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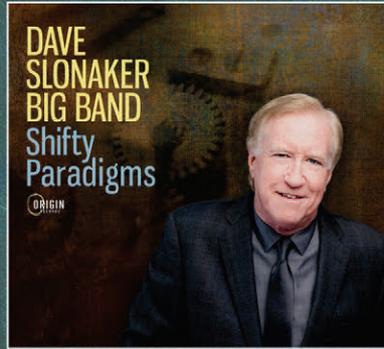
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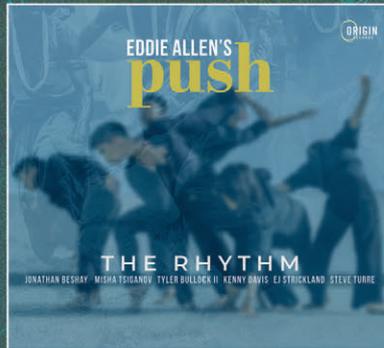
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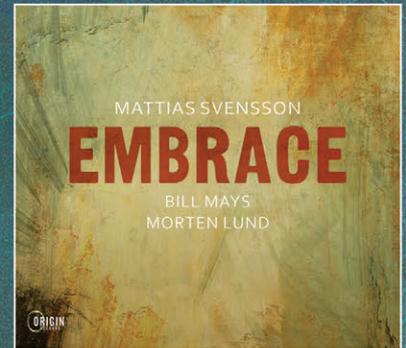
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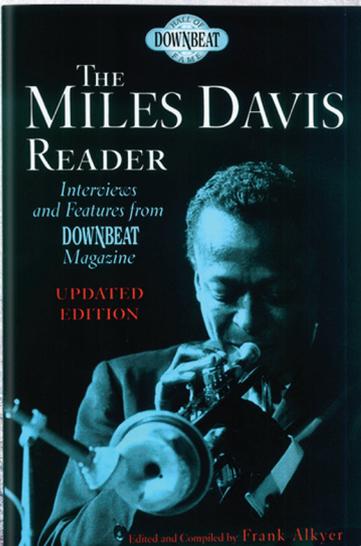
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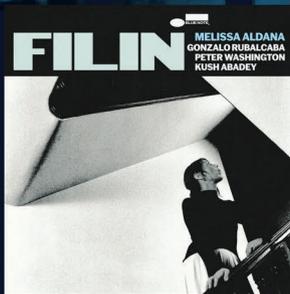
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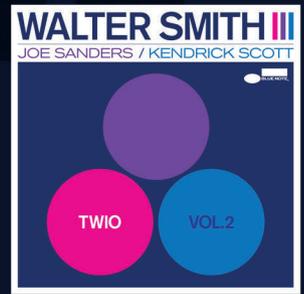
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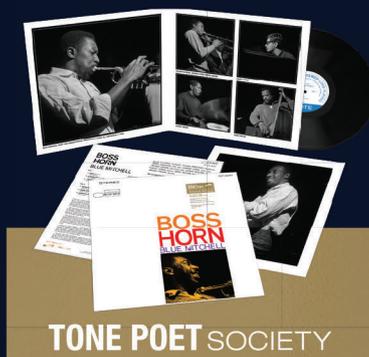
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Asks Us to Listen to Each Other

BY ALLEN MORRISON

Maria Schneider is trying to do her part to try to fix what ails America. Which got her thinking about crows, specifically, enraged crows. The result? Her new composition, *American Crow*, an instant classic that condemns the algorithmic echo chambers we find ourselves in these days and calls for more community and unity.



Joel Ross delivers *Gospel Music*, his new album on Blue Note, with heart and spiritual soul

Cover photo by Briene Lermitte

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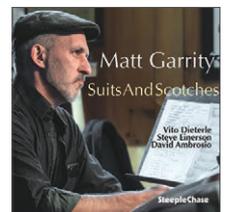
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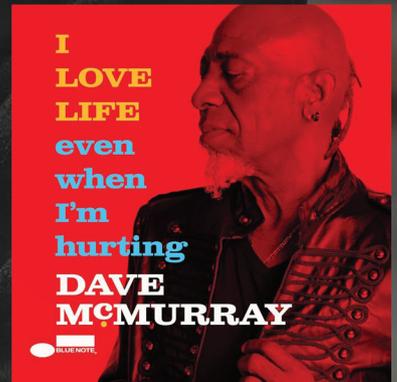
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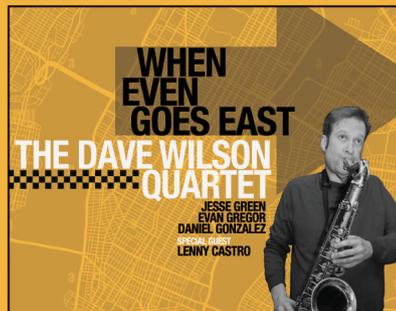
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Bill Milkowski, Downbeat

Dave Wilson's latest release *When Even Goes East* pays a nod to his early days in New York. On this, his 8th solo album, his compositions and arrangements take you on a ride with Jesse Green—piano, Evan Gregor—bass and Daniel Gonzalez—drums, with special guest Lenny Castro.

The journey visits such pop and rock classics as Jackson Browne's "These Days", The Grateful Dead's "Eyes of the World", Jimmy Webb's "Adios" and "Wichita Lineman", Lennon and McCartney's "The Fool on the Hill", Jimi Hendrix's "Fire", and four Wilson originals.

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First Take > BY FRANK ALKYER



FRANK STEWART

Marsalis has championed a lofty vision of what a jazz organization could be.

Wynton to Step Down

AT PRESS TIME, JAZZ AT LINCOLN CENTER announced that Wynton Marsalis, the organization's founder, will be stepping down from his role as its artistic director and administrative leader.

His departure has been rumored around the jazz-o-shere for the past few years. The only surprise is the timing, but it certainly makes sense, and it's not immediate. Marsalis will be "transitioning" out of his role over the next two-and-a-half years, according to a press release issued by Jazz at Lincoln Center on Jan. 29. He'll remain as the artistic director through Lincoln Center Jazz Orchestra's 2026–2027 season, then serve in an advisory role until his contract ends in June of 2028. After that, he will maintain the title of Founder and serve on the board.

It's hard to imagine Jazz at Lincoln Center without Marsalis being front and center. He has served as a firebrand of an artist and organizer, leading JALC to heights that no one could imagine when he started nearly 40 years ago. Back in those days, there were plenty of detractors saying Marsalis' view of jazz was too narrow, too dated, his vision for what JALC could be too big to come true.

There's a hilarious (to me, anyway) legend that some New York critics were invited to a publicist's house in those early days to voice their issues with JALC's focus on older jazz, ignoring great swaths of the art form. Marsalis wasn't there, according to reports. The critics were served refreshments and brownies that allegedly turned out to be pot brownies, and

the critics said they got too high to express their concerns.

True, partially true or not true at all, the sentiment rang true with many jazz insiders.

But Marsalis has maintained his own personal vision for what jazz is and what JALC should be presenting. Over the years, the organization has presented a wide array of jazz repertoire, and as time has passed, the detractors have become fewer.

Being based in Chicago, I was not at that legendary critics meeting, but I was also a bit of a detractor. Was. Over the decades, Mr. Marsalis has certainly changed my mind. Today, JALC is a beacon of jazz and has served as a model for reshaping the concept of what a jazz organization could be by presenting a wide variety of artists, from both inside and outside the jazz world.

The facility, as detailed in our October 2025 cover story, is world class. JALC's educational programs — like *Essentially Ellington* and *Let Freedom Swing* — have served as springboards for young musicians. Some have become quite famous in the jazz world and beyond, like Jon Batiste, Cécile McLorin Salvant, Emmet Cohen, Samara Joy and many more.

JALC will go forward. The organization has formed committees to identify the next artistic director as well as executive director (Greg Scholl, the current executive director, is leaving in June). In the meantime, thank you, Wynton, for all you have done for this music. And, we're all looking forward to the LCJO's next season. I'm sure it's going to be one hell of a sendoff! **DB**

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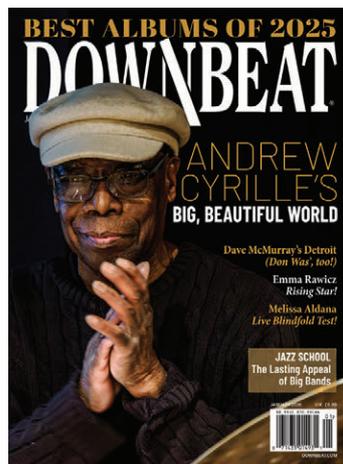
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Andrew Cyrille Amazing Memories

I was floored to read about my late parents' musical theater company in your cover story on Andrew Cyrille (January 2026) because it was one of the projects that he worked on in the late 1960s. My parents operated a musical theater company, The Believers, Inc., at the time, and he worked for them as their drummer. They admired his work ethic because he was a very reliable employee. If they were still alive, both parents would have been really flattered that he remembered them almost 60 years later.

ADRIAN DEVORE
NEWARK, NEW JERSEY



Editor's Note: Thanks for the correction, Joel. The review was an Editor's Pick, an online exclusive, and we have corrected Laura's name there (on downbeat.com). It is also correct in the feature we have in this issue about you and this excellent new recording beginning on page 26.

Gratitude for Truth

I would like to thank you for two things.

One is your response to the letter-writer who thought there was too much negativity in musicians' statements. Your job is not to decide which direction artists' statements should go, but to report what they have to say about how they see the world.

The other is the article which I saw on the website about cancellations at the Kennedy Center. I would just add the caveat that your statement about the "legality of the name change" being "challenged" was a bit tepid. The fact is (and, yes, there are actual facts and not just opinions) the name-change is illegal, period. It's not something to have an opinion on. If the sign says "Speed Limit 65," that's not my opinion, either.

SCOTT SANDEL
LUCERNE, SWITZERLAND

Ralph Towner's Way

Ralph Towner always went his own way. In his pre-Oregon days, Towner, along with Collin Walcott, Glen Moore, Paul McCandless and David Darling, was an integral part of Paul Winter's eclectic Winter Consort and can be heard on record both live (on the album *Road*) and in the studio (on *Icarus*). Both albums begin with Towner's much-covered, much-loved piece "Icarus." Paul Winter loved the tune so much he recorded it several more times over the years. It was also one of the first pieces of music to be played on the moon, as far as we know.

GREG MARSHALL
VIA EMAIL

Editor's Note: Ralph Towner passed away on Jan. 18 in Rome at the age of 85. You can read our tribute to him on downbeat.com.

Ross' Gratitude ... and a Correction

I'm just reaching out to first express my gratitude for the wonderful and gracious review of my upcoming album *Gospel Music* — I really do appreciate the kind words and the attention to detail.

I just wanted to point out one typo to see if it could be corrected — my wife, who did vocals and played flugelhorn on the album, her name is "Laura Bibbs," not "Bibb" as originally posted. I'm not sure if the next issue has already gone to print, but I just wanted to see if her name could be corrected online. Regardless, I'm grateful and appreciate your time.

JOEL ROSS
VIA EMAIL

Jazz Exposure

I was encouraged to read in your February article on [drummer] Chad Taylor that jazz history is the most popular elective at University of Pittsburgh. I also wonder if non-jazz musicians or non-musicians are being exposed in any way to jazz at the hundreds of colleges and universities with jazz programs and bands. It seems like the perfect opportunity to develop a new audience, but it is happening?

BOB JACOBSON
BALTIMORE, MD.

Editor's Note: Thanks, Bob, we're happy to report that, yes, they are. Many campuses around the globe teach jazz history courses for non-music majors. John McDonough, a senior contributor to DownBeat, teaches one at Northwestern University. Beyond that, others are teaching non-majors to play jazz as a means of understanding it. Vibraphonist Stefon Harris is doing amazing work at Rutgers University's Newark campus, for example.

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The Allstars, from left, Francko Mehrstein, Ludovic Beier, Samson Schmitt, Pierre Blanchard and Antonio Licusati.

Django Allstars: Gypsy Jazz for the 21st Century

Django Reinhardt, the seminal Manouche Romani guitarist who electrified pre-War Paris with his hot gypsy jazz interpretations of American jazz, is an almost mythical figure. In 1928, while traveling in a gypsy caravan wagon, he knocked over a candle and severely burned the ring and pinkie fingers of his left hand, which guitarists use to play the fretboard. But instead of abandoning the guitar, he simply adapted his style and used his other two fingers. By reinventing his fret work, he created a unique style of playing that inspires other guitarists to this day.

Django’s spirit lives on in the Django Festival Allstars, whose latest album, *Evolution* (Motema), marks the 25th anniversary of the annual Django Reinhardt NY Festival and features all-original tracks of the ensemble’s nouvelle gypsy swing.

Led by Manouche Sinti guitarist Samson Schmitt, son of the Allstars’ legendary founding guitarist Dorado Schmitt, the current lineup features accordion virtuoso Ludovic Beier, who also plays the accordina, an accordion/harmonica hybrid; French violin maestro Pierre Blanchard; bassist Antonio Licusati; and Manouche rhythm guitarist Frankco “Locomotive” Mehrstein,

whose nickname captures his propulsive style.

Late last year, Beier, Blanchard and Lucasati spoke with *DownBeat*, checking in from Paris via Zoom, to discuss the new album. Allstars manager Pat Philips, founding director of the Django Reinhardt NY Festival, joined as well, from New York. The lively conversation covered everything from the group’s Manouche heritage to its mission to bring Reinhardt’s legacy into the 21st century on *Evolution*.

The conversation has been edited for length and clarity.

Cree McCree: I’d like to start out by clarifying exactly what a Manouche gypsy is.

Ludovic Beier: Manouche means “free man,” and gypsies have been travelers since they migrated west from India to Europe. They travel with a caravan and the world is their hearth. And if you aren’t born into the culture, you’re a gadjo. If you are gadjo, you respect the community and listen carefully to what they play. And once you’ve been accepted, you’re like family for life. When there’s no ego on stage, it’s easy to play with no score and know exactly what to do.

Pierre Blanchard: And it’s not only Manouche. I also have some gypsy roots. My grandfather was also a violin player, and lived the same kind of life and traveled all the time in the same areas as the Manouche gypsy people.

Beier: If Samson were here, he would tell you that the guitar has been part of his life since he was 3 years old, when he started playing rhythm guitar with his father, Dorado Schmitt. For the Manouche community, Django is much more than an idol. He’s part of their culture. Samson was raised in this tradition, but because he is 45 years old, he’s also been influenced by guitarists like George Benson, Pat Metheny and Carlos Santana. So he’s opening the Django tradition in more directions.

Blanchard: Samson is also a fine composer and a very talented arranger of music. They’re all very talented, and put their own take on the original music on the album.

McCree: *Evolution* is aptly named because it moves Django Reinhardt into the 21st century. It’s also been described as “Django meets Miles, Charlie Parker and Herbie Hancock at the Allstars House Party.” If that actually happened, what would Miles, Charlie and Herbie bring to the mix?

Beier: You should ask Herbie what he thinks



Ludovic Beier with his beloved accordina.

‘Manouche means “free man,” and gypsies have been travelers since they migrated west from India to Europe.’ —Ludovic Beier

about that. [laughs] We all grew up in the jazz tradition, and many of those influences came after Django’s death. It’s a shame that Django never met any of those musicians when he was in New York in the early ’40s. But the music continued to advance and develop, and the title *Evolution* reflects that progression.

McCree: The great Belgian harmonica player Toots Thielemans was a big influence on you, Ludovic, and you give him a shoutout on one of the tracks.

Beier: Toots wasn’t just a great musician but also

a very great person. And when he passed, I decided to write something. “Around Toots” isn’t a tribute from Ludovic to Toots. It reflects all the inspiration that Toots gave to the world.

McCree: I also love the accordina, the accordion/harmonic hybrid you play.

Beier: That instrument was originally created as an alternative to accordion, so players could carry a small instrument to practice on in the train. It was not a big success initially. But 40 years later, after some musicians started to play jazz accordion, it took off and is now being used in lots of

different styles of jazz. But my own main influence continues to be Toots, because of what Toots could do with the chromatic harmonica.

McCree: With such a wealth of great original material, how did you decide what tracks you wanted to put on the album?

Beier: It was difficult because everybody composes songs. So we decided to make the album a reflection of what we do onstage live. Pierre has one of the most iconic tunes on the album, “Balkan Dance,” which we always play live. And we also made sure that everybody liked whatever made the cut.

McCree: Pat, how did the Django Reinhardt NY Festival first come about?

Pat Philips: I started it in 2000 at Birdland in New York City with my late husband, Ettore Stratta, who had worked with Django’s founding violinist Stephane Grappelli for many years. When he passed away we held a memorial concert at Carnegie Hall. We had many great artists, but when the Django Reinhardt trio with (gypsy jazz guitarist) Jimmy Rosenberg appeared onstage, the audience went wild. Backstage, while this was all happening, we said, let’s start a Django Festival. And so we did.

McCree: What can people expect from seeing the Django Reinhardt Allstars Festival tour this year?

Philips: We always have a guest artist with us, and we’ve had so many wonderful ones. This past tour we had Veronica Swift, the great jazz singer, for the first time, and she was a wonderful addition to the program. This fall we will have a different artist every night, which gives the musicians an opportunity to meet them, to be inspired by them. And vice versa. They show up about an hour before the show and go backstage. And Samson may sit down with the guitar and run a few things by them, and voila! They get on the stage and and a certain kind of magic happens.

McCree: What would you most like people to take away from the experience of listening to *Evolution*?

Beier: I would like people to listen to the album from the first song to the last song, and travel into our music. I remember when I was a kid my parents bought a CD player for me, and I had only one CD to listen to. So I listened to it from the beginning to the end maybe 10 times. And I think today, many people just listen to one song for 30 seconds, and then switch. So my advice is, please, just relax, put the album on and pour a glass of something, whatever it is, and listen to the music from the beginning.

McCree: It’s a journey.

Beier: Yes. It’s a journey, of course.

—Cree McCree

(For more info and a list of Allstars 2026 tour dates, visit djangofestivalallstars.com.)

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"For me, the idea that music is a way to erase denomination, political affiliation, political ideology labels and gender labels is a way to bypass everything," says pianist, bandleader and activist Arturo O'Farrill. "We get to the currency of love and truth."

Arturo O'Farrill: Of Heroes & Community

IN 2015, RENOWNED PIANIST, BANDLEADER and mover-shaker Arturo O'Farrill released the album *Cuba: The Conversation Continues*, a celebration of the Cuban-American musical accord of which he is a vibrant arbiter. His famed composer-arranger father, Chico, was born in Cuba, ending up in New York. The album enjoyed serendipitous timing, as then-President Obama was making headway in easing U.S.-Cuban tensions.

In some way, a decade later, the album title remains relevant, as O'Farrill's Cuban conversation — and Afro-Latin music more broadly — continues in new ways. Last year served as a banner year for the 65-year-old O'Farrill, who released personally ingrained tribute albums, featuring his Afro Latin Jazz Orchestra, to the late Carla Bley (*Mundoagua: Celebrating Carla Bley*) and *The Original Influencers: Dizzy, Chano & Chico (Live At Town Hall)*. The "influencers" in question were Latin jazz trailblazers Dizzy Gillespie, Chano Pozo and his father, Chico, in a tradition for which the younger O'Farrill boldly carries the torch. And now, through O'Farrill's gifted sons, drummer Zack and trumpeter Adam, the continuation moves forward.

O'Farrill pays respects to his elders — literally and culturally — and the significance of the Afro Latin cultural cause he inherited from his father (also the founder of the Afro Latin Jazz Orchestra, before his son took over in 1990). But he also abides by the importance of pushing the music and the jazz art form forward. "I am not a nostalgist," he insists, "and I have no issues with people who are. I am so grateful to Bud Powell,

but I'd be remiss as a human being if I thought replicating Bud Powell was the purpose of art. It's about looking at music, and especially jazz, as revolutionary music that must follow its creed of creating change and progress."

That creed also relates to the musical legends in the Latin jazz and Afro Latin realms, the focus of *The Original Influencers*. They were also revolutionaries in their time period, O'Farrill says. "My father came to New York and was a starving composer-arranger. Norman Granz gave him an opportunity to write a record for Machito. Chico could have turned in 'Mambo Number 183,' and instead he turned in the *Afro-Cuban Jazz Suite*, which revolutionized the world for all of us."

Speaking of Cuba, at the time of this early January interview, O'Farrill had been "putting out fires" before connecting, wrestling with arrangements for his annual trip to the Havana Jazz Festival in the fragile aftermath of the Venezuelan military strike by the U.S. "I've been going to Cuba sometimes four and five times a year," O'Farrill commented. "I've developed very tight relationships with musicians and friends and family down there, and I'm devastated."

But the show goes on, and it deepens and widens for an artist who spearheaded a major upward evolution of his idealistic non-profit organization *Belongó*. What began as a humble-but-passionate concept in 2007 — championing education, performance, creation of new music and U.S.-Cuban exchanges — has amassed a vast archive of scores, presented close to 900 performances and given free education to

more than 20,000 students in New York schools, among other achievements.

Next up on the *Belongó* agenda: the creation of a massive 19-story *Casa Belongó* in East Harlem, which will combine a 34-unit affordable housing project with a cultural center for education, performances and other community connections. The ambitious project has been made possible through help from the city of New York through an affordable housing mandate the people of East Harlem requested. "A bid for proposals went out and the company engaged us to help," O'Farrill recalls, "because one of the caveats was a cultural component. I found myself testifying before officials, community boards, council people."

An inaugural "Belongó Bugalú" gala solidified the latest chapter at New York's City Winery last November with music, a gala dinner and an award ceremony (honoring David Amram, David Perez and community leader Michelle Cruz).

Regarding the fruition of *Belongó*, O'Farrill notes, with a laugh, "We are on the cusp of beginning the greatest composition of my life. I created the Afro Latin Jazz Alliance to support the work of teaching Afro Latin music, supporting the work of the Afro Latin Jazz Orchestra and preserving Afro Latin culture, which is just an entry point.

"It is literally the culmination of life's work as a musician, as an artist, you know, putting forth the idea that music is service."

The seemingly indefatigable O'Farrill has found himself directing special attention on his fast-growing *Belongó* brainchild. It connects with a deeper personal philosophy for him. As he says, "You hear a lot of musicians say, 'It's all about the music.' That never fits well with me because it's not only about the music — it's about how you treat others.

"For me, music is like this incredible goblet made of the rarest of metals and bejeweled with precious jewels. But it's not the issue. The issue is the wine inside the goblet that you pass around to others. For me, the idea that music is a way to erase denomination, political affiliation, political ideology labels and gender labels is a way to bypass everything. We get to the currency of love and truth.

"That has become a holy, holy crusade for me. *Belongó* is a result of my wife and I taking part of the kitchen table for rehearsals and buying water and cookies for those rehearsals. *Belongó* is the result of going to the meanest, toughest, roughest high school in New York and saying, 'Can I please teach here?' *Belongó* is the result of going to a funder and saying, 'Can you give us a little bit of money?'

"Everything began small, but it was all built on the premise of music. It's a goblet that has the rarest of wines. And that wine is the community and love that you build." —Josef Woodard



"I trust everyone individually, so I give them a lot of freedom to play how they want to play," says Vandever about leading a band.

Kalia Vandever's Waking Dreams

AFTER GRADUATING FROM JUILLIARD IN 2019, Kalia Vandever spent nine months deciding what to do next. Vandever contemplated what a career as a trombone player and fledgling band leader could look like, what it possibly could feel like. Loose expectations started with touring and never really stopped. For the next several years, Vandever traveled the world supporting a range of artists from Harry Styles and Lizzo to Fay Victor and Joel Ross. In the midst of shaping the longtime Angeleno's early career, these international runs also provided Vandever hard lessons and valuable insights for leading a band on the road.

"That really came into play during the pandemic," said Vandever, who remembers testing for COVID every day and missing shows as a result of getting sick. "That really showed me that touring, in a way, is unsustainable ... it's really hard on the body and mind." Those tours compelled Vandever to find creative ways of maintaining balance and consistency while living out of a suitcase for weeks on end. They also prompted the Brooklyn-based artist to recalibrate time spent at home.

"When I'm home, it's really hard to get me to go out," said Vandever, who learned not to over-schedule, playing fewer New York gigs and spending plenty of time at home. "I've made changes to my living space in the last year or so to make it more peaceful. That has helped a lot to feel grounded when I'm on the road. ... Being at home feels more sacred." But the real, material change depends on choosing who to engage with between tours, as well as disengaging from those who sap energy — even when that means breaking familiar patterns.

Centering the self and the self's best interests, however uncomfortable, emerges as a major theme on Vandever's album *Another View*

(Northern Spy Records), which features Mary Halvorson, Kanoa Mendenhall and Kayvon Gordon. Designed to be performed continuously, the five-song cycle explores deceptively cyclical harmonies and subtle changes in patterns, drawing thematic inspiration from Carmen Maria Machado's 2019 memoir *In the Dream House* (Graywolf Press).

"[Machado] writes about her abusive queer relationship in a way that's very mysterious but kind of fantastical and dark," said Vandever. "And she talks about getting caught in a cycle, which often happens in relationships. And I was trying to think of my own narrative based around cycles ... and what is revealed once [you break] a cycle."

The trombonist treats patterns, repetitions and related subversions with curiosity and purpose. "I work with cycles a lot in my music," Vandever said, citing earlier solo work that involved "improvising within loops and trying to find melodies within one space, and also focusing on not veering too far away from the melody, trying to limit myself to one theme within a piece."

In the studio, Vandever talked through the vision for *Another View* with clarity and intention. While encouraging the band to keep melodies and thematic ideas present through the entirety of each song, Vandever favored momentum over stagnation. One way to access that propulsion was to draw from daily life — from what's really happening in the middle of a pattern or ritual: "Even though it may feel cyclical, it's always changing. There's always evolution, even when feeling like you're caught in a repetitive act."

Though the album runs continually in performance, the music takes two distinct shapes. "Staring At The Cracked Window" and "Withholding" work in concert with each other, as do the final three songs. Foundational to the

album's arc and to its momentum is Mendenhall, who delivers a doleful arco interlude on "Cycle In Mourning." On "Unearth What You Already Knew," Mendenhall subverts the traditional bass solo, submerging her improvised melody just beneath the movement of the other instruments.

"She's so integral to the project and that music moving forward and also staying together," said Vandever. "'Withholding' and 'Cycle Of Mourning' are very open. But on 'Staring At The Cracked Window' — particularly that song — and 'Unearth What You Already Knew,' the form is very important to the pieces. The way I think about harmony and write harmony, it sounds cyclical but there are shifts that you have to follow, and because it sounds cyclical it's easy to get lost in that. But Kanoa's so sturdy all the time, and she also sounds so individual all the time, which I love."

Across *Another View*, Vandever also explores different dynamics in a broader sense. Relationships between bass and trombone and guitar and drums define themselves and resonate on "Cycle In Mourning," even as the band develops the piece together. After her interlude, Mendenhall enters with Vandever, then Gordon and Halvorson join in, mimicking the eeriness of their entrance, but texturally.

"This piece is about getting caught in a feeling of grief, but it's changing course over time when you're not realizing it, and you don't really understand how it's changing," said Vandever. After opening in a solitary way, "it then becomes a group experience because you're never alone in the experience of grief even though it feels very isolating."

Apart from the melody, the artists improvise the entire gesture, with Gordon and Halvorson guiding the middle section. "The peak of that song happens to be one of my favorite moments," said Vandever, citing the exhilaration of exploring what's not written down, collectively.

"Unearth What You Already Knew" and "In My Dream House" relate to one another conceptually. The former examines false revelations of the human condition, and the healing that follows. "I'm trying to signify the power of knowing and the power of putting yourself first," said Vandever. "That motif shows this confidence in its movement. It's very steady." The latter, a potent feature for Gordon, provides space for self-determination after healing. "It's finally a moment of calm ... and also having the space to imagine what you want for yourself, what the dream house could be, after realizing it wasn't what you thought it was."

As Vandever transitions away from primarily working for other artists, the trombonist and band leader carries lessons gleaned from the road.

"I might have expectations going into a show, but I've learned that anything can happen," Vandever said. "The concept for [this] album is creating a narrative surrounding the idea of breaking a cycle, but also reimagining your dreams."

—Stephanie Jones



The super group bassist Martin Wind assembled to play on *Stars*, from left: drummer Matt Wilson, clarinetist Anat Cohen, Wind and pianist Kenny Barron.

Bassist Martin Wind Makes His Mark on Both Sides of the Pond

FROM HIS NATIVE FLENSBURG, GERMANY, where he was born in 1968, to establishing a lasting presence on the New York jazz scene, where he has resided since 1996, bassist and composer Martin Wind has amassed an impressive list of credentials.

With 30 albums as a leader or co-leader and over 90 as a sideman, he has been a longstanding member of trios led by pianists Bill Mays, Dena DeRose, Bill Cunliffe and Ted Rosenthal while also playing in drummer Matt Wilson's various bands and collaborating with saxophonist/clarinetist Ken Peplowski. Wind, who is also on the faculty at New York University and Hofstra University, has somehow found time to release two new recordings of his own, simultaneously.

Stars serves as an all-star outing featuring clarinetist Anat Cohen, longtime collaborator Wilson and piano elder statesman Kenny Barron. As the bassist wrote in the liner notes of this Newvelle Records release: "When I moved to New York City almost 30 years ago it was a dream of mine to one day share sounds with the super elegant and tasteful, always swinging maestro of the keys, Mr. Kenny B, who is like the Rolls Royce of jazz piano. You play with him and it's just so comfortable and so smooth. Needless to say, the experience surpassed my expectations."

Wind's other recent release, *September* (on the German label Laika Records), features his longtime collaborator Peter Weniger, a Berlin-based tenor saxophonist whom he first met in 1988 when both were founding members of the German National Youth Orchestra, alongside Cologne-based drummer Jonas Burgwinkel, a more recent discovery who played alongside Weniger on Wind's 2022 Laika album, *Gravity*. Special guest Scott Robinson, a member of Wind's

quartet since 2007, appears on four tracks. "We're neighbors here in Teaneck, New Jersey. We have the same birthday. We are kind of connected at the hip," said Wind of Robinson. "Scott is just one of the most in-the-moment players that I know, and I thought it would be great to bring him in and light some fire under Peter's ass."

Robinson goes toe-to-toe with fellow tenorist Weniger on the hard-boppish "Relay" before settling into the gorgeous ballad "September Serenade" (Wind's tribute to the late Jim McNeely, who died last September). Elsewhere on *September*, Robinson explodes with Ayler-esque fury on the freewheeling "Rugby," then plays clarinet on a swinging version of Joe Zawinul's "Frog Legs."

Stars and *September* represent two decidedly different sides of Wind's musical personality — one being a little more refined, the other being a little wilder, rawer and edgier.

When asked about Wind's formidable "walk of doom," which figures prominently on both albums, being reminiscent of Dave Holland's playing, the bassist responded, "That's interesting because Dave plays on the album that really got me hooked on Kenny Barron and made me want to play with him so badly. It was an unbelievably swinging trio album of Kenny's from 1985 called *Scratch* on Enja Records with Dave on bass and Daniel Humair on drums."

Wind had similar praise for clarinetist Cohen, who plays brilliantly throughout *Stars*, particularly on Wind's lovely waltz "Life," on the poignant ballad "Pra Dizer a Deus" by Brazilian MPB composer Edu Lobo and on Duke Ellington's "Black Butterfly," which has her channeling Sidney Bechet. "She's just such a natural musician, and I love her sound," said Wind.

"We got introduced by Michael Bourne [the late DownBeat contributor and longtime on-air presence at jazz radio WBGO in Newark, New Jersey]. Michael booked the three of us for his Jazz on the Mountain event (an annual January festival that he hosted starting in 2000 at Mohonk Mountain House in the Hudson Valley). And it was Matt, Anat and myself that Michael put together for that one-time event, but it really developed into a beautiful thing. We actually did it a week at the Village Vanguard a few years ago, and Anat decided to have it recorded. But then that week, Matt's wife (violinist and teacher Felicia Wilson) passed away, so he couldn't play the last two nights. Then everything was put on the shelf and nothing ever happened with it."

Elsewhere on *Stars*, Wind waxes nostalgic on his lovely "Standing At The Window Waving Goodbye." "It was written for my grandmother, who had the habit of whenever we would leave from a visit — you could bet your right arm on it — that she would be at the window, waving as we were driving down the street," said Wind.

The quirkier *September* finds Wind collaborating with his German compatriots Weniger and Burgwinkel, as well as multi-reedman Robinson, on loose, playful numbers like Weniger's "Dance With The Wind," the jauntily swinging "Relay" and the gorgeous McNeely tribute "September Serenade."

"There was a concert in his honor on Sept. 10 that [McNeely] was still able to attend," Wind recalled. "And it was just a really moving experience to see the grace and dignity that he and his family showcased at that event. Most of us, when we're that sick, the natural tendency is to hide. You don't want to be seen like that. But Jim had the strength to say, 'You know what? It's all part of life, and I still want to be here for this event.' It was just another life lesson that I learned from somebody who I learned a lot from over the years on the bandstand."

Wind's bass pulse is particularly pronounced on "Frog Legs." As a developing player back home in Germany, he called Niels-Henning Ørsted Pedersen his initial walking-bass role model. "Through Niels I found out that he played with Oscar Peterson, and of course that landed me right at the feet of the great Ray Brown. In terms of the feel, I would say that nobody has influenced me more than he has. In terms of orchestration and choice of notes, I would have to go with Ron Carter. He was another really big influence, so it was a thrill that he agreed to write some notes for that New York Bass Quartet album I did [2022's *Air*]."

Other important bass role models that Wind cited included Paul Chambers, Charlie Haden, Marc Johnson and Gary Peacock. "I think it's important that you listen to many different players so that eventually you come up with your own stew, your own thing," he said. "When I hear a player and I can tell that he's been only listening to one guy, then I'd rather listen to that one guy." —Bill Milkowski



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Maria Schneider

ASKS US TO LISTEN TO EACH OTHER

BY ALLEN MORRISON PHOTO BY BRIENE LERMITTE

Maria Schneider is doing her part to try to fix what ails America. Which got her thinking about crows, specifically, enraged crows.

