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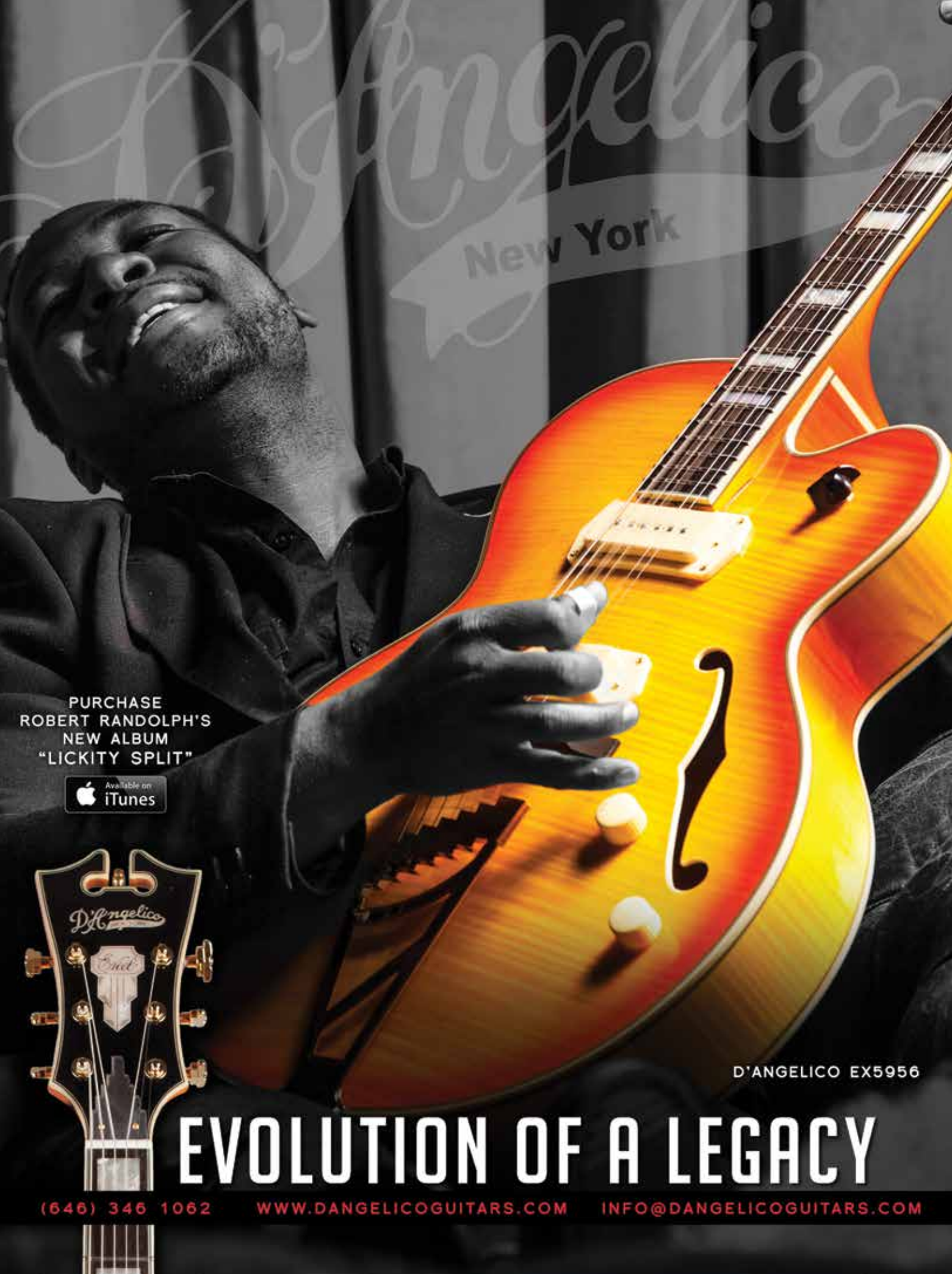
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MARCH 2014

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ON THE COVER

28 Dianne Reeves *In Command, In Demand*

BY YOSHI KATO

Whether through the lyrics to her original songs, the anecdotes she shares in concert or the material she chooses for her albums, the charismatic vocalist is fully in command of her acclaimed artistry.



Dianne Reeves onstage with the San Francisco Symphony on Dec. 11 (Photo: Mars Breslow)

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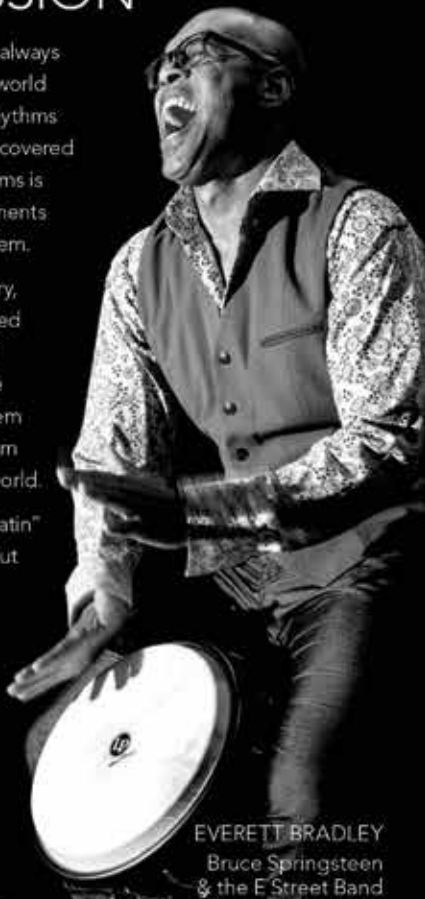


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A student concert at Litchfield Jazz Camp

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Campers Rule

DAVE DOUGLAS, MATT WILSON, DIANNE REEVES, PHIL WOODS.

Sounds like the all-star lineup for an awesome jazz festival, right? But it's actually a tiny portion of the long list of artists who teach youngsters through master classes, clinics and jazz camps. These artists "pay it forward" by offering technical tips and sharing their hard-won knowledge with aspiring jazz musicians, just as they received invaluable instruction when they were young.

In a wide-ranging interview with Reeves for our cover story (starting on page 28), the in-demand vocalist discusses her recent triumphs and reflects on the early years of her career. As a teenager in her high school's jazz band, she met trumpeter Clark Terry and later benefited from spending time with musical titans like Sir Roland Hanna and Louie Bellson. Reeves referred to those experiences as being in "fertile soil." She flourished in an environment that helped her grow into an artist who has now won four Grammy awards and routinely sells out auditoriums around the world.

In our sidebar with Reeves on page 32, journalist John Murph recounts a master class that Reeves taught last year at the Kennedy Center in Washington, D.C. For teenage vocalists who are still developing their craft, reading this article will be like taking a mini master class.

The notion of "fertile soil" is what jazz camp is all about. Every year, our International Jazz Camp Guide assembles detailed listings of camps along with articles aimed at campers. For this year's edition, Senior Contributor Aaron Cohen addresses a fundamental question in his feature "Why Go to Jazz Camp?" If you are a student who is considering attending your first camp, check out that essay and dig into our descriptions of more than 100 camps. It will enable you to make an informed decision. At the very least, going to camp can be a fun, fruitful experience that allows you to make new friends. But it can also be something much, much more. It can be a life-altering experience that transforms your ability to improvise, listen, lead and cooperate—skills that are enormously important both on and off the bandstand.

Few endeavors are more noble than teaching a child how to play an instrument—not because he or she might become the Duke Ellington of the 21st century—but because making music will exponentially enrich young players' lives as well as the lives of those they interact with for decades to come.

At places like Litchfield Jazz Camp in Connecticut, world-class artists such as saxophonist Wayne Escoffery and pianist Helen Sung help kids develop their chops. It's like getting baseball instruction from a World Series champ or attending a fiction-writing workshop with a Pulitzer Prize winner.

Only a minuscule percentage of the thousands of kids who go to jazz camp in 2014 will end up with a career as a professional musician or educator. But whether one becomes a pro musician or not, the unique camaraderie that jazz camp offers is a feeling that one never outgrows. The life lessons stick with you.

And if you're an adult who is jealous of all the energetic teenagers who get to be campers, check out the feature "Not Just for Kids" (on page 94), which profiles several camps that cater to adults. This is a booming field, so you don't have to look far to find a camp that is geared toward adults, or one that is open to learners of all ages. So, think about attending a jazz camp this year. It just might make you feel like a kid again.

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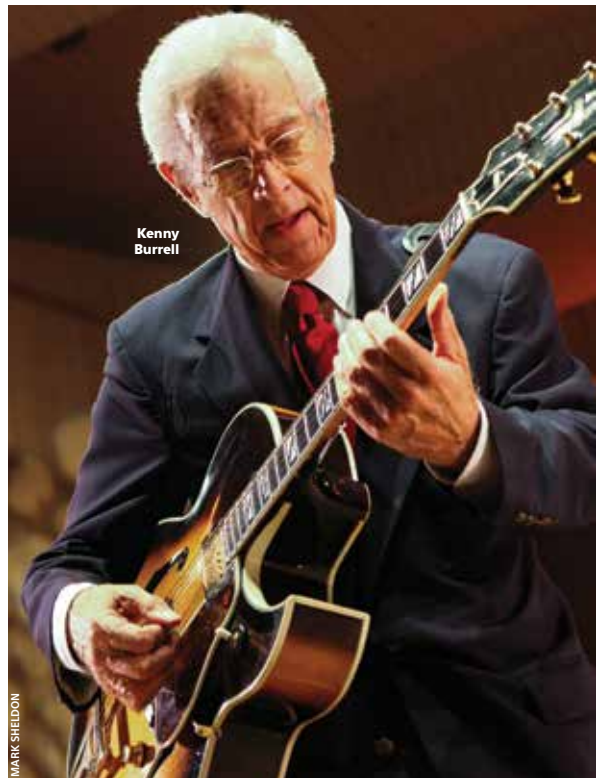
Chords & Discords

Burrell Hall-bound?

I have nothing against Pat Metheny and his multitude of followers, but I wasn't exactly jumping for joy upon reading of his induction by the readers into the DownBeat Hall of Fame (December). You see, I can't for the life of me understand why guitar master Kenny Burrell hasn't yet achieved that recognition.

True, Burrell never made a jazz-rock fusion record, never recorded for ECM, never played a 42-string guitar, never recorded an album of atonal guitar distortion, never appeared on a Japanese girl-pop album, never jammed with computer robots, and never participated in any jazz-hillbilly-avant-garde-klezmer-Peruvian-folk projects. All Kenny Burrell has done is play bluesy, gimmick-free, deep-swinging, pure jazz guitar better than anyone who has ever strapped on a Gibson. Shouldn't the fact that he's one of the greatest guitarists in jazz history be enough? Heck, he should be enshrined for his guitar tone alone!

GORDON WEBB
SANTA CLARA, CALIF.



Kenny Burrell

MARK SHELDON

Hall Worthiness

I have read a lot of interviews with Pat Metheny over the years, but the one in your December issue is by far one of the most amazing and substantial. Thank you to Pat Metheny, journalist Ken Micallef, photographers Jimmy and Dena Katz, and DownBeat for this great piece. Plus, thank you to the readers for voting Pat into the Hall of Fame. Also, I offer a special thanks to keyboardist Lyle Mays for all his great collaborations with Pat.

BARRY LIVINGSTON
TORONTO, CANADA

Awesome Octogenarian

Why have you not reviewed the new album *Together: Live At The Blue Note* (Jazz Legacy Productions) by the Jimmy Heath Big Band? And why do you write so little about this NEA Jazz Master and living legend? I saw in your January issue that there was an article about Dexter Gordon, who would have been 90 last year. Well, Jimmy Heath is 87 and still playing, composing, arranging and conducting his wonderful big band. I think this calls for a very big DownBeat article about a gentleman who has been in jazz for more than 65 years.

OLE HALL
LISSIOLEHALL@TDCADSL.DK

Bay Area Booming

Any jazz venue guide is going to miss some important clubs, but in your recent one (February), the section on Northern California is badly out of date.

Yoshi's San Francisco no longer includes the word "jazz" in its name, acknowledging its retreat from the art form. More importantly, the SFJAZZ Center is arguably the nation's premier jazz venue outside of New York City, while Duende (in Oakland) has become the Bay Area's premier jazz club since opening in January 2013. And a few blocks away, The Sound Room is now the Bay Area's most important venue for jazz vocalists, while Berkeley's Jazzschool is also an invaluable showcase for local and touring artists.

ANDREW GILBERT
BERKELEY, CALIF.

Inspiring Youth

I am a senior in high school, and I play the trumpet and piano. I am currently enrolled in a jazz course in school. I would like to thank you for providing me with a source of reading that keeps my flame for jazz burning. Every month I pick up DownBeat, and I just can't wait for the next one. The stories are so inspiring, and I hope to one day be featured in the magazine. Thank you so much!

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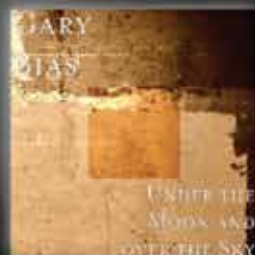
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Beat

John Lurie 'There Was Magic in It'

He has been off the music scene for 10 years now, but through the '80s and '90s, saxophonist-bandleader John Lurie was a hot commodity both as a musician and actor. His band, The Lounge Lizards, drew raves for their decidedly punk-edged take on Thelonious Monk's "Well You Needn't" and "Epistrophy" as well as a Farfisa organ-driven rendition of the noir classic "Harlem Nocturne" on their audacious 1981 self-titled debut (produced by Teo Macero) for the Editions EG label. For many listeners, that album introduced the skronking guitar work of Arto Lindsay, who had previously played in the East Village No Wave band DNA. Lurie called it "fake jazz," a description he later came to regret.

As he recalls, "Yes, *fake jazz* was my term. After the first gig, people flooded the dressing room, very excited and were asking, 'What do you call this music?' And I just threw it out there: 'It's fake jazz.' I was kind of proud of coming up with that off the top of my head. But then, damn, it was only what one might call 'fake jazz' for about a year or so—and 9,412 lazy journalists later, that is what it is called."

Now, finally, fans who have yearned to hear more of Lurie's music have reason to celebrate with the release of *The Invention Of Animals*, a collection of out-of-print 1993 studio recordings and previously unreleased live recordings by The John Lurie National Orchestra, a trio consisting of Lurie on soprano sax and Billy Martin (later of Medeski Martin & Wood fame) and G. Calvin Weston on drums and percussion. The album is available in digital formats and limited-edition 180-gram vinyl on Martin's label, Amulet Records.

The Invention Of Animals puts Lurie's music back in the spotlight. For the past decade, he has been a prolific painter. His works have been exhibited in major galleries around the world, including the Montreal Museum of Fine Arts, the Musée d'Art Moderne Grand-Duc Jean in Luxembourg, the Watari Museum of Contemporary Art in Tokyo and the Museum of Modern Art and P.S.1 Contemporary Art Center in New York.

Reflecting on the 20-year evolution of The Lounge Lizards, Lurie comments: "I would say that the first band was irreverent and ferocious but was not so real in a way; it was ironic. Then there was an awkward growing period where we lost a lot of fans because it was no longer the hip thing as it tried to become more musical. It took about five years to have the right players, to know how to make it work on stage, to know how to write for the ensemble in a way that was more elegant."

The much-improved second edition of The Lounge Lizards, featuring such stellar musicians as Lurie's brother Evan on piano (returning from the original band), guitarist Marc Ribot, saxophonist Roy Nathanson, trombonist Curtis Fowlkes, bassist Erik Sanko and drummer Dougie Bowne, played on 1986's *Big Heart: Live In Tokyo* and 1987's *No Pain For Cakes*.

John Lurie in the 1980s



The latter was the first Lounge Lizards album to feature a Lurie painting on the cover.

A later, more refined edition of the group featuring Martin, Weston, trumpeter Steven Bernstein, saxophonist Michael Blake, vibraphonist Bryan Carrott and cellist Jane Scarpantoni recorded two volumes of *Live In Berlin* in 1991. Then an expanded nine-piece lineup, with the addition of Evan Lurie, slide guitar virtuoso David Tronzo and drummer Ben Perowsky recorded the brilliant 1998 album *Queen Of All Ears* on Lurie's own Strange And Beautiful Music label.

"That album is probably the best but it wasn't the apex," says Lurie in retrospect. "We played for three more years after that and the band was getting better and better. And the material was getting stronger and stronger, but we couldn't get a record deal. I was doing Hollywood film scores [*Get Shorty*, *Blue in the Face* and *Manny & Lo*, among others] to pay for the label and all the employees I had."

Concurrent with his music career, Lurie racked up some impressive credits as an actor in such memorable films as Jim Jarmusch's *Stranger Than Paradise* and *Down By Law*, David Lynch's *Wild at Heart* and Martin Scorsese's *The Last Temptation of Christ*. But the band remained his top priority, right up until the moment that he became too ill to play his instrument anymore. "I started to feel that there was something wrong with my body," he recalls. "At the time I assumed it was the stress of doing all the business for the band and the label. But I later found out it was advanced Lyme disease."

Plagued by neurological disorders and problems with his motor skills that prevented him from being able to finger his saxophone—let alone compose, lead a band and run a record label—Lurie was forced to disband The Lounge Lizards. "Stopping music was not a choice," he says. "The band, by far, was always the most important thing to me."

When the effects of the Lyme disease became too debilitating for him to make music, Lurie shifted his focus to painting. "Even though I am a good deal better now than I was when I had to stop, there is something about playing the saxophone—I assume it has something to do with the vagal nerve—that violently sets off the neurological symptoms of the Lyme disease," says Lurie.

The new collection of trio recordings featuring Martin and Weston evolved out of a Lounge Lizards rehearsal with the two drummers in the early '90s.

"Calvin and Billy and I got together, I think it was over Christmas actually, to see if just the three

The John Lurie National Orchestra members, from left: G. Calvin Weston, John Lurie and Billy Martin



The cover art for *The Invention Of Animals* features one of Lurie's paintings.

of us playing together would lead to a new way of writing for the Lounge Lizards," says Lurie. "What happened was that it worked. Almost immediately I could see there was magic in it. We went into the studio immediately and made the *Men With Sticks* album, which was a mistake because though bits of it were good, it became something much more special after we toured it for a while. There is something so unique and beautiful about this music. I don't think there is anything else like it.

"The soprano worked better for the trio," says Lurie of the unorthodox instrumentation heard on the recordings. "The alto didn't bend and twist in that same way. And the timbre of the soprano can be really un-jazz-like, kind of non-Occidental, if you will."

The album features African-flavored poly-rhythmic grooves from the two drummers and

Lurie's sinuous soprano sax lines dancing on top. It includes snippets from the soundtrack of Lurie's 1991 TV series, *Fishing With John* (including "Flutter," "The Beat," "Little" and "Ignore The Giant") along with the title track of *Men With Sticks*. "The Invention Of Animals" is an entrancing, 19-minute live performance from Feb. 12, 1994, in Thessaloniki, Greece.

And for Lurie, who cites John Coltrane and Sidney Bechet as important soprano saxophone role models, leading this trio was like a vacation compared to The Lounge Lizards. "I didn't have to deal with almost anything but playing—and what a joy that was, to just *play*," he says. "Running a nine-piece band, both musically and business-wise, is so much more demanding. So my playing in that situation was often the last thing that I could deal with."

Although the chances of a Lounge Lizards reunion seem remote, Lurie mentions that there is a lot of music in the vault that may be made available one day. "There was an enormous amount of material that was never recorded, or properly recorded," he says. "There are some multitrack recordings in storage that might be OK, along with a lot of DAT tapes of live gigs that probably have some amazing stuff on them. But I can't imagine I am going to rummage through them anytime soon."

Not when he's so busy painting. (*The Invention Of Animals* features a Lurie painting for its cover art. More of Lurie's work can be seen online at johnlurieart.com.)

"The painting has really hit what the music once was for me," he says. "I never imagined that could happen. And as of late, I think they are incredibly beautiful."

—Bill Milkowski



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2013 Saxophone Idol finalists, from left: Nicholas Biello, Krzysztof Urbański (winner) and Rajiv Halim



Saxophone Idol: Tenor saxophonist Krzysztof Urbański was named the winner of the 2013 Saxophone Idol competition on Dec. 18. During the finals for the inaugural event—presented by Julius Keilwerth Saxophones and held at Chicago's Jazz Showcase—Urbański competed with alto saxophonist Nicholas Biello and alto saxophonist Rajiv Halim. Afterwards, he jammed with tenor saxophonist Ernie Watts, who served as one of the judges for the international competition. Urbański will receive a Keilwerth MKX saxophone, a Vandoren mouthpiece and a year's supply of Vandoren reeds, and a two-year subscription to DownBeat.

More info: julius-keilwerth.com

Erskine Play-Along Apps: Drummer-educator Peter Erskine and Fuzzy Music Mobile LLC have released a play-along app series for iOS devices. Erskine's mission with the apps is to provide educational and playing opportunities to musicians around the world using materials that don't sound dated or overly complicated. Titles include *Jazz Essentials, Vols. 1 & 2, Afro-Cuban Essentials, Joy Luck* and David Garibaldi's modern educational classic *Code of Funk*. All apps are interactive with a built-in mixer (including a "record yourself" feature) plus mail and print capabilities, lead sheets, transcriptions and educational text. Android-compatible versions are in the works.

More info: fuzzymusic.com

In Memoriam: Amiri Baraka, a poet, playwright and social critic whose writing about blues and jazz in books like *Blues People* and *Black Music* helped reframe America's view of the art forms, died on Jan. 9 in Newark, N.J. He was 79. A DownBeat contributor, Baraka wrote a regular column in the mid-'60s called Apple Cores. Born Everett Leroy Jones, he frequently wrote under the byline LeRoi Jones and later changed his full name to Amiri Baraka after converting to Islam.

Jazz Connection: FindJazzers.com, founded by Bob DeRosa of Tritone Jazz Fantasy Camps, is a social-media community designed to help jazz musicians and singers find each other for gigging, jamming or just talking jazz. Jazz bloggers, journalists, club owners and promoters are also welcome. More info: findjazzers.com

Hutchings Retains Integrity Amid Diverse Projects

Over the last decade or so, reedist Shabaka Hutchings has become a steady presence and creative force in London's polyglot jazz scene. Like many of his peers, Hutchings is committed to an ensemble-oriented approach to music making, and his interests are so stylistically diverse that he might transmit a Zelig-like persona if his playing weren't so distinctive: fiercely rhythmic, harmonically complex and melodically tart.

Although he was born in England in 1984, he spent his youth in Barbados, where the pull of local Caribbean sounds, classical music and jazz all but guaranteed a diverse aesthetic. Last year, Hutchings' group Sons of Kemet—a tough, groove-oriented ensemble with tubaist Oren Marshall and drummers Tom Skinner and Seb Rochford—released its hotly anticipated debut album, *Burn* (Naim Jazz).

"There was a divorce between the music of my aural upbringing and the sounds and techniques deemed necessary to be a competent musician within the education system," said Hutchings from London, recalling his early years in Barbados, a former British colony. "[It was] a juggling of differing styles and ideologies." What he refers to as a musical "double consciousness" was heightened when he moved to London to continue his education, studying classical clarinet at Guildhall School of Music by day and spending his nights playing jam sessions and taking private lessons with Jean Toussaint (a member of one of the last Jazz Messengers lineups).

"Jazz was my release from the jazz-making perfection needed for my concertos and symphonies," he said. "It provided me with a contrasting mode of expression, different from the classical world, in which I was becoming a highly skilled interpretive machine." In the last decade he's played with a staggeringly diverse assortment of players, such as solo-driven bandleaders



Album cover art for *Burn* by Sons of Kemet

like Courtney Pine and Soweto Kinch, a free-improvising trio with percussionist Tony Marsh and bassist Guillaume Viltard, the funky Ethio-jazz group Heliocentrics, and countless outfits within London's young genre-averse collectives Loop and F-IRE.

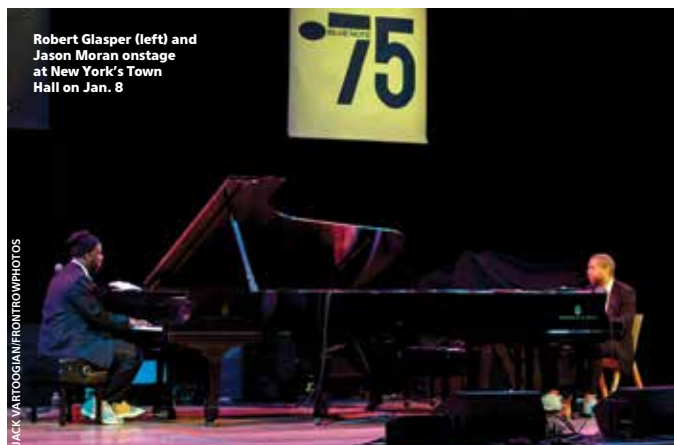
Last year, he made important contributions to the eponymous debut album by Melt Yourself Down, a group led by fellow reedist Pete Wareham, but it's with the Sons of Kemet where the full diapason of Hutchings' multifarious sound is most evident. "To me music is about priorities, and these priorities go on to organize sound," he said. "When I formed Sons of Kemet I was listening to a lot of drum-based field recordings from the Caribbean, and Central and West Africa. I was fascinated by the moments of dialogue within the music and how the language of this musical dialogue was constructed."

Indeed, Skinner and Rochford are a dynamic drum duo, interacting on the fly and sculpting huge, loping grooves as Marshall puffs out bulbous, floor-rumbling bass lines. That rhythmic skeleton gives Hutchings loads of leeway. The murky, underwater atmosphere of "Song For Galeano" features some of his most tender, fluid clarinet playing. The driving

stutter-steps of "Inner Babylon" include astringent, slashing alto saxophone. And there's a spaced-out interpretation of the Jamaican standard "Rivers Of Babylon."

Hutchings admitted that he compartmentalizes his approach to the needs of each project he's involved with, but that doesn't mean his sound is chameleonic. "I choose my approach in accordance to each playing scenario and the interaction between musicians in the group. Style for me is very different from vocabulary. I like the notion of retaining integrity in what I play yet changing the style of how I play it in accordance to the setting. Playing with the late Tony Marsh taught me that all musical issues can be addressed within the improvising space, given the right approach to exploration."

As disparate as Hutchings' various projects have been thus far in his career, he's not about to stop. He recently launched *The Comet* is Coming, which he called a "sci-fi funk" project. He also hopes to compose a large-scale piece using ideas of hocketing and repetition from Ugandan amadinda music. And, after writing a piece for the BBC Concert Orchestra in 2012, he's eager to experiment with more orchestral composing if he can locate the resources. **DB**



Glasper, Moran Stride into the Spotlight at Blue Note Tribute

There was a moment during their performance of Albert Ammons' "Easy Rider Blues" that Robert Glasper and Jason Moran almost became one. Their two grand pianos sitting side by side on the small Town Hall stage like a cozy pair of left and right shoes, the pianists submerged their disparate styles nearly into a single voice, exploring the stride and boogie-woogie songs captured on Blue Note's first-ever recording session (heard on *The Complete Blue Note Recordings Of Albert Ammons And Meade "Lux" Lewis*). The performance was a major highlight of a concert tribute to Blue Note Records' 75th anniversary that took place on Jan. 8 at New York's Town Hall during the 10th anniversary edition of NYC Winter Jazzfest.

Close friends who attended the same high school in Houston, Glasper and Moran—the former a Grammy winner for hip-hop inflections as singular as the latter's explorations of the music of his mentor Andrew Hill—submerged themselves four-knees-deep in the lazy stride of "Easy Rider Blues," segueing into Ammons' "Boogie Woogie Stomp." These two Blue Note artists excelled in pursuing the songs' wellsprings of rhythmic gaiety and melodic invention. Amid stride improvisations, Glasper and Moran traded busy, bluesy note clusters, then repeated each other's lines in various broken-triplet and 16th-note rhythms while alluding to Monk, 20th century classical, Americana and a funky sliver of Ronnie Foster's "Mystic Brew." Jointly jamming on Steinway grand(s) and Rhodes electric piano, Glasper and Moran brought their jubilant spirits, virtuosity and good humor to a revved-up New York audience ready to drink it in.

A second piece, "Text Me," was based on the duo's back-and-forth phone texts, reflected in call-and-response rhythms, seesawing melodies and quotes from Herbie Hancock's "Maiden Voyage" before resolving into delicate Debussy-like chord fragments. "Gentle Shifts South/Tribute" honored the pianists' mothers, a bittersweet, beautiful composition with Moran on acoustic piano and Glasper on Rhodes.

During their second set, Glasper and Moran were accompanied by drummer Eric Harland, upright bassist Allan Hampton and special guests vocalist-poet Bilal and saxophonist Ravi Coltrane. Ornette Coleman's "Toy Dance" announced the full quintet, with Bilal waiting in the wings. After Harland's extended intro, expressed in cymbal flourishes and a funky backbeat, Coltrane began to wail, the song growing as hot as a furnace. As Harland punctuated the music using two snare drums, two bass drums, two hi-hats, a floor tom and three ride cymbals, Moran and Glasper dug in, turning their conversation into a maelstrom of sound. Next, Hampton's resonant bass solo opened "All Matter," with Bilal entering stage left batting vocals around like a beatnik Thom Yorke channeling Björk, ululating the lyric "what is love" in various vocal guises as the group segued into the standard "Body And Soul."

Moran spoke to DownBeat after the show. "The last time Rob and I played two pianos was three years ago," he said. "I produced a two-day festival called '713-212 — Houstonians in NYC,' and the final show was Rob and I. Other than that, we always attend each other's shows, so we know what each other is up to."

—Ken Micallef



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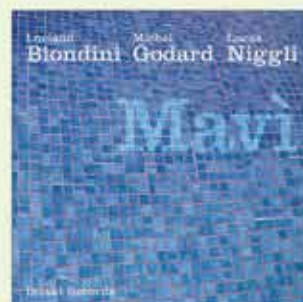


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The SFJAZZ Collective at the SFJAZZ Center, clockwise from left: saxophonist David Sánchez, vibraphonist Warren Wolf, trumpeter Avishai Cohen, pianist Edward Simon, bassist Matt Penman, saxophonist Miguel Zenón, drummer Obed Calvaire and trombonist Robin Eubanks.

SFJAZZ Collective Stays True to its Mission at 10

FOR ITS 10TH BIRTHDAY, THE SFJAZZ Collective has been celebrating in a style that would be the envy of any other 'tween.

Last fall, the collective performed highlights from its previous nine seasons at its new SFJAZZ Center home base and elsewhere in California, as well as Washington and Virginia. Part of the 31-year-old SFJAZZ organization, the octet embarks on a national tour starting March 19.

The SFJAZZ Collective is the brainchild of SFJAZZ founder and Executive Artistic Director Randall Kline and saxophonist Joshua Redman. With a \$300,000 startup grant from the James Irvine Foundation, it debuted in 2004 during SFJAZZ's fifth-annual Spring Season.

"The thinking for the collective really started around 2000," said Kline in an interview at the

SFJAZZ Center's South restaurant. "It became a pretty long conversation between Josh and myself about what it could be, and it's remarkably close today to what it was conceived as 13 years ago."

The band plays pieces by a chosen modern composer each season, and the eight members also each contribute an original composition for the group to perform. The collective ethos ranges from taking turns running rehearsals and speaking from the bandstand to choosing each season's honoree and helping determine replacement members.

"It was designed to be a band of leaders, basically, and of composers," said Kline. "Because the stronger the individual voices, the better the group."

The SFJAZZ Collective's alumni list and current roster are impressive. For trumpeters alone, there's Nicholas Payton (2004–'06), Dave Douglas

(2007–'09) and Avishai Cohen (2010–present). The past and current drummers are Brian Blade (2004), Eric Harland (2005–'12) and rising star Obed Calvaire (2013–present).

There's a multiweek residency at the start of each season to rehearse that year's songbook. The collective also does outreach work with the SFJAZZ High School All-Stars and participates in lectures for SFJAZZ members.

"The residency is totally unique," said alto saxophonist Miguel Zenón, the lone founding member currently in the collective. "I've never done it with any other band, and I don't know any other that does this."

"We work on brand new music every year, so that needs to be rehearsed. Typically, you'd get together a day or two and then continue to work on

it on stage," he continued, noting that the SFJAZZ Collective has the luxury of playing and refining the music over a period of time. "That gives us a lot more freedom as writers. We can take a lot more chances and know that we can rehearse it."

"We have so many songs in the book, and some of them are very hard," said vibraphonist Warren Wolf, who joined in April 2013. "After rehearsal, sometimes I'd go back to the hotel and listen to recordings of them. It was challenging. But after a while it starts flowing, and you can pick it up."

Prior to 2013, rehearsals were conducted at various locales, including the Jewish Community Center of San Francisco. Those now take place in the SFJAZZ Center's Joe Henderson Lab. Its namesake is the anointed honoree for the collective's 2014 season, which will also feature members' original compositions and arrangements from previous years.

"The idea of focusing on a modern master each year was to give audiences the chance to hear some of the greats of the post-bebop era," said Kline. "These are the composers that most influenced these particular musicians in this band."

Ornette Coleman's songbook was showcased first, and Chick Corea received the most recent honors. In between, seasons have focused on the works of John Coltrane, Herbie Hancock, Thelonious Monk, Wayne Shorter, McCoy Tyner, Horace Silver and Stevie Wonder.

The collective's 10th and most recent album, *Live: SFJAZZ Center 2013*, features seven Corea compositions—including "Spain" and "Crystal Silence"—and seven band originals. "Everyone loved the idea of choosing Chick," said Kline.

In addition to performing concerts locally, the collective has also incorporated touring into its de facto mission statement. It played throughout California during its inaugural season, went nationwide the following year and expanded to Europe and Asia in 2006 and 2007, respectively.

One the collective's trademark characteristics is its unique instrumentation. Kline explained how the lineup of tenor and alto saxophones, trumpet, trombone, vibraphone, piano, double bass and drums was integral to the band's concept.

"That was part of the architecture, initially, with the [full] palette of colors that composers could write for," he said. "It's not a traditional big band, but the group can sound pretty close."

The "X" factor instrument is the vibraphone, which before Wolf came courtesy of Bobby Hutcherson (2004-'07) and Stefon Harris (2008-'13).

"It was like a five-part horn section, with Stefon, and a four-part rhythm section, too, with him coming in and out of that as well as soloing," said tenor saxophonist Joe Lovano, who replaced Redman in mid-2007 and stayed on through 2009. "There are a lot of combinations, which I tried to capture in my pieces that I contributed."

Kline compared the collective's composition process to Duke Ellington and Billy Strayhorn writing music with specific band members in mind. "I put a lot of effort into writing something not only for me but that also brings out all the different players and sounds in the band," said Zenón.

For the first three seasons, Gil Goldstein penned arrangements for the collective's repertoire material and consulted with members on arrangements they wrote for their original compositions. As of 2007, each member writes an arrangement

of at least one of the featured artist's compositions.

"The band said, 'We love Gil's arrangements, but we'd love to take a crack at this.' There were some great arrangers in the band, and so we started that," said Kline. "And that was nice change, because it allowed the musicians to get even deeper into the composer's work."

Some eyebrows were raised when the collective's initial roster was announced and only two members were locally based—Redman over in the East Bay and Hutcherson in the coastal town of Montara. With their departure in 2008, the SFJAZZ Collective consisted solely of out-of-town talent, albeit of an all-star caliber.

"We were trying to get the best players possible on those instruments and a particular kind of mix," Kline explained. "We don't have quotas in terms of local players or anything else, and because it's a collective, the members really have the strongest say-so in who gets to move into a chair."

The annual residency plays a significant part in just how "SF" the SFJAZZ Collective is. In addition to practicing and fine-tuning new material, members have also gotten to know the area.

"It's like a second home to me now," said Zenón. "I know the locations and people. And through the educational things we do, I really feel like I'm part of a community."

—Yoshi Kato



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Saxophonist-Flutist Yusef Lateef Dies at 93

Yusef Lateef, a saxophonist-flutist, composer and NEA Jazz Master whose style embraced global influences, died on Dec. 23 at his home in Shutesbury, Mass. He was 93.

Lateef's music was grounded in blues and jazz but he found unique ways to incorporate influences from Asia, the Middle East and Africa into a new style he called "autophysiopsychic music." In addition to tenor saxophone and flute, he played the bassoon, oboe and woodwinds from other countries, such as the Egyptian *arghul* and Chinese *xun*, a vessel flute.

"To me, the various instruments I play are like colors to the compositions just as colors are to a canvas," he said in the May 20, 1965, issue of *DownBeat*.

His 1987 album *Yusef Lateef's Little Symphony* (Rhino Atlantic) won the Grammy Award for Best New Age Performance. In 2010, he was named a Jazz Master by the National Endowment for the Arts.

Lateef was born William Emanuel Huddleston on Oct. 9, 1920, in Chattanooga, Tenn. His family, which changed its last name to Evans, moved to Detroit when he was 5.

He studied tenor saxophone at Sidney D. Miller High School and, by age 18, was playing music professionally.

In 1946, he joined Lucky Millinder's band in New York. He stayed with the group for just over a week, but remained in New York and was exposed to the playing styles of Dexter Gordon, Sonny Stitt and Miles Davis.

Lateef settled in Chicago in 1948 and caught his first big break when he joined Dizzy Gillespie's band in 1949.

In 1950, he converted to Islam as a member of the Ahmadiyya Muslim Community and changed his name to Yusef Lateef. He stayed in Detroit throughout the '50s, working with musicians such as guitarist Kenny Burrell, who suggested he take up the flute.

Jazz Mood, Lateef's debut as a leader for Savoy in 1956, signaled his interest in non-Western music. 1958's *Prayer To The East* explored Middle Eastern influences but covered jazz compositions such as Gillespie's "A Night In Tunisia."

