones.com; info@blueskids.com.

Fernando Jones' Blues Camp International **Winston-Salem State University,** **Winston-Salem, North Carolina**

Check website for dates

Fernando Jones' Blues Camp International is designed to be a fun-filled week of blues immersion through the lens of ensemble instruction, public extra-curricular performances and field study trips. Presented by the Blues Kids Foundation. Check website for finalized dates.

- Faculty:** Blues kids will learn and perform America's root music in a structured program with like-minded musicians under the tutelage of highly qualified and internationally traveled instructors.
- Cost:** Free. Tuition waiver scholarships will be awarded to each Blues Kid who attends. Student musicians will be accepted from online and/or in-person auditions.
- Contact:** (779) 258-3763; blueskids.com/

bluescamps; blueskids.com/wssu; fernandojones.com; info@blueskids.com.

Fernando Jones' Blues Camp International **University of North Carolina – Chapel Hill**

Check website for dates

Fernando Jones' Blues Camp International is designed to be a fun-filled week of blues immersion through the lens of ensemble instruction, public extra-curricular performances and field study trips. Presented by the Blues Kids Foundation. Check website for finalized dates.

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- Cost:** Free. Tuition waiver scholarships will be awarded to each Blues Kid who attends. Student musicians will be accepted from online and/or in-person auditions.
- Contact:** (779) 258-3763; info@blueskids.com; blueskids.com/bluescamps; fernandojones.com.

ColaJazz Summer Jazz Camp **Columbia, South Carolina**

June 20-25

The ColaJazz Camp offers a week of jazz education welcoming jazzers ages 13 to 19. Learn through playing opportunities in jazz combos, jam sessions, master classes, improv and electives all culminating in a finale concert. Past clinicians have included Delfeayo Marsalis, Dave Liebman and Sullivan Fortner.

- Faculty:** Comprised of first-rate jazz educators in the Southeast — from university professors and real-world, working, regional jazz stars to big-name artists.
- Cost:** \$399 with payment plans and scholarships available.
- Contact:** Mark Rapp, contact@colajazz.com, colajazz.com/camp.

Furman University and Greenville Jazz Collective Summer Jazz Camp **Greenville, South Carolina**

June 26-30

Students take classes in jazz theory, improvisation and history and perform in a big band and/

or jazz combo. The camp includes evening faculty recitals and a final student concert. Open to high-school and middle-school students of all skill levels and instrumentation.

- Faculty:** Matt Olson, Brad Jepson, Tim Blackwell, Ian Bracchitta, Keith Davis, Matt Dingleline, Shannon Hoover, Kevin Korschgen, Jake Mitchell, Justin Watt, Tom Wright.
- Cost:** \$410 for commuters, \$530 for overnight campers.
- Contact:** Matt Olson, director of jazz studies, Matt.Olson@furman.edu, (864) 294-3284; furman.edu/academics/music/camps-conferences/summer-jazz-camp.

Houston Summer Jazz Workshop **Houston, Texas**

June 13-July 8

The Summer Jazz Workshop is a four-week youth camp for musicians in middle and high school. SJW students learn from, play with and interact with the city's top musicians. This is the workshop's 50th anniversary.

- Faculty:** Experience seasoned music instructors, specializing in jazz.
- Cost:** \$585 for the four-week session.
- Contact:** Denise Kennedy, jazzed@jazzeducation.org or dkennedy@jazzeducation.org, (713) 839-7000, jazzeducation.org/summer-jazz-workshop-sjw.

Jazz Institute at Brevard Music Center **Brevard, North Carolina**

June 7-18

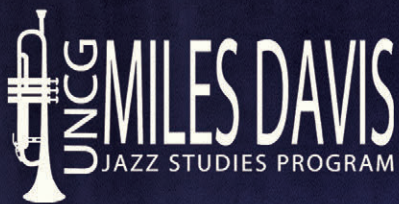
Nestled in the Blue Ridge Mountains of North Carolina, the Jazz Institute at Brevard is a 10-day summer program for students who are 14-29 years old. All experience levels welcome. The program includes instruction on most jazz instruments including vocals, saxophone, guitar and drums.

- Faculty:** Michael Dease, director and trombone; Gwendolyn Dease, associate director and hand drums; Sharel Cassity, saxophone; Gregory Tardy, saxophone; Luther Allison, piano and drumset; Jim Alfredson, organ and recording technology; Gina Benalcazar, trombone and jazz operations; Jeff Sipe, drumset; Ulysses Owens Jr., entrepreneurship (virtual); Randy Napoleon, guitar; Altin Sencalar, trombone; Chris Glassman, bass trombone; Colleen Clark, drumset; Jocelyn Gould; guitar; Rodney Whitaker, bass, Anthony Stanco, trumpet; Stuart Mack, trumpet; Lenora Helm, leadership in jazz.
- Cost:** \$1,800, includes all instruction, housing and meals.
- Contact:** admissions@brevardmusic.org, (828) 862-2140, brevardjazz.org.

Loyola University Summer Jazz Camp **New Orleans, Louisiana**

June 6-9

Held at Loyola University New Orleans, campers



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enjoy four full days of combos, improvisation, theory, ear training, appreciation, faculty performances, master classes and individual lessons. This camp is for non-beginners grades 7-12. It is open to musicians who sing or play brass, woodwind or string instruments, piano, bass, guitar or drum set. Financial aid is available.

Faculty: Matt Lemmler, Ed Wise, Amina Scott, Wayne Maureau, Adam Bock, John Mahoney, Nick Volz, Wess Anderson, Jason Mingledorff, Gordon Towell, Meryl Zimmerman.

Cost: \$275 for tuition, \$600 with room and board.

Contact: See cmm.loyno.edu/music/loyola-jazz-camp.

Louis "Satchmo" Armstrong Summer Jazz Camp Loyola University New Orleans, Louisiana June 20-July 8

Satchmo Summer Camp is a jazz music education intensive offered to students from 10 to 21 years old. Instruction offered in brass and woodwind instruments, acoustic and electric bass, strings, piano, drums and percussion, large and small ensembles, vocals, swing dance and music composition. Online or in-person audition required.

Faculty: Donald Harrison Jr., artistic director and NEA Jazz Master; Stefon Harris, artist-in-residence.

Cost: Sliding scale.

Contact: jazzcamp@louisarmstrongjazz-camp.com, (504) 715-9295, louisarmstrongjazzcamp.com.

Lynn Seaton Jazz Double Bass Workshop at UNT Denton, Texas

June 13-17

The Lynn Seaton Jazz Double Bass Workshop will offer an intensive week of study and performance opportunities for the upright jazz bassist. Classes include bass line development and daily sessions on technique. Participants will have an opportunity to perform with a rhythm section and be coached. Outstanding faculty concerts will be presented throughout the week. The Lynn Seaton Jazz Double Bass Workshop is open to advanced high school (ages 14 and over), college, professional, and serious amateur upright bassists. Registration starts early Monday, so campers should plan on arriving Sunday afternoon. Depart Friday after the concert that should finish by 10 p.m. Staying over Friday night? Check extra day(s) on the online registration form. Friday night will finish with a Bass Bash Concert at 7:30 p.m. where all participants will perform in bass ensembles. Friends and family are invited.