The multi-Grammy-winning composer and orchestra leader was raised in rural Windom, Minnesota. “Crows were a part of my childhood,” she said. “We had pet crows — talking crows. They could say, ‘Go to hell!’ and wolf-whistle.

“We had a fair amount of animals and birds. If a bird had a broken wing, farmers would bring it to my mom, and she’d repair it somehow. I don’t know how she learned to do that, but she did. A farmer brought mom a couple of little crows that had fallen out of a nest, and my parents raised them. They imprinted so strongly, but they were free. They became a real nuisance in Windom.





“They would steal shiny things, like at the lake when somebody would lay out with their watch off. And Joe — that was [one crow’s name — would take the watch and bring it to us. They’d pull off clothespins from people’s clotheslines and bark like dogs. That was the worst because then all the neighborhood dogs would bark.

“Finally, the police made my parents lock the crows up. So, Dad built them a massive cage, and we had these enraged crows. In the winter, he would bring the cage, on a big forklift, to the plant where he worked. That’s where the night watchmen taught them to [swear]. When my parents came to pick them up in the spring, they were shocked to hear ‘Go to hell! Go to hell!’”

The cawing of angry crows features prominently in Schneider’s latest project, *American Crow* (ArtistShare). Its theme is America’s toxic social discourse, which has “devolved into an impenetrable knot of curated rage,” she says. The new composition is her attempt, in music, to make sense of America in 2026: the failure of polity and the fracturing of society into siloed, violently opposed camps. At a little over 10 minutes, it is not her longest work. But, in some ways, it may be her

most ambitious.

The cawing — imitated with uncanny precision using trumpets fitted with old-fashioned solotone mutes — figures prominently in the piece. The way the orchestra’s various voices “talk” over one another at times is a metaphor for the deterioration of our capacity for dialogue and the profound disconnection that Americans feel from each other.

Schneider’s view is not all bleak, however. She holds out hope that, if we only can learn to listen to each other again, there may be a way to reclaim America’s sense of community and unity. The music itself — especially jazz — may suggest a way out: the ability to listen and respect the views of other people; to allow others to express themselves freely and feel heard; and to cooperate and work together on a shared project.

She’s wary of wading directly into the political issues underlying this disunion. “I didn’t want this to be identified with Democrats or Republicans,” she said. “To me what’s most important is how we make decisions as a country — the democratic process. These days, with curated news, where people only get half the story, people can’t even speak to family members anymore.”

In anyone else’s hands, this might be an over-ambitious agenda for a single musical composition. But for Schneider, creating such a work is almost inevitable. It’s who she is.

Schneider — vibrant, pretty and youthful at 65 — has been one of the leading figures in large-ensemble jazz virtually since her first album, *Evanescence*, in 1994. Mentored by the legendary composer-arrangers Gil Evans and Bob Brookmeyer, she is one of the few artists to receive Grammy awards in both jazz and classical music (seven so far, and many more nominations), as well as for her work with David Bowie in 2015. She was named an NEA Jazz Master in 2019. The following year, her magnificent double album *Data Lords* was named a Pulitzer Prize finalist. She did most of it without the conventional record business, releasing her works instead with the pioneering, fan-funded recording company ArtistShare. She also became one of the country’s leading advocates for artists’ digital rights. Time magazine once said of her, “To call Schneider the most important woman in jazz is missing the point. ... She is a major composer — period.”

American Crow begins with an ominous but distinctly American fanfare played by

the entire ensemble and punctuated by the cawing of crows. Eventually the fanfare dissolves into a series of poignant piano chords, and a theme emerges that is pure pastoral Americana. Mike Rodriguez's trumpet is heard playing a plaintive melody, backed at first by piano and guitar, which becomes the basis for a soaring improvisation. More instruments enter, including reeds, brass, accordion, bass and drums. It is a civilized "hearing" for the trumpeter's statement,

notes. It's physically challenging at times. But it's very rewarding. And my soul at night, when I come home, is happy."

The *American Crow* project is more than the music. The package, designed by longtime associate Cheri Dorr, includes artwork — of crows — commissioned from renowned illustrator (and Windom native) Aaron Horkey. It also includes a gorgeous long-form video combining unblemished color footage of the

'I call it curated rage.'

Schneider on algorithmic echo chambers

quiet at first, but ratcheting up in intensity as it modulates. In the last third of the piece, other, more discordant, melodies are introduced, competing with the trumpeter. Voices are raised, jarring outbursts emanate from the brass and woodwinds, and the civilized society of the instruments gradually decomposes into a carefully orchestrated chaos. It all ends with a deep, sustained and unsettling rumble as Jeff Miles on guitar wistfully reprises the pastoral theme, answered by Rodriguez's lone, heroic trumpet. As Schneider has written, "It's as if to ask, 'Do we want to find our way back?' and 'Can we find our way back?'"

Reached at his home in upstate New York, Rodriguez described his role in the new piece as "a challenge."

"It was like a discussion with people when everyone is talking over each other with their own agendas," he said. "There are times when I just have to cave, and I have to stop, regroup, gather my thoughts, then jump back in and ramp it up."

Rodriguez has been with the Schneider orchestra since 2012. "She's a wonderful person and a great leader, and she takes care of her musicians," he said. "Her music is wonderful to play. I love the camaraderie. It's a unique book. We still perform early stuff she did at Visiones [the late New York club]. I have seen the development. She's always tweaking these masterpieces. She never feels like they're completed. That's her genius."

"It's hard — I'm not going to lie — sitting in the trumpet section, holding out these

orchestra with black-and-white funhouse mirror distortions, nostalgic Midwestern home movies and lots of crows. It's all suggestive of the America of old and its chaotic transformation. There are also relevant quotes from Rumi ("Raise your words, not your voice. It is rain that grows flowers, not thunder"), Epictetus ("We have two ears and one mouth so that we can listen twice as much as we speak") and other statesmen and philosophers.

She will be making the *American Crow* video available for free on YouTube: a curious gesture, given Schneider's history of advocacy and criticism of music streaming services for trampling on the rights of music creators. "YouTube should be about choice," she said. "And in this case, this is something I want people to hear and see. I am hoping that the video will help get the point across."

Speaking by video-chat the day after Christmas, Schneider was in a hotel in Pittsburgh where she and her partner were visiting family. It was 10 days before the ICE killing of an American citizen in her beloved Minnesota, but America's sharply divided society had been on her mind for many months.

Schneider regards the new work as related to, or an extension of, the work she did on *Data Lords*, her 2020 two-album opus in which she contrasted the natural world, which is serenely indifferent to humans, to the digital world overseen by corporations intent on addicting customers through personalized, curated entertainment and information based on their personal data.

"If we allowed ourselves to be curated, and we allowed everybody to have our data for free, and we allowed ourselves to be manipulated, we shouldn't really be surprised where we are. It's like, hello? Something bad was bound to happen."

She had been thinking about "how all of us get in our own echo chamber where algorithms are feeding us what enrages us but also addicts us. Because they know that whatever makes us angry, that's what gets people clicking and coming back again and again. I call it curated rage."

"What started happening to me as I would stand in front of my band ... I would start to just be in awe of the listening of the musicians, the improvisational part that isn't about what somebody does by themselves, but what they do in the presence of others, and how generous and vulnerable and brave they are, the risk-taking ... just hearing what people around you are saying, and then responding to it, and discovering something together. I mean, to me, that's democracy."

A decade ago, Schneider was engaged in a campaign to regulate digital service providers to protect the rights of copyright holders. Knowing all we know now, has any progress had been made?

"No, no, no. I think, unfortunately, the things that I was fighting for — to have the right to use (YouTube's) Content ID (system) for takedowns, and all these things ... I mean, now it so pales in comparison to AI. That's just water under the bridge. I tried to put up the dam, you know, to slow it down, and quite a few musicians did, but it was the intoxication of "free" and the expectation of free and convenience.

"And there are wonderful aspects about it, but I've just always felt that everybody should have control over what they give away for free. And now, everybody's so into the streaming thing because it's so convenient, and it absolutely is wonderfully convenient. But the downside is that, when I go to schools and talk to students, and they ask how they can do what I do — like ArtistShare — I have to say that it's difficult now, even for me, with new audiences. Unless I give some things away for free on these platforms, I cease to exist."

Schneider's opus tells a story, but she doesn't always write that way. "I'm not drawn to programmatic or descriptive music, per se," she said. "I like music that draws me into a space, but it doesn't have to be a story. Right now, I'm working on two pieces, and neither have any story to them. In fact, I rarely set out to make music about something."

On the composition "Data Lords," she didn't set out to write a piece about big data,



Schneider, band in tow, performing *American Crow* at Town Hall in New York City.

The Maria Schneider Orchestra, which the composer founded in 1992, is an 18-member collective made up of some of the finest musicians in New York City, some of whom have been with her virtually from the beginning. Like Duke Ellington, Schneider tailors her compositions to the members of her uniquely talented group.

FOR HER LATEST ALBUM, *AMERICAN CROW*, THE ORCHESTRA INCLUDES:

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John Ellis, Scott Robinson

TRUMPETS

Mike Rodriguez, Tony Kadleck, Greg Gisbert,
Nadje Noordhuis

TROMBONES

Keith O'Quinn, Ryan Keberle, George Flynn,
Marshall Gilkes

ACCORDION

Julien Labro

GUITAR

Jeff Miles

PIANO

Gary Versace

BASS

Jay Anderson

DRUMS

Johnathan Blake



Unlike some other leaders in so-called "creative" music, Schneider has never rejected conventional tonality or harmony.

but, as it took shape, the composition began to feel like what she was so exercised about. It was the same with "Don't Be Evil," which eventually became a piece about Google, whose original motto she borrowed for the title. "As I was working on the music, the rage in me was cooking, you know?"

"With *American Crow*, I wanted it to be a piece about listening. So, I don't especially love descriptive music, but sometimes the music is like a Ouija board. It sort of picks open a wound, or all of a sudden there's a memory that comes flooding out, sometimes in very exuberant ways: like when I wrote "Hang Gliding" (from 2000's *Allégresse*). I wrote the first idea, and then all of a sudden, I was like, 'Oh, my God, this is hang gliding!' Then I use that idea to write the whole piece. It was the same thing with the big data stuff.

"With *American Crow*, I set out to do it that way. I came up with just the opening phrase, and then I [felt], 'I don't know how to do this, but I want this to be a piece about listening.'"

Unlike some other leaders in so-called "creative" music, Schneider has never rejected conventional tonality or harmony. "I started out at the University of Minnesota in 1979 as a classical composer," she said. "And I was listening to so much jazz; it took over. At that time, the classical world was all about atonality. And if you wrote something tonal. ... well, I remember I wrote something for a composers' concert, and I saw two of the composers in front of me looking at each other, rolling their eyes and giggling. I knew it was because it was very tonal, and probably insipidly so.

"But then, luckily, my classical teacher said, 'I don't know what to do with you — your music's so influenced by jazz. There's a big band here, go watch them rehearse and write for them.'

"So, flash forward to now. The classical world is very open. What I loved about the jazz world was that you could be anything. You could be Cecil Taylor, you could be David Sanborn, you could be Miles in all his iterations — anything. And it was appreciated by some segment of the jazz community on its own merit.

"I do my own thing, which is uncategorizable. The reason I fell in love with Gil Evans is because his music was large-ensemble, almost big band, with some exceptional things like the French horns. But it wasn't 'rah-rah' big band — it was touching and haunting, and not limited. Then I loved Brookmeyer because he broke apart form. His pieces were built on motifs and then went many different places.

"This music can be anything. You don't need to categorize it." **DB**



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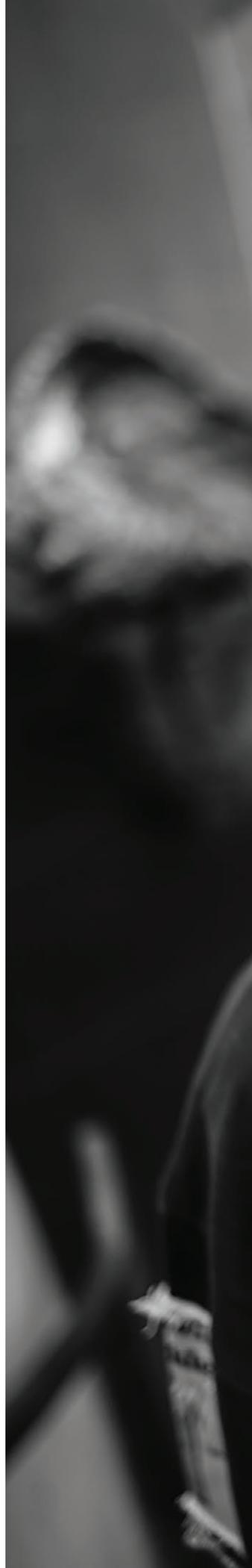
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Joel Ross FOLLOWS THE WORD

BY PHILLIP LUTZ PHOTOS BY JATI LINDSAY

On a stormy afternoon in January, Joel Ross led a quartet at the Louis Armstrong House Museum's small jazz room in Queens, offering a reading of the vibraphonist's pandemic-era suite *Praise In The Midst Of The Storm*. The performance was vivid and persuasive. And, given Ross' beguiling brand of scripture-driven swing, it might, to the 50 rain-soaked souls in attendance, even have seemed divinely inspired.

Sporting a cap emblazoned with "FOLLOW THE WORD NOT THE HERD," a large cross tattooed on his right forearm, Ross brought his signature moves to the Armstrong House stage: the knowing smile as he approached his instrument, the subtle twirl of a mallet before he struck its tone bars, the bell-like resonance he coaxed from those bars. All of which served a musical sermon so finely wrought and fiercely argued that even skeptics in the pluralistic crowd became converts to the Church of Ross.





God is

LEIGH



"This is the most explicit and boldest expression of what I believe," Ross said of his latest album, *Gospel Music*.

But the Armstrong House performance was only a prelude to the main event: a rave that night at the NYC Winter Jazzfest Brooklyn Marathon. There, at a dance hall called Signature Ingredients, a surging crowd of hundreds rocked to the beat of Ross' working sextet, Good Vibes, as the group mined material from his latest Blue Note album, *Gospel Music*.

"This is gospel music," he told the crowd, with lowercase inflection, before launching into the album's opening tune, "Wisdom Is Eternal (For Barry Harris)." What followed was surely like no such music many had encountered: a singularly sophisticated take on a cliché-susceptible genre, rendered by a band of tireless dedication. As the clock pushed midnight, Good Vibes pushed back, retaining, amid the din, a clarity of execution, depth of emotion and devotion to subject.

Few jazz musicians have built on their gospel foundation with the consistency of the 30-year-old Ross. His 2022 album *Parable Of The Poet* directly parallels a religious service, while his other four albums are clearly infused with the spirit. And few musicians of any stripe have produced a document that combines doctrinal fealty and aesthetic originality like *Gospel Music*.

Ambitiously conceived and painstakingly realized, *Gospel Music* presents, by Ross' account, nothing less than a musical trip

through the Holy Bible. The album comes complete with liner notes consisting of summarized passages, from Genesis through Revelation. The passages are chosen to match each of the 17 tunes, a diverse lot that blur the boundary between temporal and spiritual themes.

Ross composed the tunes over more than a decade, sometimes without knowing they would be included in a Bible narrative, let alone one of this scope. His father helped him with the Bible passages, the last puzzle piece to be added. Laura Bibbs — Ross' wife, who sang on one track and played flugelhorn on another — advised him along the way. The band members weighed heavily in each tune's development. But ultimately, the album's voice is his. And he is happy to own it.

"This is the most explicit and boldest expression of what I believe," Ross asserted in a Christmas-week interview.

That Ross had the initiative to pull this off does not surprise those close to him. Vibraphonist Stefon Harris, a friend and mentor back when Ross studied at the University of the Pacific's Brubeck Institute — whom Ross credited with helping him "become a true artist" — recalled his onetime student as "incredibly courageous and extremely driven. He just went so far beyond what the average person would be willing to do or be inspired to do."

Ross, born and raised in Chicago, attended

the Brubeck Institute in 2014-'15. A year earlier, still in high school, he had met drummer Jeremy Dutton, a Houston native with whom he reconnected in New York. "He was the readiest for New York of anyone I've ever seen," recalled Dutton, the drummer in Good Vibes. "Now I see him refining his identity, getting closer and closer to communicating who he is with the same intensity and attention to detail."

Intense though Ross may be, his drive is not directed toward mere self-aggrandizement but rather toward developing an expansive view of the artist's role. "I knew early on this was a special human being driven by values beyond just curiosity about music," said Harris, now a professor at Rutgers University. "It's almost impossible to make music on that level that's not deeply connected to something in the hearts of people."

Ross' ability to empathize helps him draw the best from others while maintaining an air of laissez-faire. "The best bandleaders," he said, "aren't dictating every single thing that a person does. You're observing. I study these people. I love these people. And so I care about the way they feel and what angers them, what fatigues them. I pay attention to them, to understand not just how to manipulate, but to know who they are and what's going to happen and under what circumstances. And then I ask them to trust me. We trust each other in the creative

process of making the music.”

As the process unfolds, “We have such an understanding of each other and how we play that nothing has to be said,” explained Japanese-born Good Vibes bassist Kanoa Mendenhall, who grew up in Northern California. “Working with him has been so liberating. His leadership comes through his playing. I trust that everything will come together.”

Using that sense of trust strategically, Ross will employ a kind of benign subterfuge to challenge his musicians. He might structure his compositions to encourage interplay through which deeper structures emerge. He might

of dissonance that begs for resolution. The pattern is pure Ross.

“Joel is interested in trying to project two different kinds of metric, groove-oriented feelings at the same time in a way that you can apprehend both,” Corren said. “Even if there’s a way of relating them to each other, there is some kind of off-kilter feeling, so it creates a feeling of conflict. It puts musicians in a position where they have to adapt and deal with the conflict. By the end of a 10-minute piece, you find that there’s almost a way to reconcile these two things. That’s part of the listener’s experience, too.”

Resolving conflict isn’t always the point. On

them the same way a movie director wants to get their actors agitated right before they film a fight scene. I’m like, ‘Let’s jump into “Hostile.”’ Maybe they want to take a break. And I’m like, ‘No, let’s knock this out.’ Now we’re pushing each other. There is an amount of hostility in the performance to get this point across: There is no relief because we’ve left the place of relief.”

Relief does come, most generously in the lush form of “To The Throne.” Originally called “Shrive,” a reference to confession, the tune at the prepandemic time of its writing represented to Ross a more general take on that act. But as the narrative for the new album came together, Ross said, he found that the tune’s melody-centered suggestion of a minor blues fit well.

“It is,” he said, “the emotional outpouring of what just happened to Jesus dying on Calvary but also him ascending to the throne.”

The catharsis of “To The Throne” opens a gateway to a more transcendent side as the three concluding tunes, in Ross’ words, “look toward eternity.” The change in tone is noticeable; conflict is absent. On “Be Patient,” a restless shifting among five meters sparks a frisson of anticipatory excitement before the tune settles into an extended 4/4 coda. On “The New Man,” the album’s newest tune, sinuous lines cycle buoyantly within metric multiples of 2.

But the most dramatic shift in tone arrives courtesy of the album’s opulent closer, “Now And Forevermore.” Dispensing with the piano, drums and saxophones, the treatment adds Ross’ celeste and mellotron, Brandee Younger’s harp, Bibbs’ flugelhorn and Austin White’s electronics. Mendenhall finally wields her bow. The result — an otherworldly rubato that contrasts sharply with the swing environment in which Ross places the tune in live performance — constitutes, for Mendenhall, something of a revelation. “It’s a whole part of Joel I haven’t heard before,” she said.

By revealing a different side of his character, Ross is essentially marking a milestone on a spiritual journey. It is one mirrored in the particulars of the piece itself, a sonic outlier whose soaring quality he related to an opening up of heaven — a glimpse at “what life looks like from eternity on.”

Like the ancients who assembled the Biblical narrative from different books, Ross said, he was, in organizing disparate tunes into a coherent account, “influenced by the spirits.” How one views that proposition might be a matter of faith. But the music is its own testimony, and, for a vibraphonist who began asking big questions as a small boy playing drums in a church on the Windy City’s South Side, it is also a tool in a lifetime project of self-discovery.

“I put a real focus on not just trying to present an album,” he said. “First and foremost, I want to understand, scripturally, ‘What am I learning here?’”

DB

‘FIRST AND FOREMOST, I WANT TO UNDERSTAND, SCRIPTURALLY, “WHAT AM I LEARNING HERE?”’

exploit situational emotions to build energy when it has begun to flag. Whatever the tactic, it typically aims to conjure a creative tension that, in its release, yields a measure of satisfaction — maybe even personal growth — for both audience and artist. The dynamic suggests a metaphor for conflict resolution that could have applications beyond the bandstand.

“Wisdom Is Eternal,” the opener, is a case in point. Like many of Ross’ tunes, that one’s structure is deceptively simple, overtly based on Ross’ elaboration of a note sequence Barry Harris favored in his piano playing and in an exercise for working through the keys. In Ross’ rendering, the sequence has nine beats. Represented on the page by three bars of two beats and one bar of three beats, it yields a feeling of common time with “a little skip” at the end, according to pianist Jeremy Corren, a Los Angeles native who, along with Mendenhall and Dutton, form what Ross termed the “McCoy-Jimmy-Elvin engine” [in reference to Coletrane’s bandmates McCoy Tyner, Jimmy Garrison and Elvin Jones] of Good Vibes.

But when the engine is ignited, the simple setup becomes a potent vehicle for collective embellishment. The sequence repeats over and over, and as it does, layers of interaction begin to shape themselves into an arrangement. Over time, Mendenhall’s bass and Corren’s piano have formed a sort of upstart subunit, introducing an alternate metric structure — a “big 3,” in Corren’s parlance — that seeks to coexist within the 4-with-a-skip frame. The result is a sense

the traditional spiritual “Calvary,” one of two covers on the album, the conflict is theological-ly preordained and an end in itself. To achieve the desired effect, the full sextet — rounded out by Josh Johnson and Maria Grand on alto and tenor saxophones, respectively — played the tune in common time on the second and final full day of basic tracking in July of last year. The next day, Ross took to the drum set and added an 11/8 track to the existing 4/4. The clash of meters, he said, represents “warring anxiety. Christ going to Calvary is more than just what was happening on Earth; it is a spiritual war. And I wanted this uneasiness, this fighting thing, represented rhythmically.”

Nowhere on the album is conflict represented with greater intent than on “Hostile.” Ross, who is on his third cover-to-cover reading of the Bible, described the scene he is painting: “After the fall [of Adam and Eve], we were first in relationship with God. But because we decided to go follow our own wisdom instead of His wisdom, we in a way become enemies of God. God is light and we now have introduced darkness into the world, into our hearts. So we are now hostile to God.” The liner notes, summarized from Genesis and Psalms, are graphic: “blood was shed” and “corruption spread.”

Mustering the energy needed to animate the scenario was not a straightforward affair, given that the band had just recorded three tunes requiring intense concentration. So Ross turned to a motivating technique from another art form. “I’m trying to get this thing from



Edward Simon

LATIN JAZZ TODAY CON GUSTO, DOS

In last year's March issue, we wrote about a collection of hot, new Latin jazz releases to help folks through the cold winter months. Well, this year's been even colder — and the Latin jazz got hotter. Here's what's warming up our ears!

EDWARD SIMON

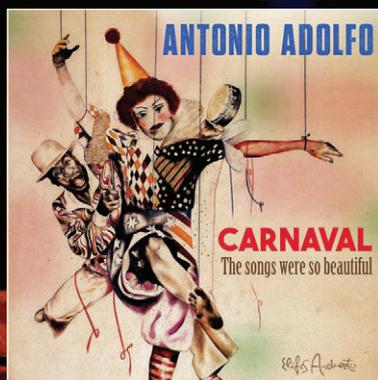
Venezuela: Latin American Songbook Vol. 2
ArtistShare

The second volume of pianist and composer Edward Simon's ode to Latin America takes a more focused approach to presenting the Latin songbook he so adores (and so do we). The first installment took the approach of culling

material from the breadth of South America — Astor Piazzolla's Argentina, Antônio Carlos Jobim's Brazil, for example — a Cubano bolero here, a bossa nova there, then sprinkle in songs from Puerto Rico, Chile and his own beloved Venezuela. On *Vol. 2*, Simon's spotlight shines squarely on his home country.

And what a time it is to release such an

album. With the U.S. capturing Venezuelan President Nicolás Maduro, it's muy interesante that the opening track, "Presagio," which translates to "omen" in English, takes a slightly ominous, yet beautiful, tone. Although it came out well in advance of Maduro's capture, Simon might have a slight bit of fortune-teller to his credit. From that launch pad, Simon, with the



help of his incredibly talented trio mates (bassist Ruben Rogers and drummer Adam Cruz), delivers an exquisite, six-tune set.

“Atardecer,” translated to “sunset,” brings the feel and form of the end of a day. It’s a beautiful ballad featuring a to-die-for solo by Rogers and Simon’s always elegant pianism. With “Dama Antañona,” Simon and company rework this beautiful waltz written by Venezuelan composer Francisco de Paula. Clocking in at nearly 18 minutes, this triumphant number may not be the title piece of the album, but it’s certainly the centerpiece.

“Anhelante” features another beautiful bass solo by Rogers. The understated touch of drummer Cruz lays perfectly into the arc of the music. “El Vuelo de la Mosca” is a crowd pleaser that may be a Brazilian choro, but it becomes the property of this Venezuelan set with guest Jackeline Rago jumping in on the cuatro, a four-stringed folk instrument often associated with Venezuelan music. It’s also the tune on which Simon shines brightest (and that’s saying something). He overflows with rapid-fire fingers, all the while maintaining incredibly smooth control over the keyboard.

Venezuela ends with “Sabana,” an achingly slow ballad that drives home the emotions of a very troubled land.

“This music is part of who I am,” Simon said in his press materials. “With *Vol. 2*, I wanted to go deeper, to offer an immersive listening experience that honors the original songs while bringing them into the trio’s expressive language.” He succeeds and then some.

ANTONIO ADOLFO
Carnaval—The Songs Were So Beautiful
AAM Music

From *Venezuela*, we turn to the music of Brazil and the work of Brazilian pianist, composer and arranger Antonio Adolfo. Here, the maestro delves into the songs of Carnival with a 10-piece band that aims to please. The arrangements are bright, the music light, cheerful, downright celebratory. On “É Com Esse Que Eu Vou,” written in 1948 by Pedro Caetano, Jesse Sadoc and Idriss Boudria drop in fantastic soli on trumpet and saxophone, respectively. “Vassourinhas” comes in as a frevo, a dance and music style popular around Carnival. It’s a quick-paced jaunt with the unexpected twists

and turns you come to actually expect with Brazilian music.

Marcelo Martins drops a thrilling solo as does guitarist Lula Galvão. “Oba (O Bafo da Onça),” or “breath of the jaguar,” is an Osvaldo Nunes tune from 1962 featuring again Sadoc’s high-wire trumpet flurries, which pair well with guitarist Galvão’s more laid-back offering. Trombonist Rafael Rocha contributes another beautifully paced solo on the tune. “Mal-Me-Quer,” or “she loves me, she loves me not,” gives Adolfo a chance to shine. He’s a beautiful accompanist, but steps out with terrific ideas, touch and style when he solos, as on this tune. It’s a film noir romancer.

“Vai Passar,” or “it’s going to be OK,” was written in 1984 by Chico Buarque and Francis Hime. It’s an upbeat, positive vibe that says, “Try not to tap your toes here.” Adolfo makes a U-turn for the closer. From the upbeat “Vai Passar,” he dives into “As Pastorinhas,” a ballad evoking the women singers at Carnival. The composers, Braguinha and Noel Rosa, must have fallen in love with one or two, as the tune turns out to be a bit of a love letter to them, and to the magic of Carnival itself.



Yilian Cañizares



Roberto Fonseca and Vincent Segal

YILIAN CAÑIZARES

Vitamina Y
Planeta Y

And now for something completely different: In steps the Cuban-Swiss violinist and vocalist Yilian Cañizares. Classically trained and steeped in jazz, Cañizares has taken the shackles off genre to make music that has both feet planted firmly in the present.

Recorded in Paris with her working trio mates (bassist Cildo Tomas from Mozambique and percussionist Inor Sotolongo from Cuba), along with a host of collaborators, the resulting music becomes a worldly affair. Senegalese kora artist Momi Maiga brings a folk-like touch to the ballad “Vamos a Florecer.” South African pianist Bokani Dyer adds splash onto this interesting melding of cultures and music. For her part, Cañizares has her own borderless qualities. Born in Cuba, she lives in Switzerland. She’s an emotive, moving vocalist, whether she’s singing in her native Spanish or French, as she does on the hypnotic “Ah L’Amour,” or in Ronga, as she does on “Maputo” in tribute to Mozambique, the homeland of Tomas.

Her violin work is also charmingly compelling, blowing past tradition at times to incorporate effects like a Hendrixian growl on the opening tune, “Maputo.”

With such a borderless approach to the music, one might ask: Is it jazz? Who cares,

Cañizares has a jazz soul that goes where the music takes her. She’s delivering a message of hope and unity in troubled times. And she’s trying to take that message around the globe.

ROBERTO FONSECA AND VINCENT SEGAL
Nuit Parisienne à la Havane
Artwork Records

What happens when you put a Cuban pianist and a French cellist in the same room? Absolute magic. The album begs the question, is this Latin jazz? Again, the answer is, who cares. They lock in for an intimate set of music that transcends genre. “Rumbo A Ti” has classical overtones as Fonseca and Segal demonstrate the power just two artists can deliver. “Soul Kiss” has that feeling of Havana late at night. They lead and follow with amazing finesse, Fonseca taking his time and leaving space, Segal supporting Fonseca’s statements with pizzicato cello. All of it leaves the listener aching for more.

The title tune, on the other hand, takes one’s breath away with a display of power and precision few, if anyone, could match. The duo’s ability to go from strong to light, from *forte* to *pianissimo*, is astounding. That ability to demonstrate both the softer and more powerful sides of their music makes *Nuit Parisienne à la Havane* a great listening experience. The strident “Paciencia Es Lo Que Ha Que Tener,” the quiet “Un Homme Que Dort” and the

slow-burning blues-ish closer “Te Extraño (M.C.A.)” offer three more examples of the simpatico these artists share. What they recorded is special. Now, can we see it live?

PEDRITO MARTÍNEZ, ANTONIO SÁNCHEZ & MICHAEL LEAGUE
Elipsis
GroundUP

What’s striking from the outset of this terrific six-song set is the sound. Michael League knows how to pump up the mix to ensure everything is clean, pristine and 100% poppin’. It’s apparent from the downbeat of *Elipsis*, with the congas and vocals of Pedrito Martinez waking the ears on the intro to “Obbakoso.” Antonio Sánchez kicks in with some well-placed accents and effects, and when League launches some killer synth work and production, the song takes off.

Throughout the set, it’s one part folkloric lyrics and chants at the foundation, one part clave-driven improvisation and one part next-level production. This album literally explodes genres.

This partnership of three of the most exciting voices on the scene has been bubbling for years. They started by getting together at League’s studio and first performed for an audience at the 2018 North Sea Jazz Festival. In 2021, Martinez and Sánchez spent two days at



Manhattan's Power Station Studio with League watching them via Zoom from his home in Spain where he would shape, layer and add to their conversation. The result is impressive with an incredibly organic vibe: just three artists at the top of their game digging into cool sounds.

"Caminando" could be a dance club hit. The groove powers the song. But the layers and layers of percussion, bass and synth effects offer so much to take in. "Variant" starts with League's synth overlays conjuring up some trippy melodic bursts. Sánchez and Martinez catch the wave about a third of the way into the song with chill, thoughtful beat-making. "Mi Tambor" could fill a stadium with its sound. "Suuru" offers a hymn-like cloud of tranquility and nostalgia. And "Tarpon," the set's closer, just flat-out grooves.

This is great dance floor music. This is great headphones music.

OMAR SOSA
Sendas

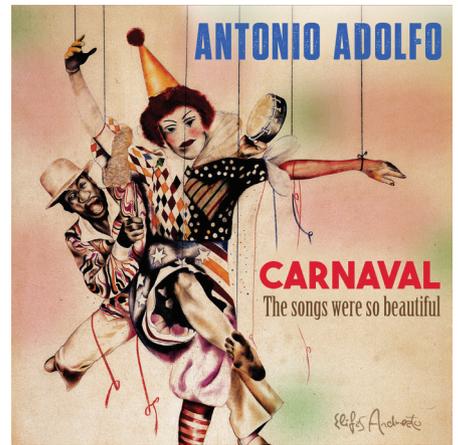
OTA Records

Omar Sosa is no stranger to the art of solo piano performance. In fact, we were introduced to his music with *Omar Omar*, a fantastic debut recording, daring from the start by presenting just Sosa and his piano. Throughout his eclectic career, Sosa has found time to return to his solo passions:

Calma from 2011 and *Senses* from 2014, for example. With *Sendas*, Sosa's latest solo excursion, he delivers some of his deepest, most thoughtful work. It's at once meditative and searching, a statement from an artist in the prime of his career. "Heartwarming Night Of The Crickets" evokes the spirit of a calm summer evening.

Sosa employs some atmospheric washes, beats and loops to help set the mood as he gives plenty of space between the notes, an obvious homage to iconic less-is-more pianists like Abdullah Ibrahim. The same is true on "Something From Home." Throughout the recording, you can feel Sosa picking up pieces from his past — a trinket here, a place there and a photograph over there — channeling them into music that touches the heart. This music is by no means melancholy, but it's packed with smiles and memories.

It's always a joy to hear a pianist working solo. It's a true representation of the artist as a person. And here, we find Omar Sosa to be a thoughtful, beautiful soul. As Sosa himself said about this recording in the press materials: "In that grand theater of dreams, we transformed fear and sadness into a fervent anthem of unity, a celebration of life itself. Music became our shared voice, a vessel into which we poured our collective anguish, and in so doing, despair became a beacon of light."



ANTONIO ADOLFO
CARNAVAL
The songs were so beautiful

A Brazilian CARNAVAL (Carnival) reimagined by Antonio Adolfo and his Brazilian Jazz Octet.