During this period, Lateef also recorded for Prestige, releasing *The Sounds Of Yusef* (1958), *Other Sounds* (1959) and *Cry!-Tender* (1960).

Lateef moved from Detroit to New York in 1960 and joined Charles Mingus' band. He led his own quartets and quintets and, in 1962, joined Cannonball Adderley's group.

Lateef recorded albums for the Impulse label, including *Jazz 'Round The World* (1964) and *The Golden Flute* (1966), and began a long association with Atlantic in 1968, releasing *The Complete Yusef Lateef* and *The Blue Yusef Lateef*.

He recorded for CTI in the late '70s, releasing *Autophysiopsychic* and *In A Temple Garden*, and

formed his own label, YAL, in 1992.

Lateef was a passionate student of so-called world music. He studied with the Indian flutist Saj DeJ and taught at a university in Nigeria.

"I'm constantly looking for different sounds to incorporate in jazz," he said in the May 1, 1958, issue of *DownBeat*.

He earned a bachelor's degree and a master's degree from the Manhattan School of Music. In 1975, he earned a doctorate in education from the University of Massachusetts in Amherst. He



taught there from 1987 to 2002.

Lateef released *Voice Prints*—a set of improvisations with Roscoe Mitchell, Adam Rudolph and Douglas Ewart recorded in 2008—on Rudolph's Meta Records in August 2013.

Rudolph issued the following statement on Jan. 12: "We recognize the sound of Yusef Lateef upon hearing his first note. Always the story is deep and heartfelt, more than nine decades of life experience coming through clear and beautiful. Yusef often said: 'That's the tradition, to have your own sound.' I had the honor to perform percussion and collaborate compositionally with Brother Yusef since 1988. He was a dear friend, my most important teacher, not only in music itself, but also in how to live as an artist and a human being. Yusef had the courage to follow his own muse, cultivating his imagination with lifelong study and experimentation. When we traveled, I could see that whoever interacted with Yusef was touched by his gentle, humble nature. He radiated peace and love, a truly luminous being. Or, as Yusef himself said to me recently, 'Brother Adam, have you noticed the leaves waving to you?'" **DB**



AUTHENTIC

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KARRIEM RIGGINS

Doing Everything

Toward the end of “Water,” a track on his solo album *Alone Together* (Stones Throw), Karriem Riggins offers a piece of self-description. After a trippy synth declamation, he cuts to the voice of an unidentified writer, who intones: “Karriem Riggins is right at the intersection of jazz and hip-hop. He’s well-known in both worlds, particularly to people who follow producers and people who aren’t necessarily the name on the record.”

Deploying his Gretsch drum kit and an Akai MPC5000 music production center in his home studio, Riggins, 38, constructs a cohesive mix tape of 34 brief, episodic events, each propelled by a bespoke live or programmed beat. He fleshes out the designs with looping samples, spoken word and original synth melodies.

The raw materials and titles—which reference several African rhythmic tributaries, tropes from the black church and popular music, drum kit components and Detroit culture—mirror the varied milieus in which Riggins has operated for the last two decades as a performer and producer. The album’s final track, “J Dilla The Greatest,” honors his primary inspiration.

“I got a chance to watch Dilla work in his basement,” Riggins said of his fellow Motowner at Detroit’s Renaissance Marriott, where he would stay while performing at the 2013 Detroit Jazz Festival with his quartet and a “Detroit Reunion” sextet with pianist Geri Allen, bassist Robert Hurst, trombonist George Bohannon and tenor saxophonists JD Allen and David McMurray. “It was similar to how a jazz musician works. I’d play a take in the studio, and he worked around it. I learned a lot from him—and Pete Rock—on constructing a beat. Some consider Elvin Jones ‘sloppy.’ His rhythms could sound ‘off’—behind the beat—but he knew *exactly* what he was doing, which made it heartfelt. That’s what Dilla incorporated in his music—it was sloppy, but funky.”

In 1996, when the rapper Common introduced him to JDilla, Riggins, then 20, had been trumpeter Roy Hargrove’s drummer for more than a year.

“Roy came to Detroit with [drummer]

Greg Hutchinson in 1992 for the festival, and they played a jam session,” he recalled. “After I jumped in, Greg asked if I was coming to New York. I told him I was in high school and not gigging much. He gave me his number and told me to call if I had questions. I was doing a lot of hip-hop, too, but the rhythm and soul in jazz and swing was my main forte. My quest was to learn from all the people who came through town.”

The son of Emmanuel Riggins—an organist who moved from Mississippi to Detroit in the ’70s with his then-employer, guitarist Grant Green—Riggins enthusiastically soaked up music as a child, attending rehearsals and “feeling the spirit” of his father’s peers.

In 1993, via Hutchinson, Riggins played in Betty Carter’s Jazz Ahead program in New York. He worked with pianist Stephen Scott, then with Hargrove, with whom he spent quality time in Cuba and toured the world. In 1998 he joined the Ray Brown Trio, holding

the gig until the bassist’s death in 2002, by which time he was also pianist Mulgrew Miller’s first-call drummer. He has worked repeatedly with Diana Krall since 2005. His producer credits include Common, Slum Village, The Roots, Erykah Badu and Elvis Costello.

“I’m always a student, and just adapt to the situation,” Riggins explained. “I need to be able to do everything. That’s my style; it’s who I am.”

His next album will be culled from live shows in recent years by his plugged-in quartet (Kevin Arthur, electric bass; DeeJay Dummy, turntables; and either Miller, Geri Allen or Orrin Evans on keyboards), augmented by Hurst and vibraphonist Warren Wolf.

Riggins maintains his chops when he’s off the road: “I go to the gym, and then practice. I go straight to basics—press rolls and rudiments, playing loud, playing soft, different tempos. ‘Alone Together.’ That’s exactly where I’m coming from.” —Ted Panken

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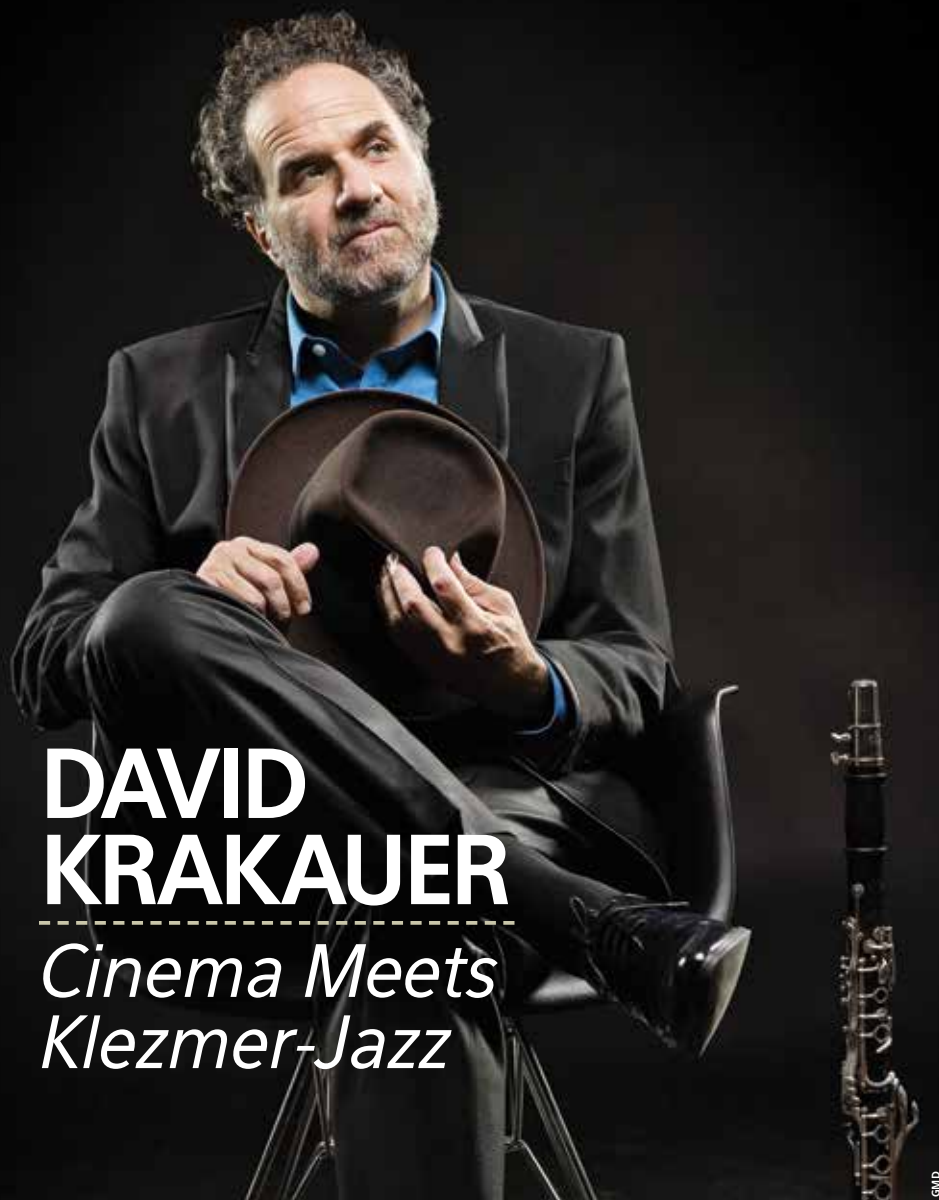
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DAVID KRAKAUER

Cinema Meets Klezmer-Jazz

David Krakauer chose to become a musician when, at age 11, he heard a recording by Sidney Bechet. “That’s when I fell in love with music,” the native New Yorker recalled in the lounge of Berlin’s Mark Hotel, the day after his multi-genre ensemble Abraham Inc. burned down Haus der Berliner Festspiele during the 2013 Berlin Jazz Festival. “I knew that was it for me. I heard a man telling his story on his instrument with every note he played. So, my first love in music was jazz. I started listening to Coleman Hawkins, Charlie Parker, John Coltrane and early Count Basie. I read books about them. They became my idols. The avant-garde, klezmer and funk came later.”

Straight-up jazz plays a central role in Krakauer’s latest project, *The Big Picture*, an adventurous album in which he re-envisioned music from various movies for his sextet (violinist Jenny Scheinman, guitarist Adam Rogers, keyboardist Rob Burger, bassist Greg Cohen and drummer

Jim Black). In performance, the music is complemented by an original film via graphic firms Light of Day and Cutting Room Films. Tunes include “Willkommen” from *Cabaret*, Bechet’s “Si Tu Vois Ma Mere” from Woody Allen’s *Midnight In Paris* and “Moving To The Ghetto” from *The Pianist*.

As a youth, Krakauer’s mother enrolled him in classical lessons when he first expressed an interest in music. His teacher, Joel Press, was also a jazz aficionado. He’d tell the youngster stories about seeing Parker play, how he would skip school to see Duke Ellington at the Apollo, and how once, while on leave in the Army, he went to San Francisco to catch a double bill of Miles Davis and Bechet. As Krakauer was learning the basics, his passion for jazz grew.

Press told Krakauer in 1971 that he was ready to graduate to a master teacher: Leon Russianoff, the maestro clarinetist and educator. “Oh, no, I thought, I’m going to lose my love of music,”

Krakauer said. “He’ll be a stiff in a suit and just ruin it for me.” Instead, Russianoff welcomed his new student into his home, wearing jeans and sneakers. “Leon told my parents right away, ‘Your son should play jazz, and he should play the saxophone. I’ll make him a classical clarinetist; don’t worry about that. Then he’ll be able to do anything.’”

Indeed, playing multiple genres has characterized Krakauer’s career. While deepening his classical mastery to eventually play chamber and new contemporary music, the clarinetist (he gave up tenor saxophone when he was 17) began in the early ’70s to explore the jazz repertoire of icons ranging from Jelly Roll Morton to Thelonious Monk, as well as free improvisation.

After experiencing a crisis of confidence while attempting to play jazz with his own personal voice, Krakauer discovered the klezmer tradition of his Yiddish ancestors and began performing the Eastern European folk music at weddings and community centers. In the late ’80s, he graduated to the Klezmatics, “a loud Jewish punk band that played the music in a very anti-nostalgic way,” he said.

After seven years with the Klezmatics, Krakauer formed his own band, Klezmer Madness! At the same time, John Zorn enlisted him to record his seminal work *Kristallnacht* (released on the Japanese label Eva in 1992 and on the alto saxophonist’s own burgeoning imprint Tzadik in 1995). Zorn offered Krakauer the opportunity to record his first album as a leader in 1995. “Zorn was brilliant in recognizing the cultural movement that was already happening,” Krakauer noted. “So Klezmer Madness! became the first Tzadik album where the term ‘radical Jewish culture’ was introduced.”

After collaborating with the Kronos Quartet (on 1997’s *The Dreams And Prayers Of Isaac The Blind*) and recording another Tzadik album (1998’s *Klezmer*, NY) and signing with France-based Label Bleu (which released *A New Hot One* in 2001), Krakauer discovered a new take on klezmer-jazz.

The germ of the Abraham Inc. project came at the KlezKanada festival in 2001 when Krakauer met the young Montreal DJ Socalled (aka Josh Dolgin), who handed him a demo tape called *A Hip-Hop Seder*. Much to his surprise, Krakauer says he was “blown away by this homemade hip-hop artist who was using his own style of rap with samples from old Yiddish records, including one that gave Passover instructions. He created an incredible pastiche.” (The artist later released *The Socalled Seder: A Hip Hop Haggadah* on Jdub Records.)

Socalled joined Klezmer Madness!, and that led to the addition in 2006 of trombonist Fred Wesley, who brought his seminal funk brilliance to the band. Bronx rapper C-Rayz Walz later joined. “We mix it all into a logical music,” Krakauer said. “When we started playing with Fred, it was like a first date that then turned into a dance party.”

In October, Krakauer introduced the klezmer-charged project The Big Picture at the Museum of Jewish Heritage in Manhattan. In a trio setting, he offered a sampling of the music he will be performing there in a series of shows on Feb. 2–23.

“Instead of us accompanying films, the film will be accompanying us,” Krakauer explained. “While all the music evokes the story of Jewish people coming to America, it’s everybody’s story of struggling against adversity.” —Dan Ouellette

Players ›

CHRISTINE JENSEN

Inhabiting Multiple Roles

MATHEU RIVARD



Christine Jensen is a complex character. “I guess I have a few personalities,” she muses. “There’s Christine the saxophonist, Christine the bandleader, and then there’s the essence of where everything starts, which is Christine the composer. That, to me, is probably the deepest, hardest place I go in my life.”

Jensen has a strong presence on alto saxophone, marked by a rich, brawny tone, while her soprano sax work is fluid and bright. Equally in her element writing for and performing in various ensemble settings, this compelling Canadian artist leads small groups as well as a big band, and also co-leads the dynamic Nordic Connect with her sister, New York-based trumpeter Ingrid Jensen, and Swedish pianist Maggi Olin.

Jensen’s discography includes three small ensemble recordings (*Collage*, *A Shorter Distance* and *Look Left*), two Nordic Connect albums (2007’s *Flurry* and 2010’s *Spiral*) and two large-ensemble recordings, the first of which, *Treelines* (Justin Time), won the 2011 Juno Award for Contemporary Jazz Album of the Year.

Her writing has drawn comparisons to Maria Schneider, Kenny Wheeler and Wayne Shorter. Often lyrical and impressionistic, sometimes programmatic in nature, it is multi-textural and emotionally engaging. Her new album, *Habitat* (Justin Time), received a 5-star review in the February issue of *DownBeat*. The album contains six original compositions performed by her formidable jazz orchestra, comprising 19 of Montreal’s finest musicians.

The album cover photo depicts Jensen standing near Habitat 67, an architecturally unique Montreal housing complex built for the 1967 World’s Fair. The image and title are a metaphor: Jensen’s compositions are inhabited by musicians who color them with their own creative sensibilities.

“For Christine, the big band is definitely a labor of love,” says Montreal saxophonist, composer and

bandleader Chet Doxas, a member of Jensen’s jazz orchestra. “It’s great to have someone who believes in continuing the tradition—that lineage of large ensemble writing and directing.”

Brought up in a musical family in Nanaimo, British Columbia, Jensen’s earliest introduction to music was offered by her mother, a piano teacher who raised her daughters on everything from Chopin to musical theater to big band music. At age 12, Jensen forewent the piano—her first love, sparked by Oscar Peterson and the impressionistic sound of Bill Evans—and started studying the saxophone, striving to develop her own voice.

Moving to Montreal in 1994 to attend McGill University’s jazz program (where she earned a bachelor’s and a master’s degree in jazz performance, and currently teaches), Jensen went on to hone her skills studying with Kenny Werner, Jim McNeely, Dick Oatts and Steve Wilson. Awarded a six-month composition residency in Paris at the Québec Studio in the Cité Internationale des Arts in 2002, Jensen has since toured extensively around the world.

In addition to collaborating with her husband, saxophonist Joel Miller, and her sister, Jensen has worked with artists such as Geoffrey Keezer, Gary Versace and Donny McCaslin.

Juggling several projects, Jensen recently visited Sweden, where she performed original material for a new chamber music project with Olin and Swedish singer Sophie Norlin (to be recorded later this year) and conducted the Orchestre National de Jazz de Montreal. This year she will tour with a small ensemble including her sister and guitarist Ben Monder, as well as showcasing her namesake orchestra at Germany’s Jazzahead! expo in April. She’ll also conduct master classes on multiple continents.

“We’re so lucky to be making music,” Jensen says, conveying the type of gratitude that fans have for her luminous compositions. —Sharonne Cohen

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Players >

JASON ANICK

Improv with
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As a youngster, violinist Jason Anick returned home from summer camp and discovered to his horror that he'd left his CD collection behind. "So my brother lent me his *Charlie Parker's Greatest Hits* CD," he recalled. "At that point, I had been listening to the pop music that people my age were listening to; I had only listened to a little bit of jazz. I listened to that album. And it became *all* I listened to for two years. I *obsessively* tried to figure out how Parker got to where we did—singing along and playing along with his solos. I was inspired to develop a sax player's phrasing on the violin. It was something I thought would be unique on the instrument."

Now a rising star in the world of jazz violin and mandolin, the tall and lean 28-year-old has further brightened his promise with the release of his second album, *Tipping Point* (Magic Fiddle Music). Featuring varied quintet and quartet formats, the disc is a more wide-reaching, personal and cohesive statement than Anick's debut, 2011's *Sleepless* (Magic Fiddle Music).

Growing up in Marlborough, Mass., Anick began bowing at age 6. His fiddler father encouraged his classical training but also stressed the value of playing by ear. "Early on, I was playing fiddle music, which is all by ear," he said. "If it's played right, it's all about a groove, although it's not necessarily swing. But using the ear was a big help in forming my ability to switch between groove-based music and classical."

In addition to the influences of Parker and Bach, Anick was also captivated by Gypsy jazz, especially the work of the genre's iconic violinist, Stephane Grappelli, whom he met at age 11. Anick loved the sound and energy of the music but also recognized the professional niche the genre could offer. "Even though I loved bebop and straight-

head, the violin is not the first thing they hire when forming those bands," he explained.

The strategy proved fruitful as Anick quickly earned acclaim in the Gypsy jazz scene. While attending the Hartt School, the comprehensive performing arts conservatory of the University of Hartford in West Hartford, Conn., he was invited to perform with guitarist Robin Nolan's trio at the Montreal Jazz Festival. After viewing a YouTube video of their performance, the Grammy-winning guitar wizard John Jorgenson promptly emailed Anick with a job offer. Anick responded, "There's only one catch: I'm still in school!"

Embracing a double-duty schedule, Anick toured internationally with Jorgenson's quintet while finishing his final quarter at Hartt. He has remained onboard for the guitarist's subsequent tours and also appeared on his 2010 album, *One Stolen Night* (Pharaoh).

In addition to leading the ensemble featured on *Tipping Point*, Anick regularly performs with the Rhythm Future Quartet, a Gypsy jazz unit with a contemporary flair. He also teaches violin and mandolin at Boston's Berklee College Of Music, where he was recruited as one of the institution's youngest instructors.

Whereas *Sleepless* was firmly rooted in Anick's Gypsy jazz background, the originals and cover selections on *Tipping Point* bring his modern jazz influences to the fore, offering an even more lyrical, expressive and unpredictable blend. "I'm inspired by the modern jazz scene where artists combine a lot of genres together," he said. "That feels close to home for me because I grew up playing classical, fiddle music, and listening to pop and The Beatles. It felt very freeing for me to be able to compose in that setting."

—Jeff Potter

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Dianne Reeves

In Command, In Demand

If there's an overarching title that can be applied to Dianne Reeves, it's storyteller.

Reeves exudes charisma as a vocalist, speaker and instructor, consistently drawing large crowds wherever she travels. Whether through the lyrics to her original songs, the anecdotes she shares in concert with the skill of a cabaret singer or the material she chooses for her albums, Reeves is fully in command of her acclaimed artistry.

On an early December evening, the Denver resident delves into her past experiences and discusses her recent projects during a conversation in the living room of her suite at San Francisco's Fairmont Hotel. It was the night before she was to perform a holiday concert with the San Francisco Symphony and two months prior to the release of her genre-blending new album, *Beautiful Life* (Concord Records).

Appropriately festive in spirit, the Dec. 11 concert included standards ("Embraceable You," "Lullaby Of Birdland"), seasonal choices ("Little Drummer Boy," "The Christmas Song") and contemporary favorites ("Triste," "Just My Imagination").

Her impressive band—guitarist Romero Lubambo, keyboardist Peter Martin, bassist Reginald Veal and drummer Terreon Gully—meshed well with the lush orchestral accompaniment. The evening's mood was one of relaxed elegance, with Reeves playfully swapping her high heels for flats in deference to guest conductor Sarah Hicks' even higher heels.

BY YOSHI KATO
PHOTO BY JACK VARTOOGIAN



Reeves at the 2012 Newport Jazz Festival (Photo: Steven Sussman)

Fans in attendance at Davies Symphony Hall got a sneak preview of *Beautiful Life* toward the end of the first set when she sang “Tango,” a wordless original that she explained was composed with non-English-speaking fans in mind. The studio version features the vocal trumpet of singer-guitarist Raul Midón, who is one of 13 musicians (including all the members of that night’s quintet) to contribute to the track.

Beautiful Life was an ambitious project involving 36 musicians playing 18 instruments, including synthesizer, Clavinet and harmonica, giving it a scope akin to, say, a Bryan Ferry album.

“It was all about textures and getting the right feelings for each of the songs,” says Reeves, just as her energetic dog—a Continental Toy Spaniel named Rudy—is ushered into a neighboring room. “It’s actually going back to the way I used to make records.

“These were collaborative sessions. I liked that, because what happens is you start hearing the things in a different kind of way,” she continues. “And I’m someone who responds to tone and sound and timbre and all of that. It really speaks to me.”

Wearing a patterned V-neck blouse, black leggings and fashionable green eyewear, Reeves looks stylish yet comfortable. The faint sounds of a bellman’s taxi whistle drift up from several floors below.

Among the collaborators on *Beautiful Life* are such notable artists as keyboardist Robert Glasper, bassist-vocalist Esperanza Spalding, vocalist Gregory Porter and pianist Gerald Clayton. “It started out as an idea of the kind of music that I wanted to do, more soul music that was steeped in a jazz consciousness,” Reeves says.

“Then I found that all of these young people are pulling—but totally inventing new things—from the music I listened to when I was younger. It was exciting because here I’m listening to *their* music, and it’s like, ‘Wow, I can relate—totally!’ I love what they’re doing—it’s so fresh and exciting.”

“Like fashion, music goes so far and then comes back around—expanding the genres and tapping into other resources, of course,” says saxophonist Tia Fuller. Reeves sings on a modern arrangement of “Body And Soul” on Fuller’s 2012 album, *Angelic Warrior* (Mack Avenue), and Fuller returns the favor by playing alto on three tracks on *Beautiful Life*.

“It was an honor and a dream come true,” says Fuller, who is a Denver native. “I remember my parents, who are musicians, playing Dianne’s music in our

house while I was growing up. Since then, she’s become even more of a household name—a legend in the jazz community.”

Reeves began to assemble a wish list of players for *Beautiful Life* with drummer and longtime collaborator Terri Lyne Carrington, who was producing her for a third time. Carrington had impressively mixed and matched 21 musicians (including Reeves and Fuller) on her own 2011 album, *The Mosaic Project* (Concord), and was up for the challenge.

“We were really trying to blend her jazz foundation with her love of and roots in soul music,” says Carrington. “That kind of thing takes time. She wanted to try something different, so we just put the journey together.”

The first guest to come aboard was Spalding, who plays bass and sings background vocals on “Wild Rose,” which she penned specifically for the album.

Recording and overdubbing sessions spanned from November 2012 to June 2013 and took place in five different states. By comparison, 1997’s *That Day* (Blue Note), Reeves’ previous Carrington-produced album, was recorded and mixed in under week.

“Everyone just contributed all of these different textures,” says Reeves. “This was a new palate of colors for me to play in.”

With *Beautiful Life*, Reeves bolsters her reputation for choosing unexpected material. A slinky, Carrington-arranged take on the Marvin Gaye classic “I Want You” opens the album and features Sean Jones’ silvery, plaintive trumpet work. Bob Marley’s fertile catalog was mined for “Waiting In Vain,” with guest vocals and vocal arrangement by Lalah Hathaway and a playful Lubambo instrumental arrangement.

The two biggest surprises come from the classic rock and modern folk worlds. Fleetwood Mac’s “Dreams” has more of a searching quality, thanks in large part to Glasper’s arrangement and piano and keyboard contributions, while Ani DiFranco’s personal consciousness anthem “32 Flavors” is given a funky reboot.

“I love the idea of [keeping] the melody and the lyrics, but changing everything around them. Robert did an exceptional job of changing that song,” she says. “Because now for me, it reads more like this kind of sage advice, instead of being a love song. I also love the musical interlude that he put in.”

“She really believes in those [source] records,” says Carrington, who wrote the arrangement for and is one of the background vocalists on “32 Flavors.” The choruses of the fiercely independent neo-folk hero DiFranco’s signature song roll off Reeves’ tongue like a self-penned artistic mission statement:

“Squint your eyes and look closer/I’m not between you and your ambition/I am a poster girl with no poster/I am 32 flavors and then some.”

“Ani DiFranco wrote amazing lyrics, and Dianne can really sink her teeth in those,” says Carrington.

According to Reeves, the diversity of material on *Beautiful Life* reflects the way that she grew up listening to music, with no regard for categorization: “I didn’t learn the word ‘genre’ until way, way late—I mean, like in the ’80s.”

Born in Detroit and raised in Denver, Reeves grew up involved in and surrounded by music. Her mother was a trumpeter and her father a vocalist. Charles Burrell, her maternal uncle, is a pioneering classical double bassist who was steeped in jazz. He separately mentored her and his nephew, her late second cousin George Duke (who contributed to *Beautiful Life*).

During her teen years, she participated in both her high school’s choir and jazz band. In 1976, she met Clark Terry in Chicago while performing in the latter, which took first place in competition at the inaugural National Association of Jazz Education conference. He was impressed with her and promised to keep in touch.

The trumpet and flugelhorn legend knew Burrell from their time together in the military and would later invite her to perform with all-star bands he led that included the likes of pianists Tommy Flanagan, Jimmy Rowles and Roland Hanna and drummers Louie Bellson and Grady Tate. “He believed in me enough to put me in . . . I call it ‘the fertile soil.’

“That’s how I met Terri Lyne, actually,” she adds. “She was 10 at the time, and



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Clark brought her to this festival in Kansas. I met her and her parents, and we've been friends ever since."

While in high school, Reeves also sang on weekends at a local venue where pianist Gene Harris held court. As she has conveyed in concert, the upstairs space (which seated around 800) presented touring headliners—everyone from Ella Fitzgerald and Tina Turner to Nancy Wilson and Les McCann. "Country musicians, too," she says.

"It was a club called The Warehouse. And downstairs, they called it The Toolshed. And that was where we were. Sometimes the big acts, they would come

down and hang and sit in."

After studying music at the University of Colorado, she made the jump to Los Angeles. "I'd been coming out to visit George when I decided to move out in '77," she says.

Earth, Wind & Fire keyboardist and fellow Denver expatriate Larry Dunn soon recruited her for two songs on *Sky Islands*, the sophomore effort that he was co-producing by the global fusion band Caldera. "That was my first time in a recording studio," she says.

"But Larry used to say, 'Oh, she can sing anything.' Caldera is this group

'Tell Them Your Story'

The night before Dianne Reeves joined opera singer Renée Fleming and a cadre of vocalists on Nov. 23, 2013, for the Kennedy Center's auspicious American Voices program, she gave an engaging master class to four jazz hopefuls. It turned out to be an illuminating evening for music lovers, with Reeves imparting nuances that separate jazz singers from vocal technicians.

With just Reeves and her longtime pianist, Peter Martin, on the stage, the class started off with Sydney Marie Thomas, a senior at Washington, D.C.'s Duke Ellington School of the Arts, singing "September In The Rain." The brightness of Thomas' voice exposed her tender age, while certain vibratos and melismas betrayed her opera studies. Technically, it sounded more like a school recital than bona fide jazz performance, even during her rudimentary scat excursion. Nevertheless, Reeves offered encouragement as she recommended Thomas work on her phrasing.

Reeves had Thomas recite the lyrics conversationally, while keeping rhythm, to help her connect with the words. "I want to hear you say it the way *you* want to say it," Reeves instructed. "Walk back and forth and talk with me. You have to establish who you are in this song, what you're trying



Dianne Reeves (second from left) listens to singer Michael Mayo, accompanied by pianist Peter Martin during a master class on Nov. 22 at the Kennedy Center in Washington, D.C.

JAY LINDSAY

to say and to whom you're talking." Reeves also chimed in on Thomas' scatting abilities, advising her to be mindful of the melody and the lyrics.

Next, Los Angeles-based Michael Mayo sang "It Could Happen To You," the best performance of the class. Possessing a supple tenor, his improvisational daringness recalled Kurt Elling and Betty Carter. Reeves gave him impromptu instructions to introduce himself through song, and his extensive improvisation inspired Reeves to engage him in a wordless repartee.

Later, Reeves explained that she wanted to ensure Mayo was indeed listening and not too beholden to the arrangement. "Jazz onstage is a very intimate exchange between everybody that's onstage," she said. "You have to listen so that you can respond and keep the [musical] conversation going. And you do that so impeccably well."

She encouraged Mayo to work on finding other colors in his voice to express different sections of songs. In

turn, Mayo asked Reeves' advice on how he could put his own personal stamp on standards. "The first thing is to be able to hear what the words sound like without music surrounding them," Reeves responded, "so that you can hear the pulse, the heartbeat and the emotional subtext."

Reeves continued to dispense practical advice as Howard University graduate Shacara Rogers sang "Midnight Sun" at a crawling tempo. Like Thomas, Rogers approached the lyrics tentatively. Reeves acknowledged the difficulty of singing the song due to its unvarying melody and long-winded lyrics. "Sometimes when you're singing it at this particular pace, and you're bringing those words up, [the lyrics] don't make sense," Reeves explained, "So you have to pull [the words] together."

New York-based Kate Davis displayed artistic command during her rendition of "Spring Can Really Hang You Up The Most." Her comely voice

contained a subtle coloration that hinted at country-pop. Still, she seemed stifled by the arrangement. "I love the way that you sing, and I love that you chose this song. But I don't feel the connection," Reeves said. "I know that you mean every word of the song by the way that you say them, but we have to get past something. I think it's just a matter of being exposed."

They pulled the lyrics apart, first without music, so that Davis could further explore them and put herself inside them. When Martin joined in on piano, Reeves egged on Davis with humorous banter.

"I want you to walk up to people in the audience and tell them your story," Reeves suggested. "It's just an exercise to loosen you up." Davis proceeded to transform the classic into a personal testimony. "You were laughing at yourself, but at the same time, you were in pain," Reeves praised. "All of those emotions came out, and I felt them. That was brilliant." —John Murph

from Peru, Argentina, Brazil, Columbia and Venezuela—all these South American musicians.

“They were supposed to have Flora [Purim] on this song, and she wasn’t available,” she reveals. “So Larry said, ‘Dianne Reeves can do it.’”

Familiar with Wayne Shorter’s *Native Dancer* and some of her hero Sarah Vaughan’s recordings of Brazilian songs, Reeves entered the studio having sung a few bossa nova standards at The Toolshed. “Never over these kinds of rhythms, though,” she says, shaking her head and chuckling. “And the music of Caldera was also taking traditional music and giving it a jazz sensibility.

“So here I was in the studio with these guys, hearing this music for the first time. And Larry said, ‘Be yourself. Just respond. Do your thing.’ And that opened a new world for me. From that point on, it was always like that.”

Over the next dozen years in Southern California, she teamed up with a host of other locally based musicians ranging from pianists Billy Childs and the late Mulgrew Miller to bassists Larry Klein and Abraham Laboriel Sr. “I loved that there were a lot of outlets, a lot of clubs at the time,” she says.

“We weren’t concerned about the numbers of people who would come to see us. Although later on, we had an amazing following. But the biggest thing was to have a place to *create* on a nightly basis.”

Her first experience touring internationally began in 1981 as a member of keyboardist Sergio Mendes’ band. She auditioned by singing “Insensatez (How Insensitive)” in phonetic Portuguese.

“I had all the emotion and everything. As [Mendes] was playing it, his shoulders were shaking,” she recalls. “And finally he looked at me after we were finished. He said, ‘I don’t know what it was you said. But you got the job.’”

Through gigging with Mendes for a little under a year, Reeves began to pick up Portuguese words and phrases. She was also introduced to songwriters such as Ivan Lins and Dori Caymmi (whom she now considers a friend) as well as Brazilian authors and film directors.

“Sergio is someone who is very proud of his heritage, and a very knowledgeable man—even about fine wines and great coffees,” she says. “And everything he knew, he shared.”

After recording her Childs-produced debut, *Welcome To My Love*, for the Palo Alto Jazz label in 1982, Reeves spent the next four years working with Harry Belafonte and further expanding her international aesthetic. Splitting her time between Los Angeles and New York, she recorded one more album for Palo Alto Jazz before being signed by Bruce Lundvall and releasing her self-titled, Duke-produced Blue Note debut in 1987.

On her first seven albums, Reeves mostly mixed jazz, r&b and international styles throughout. She’s had crossover hits, including “Better Days” (aka “the grandma song”) and “Nine,” in which she conjures up evocative, detail-filled lyrical narratives.

“I come from a family of storytellers,” she explains. “My grandmother was great at telling stories, and my mother was an amazing storyteller. She could really paint a picture. It was almost cinematic. I’d listen to those stories over and over. It was just a part of growing up. And they’d always push me and say, ‘OK, now it’s time for you to tell your stories.’”

With her love of words, Reeves started to draw from the singer-songwriter well on 1995’s *Quiet After The Storm* (Blue Note). Joni Mitchell’s “Both Sides Now” is delivered as a beautiful duet with Duke’s seemingly telepathic (but undoubtedly familial) piano accompaniment. It foreshadowed Reeves’ exploration of compositions by Carole King and Leonard Cohen as well as Peter Gabriel and Stevie Wonder.

“At that point, I loved the American Songbook, and I always will,” she says. “But I wanted to pull from music that was part of *my* upbringing, you know, *my* life soundtrack.”

From her working bands (all listed in detail on the tour page of her website) to her recordings, Reeves has an impressive track record of instrumental and vocal collaborators. “Yesterdays” from her eponymous album boasts a rhythm section of Childs on piano, Stanley Clarke on bass and Tony Williams on drums along with Freddie Hubbard on flugelhorn and Airto Moreira on percussion.

“We were at [Duke’s] funeral service, and there were just tons of musicians who came to pay their respect to his greatness,” she says. “And I just remember looking out at everybody thinking to myself, ‘I’ve worked with all of these people—because of him.’”

Although her second cousin provided the initial introductions (and produced five of her albums), it was Reeves’ talent that drew interest from collaborators such as the late Joe Williams, saxophonists Phil Woods and Greg Osby, guitarists Kevin Eubanks and Russell Malone, and bassists Charnett Moffett and Richard Bona.



The charismatic Reeves is all smiles at San Francisco’s Fairmont Hotel on Dec. 10. (Photo: Mars Breslow)

“She trusts musicians to bring our personalities to the bandstand or studio,” says Veal, a veteran of Reeves’ band since 1999’s *Bridges* (Blue Note). “And very few can match her technical abilities.”

With a three-and-a-half octave range, Reeves is one of the rare vocalists who can tackle Minnie Ripperton’s “Lovin’ You” with authority, as she did on 2008’s *When You Know* (Blue Note). “I use all of those notes, more than anything to color,” she says. “But not all at the same time.”

Reeves’ respect for other musicians coupled with her charisma have made her a natural and in demand tourmate and guest artist. In 1997, she was a member of the Jazz Explosion Road Show, which included vocalist Will Downing, guitarist Doc Powell, keyboardist Alex Bugnon and saxophonist Gerald Albright. Two years later, she participated in Jazz at Lincoln Center’s “Rockin’ in Rhythm: The Small Band Music of Duke Ellington” traveling tribute concert that also featured saxophonist Joe Lovano and trumpeter Nicholas Payton.

“I love being with artists because I’m always open to getting into something,” she says. “And I love vocalists. That’s just a passion.”

In July 2009, she and fellow vocalists Angélique Kidjo, Lizz Wright and Lisa Simone participated in a series of tributes to Lisa’s mother, Nina Simone. From September 2011 through early 2013, Reeves, Wright and Kidjo honored Abbey Lincoln, Odetta and Miriam Makeba with the “Sing the Truth!” tour, which included an all-star band of Carrington, Lubambo, pianist Geri Allen, bassist James Genus and percussionist Munyungo Jackson.

Despite a list of accolades that includes four Grammy wins in the category Best Jazz Vocal Album, this singer isn’t content to rest. Reeves continues to explore, collaborate, narrate and educate as she seeks new sonic territories (see sidebar on page 32). Just as she was the recipient of guidance from iconic figures during her formative years, she now provides inspiration for new generations of jazz musicians.