Faculty: Lynn Seaton

Cost: Tuition: \$595. Dorm housing: Minor, double occupancy, \$175; single occupancy, \$225. Adult, double occupancy, \$225; single occupancy, \$250. Meal plan, 16 meals, \$144.

Contact: Madison Russell, summer camp coordinator, jazzworkshops@unt.edu or (940) 565-3743, jazz.unt.edu/doublebassworkshop.

New Orleans Trad Jazz Camp New Orleans, Louisiana June 19-25

The New Orleans Trad Jazz Camp is an adult camp focusing on early New Orleans jazz and swing. Camp provides six nights housing, breakfast and lunch (Monday through Friday), ensemble, sectional and private lessons, evening jam sessions. In addition, campers have a performance opportunity at Preservation Hall, as well as opportunities to play in a second line parade and perform in a final concert. Campers also have an opportunity for an optional extra day with four hours of a continuous jam session at a local New Orleans venue. All campers must be 18 or older. Some scholarships available for high school and college musicians. Musicians under 18 may attend with an adult companion.

Faculty: Trumpet: Ben Polcer, Doyle Cooper; clarinet, Allan Vaché, Dan Levinson, Tom Fischer; trombone: Ronnell Johnson, Charlie Halloran; piano: Steve Pistorius, David Boeddinghaus, Kris Tokarski, Heather Pierson; banjo/guitar: Katie Cavera, Larry Scala; bass: Mark Brooks; tuba: Danny Rubio, Matt Perrine; drums: Gerald French, Joe Lastie; vocals: Banu Gibson, Flo



UNIVERSITY OF CENTRAL OKLAHOMA
12TH ANNUAL SUMMER JAZZ CAMP 2022

June 26-July 1, 2022



Join the award-winning UCO Jazz faculty for a jam-packed week designed to get YOU playing jazz! Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and jam sessions in a fun and relaxed environment. Open to instrumentalists age 14+.

\$350 Tuition (\$400 after May 1)

Optional on-campus housing available for an additional fee.

Register at ocae.uco.edu

For registration info contact 405.974.3754 or ocae@uco.edu

For more information about UCO Jazz Studies contact Brian Gorrell at bgorrell@uco.edu.



UNIVERSITY OF CENTRAL OKLAHOMA
School of Music
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UNIVERSITY OF CENTRAL OKLAHOMA
JAZZ LAB



NEW ORLEANS TRAD JAZZ CAMP
JUNE 19 - 25, 2022

Scholarships available:
Spend a week in New Orleans, the birthplace of jazz! Learn to play songs made famous by musicians such as Louis Armstrong, Jelly Roll Morton, and King Oliver. Scholarship includes tuition, breakfast and lunch. Limited housing funds available. Week includes sectionals, ensembles, a second line parade, playing at Preservation Hall, and a final concert. Instruments accepted listed on website.



website: tradjazzcamp.com
email: notradjazzcamp@gmail.com
phone: 504-895-0037

Cost: Presti and Leah Chase.
\$2,200.
Contact: notradjazzcamp@gmail.com, (504) 895-0037, tradjazzcamp.com.

**University of Miami
Frost School of Music
Young Musicians' Camp
Coral Gables, Florida**

June 20-July 1 (elementary & middle school)
July 5-July 16 (high school)

Jazz immersion at the University of Miami's Frost School of Music features master classes with UM faculty, playing in a Latin Jazz Ensemble, singing in a jazz vocal ensemble, and sharpening skills in intensive technic workshops.

Faculty: Frost School of Music graduates and faculty.
Cost: See website.
Contact: Sarah Salz, director, youngmusicianscamp@gmail.com, youngmusicianscamp.com.

**University of North Texas
Jazz Combo Workshop
University of North Texas,
College of Music, Denton, Texas**

July 11-15

The acclaimed UNT Jazz Combo Workshop is open to musicians ages 14 and older. The

curriculum includes combo, faculty concerts, jazz theory/improvisation, jazz history/listening, and instrumental master classes for a variety of instruments including trumpet, saxophone, trombone, piano, bass, guitar and drums.

Faculty: Alan Baylock, Quincy Davis, Philip Dizack, Nick Finzer, Dave Meder, Davy Mooney, Lynn Seaton, Rob Parton, Kimberly Hannon Teal and others.

Cost: Tuition: \$595; meals, \$144; lodging, \$175-\$250.

Contact: jazzworkshop@unt.edu, 940-565-3743, jazz.unt.edu/combo-workshop.

**UNT Vocal Jazz Educator Seminar
University of North Texas
College of Music, Denton, Texas**

June 23-25

This seminar is full of content relevant to current or aspiring vocal jazz educators of all levels who are 18 years old and older. Topics will include working with rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises to improve a vocal ensemble's musicianship. Continuing education unit credit is available for participants.

Faculty: Jennifer Barnes, UNT director of vocal jazz, Jeff Horenstein, director of Meadowdale High School, Groove for Thought.

Cost: Tuition, \$300; Early bird tuition, \$250 until March 31. On-campus housing available for additional fee. \$15 for Continuing Education Unit Certificate. See website for more details.

Contact: Jennifer Barnes, jennifer.barnes@unt.edu, jazz.unt.edu/vocaljazzseminar.

**UNT Vocal Jazz Summer Workshop
University of North Texas College of Music,
Denton, Texas**

June 26-July 1

For six intense days, participants are involved in every aspect of vocal jazz, from solo and ensemble performance to improvisation, pedagogy, songwriting and jazz theory. Educators attend daily classes focused on vocal jazz directing, programming and working with a rhythm section. UNT Vocal Jazz Summer Workshop is open to vocalists from age 14 to 99. Continuing Education Unit credit is available for participants.

Faculty: Jennifer Barnes, Rosana Eckert.

Cost: \$595 tuition. On-campus housing available for additional fee. \$15 for Continuing Education Unit Certificate. See website for more details.

Contact: Jennifer Barnes, director of vocal jazz, jennifer.barnes@unt.edu, jazz.unt.edu/vocaljazzworkshop.



Tri-C JazzFest Academy SUMMER CAMP

June 13-24
Cleveland, OH
\$300

This two-week performance-based camp, led by international jazz artist Dominick Farinacci, incorporates jazz, blues, gospel, R&B and hip-hop. Jazz is used as a foundation to help students sharpen their performance, recording and production skills. Camp culminates in a final performance at Tri-C JazzFest Cleveland. Special appearances by 2022 JazzFest artists once lineup is announced.

Email creativeartsacademy@tri-c.edu or call 216-987-6145 to register.

tri-c.edu/creative-arts-academy





At Millennium Park for the Chicago Jazz Philharmonic Summer Jazz Academy

MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Birch Creek Music Performance Center Door County, Wisconsin

July 17-30, July 31-Aug. 13

Birch Creek is a summer residential music academy and performance venue for dedicated musicians ages 13-19. Students master jazz fundamentals and improvisation by performing in big bands and small combos. They establish professional rehearsal and performance attitudes through close mentorship from and observation of top jazz performers and educators.

Faculty: Jeff Campbell, program director, Rick Haydon, Reggie Thomas, Dennis Mackrel, David Bixler, Bob Chmel, Tanya Darby, Lennie Foy, Tom Garling, Steve Horne, Clay Jenkins, Joey Tartell, Scott Burns, Todd Williams, Adaron Jackson, Michael Stryker, Doug Stone, Larry Brown.