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 - Lula Galvao** guitar
 - Jorge Helder** double bass
 - Rafael Barata** drums and percussion
 - Jesse Sadoc** trumpet and flugelhorn
 - Idriss Boudria** alto sax
 - Marcelo Martins** tenor sax and flute
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Reviews

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



Bassist Dave Holland and vocalist Norma Winstone are veteran collaborators on works by Kenny Wheeler.

Dave Holland, Norma Winstone and the London Vocal Project *Vital Spark*

EDITION

★★★★½

A posthumous reflection and celebration of the late composer-trumpeter Kenny Wheeler, *Vital Spark* — with the support of bassist Dave Holland and vocalist Norma Winstone, two of Kenny Wheeler’s closest collaborators — brings together choir (The London Vocal Project), jazz ensemble and poetry to express Wheeler’s atmospheric compositions. Gentle, whimsical and roving in spirit, his music here is shaped not as biography but as inspiration for future generations of contemporary choral jazz.

Holland anchors the project with a rhythmic and structural presence deeply attuned to Wheeler’s harmonically fluid pieces. On the title track, he and drummer James Maddren lead the poignant yet celebratory rhythm section as Winstone sings, “All the lives you touched on the way.” Elsewhere, Holland’s bass becomes more crystalline and direct, extending Wheeler’s language into new territory. “Infant Joy,” set to a William Blake poem, follows naturally, tracing a cycle of loss and renewal.

Winstone provides the album’s vocal core and emotional through-line. Her deep artistic partnership with Wheeler is felt most strongly on “Not Waving But Drowning,” where her phrasing shapes both the choir’s harmonic framework and the band’s rising intensity. The closing track, “These Are The Things We

Trust,” revisits a classic Wheeler-Winstone collaboration, buoyed by Nikki Iles’ deliberate piano and the ensemble’s warm, lyrical improvisation.

LVP director Paul Churchill champions Wheeler’s work, crafting soulful vocal arrangements that elevate his methodical poetry settings. Grappling with themes of youth, innocence and life’s phases, *Vital Spark* reminds us that Wheeler’s music lives on through those who shape it together. —Ivana Ng

Vital Spark: Inner Traces; Will You Walk A Little Faster; Not Waving But Drowning; Jazzonia; Fuite D’Enfance; Vital Spark; Infant Joy; Heavenly City; These Are The Things We Trust. (60:47)

Personnel: Dave Holland, bass; Norma Winstone, voice; Nikki Iles, piano; James Maddren, drums; Mark Lockheart, tenor and soprano saxophone; John Parricelli, guitar (3–5, 7, 8); The London Vocal Project, directed by Pete Churchill.

Ordering info: editionrecords.com



Michael Dease with the MSU Jazz Trombones *Spartan Strong*

ORIGIN

★★★★

Somewhere in the jazzosphere there may be those who, upon hearing Michael Dease play baritone sax on recent albums, thought, “Gosh, I wish there were more trombone.” If so, this is the album for you. *Spartan Strong*, which showcases the young talent in his Michigan State University Jazz Trombone program, features 22 — count ’em, 22 — trombonists across its 14 tracks. Think of it as a big band after the leader fired all the

Julian Lage *Scenes From Above*

BLUE NOTE

★★★★½

Joe Henry has been dipping his big toe into improvisation since having Brian Blade, Brad Mehldau, Marc Ribot and — yikes! — Ornette Coleman help craft his 2001 album, *Scar*. When Julian Lage’s Henry-helmed *Speak To Me* arrived a couple years ago, the creative rapport between the producer and guitarist was obvious. They blended the esthetics of arty pop and poppy art with a keen eye, a victory that was as cozy as it was adventurous.

Scenes From Above finds Lage and Henry’s continued collab spirited yet buttoned down, a bewitching mix of reflections and grooves that uses the victories of the Goldings/Bernstein/Stewart trio as a runway for personalized adventures. With John Medeski on organ and Kenny Wollesen on drums, the sparse sound of Lage’s former trio has blossomed, though bassist Jorge Roeder’s underpinning still delivers his trademark oomph.

Melody binds the producer and bandleader. Lage writes with beauty and clarity in mind. Henry’s strength is forging pith and nurturing hooks. This new program teems with measured renderings of overtly songful pieces. Yes, there are cool solos aplenty, but as

trumpet and saxophone players (although Sharel Cassity does have a cameo on alto for one tune).

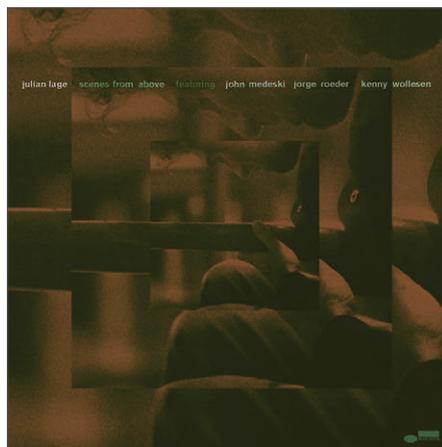
Interestingly, such a superabundance of ’bones doesn’t turn the sound monochromatic. Some of that stems from the instrument’s range, which spans three-and-a-half octaves, and the arrangers are especially fond of contrasting the deep bark of the bass trombone against the bright sweetness a tenor trombone takes on above middle C. Slide Hampton’s chorale setting of “Round Midnight” is especially striking — who else would have thought to give the melody to a bass trombone? — while the deft inner voicings of Nanami Haruta’s chart for Hampton’s “Frame For The Blues” create a sound so rich you’d swear they sneaked in a few saxophones.

Not everything works. “Some Skunk Funk” is a sluggish stinker, while “The Nearness Of You” is undercut by an overly busy bass trombone line. But the soloists are generally good, with a couple — Haruta and Pablo Muller-Santiago — so stunning that you may not notice that Dease only solos twice. —J.D. *Considerine*

Spartan Strong: Huesos Con Clave; Remembrance; Evidence; Frame For The Blues; Some Skunk Funk; It Could Happen To You; The Nearness Of You; Song of Those Who Seek; Round Midnight; Groove Blues; Altitude; Blues After Dark; Spartan Strong; Blues In The Closet. (76:17)

Personnel: Michael Dease + 16 others, trombone; Kyle Quick, 4 others, bass trombone; Benny Benack III, vocals (6); Sharel Cassity, alto saxophone (8); Xavier Davis (1, 3–7, 11, 12), Ethan Frank (8, 10), piano; Jared Beckstead-Craan, (1, 3–7, 11, 12), Reuben Stump (8, 10), bass; Keith Hall (1, 3–7, 11, 12), Brian Allen (8), Randy Gelspie (10), drums.

Ordering info: originarts.com

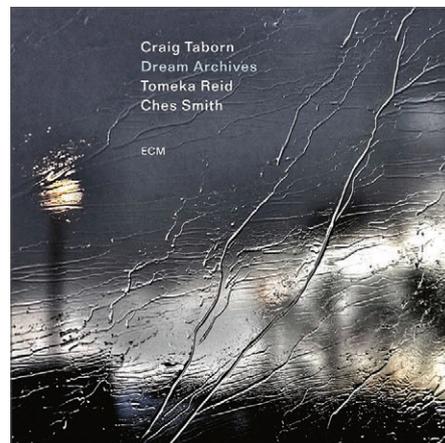


Lage said a couple years ago, Henry has a way of “protecting the tune from someone getting in the way.” That gives many of these earnest tracks a chance to furnish a distinct mood. “Talking Drum” is propulsive yet delicate. “Storyville” effusive yet contained. “Night Shade” waxes both sultry and brash. Oddly, it’s the tucked-in feel of these performances that bolsters their charm and enhances their impact. —Jim Macnie

Scenes From Above: Opal; Red Elm; Talking Drum; Havens; Night Shade; Solid Air; Ocala; Storyville; Something More. (42:20)

Personnel: Julian Lage, guitar; John Medeski, keyboards; Jorge Roeder, bass; Kenny Wollesen, drums.

Ordering info: bluenote.com



Craig Taborn/Tomeka Reid/Ches Smith *Dream Archives*

ECM

★★★★

Keyboardist Craig Taborn, cellist Tomeka Reid and drummer Ches Smith have all tried their hands playing in adventurous, noodly, improvisational directions as well as in meeting the masses where the groove moves the soul. The head and the heart (or, really, the dancing feet) remain in battle, with neither side winning out entirely for all three of these musicians throughout their bodies of work. This most certainly applies for their latest endeavor, *Dream Archives*, a collection of songs akin to an exploration of having and eating one’s cake simultaneously.

For each of these six songs, there comes an exhilarating moment when the form of the song finds its groove out of the manifested vapors, like the oddly firm tensile nature that makes up the cartilage of our ears capturing this sound. This is truer for Taborn’s compositions than for this trio’s reworkings of those of Geri Allen and Paul Motian, however.

“Feeding Maps To The Fire” is raucous and rollicking and splits equal parts cerebral construction and head-nodding jam. The trio’s spirited take on Geri Allen’s “When Kabuya Dances” is one of the more gripping statements on the album. It’s direct, lively, driving right at the heart with little excess in its form. The closing one-two punch of the title track and closer, “Enchant,” is a pair of songs hovering around 12 minutes in length each, clearly straddling that head/heart dichotomy and making clear that these three are making a whole thing about it.

—Anthony Dean-Harris

Dream Archives: Coordinates For The Absent; Feeding Maps To The Fire; When Kabuya Dances; Mumbo Jumbo; Dream Archive; Enchant. (49:49).

Personnel: Craig Taborn, piano, keyboard, electronics; Tomeka Reid, violincello; Ches Smith, drums, vibraphone, percussion, electronics.

Ordering info: ecmrecords.com

The Hot Box

Critics	Ivana Ng	J.D. Considine	Jim Macnie	Anthony Dean-Harris
Holland/Winstone/LVP <i>Vital Spark</i>	★★★½	★★★★	★★★½	★★★½
Dease/MSU Jazz Trombones <i>Spartan Strong</i>	★★★	★★★	★★★½	★★½
Julian Lage <i>Scenes From Above</i>	★★★★	★★★	★★★½	★★★½
Taborn/Reid/Smith <i>Dream Archives</i>	★★★½	★★★★½	★★★★	★★★

Critics' Comments

Dave Holland/Norma Winstone/The London Vocal Project, *Vital Spark*

Choral jazz is often a tough sell, but Winstone and Holland understand enough of Wheeler's writing to ensure that this never slips into MOR somnolence. —J.D. Considine

The gorgeous blend of melodies and lyrics nurtures each track's mood. But as the program progresses it's the arc of the arrangements that enchants. The choir's swoops and sighs are a fetching binder. Sweet joy befall thee! —Jim Macnie

It's astounding how gripping these vocals are, how lush these arrangements, how sweeping these compositions. This work drips with Capital-A Art, but by Jove does it stick the landing! —Anthony Dean-Harris

Michael Dease with the MSU Jazz Trombones, *Spartan Strong*

Dease's ensemble of 22 trombones evokes power and soul in this swinging collection of orchestral blues, Afro-Cuban grooves and reimagined standards. —Ivana Ng

His dedication to the instrument's possibilities sure brokers some cool concoctions. Whether moving fast on that Breckers nugget or basking in the blend on the stirring "Remembrance," a memorable sound is created. —Jim Macnie

A fine, well-crafted big band effort from Dease that leans into everything expected from the form, playing to the fundamentals. It's not doing anything *wrong* but also isn't doing much that's *interesting*. —Anthony Dean-Harris

Julian Lage, *Scenes From Above*

Intimate yet expansive, this is the sound of a band discovering itself in real time. Lage and his new quartet glide between free-jazz elasticity, gospel-blues warmth and a subtle rock drive to create something that feels both contemporary and romantic. —Ivana Ng

In between the prettiness of the playing and the pop sheen of the production, the music here works so hard to be likeable that one almost doesn't notice how otherwise insubstantial it is. Almost. —J.D. Considine

Lage has found the steady groove for some time alongside bassist Jorge Roeder, but John Medeski's additional textures on all manner of keys gives a little more artful punch to Lage's ever-present earthy brilliance. —Anthony Dean-Harris

Craig Taborn/Tomeka Reid/Ches Smith, *Dream Archives*

Taborn's freewheeling compositions create space for Smith's dynamic rhythmic charge and Reid's introspective, grounding strings. —Ivana Ng

Taborn's writing is always superb, full of rhythmic potential and timbral color. But it's how easily and completely Reid and Smith connect with Taborn's music that makes this shine. Not to mention the magical take on Geri Allen's "When Kabuya Dances." —J.D. Considine

He's a master of atmosphere, and the openish territory here reasserts that poetic authority. But the Allen and Motian pieces also remind us of his yen for the stretching of structural particulars. Revealing title: "Feeding Maps To The Fire." —Jim Macnie

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Lyle Mays
Fred Simon
Steve Rodby
Mark Walker

PAUL MCCANDLESS QUINTET

Live At Kimball's East 1992

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A magic night!
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LP, CD, DIGITAL ON 4/3/2026

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Leo Genovese *Solo Brooklyn*

577

★★★★

Think about the piano. The art and science of the instrument itself is mind-boggling. Consider the number of mechanical actions that must occur perfectly in order to produce a single note. Reflect on the hundreds of years of invention and refinement — the shape of the instrument, the number of keys and strings — that have brought us to the present day.

Even now, the piano has not achieved its

final form; it is still being tinkered with. More keys are added; the inner workings are reshaped or built from new materials, in new ways. A machine with this many parts and precise interactions should be fiercely unyielding. It should resist all attempts by its operator to make it a vehicle for the expression of an individual voice. And yet, the best jazz pianists are utterly and instantly recognizable. Cecil Taylor, McCoy Tyner, Ahmad Jamal, Matthew Shipp, Thelonious Monk: All these men played the same instrument, but you know which one you're hearing within seconds.

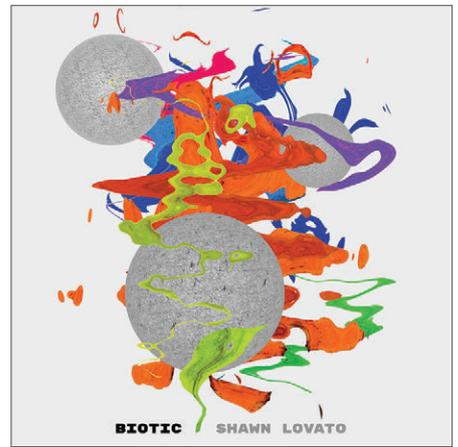
A solo piano recital is an intimate journey into the heart and mind of the player, and this performance by Leo Genovese, recorded at the New York Forward Festival in January 2025, is a brilliant example. The hour-long program, divided into six segments, has flow and cohesion. The notes dance and shimmer in the air, often possessed of a respiratory rhythm but other times seeming to hover, more like the music of Morton Feldman than jazz. And it's all mesmerizing, beautifully personal and unique.

—Phil Freeman

Solo Brooklyn: Brooklyn de Noche; Algo Ritmos; Resonancias Desobedientes; Trotamundos; Harps For Hope; Walking Sombra. (58:34)

Personnel: Leo Genovese, piano.

Ordering info: 577records.bandcamp.com



Shawn Lovato *Biotic*

ENDECTOMORPH

★★★★

New York composer/bassist Shawn Lovato made his debut in 2017. His third album features a new trio with German-born tenor saxophonist Ingrid Laubrock, who has a rich, distinctive voice on her instrument; and Henry Mermer, new to me, a Queens-based drummer who studied with Andrew Cyrille.

Lack of a chordal instrument is pivotal. The tenor-bass-drums trio was popularized by Sonny Rollins in 1957, and this album belongs to the resulting freebop tradition. "I wanted a harsh, geometric edge ... but at the same time I wanted it to sound organic and alive," Lovato explains. In this he's succeeded. Frequent switches of groove and meter show looseness and subtlety: an evolving kaleidoscope rather than metrical jump-cutting.

The program is ingenious and well-conceived. On the episodic, catchy "Spring," bass and tenor share the front line. "Frequent Flyer" is lyrical, condensed and incisive. "One Step From Anything Easy" is an abstract-expressionist free improvisation. The delicate, haunting "Inexorable" comes from a suite dedicated to Lovato's late mother; "Dirt Doesn't Burn," which opens with cavernous unaccompanied bass, develops a formidable swagger that transcends braggadocio. "Parachute Bloom" has a sensual blend of arco bass and tenor that develops into an edgy groove.

Laubrock has a compelling dynamic and emotional range, replete with attractive tonal subtleties. Lovato and Mermer turn their metrical switches on a dime, with an open, fluid rhythmic feel. The album attracts from the start: a fine, beautifully recorded achievement by some restlessly creative musicians. Suitable for endormorphs, ectomorphs, mesomorphs and all somatotypes.

—Andy Hamilton

Biotic: Spring; Frequent Flyer; One Step From Anything Easy; Patience And Hydration; Inexorable; Dirt Doesn't Burn; Parachute Bloom. (42:00)

Personnel: Shawn Lovato, bass; Ingrid Laubrock, tenor saxophone; Henry Mermer, drums.

Ordering info: shawnlovato.bandcamp.com

Alyssa Allgood *Leap*

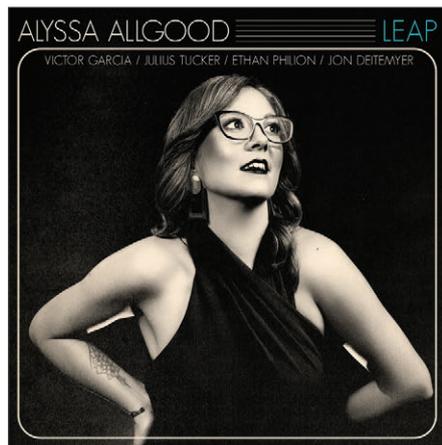
INDEPENDENT RELEASE

★★★½

Alyssa Allgood teaches at Chicago's Loyola University, while maintaining a career as a touring and recording artist. On *Leap*, she showcases her emotive delivery and improvisational prowess. Backed by a quartet of Chicago-based players, she's fashioned arrangements for three standards and three originals that show off her skills as a singer and composer.

"In The Sea" opens with Julius Tucker's rippling piano and the ebb and flow of drummer Jon Deitemyer's rhythms. They support Allgood's vocalese delivery as she describes the tension between the safety of dry land and the endless possibilities of the unknown. Victor Garcia's muted trumpet and Tucker's minimal keyboard introduce the ballad "Little Bird, Fly." Allgood's sustained notes glide over the backing track, suggesting the desire to escape earthly limitations. Tucker's piano and Allgood's quiet vocal introduce "In My Way." Her volume and intensity build to an improvised windup, as she chants: "Gotta get out of my way ..."

The classics are just as impressive. "I'm Old Fashioned" and "I've Never Been In Love



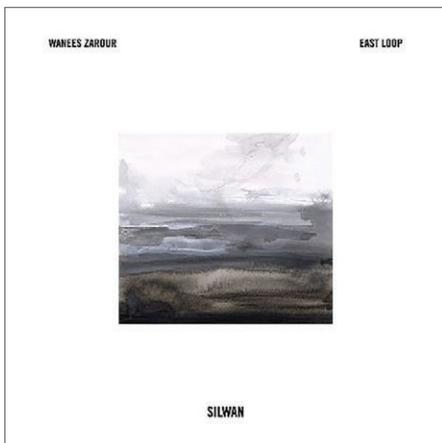
Before" are taken at relaxed tempos. Highlights are her scatted intro to "I've Never Been In Love Before" and short, focused solos by Ethan Philion's bass and Tucker's piano on "I'm Old Fashioned." Bob Dorough's "Devil May Care" brings things to an upbeat conclusion. Her vocalese phrasing rides an energetic track, leading up to an impressive scat interlude. She ends with a long sustained note and Deitemyer's drum roll.

—j. poet

Leap: In The Sea; Little Bird, Fly; I'm Old Fashioned; I've Never Been In Love Before; In My Way; Devil May Care. (29:36)

Personnel: Alyssa Allgood, vocals; Victor Garcia, trumpet, flugelhorn; Ethan Philion, bass; Julius Tucker, piano; Jon Deitemyer, drums.

Ordering info: alyssaallgood.com



Wanees Zarour *Silwan*

EAST LOOP
★★★★½

Wanees Zarour pays homage to his Palestinian heritage on *Silwan*, melding jazz, world beat and a symphonic conception in seven stirring compositions. They also incorporate maqam, a Middle Eastern conception of music that differs from the Western in scales and phrasing. The title is an Arabic word with a double meaning: solace and consolation.

While Zarour's approach is sophisticated, his tunes are accessible and evocative. They also

suggest he should work with an even bigger ensemble; no disrespect to this one.

Zarour's music is long on melody and atmosphere, and it feels big. "Fig Tree" is virtually fragrant, and "Autumn," kept edgy by percussionist Tareq Rantisi and the leader's spicy buzuq, is sensual and inviting.

Andrew Lawrence's piano opens and closes the album, brooding at the start, exultant at the end. He starts "Silwan" measured and probing, but the mood shifts into double time with Brian Pardo's saucy clarinet and never loses its pulse despite its many changes. Zarour's buzuq pushes it, and toward the end it becomes a wild dance.

Like the title track, "Anthem" changes tempo dramatically. Unfettered solos by Pardo and trombonist Catie Hickey free the tune to run away with itself. Zarour riffs on his buzuq, then Lawrence takes over with an exciting solo, spreading the notes farther apart. He hammers them back together in several minutes of bravura piano and Zarour's buzuq brings this triumphant tune to a close. Zarour's solo prance on Vinny Kabat's bass is a satisfying way to wrap things up.

—Carlo Wolff

Silwan: Silwan; Lifta; Autumn; Festival; Fig Tree; Cold City; Anthem. (45:57)

Personnel: Catie Hickey, trombone; Nick Kabat, drums; Vinny Kabat, bass; Andrew Lawrence, keyboards; Samuel Mosching, guitar; Brian Pardo, saxophone, clarinet; Tareq Rantisi, percussion; Wanees Zarour, buzuq, oud, percussion

Ordering info: waneeszarour.com

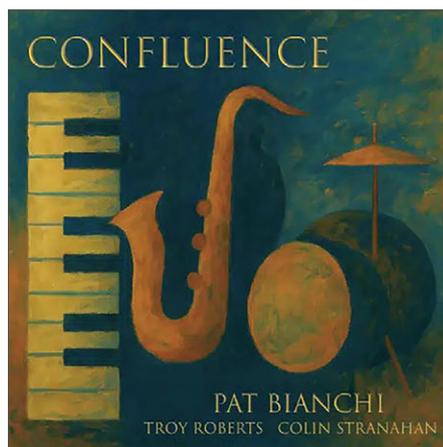
Pat Bianchi *Confluence*

INDEPENDENT RELEASE
★★★★½

Confluence means "flowing together," and by heck, Pat Bianchi and his colleagues Troy Roberts and Colin Stranahan do. They take this one as if it were a live date, pushing themselves with an expansive, one-take approach that brings the organ trio into territory previously only associated with Dr. Lonnie Smith and Larry Young.

An odd-meter reinterpretation of "Jitterbug Waltz" is the first clear sign of how much a format once considered hoary and bit low-rent has been rejuvenated and made respectable in recent years. You listen to that off-kilter rhythm and inevitably think of Eric Dolphy's version; and then, pretty soon, you're listening to Bianchi's apparently unrehearsed take on John Coltrane's "Wise One," which — if "free" means anything at all — is the freest playing you'll have heard from an organ trio of this kind.

But that last track isn't just put there as a punji-stick for unsuspecting critics, ready to dismiss this kind of music as entertaining but basically shallow. It's a firm reminder that the same spirit of harmonic and rhythmic adven-



ture has suffused the whole album, transforming a bunch of well-trodden standards. The last decade or so has been a good time for jazz organ, and though Bianchi does expand his palette beyond the usual Hammond shade card, he's absolutely true to that tradition at its most creative. It takes a couple of listens to get to the source of his music, but when you do, it flows.

—Brian Morton

Confluence: It Was A Very Good Year; Jitterbug Waltz; I Guess I'll Hang My Tears Out To Dry; The Song Is You; Confluence; Come Rain Or Come Shine; Wise One. (54:20)

Personnel: Pat Bianchi, organ, keyboards; Troy Roberts, saxophone; Colin Stranahan, drums

Ordering info: patbianchi.com



Nabou *Indigo*

EDITION
★★★★

Trombonists have at their disposal a hallowed teardrop tone that vocalists often hope to evoke: sometimes mournful, always deeply soulful. Belgian trombonist and composer Nabou Claerhout is clearly in touch with this superpower.

Indigo delves deep into mink-soft emotion on tracks such as "Flux Bloom" and "Lost Soul" while on tracks such as "Unpersuadable Extern" and "Torch," the quartet envelops such emotion in steel-cool polyrhythms from a refreshed combo featuring guitarist Gijs Idem, bassist Trui Amerlinck and drummer Daniel Jonkers.

Highlights include "Torch," the true bop-inspired cooker "Parallelepipedum" and "Johanna," a constantly flowering jazz-fusion number that wouldn't be out of place on an early '80s GRP Records release. Another distinct highlight is a triptych of interludes aptly titled "Echo I," "Echo II" and "Echo III." The flow of the album is punctuated by Nabou Claerhout's echo-laden and overdubbed solos that at times nod to carnival rhythms and at others conjure up some ghostly brass band.

In fact, echo effects are employed throughout the album to great effect, particularly on Claerhout's trombone, but also on Idema's guitar, lending an otherworldly sensation to the album. Idema is a new addition to the Nabou band, adding a unique buoyancy to each track he touches. Previous outings by the combo were more rhythm-forward affairs, but with *Indigo*, the quartet is digging deeper into the darkness and the moodiness explored on earlier cuts such as 2021's "We Will Remember You."

—Ayana Contreras

Indigo: Consent (for Stijn); Parallelepipedum; Flux Bloom; Unpersuadable Extern; Echo I; Torch; Light Blue Shawl (for Stijn); Lost Soul; Echo II; Johanna; Echo III; Ruin & Redemption. (48:19)

Personnel: Nabou Claerhout, trombone; Gijs Idema, guitar; Trui Amerlinck, bass; Daniel Jonkers, drums.

Ordering info: editionrecords.com

He's Not Just Bing's Brother

Bob Crosby (1913–'93) was a decent vocalist with a genial personality. Asked what he did for a living, he replied, "I'm Bing Crosby's brother." Being 10 years younger than the most famous singer in the world made the wisdom of his career choice a bit questionable but he managed to find his niche. Even so, he could not have been too pleased that, while gaining experience as the band singer with the Dorsey Brothers Orchestra (1934–'35), he was referred to by Tommy Dorsey as "the wrong Crosby."

In 1934, the members of the Ben Pollack Orchestra mutinied. They'd had enough of Pollack neglecting their music in favor of trying to turn his girlfriend into a singing star despite her so-so talent. Referred to in print as "the Pollack Orphans," they had hoped to enlist trombonist Jack Teagarden as their new leader but he was tied up by a five-year contract with Paul Whiteman. Their second choice was Bob Crosby, who looked good on stage, had a friendly personality, would not interfere with the music (altoist Gil Rodin became their musical director) and possessed that magical last name.

At first the new Bob Crosby Orchestra's recordings were primarily dance music with all 20 selections that they recorded in 1935 featuring vocals including 14 by their leader. But in 1936 they found their identity. Their arrangements, especially those by bassist Bob Haggart and clarinetist Matty Matlock, often looked back to the 1920s (sometimes quoting Louis Armstrong Hot Five recordings) without merely copying the past. Strange as it seems, most of the swing bands of that period, while sometimes playing updated versions of older compositions, had a collective amnesia about the music of the previous decade. Perhaps they were afraid of being considered old-fashioned. But it left a gap that the Crosby Orchestra enthusiastically filled.

It helped that the Bob Crosby Orchestra had more than its share of frequently exciting soloists who were quite at home at both playing the swing arrangements and taking hot solos. During the 1936–42 period, they featured trumpeters Yank Lawson (an underrated great), Billy Butterfield and Muggsy Spanier (although the cornetist was underused); trombonists Warren Smith and Floyd O'Brien; clarinetists Matlock and Irving Fazola; tenor saxophonist Eddie Miller; and pianists Bob Zurke, Joe Sullivan and Jess Stacy. Their roster of soloists could hold its own with that of nearly every big band other than Duke Ellington's.

The perfectly conceived six-CD limited-edition box set *Classic Decca Recordings Of Bob Crosby And His Orchestra And Bob Cats 1936–1942* (Mosaic; ★★★★★ 442:34) has all but four of the big band's instrumentals and just a few vocals. It is ironic that all of the band's



Bob Crosby: not around for his own biggest hits.

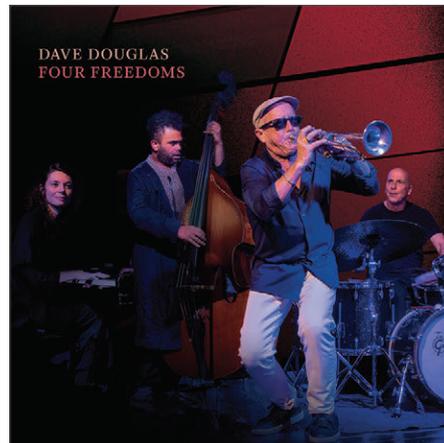
hits are ones in which Bob Crosby was not present. He only sings on five of the 144 selections included on the Mosaic set. In addition to the big band numbers, all of the instrumentals recorded by the small group from the orchestra, Bob Crosby's Bobcats, are included. These frequently heated performances are Dixieland at its best, with no corn, erratic musicianship or clichés. Their release, particularly the ones from 1937 to '39, was one of the inspirations for the trad jazz revival of the 1940s.

There are scores of memorable performances by both the big band and the Bobcats on the Mosaic release, all driven by drummer Ray Bauduc, whose inventive contributions can really be heard and appreciated on this well-recorded reissue. Among the gems are "Come Back Sweet Papa," "Gin Mill Blues," "Little Rock Getaway," "South Rampart Street Parade," "Tea For Two," "March Of The Bob Cats," "The Big Noise From Winnetka," "I'm Free" (later retitled "What's New"), "Spain," "Milenberg Joys," the eerie "Chain Gang" and the hottest versions of "The Marine's Hymn" and "Anchors Aweigh" that one will ever hear. In addition there are eight previously unreleased alternate takes.

By 1943, the recording ban and the World War II draft had ended the Bob Crosby Orchestra. There would be many reunions through the years, with most of the soloists (other than the short-lived Zurke and Fazola) having long careers. Yank Lawson and Bob Haggart headed a hot combo that made a series of recordings in the 1950s and later became co-leaders of the immodestly titled but not totally inaccurate World's Greatest Jazz Band in the late 1960s. As for Bob Crosby, he always displayed good humor while generously featuring his sidemen, never seeming to resent the fact that he could never compete with his older brother.

DB

Ordering info: mosaicrecords.com



Dave Douglas *Four Freedoms*

GREENLEAF

★★★

Trumpeter Dave Douglas has over 60 albums as a leader, and his newest, *Four Freedoms*, is an ambitious addition to his body of work. Known for his stylistic breadth, Douglas' newest project, recorded half live and half in the studio, is centered on a new experimental quartet.

The group includes drummer Joey Baron, Douglas' long-time collaborator in groups like John Zorn's Masada; Amsterdam-based pianist Marta Warelis; and bassist Nick Dunston, who works in both Berlin and New York.

Inspired conceptually by President Franklin D. Roosevelt's 1941 "Four Freedoms" speech, this collection of songs and their interpretation are analogy for the freedom of speech, freedom of worship, freedom from want, and freedom from fear that Roosevelt deemed essential for a functioning society.

While conceptually the album is intriguing and broadly relatable, *Four Freedoms* is advanced avant-garde—and an often challenging listen. Still, this sonic confrontation rings inevitable and intentional, given the blatant dissonance between Roosevelt's ideals and society today.

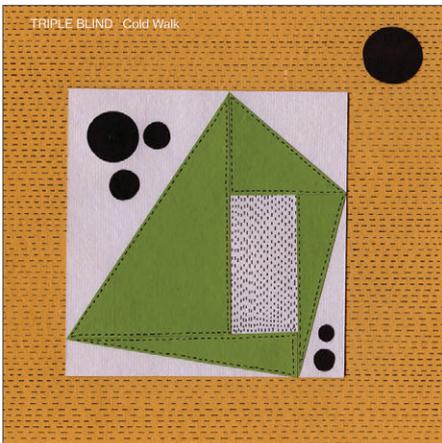
Initial tracks, like "Grits (For Joey)" and "Dreams We Hold," as well as enders like "Ruminants," offer gracing melodies, emotional touchstones, and space to process, but the record loses momentum in the middle. The frenetic and meandering title track, as well as "Fire in the Firewood" and "Sing Sing," ask the listener to considerably stretch their attention, tastes and expectations — sometimes ineffectively.

Still, much of *Four Freedoms* is ripe with surprise, feeling, and spellbinding moments of synergy between these skillful musicians who each possess a wellspring of bold ideas. —Alexa Peters

Four Freedoms: Grits (For Joey); Dream We Hold; Sandhog; Four Freedoms; Militias; Fire in the Firewood (For Nick); Sing Sing; My First Rodeo; Ruminants (For Marta). 54:30.

Personnel: Dave Douglas, trumpet; Marta Warelis, piano; Nick Dunston, bass; Joey Baron, drums.

Ordering info: davedouglas.bandcamp.com



Triple Blind *Cold Walk*

AISA

★★★★

This is the second album for Triple Blind, a collaboration formed during the pandemic by long-time friends Nick Jost, Kyle Nasser and Peter Kronreif. The trio has become a quartet with the full-time addition of Dov Manski, who played on a few tracks from the previous album, diluting somewhat the connection to the band's name ("Quadruple Eyepass" is likely still available).

The band received a grant from Chamber Music of America; perhaps the first track, "Bask," is in homage to their benefactors, a four-part chorale of tenor saxophone, bass, harmonium and drums that could be inspired by Gil Evans or Oliver Messiaen. The classical themes continue, literally, on "Chaotic Eyes," featuring canonical statements tossed between the melodic instruments, undergirded by a broken backbeat. "Song For Zayn" is atmospheric, mysterious, revealing a somber melody. Jost gets a chance to ruminate on acoustic bass in the continuing hush.