“I don’t want to start naming names, but I can hear her influence in people across the board,” says Carrington. “Yet she has such an original sound and does many different things.

“I have students [at Berklee College of Music] who do the arrangements of songs she’s recorded. Her influence goes that far.”

DB

Lou Donaldson

IMMERSED IN THE BLUES

Interview by Willard Jenkins

When it comes to a soulful jazz groove, it just doesn't get much groovier than Lou Donaldson, whose blues-drenched alto saxophone has been a distinctive voice in jazz for more than six decades. Charlie Parker was a major influence on Donaldson's sound, as he, in turn, was on generations of saxophonists who followed him. Donaldson's early recordings with organist Jimmy Smith in the late 1950s led to the widespread popularity of groove-filled jazz in the '60s and '70s.

An important moment in Donaldson's long career was when Alfred Lion, co-founder of Blue Note Records, heard him at Minton's Playhouse in New York and invited him to record for the label. Donaldson played a key role in getting many musicians their debut sessions with Blue Note, including Grant Green, Blue Mitchell, Ray Barretto, Curtis Fuller, Donald Byrd and Horace Silver. *A Night At Birdland*, which Donaldson recorded with Art Blakey, is considered one of the first in the hard-bop genre.

During the '50s, Donaldson spent much of his time as a bandleader touring with a group that featured organist John Patton. He began using the organ-saxophone format exclusively and has gone on to employ a variety of organists over the decades, including Dr. Lonnie Smith (on Donaldson's acclaimed 1967 album *Alligator Boogaloo*), Jack McDuff, Charles Earland, Leon Spencer, Pat Bianchi and Akiko Tsuruga.

Donaldson was inducted into the International Jazz Hall of Fame in 1996 and was named a 2013 NEA Jazz Master. Today, at age 87, he entertains audiences around the world with concerts that are soulful, thoroughly swinging and steeped in the blues.

His performances on Sept. 22 at the 2013 Monterey Jazz Festival were preceded by a spirited onstage interview hosted by jazz journalist and producer Willard Jenkins. What follows are edited excerpts from the interview, presented as part of the NEA Jazz Masters Live program, which supports educational and outreach activities.

Lou, tell us how it is that blues and soul are always at the core of your playing. How, exactly, did you

become so thoroughly immersed in the blues?

My father was an AME Zion minister, and he listened to church music, spiritual music, for many, many years. And that's related to the blues. After I started playing, I heard nothing but blues in the South. That's all we heard down there. When I was in the U.S. Navy, I heard Charlie Parker, and he was one of the greatest blues players of all time. I tried to develop my style like he did, and that's where it came from.

As is the case with many reed players, you actually started out on the clarinet at the tender age of 9. How did you eventually choose to play the alto saxophone?

Well, it's a long story [*audience laughs*].

We've got time—let's hear it!

In 1945, I was attending A&T College in Greensboro, North Carolina. And I got drafted into the Navy. You know, I didn't volunteer. They drafted me [*laughs*]. When I got into the Navy, I was an excellent clarinet player. I was the number-one clarinet player at the college—playing marches and classical music and stuff like that.

There were a lot of musicians in the Navy—at least 200 musicians. And a lot of them had come from New York, Chicago and California—from big cities, and they brought their instruments. Now, I'm from North Carolina, and I see all these guys and they walk with a hump in their back [*audience laughs*]. All of them had this hair, they put lye in there. And they straightened it. They just looked like musicians [*laughs*]. So when they said, "Yeah, I was with Duke for a year," and "I worked for Count Basie," I believed everything they told me [*audience laughs*]. So when the guy asked, "Who wants to join the band," I didn't even put my hand up because I knew I couldn't compete with these guys, you know, because I'm from the country.

They put me into the radar pool because I'd been to college. When I took the intelligence test, I knew all the mathematics and all that stuff. I must have scored pretty good. And I was going to be one of the first black radar men in history. Because up until then, a black man couldn't be anything in the Navy but a cook or a steward's mate.

Lou Donaldson at
the 2013 Monterey
Jazz Festival
(Photo: Monterey
Jazz Festival/
Tomas Ovalle)



Donaldson sitting in with the Dr. Lonnie Smith Trio at Monterey



MONTEREY JAZZ FESTIVAL/TOMAS OVALE

I was walking by the band room one day, and I hear this squeaking and squeaking and squeaking. I'm like, "What's all that?" I stuck my head in the door, "Who the fuck is that making all that noise?" And [the band director] said, "Whatchu talkin' 'bout?" And I said, "Man, that's the worst clarinet I ever heard." [laughter] I said, "Give me that thing." He said OK. So he put some music up—you know, a Barnum & Bailey march or something. I knew everything because I played this in college.

So I played. He said, "What's your name? You're the best clarinet player I've heard. You play saxophone, too?" I said, "Yeah." I lied [laughter]. I had never touched a saxophone. But he didn't know. He gave me a saxophone and a clarinet and said, "Take this back to the barracks and just start practicing. I'll call you when I can get you in the band." He called me about two weeks later, and by that time, I had the saxophone under my belt. And that's how I got in the band [applause].

Tell us about your experience at North Carolina A&T.

They had a wonderful band, and the instructor was one of the greatest black violinists in history. He'd been at Oberlin Conservatory, and he was a great teacher.

I got in that band, and one thing I want to emphasize right now: You couldn't play jazz. If they caught you playing jazz, they [kicked] you out of the band. Well, one time they caught me practicing in the band room. The music instructor and the dean heard me, and the dean knew music. He knew I was playing something by Benny Goodman; that wasn't no march [laughter].

They wanted to know why. I was good at clarinet, so they didn't want to get rid of me. But they said, "You can't practice anymore in the band room." So I'd go in back of the dormitory in summertime and practice out in a field.

In the wintertime, I'd go in the shower room because nobody's taking showers in the winter. One day I was in there and somebody wanted to take a shower. His name was Arthur Merriweather. He was a tuba player in the band, too. And he said, "What are you doing in here, man? Get out of here." And I said, "I'm practicing." And he went back and told all the guys in the band. He said, "You got a new name for Louis." They called me the "shit house" clarinet [laughter]. I got mad. I told all of them, "One day, all of you guys will have to pay to see me play!" [applause]

Describe what your first encounter with Charlie Parker was like.

My first encounter with Bird was unbelievable. I went to a place [in Chicago] where Gene Ammons played. Ammons had a great band, of course, everyone in there was using vitamins [laughter] ... Vitamin X.

They had a great band: Ike Day, Jodie Christian on piano, Shep Shepherd on bass. And this guy was laying over in the corner, sleeping. He looked like a bum. Finally somebody came in there and said, "Can you get him to play one?" I'm lookin' around. I didn't know who they're talkin' about. So finally I went over there and woke him up. Somebody gave him a saxophone. And man, let me tell you. ...

He didn't have one?

Gave him a saxophone. He didn't have a saxophone. His saxophone was in the pawn shop. And, man, you talk about playing a horn. I had never heard anything like that in my life.

So when you heard that, I guess it was like an epiphany. What did that make you do, when you heard that kind of majesty on the alto saxophone?

That made me almost go crazy, because the tone seems like it would cut right through your chest. Right here, that sharp tone. This cat was playin' some stuff! And I had never heard nothing like that before. I said, "Who the hell is that?" Guy says, "That's Charlie Parker." I said, "Charlie Parker? Who does he work for?"

He didn't work for nobody. He's a junkie, you know, picks up the beat and he can play it, but he ain't got a job with nobody. Eventually, he got to go with the Billy Eckstine band. But it was amazing. ... When I first heard Charlie Parker, I knew that was something nobody else could do, and I was going to be one of the first ones to get on board with it.

Talk about how you got started recording for Blue Note Records.

I was working at Minton's. Alfred Lion bought the business and brought Ike Quebec back with him. Now, Ike was a great saxophone player. And Ike

knew music, and he was savin' Alfred Lion from makin' mistakes. He really couldn't play music. Alfred didn't know anything about music, ultimately.

Anyway, he said, "We want to record you, see. Can you play like Charlie Parker?" That was a stupid question. So I said, "Yeah! I play like Charlie Parker!" [laughter] Because I wanted a record date. That's how I got on Blue Note.

Tell us about your first recording session.

The first date I made was with the Milt Jackson Quartet. And that group wasn't the Modern Jazz Quartet. It was Jimmy Clark, Milt Jackson, John Lewis and Percy Heath. I made the original record "Bag's Groove." Some people don't know it, but I know it.

"Bag's Groove," major blues. A significant part of your career, and your playing, has been about the blues.

Right. Blues.

For you, is blues the true essence of jazz?

Blues is jazz. If it wasn't blues, it sounds like other music. A note is a note, but when you play the note with a blues feeling, it sounds different than other notes.

I've heard a million guitar players play the shit out of the guitar. But none of them sound like B.B. King. You know why? Because of the way he bends his notes on the guitar.

When you hear young people who are trying to play jazz, but they don't have that same kind of blues perspective, what would you say to them?

Well, I'd say go somewhere and find a day job [laughter]. You're not gonna play no jazz. You're not gonna play. You can't play it.

The blues. If you never had 'em, you can't play 'em. You can't play blues when you're at home and Mama and Papa are payin' the rent. You can't play the blues.

When you get married and you have two or three kids and the first of the month is coming up, you start feelin' 'em! You watch musicians, you listen to 'em when they're in their 20s or 30s, and listen to 'em when they get to be 50 and 60. There's a different sound in that music.

Your sentiment is that a youngster probably hasn't lived enough life to really feel the blues?

That's right. Sufferin' music. We call blues "sufferin' music." If you never suffered, you can't play the blues.

But there are different ways to play the blues: happy, sad, funky.

It's the same feeling in there. You listen to Charlie Parker. He plays Kansas City blues, and then he plays "Cherokee," and you hear the blues in that. It's just the way he phrases it, the way he plays it.

So, blues is actually ...

It comes from here [points to his heart], not here [points to his head]. **DB**

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GEORGE COLLIGAN

TAPPING INTO THE UNKNOWN

By Michael J. West / Photo by Mark Sheldon

GEORGE COLLIGAN IS HAVING A BIG WEEK.

It's two days after Christmas, and two days before his 44th birthday. Tomorrow evening the pianist will perform in Albany, N.Y., with drummer and mentor Jack DeJohnette. But in the meantime, Colligan—who now lives with his wife, pianist Kerry Politzer, and young son in Oregon, where he's assistant professor and jazz area coordinator at Portland State University—is hanging out in New York City and seeing some old friends from the 14 years he lived here.

None of these, though, is the week's biggest moment. Just before Christmas, *The Endless Mysteries* (Origin)—Colligan's new album featuring a trio with DeJohnette and bassist Larry Grenadier—received a rave review in *The New York Times*, which called it “one of the finer piano trio albums of 2013.”

“It's a huge thrill,” Colligan acknowledges, his boyish, bespectacled face hidden behind his coffee cup at a tiny cafe in Windsor Terrace, Brooklyn. “But . . . wow. I really never thought it would happen.”

Colligan is remarkably free of pretension. “George has always been humble about learning from everybody,” says bassist Lonnie Plaxico, a former employer. But in this instance, his humility is hard-won. *The Endless Mysteries* is the 24th album under Colligan's leadership since 1995, including sessions with players like Billy Hart, Mark Turner and Jaleel Shaw. The pianist also has a mountain of sideman credits with Don Byron, Buster Williams

and Gary Bartz along with Plaxico, Turner and DeJohnette. Even within his own sessions, Colligan's tremendous range is apparent: Earlier in 2013, he released *The Facts* (SteepleChase), a quartet recording with alto saxophonist Shaw, bassist Boris Kozlov and drummer Donald Edwards that sounds different from *The Endless Mysteries* in nearly every respect.

Colligan is a seriously accomplished musician who has earned tremendous respect among both elders and peers. Outside of those inner circles, though, Colligan has remained somewhat obscure. Plaxico compares Colligan to another esteemed pianist, the late Mulgrew Miller. “Everybody wanted to get him on the record, get him on the gig, because he was good,” Plaxico says. “But people who are *that* versatile kind of get overlooked in terms of their own musical works. George is like that as well.”

Perhaps not anymore.

Born in New Jersey, Colligan grew up in Columbia, Md., a suburb about halfway between Baltimore and Washington, D.C. His first real musical interest was the trumpet, which he began playing in elementary school.

Still, he didn't fully commit to music until middle school. “The teacher gave us these scale exercises to do,” Colligan recalls. “I didn't practice, so I got up and was just terrible. And he said, ‘OK, I'm putting you in the last trumpet chair.’ I'll never forget the humiliation: It made me determined that that was never gonna happen again. So I just started practicing nonstop.” By the end

George Colligan at the
Newmark Theatre in Portland,
Ore., on Feb. 23, 2013



of seventh grade, he was first chair.

He continued through high school, along the way discovering jazz (when a neighbor gave him records by Dizzy Gillespie, Art Farmer and Miles Davis) and composition (when he began studying pieces like Stravinsky's *The Firebird*). But his trajectory was altered when he discovered that his embouchure had been distorted; correcting it sent him back down the trumpet ranks, to the third section. "In a high school band, the principal players are the guys who are really serious about music; you go down to third section, and those guys are playing cards and reading magazines." While he worked on changing his embouchure, Colligan turned to other instruments to express his music, buying a cheap drum kit and discovering the piano, on which he began composing.

He never really abandoned the piano, even after regaining his trumpet chops: "He got really good on piano while playing trumpet," remarks trumpeter Alex Norris, who grew up with Colligan in Columbia. He wowed his classmates with a self-penned piece he played in the school variety show.

Colligan still regarded himself as a trumpeter, however, and matriculated to Baltimore's Peabody Institute on a trumpet and music education scholarship. But in the practice rooms at the classical conservatory, he found himself gravitating to the piano instead—writing his own tunes, and even working out Lee Morgan's and Clifford Brown's horn licks on the keys. He began playing piano in Peabody Underground, an extracurricular jazz band (the school then had no jazz department) that he started with Norris. The latter also turned Colligan on to the lively jazz scene in Baltimore; he began sitting in, and soon had a twice-weekly gig at the city's Hyatt Regency hotel.

"I still got my degree in trumpet and did all my music ed. requirements, but in the back of my mind my identity was changing to become a jazz pianist," he says. "When I graduated from Peabody, I did this dinner-theater gig that paid \$25, on trumpet—and then I was doing these piano gigs, having more fun, and making \$100. And that was kind of it for me!" Colligan sold his trumpets and settled into the D.C. and Baltimore jazz scenes as a pianist.

He spent about four years there, living in D.C. and working frequently with the likes of Bartz, then based in Baltimore, and D.C. saxophonist Paul Carr. He went on a European tour (for which he'd learned organ) with saxophonist Gary Thomas, whose M-BASE concepts were a profound influence on Colligan. But by 1995 most of his closest friends had moved to New York; Colligan was intimidated, having been assaulted during an earlier visit. "I was still scared, but that was outweighed by the desire to really be on the

scene." He made the move.

The first year was tough—Colligan was living in the closet of an overcrowded Brooklyn apartment, and a romantic relationship ended tragically. But, he says, "I was playing the sessions, and meeting a lot of young cats, a lot of older cats—playing with Gary Bartz, a couple gigs with Buster Williams, and I started playing with a singer named Vanessa Rubin, which was a really great



Colligan has released 24 albums as a leader.

SACHA MULLER

experience." He joined the Mingus Big Band, and in 1995 recorded his debut as a leader, *Activism*, for the Danish label SteepleChase.

His breakthrough, however, came in 1999, from vocalist Cassandra Wilson. She was headed out on tour, and the pianist slated to join her had proved unreliable. Terri Lyne Carrington, the band's drummer, recommended Colligan as a replacement, and Plaxico—who was the music director—hired him for the nine-week stint. Though he didn't stay with Wilson for long, Colligan joined Plaxico's band in 2000.

The bassist's compositions are notoriously difficult among musicians ("It was almost like classical music, it was so technical," Colligan recalls), and Plaxico was impressed by the pianist's dedication. "We'd be on the road, and I'd see him on the piano, practicing the music," Plaxico says. "He took the time to get it right. You could depend on him learning whatever you gave him."

Now Colligan was in demand. "From the end of the '90s to the beginning of the 2000s was a very fertile time for me," he says. "Lonnie's band was working a bunch. I started working with Ravi Coltrane. Lenny White. Buster Williams called me out of the blue. I started working with Don Byron, and that was really interesting, because he has a lot of challenging music that really helped me get my

reading together. I did one gig with Steve Coleman in 2003, and that was really amazing.

"That was my approach all along. Somebody asks you to do something. 'Sounds cool, does it pay? Yeah? I'll do it.'"

Yet he'd noticed a sea change in New York, and in himself, after the 9/11 terrorist attacks. "That was when things started to contract a bit," he says. "I was just traveling all the time, and I

started thinking maybe there's a way to *not* travel. So I started thinking about teaching gigs; if I ever want to have a family, or some kind of security, that would be the best thing. And also, I enjoy teaching, imparting knowledge. I felt as though I had an aptitude for that."

Teaching jobs were competitive, however; he took an adjunct position at The Juilliard School, but it didn't pay enough to replace the road. When Colligan discovered most applicants had master's degrees, he went back to school at Queens College. That was no magic wand, however: "I was in the finals at least nine times before I ever won a job."

It was 2009 before he finally secured a teaching position, at the University of Manitoba in Winnipeg, Canada, where he would remain for two years. As he was preparing to move, however, Colligan got a call that would ensure he remained connected to the jazz scene in the States. Byron had brought him into a rehearsal with

DeJohnette two years before, and the legendary drummer had asked Colligan for his phone number. "I get this call on my cell from upstate New York. It's Jack DeJohnette, and he says, 'Hey, man. I kept your number!'" Colligan says, laughing. "I'm starting a band. I need somebody to play keyboards." I said, 'Cool!'"

He has been a member of DeJohnette's band ever since, completing several tours and even occasionally playing trumpet onstage (something DeJohnette says he plans to incorporate into his writing for the band). "He's very open, and very joyful when he plays," says DeJohnette. "He's always smiling and enthusiastic. We hook up really well. We have a nice, really good feeling. He's great at what he does—he comes to play, and give his all."

"It's been one of the best experiences of my life playing with someone like DeJohnette," says Colligan. "The things I've learned from observing him on the bandstand, and just being around him, it's like getting my doctorate."

All the same, Colligan wanted to do more work as a leader. He hadn't completely overlooked that aspect of his career. By 2009, he had led several trios (including one with bassist Josh Ginsburg and drummer E.J. Strickland) and was up to 19 recordings of his own—though

nearly all were for small, minimally distributed European labels like Fresh Sound. But side gigs were too lucrative to abandon: "If I had a situation where I could get paid \$100 as a leader, but then got offered a tour that paid \$3,000 as a sideman ... what's the choice? There's no choice," Colligan says. "That was my living."

It allowed him to develop his technique—as well as his repertory. "George knows so much music," says drummer Ralph Peterson. "The first time we played together, here was this guy who not only had all the music we were doing on the gig memorized, but when we broke on our rehearsal, he started playing all of *my* music from memory! His strength, his power, comes from the amount of stuff he knows."

But playing sideman didn't let Colligan work on his own tunes, the aspect of his music that he values more than any of his instruments, piano included. "I'm not a great pianist; I'm really not," he says modestly. "I really started piano because I wanted to be a composer. It's always been about writing music. It's just something I love to do." Working in academia has provided new outlets for his work: He has brought his students on gigs, and in the spring of 2012, he premiered his "Persian Jazz Suite" at Portland State, with an ensemble that included four of his jazz students and a music department secretary who plays Persian *santur*. "That's one of the great things about this job," he says. "If I can get people to play my music, there's satisfaction in that."

While his albums have featured jazz repertory and contemporary pop tunes, his own compositions have been the main focus. And they've certainly impressed his colleagues and collaborators. "George is an amazing composer," says Peterson. "'Reaction' [from 2008's *Come Together*] is easily one of the most challenging tunes I've ever played—so much so that I'm teaching it at Berklee. His stuff is an interesting and good balance between heart and head: Not all feely-feely, but it's not all math, either."

This is especially true of *The Endless Mysteries*. It's his most mature recording, loose in its compositional structure but rich in sensitivity and introspection (and discipline, with even the Cecil Taylor-esque "Outrage" showing restraint). It stands in particular contrast to the structurally dense but more loquacious *The Facts*, recorded just a year prior. Colligan attributes the differences to the respective personnel.

"Totally different musicians, with a totally different outlook on things," he explains. "A different aesthetic. *The Facts*, it was more structure with those tunes and you had to concentrate on the structure. *The Endless Mysteries* is more about the musical conversation, tapping into that—it's like tapping into the unknown. And with someone like Jack, who's older, Larry's older, you don't have to have a lot of technique. In a way it's beyond technique: Let's find an unknown universe and be about pure exploration."

"It's actually a real pleasure having him give us the compositions and the direction," says DeJohnette. "It's nice playing his tunes, which I like." He apparently means it: DeJohnette, who tries to avoid working in New York City, is joining Colligan and Grenadier for a performance of piec-

es from *The Endless Mysteries* at the Jazz Standard on April 30.

Over his cooling cup of coffee, Colligan muses. He's trying to decide what his next project should be. There are already a few pots on the burner; Colligan has a regular trio in Portland, with drummer Chris Brown and bassist Chris Higgins. He's also recorded with another trio, featuring bassist Linda Oh and drummer Ted Poor, on an album that SteepleChase will release later this year.

The pianist is also thinking more generally about career possibilities, and what positive

media exposure might mean for them. "It's really great for tenure," he says. (It was the director of Colligan's department at Portland State who brought the New York Times review to his attention.) "And I'm really hoping it will help with getting work."

If nothing changes, though, it won't faze Colligan. "I would still do it even if I had to work for the post office and there were no gigs left in the world," he says. "The act of being creative is just really important to me. I would still try to play music, and be part of music, even if it was only 10 minutes a day."

DB

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CRAIG HANDY

Serious FUN

The masterful tenor player, a first-call sideman, steps into the spotlight with a new album that rediscovers the joys of “danceable jazz.”

“THIS HAS BEEN A TEST of my willpower,” Craig Handy says,

talking about the 40-day cleanse he recently finished. “I had been eating a lot of sweets. My joints were starting to hurt, and my energy level was spiking and fluctuating a lot.” He gave up refined sugar, refined flour and alcohol, and then meat. Afterward he decided to remain a vegetarian.

The fast is now history. He describes its rigors as he sips tamarind water and dips the occasional tortilla chip into a bowl of guacamole at his favorite Mexican restaurant, on the waterfront near his home in Weehawken, N.J. The restaurant overlooks a billion-dollar view of the Manhattan skyline, the city where Handy’s jazz dreams started to come true when he moved there in 1986 from his native Oakland, Calif., by way of the University of North Texas.

The 51-year-old Handy, lean and dashing with a close-cropped beard, has been weaning himself off a lot of things lately—both dietary and musical—“to get into the correct head space,” he says, the better to concentrate on touring and promoting what may be the most important musical statement of his career: *Craig Handy & 2nd Line Smith*, on Sony’s newly revived OKeh label. It is his first album as a leader in 13 years.

He’ll have to turn down some of his current gigs to do so: recording and touring with the all-star group The Cookers, of which he is a charter member; and playing with the Mingus Big Band, which he led for several years. He is now, finally, the main attraction, with a new group, new recording contract and plans for a spring/summer tour.

The album is a radical change of pace for Handy—a move from rigorous, straightforward post-bop to infectious, funky jazz with a New Orleans second-line beat. “I got tired of looking at guys with

these dour, sour looks on their faces and always very serious,” he says. “Introspective is OK, but people really do respond to somebody who’s having a good time. It comes down to something very simple for me: I want to share the joy that I’m having on the bandstand.”

A tenor saxophone prodigy and master technician with a confident, warm tone and a gift for melody, Handy has been a sought-after sideman almost since the day he arrived in New York, working with an impressive roster of jazz luminaries over the years, including Art Blakey, Roy Haynes, Betty Carter, Herbie Hancock, John Scofield, Conrad Herwig and Dee Dee Bridgewater (see sidebar on page 44). His passionate playing with the Mingus orchestra prompted Bill Cosby to hire him to score music and play for the TV series *The Cosby Show* in 1989 and, later, *The Cosby Mysteries*. He also appeared in Robert Altman’s 1996 film, *Kansas City*, playing the role of a young Coleman Hawkins and participating in a tenor duel with Joshua Redman, portraying Lester Young, in musical sequences that were more memorable than the film’s relatively thin plot.

Handy has issued ambitious, forward-leaning albums as a leader, debuting with 1992’s *Split Second Timing* with a quartet, and following up two years later with the mostly piano-less *Three For All + One*, both on the Arabesque label. Two more albums followed in the decade.

With that kind of resume, Handy should be better known. He acknowledges at least one career mistake: He turned down a cover story in *DownBeat* in the early ’90s. “I was playing at the Village Vanguard with Victor Lewis, Geoff Keezer and Ray Drummond, and *DownBeat* wanted to do a feature on me. And I said, ‘Let’s wait till we have a record out.’ I heard the word ‘cover’ and got scared. I felt like the soup wasn’t ready yet. This was pre-Redman, pre-James Carter. I might have been positioned in the

marketplace as the next ... whatever. I would gladly go back and say yes now.”

Handy was raised in Oakland to music-loving parents. “My father is the reason I’m playing music today,” he says. “He encouraged me to play. He had a very big music collection—not just jazz, but classical, Latin, popular music, soul, folk music. I was listening to Miles and Duke when I was in my mother’s womb. I could sing Miles’ solo on ‘So What’ when I was 2 years old. My father and I shared that. That was our bond.”

He took piano lessons at age 8, then he dabbled with the guitar and trombone. But his world changed when he discovered the sound of the saxophone. “I was riding in the car with my mother, and Dexter Gordon came on the radio. I don’t know what song he was playing, but it hit me deep in my chest, and I said to my mom, ‘That’s what I want.’” He was 11. On his next birthday, he came home from school and found a package waiting for him—an alto sax. “I went to my room, and they didn’t see me for two weeks. I pretty much figured it out on my own. Which brings up an interesting thought: I’m self-taught. I never think about that.”

Handy fell in love with the instrument and practiced on his own. “I transcribed a lot of solos—Dexter, Sonny, Joe Hen.” He attended the exceptional jazz program at Berkeley High School (other noted alumni include David Murray, Joshua Redman, Peter Apfelbaum and Benny Green). He won a Charlie Parker Scholarship to the University of North Texas, where he spent two-and-a-half years

By Allen Morrison
Photo by Vincent Soye

and met trumpeter David Weiss, a lifelong friend and founder of The Cookers.

At North Texas, Handy majored in psychology. "I was 18 and thought I knew everything," he says. Still, he played in the school's top ensemble, the One O'Clock Lab Band, and practiced every day. Even though he had wanted to be a professional musician since he first heard Gordon, "I just didn't know you could make a living at it," he says. "At the time, I thought it was something that happened in a period before I was born and that it had stopped. I loved going to hear Dexter and Jimmy Smith at [the San Francisco venue] Keystone Corner. ... But I thought that those guys were *it*, and that after they died there wouldn't be any more."

He decided he needed to move to New York. When Weiss offered him a place to live in Queens, he jumped. For a couple of weeks he played on the street. His big break came while visiting his parents in Oakland. He got a call from saxophonist Ralph Moore, whom he had befriended at a Dallas jazz club when Moore was passing through. "Ralph said, 'You should get back here as soon as possible because Roy Haynes is looking for you.' I thought, 'How the fuck does Roy Haynes know about me?'"

Moore, who had heard Handy play in Texas, was leaving the tenor chair with Haynes to join trumpeter Freddie Hubbard's group; he recommended Handy to replace him. "So he says, 'You want to do it or not?' I said, 'I'll be right there!'" He was on a plane the next day. After that, one thing led to another—a European tour with Haynes and invitations to join Mingus Dynasty and pianist Abdullah Ibrahim's group.

Handy is especially proud of his three years as a member of Hancock's quartet. "I grew up listening to Wayne Shorter with Herbie, then George Coleman with Herbie, then Dexter with Herbie," he says. "I was pinching myself." Hancock's solos took the group and the audience "on a trip to another galaxy," as Handy remembers it. "Then the bus pulled back in at 42nd Street, Port Authority, and I'm supposed to get on and take the band somewhere. And I'm like, 'What song are we playing?'" Hancock would sometimes restate the head to reorient the dazzled Handy.

Craig Handy & 2nd Line Smith has been gestating for 25 years, Handy says. In the liner notes, the saxophonist writes that the project "is the Jimmy Smith Songbook reimagined as a high-energy blend of a contemporary jazz quintet and second-line brass band. The sound is rooted in tradition and innovation."

After years of playing in the serious world of hardcore, straightahead jazz, it's also a kind of musical cleanse for Handy. The project includes his core band members, the reliably funky Kyle Koehler on Hammond B-3 and Matt Chertkoff on guitar, and features Clark Gayton, a sousaphonist who brings the Crescent City brass band funk. Bridgewater, Wynton Marsalis and blues singer-guitarist Clarence Spady make guest appearances. The album's crucial element, however, is a bullpen of three superb drummers schooled in the New Orleans style: Jason Marsalis, Herlin Riley and Ali Jackson Jr.

Jackson, who has known and worked with Handy over the last decade, says the recording "evokes a sense of party jam. ... Craig brings a debonair sound to this hot bed of groove. It's a cool sound with hot notes. Which makes me want to get deeper in the grooves I'm laying down."

Lady Dees and the Handy-Man

Craig Handy cites vocalist Dee Dee Bridgewater, with whom he played for more than three years, as a major inspiration for *Craig Handy & Second-Line Smith*, on which she makes a guest appearance, singing "On The Sunny Side Of The Street." Both the singer and the saxophonist spoke to DownBeat about their mutual admiration.

Handy remembers his first gig with Bridgewater at San Francisco's Palace of Fine Arts. "During the break between sets, Dee Dee said to me, 'Do you want to play the rest of this gig? I didn't hire you to tiptoe around me—you better *bring it!*'" he says. "She was furious, ready to fire me right then and there. Apparently I was pussy-footing around her, not engaging enough. She had told me via phone, previous to the gig, 'Think of me as another horn player in the band. I want you to get in there and play with me. Don't think of me as a singer.' So, after that incident, I knew she wasn't bullshitting."

"In three years I never heard her phrase the melody the same way. She has amazing ears, she is not afraid to try something new, or break away from a sure formula for success. She challenged everyone in the band to take it to another place, every song, every night. She would revel in the band's diversity and avant forays. I love her."

And she's extremely generous when it comes to sharing the stage. As long as you are doing something that is making a genuine contribution to the performance, she will give you all the latitude you desire. I'm a big fan. In *Lady Dees* I trust."

Bridgewater describes Handy as "extraordinarily" talented. "He's been a little bit unsung in terms of his talent," she says. "He's extremely melodic, very lyrical, with a beautiful tone. But he can also go 'outside' and be free. He played totally different with the Mingus band. He's a very intelligent player. Wonderful taste. He knows when to play out, when to hold back. He can get funky; he can put a gospel tinge on a solo. He can work people into a frenzy, so that by the end of a solo, people are screaming."

"He was a little uptight in the beginning," she recalls. "The first concert we did, he came unprepared; he hadn't really listened to the music. At intermission, I took him to task. I told him, 'You thought you were just gonna play with some singer and you could wing your way through.' I said, 'If you don't get back out there and play what you're supposed to be playing, I'm docking you.' I ended up docking him. I did. I love him—but I believe in tough love!"

"He's very charming and intelligent; and he loves to converse. But he was always late. When we'd get ready to leave, we were always waiting on Craig Handy. He'd come running and he'd have bags in his hand—he'd decided to go shopping. I had to tell him, 'We only have one diva in this band—that's me.' He did believe in practicing, though. Very disciplined about his music."

"I really grew to love him. When I'd introduce him, I'd say, 'This is my Handy-man. Anything I need, he can fix it!' He was quite a lady's man—quite a charmer. He was eye candy for women—big, strapping dude. So I had fun playing with him, playing into the fact that he was good-looking, hamming it up. And he really got in on the act."

"One night in Albany, I think it was, we were doing 'Fine And Mellow,' and he played a solo that was so funky, and so sensual, that at the end of the song—and you know I'm a real ham—I got down on the floor, and I grabbed his leg. You know, like you see in those old movies in France, where the man wears the beret, and the woman has the tight skirt with the slit, and he's dragging her across the floor. I grabbed a hold of that leg, because he's got those big old legs, and he sure did pull me across the floor—and people were going crazy."

—Allen Morrison



R. JONES

It may sound like a far cry from the angular, sometimes knotty post-bop he had been playing, but Handy points out that contemporary jazz is totally informed by New Orleans music. "It's a continuum," he says. "It's not one or the other. For me to relate to either one, I have to be able to understand where it came from. Doing so has opened up an enormous palette for me to paint with." And indeed, as melodic and swinging as he plays it on this album, one hears the harmonic sophistication of his former work just under the surface of the organ-trio groove and second-line rhythms.

"I wanted this music to be accessible for everybody. You don't have to have a Ph.D. in jazz to understand it. I don't want it to be like the secret-handshake band where everything is in code. For years I've tried to figure out, How do you get people to dance and enjoy the music while still dropping some code on them? We're still bringing the tradition, [but] we're saying, 'There's also a lot of interesting stuff in here that, if you're listening carefully, you might hear.' At the same time, if you're only listening on [a more superficial] level, it should be something that you can groove to and have a good time with."

He credits his stint as a sideman with Bridgewater (from 2009–'12, filling a chair vacated by James Carter) for inspiring him to loosen up on stage enough to make this exuberant music. "Working with Dee Dee taught me that it's OK to smile and have a good time on stage, and it's OK to be yourself and include the audience in on everything that's going on. I used to have so much fun with Herbie. And the same with Dee Dee. Why not put that front and center?"

For a modern jazz player like Handy, the album is radically different in another way: It's all danceable, which means no tricky time signatures or sudden stops. It's got one foot in the past and one foot in the present—what's been called "jazz/funk" or "soul-jazz," but played with more than the occasional hat-tip to modalism and other more progressive styles.

He explains, "I have a lot of roots in different kinds of soul and r&b. That's my shit. The tricky times and odd meters are great, and that can be fun, too. But, to me the pendulum had swung too far over in that direction for too long. It's time to bring it back down to earth, where people can feel it."

"This is like a heartbeat. The heartbeat doesn't do tricky rhythms. It's regular. If it does tricky rhythms, you end up in an ambulance. There might be other pyrotechnics along the way, but [the beat is] the foundation. You have to lay that groove down."

The album could simply have been an homage to Jimmy Smith. So why did he decide to reinterpret this material in the style of New Orleans second-line?

"Well, 'High-Heel Sneakers' and 'The Cat,' two of his biggest hits, have modified New Orleans street beats. Why were they more popular than, say, Stanley Turrentine's 'Minor Chant' [recorded with Smith]? It's the groove. To do that you need a New Orleans drummer on board. When I hear Herlin Riley or Ali Jackson or Jason Marsalis playing it—it sounds right. The drums are the key."

The album began to take shape three years ago, when Handy, Koehler, Chertkoff and various drummers began trying out the organ-quartet format at some low-profile gigs around Manhattan. "I love that sound—who doesn't love a great organ groove?" he says. At a restaurant on 57th Street the sound was "greasy, fat and juicy," and they found their groove. "Pretty soon the whole room is buzzing—they're throwing chicken wings at the bandstand, barbecue sauce is flying around."

After five gigs, he thought the vibe was just right. But he also realized that it was familiar territory: "Everybody has done this before—a straightahead jazz organ record. Jimmy Smith and Grant Green—it's not gonna get any better than that." Then came the idea to bring some New Orleans into it—"to turn it back in the direction of where it came from," he says. "We had taken the music out of its environment and put it in a glass bubble. It's shiny and nice to look at—but you put it back in the swamp where it came from. In order to get the flavor just right, it's got to be the right temperature. And New York is cold. And so is Boston and Chicago. But New Orleans has the right temperature."

Handy isn't shy about assessing the current state of contemporary jazz: "It seems to ... lack the ability to inspire people. The way the rhythm section is interacting now—it's definitely being over-thought by the people who are playing it. Look," he muses, "I'm not trying to tell the world to do anything. But in order for *me* to have a good time on the band-

stand, I need a drummer who's going to do what [Riley, Marsalis and Jackson] are doing, to ride that wave. I love playing straightahead; that's what I came up on. But it seems like it's time to do this now."

After so many years as a successful sideman, why stage his comeback as a solo artist now? "My father's passing in 2010 had a huge impact on me. He had multiple myeloma and was sick for three years, a slow decline. He was 84. I didn't realize how much hope I had until one day my mother said, 'Your father is not going to get better.' That just ripped the rug right out from under me. It was another eight months before he passed away. I think I had been in a holding pattern for three or four years. But after he

passed, I realized I had to get on with my life. I kinda woke up out of a dream, and said, OK, let's do it."

But what changed? He was already a successful jazz musician.

"I was a successful *sideman*," he corrects. "I hadn't led groups in a long time. His death just shot me out of the cannon. Maybe I had been thinking that I would never die, that I was immortal, and there would always be time. But his passing showed me that no, it's finite—there's an ending, at least to this part of the play. You might open somewhere else in another town, another time, but it definitely closes down in this town. It spurred me to get up on the horse and start riding again."

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DAVID BUCHBINDER

CANADIAN DRIVE

By Thomas Staudter

For Toronto-based trumpeter and composer David Buchbinder, an enduring career as a musical artist has involved maintaining a bandstand presence while branching into dance and film scoring, and then, into the realms of community organization and event production. Music remains his focus—he is still promoting the second CD of his Odessa/Havana ensemble, *Walk To The Sea* (Tzadik), which was released in the fall of 2013—but he is using his talents to complement and augment a number of other creative pursuits as well.