Cost: \$2,200. Scholarships available.

Contact: registrar@birchcreek.org, (920) 868-3763, birchcreek.org/academy.

Butler Jazz Camp Indianapolis, Indiana

July 10-15

Led by Matt Pivec, director of jazz studies at Butler University, this weeklong camp lets students participate in a fun, intensive jazz-learning experience geared for ages 12-18. No audition required, all levels welcome. One year of prior instrument study required.

Faculty: Matt Pivec, artistic director; Kenny Phelps, drums; Jesse Wittman, bass, Rich Dole, trombone; Jen Siukola, trumpet; Sean Imboden, saxophone; Sandy Williams, guitar; Janis Stockouse, ensemble direction.

Cost: \$425 commuter; \$775 residential.

Contact: BCAS@butler.edu, (317) 940-5500, butler.edu/bcas/summer-camps.

Bird Boot Camp + Musical Salute Kansas City, Missouri

Aug. 21

Bird Boot Camp + Musical Salute is a program of the annual Spotlight: Charlie Parker, which include events produced throughout the greater Kansas City metropolitan area. It's a one-day Bird immersion program for non-beginners of all ages held at iconic venues like The Gem Theater and The Folly Theater.

Faculty: Christopher Burnett, artistic director. Recent clinicians and guest artists include Bobby Watson, Will Matthews (Count Basie Orchestra), Ronald McFadden, Greg Carroll, Clarence Smith, Chuck Haddix, Dan Thomas, Ryan Heinlein, Roger Wilder, Stanton Kessler, Jason Goudeau, Justin Binek, Mike Parkinson, Todd Wilkinson, Houston Smith, Morgan Faw, Andrew Ouellette, Bill McKemy, Gerald Spait (Jay McShann) and Osmond Fisher.

Cost: Free.

Contact: director@birdbootcamp.org, birdbootcamp.org

Chicago Jazz Philharmonic Summer Jazz Academy Chicago, Illinois and Online

July 18-29

Summer Jazz Academy invites young musicians from Chicago and beyond for a two-week intensive music camp. Students of all levels and ability are welcome, and teachers work to meet everyone's individual needs. With a Third Stream approach to exploring the combination of jazz and classical, students enjoy ensembles, improvisation class, electives and more.

Faculty: Chicago Jazz Philharmonic orchestra members and teaching artists.

Cost: \$425, scholarships available.

Contact: Jordan Mandela, education programs manager, jordan.mandela@chijazzphil.org, (312) 573-8932, chicgojazzphilharmonic.org/education/jazz-academy.

Fernando Jones' Blues Camp International Columbia College, Chicago, Illinois

July 10-15

Fernando Jones' Blues Camp International delivers a fun-filled week of blues immersion through the lens of ensemble instruction, public extra-curricular performances and field trips.

Presented by the Blues Kids Foundation.

Faculty: Qualified, internationally traveled instructors.

Cost: Free. Tuition waiver scholarships will be awarded to each Blues Kid.

Contact: Info@BluesKids.com, (779) Blues-Me, BluesKids.com/BluesCamps, BluesKids.com/Chicago, FernandoJones.com.

Fernando Jones' Blues Camp Workshop Days Chicagoland

March-December

Fernando Jones' Blues Camp Workshop Days are one-day Blues Camp sessions in ensemble-room settings. The camps are presented by Allstate Insurance in partnership with the Blues Kids Foundation.

Faculty: Highly qualified, internationally traveled instructors.

Cost: Free.

Contact: info@blueskids.com, (779) Blues-Me, blueskids.com/bluescamps, blueskids.com/chicago, fernando-jones.com.

Illinois Summer Youth Music Urbana, Illinois

July 10-16, July 17-23

The senior jazz week (grades 8-12) features improvisation-focused combo-based instruction. The junior jazz week (grades 6-8) offers big-band experience with improvisation classes and opportunities for combo playing.

Faculty: Chip McNeill, Jim Pugh, Ron Bridgewater, Larry Gray, Joel Spencer, Joan Hickey, Chip Stephens and Tito Carrillo.

Cost: \$800, residential; \$550 commuter.

Contact: isym@illinois.edu, isym.music.illinois.edu.

Interlochen Arts Camp Interlochen, Michigan

June 18-24, June 25-July 16

Interlochen Arts Camp offers an immersion into the world of jazz alongside other passionate young musicians and accomplished faculty, studying performance and improvisation.

Faculty: Joshua Lawrence, director of jazz studies; Dave Ballou, Andrew Bishop, Xavier Davis, Thomas Knific, Marcus Elliot Miller, George Russell.

Cost: \$1,675-\$6,375.

Contact: Sarah Jane Crimmins, admission@interlochen.org, (231) 276-7474, interlochen.org.

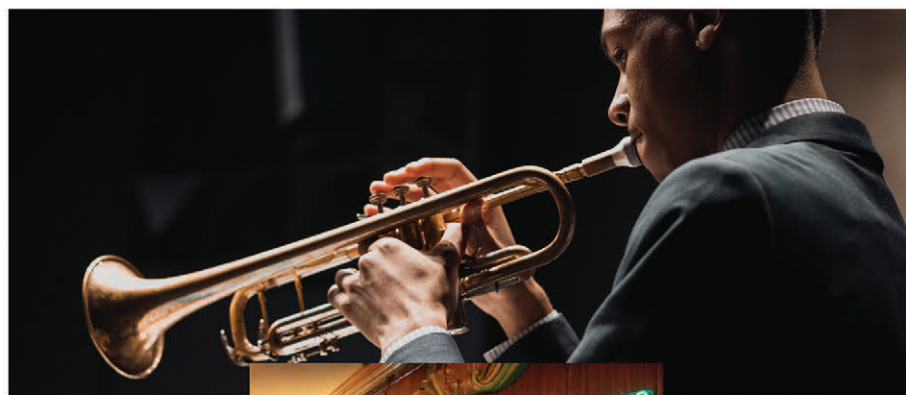
Kansas City Area Youth Jazz Kansas City, Kansas

May 15-Aug. 7

Youth Jazz Fellowships for this summer program are awarded through competitive auditions to high school and college jazz artists. The curriculum focuses on engaging fellows in an artist-level experience — preparing music at a high level, performing live



Immerse yourself in an innovative week of music-making with the world-renowned DePaul School of Music Jazz Studies faculty! Spend a week participating in ensemble and sectional rehearsals, masterclasses, instrument-specific sessions, jazz listening, theory and improvisation sessions, and private instruction.



Work closely with faculty members Dana Hall, drums and cymbals, Scott Burns, saxophones, Dennis Carroll, bass, Scott Hesse, guitar, Chad McCullough, trumpet, Kathryn Sherman, jazz vocals, and Jim Trompeter, piano.



Limited on-campus housing is available!



Summer Jazz at DePaul.

Sunday, July 31 – Saturday, August 6, 2022

**Application Deadline
is March 15!**



University of Missouri Kansas City Jazz Campers at work

concerts and releasing professional studio recordings.

Faculty: Christopher Burnett, William Crain, W.M. Thornton, David Cunningham and more. Arthur White, composer-in-residence.

Cost: Free.