"Move Still" pits a 9/8 meter against drummer Kronreif's 6/4 backbeat, a vehicle for Nasser's most exploratory and impassioned playing. On "Yarn Spin," what starts as a driving finale detours into swirling abstraction, replete with Harry Potter-esque bell tones, bowed bass, falsetto free saxophone and some whistling. Things get back on track with some hyperactive trading between tenor saxophone and Rhodes.

It's a forward-thinking, well-executed set of originals by Nasser, with unique and creative decisions made in every aspect: in the writing, arranging, improvising and textural layering. These four accomplished musicians sound like a band, hopefully one that will have more to say and more to play for years to come.

—Gary Fukushima

Cold Walk: Bask; Chaotic Eyes; Song For Zayn; Cold Walk; Move Still; Sketchy Invention; Z Interlude; Without Basis; Yarn Spin; Image. (45:39)

Personnel: Kyle Nasser, tenor and soprano saxophones, bass clarinet, wooden flute, whistling; Dov Manski, Rhodes, Prophet 10, mellotron, analog synth, percussion; Nick Jost, bass, percussion, organ; Peter Kronreif, drums, percussion.

Ordering info: tripleblind.bandcamp.com



Brian Jackson revisits his collaborations with Gil Scott-Heron on *Now More Than Ever*.

Brian Jackson/ Masters at Work *Now More Than Ever*

BBE

★★★★

The music of Gil Scott-Heron (1949–2011) is timeless, and his peak era, from the early '70s to the early '80s, is urgently timely now. His poetic, political critiques would loudly and vibrantly rebuke an era of aggressive ethnic cleansing and rising American authoritarianism, and his ability to seamlessly blend jazz and rhythm-and-blues was well ahead of its time. His ability to turn a phrase would have been viral in today's culture.

Gil's main collaborator in that peak era, Brian Jackson, has returned to the scene to revisit that music with the great house music producers Masters at Work (the duo of Little Louie Vega and Kenny Dope Gonzales) plus a wide variety of guest stars. Jackson's keyboards and flute were integral to the unique soulfulness of their sound. His keyboards referenced both Latin and African elements, and Jackson's flute was poignant: At a time when Blaxploitation movies glamorized ghetto life, Jackson's solos made clear the pain wrought by the War on Drugs and other policies. Here he contributes keyboards and vocals and gravity to the project.

Now More Than Ever especially highlights Brian and Gil's 1976 recording *It's Your World*, which shows how jazz-funk is a cornerstone influence on house music. The title track from that classic is an early highlight of this collection. Vocalist Raheem DeVaughn, son of the late cellist Abdul Wadud, takes the lyrics and multiple directions, both referencing the Nas evergreen "The World Is Yours" and slyly hinting at the misguided optimism that followed the triumphs of the civil rights era. Omar's take on "The Bottle" alludes to Gil's own issues with addiction. It is one of the cruelest

ironies of the late 20th century that the poet who wrote most poignantly about addiction ("kick it/quit it/kick it/quit it/well, did you ever try") himself succumbed to a variety of addictions. Gil's best-known track "The Revolution Will Not Be Televised" is updated by Black Thought to account for today's avenues of distraction like social media and online shopping. Not everything works; Rich Medina's take on "Winter In America" deftly recalls the Blackbyrds, but its changes to the mood of the song seem inappropriate.

Jackson's playing was integral to the originals of these tracks. He and Scott-Heron split in the early '80s, and Jackson went on to record with Earth, Wind & Fire and Roy Ayers before moving to France. He's been working his way back to the scene. In 2021, he worked with Ali Shaheed Mohammed and Adrian Younge on an iteration of their *Jazz is Dead Series*; a year later, he released *This Is Brian Jackson* (BBE), an association that likely led to this ambitious recording. The project brings Gil and Brian's music to life at an ideal time. Rarely has a title been more appropriate. —Martin Johnson

Now More Than Ever: Poetic Sands (Interlude); It's Your World; We Almost Lost Detroit; The Bottle; Peace Go With You, Brother; Beautiful Dame; Lady Day And John Coltrane; The Revolution Will Not Be Televised; Addiction Interlude; Home Is Where The Hatred Is (main); Madison Avenue; Is That Jazz; More Than Ever (Interlude); Now More Than Ever; Home Is Where The Hatred Is; Moonshine; Racetrack In France; Winter In America; New York City. (92:39)

Personnel: Brian Jackson, piano, Fender Rhodes, synthesizers, pds, flute (4, 7, 8, 10, 14, 18), vocals (4, 14, 15, 17, 18), spoken word (14, 15); Axel Tosca, piano, Wuritzer, organ, keyboards, synthesizers, pds, Fender Rhodes (3, 7, 17, 19), synth bass (15, 17, 19); Ivan Renta, tenor saxophone, flute (4, 8, 10, 14, 15); Alex Norris, trumpet, flugelhorn (3, 15); Sherrod Barnes, electric guitar (2–4, 7, 8, 10–12, 14–16), acoustic guitar (5, 6); Binky Brice, electric guitar (4, 12, 17, 18, 19); Gene Perez, electric bass (2–5, 8, 14–16, 18); John Benitez, upright bass (12, 13); Doug Beavers, trombone (4); Luisito Quintero, percussion, congas (2, 5, 7, 15, 16, 18), timbales (2), bongos (5, 7); Wes Felton (1), J. Ivy (2, 17), Raquel Ra Brown (6, 9, 13), Black Thought (8), Rich Medina (18), spoken word; Moodymann, spoken word (3), background vocals (17); Raheem DeVaughn (1, 2, 5, 11), Ramona Duniap (4, 19), Lisa Fischer (1–3, 5, 7, 10–12), Josh Milan (4, 17, 18), Cindy Mizelle (1–5, 7, 10–12, 19), Dawn Tallman (4, 19), vocals; Apple Hill String Quartet (2–6, 10, 11, 13); Elise Kuder, 1st violin, concertmistress; Kenneth Trotter, 2nd violin; Mike Kelly, viola; Jake Charkey, cello.

Ordering info: thebrianjackson.bandcamp.com

Shake 'Em Up, They Got it Good

Eric Bibb: *One Mississippi* (Repute; ★★★★★ 47:46) One of the brightest stars in the modern blues galaxy, singer-guitarist Eric Bibb displays strength that has grace in his storytelling. He's secure in his belief that goodness will cure an ill world; his polite, calm and undeniably heartfelt way of bringing moral undertones to music is totally fresh. Longtime collaborator Glen Scott contributes to the realization of Bibb's emotionality via the clarity of his sound engineering, the ambition of his production ideas and the skill of his playing of several instruments. Thirteen original songs are sturdy and approachable.

Ordering info: ericbibb.com

Corey Ledet Zydeco & Black Magic: *Live In Alaska* (Independent Release; ★★★½ 64:21) Needing heat on a frigid day early last year, the Anchorage Folk Festival called on Creole singer-accordionist Corey Ledet and his bon temps band from south Louisiana. Respectful of but not bound to the storied zydeco past, they vent a fun contemporary dance music involving elements of blues, E-flat funk, New Orleans R&B, country music, even Santana-like rock. The audience was probably too busy two-stepping to care about mediocre vocals and guitar work.

Ordering info: coreyledetzydeco.bandcamp.com

Greg Nagy: *Just A Little More Time* (Independent Release; ★★★★★ 46:39) Sustained by keyboardist Jim Alfredson and other well-chosen musicians alert to mixing rock, blues and soul, Michigan-based singer-guitarist Greg Nagy sets melancholic or brighter moods with flair and determination on his fifth outing. He also gives a good accounting of himself as a songwriter. Still, Nagy has unpredictable taste in material, personalizing songs identified with strange bedfellows Jerry Garcia, Tony Joe White, Alice Cooper, Guitar Slim and John Lee Hooker.

Ordering info: gregnagy.com

Tinsley Ellis: *Labor Of Love* (Alligator; ★★★★★ 41:04) Like his last album, *Naked Truth*, Tinsley Ellis' *Labor Of Love* is a solo acoustic effort. The Atlantan sings and plays guitar as if what happens in his 13 compositions truly happened to him; there's plenty of wry melancholia in his self-knowledge. He's his own man, of course, even if his fine musicianship conveys the weight of deep admiration for, say, Mississippi Fred McDowell and Skip James.

Ordering info: alligator.com

Altered Five Blues Band: *Hammer & Chisel* (Blind Pig; ★★★★★ 44:52) Of all the voices in the modern blues arena, one of the finest belongs to Jeff Taylor, who has fronted Milwaukee's A5BB since its founding in the early 2000s. It's supremely robust and confident, aggressive in attack, ready to grapple with the toughest emotions in quality tunes he's penned with guitarist Jeff Schroedl.

Ordering info: blindpigrecords.com



Altered Five Blues Band steps it up on *Hammer & Chisel*.

GA-20: *Orphans* (Independent Release; ★★★★★ 22:19) Intact again after severe personnel changes, this Boston trio runs riot in the studio with its raw preservation of 1950s Chicago blues. Holdover guitarist Matthew Stubbs got his sense of craft from mentor Charlie Musselwhite — nuff said — while vocalist Cody Nilsen gets the job done. In addition to warhorses by Elmore James and Little Walter, they home in on Sam & Dave and James Brown classics.

Ordering info: ga20band.com

Darren Watson: *Darren Watson Sings John Hiatt* (Lamington; ★★★★★ 39:00) Despite record companies pushing him into the pop mainstream, John Hiatt invested a good number of his songs with legitimate blues feeling. Big fan Darren Watson, a New Zealand-based singer-guitarist-arranger who's backed by an acoustic-electric band, similarly suggests the genuine blues heart that finds expression in makeovers of Hiatt originals. Dirge-like "Mr. Stanley" is outstanding by any measure.

Ordering info: darrenwatson.com

The Fabulous Thunderbirds: *The Jimmie Vaughan Years—Complete Studio Recordings 1978–1989* (The Last Music Company; ★★★★★ 295:59) The popular Texas blues band's boxed set has eight albums (on four CDs) and 13 previously unreleased tracks recorded in the years when guitar star Jimmie Vaughan was a member. It's aural bliss for fans drawn to the pent-up inspiration uncorked by Vaughan and harmonica player Kim Wilson.

Ordering info: lastmusic.co.uk

Top Jimmy & The Rhythm Pigs: *Pigus Drunkus Maximus* (Blind Owl; ★★★★★ 35:41) If ever a blues-R&B album lived up to its title, it's this reissued 1987 affair credited to a "legendary" Los Angeles dive bar band. Led in some uncouth fashion by singer Top Jimmy and guitarist Carlos Guitartlos, the Pigs pulverize Willie Dixon, Otis Rush, Jimi Hendrix and Bob Dylan staples with the force of a brawler's best punch. **DB**

Ordering info: blindowlrecords.com



Meg Okura *Isaiah*

ADHYAROPA

★★★★½

For her fifth album with the 20-year-old Pan Asian Chamber Jazz Ensemble, violin virtuoso and composer Meg Okura calls upon Randy Brecker and others to augment an already dazzling band. The compositions showcase a masterful ear for orchestration, vivid sense of humor and planetary range, most specifically her Asian background and Jewish faith. But Okura's appetite for variety and sudden contrast sometimes descends to episodic overload.

The opening track, "Sushi Gadol," sticks steadfastly to its pentatonic theme, whirling out attractive East Asian jazz-rock fusion, including a wonderful, spitting Anne Drummond flute solo. "Jubberish," with flashes of the hora, virtuosic Gypsy violin and a soaring soprano saxophone solo by Sam Newsome, takes hoedown fiddling for an impressive global ride. On the sweeter side, "Blessing" features Okura's lyrical erhu and electric violin as well as a gorgeously shared solo by trumpeter David Smith and bass clarinetist Sam Sadigursky. "Sunset Bells" enshrines Brecker's dulcet tones in Gil Evans-worthy orchestrations; the closer "Will You Hear My Voice" evokes a folky, pining air.

Some of the more ambitious tracks are overcooked. The title composition recalls '70s fusion at its most frenetic. And though Okura's brief intro to a reimagined version of Michael Brecker's "African Skies" is sweet as a sunrise, the main event is a stop-and-start jumble of gestures.

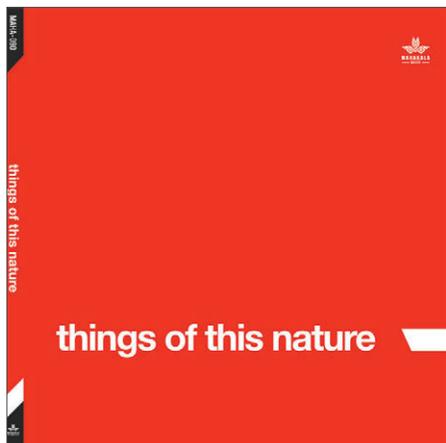
Okura's imagination is apparently limitless. Her challenge may be choosing what to omit.

—Paul de Barros

Isaiah: Sushi Godol; Blessing; Isaiah; Rice Country; Afrasia Intro; African Skies; Sunset Bells; Jubberish; Will You Hear My Voice. (53:37)

Personnel: Meg Okura, violin, electric violin, erhu (2, 6), vocal (2); David Smith, Randy Brecker (5–8), trumpet, flugelhorn; Remy LeBoeuf, alto saxophone, clarinet (3, 9); Sam Newsome, soprano saxophone (2, 5–8); Sam Sadigursky, bass clarinet, flute (5, 9), clarinet (4); Anne Drummond, flute; Rebecca Patterson, bass trombone, tenor trombone; Riza Printup, harp; John Lee, electric guitar, acoustic guitar (4, 9); Brian Marsella, piano; Yotam Ishay (6, 7), organ; Evan Gregor, acoustic bass, electric bass; Peter Kronreif, drums; Rogério Boccato, percussion (6, 8); Naomi Newsome, vocal (2).

Ordering info: adhyaroparecords.bandcamp.com



Things of This Nature

Things Of This Nature

MAHAKALA

★★★★

By quick and satisfying turns witty, melodic, hot and cool, self-contained and exploratory, this chordless quartet of under-25 players out of Manhattan School of Music gets my nod for debut of the year. Trumpeter Davis and saxophonist/flutist/clarinetist Ferrari blow, blend, bend, joke and even bleed (on “Sound Now?” with its “Star-Spangled Banner” quote) together. Mazza can drum with a rock-pattern approach that kicks the riffy tunes along, Yamagishi in throbbing lockstep,

Luke Marantz/ Simon Jermyn

Echoes

CHILL TONE

★★★½

Echoes, the new album from pianist Luke Marantz and guitarist Simon Jermyn, is graceful and calming but also adventurous and playful in its writing. Each piece of the three-part title track carries a distinct personality but an underlying cautiousness and innocence in the melodies establish a lifeline between them.

“Echoes II” is a smooth and sweeping blend of Marantz’s and Jermyn’s respective tones, sometimes indistinguishable until one “emerges” atop the other. The first and third parts give “Echoes” a nice sense of symmetry and satisfying completion. “Country” and “Passages” both unveil defined rhythms that propel each track forward. Marantz initiates a full-bodied tone for a repeated piano motif in the former and drummer Josh Dion’s cymbal taps instill agile movement and gentler structure in the latter. Meanwhile, Marantz’s fluttering in “Light Scatters Green” evokes grandiosity through its more restrained dynamics. The piano creates the feeling of distance between the listener and the titular imagery of transformative hues in the evening sky.

using dynamics for good effect. The two also lay down longer-phrased paths over which the horn lines run, intersecting and/or veering apart while staying in touch. The mix is transparent, everything audible. These musicians are obviously listening to each other and their playing truly playful.

Davis and Ferrari have distinctive personal tones but are also reminiscent of the Art Ensemble of Chicago and Ornette Coleman’s quartet with Don Cherry and trio with David Izenzon (especially on “Waxy Yellow,” during which Yamagishi bows a strong, independent part ultimately serving as the horns’ foundation). References abound: “E-MOC” is fragmentary, akin to some Mary Halvorson compositions. A good-natured, direct camaraderie might fit the tracks into a playlist of Braxton, or even Medeski, Martin and Wood.

Yet as an ensemble, Things of This Nature has a cohesion of its own, which holds across the 11 originals pluss bass solo here. The four musicians apply an upbeat bounce to “A Tough Situation,” likely the best response to any challenge, demonstrating again that jazz has boundless adaptability, remaining attractive and relevant across generations. —Howard Mandel

Things Of This Nature: Shortstop Right Wing Chicken Parma; Nettles; Guttled Pills; How Does It Sound Now?; Waxy Yellow Buildup; E-MOC; How It Is; Long Dream; A Tough Situation; Tony In The Chat Room; Bass Solo; Composition 4. (59:00)

Personnel: Caylie Davis, trumpet; Chris Ferrari woodwinds; Shogo Yamagishi, bass; JJ Mazza, drums.

Ordering info: mahakalamusic.com

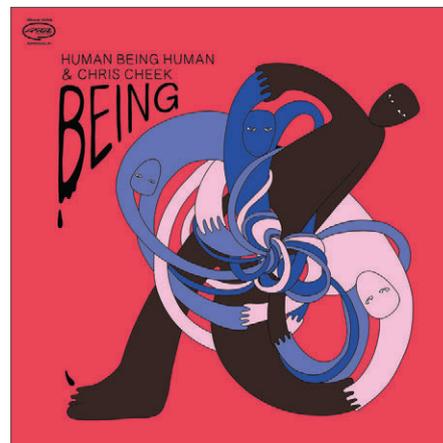


The recurrence of intertwined harmonies, rhythmic patterns and refreshing open chords doesn’t trap *Echoes* in melodic monotony or as background music. Rather, the sonic clarity encourages a focused listening experience: not one for a focus playlist, but focus that inspires mindfulness and meditation. These things call for tranquility but also invite transformation of thoughts and feelings, much the same way the music on *Echoes* unfolds. —Kira Grunenber

Echoes: Echoes; Country; Hovering; Echoes II; Shori; Light Scatters Green; Echoes III; Passages; Echoes IV. (36:53)

Personnel: Luke Marantz, piano, synthesizers, Rhodes; Simon Jermyn, electric guitar, electric bass; Josh Dion, drums.

Ordering info: store.chilltone.com



Human Being Human & Chris Cheek

Being

APRIL

★★★

At first glance, the name of the Danish piano trio Human Being Human may appear eccentric. But after listening to the trio’s progressive and pacifying sound, listeners will understand the reasoning behind their namesake.

The trio sets out to make a statement about mankind with its last two albums through a blend of Nordic lyricism and modern rhythmic force. The acoustic imagery on the group’s third record, *Being*, further explores humanity from a social, emotional and environmental lens. To augment their sonic journey, Human Being Human added American saxophonist Chris Cheek, who brings a warmth and lushness to the trio, adding another layer of complexity to its signature sound.

With the straightahead “Human Right,” the trio and Cheeks get to the meat of the record. The rhythmic chemistry of pianist Esben Tjalve, drummer Frederik Bülow and Bjørnskov is breathtaking. “Human Impact” involves even more vigorous interplay with sleek, groove-infused solos from Cheek. Yet, it’s the more serene tracks that loom and speak to the record’s humanitarian message. For example, “Filia,” a bass/sax duo, illustrates the effortless rapport between Cheek and Bjørnskov. They give each other space to breathe after each note, never departing from the song’s solemnity. “Human Spirit” has a similar effect because Cheek’s tender phrasing leans further into the song’s goal of understanding the human soul.

Through *Being*, Human Being Human achieves its goal: exploring through music the innermost feelings of humans and what it takes to function in this complex world.

—Veronica Johnson

Being: Human Rights; Being; Human Impact; Filia; Human Spirit; Human Nature; Human Instinct. (43:41)

Personnel: Torben Bjørnskov, bass; Esben Tjalve, piano; Frederik Bülow, drums; Chris Cheek, saxophone.

Ordering info: humanbeinghuman.bandcamp.com

Let's Call it 'Guitartistry'

A reliably swinging presence on the New York scene for the past three decades, **Dave Stryker** returns to his beloved organ trio setting on **Blue Fire: The Van Gelder Session (Strikezone; ★★★★★ 56:07)**, his 35th album as a leader. A dream project for the guitarist, it's his first recording in the historic studio where Jimmy Smith, Larry Young and Big John Patton once recorded. Accompanied by longtime collaborators Jared Gold on the original Van Gelder Hammond B-3 organ and McClellent Hunter on drums, Stryker leads the trio through the shuffling opener, "Van Gelder's Place," the highly charged "Blue Fire" and a cleverly re-harmonized rendition of Charlie Parker's "Dexterity." For a change of pace from the uptempo burn, they settle into Stryker's serene waltz "Waiting For Ruby," deliver a sensitive, soulful rendition of Jerome Kern's "The Folks Who Live On The Hill" and re-imagine the Beatles' "The Fool On The Hill" as a soothing bossa.

Ordering info: davestryker.bandcamp.com

A retro take on the classic early '60s organ group is provided by a stellar quartet of hard-bop-minded Israeli musicians led by guitarist **Gil Livni** on **All In (OAZ; ★★★★★ 63:38)**. Joined by Amit Friedman on tenor sax, Yonatan Rosen on drums and Yonatan Riklis on organ, Livni and his downhome crew conjure up grit and grease on the Grant Green tribute "Granted" and the loping, bluesy title track, sparked by Friedman's robust tones and earthy appeal. Livni has the requisite bluesiness to complement this gritty vibe. They burn a blue streak coming right out of the gate on "Wonder Woman," recalling the classic "Cookbook" from 1967's *The George Benson Cookbook*. And they recast the Beatles' "I Want You (She's So Heavy)" as a funky boogaloo. There's more rapid-fire exchanges on the uptempo "Red Bird," then some relief from the burn arrives on the relaxed ballads "I Thought About You" and "Since I Fell For You." They close it out with another earthy retro offering in "Gentleman's Blues." Though they hail from Tel Aviv, this group sounds like Newark, circa 1963.

Ordering info: originarts.com

The New Gypsies Featuring Vic Juris (SteepleChase; ★★★★★½ 71:40) is an archival recording from January 2017 showcasing Philadelphia-based vibraphonist/bandleader Tony Miceli with electric bassist Chico Huff, drummer Dan Monaghan and the late guitar great Juris. Together they swing through uptempo readings of "Autumn Leaves" and Benoît Charest's "Belleville Rendezvous" before tackling Django Reinhardt's bop-influenced "Pêche à la Mouche" and putting a Latin spin on his "Black And White." They deliver a buoyant rendition of "Mystérieuse" by the French accordionist and Django collaborator Joe Privat then put a decidedly modernist slant on Sidney Bechet's "Petite Fleur," highlighted by brilliant solos from Miceli



Gil Livni takes the retro route on *All In*.

and Juris. The quartet glides through Archibald Joyce's "Songs D'Automne," an engaging waltz. Charles Borel-Clerc's "Fais-Moi Valser" is a showcase for bassist Huff's considerable chops on the five-string electric while also highlighting Juris' flawless single-note flow. An added treat is hearing Juris playing steel string acoustic guitar in a relaxed setting on Django's "Nuages," replete with all the gypsy jazz flourishes on the fretboard, and also on the Edith Piaf classic "La Vie En Rose," which concludes with some Lenny Breau-styled harmonics.

Ordering info: steeplechase.dk

An anomaly from Wichita, Kansas, **David Lord** follows his own idiosyncratic muse in creating shimmering soundscapes, dissonant outbursts and luminous melodies that combine extended techniques on the instrument with an unabashed psychedelic sensibility. On his fifth album as a leader, **Way Over The Rainbow (Cloud Ear; ★★★★★½ 31:08)**, Lord conjures up a confounding conglomeration of Frank Zappa, Henry Kaiser, Derek Bailey and Richard Leo Johnson on wholly original tunes built around his unique six-string vocabulary. Joined by the flexible and decidedly free rhythm tandem of bassist Dale Black and drummer Charles Rumbach, Lord overdubs acoustic and electric guitars on such subversive gems as the hypnotic "Blood Red Cortinarius," the fractured free-jazz romp "Dwarf Blue Globe" and the delicate, waltz-time "The Rooting Hebeloma" while recasting the standard "Over The Rainbow" through a lysergic-tinted lens. Fellow guitar renegade Jeff Parker guests on three tracks, including the rubato/mysterioso "Brush Footed Butterfly" and the ambient interlude "First Level Of Unfoldment." Guest vibraphonist Sam Hake contributes to the spacey/floaty atmosphere of the rubato ballad "Dimensions Of A Landscape." Delightfully weird and wonderful music by a true rara avis.

Ordering info: davidlord.bandcamp.com

GIL LIVNI

Thomas Strønen *Off Stillness* Time Is A Blind Guide



ECM

Thomas Strønen Time Is A Blind Guide *Off Stillness*

ECM

★★★★

Since making its debut a decade ago, the personnel for Thomas Strønen's quintet Time Is A Blind Guide has often changed, but the ensemble has never altered its unique instrumentation, a trio of stringed instruments in a dance with piano and the leader's drums. The timbre affords a striking mix of folk, contemporary music and ruminative post-bop, but in the leader's agile hands the music always feels of a piece, a hybrid approach that foments a delicate tension without a whiff of postmodern coyness. The brooding opening ballad "Memories of Paul" evokes the introspective rumble of two Pauls, drummer Motian and pianist Bley, a kind of levitating meditation opening with the quietly chattering strings of cellist Leo Svensson Sander and violinist Håkon Aase whispering over skeins of elegiac piano and weightless yet frictive drumming.

The group pivots into a kind of chamber folk on "Season," Aase's arcing violin gliding over a tangle of cello pizz, the sparse clang of metallic percussion and lilting piano, including some deft plucks and preparations inside the instrument. As drifty and cloudlike as "Tuesday" is, the group later snaps into a comparatively heavy-hitting form on "Dismissed," a dialogue between meticulously plotted, tightly arranged spasms and wide-open, texture-oriented improvisation.

The closing track is a two-part construction, with the gentle, contemplative probing of the first half giving way to something more turbulent and forceful, all of it emitting a lovely lyricism. A little more edge would be nice, but the music is ravishing.

—Peter Margasak

Off Stillness: Memories Of Paul; Season; Fall; Tuesday; Cubism; Dismissed; In Awe of Stillness. (33:17)

Personnel: Thomas Strønen, drums; Ayumi Tanaka, piano; Håkon Aase, violin; Leo Svensson Sander, cello; Ole Morten Vågan, double bass.

Ordering info: ecmrecords.com

NICK CARTER



Eddie Allen leads Push for the second time on *The Rhythm*.

Eddie Allen's Push *The Rhythm*

ORIGIN

★★★★★

The Rhythm is Eddie Allen's second release by Push, as the veteran trumpeter calls the septet he first documented in 2014 with slightly different personnel. Allen's nicely juxtaposed, well-

wrought compositions and arrangements proceed to a broad array of grooves representing the various genres to which he's contributed the full-bodied tone, fluid phrasing and consummate technique that have earned the Milwaukee native first-caller status during four decades in New York, accumulating a c.v. that boasts multiple recordings with Mongo Santamaria, the Muhal Richard Abrams Orchestra, Craig Harris

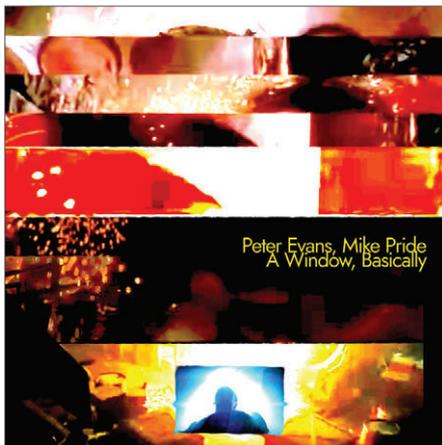
& Tailgaters Tales, Louis Hayes and Houston Person.

Writing for a consummately individualistic, jazz-forward front line (trombone grandmaster Steve Turre, up-and-coming tenor saxophonist Jon Beshay) and a flexible, impeccable rhythm section (20-something pianist Tyler Bullock, veteran bassist Kenny Davis, drum master E.J. Strickland), Allen tweaks the language with X-factor synth interpolations from Misha Tsiganov, whose conceptual ingenuity, versatile mindset and innate taste conjure lilting kalimba colors on "Maurice" (for EW&F drummer Maurice White); Hammond B-3-ish strutting on "Our Day Will Come"; elongated harmonic drones underneath the gnarly changes, fluently navigated by each soloist, on "Between The Darkness And The Dawn"; phat funk bass lines on "Eve's Deception"; and eerie responses to Bullock's soulful postulations on "Mood Indigo," which proceeds to a decidedly un-mournful, "dance your troubles away" reggae beat. Serious fun from beginning to end. —Ted Panken

The Rhythm: The Rhythm; Between The Darkness And The Dawn; Maurice's Interlude; Maurice; Mood Indigo; Daybreak; Worth Saying; The Journey; Our Day Will Come; Psalms 150; 7 Days; Eve's Deception; Eve's Deception (Shout Reprise). (65:41)

Personnel: Eddie Allen, trumpet; Jonathan Beshay, tenor saxophone; Steve Turre, trombone (1, 4, 6–9, 11–12); Misha Tsiganov, keyboards; Tyler Bullock II, piano; Kenny Davis, acoustic bass; E.J. Strickland, drums.

Ordering info: originarts.com



Peter Evans/ Mike Pride *A Window, Basically*

RELATIVE PITCH

★★★★

The prolific Peter Evans here works with the less-heard-outside-New York Mike Pride, peppering his horn across a tonally broad collection of drumheads. Their pieces are all about substances, each designated with either a number or a letter.

"Substance X" introduces the crystalline flow of Evans' trumpet: crisp, fresh, exact and exacting. There are hints of moderne classical, but also a foundational jazz-crackle tone, and

often Evans could be judged as playing with himself, sounding as if he could be making these progressions alone.

Pride sounds like a responder rather than a prompter, although this changes during the longest track, the centerpiece "Substance Z," which almost hits 15 minutes. Here, Pride uses a lot of small metal, gongs and cymbals, while Evans modulates drones, burring deeply through his tubing. Pride plucks something harp-like, and 10 minutes in, Evans breaks into a very traditional progression, developing and pushing, goading Pride as he tangles up his melody, switching constructions, then firing off into an ultimate escalation. There's also more interaction evident on "Substance T," Pride dropping and spacing hits, Evans lipping and pecking, the duo reducing their activity levels.

Why is the fifth "Substance" the only one that's given a numerical appellation (5)? Why is "Substance Q" only a mere one minute and 16 seconds long? (It features Evans kissing his mouthpiece at one minute.) These are the mysteries of this engaging conceptual improvisation session.

—Martin Longley

A Window, Basically: Substance X, T, Z, M, 5, Q, P. (51:44)

Personnel: Peter Evans, trumpet; Mike Pride, drums.

Ordering info: relativepitchrecords.bandcamp.com

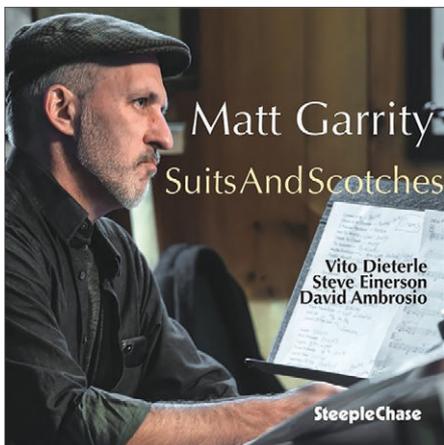
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Matt Garry *Suits And Scotches*

STEEPLECHASE

★★★★

Balance is the operative word on Matt Garry's *Suits And Scotches*, and that's evident right from the opening notes of "Bird Call." There's every indication on this track that it's right out of the traditional bebop lexicon, but it's a Garry original. The bird signaling here recalls Charlie Parker, though we learn the inspiration is more ornithological.

No matter, it's the music that prevails and the quartet, in every sense of the word, conjures

the essential magic of the straightahead jazz. Another equivalency pervades between timeless standards and Garry creations as well as between uptempo tunes and ballads. Bridging these differences and giving them lyrical coherence is the tenor saxophone of Vito Dieterle. He expresses a tender regard for "Old Folks" and "Search For Peace," and the husky tonality of Dexter Gordon and Booker Irvin are among the giants seemingly referenced in his delivery. You can almost hear the spoon in the old man's coffee cup through Garry's interpolations.

On several tracks, most notably on "Milestones," it's hard to ignore the affinity between Garry and bassist David Ambrosio, and a similar blend of ideas and harmony between pianist Steve Einerson and Dieterle, especially on "376A," another original by the leader. Of course, pairing them does not intercept what they marshal collectively, and that's something that is indisputably at play, with each track finely burnished by Garry's rhythmic touches. Not sure what the album's title suggests, but overall, the proof is in the assembled masters of the music. —Herb Boyd

Suits And Scotches: Bird Call; 376A; Milestones; Suits And Scotches; Old Folks; Ado 'N' Me; Search For Peace; Eight Update; Imperial March. (61:24)

Personnel: Matt Garry, drums; Steve Einerson, piano; Vito Dieterle, tenor saxophone; David Ambrosio, bass.

Ordering info: steeplechase.dk

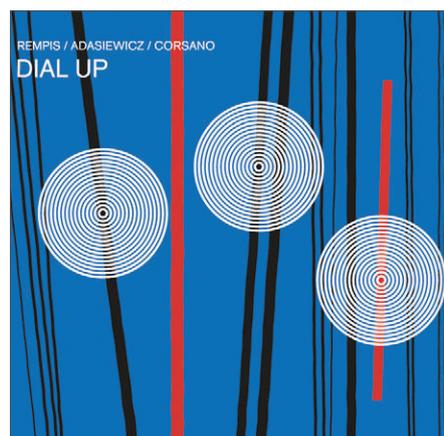
Rempis/ Adasiewicz/ Corsano *Dial Up*

AEROPHONIC

★★★★

In the realm of total improvisation, personnel action can be a decisive compositional act. Such is the case with this trio. Saxophonist Dave Rempis has had strong but very different relationships with the other two members. He and vibraphonist Jason Adasiewicz have not only been part of the same cohort of Chicago-based musicians for most of this century but have a personal connection so enduring that even when Adasiewicz went into near-retirement from for a few years, he would come out to play a rare gig with Rempis. Drummer Chris Corsano, on the other hand, played with Rempis in *From Wolves To Whales*, a quartet that worked mostly in Europe in the 2010s. The two rekindled their relationship after the drummer moved to Chicago in 2024, and shortly after Rempis convened the trio.