Buchbinder is, indeed, full of ideas; some are confined to pages of sheet music and others are grand in scale. Luckily, he possesses an abundance of energy and enthusiasm to work on several projects at once and bring them to fruition. In many ways, he exemplifies the hustling, perpetually driven independent musician, always looking ahead to the next project and the touring dates it may generate. A significant influence on this strategy is Buchbinder's residence and involvement in what UNESCO calls the "most multicultural city in the world," which has led to a willful celebration of diversity in his art.

"A lot of what I do comes out of conversations with other people and paying attention to what's out there, and getting a sense of when things are building," Buchbinder says. "I'll get reasonably interested in something, then focus on it, and figure out how to make it work and keep it going." The downside, he adds, is that his restless imagination prevents him sometimes from stewarding projects past their initial acclaim and success.

His Odessa/Havana ensemble project, having been rekindled last year with *Walk To The Sea*, seems deserving of Buchbinder's continuing attention. It involves a musical partnership with Hilario Durán, the magnificent Cuban pianist and Toronto resident known for his solo recordings and work with Arturo Sandoval and Jane Bunnett, and grew out of the trumpeter's earlier efforts in melding jazz with world music styles. One of his first serious bands played salsa, "straight out of the Fania All-Stars," he notes, and afterward co-founded the Flying Bulgar Klezmer Band in 1987, which has released five CDs and earned three Juno Award nominations. While arranging a Yiddish folk song for the band 20 or so years ago, Buchbinder says he was amazed how it fit into a piano montuno.

"I started thinking about putting together the two musical styles, klezmer and Cuban, but then shelved the idea because I didn't want it to be a bullshit representation from the Cuban side," recalls Buchbinder. In 2005, he was introduced to Durán at a Juno Awards ceremony in Halifax, and the two discussed Buchbinder's cross-cultural music idea. "I immediately recognized how open Hilario is to all kinds of music, and learned that his experiences in Cuba as an arranger and composer for film and theater taught him to be malleable with source material. When we started working together, I laid down what our approach should be: not to copy the other musical style, but to absorb it and feel where it intersects."

Buchbinder was more conversant in the Cuban musical idioms than Durán was in klezmer and Eastern European music, so he shared a number of early 20th-century field recordings of secular Jewish music with the pianist. The two composed five songs apiece, making sure they didn't "slap things together," and instead "traveled to this world of how jazz works," says Buchbinder. Confirmation that they were on the right track came after enlisting some top Torontonians (reedman John Johnson and violinist Aleksandar Gajic) and Durán's regular rhythm section (bassist and Juno Award-winning



CYLLA VON TIEMANN

producer Roberto Occhipinti and drummer Mark Kelso) for a club date that caused the audience "to go nuts," says Buchbinder. The Odessa/Havana band's self-titled first CD, produced by Occhipinti and released on John Zorn's Tzadik label the following year, won the Canadian Folk Music Award for Best World Group recording.

On *Walk To The Sea* Buchbinder took over more of the composing work and based the music on research he had done on the nearly extinct Ladino language, a Judaeo-Spanish variant spoken in Sephardic communities spread from southern Spain through the Balkans to Turkey and the Middle East. The shared linguistic and cultural roots made sense in terms of the Odessa/Havana project. They gave him added inspiration and advanced the group's stylistic approach.

Instead of featuring the back-and-forth musical dialogue of the first CD, *Walk To The Sea* offers a soundscape where Ladino influence blends together with subsequent cultural evolution. Here, there are identifiable ethnic elements amid peppery, insistent rhythms, syncopated horn playing and breathtaking solos by Durán, Johnson and Buchbinder. With percussionists Jamey Haddad and Joaquin Nuñez Hidalgo in the mix, along with oud and tres guitar, the music continuously *moves*—up and down, across oceans, over continents.

Even so, the album's dynamic deepens on four cuts abetted by vocalists Maryem Hassan Tollar and Michal Cohen, with lyrics on two tracks, "La Roza Una" and "La Roza Dos" taken from poems by early 20th-century Ladino poet Lina Kohen Albukrek.

"David is an amazing conceptualizer, and that comes through in the music he has created with Hilario," said Occhipinti. "This new record is very representative of David's point of view and aesthetic. It's also very much a Toronto record."

Buchbinder's abiding community awareness comes from his parents, both 1960s activists, who grew disillusioned with U.S. politics and moved their two children to Toronto in 1968. The trumpeter, who is 54 and married to dancer-singer Roula Said (the couple have a 10-year-old daughter) has embraced collaboration throughout his career and searched for novel ways to present music. "People are interested in jazz, but they're afraid of it," he says. "I think it has to be experienced in relaxed and different settings."

To this end, he created Shurum Burum Jazz Circus in 2002 and is developing an even larger jazz circus based on the myth of Orpheus and Eurydice. He founded Toronto's Yiddish culture festival, Ashkenaz, in 1995, and is currently heading a citywide initiative, Diasporic Genius, that brings together storytelling, music, food and entrepreneurship in celebration of Toronto's cultural diversity. The aim, Buchbinder says, is to "transform the city by learning how to connect with creativity and access wisdom."

DB



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MARKUS GOTTSCHLICH

ENTREPRENEURIAL SPIRIT

By Phillip Lutz



SIRIUS PRODUCTIONS

When pianist Markus Gottschlich left his native Vienna for St. Petersburg, Fla., at the age of 17, he had no inkling that he would one day return to play the Vienna Jazz Festival. All he knew was that he needed to escape what he saw as the red tape and glass ceilings facing an aspiring jazzman in the Austrian capital.

"I knew I had to get out of Vienna," he said.

But the demands of life have a way of shaping an independent musician's reality, and for Gottschlich, 33, reality has come full circle. Even as his profile is rising in South Florida—in addition to performing, he is curating a weekly series at a top hotel and serving as artistic director of the new Miami Beach Jazz Festival—he finds himself mining Austria for quality gigs. Last summer, he played the Vienna festival, one stop on a month-long Austrian tour.

"I've learned in my years of being an immigrant that you can't afford to stand on just one thing," he said. "You can't just be in one place."

After seven years in Miami—where he landed after leaving St. Petersburg for school in the Northeast and a performing stint in China—Gottschlich has developed a loyal following there. Advancing a multicultural aesthetic tinged with a Viennese accent and tempered by an urbane sensibility, his solo concerts easily fill rooms like the 90-seat performing space at Steinway Piano Gallery Coral Gables, according to Aleksandr Bernhard, a pianist and Steinway sales associate.

Gottschlich also draws crowds to some of the more elegant lounges in and around Miami, notably the one at the Eden Roc Miami Beach, where Nat "King" Cole once plied his trade. Weekly engagements in the room offer a reliable source of income and, when a concert looms, they function as de facto rehearsal sessions.

The Eden Roc gives vent to Gottschlich's business side; when he is not performing in the venue, he presents emerging artists there. At the same time, he has found broader expression at the Miami Beach festival, for which he spent a grueling year booking artists, negotiating fees, handling sponsors and dealing with the media, as well as preparing both the program and his own set list.

"I see how close I must have been to death," he said, jokingly, noting the fatigue on his face in a video that was part of an electronic press kit made during the preparations for the festival.

However hard he worked pulling together what was the inaugural festival in November 2013, the effort yielded a host of worthwhile extras, including a week of student competitions and master classes leading up to performance day.

The program that day brought to Miami Beach's Fillmore Theater an eclectic mix of artists, opening with the New Orleans combo Brass-A-Holics and closing with the South Florida Jazz Orchestra featuring trumpeter Brian Lynch.

The festival also brought Gottschlich together with Grammy-winning violinist Mads Tolling, who, along with bassist Jeff Carswell and drummer Jose Javier Freire, presented a set that Tolling said came

off beautifully, even though the four musicians had played together only once before, at the Eden Roc. Tolling praised Gottschlich's combination of musicianship, administrative savvy and "entrepreneurial spirit."

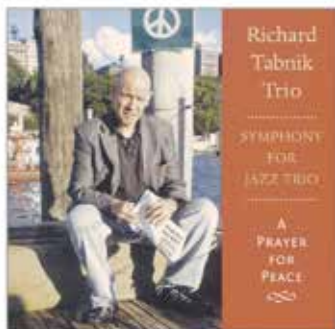
"He has a burning desire to put this thing called jazz into the public eye," Tolling said. "He's very relentless in that pursuit."

For Gottschlich and Tolling, who hails from Denmark, the festival could be a springboard to future collaborations. They share predilections (ranging from the musical to the athletic, both being basketball fanatics) and backgrounds (as emigrants from small Northern European countries who single-mindedly made their way to the country where jazz was born).

Gottschlich acknowledged that his artistic identity is bound up with his heritage. "You can't grow up in Vienna without it becoming part of your music," he said. But he also made the case that his future lies in finding and illuminating the space where his Austrian and American sides connect.

His latest CD, *Of Places Between* (InnerCat), explores that space. "Sojourner," an album highlight, is an explicit reference to the notion of the wanderer, a concept strongly associated with Vienna in the Late Romantic period. But in the tune's treatment, Gottschlich draws on the bossa nova, not European musical language. The result is neither Old World nor New, neither classical nor modern.

"In every song you find the places between," he said. "I hope the album carries this message." **DB**



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INDIE LIFE

SMOKE SESSIONS

CAPTURING MAGIC

By Jeff Potter

Sometimes I have a pit in the bottom of my stomach," Damon Smith says with his eyes fixed in the distance. Then a smile eases his face. "But 99 percent of the time, it's been a lot of fun; it's real exciting." Smith is sitting with his friend and business partner, Paul Stache, in the jazz club Smoke, on Manhattan's Upper West Side. Any minute now, a stack of boxes will arrive containing the first pressings of their kickoff release, a vinyl sampler of music on their new jazz label, Smoke Sessions.

For Smith, Stache and their third partner, Frank Christopher, the anticipated shrink-wrapped beauties represent a landmark in the exhausting yet thoroughly rewarding road to launching a label. It's their first venture into the record business, and they've thrived through a tenacious, indie-spirited "dive in and learn to swim" philosophy.

The Smoke Sessions catalog will feature live performances from the club. Following the sampler's release, new titles available on CD and download will include pianist Harold Mabern's *Right On Time*, saxophonist Vincent Herring's *The Uptown Shuffle*, saxophonist Javon Jackson's *Expression* and pianist David Hazeltine's *For All We Know*.

Stache personally engineered the sessions. "Our number-one goal is to capture the artist's vision and figure out how to make that work within the advantages and confines of a live recording," he says. "It's a careful balance because the beauty of live recording is to catch the magic; that's the whole point. The artists have the choice of recording two nights, but my preference is to take it all from one because it will feel like a single night." For final tweaking, Stache favors a mixing studio stocked with vintage analog gear.

Back when the club was a neighborhood haunt named Augie's, bartenders Stache and Christopher dreamed of opening their own club. Following Augie's closing, they acquired the space, upgraded and reopened as Smoke in 1998. The 50-plus-seat club has bloomed into a celebrated jazz venue.

Over the decades, Stache recorded club sets and artists enthusiastically took note of his vibrant, natural-sounding results. "We were nudged by the musicians," he explains. "They told us, 'You guys have got to start putting your own titles out.' Most of all, the label grew out of a musical interest and building relationships with musicians through the club over the last 20 years."

Once Stache and Christopher took the plunge, they promptly recruited friend and fellow jazz-lover Smith. All three wear multiple hats in a team approach Stache proudly calls "all hands on deck."

Although he holds a graduate degree in music business, Smith encountered unexpected hurdles in the quickly changing record industry. "I've



David Hazeltine

had a steep learning curve," he says with a grin. "The book knowledge isn't wrong; it's just not real. It's just an exercise, not deadline-driven. And the classroom doesn't reflect the dynamic of how we're trying to build a brand and a reputation. Relationships are a big part of it. We're trying to build a team internally and externally."

Herring cites that factor as his prime reason for choosing to record on the fledgling label. "Paul has become a personal friend," he says. "There's a trust factor. I knew that there would be no nonsense; Paul would get things done right. He has a good vision of what he wants, he's got good taste, and it absolutely works."

Hazeltine is equally enthusiastic about the label's potential. "Smoke is the best place musically to play in New York," he notes. "It's very intimate and they get a great sound: It's studio quality with the added energy of a live audience. Paul is totally committed to the music."

"Paul learned recording engineering hands-on, and that's been true in the business aspect as well," says Smith. "There's just something about doing something rather than being in some sort of pedagogical system—where you get in there and have to make the phone calls, get the licensing, get the manufacturing and learn how to distribute—you're doing it. You learn it in a way you just couldn't in a classroom."

"We spent endless hours on the phone, gathering information from retail outlets, radio stations, print people—just getting perspective on how we could best treat these artists and their music. And we got great advice. We're optimistic."

DB



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www.jasonanick.com



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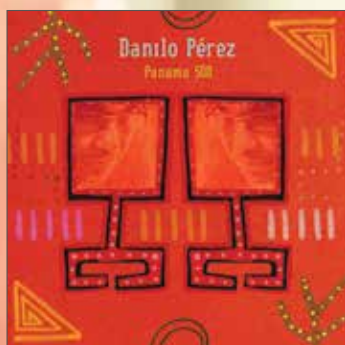
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Danilo Pérez *Panama 500*

MACK AVENUE 1075

★★★★

A fair amount of scholarship and symbolism accompanies Danilo Pérez's new ode to his homeland. On the occasion of Panama's fifth century, the brilliant pianist applies himself to a celebration of the culture that continues to nurture his muse. Along the way he employs his ace working band, his superb rhythm-section mates from Wayne Shorter's quartet, hand percussion, pan flutes, chanting and a very agile violinist. Echoing the intrepid nature of Balboa himself (as well as the people whose lives were amended by his historic arrival), Pérez steers his ship through seas both choppy and calm, coming up with a string of elaborate pieces that impress with their intricacy while wooing with their beauty.

Pérez's piano work has always had a slippery side to it. Though he can be declarative, his lines often slide away from the phrase just rendered. Part of this new album's charm comes from the flowing manner in which Pérez unpacks his lines. From the opening full-ensemble track to the solo excursion that kicks off "The Canal Suite," the rhythmic idiosyncrasies of the Caribbean align with established Euro designs, establishing a common ground rather quickly. The apex here might be the gloriously hyper "Melting Pot (Chocolito)" and its balance-beam maneuvers between arrangement and improv. The band *lives* this music—its vivid nature is heightened by the authority that leaps from the performance.

Pérez has said he sees these works in a cinematic manner, and the evocative nature of the program supports that notion. From the Guna chanting and narration to the bustle of instrumental tumult, the composer's lyricism conjures the travails and glories of a proud people reflecting on their steady growth while appreciating their own cultural breadth.

—Jim Macnie

Panama 500: Rediscovery Of The South Sea; Panama 500; Reflections On The South Sea; Abia Yala (America); Gratitude; The Canal Suite; Land Of Hope, Premonition In Rhythm, Melting Pot (Chocolito); The Expedition; Narration 2 – Reflections On The South Sea; Panama Viejo; Celebration Of Our Land. (51:57)

Personnel: Danilo Pérez, piano, cowbell; John Patitucci, electric bass (2), acoustic bass (3, 4, 9); Brian Blade, drums (2–4, 9); Ben Street, acoustic bass (1, 5, 8, 11); Adam Cruz, drums (1, 5, 8, 11); Alex Hargreaves, violin (1, 2, 8); Sachi Patitucci, cello (3); Roman Diaz, percussion, chant (1); Rogério Boccato, percussion (2, 3, 8); Milagros Blades, repicador (1, 7), caja, pujador (7); Ricaurte Villarreal, caja, guiro (1); José Ángel Colman, vocals (3); Eulogio Olaldeginia Benítez, gala bissu, gala lidi (4); José Antonio Hayans, gammurburwi; Marden Paniza, author of narrations.

Ordering info: mackavenue.com

Danilo Pérez



Takuya Kuroda *Rising Son*

BLUE NOTE 430132

★★½

Mellow, easy-listening smooth-jazz meets a rhythm section of funky, rib-cracking backbeats. That's largely what we have here on Takuya Kuroda's Blue Note debut CD, which attempts to wrap a mix of pop genres—the usual ones—into a crisp new cocktail. Jazz is one among several of the flavors in the recipe, but perhaps not the primary one, assuming jazz has a clear identity today. Kuroda's trumpet and Corey King's trombone may be the front-line brass section, but it's the

eager, circular churn of the rhythm section out of which most of this music emerges. The persistent, polyrhythmic crackle and thump of the ostinatos get under your skin more than the soft, silky and pleasantly soulless brass-blends that slide around on top of them.

Kuroda is a restrained and resourceful player. As a soloist, he avoids showy, high-volume, high-wire flourishes of vanity. Aside from an artful growl inserted here and there, when he plays a straight jazz line—say “Mala”—it's with controlled precision and a compact, understated projection. As a duo, he and King confront the funky rhythmic environment with a clean and stoic emotional distance. It's a mood that softens as the CD slows over its last three tracks and grows more reflective. The quiet lyricism and metallic keyboard modernity are pretty enough in their way, but don't rise much beyond the well-crafted, mellowed-down sounds of format radio.

Kuroda's quintet has been backing singer José James recently. As the group steps out front here, James drops in for a good-luck cameo. But Roy Ayers' “Everybody Loves The Sunshine” is a 1976 jazz-funk tune of endless redundancy whose zoned-out tedium is broken only by Kuroda's serene and soothing meandering.

—John McDonough

Rising Son: Rising Son; Afro Blues; Piri Piri; Mala; Everybody Loves The Sunshine; Green And Gold; Sometime, Somewhere, Somehow; Call. (55:24)

Personnel: Takuya Kuroda, trumpet; Corey King (1–3, 6–8), trombone; Kris Bowers, synthesizer; Solomon Dorsey, bass; Nate Smith, drums; Lionel Loueke, guitar (2); José James, vocals (5).

Ordering info: bluenote.com



Archie Shepp and the Attica Blues Orchestra *I Hear The Sound*

ARCHIEBALL 1301

★★★★

We don't hear often enough from Archie Shepp, so this is a welcome if uneven appearance for the legendary '60s avant-gardist. Recorded live at three French festivals, *I Hear The Sound* revisits all but one tune from Shepp's funky 1972 protest album, *Attica Blues*, as well as two other songs from the same '72 sessions (released on the subsequent LP, *The Cry Of My People*)—Duke Ellington's “Come Sunday” and Cal Massey's “The Cry Of My People.”

With his embouchure problems behind him, Shepp sounds solid, and his inimitable style—a curious internal conversation between Ben Webster-ish swagger and timbre-shattering curlicues—is very much intact, though his hollow tenor sounds like it's coming from the back of his throat. His swinging French big band (with strings) burrows convincingly into the pocket of “Blues For Brother G. Jackson” but doesn't achieve the same level of playing on the opener, “Attica Blues.” “Mama Too Tight” evokes Basie on a Quincy Jones chart. “Déjà Vu” offers warm, thick brass and a fetching, melismatic vocal by Cécile McLorin Salvant. Trumpeter Ambrose Akinmusire guests boldly on the swaying “The Cry Of My People.”

Some of the vocals don't work as well, namely Amina Claudine Myers' love song “Arms,” the sulfurous ballad “Quiet Dawn” and the stagey “Ballad For A Child.” And Shepp's princely, Billy Eckstine-like baritone on the quickish waltz “Steam” and “Come Sunday” is definitely an acquired taste. But for all its rough edges, this music triumphs with its joy and conviction.

—Paul de Barros

I Hear The Sound: Attica Blues; Arms; Blues For Brother G. Jackson; Come Sunday; The Cry Of My People; Quiet Dawn; Déjà Vu; Steam; Goodbye Sweet Pops; Ballad For A Child; Mama Too Tight. (77:01)

Personnel: Archie Shepp, tenor, soprano saxophone, vocals; Stéphane Belmondo, Izidor Lettinger, Christophe Leloi, Olivier Miconi, Ambrose Akinmusire (5), trumpet; Sébastien Llado, Simon Sieger, Romain Morello, Michaël Ballue, trombone; Raphaël Imbert, Olivier Chaussade, alto saxophone; François Théberge, Virgile Lefebvre, tenor saxophone; Jean-Philippe Scali, baritone saxophone; Amina Claudine Myers, piano, vocals; Tom McClung, piano; Reggie Washington, Daryl Hall (5), bass; Pierre Durand, guitar; Famoudou Don Moye, drums, congas; Marion Tenoudji, Steve Duong, violin; Antoine Carlier, viola; Louise Rosbach, cello; Marion Rampal, Cécile McLorin Salvant, vocals; Jimmy Owens, Jean-Claude André (5), conductor.

Ordering info: archieball.com

Pat Metheny Unity Group *Kin*

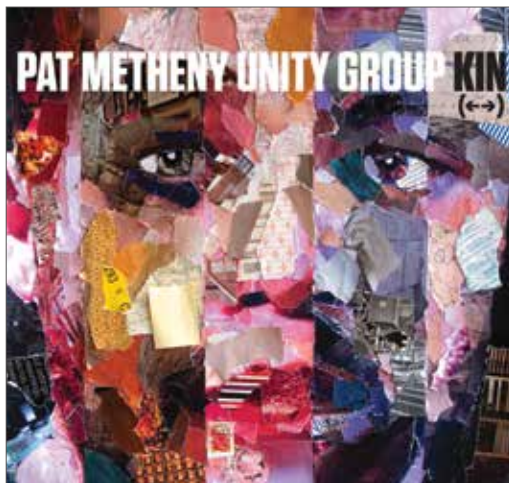
NONESUCH 536354

★★★★

Guitarist Pat Metheny's 2012 disc, *Unity Band* (Nonesuch), was an exciting grab bag. On the Unity Group's followup, *Kin*, the concept has coalesced and the guitarist has drawn the different strands together into a unified whole befitting the band's name. But it's also grown a little less distinctive.

Metheny has added multi-instrumentalist Giulio Carmassi to fill out the arrangements, but they really don't feel much fuller here. Carmassi serves as a detailer, adding filigree or another voice to the songs. But even when he's on keyboards, he doesn't make the pieces feel lush. The arrangements lose the organic center of gravity of the quartet. The epic “On Day One” leads to a Brazilian choral climax that smothers some of the exciting soloing. Flamenco guitar strumming, handclaps and percussion commence “Rise Up,” which is likewise lengthy, episodic, narrative and bright.

The guitarist himself plays magnificently, and some of these tunes are keepers. “Adagia” is stately and elegiac. The straightforward approach that worked so well on *Unity Band* is at the heart of “Kqu,” a soulful and convincingly complex emotional vehicle for Metheny's improvisation.



“We Go On,” on the contrary, is a slow-jam wrong turn, fodder for background radio but nothing worth dotting on. The most captivating song, the Ornette-ish miniature “Genealogy,” leaves a burning question: Why not trace that lineage a bit more and give everyone in the band a chance to dig in?

—John Corbett

Kin: On Day One; Rise Up; Adagia; Sign Of The Season; Kin; Born; Genealogy; We Go On; Kqu. (70:17)

Personnel: Pat Metheny, acoustic, electric guitars, guitar synth, electronics, orchestrations, synthesizers; Chris Potter, tenor, soprano saxophones, clarinet, bass clarinet, alto flute, bass flute; Giulio Carmassi, piano, keyboard, trumpet, trombone, French horn, cello, vibes, clarinet, flute, recorder, alto saxophone, whistling, vocals; Ben Williams, electric, acoustic bass; Antonio Sanchez, drums, cajon.

Ordering info: nonesuch.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Danilo Pérez <i>Panama 500</i>	★★★★½	★★★★	★★★★	★★★
Takuya Kuroda <i>Rising Son</i>	★★½	★★★★½	★★½	★★
Pat Metheny Unity Group <i>Kin</i>	★★★	★★★	★★★	★★★★½
Archie Shepp <i>I Hear The Sound</i>	★★★	★★½	★★★	★★★★½

Critics' Comments

Danilo Pérez, *Panama 500*

A sprawling, ambitious, cinematic docudrama with some wonderful moments, especially the way Pérez integrates Native American and European instruments. But the narrative is pretty oblique and diffuse, not surprising from a pianist who's been working with Wayne Shorter for so long. Ironically, the best track is Ricardo Fábrega's nostalgic melody "Panama Viejo." —Paul de Barros

A programmatic suite of explicit intentions and unfamiliar folk references, *Panama 500* is edgiest at its most formal. There's a Bartókian anxiety and tonality with violinist Alex Hargreaves and a simpatico feeling with Patitucci. Both players add weight to Pérez's smart, emotionally astringent modernism. —John McDonough

Compositionally ambitious, syncretic in orientation, *Panama 500* succeeds at integrating jazz and indigenous Panamanian music in an open-handed, warm and surprising program. Charts take center stage, but the top-flight band nails it. Love the spare darkness of "The Expedition," a showcase for Pérez the pianist. —John Corbett

Takuya Kuroda, *Rising Son*

Faux 1970s funk brimming with details—Loueke's guitar, Bowers' keyboards—hemmed by the heavy hand of hip-hop. I miss the evil edge that Miles ritually added, but folks have done this much worse than Kuroda. —John Corbett

They went after a disc of head-bobbing tunes, but most turned out anemic. True, the grooves are in place, but they're on the wan side, and the improv level doesn't do much to keep your attention, either. —Jim Macnie

The fetching flow of "Piri Piri" lives up to its hot-pepper namesake, and Kuroda's smart bop chops sparkle over the slippery shuffle of "Mala," but mostly this music sounds like a slightly hipper take on smooth-jazz, with its bare backbeats, staccato riffs and hypnotic vibe. —Paul de Barros

Pat Metheny Unity Group, *Kin*

Wearing your heart on your sleeve is one thing, but most of the emotions here arrive in overwrought flourishes that have their individual impact dulled by overuse. Long story short: The music seems to repeat itself. Skilled stuff, obviously, but ultimately numbing. —Jim Macnie

To his already superb Unity Band the mellifluous guitarist adds multi-instrumentalist Giulio Carmassi, who brings churning keyboard undercurrents and swirling new textures. Though the tracks could be more concise, Metheny, as always, touches anthemic, lyric, triumphal and ecstatic moods, most stunningly effective on the quietly churchy "Born" and the whiplash jaggedness of "Rise Up." —Paul de Barros

Metheny mounts an imperial sound that belies his numbers and benumbs the senses. The arrangements swell, mellow and surge like a procession of oceanic undulations that tend to swallow up even Potter. But if I find it a bit boisterous in its vacuous grandiosity, who am I to gainsay Pat's many honors and mainstream appeal? Let the world tour begin. —John McDonough

Archie Shepp and the Attica Blues Orchestra, *I Hear The Sound*

Detached from its birth passions, agitprop is neither clearly understood nor easily resuscitated. So 40 years out, *Attica Blues* melts into a mix of lively fun ("Goodbye Sweet Pops") and strained solemnity—but few passions. Shepp leads a fine band and is in good solo voice when not singing. But the 1972 Impulse! LP is an odd object of revival. —John McDonough

Shepp waxed some of the greatest music of the New Thing era, including tracks revised here ("Attica Blues," "Steam," "Mama Too Tight"), none of which are adequately revised 40 years later in this Franco-American effort. His playing, which occupies a small part of the show, is on the wane, and while the orchestrations, choral and string arrangements are deliberate, they don't push the music beyond routine repertory. —John Corbett

A nice flourish for the heroic vet—everything on this vocal-dominant performance seems to fit together. That doesn't mean it's an earth-shaker, just a well-recorded gig where the stars aligned and the guests held up their end of the bargain. —Jim Macnie



TAYLOR HASKINS FUZZY LOGIC

SSC 1296 / IN STORES 2/18

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Trumpeter Taylor Haskins is a composer with expansive influences. His work has regularly crossed the boundaries of jazz, classical, electronic and rock music. Haskins's new recording *Fuzzy Logic* expands on his singular style of Americana jazz with eight new compositions and arrangements of pieces by Thomas Dolby and Tom Waits, all scored with strings. The recording also features performances by a talented cast of musicians, including guitarist Ben Monder, bassist Kermit Driscoll and drummer Jeff Hirshfield.



RANDY INGRAM SKY / LIFT

SSC 1377 / IN STORES 2/18

iTunes.com/RandyIngram

Pianist Randy Ingram begins with the historical figures of jazz music and connects them with contemporary styles and practices. On his new recording *Sky/Lift*, Ingram has looked to his hero pianist Bill Evans's collaboration with guitarist Jim Hall and their sublime textures, adapting them to his quartet featuring guitarist Mike Moreno. Along with bassist Matt Clohesy and drummer Jochen Rueckert, the ensemble plunges into a collection of Ingram's fantastic original compositions.





Tord Gustavsen Quartet *Extended Circle*

ECM B0019921

★★★★½

The flowing rhythms, tranquil melodies and sparse arrangements of pianist Tord Gustavsen's sixth release make up a quintessential, peculiarly ECM recording.

Extended Circle's 12 songs recall the label's rich back catalog in undoubtedly unintentional ways. There's no escaping the rolling rhythmic pulse of Keith Jarrett's mid-'70s period—think 1974's *Belonging*—in Gustavsen's "Right There." Or saxophonist Tore Brunborg's Jan Garbarek-inspired soaring in "Eg Veit I Himmerik Ei Borg."

Drummer Jarle Vespestad recalls Jon Christensen and Paul Motian, his cymbals emitting a pointed, sun-dappled cadence, his drum pulse a gentle forward motion.

Perhaps it's reductionist to refer to an ECM sound, but there's no denying the influence of label owner and producer Manfred Eicher, who is said to have a large sonic hand in every release. But whether Gustavsen and his quartet are paying homage or simply reflecting influences, *Extended Circle* is a stunningly beautiful recording.

Vespestad uses mallets and floor tom to create eerily still smoke signals on "Entrance." Here, Gustavsen's subtle piano is an echo. The piece is a sliver, almost illusory, while "The Embrace" recalls the bittersweet melodies of, surprisingly, Burt Bacharach. *Extended Circle* was literally inspired by chorales and spirituals. The group developed the songs collectively as it toured around 2012's *The Well* (ECM).

In the album notes, Gustavsen writes: "The modernistic notion of linear progress is dead. But still we [come] back to musical and spiritual issues from ever-new angles." That *Extended Circle* draws the listener in so completely—making us consider each note, each small gesture in its ethereal, shimmering whole—is nothing less than magical.

—Ken Micallef

Extended Circle: Right There; Eg Veit I Himmerik Ei Borg; Entrance; The Gift; Staying There; Silent Spaces; Entrance (Variation); Devotion; The Embrace; Bass Transition; Glow; The Prodigal Song. (51:24)

Personnel: Tord Gustavsen, piano; Tore Brunborg, tenor saxophone; Mats Eilertsen, double bass; Jarle Vespestad, drums.

Ordering info: ecmrecords.com

Jane Ira Bloom *Sixteen Sunsets*

OUTLINE 141

★★★★

The inclusion of a liner note quote from space-shuttle astronaut Joseph Allen alludes to Jane Ira Bloom's long-standing interest in the cosmos. Many of her albums since 1992's *Art & Aviation* have explored themes related to physics, time and space. *Sixteen Sunsets* has more earthly concerns, as expressed through eight classic ballads from the Great American Songbook and six of her own introspective compositions. So dominantly languid is the mood that when drummer Matt Wilson sweeps the quartet into a medium-tempo canter on Bloom's "Primary Colors," it sounds like a romp.

Whether her focus is on the sky or the drip and splatter art of Jackson Pollock—as it was on the 2003 recording *Chasing Paint*—Bloom has always been concerned with beauty, and even when the subject is despair, as on "Left Alone" and "Good Morning Heartache," it is the raw poignancy of the emotion that shines through.

But as well constructed as the compositions are, it is the beauty of Bloom's tone that is most prominent. Each song offers a demonstration of immaculate control and imaginative phrasing and attack. The focus on ballads leaves little opportunity for the kind of dramatic, swooping glissandos that Bloom is known for, but at the conclusion of her solo on "Ice Dancing"—her graceful tribute to British



Olympians Jayne Torvill and Christopher Dean—she lets loose a long downward spin that is breathtaking in its execution.

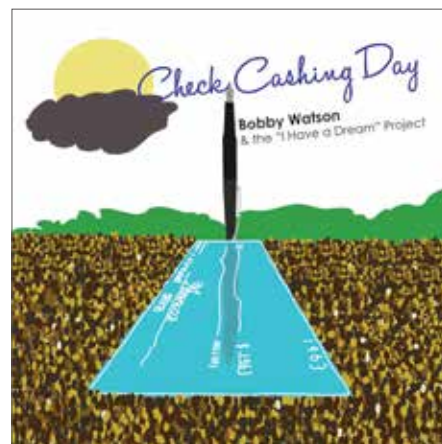
Seventy-seven minutes is a long time to sustain a somber ambience, and some listeners may yearn for more variety than the brief tempo change that "Primary Colors" offers. To some, Wilson—merely a whisper on some pieces—may seem wasted. But, like sunsets themselves, this is an album that invites contemplation above all else.

—James Hale

Sixteen Sunsets: For All We Know; What She Wanted; Gershwin's Skyline/I Loves You Porgy; Darn That Dream; Good Morning Heartache; Out Of This World; Ice Dancing (For Torvill & Dean); Left Alone; The Way You Look Tonight; But Not For Me; Primary Colors; My Ship; Too Many Reasons; Bird Experiencing Light. (77:40)

Personnel: Jane Ira Bloom, soprano saxophone; Dominic Fallacaro, piano; Cameron Brown, bass; Matt Wilson, drums.

Ordering info: janeirabloom.com



Bobby Watson & the "I Have A Dream" Project *Check Cashing Day*

LAFIYA MUSIC

★★★★

Bobby Watson was 10 when Dr. Martin Luther King Jr. gave his immortal "I Have a Dream" speech on the National Mall. It's tough to grasp today what that speech must have meant to a young black boy growing up on the edge of the Great Plains in 1963, but 50 years on, Watson is still feeling its power and is eager to engage with King's vision and how much of it is yet to be realized.

Watson has teamed up with Kansas City poet Glenn North here to create a suite that examines the post-Civil Rights landscape through sound and spoken word. Watson's alto has been hard at work playing post-bop and backing soul singers throughout his career, and the music here teeters back and forth between those two worlds.

The pairing of Watson and North is immediately compelling, not unlike Amiri Baraka and William Parker without the heavy avant-garde leanings.

The album's title refers to King's observation that America's equality promise amounted to an uncashed check, and North's words play with this theme, demanding his 40 acres and a mule on the song of the same name, for instance, but never devolving into a tirade or rote litany of ongoing injustice.

Watson's compositions and playing are richly soulful, and his band plays everything cool and easy. The instrumental "The Triad (Martin, Malcolm, Ghandi)" typifies the album's easygoing sway.

By surrounding North's fiery words with cool, collected music, Watson keeps things conversational rather than polemical, and that ultimately makes *Check Cashing Day* a pleasure to listen to more than once. The message is vital, and the music makes it sing.

—Joe Tangari

Check Cashing Day: Sweet Dreams; Check Cashing Day (For Ms. Trudy); At The Crossroads; Black Is Back; A Blues Of Hope; Forty Acres And A Mule; Dark Days; Seekers Of The Sun (Son); Progress; Black Is Back (Reprise); The Triad (Martin, Malcolm, Ghandi); My Song; MLK On Jazz (Love Transforms); Revival (Ovedia); Come Sunday. (63:36)

Personnel: Bobby Watson, saxophone; Hermon Mehari, trumpet; Richard Johnson, piano; Eric Kennedy, drums; Curtis Lundy, bass; Glenn North, original poetry, spoken word; Pamela Baskin-Watson, vocals; Horace Washington, flute (5, 13, 14); Karita Carter, trombone.

Ordering info: bobbywatson.com



Nordic Winds Blowing Strong

Karl Seglem, *Nye Songar.no* (Ozella 052; 53:11 ★★★½) A haunting solemnity emerges on the Swedish saxophonist and goat-horn player's new disc, which works the contours of elegiac, tuneful jazz. Across nine originals, Seglem is joined by pianist Andreas Ulvo, bassist Sigurd Hole and drummer Jonas Howden Sjøvaag. Ballad-like one moment ("Desembersongen"), pushing a rock beat the next ("Porten"), this serene set finds the leader's full-bodied tenor as the main voice. The best pieces are "Angular Momentum," which is dreamy in the best sense, and the atmospheric "Dordei," where a song of Norway bespeaks relative calm but contains an irrepressible, menacing howl.

Ordering info: ozellamusic.com

Angles 9, *In Our Midst* (Clean Feed 284; 43:53 ★★★★★) Expanded from a sextet, this mostly Swedish nonet's new CD is one robust outing. Recorded live at the Kunstencentrum Belgie in Hasselt, Belgium, this album offers three extended pieces by leader and altoist Martin Kuchen that emerge as jamband music, Sun Ra-like in spirit. That's partly because of the in-your-face qualities of the playing but also because of the transitions, interludes and the toying with melody, rhythm and groove. After the Ornette-like head of the swinging "By Way Of Deception," there's a rolling, two-chord assault tempered by a quiet series of exchanges with a Spanish tinge. Pianist Alexander Zethson and vibraphonist Mattias Ståhl offset the five-horn line, buttressed by Johan Berthling's probing bass and the insistent plodding of Andreas Werlin on drums.

Ordering info: cleanfeed-records.com

Raoul Björkenheim, *Ecstasy* (Cuneiform 373; 45:39 ★★★★★) The Finnish guitarist plays his unpredictable but always beautiful-sounding electric guitar on this new set. "El Pueblo Unido" gets right to the point. Björkenheim's hard-edged, piercing sound jabs and floats over Jori Huhtala's flittering bass lines and the rolling drums of Markku Ounaskari. Saxophonist and kalimba player Pauli Lyytinen is a wild spirit, but he's also capable of melodic playing. "Deeper" is an interlude featuring Huhtala's solemn arco bass. Here, it's comple-

mented by equally gentle, haunted wailings from the leader. The music proceeds through more variations, including an appropriately titled free piece ("Through The Looking Glass") and delicious, groove-oriented electronics and ballads ("Subterranean Samba," "Threshold").