Contact: director@youthjazz.us, youthjazz.us.

Kansas City Jazz Camp Kansas City, Kansas

June 3-7

This weeklong summer day camp calls the campus of Kansas City Kansas Community College home. Participants range from ages 13 to adult. Perform in jazz combos, big bands and enjoy master classes.

Faculty: Jim Mair, Jason Goudeau, Daniel Dissmore, Andre Reyes, Antonio Reyes.

Cost: \$225.

Contact: Jim Mair, (913) 288-7149, kansascityjazz.org.

Keith Hall Summer Drum Intensive Kalamazoo, Michigan

June 13-18, June 20-25 (advanced)

This drum camp offers a wide-ranging experience through master classes, jam sessions, rehearsals with professional rhythm sections and even an opportunity to work in a drum choir. The week culminates with performances by students with the professionals. Health, leadership and character building are additional camp themes.

Past Faculty: Christian Euman, Evan Hyde, Jay Sawyer, Jeremy Siskind, Matthew Fries, Phil Palombi and Matt Hughes. Guests have included Billy Hart, Carl Allen, Peter Erskine, Matt Wilson, Tommy Igoe, Will Kennedy, Quincy Davis, Donny McCaslin, Andrew Rathbun, Carter McLean, Geoff Clapp, Nick Ruffini, Adam Nussbaum, Marcus Baylor, Chuck Silverman, Phil Maturano, and Kevin "Bujo" Jones.

Cost: \$699, tuition and meals; \$220, housing.

Contact: khsdi@keithhallmusic.com, (201) 406-5059; keithhallmusic.com.

The Edu-Tainment Summer Dance, Drama and Music Camp Markham, Illinois

June 1-Aug. 13

This camp offers performing arts education in music and the other arts for underserved youths ages 12-18. The camp is presented by the Knotty Luxe Arts Foundation in partnership with the Blues Kids Foundation.

Faculty: Working professionals with international credits.

Cost: Free. Tuition waiver scholarships will be awarded to each Edu-Tainer.

Contact: pam_mack1@icloud.com, (855) 800-ARTS, knottyluxe.org.

Northern Illinois University Jazz Camp DeKalb, Illinois

July 24-29

Targeted for music students from grades 8-12, this is a residential camp geared for jazz instrumentalists of all skill levels focusing on a creative approach to improvisation and ensemble playing. Campers attend rehearsals, seminars, master classes, jam sessions, sectionals and group classes, which are all taught by NIU jazz faculty, alumni and students. Concerts, optional private lessons and recreational activities fill the evening hours. Campers participate in classes on jazz improvisation and jazz theory and attend instrument master classes that focus on specific techniques for performing jazz and related music.

Faculty: Geof Bradfield, camp director, Kimberly Branch, Nick Roach, Marybeth Kurnat, Mark Dahl, Scott Mertens, Marlene Rosenberg, Reggie Thomas, Lexi Nomikos, Lenard Simpson and more.

Cost: \$650 early bird until June 1; \$700 after June 1.

Contact: Kristin Sherman, ksherman2@niu.edu, (815) 753-1450, niu.edu/external-programs/summer-camps/jazz.shtml.

Northwoods Jazz Camp Holiday Acres Resort Rhinelander, Wisconsin

May 18-21

Billed as a summer jazz camp/jazz party, Northwoods offers a faculty of professionals

teaching instrumental and vocal master classes, improvisation, jazz listening, combo and big band playing. Combo concerts each night are open to the public, where advanced students sit in with the professionals. The final night includes the big band performing. The camp offers plenty of interaction with faculty members and jam session opportunities.

Faculty: Kim Richmond, administration and saxophones; Kimberly Ford, vocals; Dave Scott, trumpet; Andy Baker, trombone; Tom Hynes, guitar; Ryan Frane, piano; Jeff Campbell, bass; and Tim Davis, drums.

Cost: \$845.

Contact: northwoods jazzcamp.com.

Shell Lake Arts Center Adult Big Band Shell Lake, Wisconsin

June 17-19

Perform in a jazz ensemble big band under the guidance of Shell Lake Arts Center's artist faculty. This workshop for adults is open to all levels of experience.

Faculty: See website.

Cost: \$325.

Contact: info@shelllakeartscenter.org, (715) 468-2414, shelllakeartscenter.org.

Shell Lake Arts Center Jazz Ensemble & Combo Shell Lake, Wisconsin

June 19-24, June 26-July 1

Master educators offer an immersive week of large ensemble and combo playing. Campers also learn more about their instrument, jazz history, improvisation and arranging. This week-long overnight program is directed toward students in grades 6-12.

Faculty: See website.

Cost: \$700 per session; early bird, \$675 until March 15.

Contact: info@shelllakeartscenter.org, (715) 468-2414, shelllakeartscenter.org.

Shell Lake Arts Center Jazz Improvisation & Combo Shell Lake, Wisconsin

July 3-8

Master educators offer an immersive week in jazz improvisation centered around small group playing. Campers also learn more about their instrument, jazz history and arranging. This week-long, overnight program is directed toward students in grades 6-12.

Faculty: See website.

Cost: \$700 per session; early bird, \$675 until March 15.

Contact: info@shelllakeartscenter.org, (715) 468-2414, shelllakeartscenter.org.

Summer Jazz at DePaul DePaul University School of Music Chicago Illinois

July 31-Aug. 6

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Students play in a drum choir at the Keith Hall drum camp.

faculty. Held in the school's Holtschneider Performance Center, attendees participate in ensemble rehearsals, master classes, jazz listening, theory and improvisation sessions as well as taking private lessons. There will also be an off-site trip to hear jazz in one of Chicago's amazing jazz clubs.

Faculty: Dana Hall, drums and cymbals; Scott Burns, saxophones; Dennis Carroll, bass; Scott Hesse, guitar; Chad McCullough, trumpet; Kathryn Sherman, jazz vocals; Jim Trompeter, piano; and more.

Cost: \$1,295.

Contact: music@depaul.edu, (773) 325-7260, bit.ly/DePaulSummerJazz2022.

Tri-C JazzFest Academy Summer Camp Cleveland, Ohio

June 13-24

This two-week, performance-based camp, led by international jazz artist Dominick Farinacci, incorporates jazz, blues, gospel, R&B and hip-hop. Jazz is used as a foundation to help students sharpen their performance, recording and production skills. The camp finishes with a camper performance presented at the Tri-C JazzFest in Cleveland.

Faculty: Dominick Farinacci, Aidan Plank, Anthony Taddeo, Chris Coles, Dan Bruce, Dave Sterner, Johnny Cochran, Jonathan Thomas and Sunny Tabler. Special appearances by 2022 Tri-C JazzFest Cleveland artists.

Cost: \$300.

Contact: creativeartsacademy@tri-c.edu, (216) 987-6145, tri-c.edu/arts-and-entertainment/creative-arts-academy/music/tri-c-jazzfest-summer-camp.html.

Tritone Cool on the Lake Bjorklunden, Baileys Harbor, Wisconsin July 24-29

Tritone focuses on adult learners, 21 and over, who want to learn and have fun. All experience levels are welcome to attend and camp features participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. The camp boasts a 5:1 camper/faculty ratio to ensure plenty of

one-on-one instruction. All campers must provide proof of COVID-19 vaccination.