All three musicians have an earned reputation for intensity, and they don't betray it here. Rempis' tone on his curved horns could move earth, and on soprano, his newest addition, he displays a probing restlessness that cuts right through

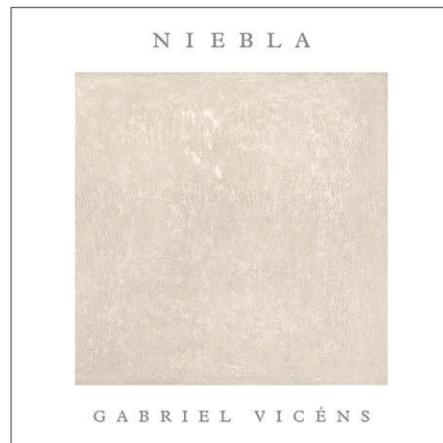


the action. Adasiewicz uses unconventional techniques to generate great masses of sound, and Corsano contributes streams of pulseless energy. But they don't just blow hard; each listens closely to the emerging music, adding contrasting gestures — a winding countermelody, a lyrical light in the storm, or a tempo choice that goes against the flow — that contributes to a constantly mutating complexity. The resulting music is as intriguing as it is exciting. —Bill Meyer

Dial Up: Cutups; Down That Path/Madness; One Dollar Cheaper; Past And Present; Hallucinations; Third Person. (55:19)

Personnel: Dave Rempis, soprano, alto, tenor and baritone saxophones; Jason Adasiewicz, vibraphone; Chris Corsano, drums.

Ordering info: aerophonicrocords.com



Gabriel Vicéns *Niebla*

CLEPSYDRA

★★★★

On his fourth album, *Niebla*, the gifted and naturally genre-splicing guitarist/composer Gabriel Vicéns steers a cohesive set of compositions through the diverse yet integrated languages of jazz, contemporary classical thinking and touches of his homeland heritage. The Puerto Rico-born and New York-based Vicéns acknowledges a range of influences including painter Mark Rothko and Italian director Michaelangelo Antonioni. Those pictorial and cinematic sensibilities can be detected in the conceptual mix, along with sensitive collaborative input from such musicians as alto saxist Román Filiú, drummer E.J. Strickland and pianist Vitor Gonçalves.

Varied ensemble pieces are interspersed — and contrasted — with solo acoustic nylon-stringed guitar tracks. These play like minimalist etudes: The ellipses in their titles mirror the open-ended quality of their content. Even shades of Morton Feldman's ultra-spare and tonally suspended style filter into the album's sequence.

But when it comes time to burn, in a sometimes metrically tricky, post-Steve Coleman way, the cerebral and technical heat is on, as on the title track's angular jigsaw design. On the suite-like "Ramaje" ("branches"), both spare and dense aspects are accounted for. "Guaiza" has a simmering coolness, leading into the skittering odd-time spirit of the somehow aptly named "Stray Dogs" (after a film by Taiwanese film director Tsai Ming-liang) and the final cryptic guitar etude "... y La Luvia" to close on an enigmatic note.

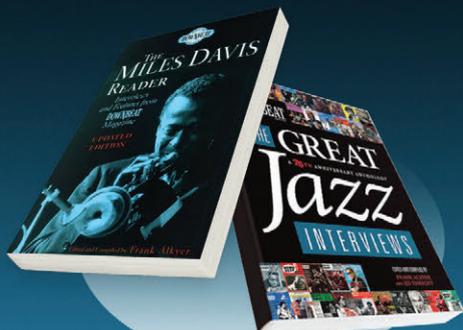
Niebla translates to "fog," translating in musical terms here to a poetic, questioning frame of mind. The album is an artful adventure of both the introspective and tastefully blowing kind. —Josef Woodard

Niebla: El Fin de la Noche ...; Niebla; Vejigante; 900-50-80: ... tu anhelo ...; Ramaje; Guaiza; Stray Dogs; ... y la Luvia. (65:05)

Personnel: Gabriel Vicéns, guitar; Román Filiú, alto saxophone; Rick Rosato, bass; E.J. Strickland, drums; Víctor Pablo, percussion; Vitor Gonçalves, piano.

Ordering info: gabrielvicens.bandcamp.com

The DownBeat Collection



DOWNBEAT.COM





CHRIS DRUKKER

John Yao notes that the trombone is a highly expressive instrument capable of sounding smooth, warm, sweet and thin, bright and piercing; it can be brash, massive and dark as well.

Writing for Trombone

It's no coincidence that many well-known jazz composers and arrangers — such as Nelson Riddle, Sammy Nestico, J.J. Johnson, Slide Hampton and many others — were trombone players. When the 'bone section is strong and the composer/arranger understands how to write for it, the band and the music inevitably sound good.

The trombone section is an essential component of the big band sound. I like to think of it as the meat and potatoes of the ensemble that give the ensemble weight and character. This comes from their collective register and the harmonic function of the notes they play.

My goal here is to give you concrete tools to use when writing for big band by helping you gain a deeper understanding of the trombone's range of sound and exploring three ways it can function in a large ensemble.

Get to Know the Trombone

Before we dive into writing for the trombone, it's important to know the instrument and its idiosyncrasies. First, the trombone comes in several different "flavors" but here we will focus on the B \flat tenor trombone, written in concert pitch and notated in bass clef. Its open wrap of tubing gives the trombone its naturally mellow tone, while the slide makes it unique, allowing

for smooth glissandos or smears. There are seven slide positions, each of which lowers the fundamental pitch by a half step. The distance between slide positions can often determine the technical difficulty even between notes a half-step apart. For example, the F and F \sharp in Example 1 are in 1st and 5th position respectively, making them difficult to execute quickly or alternate between quickly or repeatedly. But there are alternate positions — such as F in 6th position shown in Example 2 — that can make fast passages easier and more comfortable to play.

The trombone's upper range is more agile due to more alternate positions, while the lower range has fewer alternate positions and often requires large slide movement, making it more difficult to play. In Example 3, you can see the B \flat and B on the tenor trombone are in 1st and 7th positions, making fast passages — or rapid alternation between these notes — awkward and impractical. A trombone with an F attachment eliminates challenges like these and extends the instrument's low range but is not always standard in a trombone section (see Example 4). To be clear, Examples 1–3 are not notes or intervals to avoid, but rather ones to be treated carefully.

The trombone is a highly expressive instrument capable of sounding smooth, warm, sweet and thin, bright and piercing; it can be brash,

massive and dark as well. It can project powerfully when played in the correct range or doubled in unison or octaves by multiple trombones.

As a composer and arranger, I constantly evaluate an instrument's range with questions such as: What's the timbre on a given note? How much power it can deliver? Will it project clearly enough to be heard? Is this meant to be in the foreground or background? Example 5 shows not only the range of the trombone, but the tone quality and ability to project in different registers.

Textures & Intensity

The trombone section functions in a variety of ways in a big band setting, but the simplest is in a unison texture. Whether in unison pitch, where all four trombones play the same note, or in unison octaves, with two trombones an octave above the other two, the section creates a strong, cohesive sound that can function as a melody, countermelody or even a double for a trumpet or saxophone line. Sometimes simply writing a good melody and using unison pitch is all you need, like Thad Jones' masterful trombone soli section on "Tip Toe."

Many years ago, when I was in the BMI Jazz Composers workshop, Jim McNeely said to us, "The ear perceives register before pitch." Meaning, the listener first perceives the range of a note in relation to the overall range of the instrument playing it — a concept especially true for brass instruments. Subconsciously, the listener hears the extra effort and intensity required to produce notes in certain registers. This idea of "relative intensity" is evident and useful in unison textures, where it can be used to help reinforce and project the sound.

If the trumpet line in Example 6 was accompanied by dense chords, adding the trombone(s) at unison pitch would help this line cut through and be heard clearly. This works because the trombone is in a stronger, more projecting range: Just look at where the notes sit on the staff in relation to one another.

Section Roles & Soli Textures

Each player in a trombone section functions in a distinct role. Trombone 1 is typically the strongest technical player with a clear, focused sound, strong sense of time and chops to play comfortably in the upper register for extended amounts of time. Trombone 2 is often the strongest soloist in the section and may cover Trombone 1 when needed. Trombone 3 generally plays in the middle and mid-low register and is frequently capable of improvisation as well. Trombone 4 is usually the bass trombone,

anchoring the section. All trombonists must maintain excellent sound, time, balance and blend to function effectively as a section.

Example 7 shows a portion of the trombone soli from my big band arrangement of “Triceratops Blues.” This passage moves between unison writing and harmony below the lead line in Trombone 1. When the section breaks into harmony, Trombones 2 and 3 primarily play the third or seventh of the chord, while the bass trombone adds weight by reinforcing the roots. Notice that Trombone 1 remains in a strong, projecting range throughout, while Trombones 2–4 play in less powerful registers below the melody, supporting the lead line while allowing the harmony to speak clearly. The shifts from unison to harmony create textural contrast and a sense of expansion in the ensemble, adding drama to the passage.

Because the trombones often play the third and/or seventh of the chords — the notes that define chord quality — accurate intonation is crucial, especially when the trumpets are stacked above, as illustrated in the third way the trombones can function in a big band.

Big Band ‘Bone Section

Example 8 shows the full brass section playing a shout texture on “Triceratops Blues.” As before, Trombones 2 and 3 play the third and seventh of the chords, while the bass trombone doubles the roots. In measure 3, beat 4, the bass trombone shifts to thirds and sevenths, allowing the voicings to float and feel less anchored. I often use the bass trombone on the roots to reinforce harmony or at cadences, but too much can make the texture heavy; like much in arranging, balance is key.

In measure 5, the trombones are packed tightly in closed position with the trumpets for maximum impact — on hits and kicks — and then spread into open voicings for a broader sound in bar 6. Notice how in bars 1–3, the Trumpet 1 line is doubled by Trumpet 4 an octave lower, and Trombone 1 can function in this role as well, reinforcing the melodic line.

Finally, as the trumpets move into higher registers, the trombones often follow or widen their spacing to support the increased intensity. This demonstrates relative intensity, where register, spacing and voicing shape projection and ensemble balance.

I hope this brief look at the trombone and its role in a big band sparks new ideas for your writing. What we’ve covered here is just the tip of the iceberg: There’s a world of textures, colors and possibilities waiting to be discovered in big band arranging. **DB**

John Yao is a 2025 Guggenheim Fellow in Music Composition and one of the premier trombonists, composers and arrangers on the New York City jazz scene. He has built an extensive body of work through collaborations with ensembles and performers worldwide and has released six recordings as a bandleader, each showcasing his boundary-pushing compositions for small groups and large ensembles. Formed in 2014, John Yao and His 17-piece Instrument (JY-17 for short) has been a mainstay big band on the New York scene. Visit him online at johnyao.com.

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6

Example 7

Example 8

Theon Cross makes brilliant use of pentatonics in his improvisation.

EARTH AGENCY



Theon Cross' Tuba Solo on 'Wings'

Pentatonic scales are the foundation of genres such as blues, country, rock, reggae and I'd even say jazz, though there are a lot of people who would disagree with me.

Someone who clearly doesn't disagree with me is tuba player Theon Cross. Though more in a funk bag, his tune "Wings" from his 2025 album *Affirmations: Live At The Blue Note* (New Soil) opens with a tuba solo (continuing from an unaccompanied solo on the previous track) over a bass-and-drum groove, and it is fraught with

pentatonics.

What's interesting is what Cross does with these pentatonics. The entire improvisation is over a G# minor groove, so we'd expect G# minor pentatonic, and we get a lot of it. It's rare for Cross to deviate from this sound, but it's curious when he does. Right at the beginning, for example. His first lick is just root and second, but the second is not part of the minor pentatonic, so right out of the box he's set our ears up for something else.

In measure 42 he brings in the major

sixth (E# in this key, sorry about the enharmonics), which combined with the second would make this dorian, and he does play a second in bar 44. Cross provides some more E#'s in the subsequent four bars. But it doesn't quite sound dorian. The reason for this is Cross' choice of notes.

This string of seven bars consists of C#, D#, E#, G# and A#. Put those together and we have C# major pentatonic. Since there are no chord instruments during this part of the song, Cross is making it sound like C#/G#. This (to me) is exceedingly bril-

liant. C# major pentatonic exists within G# dorian. So Cross isn't moving outside the key, but by choosing groups of pentatonic notes that fit within the base key and separating them out, he is able to imply a chord change where none actually exists.

We're back to G# minor pentatonic after this, but in measure 64 we get an almost actual dorian lick. We have the second and the minor third next to each other, but sandwiched in between more pentatonics prevent this from sounding totally dorian. Worth pointing out that up until now Cross has never used the natural second except in those C# major licks. This sounds more like he's putting those sounds together, as opposed to thinking modally.

And of course there's the natural seventh that appears in measure 71. I could go on about melodic minor or harmonic minor scales or implied V chords, but I don't hear this note that way. I hear it as an outside pitch that Cross resolves. Holding it for a beat and waiting another beat before resolving it just makes it more aggressive.

Another interesting aspect is how Cross uses the minor pentatonic scale. Since we're in the key of G# minor, the strongest notes to lean on are G#, B and D#, the notes of the triad. But there are instances where he emphasizes other tones, such as in bar 53, where he concludes his phrase on C#, the fourth (he began this phrase on this note as well). Measure 63 also lands on this note. Bars 67 and 73 land on the seventh (F#), as did bar 59.

These are all well into his solo. Why did Cross wait so long before exploring this? Well, he did kind of set it up. There's a string of measures earlier on (bars 32-42) where Cross may not have ended his phrases on non-chord tones, but he does begin on and emphasize the fourth. In fact, he makes a motif of playing repeated C#'s and then getting us to a B in various ways, except in 43, when he resolves to the root. This makes for a stronger resolution, which comes off as an end to this idea, and so Cross moves on from this motif.

I think it's magnificent how this final lick of the repeated fourth motif is the first lick of the C# major pentatonic section. So the last lick of one section overlaps as the first lick of another section.

Cross also implies an overlap at the end of this C# major pentatonic section, but this time by using range. Measures 42-46 are in the upper range, at the top of the staff, as had been the G# minor pentatonic that preceded them. But the final lick of C# major (bars 47-48) drops to the lower range, where Cross stays while reverting back to G# minor pentatonic.

These overlaps make the change in scale not sound like such a shift.

Before the C# section, notice we had eight measures of repeated B naturals. And before that bars 13-20 leaned heavily on D#. This is the fifth, and so it carries less tension than notes other than root. B is the third, which makes it a bit more tense, but not as much as the fourth (C#), which has a stronger pull to resolve. Cross has been

leading us from the main harmony.

To sum up: Chromatics are cool and all, but a compelling solo can be created with any material if you know how. And pentatonic scales have a sound and a vibe that Cross makes great use of.

DB

Jimi Durso is a guitarist and bassist based in the New York area. He can often be witnessed performing/rehearsing/teaching/pontificating online at [twitch.tv/CoincidenceMachine](https://www.twitch.tv/CoincidenceMachine). Find out more about Durso's music at [jimidurso.bandcamp.com](https://www.jimidurso.bandcamp.com).

S.E. Shires TBMG Marshall Gilkes Artist Model

Powerful, Responsive Trombone with a Distinctive Voice

Although many things have changed since the S.E. Shires Company started making trombones over 25 years ago, building modular instruments with seemingly limitless options has always been at the heart of what they do. Their trombone bells are available in various sizes, thicknesses and materials, as are the slides, leadpipes and tuning crooks. A personalized fitting at the Shires factory can make this easier. Still, assembling a complete instrument from among all these choices can seem overwhelming even for the seasoned professional player.

Enter the Shires Artist Models. These are horns designed with, and created for, well-known trombonists. Narrowing down these myriad options to something that a world-class performer loves can make buying a truly great instrument much easier. The TBMG Marshall Gilkes Artist Model is such a horn. Every last detail of this trombone was designed in close collaboration with Marshall Gilkes, and the result is remarkable.

I have owned and played Shires trombones for many years, so the initial look and feel of the instrument is very much like their custom line. But one very obvious difference is the detachable bell flare, which is very unusual on a small-bore trombone. Players often have reservations about an instrument with a cut bell, citing concerns about resonance and the practicality of the repeated bell flare assembly/disassembly. I'll have thoughts on resonance later. For now, I'll confess that getting the bell flare assembled correctly was tricky at first, but does get easier and faster with practice. The compact OEM Marcus Bonna screw-bell case that comes with the horn will make it worth the extra assembly time, and if you're doing a lot of traveling with this trombone (especially on airplanes), this compact case would be a game changer.

The 7.75-inch TBMGDF bell is engraved with a Marshall Gilkes signature and a unique custom floral engraving of Colorado wildflowers. The familiar three-piece removable counterweight also features Marshall's signature and a little Colorado skyline, all beautiful additions that make this model unique. The tuning crook is a standard 2.0 in yellow brass. The handslide is a straight .500 bore in yellow brass with a nickel crook. One interesting detail on this slide is the two-piece handbrace. This design of the single lower piece eliminates the lower fitting of the brace, leaving a very smooth, comfortable place to grip the slide. This subtle design change is specific to this model, and according to Gilkes, he found it to positively impact the resonance of the horn.

Of course, resonance and clarity of sound are at the center of every design choice Shires makes, and man, does this instrument deliver. This is one of the most balanced and responsive trombones I have ever played. I've owned Shires models of every size, except the small bore. It's stunning to have an instrument respond with the ease and clarity of all those larger horns, only with a

small-bore sound. There is an even response in every register and I find myself not needing to "reset" mentally to navigate a stuffy middle register or drop the bottom out to get to the pedal notes. If you're performing on multiple sizes of trombones (in a pit orchestra, for example), having a small-bore horn that feels and responds the same way as your larger gear while still sounding like a small horn would be a serious win.

After playing this horn for a while, I think the resonance of the bell being affected by the detachable flare ring is a non-issue. The bronze ring was designed specifically to fit this bell taper and was integral to this design. Any issues of tension or possibly ill-fitting parts that might affect a retrofitted bell just don't exist. I asked the Shires team directly if this bell is available without the detachable flare. They said no, because if that were missing, it would no longer be the bell that Marshall designed. I dig that. They also added that should one be averse to repeatedly assembling the bell flare, a full-size case can be swapped in so it can be left assembled. I also dig that.

Although the Marshall Gilkes Artist Model Trombone is normally offered as a fixed-bell model, there is some customization available. A special order can make the entire bell section detachable to add a .525 F-valve section. Returning the horn to the standard configuration is then an easy swap to a straight gooseneck. Further customization could be found in the interchangeable leadpipe. This MG model comes only with a standard model "3" (more open) leadpipe, but different leadpipes models could be swapped in to tweak the response if desired. Past experience tells me that the interchangeable parts built by Shires always fit

and work flawlessly.

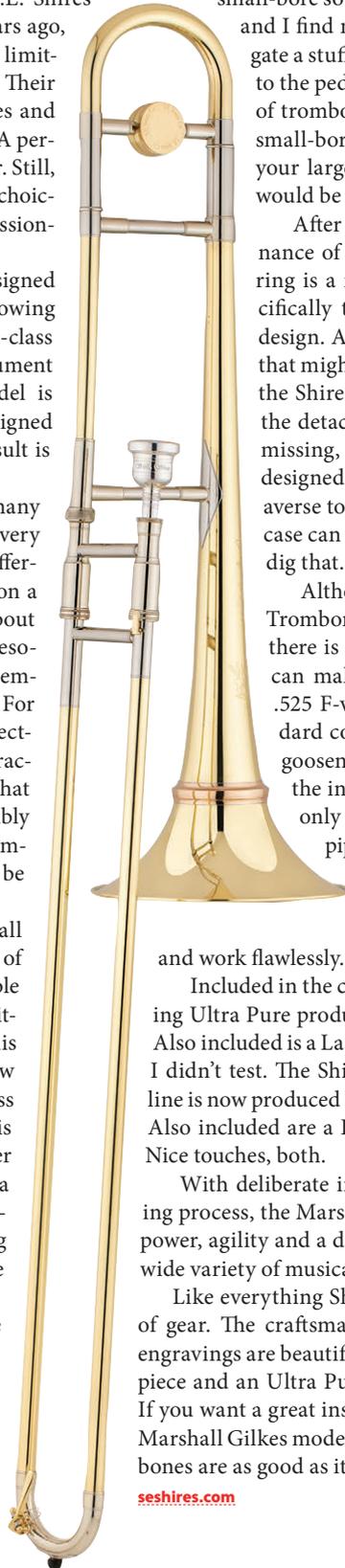
Included in the case is a trombone maintenance package featuring Ultra Pure products. You'll have enough here to get you going. Also included is a Laskey 53MG Marshall Gilkes mouthpiece, which I didn't test. The Shires team told me that the Laskey mouthpiece line is now produced by The Eastman Company, which is great news. Also included are a Bonna mouthpiece pouch and polishing cloth. Nice touches, both.

With deliberate intent throughout the design and manufacturing process, the Marshall Gilkes Artist Model was created to deliver power, agility and a distinctive voice to musicians who perform in a wide variety of musical settings.

Like everything Shires makes, this trombone is a beautiful piece of gear. The craftsmanship is flawless. The lacquer is perfect. The engravings are beautiful. Add a Marcus Bonna case, a Laskey mouthpiece and an Ultra Pure care kit and it really can't get much better. If you want a great instrument and don't want to go full custom, the Marshall Gilkes model is good to go right out of the case. Shires trombones are as good as it gets.

—Ryan Miller

seshires.com



1. Low Brass Support

The DS753BB 2-Way Low Brass Stand from Hercules is designed to provide reliable and versatile support for tubists and euphonium players. Whether sitting or standing, players can now experience greater comfort, stability and flexibility. The DS753BB adapts easily to various playing positions thanks to its adjustable height range. Key features include a detachable tube set allowing for customized height adjustments, a removable pad that offers flexible support for natural movement while playing, a power lock lever and a carrying bag.

More info: herculesstands.com

2. Dark, Focused Tone

Designed to produce a consistent tone at all dynamic level and in all registers, the Alliance Mouthpiece range from Denis Wick Products is ideal for every level of brass playing. The new Alliance Prestige flugelhorn mouthpieces were created to produce the classic flugelhorn sound, with a slightly heavier mass to aid in producing a dark and focused tone. The silver-plated WA-32 Alliance Prestige flugelhorn mouthpiece comes in six sizes: 1FL, 2FL, 2WFL, 2CF, 3FL and J.

More info: deniswick.com

3. Trad Trumpet

New Orleans Trumpet: A Down-Home Conservatory Method (Sher Music) by Jim Thornton provides a personal explanation of all the building blocks necessary to play New Orleans-style jazz trumpet. The 110-page, spiral-bound book presents often-elusive music theory concepts in an easy-to-understand, enjoyable manner. *New Orleans Trumpet: A Down-Home Conservatory Method* includes correct chord charts for essential trad-jazz songs to be used in conjunction with the iReal Pro play-along app.

More info: shermusic.com

4. Trombone Hanger

On-Stage's new THM7000 Trombone Hanger is a wall-mount storage solution that keeps the instrument out of its case, assembled and ready to play, yet still well protected. The stand safely holds and provides ease of access to a trombone regardless of its size or type, accommodating anything from a piccolo trombone to a bass trombone. Soft rubber padding on the bell rest ensures a nonslip hold while also protecting the instrument's finish against scratches. To fit a variety of bell diameters, the spring-loaded bell rest automatically adjusts when an instrument is placed on it, positioning the wide base of the bell rest near the opening of the bell. The height of the bell rest is also adjustable to accommodate trombones of various lengths.

More info: on-stage.com

5. Protection & Preservation

The Blessing Premium Trumpet Care Kit includes everything you need to protect and preserve your horn. The kit contains premium valve oil, a black microfiber cloth, a tuning-slide grease stick, a small mouthpiece brush, a small casing valve brush and a small flexible snake. Also included are instructions on maintaining your instrument for years of maximum performance.

More info: blessingbrass.com



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Performing at the Frost Summer Intensive.

GETTING THE MOST

Congratulations! You've decided to apply to a summer jazz camp for the first time. But along with the excitement of planning to attend a jazz camp for a week or more, you have questions and concerns about how to get the most out of your experience. What's the best way to navigate the application and acceptance process? How are you going to best prepare yourself for jazz camp? Will your musicianship be strong enough to match the playing level of the other campers in your ensemble or big band? And will you fit in socially with the other campers?

DownBeat reached out to directors and staff at four top jazz camps across the country to respond to those concerns: the Frost Summer Experience at the University of Miami, Florida; MSM Summer at the Manhattan School of Music, New York City; The Litchfield Jazz Camp in Connecticut; and the Stanford Summer Workshop at Stanford University, California. Here are their comments and advice for first-time jazz campers on those questions and concerns.

JAZZ CAMP AUDITIONS

All the jazz camp personnel we spoke with emphasized the importance of the audition process in terms of putting together the right

combination of young musicians in combos and big bands during camp. The Frost Summer Experience, MSM Summer and the Stanford Jazz Workshop all require that applicants send in an audition video that features them playing contrasting tunes — such as a swing number and a ballad — with a chorus of improvisation. And there are very practical reasons behind the video audition requirement.

“You have to think about the program as a whole to create the best musical experience possible for the students,” explained Charles Bergeron, professor of jazz bass at the Frost School of Music and program director for jazz pedagogy at the Frost Experience. “The Jazz Instrumental Intensive camp is limited

to 30 students. I must have that in mind to fit students into our big band and our combo environments. We need to have a balance of instruments to make that work. We also have a Jazz Vocal Intensive that runs the same week as the Jazz Instrumental Intensive camp, with similar video audition requirements. Dr. Kate Reid is director of the Jazz Vocal Intensive, and we have a combined concert at the end of the week.”

The MSM Summer Experience is also limited in the number of students who can enroll in its Jazz Instrumentalists program. “Since 2023, we've had 23 to 30 students in Jazz Instrumental,” explained Lorelli, manager of large ensembles at the MSM Summer



Performing at MSM Summer in New York.

By Terry Perkins

OUT OF JAZZ CAMP

Program. “Auditions help us balance out our big band, combos and R&B ensemble for our younger students,” added Robert Kamm, MSM director of youth programs. “Audition results and instrumentation determine what kind of combos and how many we can offer each summer.”

The Stanford Jazz Workshop enrolls a wide age range of students, from its middle school-based Giant Steps program to its Jazz Institute for advanced high school students. “For Giant Steps, we use the audition primarily to match up students in the right combo environments,” explains Cory Combs, executive director of the Jazz Workshop. “But for the Jazz Institute, the audition video is the pathway to being accepted into the program. We’re auditioning students who might be sitting in one of the first or second chairs in their school big bands. We want to put these students in bands and combos where everyone is in a small ecosystem of ability.”

The Litchfield Jazz Camp uses a different approach, and applicants fill out an online music theory assessment rather than submitting an audition video. “That theory assess-

ment gives us a general idea of whether the camper is a beginner, intermediate or an advanced musician,” said Albert Rivera, director of operations, Litchfield Performing Arts. “When the campers arrive on Sunday, that evening we have each of them play with a faculty member. That way, we can not only hear how they play — we can also see their personalities. That helps us create ensembles that are good fits musically as well as in terms of their personalities.”

PREPARING FOR JAZZ CAMP

In addition to a video audition or a music theory assessment, all these jazz camps provide campers with guidelines to help them prepare for camp before their arrival.

Litchfield Jazz Camp sends a letter from camp director Don Braden welcoming incoming campers and offering advice to best prepare for camp. In addition, detailed preparation advice for all campers is also broken down by beginning, intermediate and advanced levels — as well as specific advice for drummers and pianists. “We also give them advice by skill level on scales to focus on learning,” said

Rivera. “Some take it very seriously — especially the ones who haven’t been to music camp before.”

Stanford Jazz Workshop also sends campers a prep sheet before camp arrival. That information gives students a chance to address “what in the world they need to prepare for,” said Combs. “And I think campers really do focus on these basics. For sure they’re going to look at it before they prepare their audition. If they put in some time weeks or months before, they’re going to have a better time here — even if it’s 15 minutes a day to learn chord-scale relationships and play some blues and standards.”

MSM Summer sends specific music to attendees before they arrive — material that’s going to be featured at camp, according to Lorelli.

“We try and isolate what music they’re going to play when they get here,” he said. “Last year we got the music to them two to three weeks ahead of time. It gives them a specific focus to listen to the music, practice it and get comfortable before they work on it here.”

At Frost Summer Experience, Bergeron



Pianist Zaccai Curtis offers tips during the Lithchfield Jazz Camp.

sees the pre-camp materials as a pathway to help level the playing field in terms of students who may come from small high school music programs and those who attend higher-level programs. “We list the criteria beforehand, so they know they’re going to be talking about theory and repertoire,” explained Bergeron. “Some students come to Frost Summer from small programs, or perhaps from a school that doesn’t even have a program at all. So for those students, the preparation info helps introduce them into a musical community that they didn’t have before.”

ADVICE FOR FIRST-YEAR CAMPERS

Let’s face it: As a first-time jazz camper, you may have worked hard on your audition and done your best to follow all the musical advice sent by the camp to get you prepared. But you’re likely still wondering how you’re going to fit in — both musically and socially — with other young musicians you’ve never met before. Just remember, jazz camp teachers and counselors have dealt with these

issues quite often — and are there to help you adjust and quickly fit in to the camp’s musical community.

“When first-year students come in to camp, it’s only natural to feel nervous,” explained Kamm, MSM’s director of youth programs. “But by the second or third day they’ve become very engaged with their teachers. And it’s a team effort by all of our staff to get everyone engaged. It’s rare that a student feels they’re being challenged well above their skill level, and that helps their confidence. And since we’re a three-week program, that sense of community really builds over their time here.”

“Our instructors at MSM Summer work to help get first-year students adjusted to the program, especially in that first week,” added Lorelli. “By the end of that week, they’re playing tons of charts, and very into it musically and socially with the other students. Our big band director is a ball of energy, and he really gets the band members into it.”

“When the students come in at Frost

Summer, they meet that night with the staff that’s going to be teaching them,” explained Bergeron. “On Monday morning everyone gets together to talk about creating a network of people and what we’re trying to accomplish together. We try and establish a friendlier vibe, and emphasize that it’s not a competition. We’re here to embrace this beautiful music and bring something to it. Let’s have fun, and let’s honor the music and tradition.”

“When new campers arrive at Litchfield, we make sure they know that it’s everyone together: a community,” said Rivera. “Many times, I’ve seen returning campers say to new ones, ‘Hey, is this your first year?’ if they don’t recognize somebody. Then they start talking with them about what’s coming up in the week. And if we notice a camper who’s really shy and sitting alone, faculty and returning students will sit with them and talk about music.”

“We as experienced players tend to forget what it’s really like for first-time students at camp, especially in the Giant Steps pro-



Pianist George Cables holds court during the Stanford Jazz Workshop.

gram,” Combs said. “The intimidation factor can be very real, so within the first hours we start meeting with the campers in small groups, and teachers and counselors reach out to new campers and help fold them in quickly. We also don’t assume returning campers are always OK. We want to help everyone fit in. It’s also great when camper returnees talk to new students and invite them to jam sessions, or to the coffeehouse where faculty musicians play at night.”

INTERACTION WITH FACULTY

Several camp directors mentioned another factor that can help new jazz camp attendees have a great experience: taking advantage of the opportunity to interact with camp faculty and visiting professional musicians presenting clinics at camp.

“We’ve got a talented faculty here at Frost Summer Experience, and the students develop strong musical rapport with their teachers. That tends to bring them back to camp year after year,” said Charles Bergeron. “In the

first year of camp a wonderful drummer came back for a second year and is now an incoming freshman at Frost, and we have had several other repeat attendees now enrolled at Frost as well.”

“We have a lot of returning students at MSM Summer every year, and I think the three-week program really builds the musicianship and feeling of community with the returning students through ongoing musical bonds with our talented MSN Summer faculty,” said Hunter Lorelli.

“And that returning student trend continues even further,” added Kamm. “It’s continued from MSM Summer through pre-college and undergraduate enrolment by campers. A lot go on to our Saturday pre-college program, then hopefully on to our undergraduate and grad school program.”

“I remember when I was a jazz camper going to hear the faculty members play: the teachers you’ve worked with all day in classes and rehearsals,” recalled Combs. “That was really life-changing for me. And since the

Stanford Jazz Festival is going on at the same time as our workshop, we have free tickets to the evening festival concerts for the campers. The campers can hear great musicians play at night, and if a musician does an all-camp workshop the next day the campers have the opportunity talk and hang out with them. It’s quite special.”

“The Litchfield Jazz Festival takes place during the last week of the Jazz Camp, and one of big reasons we schedule it then is so that the kids who attend camp that last week can attend the festival performances,” explained Rivera. “These young campers at the beginning stages of their musicianship can see professional musicians at the festival. And in the case of someone like Jimmy Greene or other talented faculty who play at the fest, they may have worked on scales with Jimmy during the week at camp, and now they’re seeing him performing. It shows kids the possibilities and hopefully gives them inspiration. Hopefully they can come away with a love for music that lasts a lifetime.”

DB



Dennis Mackrel leads a combo at Skidmore Jazz Institute.



Fordam Jazz Workshop rehearses at Jazz at Lincoln Center.

EAST

 This trumpet denotes a corresponding ad in this guide.

Alternative Guitar Summit Camp Full Moon Resort | Big Indian, New York August 17-21

An adults-only camp, the Alternative Guitar Summit Camp is one of the world's most forward-thinking guitar camps. It focuses on teaching music, not just guitar. The camp offers intimate master classes, nightly jam sessions, one-of-a-kind performances and collaborations, meals with the teachers and a welcoming environment in a stunning, natural setting. All instruments are welcome.

Faculty: Kurt Rosenwinkel, Matteo Mancuso, Gilad Hekselman, Ben Monder, Oz Noy, Cecil Alexander, Anthony Pirog, Kaki King, Joel Harrison and more.

Cost: \$1,395 to \$3,350. All-inclusive packages include 4 nights of lodging, all meals, workshops, performances and use of rehearsal spaces and equipment. Scholarships are available.