Ordering info: cuneiformrecords.com

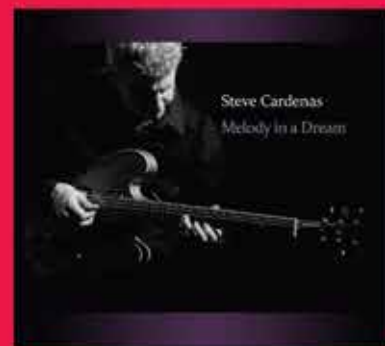
Ensemble Denada, *Windfall* (Ozella 053; 45:00 ★★★★★) This Norwegian 15-piece ensemble visits familiar big-band terrain, but also turns in the rambunctious opener, "The Speedcouch (sic)." There are strong, deft charts that swing ("Damas-cus"), but mostly the ensemble relies on a consistent, lively backbeat, courtesy of drummer Håkon Mjåset Johansen. Trombonist Helge Sunde's compositions present a combination of Nordic mystery and longing. It's the gentler pieces that reveal the best of Ensemble Denada, a Gil Evans-like lilting quality that comes with the flutes on "Seven Winds" and Jens Thoresen's ethereal, spacious guitar musings on "The Entire Truth." The dreamy atmospherics and peaceful horn charts of "The Arrow" lead to a memorable reading of the poem "Don't Come To Me With The Entire Truth" by the Norwegian apple farmer and poet Olav H. Hauge, to whom several songs on the disc are dedicated.

Ordering info: ozellamusic.com

Luis Lopes' Humanization 4tet, *Live In Madison* (Ayler Records 134; 50:26 ★★★½) The Portuguese electric guitarist and blazing tenorist Rodrigo Amado, steady bassist Aaron González and splashy Stefan González on drums have emerged from Wisconsin with this new set. Recorded in 2011 at Audio for the Arts, the CD is a rollicking six-song set (five originals plus a jumpy, prodding jam on Arthur Blythe's "Bush Baby"). Lopes' guitar can be funky with lots of wah-wah, chords and single notes, but his solo voice here is mostly absent. The aptly titled, dense "Jungle Gymnastics" is a free-jazz free-for-all. Amado's beefy horn drives the album, charging with steady, solemn advances on "Long March For Frida Kahlo." The slippery rock cadences of "Two Girls" become a center for spritely polyphonic careening.

Ordering info: ayler.com

LAILA M. HENRIKSEN



STEVE CARDENAS MELODY IN A DREAM

SSC 1297 / IN STORES 3/4
iTunes.com/SteveCardenas

Steve Cardenas, once again, proves his mettle on his new release *Melody In A Dream*. Together with his trio, featuring bassist Thomas Morgan and drummer Joey Baron, along with special guest trumpeter Shane Endsley, Cardenas navigates his path through a handful of thoughtful original songs informed by the full spectrum of jazz and roots guitar, along with some choice covers of Thelonious Monk and Cardenas's former employer, drummer Paul Motian.



THE WAYNE ESCOFFERY QTET LIVE AT FIREHOUSE 12

SSC 1379 / IN STORES 3/4
iTunes.com/WayneEscoffery

For over a decade saxophonist Wayne Escoffery has been astounding audiences worldwide with his tremendous live performances. After the release of his 2012 recording *The Only Son of One*, Escoffery went on tour performing with an ensemble with a very special guest, keyboard player Rachel Z. *Live at Firehouse 12* documents one of these dramatic performances with the saxophonist's quintet, featuring pianist Orrin Evans, bassist Rashaan Carter and drummer Jason Brown.





Joshua Breakstone *With The Wind And The Rain*

CAPRI 74131
★★★★½

Since his first national exposure in the 1980s, anyone familiar with guitarist Joshua Breakstone's recordings can't help but be impressed with his thirst for the deeper aspects of jazz repertoire. He's explored Powell, Monk and Mingus at album length. On the collection at hand, he gathers nine lesser-known tunes (by Keter Betts, George Cables and others), proving that there's plenty of good material beyond jazz standards.

Breakstone is a low-volume player to begin with, but in these trio and quartet settings, the dynamics are quite intimate. He engages three veteran players—masters all, and all underappreciated, even within the jazz world. Bassist Lisle Atkinson and drummer Eliot Zigmund make up the trio, and bassist Mike Richmond—playing only cello—augments the group on four cuts. Breakstone often phrases his lines like a horn player, trailing off at the bar; but he can just as well play straight through a whole chorus. His tone veers from soft-edged on a ballad to brittle-hard on a bright tempo.

Atkinson and Zigmund are righteous rhythm players: The former lays down the foundation and the latter dances lightly with sticks or brushes. Atkinson solos with authority and Zigmund is a master at controlled dynamics. Richmond only plays the cello pizzicato, somewhat reminiscent of Oscar Pettiford when he picked up the instrument. He'll pluck unison heads—as on Pettiford's "Laverne Walk" and "Visitation" by Paul Chambers—then solo with dexterity and feeling.

On this disc, Breakstone has crafted a worthy showcase for himself, while spotlighting some great players and doing admirable repertoire spadework. That amounts to an album of more than a little import.

—Kirk Silsbee

With The Wind And The Rain: Some Kinda Mean; I Told You So; Short Story; Be Anything; Laverne Walk; La Villa; The Very Thought of You; Visitation; With The Wind And The Rain In Your Hair. (68:24)

Personnel: Joshua Breakstone, guitar; Mike Richmond, cello (1, 2, 5, 8); Lisle Atkinson, bass; Eliot Zigmund, drums.

Ordering info: caprirecords.com

Helen Sung *Anthem For A New Day*

CONCORD 34496
★★★★

Pianist Helen Sung begins her version of "It Don't Mean A Thing (If It Ain't Got That Swing)" with a solo that sounds like Beethoven playing the blues—a tongue-in-cheek acknowledgement of her classical music background. Her arrangement questions and contradicts the Ellington classic's declarative title, offering a version of swing's theme song that knowingly disregards *swing*.

In a way, that tune is as much of a mission statement for Sung's sixth release as is the title tune, which is meant to be a statement of intent for the Houston-born pianist. "Anthem For A New Day" is an evocative mood piece colored by Sung's slowly creeping Fender Rhodes and John Ellis' moaning bass clarinet. The song bursts into a rambunctious melee, with a succession of jubilant solos over Obed Calvaire's propulsive rhythms.

Both pieces reveal Sung's twin loyalties to classical and jazz, but with this record—and in these two pieces especially—she reconciles them in a more thorough and individual way than she has in the past. She assembled a fine six-piece band for the occasion, including saxophonist Seamus Blake, whose soprano spars with the leader's snarling lines on "Chaos Theory"; Reuben Rogers, whose soulful bowing is the spine of a hushed "Never Let Me Go"; and trumpeter Ingrid Jensen, who soars on the brightly bop-



pish opener, "Brother Thelonious." Paquito D'Rivera guests on a jaunty Latin celebration of Chick Corea's "Armando's Rhumba," while Regina Carter takes a graceful turn on Sung's "Hidden."

With this album, Sung asserts her own voice: She speaks the languages of classical and jazz, and proudly allows the accents of both to shine through.

—Shaun Brady

Anthem For A New Day: Brother Thelonious; Armando's Rhumba; Hidden; It Don't Mean A Thing (If It Ain't Got That Swing); Hope Springs Eternally; Anthem For A New Day; Never Let Me Go; Chaos Theory; Epistrophe; Equipose. (51:37)

Personnel: Helen Sung, piano; Fender Rhodes; Seamus Blake, tenor, soprano saxophone; Ingrid Jensen, trumpet; Reuben Rogers, bass; Obed Calvaire, drums; Samuel Torres, percussion; John Ellis, bass clarinet (6); Regina Carter, violin (3, 7); Paquito D'Rivera, clarinet (2).

Ordering info: concordmusicgroup.com



Edward Simon *Venezuelan Suite*

SUNNYSIDE 1382
★★★★½

Venezuelan-born pianist Edward Simon has infused his big-hearted, lyrical jazz sound with the uplifting folkloric melodies and intricate rhythms of his native country. This blend has worked winningly in the repertoire of his vibrant trio with John Patitucci and Brian Blade. While many Latin influences have long flourished in the jazz vocabulary, Venezuela's rich offerings have been largely overlooked and Simon has sought to remedy that. With the recording debut of his 10-piece Ensemble Venezuela, the pianist's quest has come to its wholly organic, successful fruition.

Drawing from his classical foundations, Simon has expertly composed his four-movement *Venezuelan Suite* with a tight chamber approach while allowing the jazz elements to breathe. The ensemble unites the standard jazz rhythm section of piano, bass and drums with its Venezuelan counterpart: four-stringed cuatro, harp and maracas. Though the dark/light timbres of the two sections are nearly polar opposites, their integration is full-bodied and seamless due to Simon's ingenious arranging and the ensembles' intuitive improvising. Rhythmically, the cross-cultural groove is ferocious. Rounding out the unit is added percussion—primarily on the traditional tambora drum—and a front line of flute, bass clarinet and sax.

The suite takes listeners on an aural tour of Simon's native land. Each movement is based on a characteristic song form or rhythm associated with the Venezuelan city for which the segment is named. Featured styles include *joropo*, the driving 5/8-metered Venezuelan-style merengue, waltz and the festive Christmas sound of *gaita*. Mark Turner delivers a particularly poignant tenor solo on "Caracas" while Simon's soloing takes ecstatic flight on "Barinas." The disc closes with a rousing take on the Venezuelan standard "El Diablo Suelto." Ultimately, Simon doesn't forcibly create connections here; he opens our eyes to natural connections that have always been there.

—Jeff Potter

Venezuelan Suite: Barinas; Caracas; Mérida; Maracaibo; El Diablo Suelto. (37:46)

Personnel: Edward Simon, piano; Adam Cruz, drums; Roberto Koch, bass; Marco Granados, flutes; Mark Turner, tenor saxophone; John Ellis, bass clarinet; Jorge Glen, cuatro; Luis Quintero, percussion; Leonardo Granados, maracas; Edmar Castañeda, harp.

Ordering info: sunnysiderecords.com

Eric Reed *Reflections Of A Grateful Heart*

WJ3 1015

★★★★½

After paying homage to the High Priest of Bop with two Monk-inspired albums in as many years, Eric Reed turns to a more sectarian higher power with *Reflections Of A Grateful Heart*. Gospel—whether in the form of the genre's standards or Reed's own church music-inspired compositions—has long nourished the pianist's creative spirit, influencing his repertoire and stylistic choices since the beginning of his recording career as a leader. For this solo outing, Reed mines the work of popular contemporary gospel artists Richard Smallwood, Walter Hawkins and Thomas Whitfield; Dr. Billy Taylor's "Spiritual" and a pair of Reed's own compositions round things out. In every case, a kind of serene and introspective grace dominates, even when he reworks a soaring choral piece like Smallwood's r&b-tinged "I Love The Lord." Tunes that dip a toe into more sentient waters seem to shine the brightest. Waves of feeling wash over "Psalm 8" as a plaintive opening followed by a handful of restrained figures give way to rich, deep tones and an undercurrent of darkness. Wistful and blue at first, the central motif in "Changed" grows steadily warmer. A similar transformation gradually elucidates things in Reed's 2009 original "New Morning." Only a pianist as lyrical as Reed could imbue so much quiet passion into such inward-looking music.

—Jennifer Odell

Reflections Of A Grateful Heart: I Love The Lord; In Case You've Forgotten; Changed; Psalm 8; 'Tis So Sweet; Hymn; New Morning; This Day; God Cares; Prayer; Spiritual; I Love You Lord Today/We Praise You Lord. (49:13)

Personnel: Eric Reed, piano.

Ordering info: ericreed.net



Fay Victor Ensemble *Absinthe & Vermouth*

GREEN AVENUE MUSIC 013

★★★★★

Fay Victor sings from deep in *here* to way out *there*. On her ensemble's third album, cryptic messages come in strange and intricate forms—chiaroscuro theatrical pieces that tell tales of an individualist's exuberant survival in dystopia. Victor's approach is crazy like a fox; her alto swoops and darts: wacko, serene, way up, lowdown. On "Big Bag" she whoops and hollers—channeling a free-spirited bag lady—but on "Seashore," she cools her chops with spaciousness and fine-grained lucidity. As a victim of urban blight on "Gunk," she expectorates toxic phlegm, while on "Robot Clown" she dons her nicey-nice smiles and runs the funhouse gauntlet. Victor's dramatic flair draws from noir-ish sketches (think *Pierrot Lunaire*), Betty Carter's savvy and Mabel Mercer's classy intimacy. Victor's bandmates—guitarist Anders Nilsson and bassist Ken Filiano—exhibit steady empathy, while her unseen collaborator, husband Jochem van Dijk, produced the disc and co-wrote the lyrics with broad swatches of Dutch gallows humor. "Sign At The Door," a potent 17-minute monodrama, finds the trio blending vocal and instrumental unison set pieces with madcap improv. This dramatic, free-song queen's candid scenarios and textured observations take time to grow on you, but patience and open ears will bear fruit.

—Fred Bouchard

Absinthe & Vermouth: Big Bag; Crystal; I'm On A Mission/Paper Cup; Gunk; Robot Clown; Seashore; Talk Talk; The Sign At The Door; Shaded In Grey. (72:06)

Personnel: Fay Victor, vocals, production, compositions; Anders Nilsson, electric guitar, vocals; Ken Filiano, bass, vocals; Jochem van Dijk, production, compositions.

Ordering info: fayvictor.com



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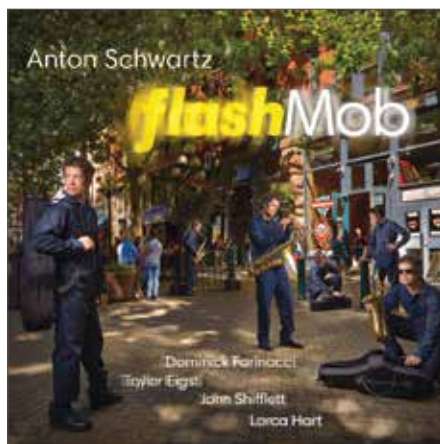
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Anton Schwartz *Flash Mob*

ANTONJAZZ 1005

★★★★

No matter how sophisticated his writing or wide-ranging his solos, Bay Area tenor saxophonist and composer Anton Schwartz never strays far from the verities of hard-bop blues and roots on his fifth album, *Flash Mob*. Even his quintet's cover of Thelonious Monk's "Epistrophy" rides on a second-line rhythm. "Swamp Thang," meanwhile, is the sweetest, fastest medium-tempo boogaloo you'd want to hear this side of "Watermelon Man."

Jeremy Pelt *Face Forward, Jeremy*

HIGHNOTE 7259

★★★½

Trumpeter Jeremy Pelt's face fills nearly 95 percent of this album cover. He gazes out with an indefinable expression, not particularly mad or happy but certainly befitting the moodiness of his newest release. He is, as the title implies, facing forward. (Sadly, the back cover of the CD is not a photograph of the back of his head.)

Last year's HighNote date *Water And Earth* presented Pelt with a lot of electricity and a simmering groove, but also a caveat: This music wasn't meant to be a change in direction as much as it was Pelt strengthening his commitment to his art at present. Pelt's commitment to that swirl of funk and tight band dynamics continues to be fleshed out here. He employs a few studio tricks (effects pedals, fadeouts) but seems focused primarily on the spontaneous, live aspects of form and groove.

Pelt has surrounded himself with terrific instrumentalists and wisely showcases them throughout. Keyboardist David Bryant gets multiple opportunities to shine, including "Stars Are Free" and "Princess Charlie," where he tumbles in torrents alongside drummer Dana Hawkins' tornado. Pelt penned seven of the tunes on this album, but he shines brightest on saxophonist Roxy Coss' contribution, "The Calm Before The Storm." Coss offers an impassioned jaunt on the song's churning changes before Pelt steps in with an engaging blast of his own.

The opening, title track at first sounds like a typical minor-mode hard-bop flagwaver. But pianist Taylor Eigsti accelerates his solo to a furious tempo with bassist John Shifflett and drummer Lorca Hart weaving a dense pattern of counter rhythms alongside him. Eigsti lays down a beautiful variety of patterns before Schwartz's solo takes things down for more spare ruminations.

Schwartz also knows how to leave space in his songs. "Cumulonimbus" changes shapes by alternating a rubato theme with a driving 3/4 bridge, and offers a short, rhapsodic unaccompanied passage from Eigsti. On the slow blues "Alleybird," trumpeter Dominick Farinacci takes the first solo with just bass accompaniment before Eigsti joins in and the piece assumes a gospel fervor.

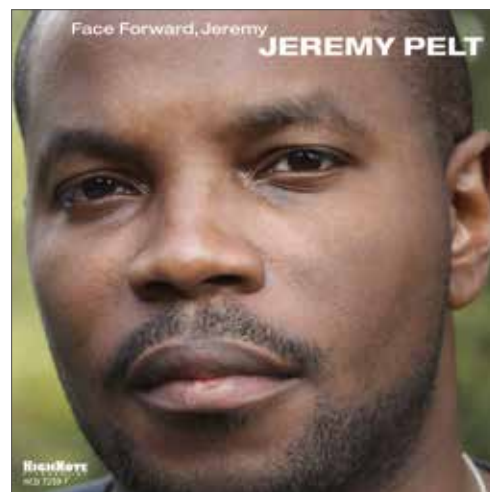
Just about all of these songs have the kind of shapely themes you can imagine other players wanting to cover. In fact, Schwartz's tempo-shifting "Spurious Causes" is a good match for "La Mesha," the Kenny Dorham ballad that follows it. There are other pleasures, such as the complementary styles of Schwartz and Farinacci, the former ardent and gritty, the latter dark-hued and lyrical. But for everybody here, the tune's the thing. Which is another good lesson from hard-bop.

—Jon Garelick

Flash Mob: Flash Mob; Swamp Thang; Cumulonimbus; Pangur Ban; Alleybird; Spurious Causes; La Mesha; Epistrophy; Glass Half Missing; The Contender; Dawn Song. (66:51)

Personnel: Anton Schwartz, tenor saxophone; Dominick Farinacci, trumpet; flugelhorn; Taylor Eigsti, piano; John Shifflett, bass; Lorca Hart, drums.

Ordering info: antonjazz.com



Vocalist Fabiana Masili introduces "Rastros" amid a harp and cello for a brief stylistic change. On "The Secret Code," Hawkins creates an eerie, electrical fog that menacingly envelops Bryant's dour organ and Pelt's echoing leaps. Vocalist Milton Suggs closes out the CD with "Verse," but the vocal appearances here feel out of place next to the instrumentals.

—Sean J. O'Connell

Face Forward, Jeremy: Higby Part 1; Stars Are Free; Princess Charlie; The Calm Before The Storm; Glimpse; Rastros; In My Grandfather's Words; The Secret Code; Verse. (44:19)

Personnel: Jeremy Pelt, trumpet; Roxy Coss, soprano, tenor saxophones, bass clarinet; David Bryant, piano, organ, Fender Rhodes, Wuritzer; Frank Locastro, Fender Rhodes (2); Chris Smith, acoustic, electric bass; Dana Hawkins, drums, drum programming; Fabiana Masili, vocals (3, 6); Milton Suggs, vocals (9); Brandee Younger, harp (6); Jennifer Shaw, cello (6).

Ordering info: jazzdepot.com

All Hail Bloomfield!

In the late 1960s, Eric Clapton was *the* white blues guitarist. Miles Davis couldn't have cared less. He praised, in the pages of *Rolling Stone*, a middle-class Jewish kid from Chicago whose note-bending sounded authentically *black* to him. "You could put Michael Bloomfield with James Brown and he'd be a motherf*cker," said Davis.

Bloomfield was a streaking comet in the firmament of outstanding modern blues, silenced by drugs at age 36 in 1981. Al Kooper, who often played organ alongside the guitarist in the psychedelic era, spent decades asking Sony to allow him to produce a retrospective box set on his friend. He got the go-ahead in 2012, and now along comes the four-CD/DVD set ***From His Head To His Heart To His Hands—An Audio/Visual Scrapbook*** (Legacy 88765476342; 62:20/67:35/63:18/57:41 ★★★★★). The full range to the guitarist's depth is presented here in a program of 56 tracks recorded between 1964 and 1980. Also part of the set is a solid new biographical documentary.

Bloomfield was one of John Hammond's discoveries, and disc one starts off with his 1964 three-song studio audition for the Columbia Records talent scout. Hammond, in awe, can be heard offering him a record deal. Bloomfield's fine country blues guitar playing wasn't a spontaneous magical act; this 20-year-old had been practicing extensively and learning the rudiments directly from South Side and West Side Chicago blues masters like Muddy Waters, Howlin' Wolf, Otis Rush and Kokomo Arnold.

Plugged in, Bloomfield stays at the same high level of expressivity for the rest of the first disc. There are his initial Chicago blues recordings for Columbia and two fascinating samplings from the famous Bob Dylan *Highway 61 Revisited* sessions: an instrumental track of "Like A Rolling Stone" and a obscure outtake of "Tombstone Blues." Next are studio and concert tracks from Bloomfield's heady time in the Paul Butterfield Blues Band—the Indo-blues epic "East/West" still sounds crisp and daring. The guitarist also dazzles with his bravura authority on five tracks credited to the Electric Flag, the soul-blues-rock band he was part of in 1967-'68. (Truth told, he sometimes played poorly with Buddy Miles and company, but not here.)

During these formative years, Bloomfield's hard-driving or relaxed guitar seemed to provide him with a secure emotional touchstone. Jams were his forte, and unlike most improvisational rock concert hall workouts in 1968 that reeked of sprawling self-indulgence, the 14 studio or concert jams on disc two are appealing showcases of the guitarist's sustained creative vitality. Two versions of a Coltrane salute titled "His Holy Modal Majesty" are especially good for the channeled



Mike Bloomfield

MIKE SHEA

pace and potency of his artistic resources, and for how Kooper deftly handles an odd electronic keyboard that emulates Coltrane's soprano. "Fat Grey Cloud" is a slow-blues royal flush. However, Bloomfield's occasional stabs at singing are uninspired, with Ray Charles' "Mary Ann" further suffering from surprisingly everyday guitar and jumbled accompaniment. Traditionalists beware: Kooper employs editing on a few jam tracks, and even, like a blues Victor Frankenstein, stitches together parts of different concerts into an artificial whole.

The 13 songs of disc three, recorded between 1969 and 1980, have Bloomfield taking his vast musical intellect and considerable passion for blues to various sessions and gigs. Note the fresh creativity of his lines on "Can't Lose What You Never Had," from the *Fathers And Sons* record made with Muddy Waters and Otis Spann. Hear the special connection established between Bloomfield and Janis Joplin performing "One Good Man." Despite insomnia and drug use, he fires on all cylinders playing "The Groom's Still Waiting" with Dylan's band at a concert in 1980. His large capacity for sincere humility is no more obvious than when playing acoustic guitar alone on Joe Spence's "Hymn Time," in a Los Angeles club. Compiler Kooper rightly ignores Bloomfield's lame *Triumvirate* and *KGB* bands and his mediocre late-career feature albums.

Director Bob Sarles' *Sweet Blues* film exceeds all expectations. Bloomfield, not seen but heard talking on an old tape, tells of striving to master the blues idiom and his aversion to touring and stardom. We learn even more about him and his music from filmed interviews with family members and 25 colleagues, including Charlie Musslewhite and B.B. King. Striking concert footage, too.

DB

Ordering info: legacyrecordings.com

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Peter Bernstein with the Tilden Webb Trio

Live At Cory Weeds' Cellar Jazz Club

CELLAR LIVE 42613

★★★★

Peter Bernstein

Solo Guitar (Live At Smalls)

SMALLSLIVE 0039

★★★★½

Recorded at a Vancouver nightclub with the trio of pianist Tilden Webb, bassist Jodi Proznick and drummer Jesse Cahill, this live outing showcases the reliably swinging straightahead guitarist on a set of standards and one original.

Having established his reputation over the past two decades with his longstanding co-op trio with organist Larry Goldings and drummer Bill Stewart—as well as countless sideman gigs and recordings with such straightahead mentors as Lou Donaldson, Jimmy Cobb, Melvin Rhyne and Dr. Lonnie Smith and a dozen of his own recordings as a leader—Bernstein is well known for his tasty, economical lines, burnished guitar tone and keen improvisational instincts. He puts all to good use on this CD.

The collection opens with the guitarist's medium-tempo "Bones," paced by the loose, loping swing groove from Proznick and Cahill. Bernstein's phrasing on his solo here is urgent



and blues-drenched, as he gradually builds to an intervallic flurry of notes that pushes the harmonic envelope while remaining indelibly tied to the old-school tradition of Kenny Burrell, Grant Green and Quentin Warren. Webb also turns in an exceptional piano solo on this bluesy swinger.

Both "Love For Sale" and "Yesterdays" are taken at a briskly swinging 6/4 clip, the latter featuring more solo guitar exploration on the intro before the full band enters. They swing jauntily through a carefree reading of "Come Rain Or Come Shine" that has the guitarist extrapolating on the theme in a buoyant and bluesy manner, replete with Wes Montgomery-styled chordal work. They take it out on a burning note with an

uptempo reading of "What Is This Thing Called Love." Bernstein engages in some spirited, rapid-fire trading with Cahill before the drummer breaks loose for an exhilarating solo. The exemplary guitarist has certainly found some kindred spirits north of the border.

Bernstein takes a more introspective approach on the intimate and daring *Solo Guitar (Live At Smalls)*. Aside from reprising "Django," the dramatic and melancholy Coltrane ballad "Wise One" and "Yesterdays" from his live-quartet outing, the guitarist reimagines "Giant Steps" through some radical reharmonization of the chops-busting anthem before bursting forth with a fusillade of single notes. He also plays freely with dissonance on Monk's "Crepuscule With Nellie" (a tune rarely covered by guitarists) and settles into a swinging feel-good groove on the Sinatra chestnut "The Tender Trap" before delivering heartfelt renditions of Monk's "Pannonica" and the standard "Put Your Dreams Away" that showcase his sheer mastery of the instrument while revealing his poetic soul. —Bill Milkowski

Live At Cory Weeds' Cellar Jazz Club: Bones; Darn That Dream; Love For Sale; Wise One; Come Rain Or Come Shine; Django; Yesterdays; What Is This Thing Called Love. (70:01)

Personnel: Peter Bernstein, guitar; Tilden Webb, piano; Jodi Proznick, bass; Jesse Cahill, drums.

Ordering info: cellarlive.com

Solo Guitar (Live At Smalls): Django; I Love You; Crepuscule With Nellie; Pannonica; Star Eyes; Yesterdays; Don't Blame Me; Giant Steps; Wise One; The Tender Trap; Two Different Worlds; Autumn In New York; Gone With The Wind; Put Your Dreams Away. (62:24)

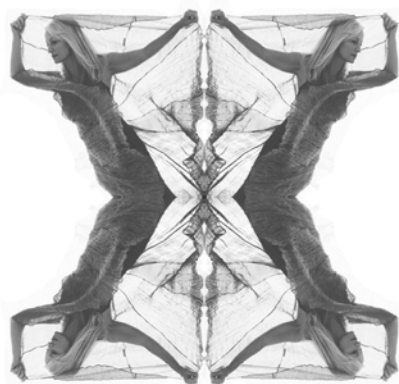
Personnel: Peter Bernstein, guitar.

Ordering info: smallslive.com

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George Cables

Icons & Influences

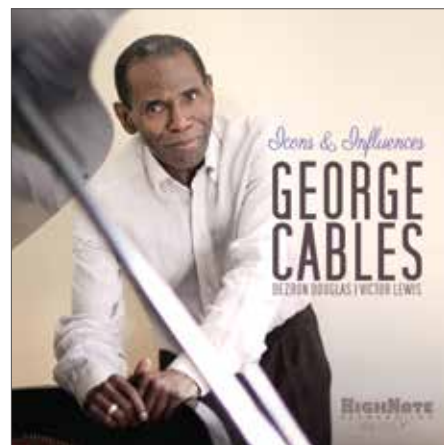
HIGH NOTE 7255

★★★★½

The next time George Cables sits for an interview and takes the usual question about his influences, he can hand over a copy of this engaging trio meditation on his idols. The variety of the voices should make for a long and engaging conversation. In no particular order, they range from calypso to Bill Evans. Cables' wall of fame includes former associates Joe Henderson, Bobby Hutcherson and Dexter Gordon, composer Benny Golson and Nat "King" Cole. And also—lobbing false modesty aside—himself.

Cables came along in the late '60s under Art Blakey and Henderson. Here, he looks back, but not before his time. Born in 1944, he found his icons mostly among his contemporaries, not in the history books. The exception is Ellington, and Cables toasts him twice. He plays "Come Sunday," first with a combination of deferential solemnity, then bluesy improvisation separated by a full bass chorus from Dezron Douglas. Cables' second salute is less direct—a toast to another toast, as it were: Dave Brubeck's "The Duke."

His salutes for Evans ("Very Early"), Henderson ("Isotope") and Hutcherson ("Little B's Poem") pull from the relatively familiar mid-'60s modern canon, while for Golson he finds an obscure piece that was new to me, "Blue Heart." He fills them all with journeyman elegance, from the hard-swinging clarity of "Isotope" to the spa-



cious balladry of "The Very Thought Of You," an oddly indirect homage to Dexter Gordon by way of a 1996 Dewey Redman tribute.

For pianists Cedar Walton and Mulgrew Miller, Cables creates two of the CD's three originals. "Cedar Walton" is an eminently memorable AABA tune with an extended bridge and a brisk gallop. "Farewell Mulgrew" moves through a sequence of large chords before opening up at the center. Cables takes a bow to himself with "Happiness," his first composition. It's a delightfully simple little piece, but one he's never recorded until now.

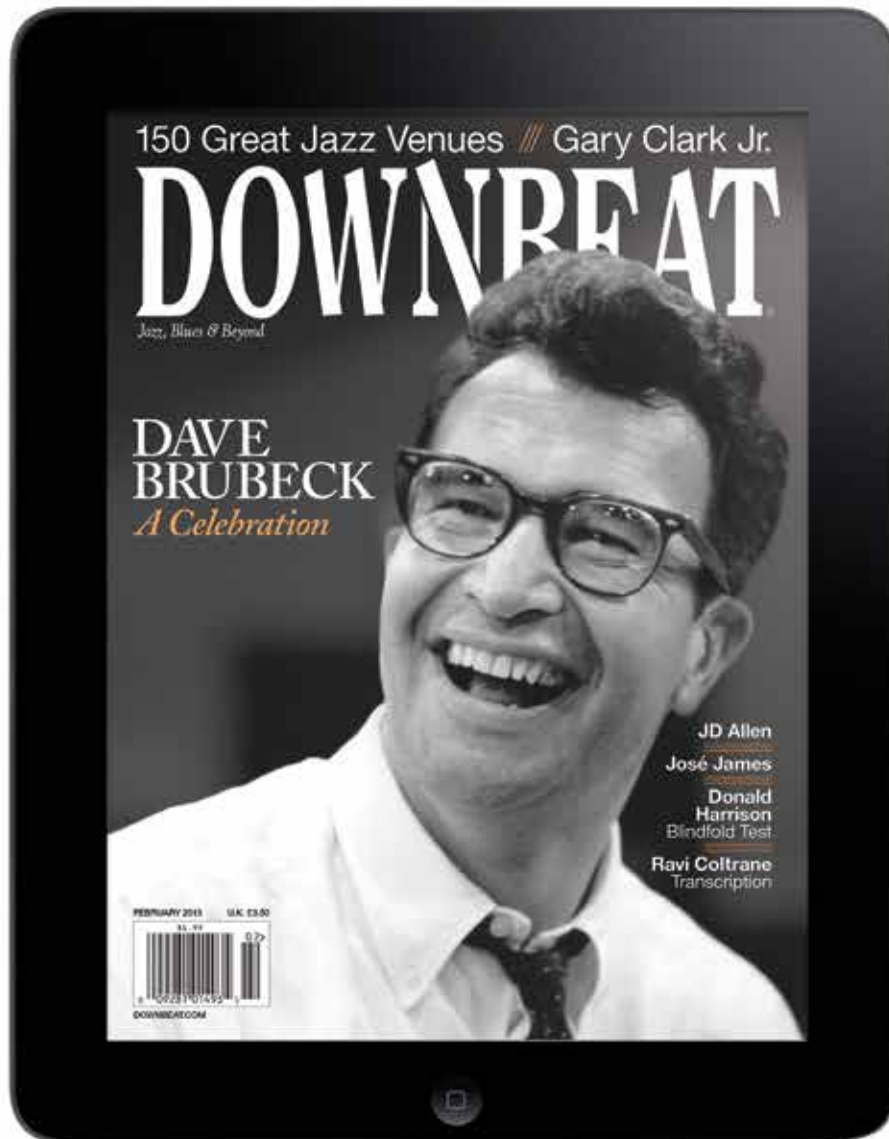
—John McDonough

Icons & Influences: Cedar Walton; Farewell Mulgrew; Happiness; The Duke; Come Sunday; Little B's Poem; Nature Boy; Very Early; Isotope; The Very Thought Of You; Mo' Pan; Blue Heart. (72:52)

Personnel: George Cables, piano; Dezron Douglas, bass; Victor Lewis, drums.

Ordering info: jazzdepot.com

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Zara McFarlane *If You Knew Her*

BROWNSWOOD 0112

★★★★

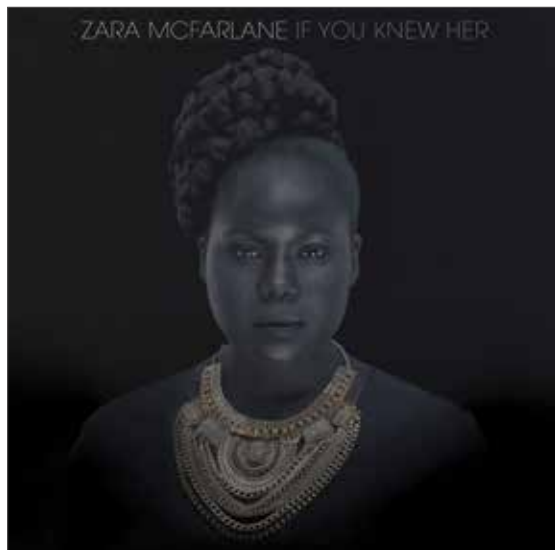
Space is a crucial element in art. That's certainly one thought that comes to mind when listening to British vocalist Zara McFarlane's sophomore album, *If You Knew Her*. McFarlane's voice is front and center, confidently placed in the mix. She has a soulful, pliable voice—but there are no caterwauls or histrionics here, just every ounce of emotion she's feeling in each song.

The disc features pianist Peter Edwards, whose style is similar to Laurence Hobgood's when he backs vocalist Kurt Elling. He gives all the support necessary to keep these songs floating in air, but certainly makes his presence known as a creative force of his own. Other times, McFarlane dazzles next to stark accompaniment, often just an instrument or two. It's the epitome of the less-is-more approach to her compositions (she wrote eight of the 11 tunes on the album).

The whole album swells and contracts in scope. At times, it's just McFarlane solo with Edwards on piano or Gavin Barras on double bass. At other times, it's a full sextet. All the while, McFarlane's intent is clear, her feelings conveyed.

"Move" has a groove so insistent that its title is a command that's hard to ignore. Lead single "Angie La La," featuring trumpeter and vocalist Leron Thomas, has a sultry sound that might be on quiet storm playlists across the globe in short order.

A cover of Junior Murvin's reggae staple "Police & Thieves" (also covered by The Clash) shows the breadth of McFarlane's taste. The tune opens with



Max Luthert's bass, before the poised vocalist enters alongside piano and drums. Later, McFarlane opens the door for Binker Golding to take flight on tenor sax, giving the song a jazz flavor.

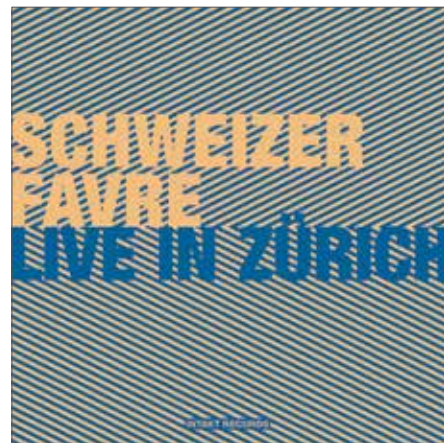
International tastemaker Gilles Peterson serves as the album's executive producer. He discovered McFarlane after she self-produced the EP *Until Tomorrow* in 2010. His label, Brownswood, re-released the EP the same year. Under Peterson's guiding hand, *If You Knew Her* is a strong showing for this gifted artist. But as her bold songs attest—it sounds like she already knew that.

—Anthony Dean-Harris

If You Knew Her: Open Heart; Her Eyes; Move; You'll Get Me In Trouble; Police & Thieves; Spinning Wheel; Plain Gold Ring; Angie La La; The Games We Played; Woman In The Olive Groves; Love. (54:14)

Personnel: Zara McFarlane, vocals; Peter Edwards, piano; Gavin Barras (1, 8), Max Luthert (2, 3, 5, 7, 10), bass; Andy Chapman (2, 5, 10), Moses Boyd (3), Luke Flowers (8), drums; Binker Golding, tenor saxophone (5, 10); Leron Thomas, trumpet, vocals (8); Taz Modi, piano (8); Rachel Gladwin, harp (8).