Faculty: Terrell Stafford, trumpet; Gene Bertoncini, guitar; Janet Planet, voice; John Harmon, piano; Rod Blumenau, piano; Dean Sorenson, trombone; Tom Washatka, saxophone and reeds; Zach Harmon, drums; Ike Sturm, bass.

Cost: Tuition: \$895. Lodging is sold out for 2022, but campers can choose from nearby motels and B&Bs.

Contact: Bob DeRosa, bob@tritonejazz.com, (585) 377-2222, tritonejazz.com.

University of Michigan School of Music, Theatre & Dance MPulse Jazz Institute Ann Arbor, Michigan

July 3-9

MPulse Jazz Institute is a one-week program focusing on high school jazz musicians. The program includes classes on jazz repertoire, improvisation, beginning jazz arranging, history and more. The MPulse Jazz Institute is open to high school students, who are in grades 9-11 during the 2021-2022 school year.

Faculty: Dennis Wilson, associate professor of jazz and contemporary improvisation and UM jazz faculty members.

Cost: \$1,700, includes tuition, room and board.

Contact: Garrett Lefkowitz, mpulse@umich.edu, (734) 763-1279, smt.d.umich.edu/programs-degrees/youth-adult-programs/youth-programs/mpulse/jazz-institute.

University of Missouri-Kansas City Jazz Camp Kansas City, Missouri

June 19-23

UMKC Jazz Camp is a week-long summer camp open to students from grades 7-12 at all experience levels. Students audition the first day of camp to be placed in the correct level of jazz theory, history and into a combo.

Faculty: Carl Allen, Marcus Lewis, Danny Embrey, Stan Kessler, John Kizilarmut, Aryana Nemati-Baghestani, Gerald Spaitis and Roger Wilder.



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Cost: \$340, early bird, June 6; \$370 after.
Contact: Elizabeth Valle, Music-ce@umkc.edu, (816) 235-2741, info.umkc.edu/cmda-jazz/register.

University of Central Oklahoma Jazz Lab Summer Jazz Camp Edmond, Oklahoma

June 26-July 1

Taught by the UCO jazz faculty, campers participate daily in combos, master classes, improvisation and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun and relaxed environment. Open to instrumentalists age 14 and up.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Michael Geib, Grant Goldstein, Dennis Borycki, Bill Repavich, Ryan Sharp, Zac Lee and special guests.

Cost: \$350, tuition; \$50 early bird discount available. On-campus housing available, starting at about \$35 per night.

Contact: Brian Gorrell, bgorrell@uco.edu, (405) 974-5285, ucojazzlab.com.

University of Nebraska Omaha Jazz Camp Omaha, Nebraska

June 5-10

The UNO Jazz Camp and All-Star Big Band

brings top educators and performers from around the country to work with students ages 7 and older. The camp focuses on teaching jazz theory, improvisation and performance culminating in final camp concert, which is open to friends and family.

Faculty: Marty Fettig, Chip McNeil, Benjamin Nichols, Darren Pettit, Dustin Shrum, Jason Johnson, Bijon Watson, Willie Murillo, Scott Whitfield, Brett Stamps, Pete Madsen, Steve Wilson, Ken Kehner, Gary Hobbs, Andy Hall, Brad Thomson.

Cost: \$400, tuition and fees

Contact: Peter Madsen, petermadsen@unomaha.edu, (402) 554-2297, unomaha.edu.

University of Wisconsin-Madison Summer Music Clinic Madison, Wisconsin

June 20-25, June 26-July 1

The camp offers sessions for both middle- and high-school students with a faculty of experienced educators from around the country. The program is designed to learn new skills, provide new experiences and create community. Evenings include indoor and outdoor social activities as well as all-camp performances by guest artists, faculty members and students. The week culminates with performances and presentations, which can be attended by family and friends.

Faculty: Instructors are top educators from across the nation.

Cost: Junior: Residential, \$900; Commuter, \$650; International, \$1,100. Senior: Residential, \$1,050; Commuter, 700; International, \$1,250.

Contact: Carrie Backman, director of Summer Music Clinic, smc@wisc.edu, (608) 263-2242, precollege.wisc.edu/smc.

Western Michigan University New York Voices Vocal Jazz Camp Kalamazoo, Michigan

August 1-7

Camp is open to high school and college students, professional musicians, directors and anyone interested in learning more about vocal jazz. No audition required. Campers craft their own curriculum of electives, enjoy solo coaching and sing in an ensemble directed by one of the New York Voices. Scholarships are available.

Faculty: New York Voices (Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge), Greg Jasperse, Rosana Eckert, Jay Ashby.

Cost: Tuition, \$750.

Contact: Greg Jasperse, gregory.jasperse@wmich.edu, (269) 387-4689, newyorkvoices.com/summer-camp.



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Jazz Camp, July 17 - July 22

Jazz Camp Online, July 18 - July 22

Jazz Institute, July 24 - July 29

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Giant Steps Online

Miles Ahead Online

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WEST

 This trumpet denotes a corresponding ad in this guide.

Centrum's Jazz Port Townsend Workshop Port Townsend, Washington

July 25 - 31

This workshop will be offered in-person and online this year. Open to instrumentalists and vocalists high school-age and older, daily coaching in a small group setting is offered from world-class faculty. Set in Puget Sound, the workshop includes master classes, theory and special topics classes, plus performances by faculty and guests. Audition required. Scholarships are available.

Faculty: John Clayton, artistic director, Wycliffe Gordon, Jeff Hamilton, George Cables, Dawn Clement, Matt Wilson, Terrell Stafford, Joel Frahm, Grace Kelly, Bruce Forman, Sara Gazarek, Chuck Deardorf, Randy Halberstadt, Jay Thomas, and more.

Cost: Tuition, \$835; Room & board, \$520-\$600.

Contact: Gregg Miller, program manager, gmiller@centrum.org, centrum.org/jazz.

Colorado University Denver LYNX Camp Music Industry Program Denver, Colorado

June 19-July 1

This camp provides high school students with a snapshot of what it's like to have a career in the music industry. Students get a preview of the contemporary-focused CU Denver college music programs, including topics such as singer/songwriter, music business, recording arts and performance/ensembles.

Faculty: Owen Kortz, Peter Stoltzman, Todd Reid, Leslie Soich and more.

Cost: \$1,100-\$2,200, scholarships available.

Contact: Kelli Rapplean, lynxcamp@ucdenver.edu, (303) 315-7468, artsandmedia.ucdenver.edu/prospective-students/lynx-camps.

Jam Camp West Loma Mar, California

July 16-22

This overnight, immersive music, dance and vocal program is held in the redwoods of Loma Mar in Northern California. Designed for ages 10-16 of all skill levels, Jam Camp provides music education appealing to a diverse array of youth. Taught by renowned Bay Area artists, classes include beatbox, spoken word, instrumental ensembles, vocals, dance, steel

drum, percussion and more. Campers participate in daily open mics, campfires and a wide range of outdoor activities.

Faculty: Terrence Brewer, Marcus Shelby, Javier Navarrette, Tammi Brown, Samara Atkins and more.

Cost: Starting at \$1,300, scholarships available.

Contact: info@livingjazz.org, livingjazz.org/jam-camp-west.