Contact: Music Masters Collective, contact@masterscollective.org; 845-254-8009; alternativeguitarsummitcamp.com; musicmasterscollective.org

Berklee Summer Programs Boston, Massachusetts; Los Angeles, California; Valencia, Spain May-August

Study with world-renowned faculty at the pre-eminent institute for contemporary music and performing arts. Find on-campus or online summer programs for your experience level in music performance, theater, dance, music production, songwriting and music business. More than 30 programs available for ages 12 and older.

Faculty: Study with Grammy-, Tony- and Oscar-winning faculty and guest artists.

Cost: Differs per program. See summer.berklee.edu

Contact: 617-747-2245; summer.berklee.edu; Instagram, @berkleeesummer

Blues Alley Jazz Society Summer Jazz Camp Washington, DC

July 27-August 7

Geared for ages 11–18, for six decades Blues Alley has been a jazz pioneer in the nation's capital. Blues Alley continues to graduate students from every major music school and conservatory in America. The annual summer camp is a gateway toward accessing the education necessary to complement others while learning within an immersive musical environment. Scholarships are available.

Faculty: Directed by Michael Bowie.

Cost: Both weeks, \$700; week 1 only, \$400.

Contact: Visit bluesalley.org; email, programdirector@bluesalley.org; bluesalley.org

Boysie Lowery Living Jazz Residency Wilmington, Delaware Dates to be Announced

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 apply lessons learned and showcase pieces written in performances throughout the residency, culminating with a performance at the Clifford Brown Jazz Festival.

Faculty: Mike Boone, Tom Palmer, E. Shawn Quissuane.

Cost: Free

Contact: jonathan@fluxcreativeconsulting.com; cityfestwilm.com/boysie-lowery-living-jazz-residency

Camp Encore/Coda Sweden, Maine

June 27-August 9

Camp Encore/Coda (est. 1950) provides a robust youth music program for 3rd–11th graders mixed with traditional summer camp

programming. Campers can access jazz, classical, rock/pop and theater. The jazz program places campers in lessons, combos, big bands, improvisation, arranging, theory and history classes. Music faculty are graduate students and professionals who teach and perform at camp. This noncompetitive environment is the perfect summer retreat to learn and play jazz. Campers also participate in waterfront activities, sports, campfires and evening activities.

Faculty: See encorecoda.com.

Cost: All-inclusive tuition: 3 weeks, \$6,250; 6 weeks, \$10,250; 2-week sessions for first-time 3rd–6th graders, \$4,500.

Contact: Cara Bergantino, cara@encorecoda.com; 617-584-1129.

Cape Ann Jazz Workshop Endicott College, Beverly, Massachusetts & Shalin Liu Performance Center, Rockport, Massachusetts

July 27–31, August 3–7

The Cape Ann Jazz Workshop, presented by Rockport Music, features small ensembles, master classes and electives such as jazz theory, style studies and improvisation. Students may register for either or both weeks. All students will be placed in appropriate ensembles to support their growth. Session 1 is recommended for students age 13–18 with three-plus years of experience. Session 2 is recommended for students in grades 5–8 with one year or more of experience.

The camp's Jazz Messengers (Weeks 1 and 2) serves as a high-level, audition-based intensive for a small select cohort.

Faculty: Artistic director Alexa Tarantino; past guest artists include Christian Sands, Michael Rodriguez and Jimmy Greene.

Cost: \$600 per session; \$1,100 for both sessions. Partial and full scholarships available.

Contact: Greg Jukes, Rockport Music education coordinator, gjuker@rockportmusic.org; 978-546-7391, x144; rockportmusic.org/jazzworkshop

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Django à Gogo Guitar Camp Maplewood, New Jersey

May 12-17

Django à Gogo Guitar Camp offers a one-of-a-kind learning experience celebrating Django Reinhardt's legacy for students of all ages. Open to all skill levels, the camp features world-class musicians teaching in an intimate setting. With hands-on instruction, ensemble work and personalized guidance, enrollment is limited to 40 students for maximum connection and growth.

Faculty: Stephane Wrembel, Angelo DeBarre, Serge Camps, Frank Anasatio, Gismo Graf, Sebastien Felix.

Cost: \$1,099 (includes coffee, snacks and lunch).

Contact: Stephane Wrembel, info@stephane.wrembel.com; djangoagogo.com

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

June 28-July 12, July 5-19, June 28-July 19

The camp is celebrating 50 years of daily jazz ensemble, jazz combo, studio orchestra performance experience plus classes in theory, harmony, composition-arranging, private lessons, guest artists, master classes, daily recreation and weekly concerts. The atmosphere is supportive, friendly and productive, performing various styles of jazz with on-campus professional faculty and supportive audiences. Weekly recitals and concerts are open to the public.

Faculty: Visit easternmusiccamp.com for a list.

Cost: Varies depending upon a 2-week or 3-week residential program or commuter program; most students attend as a resident, living in music dormitories with counselors to supervise.

Contact: Julissa Martinez, 315-280-8493; website: summer@eusmc.com; easternmusiccamp.com

Eastman Summer Jazz Institute Rochester, New York

July 5-10

This rigorous program provides an intensive, performance-based experience for highly motivated students currently in grades 9-12 (ages 14-18 only; students must turn 14 and not be

beyond 18 years of age before the first day of the program) and is ideally suited for those considering jazz studies at the collegiate level. Students work directly with the renowned Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills. Application deadline is May 15.

Faculty: Eastman School of Music Jazz Faculty: Jeff Campbell, Charles Pillow, Clay Jenkins, Dariusz Terefenko, Marshall Gilkes, Otis Brown, Sara Gazarek.

Cost: \$1,000 (housing available for an additional charge).

Contact: summer@esm.rochester.edu; summer.esm.rochester.edu

Fernando Jones Blues Camp Lynn, Massachusetts

June 29-July 2

Open to musicians 12-18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person.

Contact: 779-258-3763; BluesKids.com/EarlyBird

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

June 22-July 25

The Fordham Jazz Workshop is designed to support young jazz musicians aspiring to reach the next level. The intensive program, offered in 5 weeklong 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, Mimi Jones, Adam Birnbaum, David Wong, Douglas Murriner, Lauren Sevan, Brandon Lee, Gillian Margot, Mark Whitfield, Oscar Perez, Matt Wilson, Julieta Eugenio, Willerm Delisfort, Jon Irabagon, Markus Howell, Alan Ferber, Gary Smulyan, Alicyn Yaffee, Matt Buttermann, Dion Parson, Willie Applewhite, Arco Sandoval, Hannah Marks, Hjoely Garay, Clovis Nicolas,

Allison Miller, others

Cost: Tuition, \$1,350/week; room/board, \$750/week. Scholarships available, multi-week discounts. Sibling discounts.

Contact: Matt Buttermann, 914-241-5559; info@jazzartsny.org; jazzartsny.org

George Mason Jazz Camp Fairfax, Virginia June 22-26

The George Mason Jazz Camp welcomes musicians (instrumental and vocal) with a desire to advance their artistry and professionalism. Open to musicians of all ages, the camp offers improvisation, theory, big bands and combos, composition, arranging and jazz history as well as concerts with leading performers in the D.C. region.

Faculty: John Kocur, Dr. Shawn Purcell, Graham Breedlove, Dr. Kevin McDonald, Ben Thomas, Victor Provost, Xavier Perez, Aaron Eckert, Wade Beach, Jim Carroll, Dr. Darden Purcell.

Cost: Visit go.gmu.edu/georgemasonjazzcamp for details.

Contact: John Kocur, camp coordinator, 703-993-3376; jkocur@gmu.edu; go.gmu.edu/georgemasonjazzcamp

Hudson Jazzworks Workshop Hudson, New York

August 6-9

Hudson Jazzworks (a not-for-profit organization) grants six scholarships and is in collaboration with the New School, CUNY, William Paterson University and Manhattan School of Music. The program will include participants who attend the workshops, a master class and performance. On Aug. 9, the workshop hosts two events: the Special Guest Master Class and the HJW Concert at the Hudson Opera House. Be ready for a deeply personal, high-level and enriching experience with Catskill mountain views and a chef.

Faculty: Pianist Armen Donelian and tenor saxophonist Marc Mommaas. Special guest is guitarist Steve Cardenas

Cost: \$945, scholarships available.

Contact: info@hudsonjazzworks.org;
hudsonjazzworks.org

Interplay Jazz & Arts Meriden, New Hampshire

June 21-27

Experience a scenic week in the Vermont/New Hampshire mountains at Interplay Jazz & Arts Summer Camp, where creativity, collaboration and improvisation come alive. Open to students of all ages and abilities, the camp fosters an inclusive, supportive environment that nurtures musical growth, self-expression and lasting community connections.

Faculty: Jazzmeia Horn, Dominique Eade, James Francies, Alex Wintz, Sachal Vasandani and others.

Cost: Starts at \$1,095; limited scholarships available.

Contact: Justin Varnes, 201-637-8317, Interplayjazzcamp@gmail.com, interplayjazzandarts.org, @interplayjazzandartscamp

JAZZ HOUSE Summer Workshop Montclair, New Jersey

August 3-15

Instrumental and vocal students, ages 12-18, receive instruction to develop knowledge of fundamentals and jazz performance. Highlights include combo and big band, master classes with special guests, improvisation, history and culture, composition and film scoring. Ensembles perform at Dizzy's Club in NYC and the Montclair Jazz Festival attended by 28,000.

Faculty: Christian McBride, artistic director; Birsa Chatterjee, workshop director; Billy Hart, Oscar Perez, Charlie Sigler, Andy McKee, Nathan Eklund, Bruce Williams, Mike Lee, Michelle Rosewoman, Jason Marshall, Alvester Garnett, Caili O' Doherty, Juanga Lakunza, Darrian Douglas.

Cost: Visit jazzhousekids.org

Contact: 973-744-2273; info@jazzhousekids.org; jazzhousekids.org

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

July 12-26

Jazz at Lincoln Center's Summer Jazz Academy is a two-week residential program for advanced high school jazz students. Selected by audition, participants join big bands and combos, take private lessons, study jazz history and performance, and perform publicly, opening for the Jazz at Lincoln Center Orchestra in New York City.

Faculty: Rodney Whitaker, Jeff Hamilton, Ted Nash, Helen Sung, Marcus Printup, Alexa Tarantino.

Cost: \$4,750.

Contact: Jake Blasini, 212-258-9918; sjainfo@jazz.org; jazz.org/sja

Jazz in July Summer Music Programs at UMass Amherst Amherst, Massachusetts

July 13-24

This is a two-week intensive study in jazz

improvisation for instrumentalists in combos and vocal soloists accompanied by a faculty trio. It includes instrument/vocal master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions and public performances by participants and faculty members alike. The camp is for musicians 15 and older.

Faculty: Luis Perdomo, Avery Sharpe, Steve Davis, Winard Harper, Steve Johns, Jeff Holmes, Dominique Eade, Earl MacDonald, Mitch Chakour, Bob Ferrier, Fumi Tomita, Frank Newton, Haneef Nelson, Bruce Diehl.

Cost: Tuition, \$660 per week; housing and meals, \$450 per week.

Contact: David Picchi, administrative director; 413 545 3530; jazzjuly@umass.edu; jazzinjury.com.

Jazz Lab New England Conservatory Boston, Massachusetts

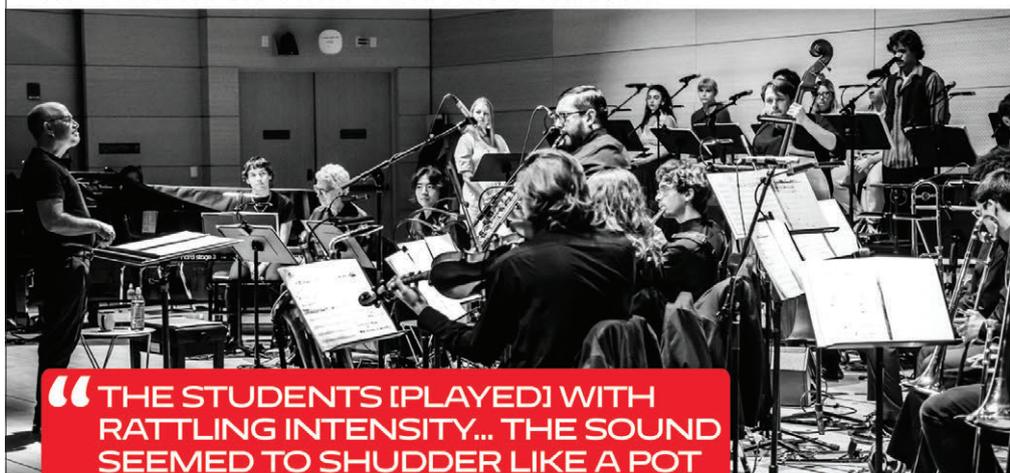
June 28-July 4

Jazz Lab is a week-long creative music program with a customized approach. Musicians age 13-18 work with world-class faculty and guest artists in small ensembles, instrumental workshops and master classes and enjoy incredible performances.

Faculty: Zwelakhe-Duma Bell le Pere, Tim Lienhard, Farayi Malek, Ken

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- *The New York Times*

(Review of The New School Studio Orchestra)

CARLA BLEY'S
ESCALATOR OVER THE HILL
MAY 2025, PHOTO BY
JANE KRATOCHVIL

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Camp Coordinator: John Kocur (jkocur@gmu.edu)



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The gang gathers at George Mason Jazz Camp.

Schaphorst, Mike Tucker, David Zoffer.

Cost: Residential (includes tuition, housing, meals), \$2,744. Day students (includes tuition and meals), \$1,844.

Contact: necmusic.edu/expanded-education/summer-programs/jazz-lab

Jazz Lab: Workshop for Adults
New England Conservatory
Boston, Massachusetts

June 21-27

Rediscover the joy of jazz in a week designed for adult musicians of all backgrounds. Whether you're a dedicated hobbyist, a music educator or someone looking to dust off your instrument and play again, this workshop offers the perfect mix of learning, fun and community. Spend your days making music with supportive peers, rehearsing in small groups and exploring new ideas with inspiring NEC faculty and guest artists.

Faculty: Tim Lienhard, Farayi Malek, Ken Schaphorst, David Zoffer.

Cost: Residential Student Cost | Tuition, Housing, Meals: \$3,394. Day Student Cost | Tuition, Meals: \$2,394.

Contact: Visit necmusic.edu/expanded-education/summer-programs/jazz-lab-workshop-for-adults.

JazzWire DC Summer Summit
Rockville, Maryland

July 28-August 1

JazzWire Summer Summit (just outside Washington, D.C.) is a premier adult jazz workshop, now in its 23rd year, serving primarily musicians ages 30-80. Focused on improvisation, rhythm, harmony and small group playing, the week features master classes, combo and jam sessions, concerts and a supportive, community-driven learning environment.

Faculty: Sherrie Maricle, Jeff Antoniuk, Greg Boyer, Leonardo Lucini, Brent Birkhead, John D'earth and more.

Cost: \$1,649.

Contact: info@JazzWire.net; jazzwiresummit.com

Lindsey Webster Music in the Mountains
Full Moon Resort, Big Indian, New York

May 26-29

Join award-winning jazz vocalist Lindsey Webster for an intimate three-day luxury retreat for adults in the Catskills. Enjoy exclusive concerts, artist meet-and-greets, open-bar cocktail parties, gourmet dinners and performances by special guests. With late-night DJ sets, scenic meals and a special Woodstock excursion featuring a private duet, this elevated mid-week getaway blends world-class music with a relaxed, high-end mountain experience. Escape, unwind and immerse yourself in unforgettable jazz with Lindsey and friends.

Faculty: Lindsey Webster, Vincent Ingala, Keiko Matsui, Richard Elliot.

Cost: \$1,560-\$3,635. All-Inclusive packages include three nights of lodging, all meals, workshops, performances. Scholarships are available.

Contact: Music Masters Collective, 845-254-8009; contact@masterscollective.org; camplindsey.org; musicmasterscollective.org

Litchfield Jazz Camp
Washington, Connecticut

June 28-July 24

Litchfield Jazz Camp has been a special place for musical and personal growth since 1997. Top-notch faculty teach groups at all levels of play in a supportive, collaborative atmosphere. Students can choose from one to four weeks of sessions. There is no pre-audition. Upon arrival, students are placed in skill-based combos. Ages 13 through adult are welcome.

Faculty: Luques Curtis, Zwelakhe-Duma Bell le Pere, Sean Pentland, Avery Sharpe, Joris Teepe, Ian Carroll, Steve Johns, George Schuller, Matt Wilson, Don Braden, 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, Andrew Hadro, Albert Rivera, Dakota Austin, Joe Beaty, Peter McEachern, Dave Ballou, Jean Caze, Russ Johnson, Elliot Bild, Nicole Zuraitis, Richie Barshay and more.

Cost: Starting at \$1,995. Full and partial financial aid is available (by application, need-based).

Contact: 860-361-6285; tegan@litchfieldjazzfest.com; litchfieldjazzcamp.com

GABRIEL KOTICO

Maine Jazz Camp Waterville, Maine

July 12-19

This camp is for students entering grades 7-12. At Colby College, camp is open to students on any instrument and all levels for ensemble playing, master classes, clinics, ear training, faculty concerts, student concerts, private lessons.

Faculty: To be announced
Cost: Visit mainejazzcamp.com
Contact: 718-499-9051; mainejazzcamp.com

MSM Summer New York, New York

July 6-31 — Musical Theatre/July 13-31 — Composition and Instrumental

MSM's summer program for young musicians ages 8-17 is designed to develop their talents, build friendships and have fun. MSM Summer provides instruction and performance experience for students in a dynamic conservatory setting. Students will develop their musical skills and join a vibrant community of young musicians.

Faculty: Most MSM Summer teaching artists are experienced performers. Many faculty are MSM alumni and all possess at least an MMus. degree.
Cost: Composition, Instrumental & Jazz Voice (3 weeks), \$3,300; Musical Theatre (4 weeks), \$4,400.
Contact: Hunter Lorelli, MSM summer program manager, 917-493-4536; msmsummer@msmny.com; msmny.com/programs/msm-summer

Marshall University Jazz-MU-Tazz Summer Jazz Workshop Huntington, West Virginia

June 14-19

An immersive 6-day, 5-night experience geared toward high school freshmen through incoming collegiate musicians. No prior jazz experience required. Jazz improvisation, combo playing, jazz theory, history and instrument-specific master classes highlight the daily schedule, all in a relaxed, welcoming and nurturing environment.

Faculty: Jeff Wolfe, director, education coordinator; Ed Bingham; Mike Stroehrer; Nick Vassar; Lars Swanson; Wes McDowell.
Cost: Early bird tuition, \$350 (until May 1); After May 1, \$400 (housing and meal plan options available).
Contact: Jeff Wolfe, director of jazz studies, 304-696-3613; wolfe9@marshall.edu; marshall.edu/music/jazz/jmt

Milt Hinton Institute for Studio Bass Madison, New Jersey

July 19-25

The New Jersey Performing Arts Center (NJPAC) will host the Milt Hinton Institute for Studio Bass, a summer music education program for teens, in residence at Drew University in Madison, New Jersey. Unique among music camps, the Hinton Institute is designed to support intermediate and advanced bass players ages 14-18 for a week of expert classes,

performances, ensemble work, studio sessions, lectures, workshops and more. The camp is named for Milt Hinton (1910-2000), a prolific jazz bassist, studio musician and photographer whose career intersected with many of the greatest musicians of the 20th century. The Institute has been held biennially since 2014. It joined forces with the Arts Center this season in part to draw a larger faculty of professional bass players from among the many musicians living and working in the New York City area. Notable guest artists from the region are expected to visit with campers as well.

Faculty: Peter Dominguez, artistic director. Rufus Reid, Ben Williams, Luis Perdomo, Jeremy Smith, Sam Suggs, Martin Wind, Marcus McLaurine, Bill Moring, Mimi Jones, Emma Dayhuff,

Diana Gannett, Bill Crow.

Cost: \$1,500 (includes on-campus stay); Need-based scholarships available.
Contact: njpac.org/hinton

New School of Jazz & Contemporary Music Summer Intensive Studies: Singer-Songwriter New York, New York

Coming the Summer of 2027

This precollege program for students ages 16-18 offers immersive training in songwriting and performance. Students study lyric writing, vocal technique, music theory and digital audio production through hands-on study at Invite Only Studios. Participants complete the program with a fully produced demo of an original song.

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Bill Cunliffe—piano
Quincy Davis—drums
Steve Davis—trombone
Tatum Greenblatt—trumpet
Jimmy Greene—saxophone
Russell Haight—saxophone
Bob Halek—drums
Clay Jenkins—trumpet
Dennis Mackrel—drums
Dave Stryker—guitar
Erena Terakubo—saxophone
Alicyn Yaffee—guitar
Miki Yamanaka—piano

Director: Brian Carucci

www.skidmore.edu/summerjazz | 518-580-5447

Faculty: Faculty from The New School's School of Jazz & Contemporary Music.
Cost: \$5,610, plus \$265 university fee.
Contact: continuinged@newschool.edu; cpe.newschool.edu/youth-and-pre-college/singer-songwriter-intensive

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

June 29–September 4 (choose from 1-10 weeks)

New York Jazz Academy Summer Jazz Intensives are NYC's most popular summer jazz programs, offering high quality jazz education and a fully immersive NYC experience. NYJA offers adults-only, teens-only and mixed-age cohorts for attendees who can choose to attend from 1 to 10 weeks. Highlights include a diverse curriculum including lessons with top NYC teaching artists, theory classes, ensemble rehearsals, master classes and jazz club visits. Ages 14 through adults. Instrumentalists and vocalists welcome. Beginning, intermediate, advanced levels welcome.

Faculty: Javier Arau, David Engelhard, Peck Allmond, Jeff Dingler, Tom Dempsey, Daniel Bennett, Tammy Scheffer and more.
Cost: Starting at \$1,116/week.
Contact: 718-426-0633; nyja@nyjazzacademy.com; nyjazzacademy.com

New York Jazz Workshop – Bebop Summer Intensive New York, New York

July 14–17

Dive deep into bebop with world-renowned bassist Sean Conly. Explore the music of Charlie Parker, Thelonious Monk, Dizzy Gillespie and other legends through interpretation, improvisation and ensemble playing. Emphasis on bebop language and specific concepts. Intermediate level of competency recommended. Recorded playing sample required. Daily morning and afternoon sessions.

Faculty: Sean Conly.
Cost: Early Bird, \$585 by March 31; \$625 after April 1.

Contact: 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/workshops/be-bop-summer-intensive

New York Jazz Workshop – Jazz Improvisation & Composition Intensive New York, New York

July 21–24

Master improvisation and composition with jazz legends Marc Mommaas (saxophonist, New School professor) and Tony Moreno (drummer, NYU/Columbia professor). Explore harmonic, melodic and rhythmic principles across multiple styles. Topics include ear training, reharmonization, composition techniques and practice methods. Open to all instrumentalists and vocalists. Intermediate to advanced level.

Faculty: Marc Mommaas, Tony Moreno.
Cost: Early Bird, \$585 by March 31; \$625 after April 1.
Contact: 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/workshops/jazz-improvisation-intensive

New York Jazz Workshop – Guitar Mastery Summer Intensive New York, New York

July 28–31

Four-day intensive led by guitarists Kenny Wessel and Bruce Arnold with guest Marc Mommaas. Focus on chord voicings, comping rhythms, modal positions, voice leading and improvisational techniques. Designed for intermediate to advanced guitarists. Daily morning and afternoon sessions. Better suited for musicians with several years of experience.

Faculty: Kenny Wessel, Bruce Arnold, Marc Mommaas.
Cost: Early Bird, \$585 by March 31; \$625 after April 1.
Contact: 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/workshops/jazz-improvisation-intensive

New York Jazz Workshop – Vocal Intensive New York, New York

August 4–7

Transform your voice with acclaimed vocalist Michelle Walker. Explore vocal styling, phrasing, ear training, improvisation, vocal health and diction. Suitable for all levels from beginners to experienced singers. Learn new repertoire and breathing techniques, and develop your unique singing style. Daily morning and afternoon sessions.

Faculty: Michelle Walker.
Cost: Early Bird, \$585 by March 31; \$625 after April 1.
Contact: 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/workshops/jazz-improvisation-intensive

New York Jazz Workshop – Piano/Keyboard Intensive New York, New York

August 12–14

Three-day intensive with three master pianists: Lauren Lee, Jim Ridl and Jacob Sacks. Each day features different faculty exploring ear training, technique, improvisation, comping, solo piano and diverse styles. Intermediate to advanced level. Recorded sample may be required. Unique opportunity to learn from multiple accomplished pianists.

Faculty: Lauren Lee, Jim Ridl, Jacob Sacks.
Cost: Early Bird, \$585 by March 31; \$625 after April 1.
Contact: 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/workshops/jazz-improvisation-intensive

New York Jazz Workshop – Brazilian Music Intensive New York, New York

August 18–21

Explore Brazilian music with drummer Daniel Silva. Study bossa nova, samba, choro, baião and other styles through repertoire by Jobim, Baden Powell and Hermeto Pascoal. Focus on rhythmic patterns, improvisation, phrasing and authentic Brazilian swing. Intermediate level accommodating various backgrounds. Daily morning and afternoon sessions.

Faculty: Daniel Silva.

Milt Hinton
INSTITUTE FOR STUDIO BASS
Peter Dominguez, Director

JUL 19 - 26

Bass players ages 14 - 18
All levels: beginner, intermediate, advanced
All genres: jazz, classical and more

Dive into an immersive week of jazz clinics, performances, small ensemble work, studio sessions, lectures and workshops. Learn from our acclaimed faculty, who represent music's best and brightest.

visit njpac.org/hinton to apply!

Major support for the Milt Hinton Institute for Studio Bass is provided by the David G. Berger Family Foundation.

arts education njpac colton institute

Cost: Early Bird, \$585 by March 31; \$625 after April 1.
Contact: 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/workshops/jazz-improvisation-intensive

The Newport Jazz Summer Camp

Salve Regina University, Newport, Rhode Island

July 25-August 1

The Newport Jazz Summer Camp, located in Newport, Rhode Island, on the campus of Salve Regina University, is a great opportunity for high school students ages 14-18 to learn from experienced music professors, including master classes. The week-long camp will conclude with a final concert, and a set on the Newport Jazz Festival Foundation Stage on Friday, July 31, and Saturday, August 1, at Fort Adams State Park, courtesy of Newport Festivals Foundation, Inc. Students attending the camp at Newport will also attend a master class and have the opportunity to have a meet-and-greet with a Newport Jazz Festival artist, presented in association with Newport Festivals Foundation, Inc.

Faculty: Jared Sims, artistic director; Joe Parillo; Peter Davis.

Cost: \$1,500 overnight, \$850 commuter.

Contact: Peter Davis, 401-341-2297; jazzcamp@salve.edu; salve.edu/jazz-camp

PMAC Summer Teen Jazz Workshop

Portsmouth, New Hampshire

July 6-10

Under the direction of brothers Chris Klaxton (trumpet) and Eric (saxophone/multi-instrumentalist), PMAC's Summer Teen Jazz Workshop at the Portsmouth Music and Arts Center helps intermediate and advanced teen musicians ages 12-18 build improvisation and ensemble skills. Open to sax, flute, clarinet, trumpet, trombone, guitar, keyboard, bass and drums. Culminates in a live performance.

Faculty: Chris and Eric Klaxton.

Cost: \$400.

Contact: 603-431-4278; info@pmaonline.org; pmaonline.org/music-art-programs/summer-teen-jazz

RBH Jazz Camp

University of Vermont, Burlington, Vermont

July 20-26

This camp is for adults. Children under 18 can participate if they have an accompanying parent and are staying off campus. This week-long jazz getaway features world-renowned faculty. Daily ensemble workshops in jazz, samba and Latin jazz, instrumental master classes, rhythm section workshop for vocalists and nightly jam sessions. The week concludes with performances by all participants. The area offers nature paths, beautiful lakes and beaches, quaint eateries and shopping.

Faculty: Roni Ben-Hur, Helio Alves, Marianne Solivan, Peter Brainin, Harvie S, Willie Martinez and more.

Cost: Resident, \$2,325, which includes all workshops, a private, air conditioned room and three healthy meals a day (dietary needs accommodated). Commuter, \$1,375.

Contact: ronibenhur@gmail.com; ronibenhur.com/vermont

Rowan Jazz Camp

Glassboro, New Jersey

July 12-16

The Maynard Ferguson Institute of Jazz Studies at Rowan offers students age 14-18 a chance to study with some of the region's finest jazz educators and performers. During this five-day camp, students will learn big band and small jazz combo techniques as well as improvisation and other musicianship skills.

Faculty: Brian Betz, Denis DiBlasio, Alphonso Horne, Douglas Mapp, Jim McFalls, Dan Monaghan, Skip Spratt, Sumi Tonooka.

Cost: Resident, \$1,050; commuter, \$850.

Contact: Douglas Mapp, camp director, 856-256-4500 ext. 53591; mapp@rowan.edu; go.rowan.edu/musiccamp



WYCLIFFE GORDON
2025 Artist in Residence

July 19-25, 2026

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

Mitch Butler, Jon DiFiore, Mike LeDonne, Kelly Green, Marcus McLaurine, Tim Newman, Nathan Webb

Selected Previous Artists

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

The Workshop provides:

- Seven intense days of instruction and mentorship in jazz improvisation, performance, arranging, and history
- Nightly clinics and concerts, meet-the-artist sessions
- Final concert with students and resident faculty

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

**Samba Meets Jazz Workshop
Instrumental Program
Bar Harbor, Maine**

August 1-7

Set on the campus of College of the Atlantic, overlooking Frenchman's Bay and just steps from Acadia National Park, SMJ Workshops offer an immersive experience in jazz, Brazilian and Afro-Cuban jazz. Designed for adult hobbyists, music educators and working musicians, the program welcomes participants of all musical backgrounds who are eager to hone skills in Brazilian and Afro-Cuban music alongside jazz, play and connect with world-renowned faculty and a community of like-minded peers. With a cap of 6 ensembles, participants are assured a personalized experience and individualized attention.

The instrumental curriculum includes ensembles, improvisation/phrasing, Brazilian and Afro-Cuban "groove labs," arranging, Batucada, optional big band and lively evening jam sessions where faculty sit in and play alongside participants. The week culminates in a final student performance, celebrating the music, community and growth. Guests and chaperoned high-school students are welcome.

Faculty: Nilson Matta, SMJ artistic/music director; Rafael Barata (drums/percussion); and more TBA.

Cost: To be announced.

Contact: alice@sambameetsjazz.com

**Samba Meets Jazz Workshop
Vocal Program
Bar Harbor, Maine**

August 1-7

Running along side the Instrumental Workshop, the vocal program includes group and individual coaching with a strong focus on interpretation, phrasing, technique, intonation and scatting, daily sessions with a faculty trio, percussion for vocalists and jazz harmony and theory tailored specifically for singers. Vocalists will explore arranging, chart development, duets,

trios and optional vocal-instrumental collaborations. For those wishing to sing in Portuguese, pronunciation coaching is available.

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

Cost: To be announced.

Contact: alice@sambameetsjazz.com

**Samba Meets Jazz Workshop
Tap Dance Program
Bar Harbor, Maine**

August 1-7

Running alongside the instrumental and vocal workshops, this innovative five-day program for adults is co-led by internationally renowned tap dancer and educator Felipe Galganni and SMJ Artistic and Music Director Nilson Matta. The program explores tap dance repertoire within the rich rhythmic and stylistic contexts of jazz, Brazilian and Afro-Cuban music. Faculty members from SMJ's instrumental program join the tap dancers during select instructional sessions and the final performance, creating a rare opportunity for true dancer/musician collaboration.

Faculty: Nilson Matta Felipe Galganni.

Cost: To be announced.

Contact: alice@sambameetsjazz.com

 **Skidmore Jazz Institute
Saratoga Springs, New York
June 27-July 1**

The Institute, now in its 39th year, is led by Brian Carucci (director) and Todd Coolman (artistic director). The faculty are top jazz practitioners who are also gifted educators. Students work closely with faculty in daily combo rehearsals, improvisational and special classes. Private and semi-private lessons distinguish this institute from other similar summer camps. The Institute's concerts feature the Skidmore Faculty All-Stars and invited guest artists in performance, and afternoon master classes offer additional opportunities to learn from these master musicians. Students have the opportunity to

perform during the program and attend the Saratoga Jazz Festival.

Faculty: Todd Coolman, Bill Cunliffe, Quincy Davis, Steve Davis, Marshall Gilkes, Jimmy Greene, Russell Haight, Bob Halek, Clay Jenkins, Dennis Mackrel, Mike Rodriguez, Dave Stryker, Erena Terakubo, Alicyn Yaffee, Miki Yamanaka, Brian Carucci.

Cost: \$3,341.50 (includes room and board), scholarships available.

Contact: Coleen Stephenson, 518-580-5447; cstephen@skidmore.edu; skidmore.edu/summerjazz

**Snarky Puppy's Rabbit Hole
Tarrytown, New York**

August 3-6

The Rabbit Hole is an exclusive four-day/four-night musical experience for everyone who loves music — whether you're a seasoned player, just starting out or simply a passionate fan. You'll work directly with an exceptional faculty of artists personally selected by Michael League in a welcoming, non-competitive environment focused on musical joy.

Faculty: Michael League, Mark Lettieri, Pino Palladino, Becca Stevens, Charlie Hunter, Bob Reynolds, Varjashree Venugopal, Jay Jennings, Nate Werth, Jason "JT" Thomas, Chris Bullock, Justin Stanton.

Cost: Starts at \$2,399, includes housing and meals.

Contact: 800-852-9277; info@dreamcatcher-events.com; snarkypuppyrabbithole.com

**Summer Jazz Camp @ Moravian
University
Bethlehem, Pennsylvania**

June 22-26

This camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks are offered: beginner/intermediate and advanced (audition required). Student musicians entering grades 8-12 as well as 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.

Cost: \$500-\$575.

Contact: 610-861-1650; music@moravian.edu; summerjazz.moravian.edu

**Summertrios Jazz Workshop
Franklin & Marshall College
Lancaster, Pennsylvania**

June 6-13

The Summertrios Jazz Workshop is a dynamic, nonaudition program for adult musicians. Participants explore combos, sectionals, guided listening, jazz history, improvisation and instrumental pedagogy. Led by expert faculty, the workshop fosters growth, creativity and camaraderie in a supportive environment.