Ordering info: brownswoodrecordings.com



Irène Schweizer/Pierre Favre *Live In Zürich*

INTAKT 228

★★★★

Pianist Irène Schweizer has a long history of duo work with idiosyncratic, individualistic drummers including Han Bennink, Mani Neumeier, Louis Moholo, Andrew Cyrille and Günter "Baby" Sommer, among others. These affinities are cemented by her own percussive attack at the keyboard. One of her most frequent musical partners over the decades has been percussionist Pierre Favre. They have a deep and profound history together, paving the way for progressive Swiss jazz more than 45 years ago.

Live In Zürich is their third duo album, and it proves that each musician can still inspire the other, as they move effortlessly between abstraction, post-bop buoyancy and melodic grace. In contrast to its predecessors, the new album—recorded during a three-night stand at Rote Fabrik in the titular city in March 2013—focuses on short, pithy improvisations that nonchalantly capture the full range of their playing: The pair moves easily from dense free-jazz maelstroms to richly melodic balladry.

The pianist gives a lovely Monk-flavored solo reading of the Irving Berlin standard "All Alone," but the other 11 pieces are spontaneous creations that go in varied directions. "Bird Of Paradise" serves up moody introspection and transforms into a McCoy Tyner-grade rhapsody; it's followed by the halting rhythmic flurries of "Ice Green Blue," toggling between pungent bop and glassy clusters. "Blues For Crelier" harks back to the funky sound of early soul-jazz with a touch of the South African kwela that's long enraptured the pianist.

Favre goes it alone on the jaggedly pulsing, pace-quickenning "Painted Face," but otherwise he masterfully works to support the pianist, alertly following her lead, pushing and suggesting new routes, but never upstaging her melodic vision. At the same time he's hardly meek; his brisk decision-making and crisp playing consistently bring out the best in his partner.


—Peter Margasak

Live In Zürich: Black Mirror; Gemini Constellation; Bird Of Paradise; Ice Green Blue; Broken Notes; Hüben Wie Drüben; Painted Face; Night Flights; Open Star Clusters; All Alone; Up And Down; Blues For Crelier. (56:29)

Personnel: Irène Schweizer, piano; Pierre Favre, drums, percussion.


Ordering info: intaktrec.ch

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A Short Life, But 'A Lot of Soul'

The four-disc **Never My Love: The Anthology** (Rhino 8122796543; ★★★★★½) is a long overdue Stateside box-set release that focuses on Donny Hathaway's enduring legacy. He's one of the finest singer-songwriters to emerge out the 1970s—and also one of the most undersung. Though he's mentioned as a lodestar for many acclaimed jazz, soul and pop singers, they generally cover the same batch of tunes.

Maybe Hathaway's oeuvre gets slighted in comparison to those of such singer-songwriters as Stevie Wonder, James Taylor and Joni Mitchell because of its brevity. Atlantic Records released only five LPs during Hathaway's lifetime, which was marked by dark bouts of mental illness as well as flashes of musical brilliance. His mercurial career came to a startling halt in January 1979 when he jumped out of a New York hotel window after a futile recording session.

Hathaway's repertoire is remarkably multifaceted. *Never My Love* illustrates his catholic tastes, exploring material that ranges from confessional soul to audacious symphonic works with a whole lot in between. Writer Charles Waring's exceptional 22-page essay gives insight into the breadth of Hathaway's music.

As a singer, Hathaway possessed a brawny baritone voice, animated with supple phrasing and churchy cries. Although he was only in his 20s during his recording career, he brought a "been there" conviction to the fore, conveying hard-earned optimism even in his most uplifting songs. Like Nina Simone and Aretha Franklin, he was a superb interpreter of other people's songs, transforming tunes like Leon Russell's "A Song For You" and Van McCoy's "Givin' Up" into something all his own.

Hathaway juxtaposed the blues and gospel sensibilities he developed while growing up in Chicago with the classical music he studied at Howard University. As a college student, he displayed formidable keyboard and arranging skills. He formed a jazz trio in Washington, D.C., and eventually landed his first official job in the music biz as a session musician, songwriter and producer back in the Windy City.

Never My Love charts most of Hathaway's musical trajectory, starting off with a couple of tunes he recorded before signing with Atco Records (a subsidiary of Atlantic). The bluesy "I Thank You Baby" and the sweeping "Just Another Reason"—both duets with June Conquest—reflect Hathaway's tenure with Curtis Mayfield, especially in the latter's valorous orchestration. Those songs form a boilerplate for the timeless strings of duets he recorded with Roberta Flack.



Donny Hathaway

COURTESY OF ATLANTIC RECORDS

The set dedicates the final disc solely to those cherished gems, which include "Where Is The Love," "You've Got A Friend" and "The Closer I Get To You," all of which showed a musical chemistry on par with Ashford & Simpson.

Hits such as "The Ghetto," "Voices Inside" and "Lord Help Me" arrive early on with the first disc. But the set really takes off on the second and third discs, because they contain previously unreleased studio and live recordings. Ballads such as the suspenseful "Sunshine Over Showers," the country-flavored "A Lot Of Soul" and the pensive organ- and piano-driven "The Sands Of Time And Changes" are newfound treasures.

Disc three, containing live recordings from a 1971 concert at the Bitter End in New York City is even more revelatory. It kicks off with arguably the only vocal rendition of "What's Going On?" that holds a candle to the original. That's followed by Hathaway's poignant reading of Gary McFarland's "Sack Full Of Dreams," which expresses the same melancholic hopefulness that courses through "Someday We'll All Be Free." Also featured is a blistering take on his Latin-soul gem "The Ghetto," which clocks in at nearly 15 minutes.

Never My Love has some minor missteps, though. Unlike Rhino's previous Hathaway anthology, *Someday We'll All Be Free*, which came out in France in 2010, the U.S. edition doesn't provide all the songs from his studio LPs. That's a shame because the segue between his Gershwin-like orchestral work "I Love The Lord; He Heard My Cry" and "Someday We'll Be Free" from 1973's *Extension Of A Man* is one of the most transfixing moments in soul-music history. Also missing from that same LP is the vivacious "Flying Easy," which captured Hathaway at his most serene.

DB

Ordering info: rhino.com



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Mumpbeak

RARENOISE 035

★★★

A progressive outfit fueled by four bassists and worn copies of King Crimson's *Red* and Allan Holdsworth's *Metal Fatigue*, Mumpbeak explores drum fulminations and exotic, effected keyboard riffs on its self-titled debut. Though it's easy to think of classic progressive rock as a festival of capes (Rick Wakeman) and spinning grand pianos (Keith Emerson), the music was often as delicate and thoughtful as it was speed-ridden, complex and grandiose. King Crimson's "Book Of Saturday" and Jethro Tull's "Wond'ring Aloud" revealed the artists' fingerpicking folk-music heritage. Mumpbeak has little use for prog's pastoral lineage, however. They opt for a Godzilla-like approach. The lineup includes King Crimson regulars Tony Levin on bass and Pat Mastelotto on drums, giving Mumpbeak rhythmic tonnage, but less in the way of melodic flow. Producer and bassist Bill Laswell added his parts from his studio in Orange, N.J., while the other members recorded from locales as far flung as Oslo and Austin, Texas. The fact that the disc sounds live and improvisational is a testament to the individuals' skills, but perhaps something more interesting would have resulted if these extremely talented musicians had recorded in one spot. As it is, the crash and doom of "Oak," the ethereal "Monocle" and the lead-footed "Piehole" make for anti-easy listening through and through.

—Ken Micallef

Mumpbeak: Biscuit; Forelock; Monocle; Nork; Oak; Chain; Piehole. (40:42)

Personnel: Roy Powell, keyboards; Pat Mastelotto, drums; Bill Laswell (1–5, 7), Shanir Ezra Blumenkranz (1–3, 5, 7), Tony Levin (5), Lorenzo Feliciati (4), electric bass.

Ordering info: rarenoise.com



Nir Felder

OKEH 888837962926

★★★

Nir Felder kicks off his anticipated debut in a fashion befitting the hubbub that's surrounded him in the last few years. On the modern rock-tinted "Lights," he strings together spoken-word samples of famous speeches by civil rights figures, politicians and cultural icons. For the foundation, his band locks into a forward-moving groove that suggests cinematic vision and confident urgency.

It's an apt entrance for an instrumentalist who won the Berklee College of Music's Jimi Hendrix Award and a Billboard scholarship before cutting his teeth with veterans such as Greg Osby and Jack DeJohnette. Due to his pedigree, Felder is currently enjoying support rarely afforded new jazz artists. Promotional literature touts the weighty philosophical questions surrounding the album's seemingly simple title and, for sentimental value, plays up the fact that he uses the same \$250 Mexican Stratocaster he did when he was a kid.

Sharp, accessible and adorned with rounded melodies, the record spotlights tunefulness over technique. Given its apparent desire to please jazz traditionalists and touch bases with pop, blues and distant hip-hop threads, the uneven effort recalls the strong, albeit flawed, opening salvo by his Texas-based contemporary Gary Clark Jr., a fellow guitarist challenged with living up to similarly lofty expectations.

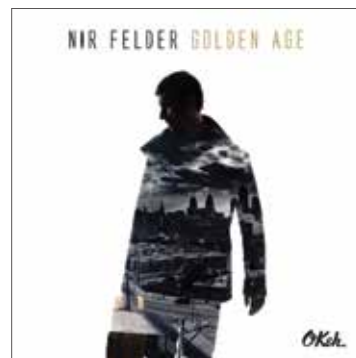
Like Clark, Felder succeeds when he sounds free ("Ernest/Protector," "Memorial") and unencumbered with fitting into certain molds ("Lover"). Slower compositions—as well as Felder's repeat dalliances with brighter pop structures and samples—mute his personality and momentum. Next time out, he'd be better served by lessening the gloss and increasing the rapport with his skilled mates.

—Bob Gendron

Golden Age: Lights; Bandits; Ernest/Protector; Sketch 2; Code; Memorial; Lower; Bandits II; Slower Machinery; Before The Tsars. (61:19)

Personnel: Nir Felder, guitar; Aaron Parks, piano; Matt Penman, bass; Nate Smith, drums.

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Natalie Fernandez with Zaccai Curtis & Insight

TRUTH REVOLUTION 008

★★★½

Born in Argentina but raised in Miami, vocalist Natalie Fernandez appears to be an excellent conduit for blending the styles of tango, r&b, jazz and pop music. On "Afrotangojazz," she drafts a flowery mission statement over pulsating Latin hand percussion and a skittering bandoneon. The dense female harmonies swell and fade before a blues-fueled piano closes out the tune. Elsewhere, a spoken word guest spot from Giovanni Almonte almost derails the album but is rescued by the vibrant "El Viaje Del Negro," which dips into a sly display of vocal skill and tempo. For the most part, Fernandez's performance of the tango standard "El Dia Que Me Quieras" is respectfully traditional. The percussionists dig into a nice groove over Zaccai Curtis' bright piano montuno. Only the polished vocal overdubs at the fadeout belie the tune's timelessness.

—Sean J. O'Connell



Nuestro Tango: Azabache; El Dia Que Me Quieras; Adios Nonino; Afrotangojazz; Malena; My True Love; Free Me; El Viaje Del Negro; Nostalgias; Un Sermejante. (51:02)

Personnel: Natalie Fernandez, vocals; Zaccai Curtis, piano; Luques Curtis, bass; Richie Barshay, drums; Reinaldo De Jesus, congas; timbales; Daniel Antonetti, timbales; Julie Acosta, trumpet; Tokunori Kajiwara, trombone; Zach Lucas, saxophone; Philip Dizack, Christian Scott, trumpet; Orlando Vega, bongos; Richard Scofano, bandoneon; Giovanni Almonte, vocals; Obanilu Ire Allende, panderos; Chris Sanchez, guira.

Ordering info: truthrevolutionrecords.com

Arild Andersen *Mira*

ECM B0019861

★★★★½

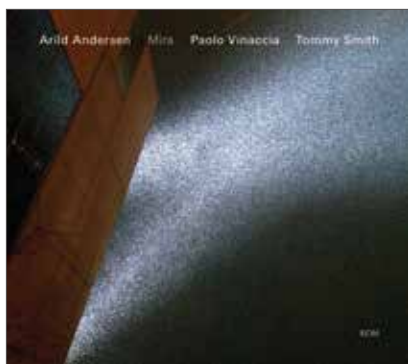
Veteran Norwegian bass player Arild Andersen has come to exemplify the cool and atmospheric ECM aesthetic. But the music here is anything but cold—a criticism often directed at the label. On *Mira*, exceptional craftsmanship is paired with heartfelt soulfulness with ace contributions from saxophonist Tommy Smith, whose talent helped land him the position of director of the Scottish National Jazz Orchestra. Throughout a set that mostly features ballads and ethereal compositions betraying a folk heritage, Smith conceives his phrases with considerable thoughtfulness and patience as though he were basking in the beauty of the music. There is an underlying intensity here that breaks out on “Rossetti” and “Blussy.” The latter song also introduces complex syncopation courtesy of Italian drummer Paolo Vinaccia, a now bona fide member of the Norwegian jazz scene. Of course, Andersen’s big-toned playing and melodic sense is front and center, and his fat sound makes his presence deeply felt even in the quieter moments. Vinaccia’s kit abounds with creative accents, although it can at times sound too metallic and at odds with the aural environment. Andersen’s use of electronics also feels superfluous. But those gripes might remain the only shortcomings on this otherwise solid and convincing effort.

—Alain Drouot

Mira: Bygone; Blussy; Alfie; Rossetti; Reparat; Raijin; La Saleya; Kangiten; Mira; Eight And More; Stevone. (62:53)

Personnel: Arild Andersen, double bass, electronics; Paolo Vinaccia, drums; Tommy Smith, tenor saxophone, shakuhachi flute.

Ordering info: ecmrecords.com



Vincent Herring *The Uptown Shuffle*

SMOKE SESSIONS 1403

★★★★★

On the second release from the new Smoke Sessions label (the first was a trio set by pianist Harold Mabern that also features drummer Joe Farnsworth), alto saxophonist Vincent Herring drives his quartet through a straightahead set that packs a wallop with a double-fisted bout of unrelenting swing. Opener “Elation” sets the tone immediately. Herring leads the charge with a brash blast that never fades. Pianist Cyrus Chestnut is quick on his heels, offering a rapid-fire right-hand technique that captures him at his most jubilant and forceful. Chestnut maintains that excitement throughout. His tune “Uptown Shuffle” grants the album its name and he strafes a series of octaves over the hard-bopping jam but not before Herring bends and burns a jagged wail on the smashing proceedings. Elsewhere, the band tackles a handful of well-worn standards including a swaggering “Love Walked In” and a meditative “Polka Dots And Moonbeams” that features Chestnut’s balance of dexterity and playfulness. The set concludes with Duke Pearson’s “Big Bertha,” an undersung gem that should be in every hard-bop handbook. It serves as the band’s theme and is sadly cut short by a set break. The band energizes all of their fare with an upbeat blast, capturing the best of a night out on the town.

—Sean J. O’Connell

The Uptown Shuffle: Elation; Love Walked In; Tenderly; Uptown Shuffle; The Athlete; Polka Dots And Moonbeams; Strike Up The Band; Don’t Let It Go; Big Bertha. (69:48)

Personnel: Vincent Herring, alto saxophone; Cyrus Chestnut, piano; Brandi Disterheft, bass; Joe Farnsworth, drums.

Ordering info: smokesessionsrecords.com



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Historical / BY AARON COHEN

Don Cherry (left) and Charles Brackeen in 1968



Strata—East's Singular Sessions

Saxophonist Clifford Jordan always sounded assertive, whether he was soloing or mixing it up with formidable colleagues. But Jordan showed as much determination offstage, especially when he took on the role of record producer.

Jordan formed Frontier Records in 1968 to document his own recordings, as well as his productions of other likeminded musicians. While that company never took off, those tapes found a home with another artist-run enterprise, Strata-East, which pianist Stanley Cowell and trumpeter Charles Tolliver established in 1971. These stylistically diverse albums constitute **The Complete Clifford Jordan Strata-East Sessions (Mosaic 256; 39:57/41:53/70:27/50:20/62:21/63:54 ★★★★★½)**.

That musical range came with one ground rule: Jordan insisted that the participants on his sessions perform original compositions. He adhered to this principle throughout his career—from *Starting Time* (Jazzland, 1961) to *Four Play* (DIW, 1990), most of the saxophonist's great albums featured the participants' own pieces. But his recordings on *Strata-East Sessions* are remarkable because Jordan blends post-John Coltrane structural expansions with the commitment to swing that he absorbed while growing up on Chicago's South Side. And the recordings he produced for other musicians reaffirm that he was far more visionary than most labels' A&R departments.

Not so coincidentally, his 1969 album, *Clifford Jordan In The World*, featured a few other former ace Chicagoans, including trombonist Julian Priester as well as dual bassists Wilbur Ware and Richard Davis. The combination of strings and pianist Wynton Kelly's lyrical approach set up an elegant tension on the quiet epic "Vienne." Jordan's elongated, bluesy declaration is the ideal contrast to trumpeter Don Cherry's higher-pitched staccato notes.

Kelly plays piano and organ on Cecil Payne's *Zodiac*, which Jordan produced a few months earlier. Baritone saxophonist Payne released relatively few records as a leader, and this one

shows how much of a greater contribution he could have made as a player and composer. The opening "Martin Luther King Jr./I Know Love" is a mournful ballad with Payne offering warm responses to trumpeter Kenny Dorham's stunning lead. Payne also shows off his quick-thinking fluidity on "Follow Me."

Tenor saxophonist Charles Brackeen has an even slimmer discography, and his long out-of-print 1968 record, *Rhythm X*, deserves more attention. With the inclusion of Cherry, bassist Charlie Haden and drummer Ed Blackwell, the group was a near reunion of Ornette Coleman's classic quartet from eight years earlier. But Brackeen had his own way of chasing, and breaking up, the rhythm section, especially on the title track. Like Jordan, Brackeen's slow blues are set against Cherry's higher-pitched attack. Blackwell's previously unreleased *Shades Of Ed Blackwell* shows off his own conception of jazz history, including a six-piece percussion ensemble to pay tribute to Art Blakey on "In Walked Buhaina." Jordan joined in on log drum.

Pharoah Sanders leads a different kind of free-form big band on his 1969 album, *Iziph Zam (My Gifts)*. Its rollicking and nearly half-hour title track throws together Leon Thomas' yodeling, Howard Johnson's tuba and Sonny Sharrock's distorted electric guitar. By contrast, Ware's *Super Bass* (recorded in 1968, unreleased until 2012) sounds minimalistic. But it's no less daring, as he speaks volumes in sparse notes on "Symphony For JR" and punctuates Cherry's lead on Jordan's ballad "A Real Nice Lady."

Strata-East Sessions concludes with Jordan's landmark *Glass Bead Games*, which he recorded as a double album with two different quartets in 1973. Cowell displays his orchestral reach on "Powerful Paul Robeson," while the late pianist Cedar Walton's seeming delicacy is just as strong on "Prayer To The People." Jordan flows with a smooth tone echoing Lester Young and turns toward low-key funk on "Eddie Harris."

DB

Ordering info: mosaicrecords.com



Brady Hoyt *Far Away From Everyday*

HARP GUITAR MUSIC 014

★★★★½

The onetime jazz pianist, who became fascinated with harp guitar about a dozen years ago, is back with another hootenanny featuring several of his fellow fingerstyle players.

Far Away From Everyday was three years in the making. It follows on the heels of 2011's *Further Beyond Six Strings* (Harp Guitar Music), a compilation that features Hoyt ("Ricochet"), Gregg Miner ("The Friends I Finally Met") and Muriel Anderson ("A Baker's Dozen").

On the new disc, Hoyt plays an odd assortment of stringed instruments (including one with 30 strings) as well as piano. He is joined by renowned fingerstyle guitarists like Anderson, Phil Keaggy, Mike Doolin and Antoine Dufour, among others. The German Gypsy jazz guitar phenom Joscho Stephan pours on the Django charm on "Sharper's Revenge," playing jaunty unison lines alongside harmonica ace and former Flecktone Howard Levy.

Sparks fly when each of those virtuosos takes a solo. Another former Flecktone and current member of the Dave Matthews Band, reedman Jeff Coffin, adds some plaintive soprano sax work alongside Levy's harmonica and Hoyt's gentle piano work on "The Relative Sea."

Former Windham Hill recording artist Michael Manring (of the '90s group Montreux) lends his haunting fretless bass tones and monstrous solo chops to "Traverse," which also features Coffin on tenor. Manring also contributes some lyrical, sliding bass lines to "Restive Nocturne," another of Hoyt's engaging compositions on the collection.

Levy returns with more virtuosic blowing on the jazzy waltz "Kiss Of Fate" and on the oddly affecting title track, which carries some klezmer overtones in Josef Pepson Snetivy's clarinet work and also features some sparkling fingerstyle playing by Anderson on the 21-string harp guitar.

Hoyt's melancholy trio piece "Beneath The Iron Gate" (for oboe, harp guitar and piano) is dedicated "to all those who hopelessly long for mutual affection with one who has crushed and rejected those wishes," while the delicate, chamber-like "September" is the composer's love letter to Prague,

where he lived for a few years with his wife and child. Hoyt reprises his song "Ricochet" from *Further Beyond Six Strings*. The solo tour de force has him playing his custom-made 30-string harp guitar, an instrument that sounds not unlike Pat Metheny's 42-string Manzer Picasso guitar.

A singular work that defies easy categorization, *Far Away From Everyday* is the result of an inspired and determined man with a very personal vision.

—Bill Milkowski

Far Away From Everyday: The Relative Sea; Sharper's Revenge; Impossible Liaison; Look Inside; Kiss Of Fate; Ricochet; Traverse; Restive Nocturne; Elnora; Far Away From Everyday; Beneath The Iron Gate; September; Sometimes You Just Know;

Alternate Timeline. (71:04)

Personnel: Brad Hoyt, piano, keyboard, harp guitar, harpsichord, spinet, lute, bazantar; Stephen Bennett, harp guitar, National Steel guitar (9); Muriel Anderson (10, 13), Antoine Dufour (1), Jeff Titus (8), Andy Wahlberg (12), Mike Doolin (5, 14), Peter Bradshaw (11), harp guitar; Gregg Miner, harp guitar (2), seven-string bass zither banjo (9); Jeff Coffin, soprano sax (1), tenor sax (7), flute (14); Howard Levy, harmonica (1, 2, 5, 10); Michael Manring, fretless bass (7, 8); Phil Keaggy, six-string, 12-string guitars, classical guitar (4); Joscho Stephan, gypsy guitar (2); Terry Hayes, classical guitar (1); Tomás Mach, violin (3); Trevor Gordon Hall, kalimbar (3); Brenda Craig Reinicke, flute (3, 12); Sascha Groschang (3, 4, 12, 14), Tom Shinness (5), Russick Smith (10), cello; Tom Roady, drums, percussion (5, 7, 10); Josef Pepson Snetivy, clarinet (5, 10); Evan Cobb, oboe (7, 11); Dan Adler, guitar (7); Alexander Jurman, bass guitar (10); Loreena Hoyt, oboe (10); Ales Pavlíček, drums (7); Jon Crabiell, percussion (7); Peter Puma Hedlund, nyckelharpa (12).

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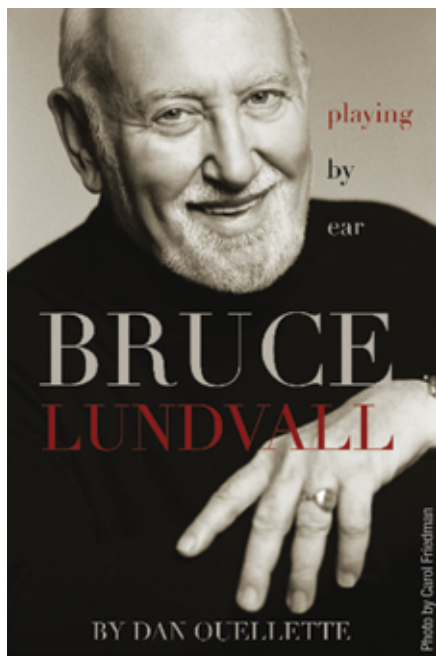
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For Living Lovers (Brandon Ross and Stomu Takeishi) *Revealing Essence*

SUNNYSIDE 1351

★★★★½

In the Blindfold Test in the February 2005 issue of *DownBeat*, Vernon Reid correctly guessed that the guitarist on Henry Threadgill's "Biggest Crumb" was Brandon Ross. "This reminds me of a period of jazz that emphasizes space, giving each note a dignified weight," Reid said.

That same sense of space is on full display on

Ross' first recording of his For Living Lovers project with Stomu Takeishi, who played bass on "Biggest Crumb." Along with the sheer strength of Ross' compositions, the duo setting brings to life Ross' propensity for appreciating the character of each individual note, a quality that's magnified by the seamlessness of his interplay with Takeishi.

In the calculated flurry of fretwork that opens "Tago Whispered," for example, Ross plumbs the depths of varying notes' potential size and shape, seeming to relish the relative roundness or sharp clarity of each sound as it travels through the body of his banjo. On "Lotus Blossom," he and Takeishi create tandem waves of sound that mimic a sitar one moment and a Tibetan singing bowl the next. Another highlight, "Thanks (For J-R)," ripples with thick texture.

Ross plays with more angularity on Ornette Coleman's "Night Plans," which propels itself along on wheels of hard-plucked high registers. Takeishi is an anchor here, bending notes that dive to unexpected depths as he parses his colleague's lines, massaging the pair's path toward a tender denouement. If there is an essence to be revealed here it is one of supreme balance.

—Jennifer Odell

Revealing Essence: Chant; Night Plans; Iago Whispered; Danses de Travers I; Danses de Travers II; Lotus Blossom; Meadows; Saturation; Thanks (For J-R). (47:29)

Personnel: Brandon Ross, acoustic guitar, soprano guitar, banjo; Stomu Takeishi, acoustic bass guitar.

Ordering info: sunnysiderecords.com

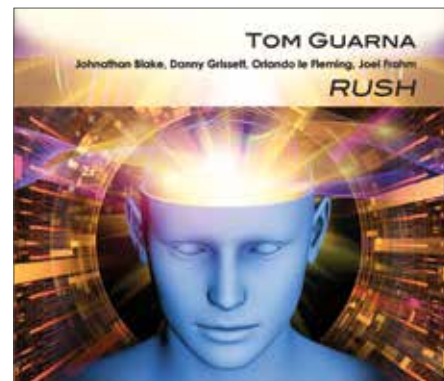
Tom Guarna *Rush*

BROOKLYN JAZZ UNDERGROUND 040

★★★

Parts of guitarist Tom Guarna's quintet record *Rush* are good. "Shamblau" opens with determined, emotional piano chords from Danny Grissett over a strong foundation from bassist Orlando le Fleming and drummer Johnathan Blake. Then a melody arrives; shared by Guarna and saxophonist Joel Frahm, it's tense and irritated. Then there are some rock-ish chords. After the head, the ensemble surprises the listener by diving into a swaggering swing section. Between improvisations from Guarna and Grissett, Frahm takes a tough, passionate solo. And there's some nice interplay between Grissett and Blake during the piano solo. So there's plenty to dig on here: emotion, tension, surprise, swing, passion, listening, rock music. Sadly, though, much of *Rush* is not on the level of "Shamblau." And some of the solos and melodies are hurt by an overabundance of notes. Just because you can play a lot doesn't mean you should.

Mostly, the ballads are nice respites from all those notes. "Dreamland" is dark, pretty and spacious, with a piano solo that takes its time. There's also a pause between the piano and guitar solos that's quite beautiful, and more meaningful than rapid-fire riffing could ever be. On "Elegy For Etan," after some sweet, dreamy solo guitar, an ominous but fairly wide-open piece with little improvising appears. But the fact that there



is minimal improv here doesn't make "Elegy" any less of a jazz tune. A song's connection to the jazz tradition cannot be measured by how long its musicians solo. That sort of thing cannot be measured at all.

Also of note is the rock shadow that hangs over *Rush*. The album-opening title track has a hard feel and begins with grunge-ish solo guitar. There are the aforementioned chords from "Shamblau." And there's some foreboding piano in "Elegy." But the band never goes full-on rock because they never truly let go. They never get reckless or play with abandon. They should.

—Brad Farberman

Rush: Rush; Beringia; Dreamland; Shamblau; Elegy For Etan (Dedicated To Etan Patz); Movement And Repose; Forgiveness; High Plains. (56:12)

Personnel: Tom Guarna, guitar; Joel Frahm, soprano and tenor saxophones; Danny Grissett, piano, Fender Rhodes; Orlando Le Fleming, bass; Johnathan Blake, drums.

Ordering info: bjurecords.com

Doug Wieselman From Water

88 RECORDS 002

★★★★

The clarinet's fortunes in jazz have risen and plunged like a roller coaster. It sat at the top of the instrumental hierarchy in the swing era but dropped to obsolescence when swing gave way to bebop. More recently, the clarinet's stock has gone up again in the hands of vanguardists like Ab Baars and Ken Vandermark. Doug Wieselman takes the clarinet through a few quick twists on *From Water*. While Wieselman was tight with New York's downtown crowd in the '80s and '90s—playing guitar and saxophone with John Lurie and Butch Morris—he's a longtime contributor to theatrical productions and has also created soundtracks for TV cartoons. This vinyl-only release conforms to neither straightahead nor avant-garde parameters; Wieselman takes his cues from the instrument itself. He only occasionally heads for the tympanum-testing high notes that Baars and Vandermark have chased. More often, he loops soft grace notes around a strong, patiently stated melody that resides mostly in the instrument's midrange. Wieselman's music flows, bobs and occasionally cascades, but it rarely abrades. He has a lovely, woody tone that should please traditionalists, but he applies it to rhythms that owe more to the album's titular element than any notion of swing. This record doesn't fit in anywhere, and that's to its credit.

—Bill Meyer

From Water: Train; Pacific 2; Moonhaw; Tennessee Valley; Keppler-22b; Gloria Fleur; Madre; Salmon; Julia; Tennessee Valley (Choir); Pacific 1. (47:30)

Personnel: Doug Wieselman, clarinet, loop pedal; Dougie Bown, Grey Gersten, Miho Hatori, Jennifer Harris, Yuka Honda, David Hyman, Aaron Roche, Samita Sinha, Doug Wieselman, Jo Williamson, Julia Yulehla, vocals (9).

Ordering info: amazon.com



Nils Wogram & Root 70 with Strings Riomar

NWOG RECORDS 007

★★★★

On *Riomar* German trombonist Nils Wogram takes his quartet Root 70 on a different path with the addition of three string players. Instead of blending jazz and classical music in a Third

Stream endeavor, he chooses to investigate how the two genres can complement each other. The strings are often used to emphasize the mood, which tends to be sorrowful and intimate. Here, strings are used to add tension, signal direction changes and challenge the quartet. On several occasions, they also add complexity through a layering process. Though the liner notes cite composer Anton Webern—an increasingly common influence on jazz musicians these days—the set is less abstruse than one might expect. Instead, the parts written for the strings often have 18th-century music overtones. This does not prevent Wogram from playing with the listener's expectations. On "Vacation Without Internet," the quartet enters in pure-swing mode after an atonal introduction from the strings. There are some noteworthy highlights, like the leader's ability to pepper his improvisations with delightfully smudged lines; or alto saxophonist Hayden Chisholm's understated playing. Chisholm maintains great agility and clarity even as he whispers his lines.

—Alain Drouot

Riomar: Lisboa; Vacation Without Internet; Riomar; Don't Believe; Mental Isolation; Playing The Game; Seeing The New In The Old; Uniformly Uninformed; Song For Bernhard; Traveling Home. (67:13)

Personnel: Nils Wogram, trombone; Hayden Chisholm, alto saxophone; Matt Penman, bass; Jochen Rueckert, drums; Gerdur Gunnarsdottir, violin; Gareth Lubbe, viola; Adrian Brendel, cello.

Ordering info: nwog-records.com



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Norma Winstone/ Klaus Gesing/Glauco Venier *Dance Without Answer*

ECM B0019863

★★★★½

Strictly speaking, this is not a Norma Winstone release. Yes, the cherished British jazz singer with the spacey sense of time and ethereal alto voice is the first name above the title, but here she functions as one corner of a musical triangle.

Pianist Glauco Venier and reedman Klaus Gesing make complete the group. Each can say more

with less, and each is judicious with their respective contributions. The menu of originals and songs from scattered sources (Tom Waits, the Bergmanns, Nick Drake and others) are largely rendered homogenous through the many rubato treatments and elliptical endings; the results are mixed.

Winstone's voice is a pure commodity. Unfortunately, her texts to her songs often float along with little sense of form. She adds a little contour through octave lifts or falls, or a touch of melisma. When Venier's chart on the folksy "Ator Ator" gently lopes with a discernible meter, it's positively vibrant by comparison. Likewise, Madonna's "Live To Tell" is bracing for the elementary chordal mileposts.

Venier, the accompanist, is a beautiful, reductive extension of Bill Evans through Fred Hersch—gently affirming Winstone here, or suggesting a path there. Similarly, Gesing's contributions are sterling, without a wasted note. His bass clarinet can spread a blanket of color and his soprano sax is unfailingly graceful. When the latter teams with Winstone on "Everybody's Talkin,'" the effect is like two swans taking to the sky. Strangely, though, Winstone ignores Fred Neil's melody and crafts alternate lines that are clearly lesser.

—Kirk Silsbee

Dance Without Answer: Dance Without Answer; Cucurucucu Paloma; High Places; Gust Da Essi Viva; Ator Ator; Live To Tell Music; It Might Be You; Time Of No Reply; San Diego Serenade; A Breath Away; Bein' Green; Slow Fox; Everybody's Talkin'. (59:42)

Personnel: Norma Winstone, vocals; Glauco Venier, piano; Klaus Gesing, soprano saxophone, bass clarinet.

Ordering info: ecmrecords.com

Lauren Kinhan *Circle In A Square*

DOTTED I RECORDS 1001

★★★★★

Lauren Kinhan's two-decade tenure as a member of the vocal quartet The New York Voices has been widely praised, but her two previous solo albums, *Hardly Blinking* from 2000 and 2010's *Avalon*, hardly made her a household name, despite Grammy-winning producers like Phil Ramone and Elliot Scheiner, and A-list sidemen including Donny McCaslin and Romero Lubambo. Her formidable vocal chops and adroit composing are due for a thorough reappraisal, however, in light of this fine new collection of original songs.

Kinhan certainly might have had an easier path to solo success had she chosen to sing the usual Great American Songbook standards or vocalese. On this album, like the last two, she sings her own idiosyncratic tunes, which defy category and overflow with surprising turns of phrase and melody. While the previous collections emphasized pop and jazz-rock material, she has now made a decisive, ambitious turn toward pure jazz, married to personal, often impressionistic lyrics.

Once again she has assembled a crackerjack rhythm section (Andy Ezrin, Ben Wittman and bassists Will Lee and David Finck) and formidable guests including McCaslin, Lubambo, trumpeter Randy Brecker and saxophonist Joel Frahm, who each contribute to two songs; as well as impressive solos by guitarist Chuck Loeb and accordionist Gary Versace, who supplies the spice on the



disc's sexy tango, "Chaussure's Complex" (it has something to do with shoes). Kinhan executes the most intricate passages flawlessly, whether jumping octaves at high speed on "Vanity's Paramour" or romping through the bebop changes of "Bear Walk." "The Deep Within," a tone poem of spiritual yearning, is a stunner.

—Allen Morrison

Circle In A Square: Circle In A Square; My Painted Lady Butterfly; Another Hill To Climb; Chasing The Sun; I'm Lookin' For That Number; To Live Or Die; Pocktful Of Harlem; We're Not Going Anywhere Today; Chaussure's Complex; Bear Walk; Vanity's Paramour; The Deep Within. (63:49)

Personnel: Lauren Kinhan, vocals; Andy Ezrin, piano, keyboards; Ben Wittman, drums, percussion; Will Lee, David Finck, bass; Randy Brecker, trumpet; Romero Lubambo, Chuck Loeb, guitar; Donny McCaslin, tenor saxophone; Joel Frahm, tenor, soprano saxophone; Gary Versace, accordion; Peter Eldridge, piano; Rob Mounsey, string arranging; Marlon Saunders, Ella Marcus, background vocals.

Ordering info: laurenkinhan.com



The Necks *Open*

NORTHERN SPY 047

★★★★★

For most of its 27 years, this deeply focused trio from Sydney has followed a single, singularly effective modus operandi both for live performances and recordings. One selected member of the trio will play a spontaneous phrase or fragment and the other two musicians fall in, embarking on album- or concert-length improvisations.

Some recordings have featured shorter pieces, such as the group's 2011 album, *Mindset*, but more often than not we get meditative excursions like "Open," all 68 minutes of it. Of course, that methodology might confuse anyone that's never actually heard The Necks—but the group has always been able to take this simple conceit to build majestic, emotionally charged and deeply lyrical epics that transform and shift one bar at a time, all on the fly.

On *Open* there are occasional samples of pre-recorded passages dropped in, but by and large we're only hearing the spontaneous interactions of keyboardist Chris Abrahams (who sticks mostly to piano, but also adds some dreamy organ tones), bassist Lloyd Swanton and drummer Tony Buck. The trio has developed a mind-blowing rapport, one that turns a game of hot potato into a long series of seamless transitions.

At one point Buck plays a soloistic passage on his toms, somewhere between tribal and soothing, over which Abrahams enters with seriously placid, resonant piano figures, while some warm electronic bass-like tone hovers in the background. At other moments, sparse electric guitar floats in, organs swell and electronic sounds flicker.

But trying to annotate a Necks performance ultimately misses the point. The band once made an album for the new-age imprint Private Music, and there's something new-agey about proclaiming that The Necks' music is all about the *journey*—that it's about letting your sensibilities bask in an organic transformation of sound and melody.

It's tempting to analyze the music here, but it's more fun just to ride along.

—Peter Margasak

Open: Open. (68:05)

Personnel: Chris Abrahams, keyboards; Lloyd Swanton, bass; Tony Buck, drums, percussion, guitar.