Jazz Camp West La Honda, California

June 12-19

Jazz Camp West is an eight-day jazz immersive program for instrumentalists, vocalists, dancers, and music lovers. Open to adults and teens ages 15 and older, Jazz Camp West celebrates its 38th anniversary of beautiful music in the beautiful redwoods of La Honda, Northern California. Participants submerge themselves in workshops, student performances, faculty concerts, and late night jam sessions.

Faculty: Allison Miller, artistic director; Camille Thurman, Johnaye Kendrick, Mike Clark, Tammi Brown, Jovino Santos Neto and more.

Cost: Starting at \$1,695, scholarships available.

Contact: info@livingjazz.org; livingjazz.org/jazz-camp-west.

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Student Camps 2022

Jazz Ensemble & Combo

Week I June 19-24
Week II June 26-July 1

Jazz Improvisation & Combo

July 3-8

Big Band for Adults

June 17-19

Trombone Camp, Drumset Camp, Guitar and Bass Workshop, Music Production

June 17-21

Music Production, Jazz Ensemble, Digital Imaging

June 19-24

Music Production, Jazz Band

June 26-July 1

Jazz Improv and Combo

July 3-8

Concert Band, Piano

July 10-15

Music Production, Trumpet Workshop

July 24-29

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Working it out at Centrum's Jazz Port Townsend Workshop.

Jazz at Cornish **Seattle, Washington**

Aug. 1-6

Jazz at Cornish affords talented middle school and high school students an opportunity to develop jazz improvisation skills with the Cornish College of the Arts jazz faculty and several special guest artists. Students are invited to a fun-filled week playing in ensembles and benefiting from both formal and informal tutoring by the faculty.

Faculty: See website.

Cost: \$495.

Contact: Michael Callaizakis, extension@cornish.edu, 206-726-5148, cornish.edu/extension-classes/jazz-at-cornish.

Jazz in the Pines Student Clinic **Idyllwild, California**

July 3-16

Idyllwild offers an opportunity to practice, rehearse and perform daily in a variety of big bands and combos as well as get specialized coaching from the camp's experienced faculty. Open to students ages 13-18, the daily curriculum includes music theory, arranging and improvisational techniques as well as master classes with renowned musicians.

Faculty: Tom Hynes, Marshall Hawkins, with distinguished faculty John Daversa and other professional jazz musicians.

Cost: \$3,430.

Contact: summer@idyllwildarts.org,
(951) 468-7265, idyllwildarts.org.

LACM Bandwidth: **Jazz & the Journey** **Los Angeles, California**

June 20-24

Bandwidth is a week-long collaboration featuring members of Gordon Goodwin's Big Phat Band along with Bryan Lipps, who has shared the stage with Michael Bublé, Kurt Elling and John Mayer, and the Los Angeles College of Music. Along with learning from the pros in ensembles, private lessons, performances and recording opportunities, attendees will learn about the business and music technology behind creating a successful career path.

Faculty: See lacm.edu/summeratlacm.

Cost: \$1,695.

Contact: summer@lacm.edu,
(626) 568-8850,
lacm.edu/summeratlacm.

LACM Rap & Hip-Hop: **Change the World** **Los Angeles, California**

June 27-July 1

This in-person program teaches lyric writing, top-line melodic construction, beat production, live and MIDI recording, vocal performance and

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Enrollment Weeks

June 20 - June 24

June 27 - July 1

July 4 - July 8

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Student performance at the Stanford Jazz Workshop

the music business — all while collaborating with other talented students. Students showcase tracks and/or perform at the end of the week in a final performance, at which friends and family are invited to attend.

Faculty: See lacm.edu/summeratlacm.

Cost: \$1,695.

Contact: summer@lacm.edu, (626) 568-8850, lacm.edu/summeratlacm.

LACM Summer Xperience Los Angeles, California June 20-July 8

This in-person or online, three-week program focuses on music performance, songwriting, composing for visual media, music production and music entrepreneurship. The program is offered to all skill levels and includes master classes, private lessons, independent artist

study, recitals and large ensembles taught by LACM faculty and a variety of top members of the music industry.

Faculty: See lacm.edu/summeratlacm.

Cost: 1 week—\$1,695 (\$895 online),
2 weeks—\$3,240 (\$1,790 online),
3 weeks—\$4,785 (\$2,685 online).

Contact: summer@lacm.edu, (626) 568-8850, lacm.edu/summeratlacm.

Lafayette Summer Music Workshop Lafayette, California July 10-15

In its 24th year, the workshop is prepared for an in-person experience with online capabilities, if necessary. It provides an intimate environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory and free-choice classes are led

by preeminent jazz musicians. The average student to teacher ratio is 6:1. Geared for ages 11 through adult.

Faculty: Bob Athayde, director; Kyle Athayde, director of curriculum. Alex Hahn, Anton Schwartz, Mary Fettig, Dan Pratt, Camille Thurman, Rick Condit, Zack Pitt-Smith, Matt Zebley, Tom Catanzaro, Masaru Koga, Jessica Jones, Guido Fazio, Zac Johnson, Kasey Knudsen, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, John Daversa, Ryan DeWeese, Erik Jekabson, Joseph Boga, Chris Clarke, Alan Ferber, Jon Hatamiya, Jeanne Geiger, Barron Arnold, Mads Tolling, Tom Patitucci, Mike Dana, Jeff Massanari, Sullivan Fortner, Art Hirahara, Frank Martin, Brian Ho, Nate Sparks, Joan Cifarelli, Robb Fisher, Richard Giddens, Dan Parenti, Mark Williams, Dewayne Pate, Phil Kuehn, Eliana Athayde, Mark Ferber, Akira Tana, Darrell Green, Deszon Claiborne, Dave Meade, John Santos, Michaelle Goerlitz.

Cost: \$650-\$690, scholarships available.

Contact: Bob Athayde, workshop director, bathayde@comcast.net, (925) 914-0797, lafsmw.org.

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Contact:
bdendle@comcast.net

2022 CAMP DATES

Week One: July 24 - 30

Week Two: August 1 - 7

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Santa Barbara Jazz Workshop

SOHO Music Club, the CATE School and The Island Brewing Company
Santa Barbara & Carpinteria, California
July 12-15

The workshop presents a learning jazz experience for teens through senior citizens. Located in the oceanside towns of Santa Barbara and Carpinteria, the workshop offers a faculty of jazz professionals teaching instrumental and vocal master classes, improvisation, jazz listening and modern jazz combo and big band playing. The workshop delivers jam sessions each evening, which are open to

the public, where advanced students sit in with the pros.

Faculty: Kim Richmond, administration and saxophone; Kimberly Ford, administration and vocals; Jonathan Dane, trumpet; Scott Whitfield, trombone; Will Brahm, guitar; John Proulx, piano; Chris Symer, bass; Dave Tull, drums.

Cost: \$675.

Contact: santabarbarajazzcamp.com,
Los Angeles Jazz Society, (818) 994-4661.

Stanford Jazz Workshop **Stanford, California** June 5-19

Stanford Jazz Workshop's 50th Anniversary season includes Giant Steps Day Camp for middle schoolers, Jazz Camp (a residential program for ages 12-17), Jazz Camp Online and the Jazz Institute, which puts students together with some of the greatest jazz musicians in the world, focusing on improvisation skills and combo performance.