Faculty: Matt Buttermann, Juan Montoya, Nathan Decusatis, Willie



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WALNUT HILL
SCHOOL FOR THE ARTS

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WALNUT HILL SCHOOL
FOR THE ARTS JUNE 14-20
2026**

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Cost: Tuition, \$1,550; Room/board: \$750.

Contact: Matt Buttermann, 313-509-7909, matt@summertrios.org, summertrios.org

Tritone Jazz at Naz Nazareth University Rochester, New York

June 14-19

Tritone is all about playing and learning and keeping it all fun. Curriculum is focused on adult learners (who are over 21) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention, with 5:1 camper/faculty ratio.

Faculty: Marco Panascia, Amy London, Reggie Bowens, Charles Pillow, Rich Thompson, Clay Jenkins, Bob Sneider, Mark Kellogg, Dariusz Terefenko, Kristen Shiner-McGuire.

Cost: Tuition, \$1,095. Full package, including room & board, \$2,050.

Contact: Bob DeRosa, tritonebob@gmail.com; tritonejazz.com

Walnut Hill School for the Arts Summer Jazz Intensive Natick, Massachusetts

June 14-20

Exclusively for high school age musicians (ages 13-18), the Walnut Hill Summer Jazz Intensive is a one-week program open to aspiring young jazz musicians on all instruments and voice. The program is performance-centered, and it also includes workshops on jazz theory, jazz history and an optional jazz composition session. If you are a serious young jazz musician who is looking to connect with other serious players and singers, while bringing your skills and knowledge to the next level, then this is for you. (Day and boarding options are available for this program.)

Faculty: Mark Tipton and additional faculty TBA.

Cost: Tuition: \$1,500, Room and Board: \$1,200 (10% off if you register before Feb. 1).

Contact: Patrick Gullo, Director of Strategic Marketing & Communications, pgullo@walnuthillarts.org

Wells School of Music Summer Jazz Camp West Chester, Pennsylvania

July 12-17

West Chester University's Summer Jazz Camp is designed for advanced middle school and all high school students. Participants will explore jazz improvisation, arranging, orchestration, jazz history and performance techniques. Visiting artists as well as the WCU faculty will perform and conduct master classes on various subjects. All participants will need to have knowledge of scales, be able to read music, transpose and be proficient on an instrument.

Faculty: Mark Allen, Chris Hanning,

Jacob Kelberman, Peter Paulsen, Jonathan Ragonese, John Swana.

Cost: Resident, \$750; Resident Early Registration, \$725 (before April 1); Commuter, \$660; Commuter Early Registration, \$635 (before April 1).

Contact: Jonathan Ragonese, summermusiccamps@wcupa.edu; wcupa.edu/music/jazzCamp.aspx

William Paterson University Summer Jazz Workshop Wayne, New Jersey

July 19-25

Commuters and residents 14 and older experience seven intense days of small group performance and improvisation, along with classes in arranging, improvisation and jazz history. World-renowned jazz artists provide extensive mentorship, and there are daily clinics and concerts.

Faculty: Tim Newman, director; Kelly Green; Marcus McLaurine; Nathan Webb; Jon DiFiore; artist in residence, Wycliffe Gordon.

Cost: Commuters, \$1,418 (includes all concert admissions and music fees); Residents, \$1,749 (includes all the above plus room and meals); Full and partial scholarships are available.

Contact: Dr. Timothy Newman, 973-720-3199; ewmant@wpunj.edu; wpunj.edu/summerjazzworkshop

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JAZZ HOUSE SUMMER WORKSHOP August 3 -15, 2026

Two weeks: 9:00 am - 5:00 pm

- + John J. Cali School of Music, Montclair State University
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- + Ages 12-18: all levels welcome
- + Signature performances: Dizzy's Club at Jazz at Lincoln Center and the MONTCLAIR JAZZ FESTIVAL
- + Daily guest artist performances
- + CHIKA Power Luncheons
- + Residential housing available



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A super big band at St. Mary's University.

BOBBY BALIZA



Creative Strings Workshop in the heavily forested Blue Ridge Mountains.

SOUTH

 This trumpet denotes a corresponding ad in this guide.

Middle & High School Jazz Camp Powered by ColaJazz Columbia, South Carolina

June 15-18

Features jazz combos, big bands, theory, improv, workshops and performances. 10 years running. Incomparable. Exciting. Tuition includes meals, activities and T-shirt.

Faculty: Dr. Mitch Butler, Amos Hoffman, Mark Rapp, Nick Vlandis, Sam Edwards.

Cost: \$300.

Contact: Sam Edwards, sam@colajazz.com; colajazz.com

Adult Jazz Camp Powered by ColaJazz Columbia, South Carolina

July 16-19

Designed for adults, jazz camp weekend features jazz combos, theory, improv, master-classes and a grand finale public performance. Whether mastering Coltrane or blues basics, enjoy expert instruction, concerts and a welcoming community. Tuition includes meals, activities and T-shirt.

Faculty: Dr. Mitch Butler, Amos Hoffman, Mark Rapp, Nick Vlandis, Sam Edwards.

Cost: \$300.

Contact: Sam Edwards, sam@colajazz.com; colajazz.com

Creative Strings Workshop Asheville, North Carolina

June 21-26, June 28-July 3

Join violinist Christian Howes and faculty for a transformative five-day retreat exploring improvisation, harmony, rhythm and performance across jazz, folk, bluegrass, pop and world styles. Open to adults, teachers and teens. Includes 1:1 coaching, ensembles, jamming, performances,

and personal growth in a judgment-free environment amid the Blue Ridge Mountains.

Faculty: Christian Howes, Camille Vogley-Howes, Karl Henry, Austin Scelzo (Session A), Jason Anick (Session B), Michael Jefry Stevens, Chris Tate.

Cost: \$1,195 tuition, plus optional housing and meal plans.

Contact: Christian Howes, 614-332-8689; chris@christianhowes.com; christianhowes.com/creative-strings-asheville-extension

Fernando Jones' Blues Camp North Carolina

June 9-12

Open to musicians 12-18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required

Contact: 779-258-3763; blueskids.com/earlybird

Fernando Jones' Blues Camp Palm Beach, Florida

December 26 - 31

Open to musicians 12-18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

Fernando Jones' Blues Camp Florida A&M

June dates TBD

Open to musicians 12-18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required

Contact: 779-258-3763; blueskids.com/earlybird

Fernando Jones' Blues Camp Palm Beach

December 26-31

Open to musicians 12-18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

FSU Jazz Ensemble Camp Florida State University, Tallahassee, Florida

July 7-13

The FSU Jazz Ensemble Camp is a week-long intensive that gives students the opportunity to learn more about the music and techniques of the jazz genre. Campers will develop their jazz musicianship while learning from our professionally renowned faculty of performers, teachers, composers and producers.

Faculty: Leon Anderson, David Detweiler, Rod Harris, Rodney Jordan, Kevin Jones, Bill Peterson.

Cost: \$570 for overnight campers; \$372 for commuters.

Contact: Kerry Smith, 850-644-9934; musiccamps@fsu.edu; fsu.edu/summer-camps/jazz-ensemble-camp; music.fsu.edu/events/camps-festivals/summer-music-camps

Frost Summer Experience Jazz Intensive University of Miami Frost School of Music Miami, Florida

July 13-17

The Frost Summer Jazz Vocal and Instrumental Intensive is a one-week program designed for high school students to gain experience



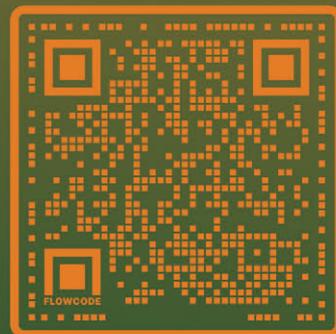
2026 SUMMER JAZZ INTENSIVE

FOR INSTRUMENTALISTS
AND VOCALISTS

The Frost Summer Jazz Intensive is a one-week program, designed for high school instrumental and vocal students to gain experience playing and singing Jazz while working with Frost School of Music Faculty. In addition to **Ensembles**, classes in **Theory and Improvisation**, **Arranging**, **Entrepreneurship**, and **College Prep Workshops** are included.

JULY 13-17

SCAN QR CODE FOR
MORE INFORMATION





Making friends at Louisville Jazz Workshop.

playing jazz while working with Frost School of Music Faculty. In addition to performing ensembles, courses include theory and improvisation, arranging, recording techniques, Entrepreneurship and college prep workshops.

- Faculty:** Hosted by Frost School of Music jazz faculty.
- Cost:** Tuition, \$1,250; housing is additional.
- Contact:** Edward Ercilla, frostsummerprograms@miami.edu; frostsummerexperience.com

Jazz Institute at the Brevard Music Center Brevard, North Carolina

June 2-12
The Jazz Institute at Brevard is a 10-day residential summer jazz program nestled in North Carolina's Blue Ridge Mountains and provides expert instruction and mentorship to students at all levels from ages 14–29. Alumni include Luther Allison, Liany Mateo and Ben Turner. Scholarships and assistantships are available.

- Faculty** Michael Dease, Rodney Whitaker, Sharel Cassity, Luther Allison and many more.
- Cost:** \$2,100, includes all instruction, housing and meals; scholarship assistance is available.
- Contact:** admissions@brevardmusic.org; brevardjazz.org

Louis "Satchmo" Armstrong Summer Jazz Camp New Orleans, Louisiana

June 8-26
This 32-year-old jazz education intensive serves students ages 10–21, offering instruction in brass and woodwinds, bass, guitar, piano, drums and percussion, strings, voice, dance, large and small ensembles and hip-hop beats. Online or in-person auditions required. The camp is hosted at the prestigious New Orleans Center for the Creative Arts (NOCCA).

- Faculty:** NEA Jazz Master Donald Harrison, artistic director; Ray Angry, 2026 artist-in-residence.
- Cost:** Visit louisarmstrongjazzcamp.com/registration/tuition-fees.
- Contact:** louisarmstrongjazzcamp.com

Louisville Jazz Workshop presenting Jazz Sessions Louisville, Kentucky

July 27-29 (Novice to Intermediate)
July 30-August 1 (Intermediate to Skilled)
Jazz Sessions offers a new approach to better understanding jazz and improving performance skills. Designed for an intensive three-day experience, Jazz Sessions will focus on the why and how, examining and explaining topics specifically selected for the participants. Topics you have heard about but never knew why, what to study or how to apply within your own playing.

- Faculty:** Mike Tracy, Sean Parsons with additional faculty.
- Cost:** \$750 per Jazz Session.
- Contact:** Mike Tracy, director, 502-544-9724; michaeltracy.com/materials/louisville-jazz-workshop; mtjazzworkshops@gmail.com

Lynn Seaton Jazz Double Bass Workshop at UNT Denton, Texas

June 22-26
The Lynn Seaton Jazz Double Bass Workshop will offer an intensive week of study and performance opportunities for the upright jazz bassist. This intimate workshop is limited to 11 upright bass players. 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 (14 and older), college, professional and serious amateur upright bassists wishing to expand their capabilities.

The Workshop starts early Monday. Plan on arriving Sunday afternoon. Depart Friday after the concert that should finish by 10 p.m. You can store your luggage in the workshop room until after the final concert. If you want to stay the Friday night, check the 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.

- Cost:** \$1,200, includes housing, breakfast



16th Annual
UCO JAZZ CAMP

June 21-26 \$400 Tuition \$450 after May 1

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 and jam sessions in a fun and relaxed environment. Open to instrumentalists age 14+.

Optional on-campus housing available for an additional fee. Register at ocae.uco.edu



For questions or assistance, email ocae@uco.edu



lunch and dinner; \$900 commuter rate includes lunch and dinner.

Contact: 940-369-6541; jazz.unt.edu/
doublebassworkshop; music.
camps@unt.edu

The National Jazz Workshop Shenandoah Conservatory Winchester, Virginia

July 12-17

Established in 2009 and directed by Matt Niess, NJW is an intensive summer program offering specialized tracks in performance, arranging, observation and recording technology. Participants study and perform alongside leading educators and artists through masterclasses, concerts, nightly jam sessions and a final camp concert showcasing student ensembles.

Faculty: Mike Tomaro, Sherrie Maricle, Mike Kamuf, Craig Fraedrich, Ashlin Parker, Alphonso Young, Bill Dunn, Amy Bormet, Darryl Brenzel.

Cost: \$425-\$900.

Contact: 703-732-2639; nationaljazzworkshop.org; mniess@su.edu

New Orleans Trad Jazz Camp New Orleans, Louisiana

June 14-20/June 21-27

NOTJC is a week-long, adult workshop in the heart of the French Quarter. Sessions include sectionals, ensembles, nightly jam sessions, lectures, second line parade, playing at Preservation Hall, a final performance and a continuous jam session on Saturday for those wishing to stay an extra day.

Faculty: 20 faculty members, both local and from around the U.S., include Banu Gibson, Dan Levinson, Tom Fisher, Ray Moore, Hal Smith, Gerald French, Danny Rubio, Charlie Halloran, David Sager, David Boeddinghaus, Steve Pistorius, Kris Tokarski, Mark Brooks, Katie Cavera, Molly Reeves, Charlie Fardella, Doyle Cooper, Meryl Zimmerman.

Cost: \$2,600, which covers six nights housing as well as breakfast and lunch; scholarships available for students high school to 23.

Contact: Banu Gibson, info@tradjazzcamp.com; tradjazzcamp.com

St. Mary's University Summer Jazz Camp San Antonio, Texas

June 15-20

The 2026 St. Mary's University Summer Jazz Camp offers a structured week of jazz combo rehearsals, instrumental master classes, jazz improvisation and theory workshops, guided listening sessions, daily performances by members of the St. Mary's Jazz Faculty and a final concert. This year our featured Guest Artist is Carl Allen.

Faculty: Carl Allen, Dr. Adrian Ruiz, Dr. Zack Varner, Gilbert Garza, Jason Valdez, Chris Villanueva, Max Garcia Jr., Mike Gomez.

Cost: Commuters, \$395; residents; \$550.

Contact: Dr. Adrian Ruiz, director of jazz

studies, 210-436-3421; aruiz22@stmartyx.edu

Second Line Arts Collective Presents The Sanaa Music Workshop New Orleans, Louisiana

June 8-19

The Sanaa Music Workshop is an immersive program for musicians ages 14-24, combining high-level artistic training with essential entrepreneurship skills. Led by elite faculty, the workshop offers ensemble work, master classes and industry coaching in finance, branding and marketing — empowering young artists to grow creatively while building sustainable, independent careers.

Faculty: Gregory Agid, Amina Scott, Scott Johnson, Steve Lands, Jasen Weaver, Gracie Jessop, Max Moran, Oscar Rossignoli and more.

Cost: \$1,000; scholarships are available

Contact: secondlineartscollective@gmail.com; secondlinearts.org

Texas Jazz & Blues Camp Austin, Texas

June 14-19

The 19th Annual Texas Jazz & Blues Camp is an all-embracing program, led by Don Braden and Joe Morales, focused on musical and personal growth where students can learn by playing

11TH ANNUAL TEXAS jazz & blues CAMP

Changing Lives Through Music

"Texas Jazz & Blues Camp inspires creativity, develops excellent music skills, teaches valuable life lessons and is so much fun!"

DON BRADEN Music Director

*Former sideman with Herbie Hancock,
Wynton Marsalis, Freddie Hubbard, Tony Williams, Roy Haynes*



JUNE 2026 in AUSTIN

at New School of Music, Austin
hosted by St. Stephen's Episcopal School
6500 St. Stephen's Dr, Austin, Texas 78746

Day Camp: \$1095 • June 15-19 • 9am-5pm • Ages 11-Adult

Residential Camp: \$1695 • June 14-19 • Ages 13-18

(5PM DORM CHECK-IN ON SUNDAY, JUNE 14TH)



FOR MORE INFORMATION:

TexasJazzAndBluesCamp.com

or call 512-535-0208

Enroll@NewSchoolOfMusic.net

new
school
of music
austin



Austin
Economic
Development





All smiles at Cola Jazz Summer Camp.

with the greats and each other. While a commitment to the music is at the highest level, the program is not competitive. No pre-audition required.

Faculty: Don Braden, Joe Morales, Peggy Stern, Andre Hayward, Ponder East, Paul Deemer, Daniel Dufour, Jay Tillman, John Fremgen, Mike Sailors, Joshua Thomson, Red Young, Ernie Durawa, Kaz Kazanoff, Alan Haynes, Jackie Newhouse, Tom Brechtlein, Chris McQueen, Sarah Sharp, Jay Leach, Glenn Rexach and others.

Cost: Commuters, \$1,095 (on-campus lunch is provided); Residential, \$1,695 (on-campus breakfast, lunch and dinner are provided).

Contact: Roni Chavez, 512-535-0208; enroll@newschoolofmusic.net; texasjazzandbluescamp.com; newschoolofmusic.net/texas-jazz-blues-camp

University of Central Oklahoma Jazz Lab Summer Jazz Camp Edmond, Oklahoma

June 21-26

Join the award-winning UCO jazz faculty for a jam-packed week designed to get you playing jazz at the 16th annual edition of this camp. Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun, relaxed environment. Open to instrumentalists age 14 and up, including adults. Tuition includes a camp T-shirt, two meals and daily snacks. Convenient, on-campus housing available with rates starting around \$35 per night.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Michael Geib, Clayton Roffey, Garrett "Big G" Jacobson, Bill Repavich, Ryan Sharp, Zac Lee and special guests.

Cost: \$450 tuition with \$50 early bird discount available before May 1, on-campus housing available with rates starting around \$35 per night double occupancy.

Contact: Brian Gorrell, 405-974-5285; bgorrell@uco.edu; ucojazzlab.com

UNCW Summer Jazz Workshop Wilmington, North Carolina

July 15-19

One of the premier summer workshops for jazz study in North Carolina for high school student musicians. Coordinated by the UNCW jazz faculty, the summer jazz workshop provides students with an opportunity to mingle with and learn from gifted educators and professional performers on the UNCW faculty.

Faculty: Dr. Gabriel Sanchez Porras, workshop director; Dr. Justin Hoke, ensemble director; Jay Killman; Jon Hill; Dr. Christopher Luebke-Brown.

Cost: Resident, \$525; commuter, \$375.

Contact: Dr. Gabriel Sanchez Porras, sanchezporras@uncw.edu.

UNT Jazz Combo Workshop Denton, Texas

July 12-17

Ignite your passion for jazz at the UNT Jazz Combo Workshop. For musicians 14 and older, dive into dynamic combo sessions, electrifying faculty concerts and master classes on every instrument. Explore improvisation, theory and history in an unforgettable week of music-making. Adults welcome.

Faculty: José Aponte, Alan Baylock, Annie Booth, Quincy Davis, Dave Meder, Davy Mooney, Philip Dizack, Leigh Pilzer, Fred Sanders, Lynn Seaton, Amy Shook, Carly Stock, Kim Teal, Natalie Wagner.

Cost: \$1,200 (includes registration, tuition, housing, meals, T-shirt and theory book).

Contact: 940-369-6541, music.camps@unt.edu; jazz.unt.edu/combo-workshop

UNT Vocal Jazz Educator Seminar Denton, Texas

June 20-22

This seminar is full of content relevant to current or aspiring vocal jazz educators of all levels (minimum age 18), with topics to include: working with rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises. Continuing Education Units available. Also available in conjunction with the Vocal Jazz Workshop for a combined experience of a full week of vocal jazz immersion.

Faculty: Jennifer Barnes, UNT director of vocal jazz; Stacy Cunningham, vocal music director for Leyden High School, Evergreen Park, Illinois.

Cost: Resident, \$600; commuter, \$475. Price includes tuition, housing (for overnight campers), meals, parking and registration fee.

Contact: Sarah Goocher, 940-369-6541, music.camps@unt.edu, music.unt.edu/camps/vocal-jazz-educator-seminar

UNT Vocal Jazz Summer Workshop Denton, Texas

June 23-27

For five days, participants are involved in every aspect of vocal jazz, from solo performing skills and voice pedagogy to songwriting and jazz theory, as well as the opportunity to sing in an ensemble. Open for ages 14 and up (educators welcome). Also available in conjunction with the Vocal Jazz Educator Seminar (for educators or future educators) for a full week of vocal jazz immersion.

Faculty: Jennifer Barnes, UNT director of vocal jazz; Rosana Eckert, UNT principal lecturer of jazz voice; Alison Wedding, singer/songwriter.

Cost: Residential, \$1,050; commuter, \$850. Price includes tuition, housing (for overnight campers), meals, parking and registration fee.

Contact: Sarah Goocher, 940-369-6541; music.camps@unt.edu; music.unt.edu/camps/vocal-jazz-educator-seminar



July 12-17

Shenandoah Conservatory
Winchester, Virginia



National Jazz Workshop.ORG



In performance at Birch Creek.

MIDWEST

 This trumpet denotes a corresponding ad in this guide.

ArtsBridge Summer Contemporary Vocal Performance Baldwin Wallace University, Berea, Ohio

July 17-31
ArtsBridge Summer Contemporary Vocal Performance offers high school singers intensive voice study with faculty from top college programs. Students will explore an array of contemporary commercial repertoire including pop, rock, country, jazz, R&B, singer-songwriter and more. Curriculum includes lyric interpretation, performance skills, vocal health, private lessons and techniques to ace an audition.

- Faculty:** Justin John Moniz, Anne Peckham, Kevin Wilson.
- Cost:** Tuition, \$4,600; Room & Board: \$1,650.
- Contact:** Ana Gregoire, programs@artsbridge.com, (855) 778-2787, artsbridge.com/summer/contemporary-vocal-performance/

Bands of America Summer Camp Ball State University, Muncie, Indiana

June 20-22, Leadership Weekend
June 22-27, Full Week Camp
Unleash creativity and the joy of jazz at the Bands of America Summer Camp. The Jazz Division offers a supportive environment where students of all levels learn from world-class

faculty. Through daily ensembles, workshops and jam sessions, students build confidence, musical expression and improvisation skills. The camp offers the Sweetwater Director Academy at the camp. Directors can register using code SWEETDEAL5 for \$530 off their registration.

- Faculty:** Dennis Crystal, Division Coordinator; Jen Krupa; Bethany Robinson Adam Schroeder and Bijon Watson.
- Cost:** \$1,139 to \$1,558; Students can use code 150JAZZ for \$150 off the advertised price.
- Contact:** 317-636-2263; camp@musicforall.org; camp.musicforall.org

Birch Creek Music Performance Center Door County, Wisconsin

July 12-25/July 26-August 8
Birch Creek is a summer residential music academy and performance venue for dedicated student musicians in grades 7–12. The Jazz Session emphasizes jazz fundamentals and improvisation through big band and combo performances. Students are mentored by top jazz performers and educators, developing professional rehearsal techniques and performance skills.

- Faculty:** Jeff Campbell (program director), Rick Haydon, Reggie Thomas, Dennis Mackrel, David Bixler, Tanya Darby, Lennie Foy, Steve Horne, Clay Jenkins, Joey Tartell, Scott Burns, Todd Williams, Adaron Jackson, Michael Stryker, Doug Stone, Larry Brown.
- Cost:** \$2,400; Scholarships available.

- Contact:** Michelle Naese, 920-868-3763; registrar@birchcreek.org; birchcreek.org/academy

Blue Lake Fine Arts Camp Twin Lake, Michigan

June 24-August 2
For students grades 7–12, Blue Lake’s Jazz Intensive offers two weeks of outstanding instruction in jazz studies. Placed by audition in a range of ensembles, students work toward a final performance through rehearsals, sectionals, technique and improv classes and listening lab. Evenings include faculty performances and traditional camp fun.

- Faculty:** Dave Jensen, David Detweiler, Kerry Moffit, Greg Dudzienski, Tom Polett, Dominic Bierenga.
- Cost:** \$1,875; scholarships and financial aid available.
- Contact:** 800-221-3796, admissions@bluelake.org; bluelake.org

Butler Community Arts School Jazz Camp Indianapolis, Indiana

July 6-10
A weeklong jazz camp, led by Dr. Matt Pivec, invites young musicians into an immersive week of jazz study. No audition required; one year of experience is required. Open to traditional and select non-traditional instruments, the camp builds confidence, creativity and musicianship in a supportive environment.

- Faculty:** Dr. Matthew Pivec.
- Cost:** Resident, \$900; Commuter, \$500.



High fives and smiles at Shell Lake Arts Center.

Contact: 317-940-5500; bcas@butler.edu; butlerartscenter.org/camps

Drum Set and World Percussion Camp University of Missouri-St. Louis, Missouri June 1-5

The curriculum includes a wide array of styles and topics, such as Afro-Cuban, Brazilian, West African, rock, pop, jazz, musical theater, gospel, funk and Latin percussion. Instruction is a mix of master classes and hands-on sessions.

Faculty: Matthew Henry, Terreon Gully, Emanuel Harrold, Michael Taylor, Kyle Sharamitaro, Miles Vandiver, Ron Sikes, Tony Barbata, Drew Bethany, Kaleb Kirby.

Cost: Tuition: \$350; Campus Housing for 18 and older only at \$200.

Contact: Matthew A. Henry, director of percussion studies, 314-516-7970; henryma@umsl.edu; umsl.edu/music/summercamps/percussion-camp.html

Fernando Jones' Blues Camp Chicago Kennedy-King College July dates TBA

Open to musicians 12–18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

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

July 5–July 10

Open to musicians 12–18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extracurricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

Fernando Jones' Blues Camp Governors State University University Park, Illinois

July TBA

Open to musicians 12–18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

Interlochen Arts Camp Interlochen, Michigan

June 20–August 9

Interlochen Arts Camp is a world-renowned summer arts program where young artists hone their talents, grow as individuals and flourish creatively. From across the nation and around the world, artistic students ages 8–18 convene at Interlochen to expand their skills in the arts.

Faculty: Visit interlochen.org/camp.

Cost: \$2,050-\$10,350, Scholarships available.

Contact: 231-276-7472; admission@interlochen.org; interlochen.org/camp

Jazz Camp at The Ohio State University Columbus, Ohio

June 11-14

High school musicians will experience the jazz studies program at Ohio State. They will play in both a big band and jazz combo, participate in master classes with faculty, enjoy sessions such as jazz history, jazz theory, improvisation and a survey of the music industry and perform in a finale concert open to family and friends.

Faculty: Ohio State jazz faculty.

Cost: Resident, \$525 (includes dorm double occupancy, meals and T-shirt); Comuter, \$425 (includes T-shirt, lunch and dinner).

Contact: 614-292-5272; youthsummermusic@osu.edu; go.osu.edu/ysmp2026

Jazz UP! Summer Jazz Combo Camp Elgin Community College Elgin, Illinois

June 22-26

Join the Jazz Up Summer Combo Camp for a five-day immersion in small group playing and improvisation, led by top industry artists. Engage in combo rehearsals, rhythm classes, faculty performances, master classes and jam sessions culminating with a final concert. Connect with peers during impactful career discussions, while evenings are free to explore Chicago's vibrant jazz scene.

JazzCamp
ottawa.edu/jazzcamp



at
Ottawa
University
KANSAS CITY



JUNE 14-18, 2026

STUDY WITH WORLD-CLASS PERFORMING ARTISTS AND EDUCATORS



**CAMP CO-DIRECTORS
DAN THOMAS & BOBBY WATSON
& DISTINGUISHED FACULTY**



**IMPROVISATION - SMALL GROUP - THEORY
EAR TRAINING - COMPOSITION - ARRANGING
MUSIC BUSINESS - PERFORMANCE**

\$395

**INCLUDES: HOUSING, PARKING and 3 MEALS PER DAY
COMMUTERS WELCOME AT A DISCOUNTED RATE OF \$325**



The OU Jazz Camp is open to aspiring jazz instrumentalists, ages 12 and up.

For more information, contact our Director of Music Outreach, Nick Rowland
nicholas.rowland@ottawa.edu



Faculty: To be announced; past faculty has included Sharel Cassity, Richard Johnson, Clark Sommers, Alejandro Salazar, Marques Carroll, Larry Brown, Katie Ernst and Kirby Fellis.

Cost: \$450, \$425 if enrolled by April 15; Scholarships available.

Contact: Jackson at jazzupinstitute@gmail.com; jazzupinstitute.com

JazzWire Twin Cities Summit
Minneapolis, Minnesota
 July 17-19

Held at the Center for Performing Arts in Minneapolis, the annual JazzWire Twin Cities Summit is a premier adult jazz workshop serving primarily musicians ages 30 to 80. Focused on improvisation, rhythm, harmony and small group playing, this workshop features master classes, combo and jam sessions, concerts and a supportive, community-driven learning environment.

Faculty: Zacc Harris, Jeff Antoniuk, Elaine Burt, Chris Bates, Abinnet Berhanu and more.

Cost: \$799.

Contact: info@jazzwire.net; jazzwiresummit.com

Kansas City Area Youth Jazz
Kansas City, Missouri
 April-July

KCAYJ is a spring and summer program that meets for 90-minute applied ensemble sessions on Sundays every week during April through July. Culminates in recording. KCAYJ is a tuition free scholarship program for high school and college students. The camp conducts rigorous auditions for Fellowships in February and announce the selections in March each year.

Rehearsals are 90-minute sessions on Sunday evenings during April, May, June and July with no rehearsals on Memorial Day or Fourth of July weekends. Youth Jazz Fellows typically perform a Showcase Concert or Open Rehearsal in July and also perform paid performances throughout the year in the greater Kansas City area community. Commitment to attend all rehearsals and performances is required. The season culminates in recording an album in a professional recording studio that's released

worldwide on a professional record label. KCAYJ provides unique professional music industry experiences designed to edify the perspectives of next generation artists.

Faculty: Christopher Burnett, Greg Carroll, Houston Smith, WM Thornton, Dr. Todd Wilkinson, Dr. Meara Mitchell; In-season master classes by Bobby Watson, Carl Allen, Dan Thomas, Matt Otto and others.

Cost: None. KCAYJ Fellowships are merit-based by audition and are tuition-free.

Contact: 913-250-5141; youthjazz.us

Keith Hall Summer Drum Intensive
Byron Center, Michigan
 June 28-July 2

Founded in 2007, this one-of-a-kind jazz drum camp offers valuable experience through master classes, jam sessions, rehearsals with professional groups and a drum choir. The week culminates in a performance by all 30 students. Health, leadership and character building are important tenets of the camp.

Faculty: Keith Hall, Jay Sawyer, Evan Hyde, Matthew Fries, Carlo De Rosa and special guests.

Cost: \$499.

Contact: 201-406-5059; wearetunedin1@gmail.com; wearetunedin.org/khsdi

MPulse Jazz Institute
Ann Arbor, Michigan
 July 5-11

The MPulse Jazz Institute is an all-encompassing program for high school jazz musicians. During this one-week residential program, students will work with faculty and rehearse and perform in jazz combos. Additionally, they will broaden their knowledge as a musician by participating in jazz repertoire, improvisation, arranging and jazz history classes.

Faculty: Dennis Wilson, Andrew Bishop, Ellen Rowe, Andy Milne, Jonathan Gomez and other notable University of Michigan faculty and guests.

Cost: \$1,950.

Contact: Garrett Birk, MPulse program manager, 734-936-2660; mpulse@umich.edu

SUMMER JAZZ ACADEMY

Chicago Jazz Philharmonic's two-week summer music camp is packed with unparalleled learning, cultural experiences, and performance opportunities with some of the country's leading music educators.

- For 8 - 17 year olds
- All levels and experience welcome
- Scholarships and financial aid available

JUNE 15-26, 2026

chijazzphil.org/education

NIU Jazz Camp
Northwestern Illinois University, DeKalb, Illinois
 July 19-24

This camp will help you improve your performance and understanding of jazz with emphasis on performing, learning and listening. Camp activities include big band and jazz combo rehearsals, culminating in performances at the end of the week. Jazz improvisation and theory classes, instrumental masterclasses and private lessons, jam sessions and nightly performances with faculty and counselors.

- Faculty:** Members of the NIU jazz faculty, staff and alumni including Geof Bradfield, Bobby Broom, Austyn Menk.
- Cost:** Early bird, \$995 by May 1; \$1,095 after May 1.
- Contact:** Kristin Sherman, 815-753-1450; ksherman2@niu.edu; artscamps.niu.edu

Orbert Davis' Chicago Jazz Philharmonic Summer Jazz Academy
Chicago, Illinois
 June 15-26

Building the next generation of empathetic, responsive and creative society members, the Summer Jazz Academy is an inclusive community music program that invites young musicians of all levels, from across the Chicago metropolitan area and beyond, to participate in a

two-week intensive summer camp. Our teachers work to meet each student's individual needs and apply our unique 'third stream' approach to provide well-rounded music education teaching theory, technique and aesthetic creativity in both jazz and classical styles while also focusing on improvisation and self-expression.

- Faculty:** Orbert Davis, Roosevelt Griffin III, Ed.D, and other notable music educators and professional musicians.
- Cost:** \$225-\$435; Need-based scholarship are available.
- Contact:** Jordan Mandela, education programs manager, jazzacademy@chijazzphil.org; chijazzphil.org

Ottawa University Jazz Camp
Ottawa, Kansas (near Kansas City)
 June 14-18

Join jazz camp directors Dan Thomas and Bobby Watson as well as distinguished jazz educators at the Ottawa University Jazz Camp-Kansas City. The Ottawa University Jazz Camp is intended for aspiring musicians, ages 12-112. Throughout the week, the world-class camp faculty provides in-depth study into jazz theory and improvisation, instrument-specific master classes, guided listening sessions covering the history of the music, and many aspects of small group jazz performance. The camp will conclude with a public performance by the student ensembles.

- Faculty:** Dan Thomas, Bobby Watson, Brian Ward, Aaron Linscheid, Bill

McKemy, Stan Bock, Andrew Wray.
Cost: \$395.

- Contact:** Nick Rowland, director of music outreach, 913-558-0329; nicholas.rowland@ottawa.edu; ottawa.edu/jazzcamp

Shell Lake Arts Center
Shell Lake, Wisconsin

Jun 14-19 (Big Band)
 Jun 21-26 (Big Band and Jazz Combo)

Since 1968, the renowned Shell Lake Arts Center camps has inspired more than 50,000 students and spawned sister camps in Chile and Argentina. The Wisconsin Northwoods provides an inspirational setting for middle school through adult campers. The recently remodeled atrium gives an additional, fantastic performance area.