Ordering info: northernspyrecords.com

Swing to Bop

In the first volume of a new biography on alto saxophonist Charlie Parker, ***Kansas City Lightning: The Rise and Times of Charlie Parker* (Harper Collins)**, Stanley Crouch unpacks his protagonist's complex, elusive character and portrays the musical and social milieu that shaped his sensibility.

Fifty-eight years after his death, the breathtaking virtuosity and Rabelaisian habits of Parker remain sources of fascination. As a soloist, Parker told his stories with uncanny timing and rhythmic control. He played with absolute discipline and elegance; no tempo, key center or harmonic pattern could faze him. He always seemed to be holding something in reserve. By 1950, when Parker was 30, he had—in the manner of Louis Armstrong 20 years earlier—wrenched the collective sensibility of jazz into a new direction.

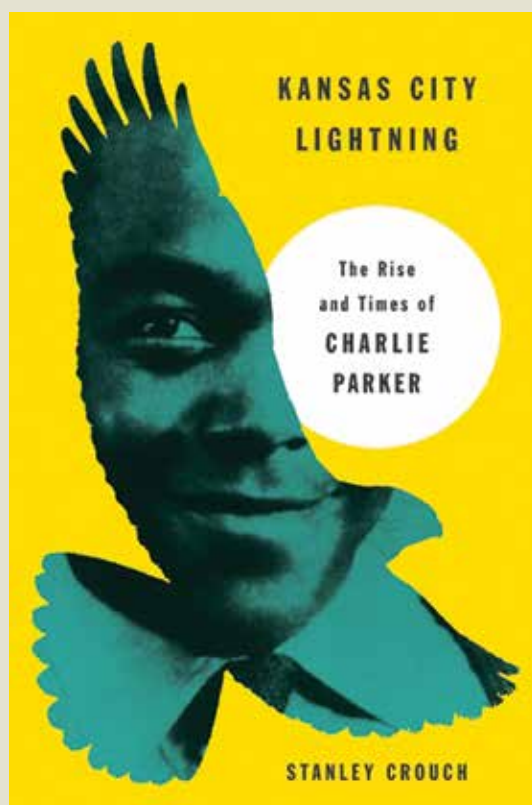
Off the bandstand, Parker was a chameleon, a compartmentalizer and an addict. He presented different sides of his personality according to the dictates of the moment.

Crouch explores, in his florid argot, the social dynamics and cultural mores that influenced the course of black music in New Orleans, Kansas City, New York and Chicago during the first 40 years of the 20th century. He digresses on the significance of railroads in early 20th-century America and writes vividly about freight trains and the kindness of hoboes. He analyzes the links between jazz expression, Hollywood cinema and the American penchant for exploiting innovation. Crouch also offers biographical vignettes of, among others, boxer Jack Johnson, filmmaker D.W. Griffith and musicians Lester Young, Louis Armstrong, King Oliver and Chu Berry.

At the core of Crouch's tale, though, are extensive first-person testimonies. Rebecca Ruffin—Parker's first wife and the mother of his son Leon—and her sister dish on Parker's smothering mother, Addie, who "knew how to spoil people and control them at the same time."

Ruffin describes Parker's changed behavior when, after a near fatal car accident in November 1936, he developed what would be a lifelong addiction to morphine and then heroin.

Parker's schoolmates and Kansas City bandstand partners like bassist Gene Ramey and trumpeter Orville Minor trace his musical development, as do consequential hands-on mentors like alto saxophonist Buster Smith and guitarist Biddy Fleet, employers Jay McShann and Billy Eckstine and soulmate Bob Redcross.



Several themes ground the textually detailed narrative. A key one is Parker's roots as a dance-band blues musician. Another is race. Crouch firmly positions Parker in the African-American culture of the Depression Era in which he came of age. Crouch reminds us that Parker was well aware—as were his aesthetic role models—that "thought was a pure thing, not impeded by social circumstance."

"A C scale was a C scale, no matter who played it or why, which gave those notes—any notes—a spiritual quality," writes Crouch.

"That was why the bandstand was such a sacred place, and why it would have been difficult to ascertain much about the social conditions of the 1930s while listening to the Negro musicians of Charlie's era," Crouch continues. "They didn't evade life when they performed, whether in public or private; they entered its condition of freedom through their craft, discipline, and inspiration. In the pure universe of musical tone, they were able to express themselves as exactly who they were, not as the limited icons that others, black or white, might mistake them for."

Ordering info: harpercollins.com

Crouch has promised to present volume two of *Kansas City Lightning* in two years. The book will cover the last 14 years of Parker's life. Impatient observers looking for the entire picture now may wish to read the revised edition of Gary Giddins' authoritative, more linear ***Celebrating Bird: The Triumph of Charlie Parker* (University of Minnesota Press)**, originally published in 1987. **DB**

Ordering info: upress.umn.edu

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T.K. Blue *A Warm Embrace*

BLUJAZZ 3409

★★★★½

T.K. Blue's flute, which is all over his soothing new album, *A Warm Embrace*, leaves its deepest impressions when it is bouncing off just one other idea. When it's having a conversation instead of fighting for space. "A Quiet Place," arranged for just Blue and James Weidman's supportive acoustic piano, gives a clear picture of the leader's flute playing: thick, breathy, smart and strong.

Blue's original "Once Loved" presents another unobstructed view. Working with just a bassist and

full-bodied string quartet, his peaceful flute hovers animatedly above the dramatic harmonies provided by Paul Beaudry's low notes and Quartette Indigo's two violins, cello and viola. And the first 30 seconds or so of "The Essence Of U" find Blue's honest, emotive flute in the company of just Ron Jackson's placid electric guitar arpeggios. When it's just Blue's flute and a second entity, one can really get a sense of what Blue can do on the instrument.

Inside of a group—in this case, Weidman, bassist Essiet Essiet, drummer Winard Harper, percussionist Roland Guerrero and either Jackson or Russell Malone on guitar—Blue's saxophone playing is easier to read. On the title track, he takes an unmistakably joyful solo. On Randy Weston's "Portrait Of Patsy J," he is cool and swinging. And though it's a drop too smooth, his sax on a cover of r&b star Brian McKnight's "Never Felt This Way" is firm and confident. Nothing edgy happens on *A Warm Embrace*—it's merely a collection of well-executed jazz performances—but as the title implies, that's not the point. The album is serene and pleasant and full of love. It's worth your time.

—Brad Farberman

A Warm Embrace: *A Warm Embrace*; *Tides Of Romance*; *Eu Sei Que Vou Te Amar*; *Never Felt This Way*; *Requiem For A Loved 1*; *The Essence Of U*; *Once Loved*; *Portrait Of Patsy J*; *Dance Of Passion*; *A Quiet Place*; *Goodbye Is Not 4-Ever*; *When Sunny Gets Blue*; *Dance Of Love Never-Ending*. (63:11)

Personnel: T.K. Blue, alto, soprano saxophones, flute, alto flute; James Weidman, piano; Essiet Essiet, acoustic, electric bass; Winard Harper, drums; Ron Jackson, Russell Malone (2, 5), guitar; Roland Guerrero, percussion; Alana Adderley, vocals (12); Paul Beaudry, acoustic bass (7); Akua Dixon, cello (1, 7); Ina Paris, viola (7); Chala Yancy, 1st violin (7); Patrisa Tomassini, 2nd violin (7).

Ordering info: blujazz.com



Amy Cervini *Jazz Country*

ANZIC 0044

★★★★★

A Toronto native living in New York for the past 13 years, Cervini can sing most any song and tell a story worth hearing. While she has a jazz sensibility and prefers the company of jazz musicians, she goes her own way without being bound to any specific stylistic classification. On three previous albums, Cervini has comfortably interpreted songs by non-jazzers—among them, Fiona Apple, Jonatha Brooke and Leonard Cohen—as well as jazz standards and items by Blossom Dearie and Fred Hersch.

This time, the New England Conservatory-trained vocalist goes after the story in the heart of songs from country (hence the album title), folk, pop, rock, jazz, chanson and film (*Bagdad Café's* "Calling You"). The pure tone and crystalline expressiveness of her alto—along with sure phrasing—do the trick. Cervini grants genuineness to the title of Hank Williams' "I'm So Lonesome I Could Cry," with Marty Ehrlich's sax solo adding tart agreement, and she provides an appropriate dreamy quietude to Bostonian jazz singer Dominique Eade's love song "Go Gently To The Water." Singing "Song For The Mira" (a scenic river in Nova Scotia), she shows a mastery of Canadian folk. For fun, Cervini offers the Nat "King" Cole food-frolic "Frim Fram Sauce" and her own eccentric tune "Je Danse Avec La Neige," both sporting Anat Cohen's vertiginous clarinet.

Capably supported by guitarist Jesse Lewis, bassist Matt Aronoff and no-drums producer Matt Wilson, Cervini achieves freshness through her soothing narrative approach. Some listeners, though, will be turned off by a disproportionate amount of loveliness to energy. Just one miscue: Nadjie Noordhuis's tippy trumpet is distracting to the sense of loss the singer evokes in Johnny Cash's "I Still Miss Someone."

—Frank-John Hadley

Jazz Country: *Blue Moon*; *Wallflower Lonely*; *Cornflower Blue*; *Song For The Mira*; *Frim Fram Sauce*; *I'm So Lonesome I Could Cry*; *Calling You*; *Go Gently To The Water*; *Penguin Dance*; *Smile*; *Je Danse Avec La Neige* (I Dance With The Snow); *Oded Lev-Ari*, piano (7, 8); *Nellie McKay*, vocals, ukulele (2); *Nadjie Noordhuis*, trumpet (12); *Gary Versace*, accordion (8).

Personnel: Amy Cervini, vocals, saxophone (2); Jesse Lewis, guitar, vocals (6); Matt Aronoff, double bass; Anat Cohen, clarinet (4, 10); Marty Ehrlich, saxophone (5); Oded Lev-Ari, piano (7, 8); Nellie McKay, vocals, ukulele (2); Nadjie Noordhuis, trumpet (12); Gary Versace, accordion (8).

Ordering info: anzicrecords.com

Scott Feiner & Pandeiro Jazz *A View From Below*

SELF-RELEASE

★★★★★

At gig load-outs, Scott Feiner's got it easy. On the bandstand, the percussionist musters all the band-driving rhythmic propulsion he needs from his lone 10-inch-diameter *pandeiro*, the Brazilian frame-drum cousin of the tambourine.

Formerly a New York jazz guitarist, Feiner discovered the diminutive drum in 1999 and dramatically switched career directions. His passionate musical rebirth inspired him to relocate to Rio de Janeiro, where he could learn from the source.

While other percussionists—most notably Airto Moreira—have applied *pandeiro* to jazz settings, Feiner has sought to establish his instrument in a principal role while tapping into multiple contemporary grooves. With *View*—his fourth and most adventurous disc—the percussionist-composer's goals are thoroughly realized.

Traditional Brazilian grooves, such as *baião* and *ijexá*, are still part of the mix, but this outing leans more heavily on a fluent, blended vocabulary of contemporary jazz, funk, r&b, rock and salsa. In a further departure from previous discs, Feiner exclusively features his own engaging, melodic originals and his group has been reduced to a stripped-down, bass-less trio.

Feiner approaches his *pandeiro* like a drum kit, driving the trio with precise, yet fluid, funky



grooves that could wow the hippest of stickmen. Keyboardist Rafael Vernet embraces the vintage sounds of Fender Rhodes and Wurlitzer electric pianos, painting engaging harmonies, infectious comps and grooving left-hand bass lines. Electric guitarist Guilherme Monteiro phrases effortlessly with Vernet on ensemble sections, then takes flight on overdriven solo passages that are bold yet judicious. His dramatic chordal splashes complement Vernet's rich harmonies, deftly avoiding redundant layers. Above all, the trio is about rhythm—a tightly locked momentum compelled by one tiny, yet mighty, drum.

—Jeff Potter

A View From Below: *A View From Below*; *Raizes*; *O Forno*; *Mother Nature*; *Sienna*; *Raro Momento*; *Fonte*; *Jasmine*; *The Visitor*. (49:08)

Personnel: Scott Feiner, pandeiro; Guilherme Monteiro, guitar; Rafael Vernet, Fender Rhodes, Wurlitzer.

Ordering info: scottfeiner.com

The Rempis/Daisy Duo *Second Spring*

AEROPHONIC 003

★★★★★

Dave Rempis/Joshua Abrams/Avreeayl Ra *Aphelion*

AEROPHONIC 004

★★★★★

Chicago-based saxophonist Dave Rempis started Aerophonic last year, and he's quickly taken advantage of the freedom that running a label has given him. A pair of new discs present two different small groups—one with a longtime colleague, the other a relatively new trio—yet both reflect his key strengths as an improviser and ensemble leader.

Tim Daisy is one of the drummers in The Rempis Percussion Quartet, and he and Rempis recorded as a duo in 2005 on *Back To The Circle* (Okkadisk). Rempis has also recorded in a pairing with the other drummer in his quartet, Frank Rosaly, on 2009's *Cyrillic* (482 Music). The saxophonist is continuing a duet tradition that has a lot of history in his hometown, notably the late tenor legend Fred Anderson's performances with drummers Hamid Drake and Robert Barry.

On *Second Spring* Rempis takes the sax-drums dialogue into a new direction: His bari-



tone and alto sound as strong as his long-standing voice on tenor. He moves from loud, guttural honks to gentle cries—recalling earlier work with saxophonist Ken Vandermark—but the lines between the two techniques are less audible. The saxophonist's aggressive tone is set against the drummer's fleet touch on "Impasto." They resolve the tension with surefooted swing. A rapid exchange on "Three Flags" interjects guttural screams with emphatic percussive hits. The results are even more fun.

Bassist Joshua Abrams and percussionist Avreeayl Ra join Rempis on *Aphelion*. Although the three have not played as much together as Rempis and Daisy, all of them have become more than aware of each other's work among Chicago's communi-

ty of free-improvisers. And like Rempis, Abrams has an expanding arsenal: Along with his primary instrument, Abrams also plays the guimbri (a three-string lute that originated among Moroccan Gnawans) and small harp. The group's collective sensibility sounds unshakable throughout the disc.

On "Ruah," Rempis enters quietly underneath Abrams and Ra. It makes for an unexpected beginning, but the saxophonist never lacks a sense of presence, especially as a facilitator on the two lengthy suites that follow. The 26-minute "Noria" begins with Rempis' high-register notes above Abrams' arco bass lines. Abrams, on guimbri, introduces the 21-minute "Saqiya," with Ra using percussion more for shading and coloring than obvious time-keeping. When Rempis enters, Abrams challenges him through just a few repeated notes. Even when melodic patterns don't seem like they're shifting much, the gradual effect turns out to be immense.

Rempis recorded *Aphelion* live at Chicago's musician-run Elastic and Constellation venues during 2013. The sharp sound throughout the disc reaffirms that acoustics can shine when artists also take control of venues. —Aaron Cohen

Second Spring: Impasto; Numbers Lost; Three Flags; Frijolejo; For R. Barry; Gerosten And Gesalten. (54:39)

Personnel: Dave Rempis, alto, tenor, baritone saxophones; Tim Daisy, percussion.

Aphelion: Ruah; Noria; Saqiya. (51:32)

Personnel: Dave Rempis, alto, baritone saxophones; Joshua Abrams, bass, guimbri, small harp; Avreeayl Ra, percussion.

Ordering info: aerophonicrecords.com

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"Best Of Jazz 2013"
Ralph A. Muriello,
Huffington Post

"Kismet" is as profound a piece
of unaccompanied
solo saxophone
as any I've heard in the
past few years."
Dave Wayne,
allaboutjazz.com

"Landrus demonstrates the tonal nuance,
melodic sense, and instrumental command
that set him apart from
his peers on the big pipes."
Ed Enright,
Downbeat magazine

"A baritone saxophonist of convincing authority."
Nate Chinen,
New York Times



www.brianlandrus.com

© Photo by Vince Segalla

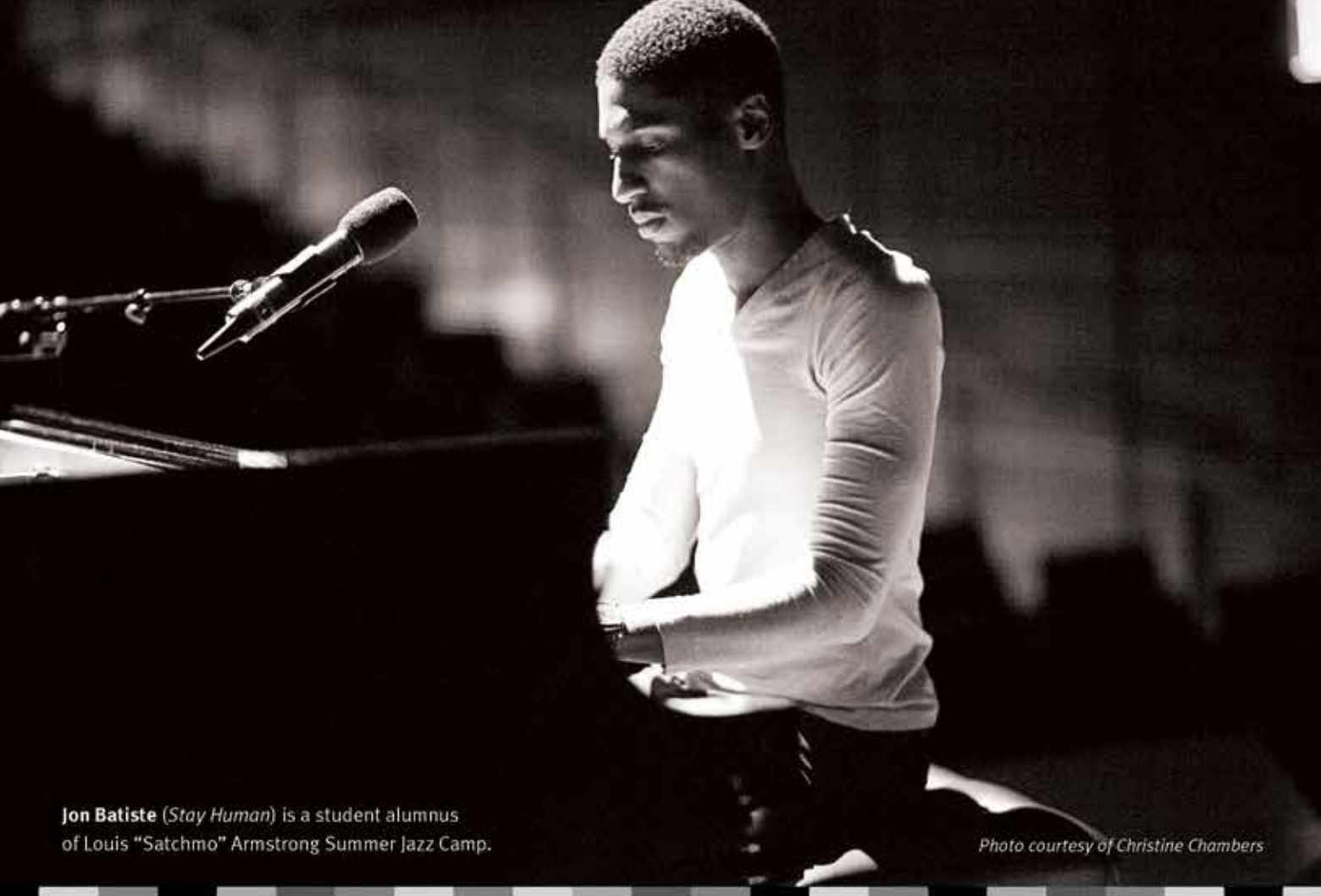
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Jon Batiste (*Stay Human*) is a student alumnus of Louis "Satchmo" Armstrong Summer Jazz Camp.

Photo courtesy of Christine Chambers

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DOWNBEAT'S 2014 INTERNATIONAL

JAZZ CAMP

GUIDE

Reaching Higher

Why Go to Jazz Camp?

Educators tout the invaluable benefits

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Not Just for Kids

Programs for adult musicians

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Cornish's Youth Movement

Young jazz players shine in Seattle

PAGE 104

Darynn Dean performs at Centrum's Jazz Port Townsend Workshop in Port Townsend, Wash. (Photo: Jim Levitt)

Beginning on page 80, you'll find detailed listings for more than 100 jazz camps, divided by geographic region. The color orange for a camp name indicates that there is an advertisement for that camp within this guide.

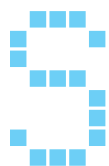


Drummer and educator Matt Wilson helps instill a team spirit among students at Litchfield Jazz Camp.

DALE ROTHENBERG

Why Go to Jazz Camp?

By Aaron Cohen



Summer jazz camps offer musicians an enriching—and sometimes intense—choice for improving their skills and forming bonds with colleagues. They provide alternative learning environments that are far more stimulating than what students typically experience in regular school classrooms.

Jazz Camp West, for instance, is held in the Santa Cruz Mountains of Northern California. Budding musicians can benefit from a musical immersion in a setting where the only distraction is nature itself. Along with spending time with peers, campers also have constant access to their teachers, many of them top-tier professionals who emphasize cooperation and encouragement over letter grades and rivalries.

“The culture of the camp is to help each other out,” said saxophonist Don Braden, who is the music director of Litchfield Jazz Camp in Connecticut. “It’s not about competition. We’re all on the same team. If someone is having trouble with changes, you help them. That’s the nature of the camp: that mindset of supporting each other.”

Individual jazz camps also have their own unique cultures. Litchfield is connected to a prominent jazz festival, which is part of the overall educational experience. But Stacey Hoffman, executive director of Living Jazz (which runs Jazz Camp West), touts the benefit of relative seclusion.

“This intense element is very unusual,” Hoffman said. “We’re out in the

middle of a 1,000-acre redwood site and very isolated from an urban setting. Cell phones and computers don’t work. Intense personal things go on out in the woods when it’s eight days without stopping—all day, all night—with some of the best jazz artists in the world.”

Camps also offer a rare egalitarian situation where those top artists generously work with players of all levels. For students who may be pursuing academic studies, or a profession, in music, this could result in the closest they’ll come to a one-on-one situation with such artists until their upper-level college training. Educator Jamey Aebersold emphasizes that point when discussing his Summer Jazz Workshops at the University of Louisville in Kentucky. Former students include celebrated saxophonist Chris Potter and DownBeat Hall of Fame guitarist Pat Metheny.

“There’s no fourth, fifth trombone—everybody’s equal,” Aebersold said. “We have such a varied faculty, and they can center right in on a person’s needs. Say they’re shy, and their band director wanted them to come. They’ll get individual attention. There’s not a low person on the totem pole. And their lives can change by the end of the week.”

Students who attend a camp like Aebersold’s can expect a review of their skill level and to be placed accordingly. The staff stresses that this process is nothing to fear; it’s all about being able to maximize what the student can learn during the condensed time at the camp. But whatever the skill level,

students are expected to work, and the payoff comes at the end of the session.

"We have a five-minute audition, and we can know where students at after 30, 40 seconds," Aebersold said. "If they're on top, they'll be in a top combo and pushed all week long, and it's going to be different than anything they've had before. Twice a week, there's theory for an hour-and-a-half. After a theory test, if you're in the wrong place, it's not like school—you don't have to stay there. You can move down or up a class. We tailor it to the person and try to satisfy everybody. Then at the Friday concert with 40 or more combos, each playing a tune, someone can walk in the room and say, 'There's that girl who wanted to leave on Monday and now she's having a ball.'"

While Aebersold, Hoffman and Braden stress the inclusiveness of their programs, some camps are more selective. The Jazz Workshop, held in July at the University of North Carolina at Wilmington, requires student applicants to submit recommendations from their school band directors. Still, copious jazz knowledge is not necessarily a prerequisite.

"[Previously] a lot of our students were not as focused on jazz, but in the last 10 years, many have become interested and gone on to [pursue] jazz degrees or performance careers," said Frank Bongiorno, director of the Jazz Workshop. "Michael D'Angelo went here as a junior high student, went on to college, got a master's, and now he teaches here. It comes full circle."

Most of the students at the Jazz Workshop are from North Carolina, although other states, including New York and New Jersey, are represented. The emphasis is on enhancing the education of accomplished student musicians with concepts that are unique to jazz.

"Students and educators are realizing how important jazz is to their overall band program," Bongiorno said. "They're learning sophisticated rhythms and harmonies. They bring back discipline and understanding of music at a higher level."

Camps also offer students a chance to make discoveries on their own that they would not experience elsewhere—and the freedom to try them out without worrying about academic consequences. Some students stumble upon things that wind up shaping their careers. Saxophonist James Carter, who is famous for his expertise on a wide array of woodwinds, first discovered the appeal of historic and exotic reed instruments at Blue Lake Fine Arts Camp in Twin Lakes, Mich., when he was 14.

"For one of the extracurricular activities, there was a musical instrument museum there that had a family of saxophones," Carter said. "That was my very first time playing the bass saxophone. I was able to take the instruments off the boards, and eventually I demonstrated the different woodwinds to the groups who were there. I gained my first experiences blowing on rare instruments, including the C-melody saxophone and C-soprano."

Pianist Emmett Cohen, who attended Litchfield in 2005 and 2006 when he was 15 and 16, used the experience to form a basic concept of what it takes to work in a group. In 2011, he placed third in the Thelonious Monk International Jazz Piano Competition.

"It was a very developmental stage in my life: learning how to interact with others, stay out of trouble, make friends, work together with others, ways to respect authority and—last but not least—learn how to play this music we call jazz," Cohen said. "I remember it being a whirlwind of an experience. We didn't have time to register and process what was happening. We just played, hung out and learned all at the same time. Later on, looking back, I realized what a foundation it had given me in many of the different aspects of playing the music."

More students are following in Cohen's footsteps. They're having fun, learning a lot and intensifying their training—all at the same time. They also develop a sense of when to take the next step in their musical education.

"The students we're seeing are much more dedicated to the art," Bongiorno said. "It's an intense week. Probably 80 percent are returning students. So the parents are seeing this as an investment to them not only in the study of jazz, but in discipline, [in the ability to] focus."

Indeed, whether or not a student goes on to pursue music professionally, the process of working through jazz camp is a valuable experience—one that's applicable to many different vocations.

"I am not aspiring to see all [students] become professional musicians," said Vita Muir, executive director of Litchfield Jazz Camp. "I am very interested in finding the child who otherwise would have a very difficult time making a path through life, and making that path with music as a step up. Some go on to become doctors and lawyers, others music majors. Then if they become doctors, they attend jazz events. It's a very holistic thing." **DB**

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- Jazz Bass History and Theory
- Small Group Playing and Rhythm Section
- Performance Opportunities

UNT Vocal Jazz Summer Workshop

June 22 - 27, 2014

An intense and enjoyable week of vocal jazz classes and coaching, ensemble and solo singing, improvisation, and pedagogy. Designed for high school and college students, educators, and hobbyists who want to dig into the art of vocal jazz.

This year's faculty will include Jennifer Barnes, Rosana Eckert, and Greg Jasperse.



Jennifer Barnes
Workshop Director

UNT Jazz Combo Workshop

July 13 - 18, 2014



Stefan Karlsson
New Workshop Director

The workshop is open to musicians of all levels (minimum age 14) and provides an opportunity for students to participate in playing sessions with faculty, combo rehearsals, and jam sessions.

Other daily activities include:

- jazz history and listening
- jazz theory, ear-training, and improvisation
- instrument-specific masterclasses
- nightly faculty concerts

The final student combo concert is held on the last camp day.

Faculty:

Saxophone: Brad Leali, Chris McGuire, Will Campbell, Steve Jones. **Trumpet:** Mike Steinel, Rodney Booth. **Trombone:** Tony Baker. **Piano:** Stefan Karlsson, Dan Haerle, Bob Morgan. **Bass:** Lynn Seaton, Jeff Eckels. **Guitar:** Fred Hamilton, Rich McClure. **Drumset:** Ed Soph, Mike Drake. **Jazz history & listening:** John Murphy, Bob Morgan. Faculty line-up is subject to change.

For more information: jazz.unt.edu/workshops

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Berklee's Five-Week Summer Performance Program

Boston, Massachusetts

July 12–August 15

Musicians from over 70 countries convene for this five-week program that immerses students in all aspects of performance through classes, workshops, rehearsals and lectures from Berklee faculty and notable visiting artists. Classes include private lessons, ensemble work, theory, musicianship and conclude with a final performance.

Faculty: Faculty members of Berklee College of Music, along with special guest clinicians.

Cost: \$4,795.

Contact: (617) 747-2245;
berklee.edu/summer

Camp Encore/Coda

Sweden, Maine

July 12–27, July 27–August 17

This camp has been running for 64 years and encourages campers to take part in big bands, small combos, master classes, jam sessions and private lessons along with all the fun of traditional summer camp activities like swimming and cookouts.

Faculty: See encore-coda.com.

Cost: \$4,800 (first session); \$4,050 (second session); \$7,500 (full season).

Contact: Jamie Saltman, jamie@encore-coda.com;
encore-coda.com

Camp MSM at the Manhattan School of Music

New York, New York

July 7–18, July 21–August 1

The Manhattan School of Music's Camp MSM is an intensive experience in the heart of New York City. Campers select classes from a range of both musical and non-musical electives including composition, improvisation, art, songwriting and conducting. All instrumental majors receive private lessons with a faculty member and the chance to perform in the Manhattan School of Music's recital halls and main auditorium.

Faculty: Last year's faculty included Daniela Bracchi, Mark Broschinsky, Nathan Hetherington, Elad Kabilio, more.

Cost: \$1,950 (one session), \$3,400 (two sessions); Residential campers \$3,200 (one session), \$5,875 (two sessions).

Contact: (917) 493-4475; msmnyc.edu

COTA CampJazz

Delaware Water Gap, Pennsylvania

July 21–27

CampJazz emphasizes small group improvisation, inspiration and motivation for musicians



ages 13 and up. The camp features level-specific integrated study of harmony, ear training, listening, composition and more. Campus includes world-renowned Deer Head Inn, Red Rock Recording Studio sessions, Al Cohn Memorial Jazz Collection at ESU, and family gazebo concert.

Faculty: Rick Chamberlain, Dr. Matt Vashlishan, Evan Gregor, Bobby Avey, Sue Terry, Dr. Sherrie Maricle, Spencer Reed, Jay Rattman, Phil Woods, Dave Liebman, Bob Dorough, more.

Cost: \$525 tuition. Room and Board available at East Stroudsburg University.

Contact: info@campjazz.org; campjazz.org

Eastern U.S. Music Camp at Colgate University

Hamilton, New York

June 29–July 26

This camp offers performance in jazz ensembles and combos of all levels, improvisation, theory, harmony, composition, arranging, conducting, vocal jazz, private lessons, guest artists, master classes, weekly concerts and recitals. Enrollment is approximately 125 students from ages 10–18.

Faculty: Professional educators, solo artists, composers and conductors.

Cost: Commuter: \$995 (two weeks), \$1,492 (three weeks), \$1,990 (four weeks); Residential: \$2,199 (two weeks), \$3,298 (three weeks), \$4,398 (four weeks).

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

Eastman Keuka Jazz Program

Keuka Park, New York

July 13 – 25

Students currently in grades 6 through 9 will learn, perform, grow musically, experience the beauty and recreation of the Finger Lakes and form enduring friendships with students from near and far. Students choose one of five programs: brass, classical guitar, jazz, strings or voice. Each program includes master classes, ensembles and private instruction.

Faculty: Faculty members from the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$1,320 (\$1,950 with housing and meals).

Contact: esm.rochester.edu/summer

Hudson Jazzworks

Hudson, New York

August 7–10

This advanced-level program for adults focuses on small group improvisation. The four-day immersion in jazz improvisation and composition takes place in a supportive and focused atmosphere conducive to intensive study and encouragement through individual and group instruction, jam sessions and a faculty and student concert including two of today's leading practitioners, Armen Donelian and Marc Mommaas, as well as special guest Reggie Workman. Only 10 students are accepted.

Faculty: Armen Donelian, Marc Mommaas, special guest Reggie Workman.

Cost: \$625.

Contact: info@hudsonjazzworks.org;
hudsonjazzworks.org

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Jazz Academy JAM Camp

Silver Spring, Maryland

June 23–July 11

The JAM Camp is a great place for young instrumental and vocal musicians grades 5 through 12 to learn to play and perform jazz the way the professionals do. Sessions are led by professional musicians, including nationally renowned recording artists. Participants must have at least one year of formal music training.

Faculty: Paul Carr, Pepe Gonzalez, Eric Byrd, Richard Seals.

Cost: \$585.

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

Jazz AcademyJAM Lab

Chevy Chase, Maryland

July 6–11

JAM Lab is a great chance for young musicians grades 6 through 12 to learn to solo on their instrument and with their voices. The main focus of the Lab is on jazz improvisation. Participants must have at least one year of formal music training.

Faculty: Paul Carr, Pepe Gonzalez, Eric Byrd, Richard Seals.

Cost: \$865 (extended day), \$1,285 (residency).

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

The Jazz Academy Advanced JAM Workshop

Montgomery College,
Rockville, Maryland

August 4–8

This advanced workshop is a “back to school tune-up” to enhance improvisation skills for re-entry into your high school or college environment. Participants must be an advanced high school or college student. Students perform at least one gig in a Washington, D.C.-area jazz club during the workshop.

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Warren Wolf.

Cost: \$750.

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

Jazz at Lincoln Center Band Director Academy

New York, New York

June 27–June 30

This four-day workshop for band directors is led by prominent jazz



educators and provides a hands-on experience and practical techniques. The session features hands-on classes with a student demo band, jam sessions, topic discussions and a faculty concert. It's open to beginning, intermediate or advanced band directors.

Faculty: Ronald Carter, Reginald Thomas, Rodney Whitaker.

Cost: \$350.

Contact: jalc.org/bda

Jazz House Summer Workshop

Montclair, New Jersey

August 4–16

The highlights of this workshop for ages 8 to 18 include small groups and big bands, private lessons, master classes, improvisation, theory, composition, musicianship, technique, history and culture, and film scoring. There are special student performances at Dizzy's Club Coca-Cola in New York City as well as top New Jersey jazz clubs and the 4,000 fans at the Montclair Jazz Festival.

Faculty: Christian McBride, Ryan Maloney, Ted Chubb, Mike Lee, Julius Tolentino, Freddie Hendrix, Michael Dease, Ed Palermo, Bruce Williams, Dave Stryker, Oscar Perez, Michelle Rosewoman, Billy Hart, Steve Johns, Radam Schwartz, Andy McKee, Lovett Hines.

Cost: \$50 registration fee. Early bird specials and scholarship applications available. See jazzhousekids.org for details.

Contact: info@jazzhousekids.org; jazzhousekids.org

Jazz Institute at Proctors

Schenectady, New York

August

For all ages, experience levels and instruments, this jazz institute immerses students in an atmosphere of improvisation and performance the way jazz itself was born—from heart first, then ear and finally through horn, key, drum or string. There's no sheet music, no scales, and no learning by rote.

Faculty: Keith Pray.

Cost: \$200–\$430.

Contact: Jessica Gelarden, Education Program Manager, (518) 382-3884x150, jgelarden@proctors.org; proctors.org.

Juilliard Summer Percussion Seminar

New York, New York

July 13–26

Young percussionists explore all major percussion instruments in this intensive, two-week program located at New York's Lincoln

Center. Young musicians in this seminar take part in a range of master classes, clinics, lectures, rehearsals and performances that help them prepare for conservatory and college auditions.

Faculty: Past faculty has included Joseph Gramley, Daniel Druckman, Gordon Gottlieb, Joseph Pereira, Gregory Zuber, more.

Cost: TBD. See juilliard.edu.

Contact: juilliard.edu

Litchfield Jazz Camp

New Milford, Connecticut

July 6–11, July 13–18, July 20–25, July 27–August 1, August 3–8

Litchfield Jazz Camp has moved to Canterbury School in New Milford this summer. Students ages 12 to adult explore jazz in combos, master classes, big bands, Latin ensembles, a college fair and workshops about the business of music, all in a non-competitive program. Students also play at the Litchfield Jazz Festival.

Faculty: Music Director Don Braden leads Mario Pavone, Avery Sharpe, Matt Wilson, Charli Persip, Steve Johns, Claire Daly, Jimmy Greene, Gary Smulyan, Dave Stryker, Doug Munro, Paul Bollnback, Orrin Evans, Carmen Staaf, Helen Sung, Vincent

Gardner, Peter McEachern, Joe Beaty, Claudio Roditi, Jean Caze, Dave Ballou, Champion Fulton, Nicole Zuraitis and more.

Cost: Day Tuition: \$970 (one week); \$1,790 (two weeks); \$2,540 (three weeks); \$3,370 (four weeks); \$4,180 (five weeks). Residential tuition: \$1,380 (one week); \$2,570 (two weeks); \$3,660 (three weeks); \$4,590 (four weeks); \$5,490 (five weeks).

Contact: litchfieldjazzcamp.org

Maryland Summer Jazz Camp & Festival Rockville, Maryland July 12, July 23–25

This adult camp is celebrating its 10th anniversary of helping musicians get to the next level. Participants play in small combos with recording artists and university professors and take part in various electives, theory classes and jam sessions. Classes includes theory courses, master classes, electives and combo classes grouped by ability level. There is also an optional music prep day focusing on theory before the camp begins.

Faculty: Featured artists are Jimmy Haslip, Helen Sung, Kenny Rittenhouse, Jim McFalls, Donato Soviero, Marty Morrison, Peter Fraize and Jeff Antoniuk.

Cost: \$490 (early bird registration before May 1), \$575, \$180 (auditing); \$99 (one session of optional music prep workshop). Scholarship and internship options available.

Contact: (410) 295-6691; marylandsummerjazz.com

Middle School Instrumental Jazz at Eastman School of Music Rochester, New York August 4–8

The Eastman School of Music's one-week program is designed for students entering grades 7–10 who have a serious interest in jazz improvisation and learning the fundamentals of the jazz language. The class is performance-oriented with an emphasis on studying chords, scales, rhythms, as well as ear training and the development of coherent musical phrases and ideas.