Faculty: Anat Cohen, Charles McPherson, George Cables, Larry Grenadier, Wycliff Gordon, and more.

Cost: Tuition: Jazz Camp, \$997 (a 33-1/3% discount this year); Jazz Institute, \$1,495; Giant Steps Day Camp, \$895; Jazz Camp Online, \$495.

Contact: Ernie Rideout, info@stanfordjazz.org,
stanfordjazz.org/programs/summer-programs.

Teagarden Jazz Camp **Sly Park, California** July 24-30, Aug. 1-7

Held in the Sierras of Northern California, the Teagarden Jazz Camp is open to students ages 12-20, focusing on small combo performance of early jazz. Campers receive daily one-on-one and ensemble instruction with emphasis on improvisation, plus nightly performances and an end-of-camp special concert.

Faculty: Comprised of professional jazz musicians and educators.

Cost: \$795 per week, includes room & board. Scholarships are available.

Contact: Dill Dendle, bdendle@comcast.net, (916) 804-9470,
sacjazzcamp.org.

UNC Jazz Camp **University of Northern Colorado,** **Greeley, Colorado** July 10-15

UNC Jazz Camp offers a broad curriculum that includes harmony, improvisation, instrument-specific master classes, combos, big bands and vocal jazz groups. Nightly performances are a highlight.

Faculty: Jim White, Steve Kovalcheck, Erik Applegate, Brian Casey, Dana Landry, Marion Powers, Paul McKee, Clay Jenkins, Don Aliquo, Shawn Williams, Nat Wickham and Andrew Janak.

Cost: \$425, tuition; \$360, room & board.

Contact: Dana Landry, dana.landry@unco.edu, (970) 351-2253,
arts.unco.edu/music/jazz-camp.

The Vail Jazz Workshop **Vail, Colorado** Aug. 27-Sept. 2

The 10-day Vail Jazz Workshop enables students to study and be coached in an environment that emphasizes interaction with instructors and students, and opportunities to perform alongside legendary professional musicians in front of live audiences. The workshop is open to high school students, ages 15-19, for bass, piano, trombone, drums, saxophone and trumpet.

Faculty: John Clayton, bass; Bill Cunliffe, piano; Wycliffe Gordon, trombone; Lewis Nash, drums; Dick Oatts, saxophone; Terrell Stafford, trumpet.

Cost: \$2,500, full and partial scholarships available.

Contact: (970) 479-6146, vailjazz.org/education/vj-workshop.



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A camp snapshot from JazzWorks Canada

INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.

International Music Camp Summer School of Fine Arts International Peace Garden, Manitoba, Canada & North Dakota

July 17-23

This summer marks the 66th anniversary of resident music camps at the International Peace Gardens, located on the Canada/U.S. border between North Dakota and Manitoba. IMC offers a full-week of jazz studies, including big band or vocal jazz, along with jazz theory, improvisation, combos, faculty masterclasses and optional private lessons. The program is open to students completing grades 7-12 with at least three years of playing experience.

Faculty: A blend of well known jazz artists and jazz educators.

Cost: \$600, early bird until May 1; \$615 after May 1; add \$20 for vocal jazz.

Contact: info@internationalmusiccamp.com, (204) 269-8468 (Canada), 701) 838-8472 (U.S.), internationalmusiccamp.com.

Jazz Guitar in Tuscany Locanda Casanuova, Figline Valdarno, Italy

April 23-30

Grammy- and Emmy-nominated guitarist David Becker offers this workshop to make it easier for guitarists to improvise. Unlike most

improvisation instruction, it is not scales that form the basis, but triads and their shapes. The approach opens up a new perspective for players, regardless of their playing level. Some guitar playing experience playing is necessary, but the course is not just for advanced learners.

Faculty: David Becker

Cost: € 400 (without lodging).

Contact: lauriedfriday@aol.com

JazzWorks Jazz Camp and Composers Symposium Practice Retreat 2022 Harrington, Quebec, Canada

Aug. 22-25, Aug. 25-28

The camp and symposium offer adult-focused learning opportunities for vocalists and instrumentalists. The first week is for composers, the second for jazz camp. Campers work on jazz theory and technique with Canadian and international jazz artists. They immerse themselves in combo rehearsals, masterclasses, improvisation, jazz history, composition and arranging, with nightly jam sessions and concerts.

Past Faculty: Adrian Vedady, music director, bass; Kirk MacDonald, saxophone; Amy London, voice; Derrick Gardner, trumpet; Lorne Lofsky and Roddy Elias, guitar; Jean-Michel Pilc, piano; Dezron Douglas, bass.

Cost: See website.

Contact: jazz@jazzworkscanada.com, (613) 220-3819, jazzworkscanada.com.

Langnau Jazz Nights Jazz Workshop Langnau, Switzerland

July 25-30

This workshop brings musicians together. Along with theoretical and practical classes with experienced teachers, attendees also have an opportunity to meet jazz musicians from all over Switzerland and the world. Improvise, exchange knowledge and share experiences.

Faculty: Gretchen Parlato, faculty curator, vocals; Dayna Stephens, saxophone; Ingrid Jensen, trumpet; Fabian Almazan, piano; Alan Hampton, bass.

Cost: 680 Swiss francs; 350 Swiss francs for university music students (includes festival pass).

Contact: workshops@jazz-nights.ch, jazz-nights.ch.

Langnau Jazz Nights Junior Jazz Workshop Langnau, Switzerland

July 25-30

The Junior Jazz Workshop for ages 10-18 offers classes that take into consideration age and skill level as well as offering participants an opportunity to join the instrumental classes of the Jazz Workshop and take special workshops from performing bands.

Faculty: Gretchen Parlato, vocals; Dayna Stephens, saxophone; Ingrid Jensen, trumpet; Fabian Almazan, piano; Alan Hampton, bass; Christoph Siegenthaler, piano; Ivo Prato, saxophone, Rolf Häslar, saxophone; Niculin Christen, piano; Pius Baschnagel, drums.



Cost: 250 Swiss francs (includes festival pass).
Contact: workshops@jazz-nights.ch,
 jazz-nights.ch.

Langnau Jazz Nights Masterclass for Jazz Piano Langnau, Switzerland

July 25-30

The Masterclass for Jazz Piano is offered in collaboration with the Lucerne University of Applied Science and Arts. Six to eight participants (selected by a jury) will have an opportunity to work with Taylor Eigsti. The five-day workshop includes individual lessons, theory classes and workshops.

Faculty: Taylor Eigsti.
Cost: 680 Swiss francs; 350 Swiss francs for university music students (includes festival pass).
Contact: workshops@jazz-nights.ch,
 jazz-nights.ch.

New York Jazz Workshop Summer Jazz Intensive Series Tuscany, Italy

June 11-18

This program will be offered live and online. Musicians from all over the globe have turned to the New York Jazz Workshop's Summer Jazz Intensives, now with an opportunity to do so in Tuscany.