- Faculty:** Riley Helgeson (jazz program director), Scott Agster, Jeremy Boettcher, Pete James Johnson, Tyler Lustek, Mary Petrich, Sarah Navratil, Steve Zenz, German Siman.
- Cost:** Resident, \$995; Commuter, \$895.
- Contact:** Visit shelllakeartscenter.org

SXU-Southside Summer Jazz Camp
Saint Xavier University, Chicago, Illinois
 June 22-26

The SXU-Southside Summer Jazz Camp is an opportunity for student musicians to improve their musical abilities, nurture a love for jazz and

Tri-C® JazzFest Academy
Summer Camp
 June 15-27, 2026

Gill and Tommy LiPuma Center for the Creative Arts

Tri-C Metropolitan Campus
 Cleveland, OH
\$400



This two-week summer day camp for ages 12 to 18, led by internationally acclaimed musician and educator Dominick Farinacci, offers big band, small groups, master classes and jam sessions, culminating in student performances at Tri-C JazzFest Cleveland, presented by KeyBank. Students also receive complimentary tickets to all Tri-C JazzFest performances, providing an immersive in-class and on-the-bandstand jazz experience.



Visit tri-c.edu/jazzfestacademy or email jazzfestacademy@tri-c.edu to register.



A bit of percussion heaven at University of Missouri, St. Louis.



RON SIKES

Singing out at ArtsBridge.



Rehearsal time at UW Madison.

MARY PRIOR

meet new friends. Students of all experience levels are encouraged to attend. The camp is built to help students who are new to jazz or looking to expand their horizons. There is something for everyone. The 2026 SXU-Southside Summer Jazz Camp is open to students in 6th through 12th grades. The camp welcomes all instruments including trumpet, trombone, saxophone, piano, string bass, guitar, vibraphone and drums, as well as nontraditional jazz instruments. The camp includes daily rehearsals on jazz repertoire, instrumental sectionals, improvisation master-classes, jam sessions, guest concerts and music theory workshops.

Faculty: Dr. Shawn Salmon, director; Andy Garcia, Tim Bales, Junius Paul.
Cost: \$120.
Contact: Visit sxu.edu; keywords: Jazz Camp

Tri-C JazzFest Academy Summer Camp Cleveland, Ohio

June 15-27
 This two-week summer day camp (ages 12–18), led by internationally acclaimed musician and educator Dominick Farinacci, offers big band, small groups, master classes and jam sessions, culminating in student performances at Tri-C JazzFest. Students also receive complimentary tickets to all Tri-C JazzFest Cleveland performances, providing an immersive in-class and on-the-bandstand jazz experience.

Faculty: See the full faculty at tri-c.edu/jazzfestacademy.
Cost: \$400.
Contact: 216-987-4574; jazzfestacademy@tri-c.edu; tri-c.edu/jazzfestacademy

Tritone at Bjorklunden Baileys Harbor, Wisconsin July 12-17

Tritone is all about playing and learning and keeping it all fun. Curriculum is focused on adult learners (attendees must be 21 and over) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention counts, with a 5:1 camper/faculty ratio. There is limited on-site housing, so act fast.

Faculty: Terell Stafford, Janet Planet, Greg Jasperse, Pat Mallinger, Tim Fitzgerald; Mark Urness, John Harmon, Rod Blumenau, Dean Sorenson, Ryan Korb.
Cost: Tuition, \$1,095; full package with room & board, \$2,155.
Contact: Bob DeRosa, tritonebob@gmail.com; tritonejazz.com

UMKC Jazz Camp Kansas City, Missouri May 31-June 4

The UMKC Jazz Camp brings world-class musicians and jazz educators to Kansas City to work with talented young instrumentalists grades 6-12. Daily master classes with camp faculty, theory and improvisation classes, listening sessions and faculty performances provide a well-rounded experience that touches on all aspects of jazz performance and history.

Faculty: Dr. Carl Allen, Prof. Marcus Lewis.
Cost: \$490; Early Bird, \$425.
Contact: music-ce@umkc.edu; conservatory.umkc.edu/conservatory-academy/umkc-jazz-camp.html

UNI Jazz Combo Camp Cedar Falls, Iowa June 21-26

UNI Jazz Combo Camp is a week-long exploration of jazz music for high school students, including performances, workshops, jam sessions, master classes and more, offering a curriculum that covers jazz style, improvisation, theory, ear training, and performance through daily combo rehearsals and two concerts.

Faculty: Christopher Merz, Mike Conrad, Anthony Williams, Luke Sanders, Will Yager, Josh Hakanson, Dave Rezek.
Cost: \$425–\$600.
Contact: Caroline Francis, 319-273-2024; music@uni.edu; music.uni.edu/jazzcamp

UW-Madison Summer Music Clinic Madison, Wisconsin June 21-27/June 28-July 4

Summer Music Clinic offers two sessions — the first for younger students, the second for high schoolers — inviting young musicians, music lovers and those who enjoy all forms of music and creativity for a week of music and memory-making on the UW–Madison campus. There is a creative artistic path for everyone with sessions for both middle and high school students.

Faculty: Dr. Dan Cavanagh, Dr. Matthew Endres, and others to be announced.
Cost: Junior Session — Commuter, \$850; Resident, \$1,250; Senior Session — Commuter, \$875; Resident, \$1,275; International, \$1,500.
Contact: Carrie Backman, program director, 608-263-2242; smc@wisc.edu; precollege.wisc.edu/summer-music-clinic



Vocal-ease at Monterey Jazz.



Jammin' at Jazz Camp West.



Six-string summit at Mt. Hood Jazz Camp.



In performance at Brubeck Jazz Summit.



Tubas? Gotta be some hot trad-jazz at Teagarden Jazz Camp.

WEST

 This trumpet denotes a corresponding ad in this guide.

Brubeck Jazz Summit Incline Village, Nevada

July 12-17

Brubeck Jazz Summit is a jazz education program for outstanding precollege musicians from around the world. Students learn from world-class faculty and guest artists through combo rehearsals, master classes, career development, jam sessions and performances. A living legacy of Dave Brubeck, the Brubeck Jazz Summit is hosted by Classical Tahoe at the University of Nevada, Reno at Lake Tahoe campus. Highly motivated students, from age 15-18 at the time of application on all instruments and voice, are eligible to apply.

Faculty: Artistic Directors Roxy Coss and Lucas Pino with past faculty and guest artists including Chris Brubeck, Dan Brubeck, Darius Brubeck, Rachel Eckroth, Bryan Carter, Michael Rodriguez, Gerald Cannon, Miki Yamanaka and more.

Cost: \$2,000 (includes tuition, housing and meals); Scholarships available for tuition and travel.

Contact: Erin Toledo, 775-298-0245; jazz@classicaltahoehome.org; classicaltahoehome.org/brubeck-jazz-summit

Idyllwild Arts Academy & Summer Program Idyllwild, California

June 28-July 11

Up your jazz playing by learning from some of the best jazz artists in the country

— professionals who earn a living playing and teaching the next generation of musicians. Daily curriculum will include performance in a large ensemble and combo, specialized instrument instruction/master classes, music theory, arranging and improvisational techniques.

Faculty: John Daversa, Dr. Marshall Hawkins, Alex McLaughlin.

Cost: Resident, \$5,175.

Contact: 951-468-7265; summer@idyllwildarts.org; idyllwildarts.org/programs/jazz-in-the-pines-student-clinic

JAS Academy Aspen, Colorado

June 15-29/July 27-August 10

The JAS Academy is a full-scholarship residency for top emerging jazz artists, offering big band and combo training led by Christian McBride and Etienne Charles, with support from Frost's Shelly Berg and JAS leadership. Students study, rehearse and perform publicly while exploring both traditional jazz and global contemporary styles. The first session is dedicated to big band music, the second session takes on an Afro-Caribbean big band flavor.

Faculty: Christian McBride, Chuck Bergeron, Shelly Berg, Etienne Charles, Mark Johnson, Michael Dudley.

Cost: The Academy is a full scholarship, with all travel, lodging, tuition and meals provided.

Contact: 970-920-4996; jazzaspen@jaspensnowmass.org; Jazzaspensnowmass.org

Jazz Camp West La Honda, California

June 6-13

An eight-day, overnight music, dance and vocal program for teens to seniors in the redwoods of Northern California. An all-star faculty teaches beginners to advanced with 120-plus classes as well as daily open mics and faculty performances. The camp features jam sessions, big bands, ensembles, combos, various styles of dance and vocals, songwriting, theory and more.

Faculty: Terrence Brewer (camp director), Allison Miller (artistic director), Anat Cohen (artist in residence), Alicia Olatuja (vocal Intensive), Carmen Staaf, Ian Faquini, Jaz Sawyer, Jenny Scheinman, Natalie Cressman, Jovino Santos Neto, Christelle Durandy.

Cost: \$2,140-\$2,500, depending on accommodations; scholarships and discounts available.

Contact: 510-858-5313; info@livingjazz.org; livingjazz.org/jazz-camp-west

Jam Camp West Loma Mar, California

July 18-24

This seven-day program brings together youth from 10 to 17 years old to make music, dance, sing and grow in a supportive community. Campers choose from 20-plus beginner to advanced-level classes each day — from instrumental ensembles, improv, hip hop, jazz, percussion, songwriting, daily open mics and more.

Faculty: Terrence Brewer (camp director), Samara Atkins (head counselor), Josiah Woodson, Mark Rosenthal, Daria Johnson, Simon Russell, Golden Goose and more.

Cost: \$1,850; scholarships deadline, May 1/June 1; \$50 early bird by April 1



High school instrumentalists and singers amass at Lionel Hampton Music Camp.

Contact: 510-858-5313; info@livingjazz.org;
livingjazz.org/jam-camp-west

Jazz at the Summit Breckenridge, Colorado

June 17-21

Great jazz and epic scenery will inspire as you rehearse and perform under the tutelage of professional staff in the breathtaking

mountains of Colorado. Over five days, adult musicians are immersed in small group sectionals and full rehearsal culminating in a concert at one of the region's finest venues.

Faculty: Anthony Garcia, Jason Carder, Margaret Banton, Michaels Brothers, Andy Nevala, John Madere.

Cost: \$265-315.

Contact: Beth Steele, 240-475-6316;
executivedirector@musicatthesummit.com; jazzatthesummit.com

JazzWire Napa Valley Summit Napa, California (Napa Valley College)

March 13-15

The JazzWire Napa Valley Summit is a premier adult jazz workshop primarily serving musicians ages 30-80. Focused on improvisation, rhythm, harmony and small groups, this workshop features master classes, combo and jam sessions, concerts and a supportive, community-driven learning environment.

Faculty: Mimi Fox, Jeff Antoniuk, Malachi Whitson, Cindy Browne Rosefield, Dan Marschak, Peter Estabrook.

Cost: \$899.

Contact: info@jazzwire.net;
jazzwiresummit.com



Jazz Port Townsend Port Townsend, Washington

July 20-27

Jazz Port Townsend is an immersive jazz workshop at Fort Worden State Park in Port Townsend, Washington. Students study improvisation, theory, rhythm, repertoire and ensemble performance in a supportive learning environment. The week includes faculty concerts, student performances, ensembles, master classes, and jam sessions. Open to intermediate through advanced musicians.

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info at
centrum.org



Anat Cohen

The workshop is open to musicians of all ages with a passion for music.

Faculty: Dawn Clement (artistic director), Terell Stafford, Pat Bianchi, Anat Cohen, Rufus Reid, Allison Miller, Ben Wendel, Matt Wilson, George Cables, Wycliffe Gordon and more.
Cost: Tuition varies by registration option.
Contact: Gwen Franz, gfranz@centrum.org; centrum.org/program/jazz

Lionel Hampton Music Camp **University of Idaho, Moscow, Idaho**

June 21-27

Lionel Hampton Music Camp is designed for instrumentalists and singers between 8th and 12th grades. Brass, woodwinds, percussion, strings, piano, guitar and vocalists are welcome. Study under renowned faculty, play in ensembles with your peers and explore the beautiful U of I Moscow campus.

Faculty: Mark Thiele, camp director.
Cost: \$750 for overnight campers, \$425 for day campers.
Contact: Mark Thiele, 208-885-6231; mthiele@uidaho.edu, uidaho.edu/music

LYNX National Arts & Media Camps – Music Industry **Denver, Colorado**

June 14-26

The Music Industry Program offers high school students a window into the current state of the music industry. The camp program is designed to be a preview of the Colorado University Denver Music & Entertainment Industry Studies (MEIS) Department programs. Students explore many aspects of the industry including performance, songwriting, music business, and recording arts.

Faculty: Leslie Soich, Lorne Bregitzer, Dan Hodges, Katie Yeager.
Cost: Residential, \$2,500; Commuter, \$1,200; Residential campers live in the brand-new City Heights Residence Hall.
Contact: Laura Harvey, 303-315-7468; lynxcamp@ucdenver.edu; artsandmedia.ucdenver.edu/prospective-students/lynx-camps

Mid-Valley Band Camp **Albany, Oregon**

July 27-31

The Mid-Valley Concert Band Camp is designed to give creative middle school and younger high school students an opportunity to develop and refine their musicianship through a fun and comprehensive band camp. Students receive master classes on their instrument, sectionals and may choose the "Jazz Track."

Faculty: Nathanael Ankeny (director of jazz studies), George Fox and more.
Cost: \$175.
Contact: brian.mcfadden@albany.k12.or.us.; stuart.welsh@albany.



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Monterey Jazz Summer Jazz Camp Monterey, California

June 22-26

Monterey Jazz invites middle and high school instrumentalists and vocalists of all skill levels to its intensive and immersive Summer Jazz Camp. The camp daily activities include faculty concerts, master classes, combo sessions, jazz theory and history classes, jam sessions and performances.

Monterey Jazz Summer Jazz Camp is a week-long day camp and will not provide housing

or transportation. Students will need to bring lunch or purchase food from food trucks.

Faculty: Tammy Hall, Corbin Jones, Pat Kelley, Mike Galisatus, Felix Diaz-Contreras, Kirsten Edkins.

Cost: \$315.

Contact: Claire Kim-Shin, director of education, 831-373-8842; claire@montereyjazz.org; montereyjazz.org/education/programs/summer-jazz-camp

Mt. Hood Jazz Camp Gresham, Oregon

June 22-26

Mt. Hood Community College hosts a five-day jazz camp that focuses primarily on improvisation. Students in grades 9-12 are invited to study with some of the top educators and musicians in the Northwest to develop rhythmic and melodic vocabulary for the creation of improvisational ideas. Students are placed into combos based on experience level.

Faculty: Dan Davey (director of jazz studies), Susie Jones, Tim Gilson, Ryan Meagher, Tim Rap, Kenny Ross, Quinn Walker, Clay Giberson, Jason Palmer.

Cost: \$285.

Contact: Dan Davey, 503-491-7010; daniel.davey@mhcc.edu; mhcc.edu/jazzcamp

Oregon Jazz Workshop Eugene, Oregon

July 13-18

The Oregon Jazz Workshop is open to all woodwind, brass, piano, guitar, bass (upright and electric) and drum set players from 11 years old through adults. The core of the workshop experience is small jazz ensembles. The workshop also includes theory/ear training/guided listening, master classes, daily faculty performances and a final student concert.

Faculty: Joe Manis, George Colligan, Charlie Doggett, Roger Woods, Tyler Abbott, Chris Shuttleworth, John Stowell.

Cost: \$425.

Contact: Joe Manis, joemanis@hotmail.com; oregonjazzworkshop.com

Pacific Summer Jazz Colony University of the Pacific Stockton, California

June 28-July 2

An intensive program for talented jazz students of all ages. Fostering artistry and collaboration, participants study with Pacific's jazz studies faculty and guest artists in combo rehearsals, master classes, theory and improvisation courses, seminars, jam sessions and public performances.

Faculty: Patrick Langham, Joe Mazzaferro, Sean Britt, Andrew Mell, Aaron Garner, Brian Kendrick.

Cost: Resident, \$1,700; Commuter, \$1,250; scholarships are available.

Contact: Patrick Langham, director of jazz studies, 209-946-3222; plangham@pacific.edu; pacific.edu/jazz-colony

Stanford Jazz Workshop Stanford, California

July 6-31

Held on the Stanford University campus, SJW offers world-class jazz education for middle school through high school musicians. Students learn from leading artists through small ensembles, master classes and nightly performances, building skills, creativity and lifelong connections in a vibrant community devoted to the art of jazz.

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Faculty: Visit stanfordjazz.org/about/faculty-profiles.

Cost: Variable, visit stanfordjazz.org/programs/program-pricing.

Contact: Cory Combs, 415-235-2022, ccombs@stanfordjazz.org, stanfordjazz.org

Summer Jazz Workshop at Cuesta College San Luis Obispo, California

July 6-10

The SLO Summer Jazz Workshop is a five-day jazz performance course put on by the SLO Jazz Festival and Cuesta College aimed at students from junior high through college as well as adults looking for a positive experience of musical growth. Each student will be instructed as to the role his/her instrument plays in a jazz ensemble as well as how to present themselves on the bandstand and prepare for getting paid work playing music. This intensive week is a great time for learning to make music with new people, learning your instrument better and understanding jazz improvisation.

Faculty: Ron McCarley, Darrell Voss.

Cost: Early Registration, \$225; Regular Registration, \$300.

Contact: Ron McCarley, 805-592-9545; rmccarle@cuesta.edu; cuesta.edu/communityprograms/

community-education/music/Summer-Jazz-Workshop.html

Teagarden Jazz Camp Sly Park, California

July 20-25/July 27-August 1

For 40 years, this camp has been introducing students to the wonderful world of early, New Orleans-style, jazz. Eighty students per week learn improvisation and small combo performance from professional jazz musicians in beautiful mountain setting. It's the most fun you will ever have at a music camp.

Faculty: Clint Baker (camp director).

Cost: \$850 tuition includes room and board.

Contact: Clint Baker (camp director), clintbakerjazz@gmail.com; 916-571-5533; info@sacjef.org; sacjazzcamp.org

UCLA Herb Alpert School of Music Global Jazz Summer Intensive Schoenberg Music Building Los Angeles, California

July 27-31/August 3-7

Attendees ages 13-18 will be led by UCLA Herb Alpert School of Music Global Jazz Studies faculty and alumni of the Herbie Hancock Institute of Jazz Performance at UCLA. Students will participate in master

classes, lessons, composition workshops and performances throughout the week.

Faculty: Salim Washington, Clayton Cameron, Herbie Hancock Institute alumni, JB Dyas.

Cost: \$1,532.85.

Contact: summerintensives@schoolofmusic.ucla.edu; schoolofmusic.ucla.edu/summer-intensives-for-high-school-students

University of Oregon Jazz Improvisation Camp Eugene, Oregon

July 19-24

The University of Oregon Summer Jazz Improvisation Camp welcomes junior-high and high-school instrumentalists to develop improvisation skills. Open to all experience levels, students learn from UO jazz studies faculty and a team of outstanding artist-educators in a week-long, work-intensive program dedicated to creativity and musical growth.

Faculty: Paul Krueger, Josh Deutsch, Hashem Assadullahi, Steve Owen, John Storie, Ken Mastrogiovanni, Idit Shner, Tyler Abbott.

Cost: Resident, \$770; Commuter, \$450.

Contact: Anna Frazer, 541-346-2138; musiccamps@uoregon.edu; musiccamps.uoregon.edu/jazz



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Fernando Jones International Blues Camp Japan

Tokyo School of Music, Tokyo, Japan

July 20-25

The 4th annual edition of this camp is open to musicians 12–18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

Fernando Jones International Blues Camp Osaka

Osaka School of Music

July 27-30

The 2nd annual edition of this camp is open to musicians 12–18 years old for beginner, intermediate and advanced level musicians and vocalists. Camps run from 9 a.m. to noon with extra curricular field trips and performances with no expense to the Blues Kids.

Cost: Free; audition online or in-person required.

Contact: 779-258-3763; blueskids.com/earlybird

International Music Camp Summer School of Fine Arts

International Peace Garden
Manitoba/North Dakota

July 12-18

Summer 2026 marks 70 years of inspiring music camps at the beautiful International Peace Garden, located on the Canada/U.S. border between North Dakota and Manitoba. IMC offers a full-week session of jazz studies, including big band or vocal jazz streams along with jazz theory, improvisation, combos, faculty master classes and optional private lessons with IMC's acclaimed artist-teachers. This program is open to students in grades 7–12 with at least three years of playing experience.

Faculty: Dr. Greg Gatien (director), and artists/educators from both Canada and the U.S.

Cost: Early Bird: \$660 USD, before May 1; Regular Tuition, \$675.

Contact: 204-269-8468 (Canada); 701-838-8472 (USA); info@internationalmusiccamp.com; internationalmusiccamp.com

JazzWire Canadian Summit Edmonton, Alberta, Canada

June 26-28

The JazzWire Canadian Summit is a premier adult jazz workshop serving primarily

musicians ages 30–80 on the campus of MacEwan University. Focused on improvisation, rhythm, harmony and small group playing, this Western Canadian workshop features master classes, combo and jam sessions, concerts and a supportive, community-driven learning environment.

Faculty: Chris Andrew, Aretha Tillotson, Jeff Antoniuk, Biboye Onanuga, Dean McNeill and many more.

Cost: \$749 CAD.

Contact: info@jazzwire.net; jazzwiresummit.com

JazzWorks Jazz Camp & Composers' Symposium/Practice Retreat Harrington, Quebec, Canada

August 24-27/August 27-30

An adult-focused, life-changing learning opportunity for vocalists and instrumentalists. Work on jazz theory and technique with JazzWorks' innovative Canadian and international jazz artist faculty. Share the joy of this intensive learning experience and immerse yourself in combo rehearsals, master classes, improvisation, jazz history, composition and arranging with nightly jam sessions and concerts. Composers' Symposium/Practice Retreat is Aug. 24–27. Jazz Camp is Aug. 27–30.

Faculty: To be announced; past faculty includes Adrian Vedady, Dezron Douglas, Nat Reeves, Kirk MacDonald, Don Braden, Ted Nash, Amy London, Derrick Gardner, Lorne Lofsky, Roddy Elias, Jocelyn

Gould, Jean-Michel Pilc and more.

Cost: Visit jazzworkscanada.com/registration.
Contact: 613-220-3819; jazz@jazzworkscanada.com; jazzworkscanada.com/about-jazz-camp.html

Joshua Breakstone's Jazz Guitar Dream Kyoto, Japan

May 26-June 5

A dream experience for guitarists of any age and level with 10 nights hotel included, seven intensive, three-hour guitar workshops, visits to Japanese jazz clubs, intros to Japanese jazz musicians, four dinners in Kyoto restaurants with many of the musicians you'll meet and play with, tours of Kyoto temples and gardens.

Faculty: Joshua Breakstone, Dr. Phillip Strange, Fukuro Kazuya, Morishita Kei, Ito Aiko, Ono Midori.
Cost: Early Bird, by March 1, \$3,100; After March 1, \$3,300; Limited to a maximum of 8 participants.
Contact: jzguitar212@gmail.com; kyotojazzguitarexperience.com

KoSA Italy Retreat Catanzaro & Reggio, Calabria, Italy July 13-20

Explore the music, culture, history and cuisine of Calabria, Italy. Daily master classes, presentations, open jam sessions, evening concerts. Explore the beauty and history of the region, culinary delights and cultural immersion, learn local dances and traditional drumming and music.

Faculty: Aldo Mazza with special Italian guest artists, chef, historians to be announced.
Cost: \$2,990 U.S.
Contact: info@kosamusic.com; italymusictour.com

Langnau Jazz Nights, Jazz Workshop Langnau, Switzerland July 20-25

The main goal of this adult workshop is to bring musicians together. Beside theoretical and practical classes with experienced teachers you also have the opportunity to meet jazz musicians from all over Switzerland and the world. You will improvise with them, exchange knowledge and share experiences with them, all of which make the Langnau Jazz Nights an unforgettable experience.

Faculty: Reuben Rogers (faculty curator), other to be announced.
Cost: CHF 680; CHF 350 for students of a university music program; Festival pass to concerts included.
Contact: workshops@jazz-nights.ch; jazz-nights.ch

Langnau Jazz Nights Junior Jazz Workshop Langnau, Switzerland July 20-25

The Junior Jazz Workshop for children and

young adults from 10 to 20 years of age is unique. Along with classes which take into consideration age and skill level, the participants also have the opportunity to join the instrumental classes of the Jazz Workshop and special workshops of the performing bands. As a result, participants get the chance to work with internationally acclaimed jazz musicians and teachers.

Faculty: To be announced.
Cost: HF 250; festival pass to concerts included.
Contact: workshops@jazz-nights.ch; jazz-nights.ch

New York Jazz Workshop – Jazz Music Studies in Italy San Miniato/Fucecchio, Tuscany, Italy

June 7-13/June 14-20

Experience jazz immersion in Tuscany on Agriturismo La Pineta, an organic farm, with world-class faculty including Marc Mommaas, Kenny Wessel and Michelle Walker. This

week-long retreat combines ensemble sessions, master classes and rhythm workshops with cultural experiences including vineyard tours, pasta making and optional Florence excursions. Culminates in a public concert. Maximum 15 participants ensures personalized instruction. The workshop is for students 17 and older.

Faculty: Marc Mommaas, Kenny Wessel, Michelle Walker.
Cost: \$2,900-\$3,300; includes accommodations, all musical activities and group meals.
Contact: Marco Chelo, New York Jazz Workshop, 212-242-5283; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com/jazz-music-studies-in-italy-summer-2026

Samba Meets Jazz Workshops Valencia, Spain

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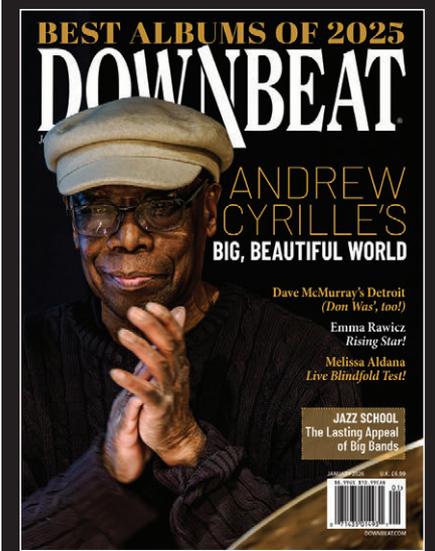





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and Brazilian music in the vibrant cultural capital of Valencia. This week-long intensive features world-class master faculty teaching in state-of-the-art music studios, paired with a thoughtfully paced schedule that leaves time to explore the city's celebrated cuisine, architecture, and nightlife. The Instrumental Program blends repertoire study with deep immersion in Brazilian rhythms, phrasing and stylistic approaches, alongside improvisation, ensemble playing and hands-on workshops designed to expand musical fluency and confidence. The Vocal Program focuses on jazz and Brazilian repertoire with special attention to rhythm, phrasing, style and interpretation. Singers explore scatting, percussion accompaniment for vocalists and ensemble performance, gaining tools to perform Brazilian and jazz material with authenticity and ease. Whether you are refining your craft or broadening your musical language, this program offers a rich balance of focused study, cultural exploration and creative connection.

Faculty: Nilson Matta, artistic and music director; others to be announced.
Cost: To be announced.
Contact: 917-620-8872; sambameetsjazz.com

**Samba Meets Jazz Workshops
Rio de Janeiro, Brazil
January-February 2027**

This immersive Brazilian musical and cultural experience invites instrumentalists, vocalists and music lovers from around the world to study Brazilian music at its source. Designed for participants of all musical backgrounds, the program offers a rare opportunity to absorb Brazilian rhythms, styles, and phrasing within the living culture that shaped them. Participants receive 25 hours of instruction from a "who's who" of Brazilian master musicians, combined with guided morning sightseeing led by an expert English-speaking guide. Optional group dinners and evening music outings bring participants directly into Rio's vibrant nightlife, creating unforgettable musical and cultural encounters. In addition to musician tracks, non-musician and music-enthusiast packages allow participants to join sightseeing excursions, musical presentations, group meals, nightlife experiences, and even hands-on percussion classes — making this a truly inclusive cultural immersion. This program is ideal for musicians and music lovers alike who seek depth, authenticity, and inspiration in one of the world's most musically rich cities.

Faculty: Nilson Matta, artistic and music director; others to be announced.
Cost: To be announced.
Contact: 917-620-8872; sambameetsjazz.com

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Stefano Bollani

raconteur, bon vivant and popular television host Stefano Bollani is also one of Italy's best-known pianists, a rare jazz performer with a foothold in mainstream media, using his high profile to boost awareness and appreciation for music. Now in its fourth season, *Via dei Matti n.0* is the name of his weekly program on channel RAI 3 where he meets and plays with various performers. Bollani joined two other notable pianists — Dado Moroni and Danilo Rea — in a rare three-piano concert to open the Umbria Jazz Winter festival in Orvieto, Italy, on Dec. 30. The next morning, on the same stage in Teatro Mancinelli, he participated in his second DownBeat Blindfold Test in front of a full house.

Oscar Peterson

"Sweet George Brown" (*Oscar Peterson And The Bassists—Montreux '77*, Pablo, 1977) Peterson, piano; Ray Brown, Niels-Henning Ørsted Pedersen, bass.

This is Oscar Peterson playing, in the '70s, I believe, with two basses! Thank you for this choice. The kinds of phrases he plays are always so clear and alive, brilliant and so swinging that it is unmistakable. He also pushes forward: He's pulling these bassists forward by their hair. He is the pianist that made me fall in love with jazz. I was 10 years old. Someone had given me an album without a photo on the cover and I was convinced there were two pianists: Oscar and Peterson. I was very surprised when my father told me that it was one pianist only. That's when I began practice a lot!

Emmet Cohen

"Henei Ma Tov" (*Vibe Provider*, Mack Avenue, 2024) Cohen, piano; Philip Norris, bass; Joe Farnsworth, percussion.

This seems to me to be a European player. The melody resembles the national anthem of a Scandinavian country. [afterwards] Perfect! Cohen is an Icelandic last name, as we all know [laughs] I like Emmet. I saw him play in Rome. He invited me on stage and we played together. He's very good and I like the concerts he films at his house.

Luca Flores

"How Far Can You Fly?" (*For Those I Never Knew*, Splasc(h), 1995) Flores, piano.

This is my first teacher of jazz piano named Luca Flores, playing a piece of his called "How Far Can You Fly?" This is from his last recording. I was studying classical music and I fell in love with the sound of jazz because I had heard Charlie Parker, so at 11 years old I looked for a teacher and found Luca. He was a very shy person, reserved, very interior. He taught me this piece "Au Privave": I want to play it for you [goes to piano, plays humorously frantic version]. Luca remained perfectly still and stared at me for two-and-a-half minutes, then told me, "Songs can be played at any speed. Let's move on." He was an excellent teacher, he showed me exactly what I needed and he was an extraordinary pianist, if not often celebrated. Luca had many problems and attempted suicide a few times. He made this recording, put the master tape in the mail to the producer and killed himself the next day. As you may know, Walter Veltroni wrote a book about him that was then made into a film by Riccardo Milani called *Piano, Solo*. It's a beautiful film, and I played many of the piano parts.

Rita Marcotulli

"Us And Them" (*The Light Side Of The Moon*, Foné Jazz, 2017) Marcotulli, piano; Pasquale Minieri, electronics.

Is the tune well known? It's a classical tune? Prog rock? I like prog rock, specifically King Crimson. [audience starts talking] They say that I know this. What's going on? [turns to audience] What song is it? Ah! "Us And Them" of Pink Floyd. Never heard of them. [laughs] It's Rita that's play-

Stefano Bollani, demonstrates at the piano during a live Blindfold Test in Umbria, Italy, to illustrate a point while writer Ashley Kahn, right and translator Greg Burk look on.



DAVID MORRESI/UMBRIA JAZZ

ing? No way! I have a favorite recording of Rita where she plays the music from the films of Truffaut, called *The Woman Next Door*. This was beautiful. I liked it and the use of electronics very much. Do you know who it was, Ashley?

Ashley Kahn: Pasquale Minieri.

Stefano Bollani: Pasquale is the husband of Rita. He passed away just a few days ago, a great musician. Let's give him an applause.

Tigran Himasayan

"The Curse—Blood Of An Innocent Is Spilled" (*The Bird Of A Thousand Voices*, Naive, 2021) Hamasyan, piano, keyboards, synthesizers; Layth Sidiq, violin, voice; Marc Karapetian, electric bass; Nate Wood, drums.

Ah! I think this is a song of the Armenian Army where they declare they are destined to conquer the world. The pianist, who also whistled, could be Tigran, but then there is this very strong will to assert oneself, which frightened me a bit. The first part was very beautiful, I liked it very much. It's the kind of recording that I would not listen to at home, but I can imagine live it could be an experience. I don't go crazy for the darkness of this music. I feel better in the sunshine, but he is fabulous, fantastic. I heard him for the first time years ago with a group at the North Sea Jazz Festival with Ari Hoenig.

Emahoy Tsegué/Mariam Guèbru

"Song Of Abayi" (*Ethiopiennes 21: Piano Solo*, Buda Musique, 1983) Gabru, piano.

I don't remember her name, but I think she was a nun and is an African pianist — Ethiopian? I discovered her recently in a film that used her music. It's something very particular, very beautiful. Her music is outside of the familiar circuits. It's strange and familiar, with oriental scales, but then she plays something unexpected, something bizarre, things that are not traceable to any tradition of improvisation. It's very interesting. Bravo, this was a nice choice.

Jason Moran

"You've Got To Be Modernistic" (*Modernistic*, Blue Note, 2002) Moran, piano.

Ah! Beautiful. It could be composed by Ellington, like "Portrait Of The Lion," of Willie Smith, or James P. Johnson. The pianist is much more modern than Duke, more recent. In the middle he tried so many different things. I liked a lot of the things, all of the feeling and the swing that he has. I disliked some of it, too, because it sounded like too much. [afterwards] I have this album! But I didn't recognize it. What I like about Jason is the Ellington or James P. Johnson attitude, and the swing he has. Absolutely powerful! I'm going to check it again.

DB

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



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