Faculty: Marc Mommaas, Mark Sherman, Darrel Green, Loire Cotler, Rez Abbasi, Doug Beavers, Vito Lesczak, Kenny Wessel, Fay Victor, Tony Moreno, Olivia Foschi, Frank Kimbrough, Jacob Sacks, Amina Figarova, Tim Horner, Vitor Gonçalves, Vanderlei Pereira, Jocelyn Medina, Darius Jones, Sebastian Noelle, Nate Radley, and more.
Cost: Starting at \$280 for two days; \$595 for four days. Early bird discounts available.
Contact: newyorkjazzworkshop.com.

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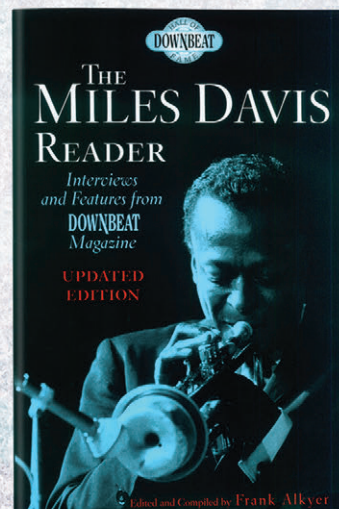
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Blindfold Test > BY TED PANKEN

Bill McHenry

Virtuoso saxophonist Bill McHenry — who's big sound comes from studying everyone and imitating no one — is an idea man and inveterate melodist as evidenced on his recent trio album *Ben entrada la nit*, his fifth recording for Barcelona-based Fresh Sound since 1997. A full-time Barcelona resident since 2016, who joined the faculty of Barcelona's Conservatori Superior de Música del Liceu the following year, McHenry consented to sit for a public Blindfold Test — his first — on the Liceu campus in early December before an enthusiastic student audience.

Vince Mendoza/Michael Brecker

"Barcelona" (*Epiphany*, Zebra, 1998) Mendoza, composer; Brecker, tenor saxophone; Kenny Wheeler, trumpet; John Abercrombie, guitar; John Taylor, piano; Marc Johnson, bass; Peter Erskine, drums; London Symphony Orchestra.

Michael Brecker. I knew at the beginning, when he played two bars of what sounded like a spontaneous melody before playing any of the vocabulary he's known for. An imitator wouldn't have known what to do in the slow part. Randy Brecker on trumpet? Mark Isham? The arranger could be Vince Mendoza — it's the grandness and lushness, and a budget for the orchestra! Brecker played wonderfully. I never felt compelled to try to imitate him, even though as a professional and adult, I've spent time studying tons of saxophonists, trying to figure out what they do and how to make it sound like that. A million dudes were copying him, and there didn't seem to be much upside.

Branford Marsalis

"Dance Of The Evil Toys" (*The Secret Between The Shadow And The Soul*, OKeh, 2019) Marsalis, tenor saxophone; Joey Calderazzo, piano; Eric Revis, bass, composer; Justin Faulkner, drums.

Branford Marsalis playing an Eric Revis composition called "Dance Of The Evil Toys" with Joey Calderazzo and Justin Faulkner. I recorded the song in one of Eric's bands before Branford's album came out, but Eric didn't release it. I listened to Branford a lot from age 13 to 14; he was a huge deal because when he played with Sting, he kept his personality. He does things now that sound the same to me as on *Royal Garden Blues* or *Renaissance*; there's also his *Random Abstract* side, which you hear more on this recording. Here on the melody, the notes are very cleanly played, nice legato tonguing, a bit of vibrato on the last note.

Nubya Garcia

"Inner Game" (*Source*, Concord, 2020) Garcia, tenor saxophone, composer; Joe Armon-Jones, keyboards; Daniel Casimer, bass; Sam Jones, drums.

The phrasing and tonguing reminds me a bit of Wayne Shorter, but I have a hard time thinking that's him. Kamasi Washington? I liked what this person played. They played better as the song progressed — the beat got going a little more. I don't even have a good guess who it is.

Sonny Rollins

"Love Walked In" (*Rollins In Holland*, Resonance, 2021) Rollins, tenor saxophone; Ruud Jacobs, bass; Han Bennink, drums.

Sonny Rollins playing "Love Walked In." Sounds like late '60s. I heard him play this in trio with Max Roach and Jamil Nasser. I think it's that album with Han Bennink — the drummer went to the shuffle so early. He's is one of my heroes. The physicality of his playing is different than other saxophonists. He uses his tongue to hit the note, sometimes to mask the note a little bit, but he can play all that articulation and keep the airstream going with the diaphragm like he's just playing one note. As a listener, you feel all the energy of a long note and all the rhythms you'd get from a drummer at the same time.



Misha Tsiganov

"Virgo" (*Playing With The Wind*, Criss Cross, 2018) Tsiganov, piano, arranger; Seamus Blake, tenor saxophone; Alex Sipiagin, trumpet; Matt Brewer, bass; Dan Weiss, drums; Wayne Shorter, composer.

An arrangement of Wayne Shorter's "Virgo." It's a contemporary saxophone player, I think around my age. It's somebody good, someone I like. This person has a really good tempo and a warm sound, a nice vibrato. The arrangement is something else — very clever, but not too clever, with a warm feeling. I like how settled into the beat it is. It reminds me a bit of Jimmy Greene and a bit of Walter Smith, but I'm not convinced it's either one.

Melissa Aldana

"Never Let Me Go" (*Visions*, Motéma, 2019) Aldana, tenor saxophone; Sam Harris, piano; Pablo Menares, bass; Tommy Crane, drums.

That's killing. The pacing reminds me of George Garzone. It's not? Something is familiar here. Joe Lovano? Then I don't know who it is. Oh, is that Melissa Aldana? Before Melissa won the Thelonious Monk Competition and started working as a leader, I'd see her at Smalls at the jam sessions. I'd recognize her because every time she would play like a one-chorus solo, really melodic and all ideas, with a lovely tone. I like when she plays in a way that you can really feel one note.

Paul Motian

"Epistrophy" (*Monk In Motian*, JMT, 1988) Motian, drums; Bill Frisell, guitar; Joe Lovano, Dewey Redman, tenor saxophone.

Monk In Motian, with Dewey Redman and Joe Lovano. When it came out, people got fired up. We forget now that Paul's trio with Joe and Bill Frisell was still considered unorthodox. I studied long tones with Dewey Redman. He totally changed my ability to play the way I wanted to on a regular basis — gave me a lot of strength and consistency, flexibility and adaptability. I was studying with George Garzone around the time I discovered Joe. I tried not to copy him for vocabulary, but hearing Joe play with John Scofield and Bill Frisell showed me you could coexist in an electric environment while maintaining an old-school traditional tenor sound. That had a huge influence on me; it's definitely part of why I had a group later with Ben Monder.

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

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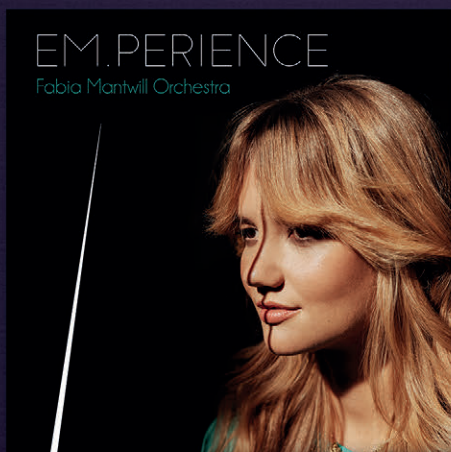


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