Faculty: Faculty members from the Eastman School of Music and the Eastman Community Music School.

Cost: \$250

Contact: esm.rochester.edu/summer

Montclair All-Girls Jazz Camp

Montclair, New Jersey
August 4–15

New Jersey Performing Arts Center is partnering with Montclair State University to host a one-week, all-girls jazz camp. The camp provides young women in grades 6–12 the opportunity to experience jazz training in a supportive environment. Students will receive instruction in improvisation, musicianship, jazz theory and more. A culminating performance will be held at the end of the camp.

Faculty: See njpac.org.

Cost: \$295–\$750.

Contact: The Center for Arts Education, (973) 353-7058; njpac.org

Music Horizons at Eastman School of Music

Rochester, New York
July 5–26

This internationally acclaimed program is for students currently in grades 9 through 12 who are seriously considering a career in music. The highly individualized program emphasizes solo performance or composition. This program is for mature students at advanced performance levels who can work well in a focused collegiate environment.

Faculty: Faculty members from the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$1,885, \$3,355 (with housing and meals).

Contact: esm.rochester.edu/summer

New England Conservatory's Jazz Lab

Boston, Massachusetts
June 22–27

The New England Conservatory's Jazz Lab promises musical and personal growth in a weeklong immersion in ensemble performance, improvisation, small group training, jam sessions, entrepreneurial

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Artist-in-Residence

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Selected Previous Artists

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The Workshop provides:

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- Nightly clinics and concerts, meet-the-artist sessions, and an evening at a legendary New York City jazz club
- Final concert with students and resident faculty

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For online registration, visit wpunj.edu/cpe and click Summer Youth Programs 2014.

workshops and college audition prep. Instrumentalists and vocalists ages 14–18 are welcome, and no pre-audition is required. Also, there are concerts by NEC faculty each night.

Faculty: Ken Schaphorst, Dave Holland, Tim Lienhard, David Zoffer, Rick McLaughlin, Peter Moffett, Mark Zaleski, Mike Tucker.

Cost: \$875 (tuition), \$475 (housing).

Contact: jazzlab@necmusic.edu;
necmusic.edu/summer/jazz-lab

New York Jazz Academy NYC Summer Jazz Intensives

New York, New York

July 7–11, July 14–18, July 21–25,
July 28–August 1, August 4–8

These camps welcome teens and adults of all levels from all over the world. Highlights include night club visits, jam sessions, concerts and an integrated curriculum including daily private lessons, small ensemble rehearsals and master classes.

Faculty: Dave Ambrosio, Javier Arau, Kelly Ash, Joe Beaty, Adam Birnbaum, Tom Dempsey, David Engelhard, Alex Nguyen, Tammy Scheffer, Michael Webster, Pete Zimmer.

Cost: \$876 and up.

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



Litchfield Jazz Camp

DALE ROTHENBERG

New York Jazz Workshop Summer Intensive Series

New York, New York

Adult Workshops: July 24–27, August 1–4, August 7–10, August 14–17, August 21–24, August 28–31

Teen Workshops: July 23–August 26, August 28–31

Musicians from around the globe attend the New York Jazz Workshop's Summer

Summit Series, which features six different workshops, from vocals to guitar to jazz improvisation and composition. Two teen jazz improvisation camps, led by Craig McGorry, also run in late July and early August and immerse young musicians in theory, improvisation and ensemble work.

Faculty: Marc Mommaas, Tim Horner, Vic Juris, Kenny Wessel, Fay Victor, Tony Moreno, Fay Victor, Olivia Foschi, Craig McGorry and Doug Beavers.

Cost: \$585.

Contact: newyorkjazzworkshop.com/summer-series



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Skidmore Jazz Institute

June 28–July 12, 2014

Paul Bollenback	Dennis Mackrel
James Burton III	Adam Moezinia
Bill Cunliffe	Michael Rodriguez
Michael Dease	Doug Weiss
Jimmy Greene	David Wong
Antonio Hart	Todd Coolman, Director



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NYU Summer Jazz Improv Workshop

New York, New York

July 7–24

This two-week workshop offers an in-depth look into jazz theory, improvisation and rhythm, geared towards the intermediate to advanced student. Cutting-edge jazz education is combined with master classes and workshops by the finest jazz musicians in New York City.

Faculty: Ben Allison, Andy Gravish, Wayne Krantz, Sam Newsome, Rich Perry, Dave Pietro, Dave Schroeder, Rich Shemaria.

Cost: \$1,950 (tuition).

Contact: Dr. Dave Schroeder, NYU Steinhardt Jazz Studies Director, (212) 998-5446, ds38@nyu.edu; steinhardt.nyu.edu/music/summer/jazzimprov

New York Summer Music Festival

Oneonta, New York

July 6–19, July 20–August 2

This four-week institute matches students with renowned jazz performers and educators in master classes, one-on-one instruction, rehearsals and daily classes. There are over 50 ensembles and classes daily that include music history, music theory, beginning composition, guitar, piano, commercial voice-

over, jazz improvisation and vocal jazz. Every student performs, and there are over 50 concerts each summer.

Faculty: Instructors from Juilliard, Manhattan School of Music, Eastman School of Music, Curtis Institute of Music, more.

Cost: \$1,950 per session, plus fees.

Contact: Kathryn Rudolph, (607) 267-4024, info@nysmf.org; nysmf.org

Rutgers Summer Jazz Institute

**Rutgers University,
New Brunswick, New Jersey**

July 20–25

Students will learn and perform the music of Ellington, Monk, Parker, Gillespie, Horace Silver, Miles Davis, Coltrane, Herbie Hancock, Wayne Shorter and many more in a comprehensive workshop environment. The RSJI is ideal for young musicians, ages 13–18, interested in improving their jazz improvisation, small group and large ensemble skills. Students will work intensively in daily rehearsals with the internationally renowned Rutgers jazz faculty.

Faculty: Ralph Bowen, Joe Magnarelli, Conrad Herwig, Dave Miller, Bill O'Connell, Marc Stasio, Vic Juris, Kenny Davis, Victor Lewis, Robby Ameen. Faculty subject to availability. See website.

Cost: TBA. See masongross.rutgers.edu.

Contact: (732) 932-8618, summercamp@masongross.rutgers.edu; masongross.rutgers.edu/content/summer-jazz-institute-2014

Samba Meets Jazz Workshops

**College of the Atlantic,
Bar Harbor, Maine**

**July 21–26 (Vocal & Instrumental),
July 27–August 2 (Instrumental Only)**

These jazz, Brazilian, Afro-Cuban and blues workshops give participants the chance to study, play and hang with an all-star faculty in a spectacular location overlooking Frenchman's Bay. With maximum enrollment of 30, the workshop offers personalized attention and a rigorous program for all levels: ensembles, big band, improv and harmony, clinics, percussion for vocalists, jams, student/faculty concerts, plus scheduled free time to hike, bike, kayak and relax. Chaperoned high school students and significant others are welcome, and there are packages for educators.

Faculty: Artistic/Music Director Nilson Matta with Arturo O'Farrill, Claudio Roditi, Harry Allen, Claudia Villela, Café, Matt King, Fernando Saci and more TBA.

Cost: TBA. See sambameetsjazz.com.

Contact: Alice Schiller, (888) 435-4003, alice@sambameetsjazz.com; sambameetsjazz.com

Skidmore Jazz Institute

Saratoga Springs, New York

June 28–July 12

Now offering a program for guitarists, this institute gives serious learners the chance to meet with gifted jazz artists and educators in daily combo rehearsals and improvisation classes. The institute, which has been running since 1987, is conducted in a safe and supportive environment and also features a nightly concert series.

Cost: \$1,835, \$784 (room and board.) Some scholarships available.

Contact: Maria McColl, mmccoll@skidmore.edu, (518) 580-5546; skidmore.edu.

Summer Jazz Camp @ Moravian College

Bethlehem, Pennsylvania

July 7–11

This camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks are offered: a beginning-and-intermediate track, and an advanced track. Musicians entering grades 8–12 and college are encouraged to enroll. High school juniors and older have the option to earn college credit.

Faculty: Tony Gairo, Alan Gaumer, Lou Lanza, Gary Rissmiller, Paul Rostock,



June 29–July 11, 2014

SUMMER JAZZ STUDIES

**HAROLD DANKO, JEFF CAMPBELL,
DIRECTORS**

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

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- Jazz Composition

July 13–25, 2014

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Applicants should have completed at least two years of prior music study.

esm.rochester.edu/summer



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July 20-26
July 27-Aug. 2

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As a working musician... this is what will separate you from the generic and the average.
 —Wells Gordon, bass, Maine

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This will be my fourth time back, and it just keeps getting better and better! —Chris C. Maxfield, piano, New York

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

Summer Jazz Studies at Eastman School of Music
 Rochester, New York
 June 29–July 11

This intensive, performance-based experience for highly motivated students in grades 9–12 is ideal for those considering jazz studies at the collegiate level. Students work directly with the Eastman School of Music jazz faculty during the two-week session in a rigorous program designed to enhance improvisational and ensemble skills.

Faculty: Faculty members from the Eastman School of Music and the Eastman Community Music School.
 Cost: \$1,235, \$2,075 (with housing and meals).
 Contact: esm.rochester.edu/summer

Tritone Jazz at Naz
 Rochester, New York
 July 20–25

Tritone is all about playing, learning and keeping it all fun. The curriculum is focused on adult learners over age 21 of all experience levels and includes participation in small combos, big bands, guided improvisation, theory classes, instrument instruction and jam sessions. Campers are given personal attention with a 5:1 camper-to-faculty ratio.

Faculty: Gene Bertoni, Jim Doser, Tom Hampson, Steve Houghton, Clay Jenkins, Mark Kellogg, more.
 Cost: \$775, \$1,375 (tuition including room, board and meals).
 Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com; tritonejazz.com

University of the Arts Pre-College Summer Institute Music Program
 Philadelphia, Pennsylvania
 July 6–July 19

Serious musicians and vocalists enroll in the Music: Instrumental + Voice program. They improve knowledge of technique, musical styles, improvisation, theory, ear training, reading and performance in a variety of music ensembles. A two-week Music Business, Entrepreneurship + Technology program is offered for students interested in the role of social media and the artist-entrepreneur as a content-provider and creative engine.

Faculty: Marc Dicciani, Micah Jones, Randy Kapralick, Andrew Hurwitz, more.
 Cost: Music: Instrumental + Voice program: \$1,920 (commuter students), \$2,610 (residential students); Music Business, Entrepreneurship + Technology program: \$1,720 (commuter students), \$2,410 (residential students).
 Contact: Rosi Dispensa, Director, and Krysta Knaster, Program Assistant, (215) 717-6430, precollege@uarts.edu, Fax: 215-717-6538; uarts.edu/summerinstitute

University of Rhode Island Summer Intensive Jazz Camp
 Kingston, Rhode Island
 July 14–18

Now in its ninth season, this camp packs its campers' days with work in big bands, combos and classes in theory and composition. Each camper works with at least two different ensembles to play in many styles. Percussionists can explore a variety of instruments in the percussion ensemble. Small class sizes enhance the experience, open to students in grades 9–12. Younger students with ability are still welcome to apply.

Faculty: Jared Sims, Dave Zinno, Steve Langone, Joe Parillo, others TBA.
Cost: \$500.
Contact: Jared Sims, (401) 874-2765, jnsims@mail.uri.edu; uri.edu

Vermont Jazz Center Summer Program

Putney, Vermont
August 10–16

The Vermont Jazz Center Summer Program boasts both instrumental and vocal options and is designed for participants to focus intensively on musical learning opportunities including classes in theory, composition and arranging, vocal studies, ensembles, listening and master classes. Small class sizes and let musicians interact personally with faculty.

Faculty: Sheila Jordan, Jeff Galindo, Geoff Vidal, more.

Cost: See vtjazz.org/summer-programs.
Contact: (802) 254-9088; vtjazz.org

Wheeler Jazz Camp

Providence, Rhode Island
June 16–20

The Wheeler Summer Programs Jazz Camp offers students of all levels the chance to be immersed in jazz and learn from professional instructors who are passionate about music and teaching. The Wheeler School's campus provides well-equipped instructional, practice and performance spaces.

Faculty: Kurt Rosenwinkel, Hal Crook, Chris Cheek, Marcus Strickland, Jimmy Greene, Francisco Pais, Yasushi Nakamura, Myron Walden, Ferenc Nemeth.

Cost: \$525.
Contact: franciscopais.com; wheelerjazzcamp.com

William Paterson University Summer Jazz Workshop

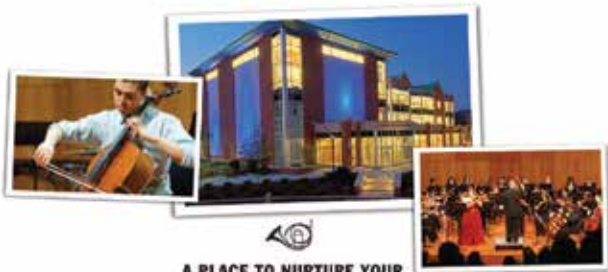
Wayne, New Jersey
July 20–26

This workshop for about 90 students ages 14 and up consists of seven intense days of small-group performances and rehearsals. The workshop offers four levels of improvisation classes plus courses in arranging and jazz history. It also features master classes with daily guest artists, admission to nightly Summer Jazz Room concerts, a trip to a legendary New York jazz club and is topped off with a final performance with faculty.

Faculty: NEA Jazz Master Jimmy Heath in residence, Jim McNeely, Steve LaSpina, Marcus McLaurine, James Weidman, Tim Newman.

Cost: 2013 tuition was \$764 (commuters), \$1,090 (with room and board).

Contact: WP Center for Continuing Education, (937) 720-2354; wpunj.edu/cpe/youthprograms.



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June 15–August 9

Learn from world-class faculty by day and perform alongside them in evening concerts. There are summer sessions in symphony, percussion/steel band and jazz. The camp also includes performance-based instruction with a 2:1 student-to-faculty ratio, all in a professional, mentoring environment.

Faculty: See birchcreek.org.

Cost: \$1,965. (Scholarships available for musicians 13–19.)

Contact: mainoffice@birchcreek.org; birchcreek.org

Columbia College Blues Camp

Chicago, Illinois

July 14–18

This fun-filled week gives future blues legends the chance to create American roots music in a welcoming environment in the heart of Chicago. The session comes to a finale with a live performance at a blues venue.

Faculty: Fernando Jones, blues ensemble director.

Cost: Free. Students must audition to receive a scholarship waiver.

Contact: (312) 369-3229; blueskids.com

Creative Strings Workshop

Columbus, Ohio

June 29–July 4

The Creative Strings Workshop provides improvising string players ages 16–116 a week of immersive study alongside world-class teaching artists. Participants, including teen, college, professional players and teachers, hone skills and perform live in small groups. No prior jazz or improvisation experience is necessary.

Faculty: Christian Howes, Billy Contreras, Jason Anick, Alex Hargreaves, Greg Byers, Eli Bishop, more.

Cost: \$875 (tuition); \$1,295 (with shared room and board); \$1,430 (with single room and board).

Contact: Christian Howes,



(614) 332-8689; chris@christianhowes.com; christianhowes.com

Elmhurst College Jazz Combo Camp

Elmhurst, Illinois

June 18–20

This camp is designed to help middle school and high school students expand their knowledge of jazz. Fee includes instruction, interaction with jazz faculty, lunch and a final performance at Fitz's Spare Keys in Elmhurst. Camp is non-residential.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling, Ken Haebich, Mike Pinto, Frank Portolese, Bob Rummage, Mark Stredler.

Cost: \$350.

Contact: jazzcamp@elmhurst.edu

Illinois Summer Youth Music

University of Illinois at Urbana-Champaign, Illinois
July 6–12

For students completing grades 6–12, the ISYM Junior and Senior Jazz programs include big band,

combo instruction, master classes, listening seminars, instrumental techniques and improvisation study on the Big 10 campus. Instruction is by University of Illinois jazz faculty and guest artists.

Faculty: Charles McNeill, Tito Carrillo, Larry Gray, Joan Hickey, Joel Spencer.

Cost: \$375 (commuter), \$599 (resident). Scholarships available.

Contact: isym.music@illinois.edu; (217) 244-3404, isym@illinois.edu

Interlochen Center for the Arts

Interlochen, Michigan

June 21–July 12,
July 13–August 4

Jazz musicians rehearse, develop improvisational skills and deepen their understanding of jazz history in this three-week camp. Performance opportunities include both big band and combo programs.

Faculty: David Kay, David Onderdonk, Frank Portolese, Bill Sears, Kelly Sill, Robbie Malcolm Smith, Brent Wallarab, Jeremy Allen, Laura Caviani, Sean Dob-

bins, Leonard Foy, Luke Gillespie, more.

Cost: \$5,080.

Contact: (800) 681.5912; camp.interlochen.org

Jamey Aebersold Summer Jazz Workshops

Louisville, Kentucky

June 29–July 4,
July 6–July 11

Jamey Aebersold's famed camps are open to musicians of all ages and abilities. They bring together over 50 all-star faculty members and immerse players in classes, ear training, combos, jam sessions and theory. Plus, there are free concerts each night by the faculty. Two-day seminars are also available.

Faculty: Jamey Aebersold, Rufus Reid, Lynn Seaton, J.B. Dyas, Ed Soph, Jason Tiemann, Steve Barnes, Bobby Floyd, Chris Fitzgerald, Eric Alexander, Jack Wilkins, David Baker, Dave Stryker, Steve Allee, more.

Cost: \$495 (tuition), \$195–\$230 (housing), \$145 (meals).

Contact: (812) 944-8141,
workshops.jazzbooks.com

Kansas City Jazz Camp

Kansas City, Kansas
June 2–6, 2014

Located at Kansas City Kansas Community College, this camp for musicians ages 13 and up features combos and a high school all-star big band.

Cost: \$195.

Faculty: Jim Mair, Doug Talley, Scott Prebys, Everette Devan, Rod Fleeman, Steve Molloy, more.

Contact: Camp Director Jim Mair, (913) 288-7503.

Keith Hall Summer Drum Intensive

Western Michigan University, Kalamazoo, Michigan
June 16–21 (beginning/intermediate), June 23–28 (advanced)

This one-of-a-kind jazz drum camp is open to all levels and ages. The focus is on rehearsing and performing in a rhythm section and a drum choir consisting of five drum sets. The week culminates in two performances at the local jazz club. Past guests have included Carl Allen, Andrew Rathbun, Donny McCaslin and more.

Faculty: Jay Sawyer, Evan Hyde, Max Colley III, Christian Euman, Matthew Fries, Phil Palombi.

Cost: \$800 (includes tuition, meals and housing).

Contact: (201) 406-5059;
keithhallmusic.com

McNally Smith College of Music Jazz Summer Workshop

St. Paul, Minnesota
June 27–July 2

In this workshop, musicians hone their skills, harness their musical creativity and explore improvisation while receiving personalized instruction in small groups. Improvisation and theory classes are offered at all skill levels, and evenings are spent at Twin City jazz concerts and festivals.

Faculty: Award-winning McNally Smith Faculty.

Cost: \$525 (tuition),
\$420 (housing).

Contact: Scott Agster, scott.agster@mcnallysmith.edu.

The New York Voices Vocal Jazz Camp at Bowling Green State University

Bowling Green, Ohio
Aug 4–10

This camp is an opportunity to work, sing with and learn from members of the foremost vocal jazz quartet in an intense, six-day workshop setting. The camp is open to ages 14 and up: students, educators, professionals and anyone interested in expanding their knowledge of vocal jazz.

Faculty: Kim Nazarian, Lauren Kinhan, Darmon Meader, Peter Eldridge, Greg Jasperse, Rosana Eckert, Jay Ashby, Bowling Green State University faculty.

Cost: \$599 (tuition, additional for room and board). Some scholarships available.

Contact: info@bgsujazz.com;
bgsujazz.com

Northern Illinois University Jazz Camp

DeKalb, Illinois
July 20–25

NIU's jazz camp is for enthusiastic musicians of all skill levels who want to focus on a creative approach to improvisation and ensemble playing and improve their jazz chops. Days are filled with performing, listening, rehearsals, seminars, master classes, jam sessions, sectionals and group classes. Campers are assigned to a big band, a combo, or the Latin Jazz Combo.

Faculty: Geof Bradfield, Kimberly Branch, Larry Brown Jr., Bryan Carter, Quentin Coaxum, Mark Dahl, Willerm Delisfort, Christopher Dorsey, Marquis Hill, Marybeth Kurnat, Ian Letts, more NIU jazz faculty.

Cost: \$515 (before June 2),
\$575.

Contact: Deborah Booth, (815) 753-1450, dbooth@niu.edu; niu.edu

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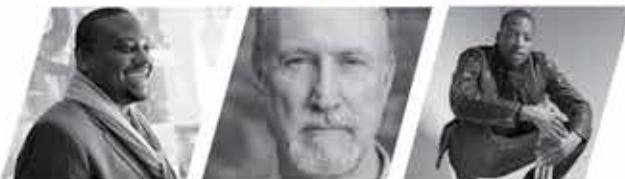
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June 21–22

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Faculty: See oakland.edu/jazzworkshop.

Cost: \$60.

Contact: Deneen Stapleton,
stapleto@oakland.edu;
oakland.edu/jazzworkshop

The Robert Ocasio Latin Jazz Music Camp

Cleveland, Ohio

June 22–28, 2014

This resident camp for music students, grades 8–12, specializes its curriculum to emphasize the Latin side of the jazz continuum. The curriculum includes technical aspects of playing, composition and improvisation in the various styles in Latin jazz, analysis of Latin American rhythms, rehearsals, music presentations, Latin dance, field trips and a public recital concert. Also, students learn Latin-jazz culture, history and its relationship to all forms of American popular music.

Faculty: Artist-In-Residence and Artistic Director Bobby Sanabria.

Cost: \$600.

Contact: (440) 572-204,
trof@robertocasiofoundation.org;
robertocasiofoundation.org

Shell Lake Arts Center: Big Band for Adults

Shell Lake, Wisconsin

June 13–15

Adults perform in this jazz big band under the guidance of nationally recognized artist faculty. The camp features master classes, jazz improvisation and theory, rehearsals and evening faculty performances. Participants can also immerse themselves in music, quiet woods, a sandy beach and hang out with other jazz enthusiasts. Open to all levels of experience.

Faculty: Greg Keel, Tom Luer, Scott Johnson, Jeff Gotwig, Dean Sorenson, Phil Ostrander, Dave Cooper, David Milne and more.

Cost: \$300 (non-credit),
\$425 (one graduate credit).

Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org

Shell Lake Arts Center: Extreme Strings

Shell Lake, Wisconsin

June 29–July 4

Students completing grades 6–12 learn how to play jazz, blues and rock on their

stringed instruments. Participants explore new, improvised melodies from alternative scales, and learn a variety of tunes from jazz to blues to fiddle breakdowns. Violin, viola, cello and bass are all welcome, and no experience playing this type of music is required.

Faculty: Randy Sabien.

Cost: \$520 (before March 1), \$565.

Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org



Shell Lake Arts Center: Jazz Ensemble & Combo

Shell Lake Arts Center: Jazz Ensemble & Combo

Shell Lake, Wisconsin

June 15–20, June 22–27

Shell Lake's Jazz Ensemble and Combo Camp is aimed towards players completing grades 6–12. Students learn improvised solo skills, styles, and play timeless jazz standards under the guidance of artist faculty. The camp features daily instrument master classes, jazz improvisation and theory, group rehearsals, listening and evening performances from students and faculty. All ages and all levels of experience are accepted.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gotwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price and more.

Cost: \$520 (before March 1), \$565.

Contact: (715) 468-2414,
info@shelllakeartscenter.org;
shelllakeartscenter.org

Steve Zegree Vocal Jazz Camp at Indiana University

Bloomington, Indiana

June 22–27

High school students, college students, teachers and professionals are welcome at this camp that takes place at the Indiana University Jacobs School of Music. All campers receive four private coaching sessions and the chance to solo with a professional jazz trio. The camp covers large ensemble techniques, combo and solo singing, improvisation, jazz theory and arranging, sight reading and more.

Faculty: Steve Zegree, Timothy Noble, Patrice Madura Ward-Steinman, Duane Shields Davis, Michael Wheaton, Dominick DiOrio, Ly Wilder, Peter Eldridge.

Cost: TBA. See music.indiana.edu.

Contact: (812) 855-602, musicsp@indiana.edu; music.indiana.edu

Tri-C JazzFest Summer Camp

Cuyahoga Community College,
Cleveland, Ohio

June 23–28

This weeklong, intensive jazz camp for students ages 11–18 culminates in a world-class jazz festival from June 26–28. Students receive the benefit of working with festival artists and the chance to perform at the festival. All participants receive complimentary tickets to all festival concerts.

Faculty: Steve Enos, Dan Wilson, Ernie Krivda, Dave Sterner.

Cost: \$300, \$225 (before May 15).

Contact: (216) 987-4256, stephen.enos@tri-c.edu; tri-cjazzfest.com

Tritone Cool on the Lake

Bjorklunden, Baileys Harbor, Wisconsin

August 3–8

Tritone curriculum is focused on adult learners over 21 of all experience levels and includes participation in small combos, big bands, guided improvisation and theory sessions. Campers are given personal attention with a 5:1 camper-to-faculty ratio.

Faculty: Terrell Stafford, Gene Bertoncini, Janet Planet, Misty Sturm, John Harmon, Rod Blumenau, Dean Sorenson, Tom Washatka, Zach Harmon, Ike Sturm, Fred Sturm.

Cost: \$875 (tuition).

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

Twin Cities Jazz Workshop

Minneapolis, Minnesota

July 14–18, July 21–25, July 28–Aug. 1

This workshop emphasizes improvisation and playing in a combo setting. Students ages 13 and up meet three hours each day for one week to learn and prepare material for a final concert at the Dakota Jazz Club.



SUMMER IMMERSION PROGRAMS

jazz day camp 7/14 – 7/18
jazz camp 7/20 – 7/25, 7/27 – 8/1
jazz institute 8/3 – 8/8
songwriting @ SJW 8/3 – 8/8




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*Terrell Stafford
2012 faculty*

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Steve Zegree Vocal Jazz Camp

Steve Zegree, Artistic Director

SCHEDULED FACULTY: Darmon Meader,
Ly Wilder, Duane Davis, Cedric Dent (Take 6),
Tim Noble, Dominick DiOrio, and others TBA

June 22-27 2014

Limit of 40 participants – sign up soon at
music.indiana.edu/precollege/summer/vocal-jazz-camp

Faculty: See tcjazzworkshop.com.
Cost: \$215 per week.
Contact: (612) 871-3534;
info@tcjazzworkshop.com;
tcjazzworkshop.com.

University of Central Oklahoma Jazz Lab Summer Jazz Camp

Edmond, Oklahoma
June 22–27

The award-winning UCO Jazz Faculty leads instrumentalists ages 14 and up through a jam-packed week of daily combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun and relaxed environment.

Faculty: Lee Rucker, Brian Gorrell, Jeff Kidwell, Dennis Borycki, Danny Vaughan, Michael Geib, David Hardman, Clint Rohr and special guest artists.

Cost: \$325.

Contact: Brian Gorrell, Jazz Studies Division Head, briangorrell@ucojazzlab.com; ucojazzlab.com.

University of Illinois at Chicago (UIC) Summer Jazz Camp

Chicago, Illinois
July 14–25

This two-week program develops participants' performance skills in combos under the tutelage of UIC jazz faculty. Experience includes master classes in instrument technique, theory, jazz history, improvisation and listening. There will also be interactive performances and demonstrations by professional jazz musicians.



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DRUMS
STEVE JOHNS
CHARLI PERSIP
MATT WILSON

FLUTE
DON BRADEN
CLAIRE DALY

GUITAR
PAUL BOLLENBACK
DOUG MUNRO
DAVE STRYKER

PIANO
ORRIN EVANS
CARMEN STAUF
HELEN SUNG

SAXOPHONES
CLAIRE DALY
JIMMY GREENE
GARY SMULYAN

TROMBONE
JOE BEATY
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Faculty: See stmsummercamps.uic.edu.
Cost: \$475 (scholarships available).
Contact: (312) 996-6068, stmsummercamps@uic.edu; stmsummercamps.uic.edu

University of Michigan MPulse Jazz Institute

Ann Arbor, Michigan
July 20–August 2

The Jazz Institute is open to students in grades 9–11. Class offerings include improvisation skills, listening skills, jazz history, applied instrument training, theory and musicianship classes and creative collaboration with other MPulse sessions. All instruments are welcome to apply.

Faculty: See music.umich.edu/mpulse.
Cost: \$1,820.
Contact: (866) 936-2660, mpulse@umich.edu; music.umich.edu/mpulse

University of Missouri Big Band Summer Jazz Camp

St. Louis, Missouri
June 8–13

This big band jazz camp features the Jim Widner Big Band serving as the faculty. Classes include rehearsals, instrument master classes, improvisation, sectionals, ear training and daily concerts. The camp is designed for high school, middle school and college students as well as adults.

Faculty: Kim Richmond, Chip McNeill, Scott Whitfield, Dave Scott, John Harner, Mike Vax, Gary Hobbs, Rod Fleeman and others.
Cost: \$330 (tuition).
Contact: Jennifer Clemente, (314) 516-5994, clementej@umsl.edu; Jim Widner, (314) 516-4235, widnerjl@umsl.edu; pcs.umsl.edu/jazzcamp.

University of Missouri Kansas City Jazz Camp

Kansas City, Missouri
June 22–26

Steeped in the rich jazz history of Kansas City, this camp brings world-renowned performers and jazz educators together to work with talented instrumentalists ages 12 and up. Jazz Camp Co-Directors Bobby Watson and

Dan Thomas, along with distinguished clinicians, work with student combos in a welcoming environment.

Faculty: Bobby Watson, Dan Thomas, more.
Cost: \$320 (before April 11), \$350.
Contact: (816) 235-2741; conservatory.umkc.edu/festivals

University of Wisconsin-Madison Summer Music Clinic

Madison, Wisconsin
June 15–21 (junior session),
June 22–27 (senior session)

Campers attend creative skill-building rehearsals in band, orchestra, choir, musical theater and jazz ensemble while dynamic courses polish performance poise and musical knowledge. After-class sports, recreation, concerts and student performances round out the camp experience. Campers stay on the UW Madison campus, with a commuter option available for middle school participants.

Faculty: UW Madison faculty and other internationally known music educators and performers.
Cost: Junior session: \$383 (commuter), \$598 (residential); senior session: \$648 (residential).
Contact: Anne Alely, (608) 263-2242, maalely@wisc.edu; continuingstudies.wisc.edu/smc

The UNO Jazz Camp

University of Nebraska,
Omaha, Nebraska
June 15–20

This is a big band jazz camp featuring the Jim Widner Big Band serving as the faculty. Classes include big band rehearsals, instrument master classes, improvisation, sectionals, ear training and daily concerts by the Jim Widner Big Band. The camp is designed for high school, middle school and college students as well as adults.

Faculty: Kim Richmond, Chip McNeill, Scott Whitfield, Dave Scott, John Harner, Mike Vax, Gary Hobbs, Rod Fleeman and others.
Cost: \$330 (tuition).
Contact: Dr. Pete Madsen 402-554-2297, peter.madsen@unomaha.edu; unojazzcamp.com

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Not Just for Kids

By James Hale

Saxophonist Greg Keel, jazz program director at Wisconsin's Shell Lake Arts Center, wanted to make something clear about his five-year-old big band workshop: "This is not some fantasy camp where people pay a lot of money and come to simply rub shoulders with stars," he said. Indeed, adults who attend had better come ready to play.

It doesn't matter whether the student is a young adult not far out of the high school stage band or a middle-aged lawyer with a saxophone that doesn't get much action, according to Keel. "We'll have them swinging by the end of the weekend," he said.

Based in a 46-year-old arts center 100 miles northeast of Minneapolis-St. Paul, the big band camp is one of a growing number of summer residency sessions aimed at adults. They attract budding professional musicians, music teachers on a busman's holiday, talented players from other genres and amateurs looking for an opportunity to improvise and expand their knowledge.

"I've definitely seen a growth in the number of adults who want to learn more about playing jazz," said Jeff Antoniuk, artistic director of Maryland Summer Jazz in Rockville. His 10-year-old program, which features an eight-person faculty and guest clinicians like trumpeter Ingrid Jensen, draws almost 70 participants from a dozen states.

On the other side of the country, Jim Nadel has watched the development of adult jazz education in California for four decades. He started the Stanford Jazz Workshop in 1972 to fill a void he saw in small-group jazz education, and has witnessed annual growth and high international demand for the 200 slots in his weeklong Jazz Institute for adults.

Interest in such targeted programs is on the rise. Operating out of two disparate locations—Bar Harbor, Maine, and Rio de Janeiro, Brazil—the five-year-old Samba Meets Jazz program focuses on exposing musicians (and, beginning this summer, dancers) to Brazilian music, Latin jazz and world music. Alice Schiller, who started a guitar workshop in Bar Harbor in 2002, recalled, "I found

that participants interested in jazz wanted to apply their skills to more authentic playing situations." She enlisted the help of bassist Nilson Matta, and Samba Meets Jazz has grown to accommodate 30 students a week, featuring high-profile instructors including pianist Arturo O'Farrill, saxophonist Steve Wilson and trumpeter Claudio Roditi.

Matta said many of those who have attended the program in Maine have subsequently made the trip to Brazil, which "allows them to be more focused and in tune with the music, being in the place where the music originated."

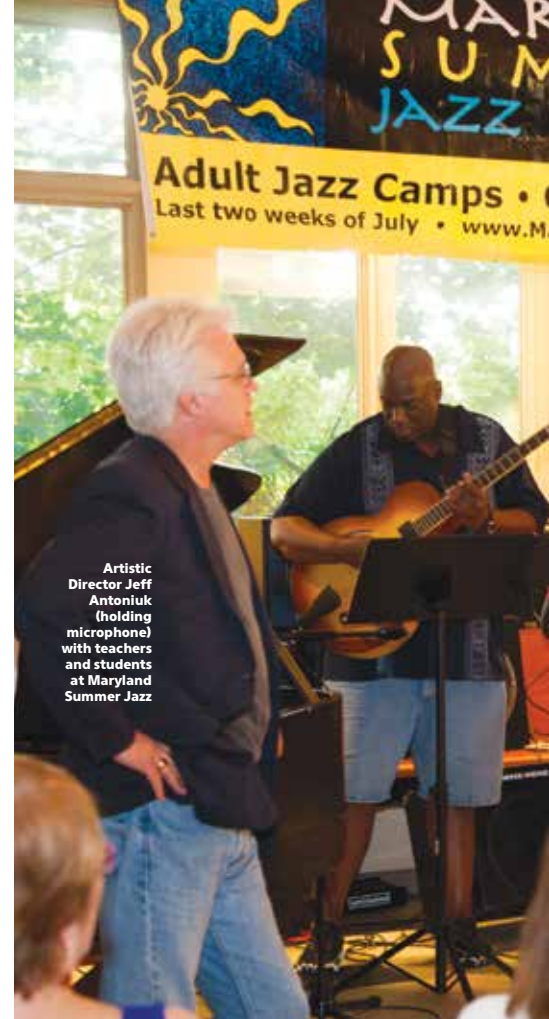
Being in Brazil also provides the opportunity to experience the non-musical part of the culture, which includes ample beach time and activities like kayaking. There's a mixture of fun and intensity.

"Some of our students are hobbyists taking the leap into ensemble playing," Schiller explained. "Others are working musicians and jazz educators. We want to reach those who have the passion, but lack the experience. We form ensembles with pro-level students who can really dig into the nuances of phrasing and technique, and get to their next level. The inspiration they get from working with our faculty is amazing."

"Being a part of Samba Meets Jazz... is a teacher's dream," Roditi said. "Students who want to learn, beautiful locations, good food, good music and the beginning of friendships that go beyond the weeks of the workshops—one can't ask for anything more."

"The students get lots of feedback on their playing, focusing on the nuts and bolts of things they need to work on," Matta said. "We send them home with a road map for practicing and studying. The goal is to challenge them, but not overwork them. We want to move them out of their comfort zone, but do it in a very supportive and positive way."

"One thing about working with adults is that you can't kick their ass the same way as you might with a younger student," said Antoniuk, a Canadian saxophonist who has worked with Ray Charles, Freddie Hubbard and Bobby McFerrin. "At Maryland Summer Jazz, we work from the Art



Artistic Director Jeff Antoniuk (holding microphone) with teachers and students at Maryland Summer Jazz

Blakey model. People learn with their instruments in their hands."

Held over four days (Tuesday through Friday) in a church just off the interstate north of Washington, D.C., a typical day at the program includes two small-group rehearsals led by a faculty member, as well as master classes, workshops, jam sessions and some networking time.

Exit interviews with participants have led Antoniuk and Administrative Director Paula Phillips to add to the number of concerts and increase the interaction with the faculty mentors. Participants say they love the positive environment, and as a measure of success, the program sees as many as one-third of participants return for a second year.

"We have recruited great players who can get the most out of adult students," Antoniuk said. "A lot of fun stuff happens in small group situations, and that's not something you can replicate in your basement at home."

Nadel said one of the best things about working with adult students is that experiences flow in both directions. He says that many of his faculty members—who have included pianist Ethan Iverson, bassist Larry Grenadier and saxophonist Joe Lovano—leave as inspired as their students by the experience at Stanford.

Over the decades, Nadel has seen the stars share some remarkable times, beginning with Stan Getz, who had never taught before he came to the camp in 1982. The saxophonist had such a good time, he returned with Dizzy Gillespie, which fueled a jump in applications and eventual residencies by musicians like Ray Brown and Horace Silver. Nadel also recalls a memorable session in 2000 in which 100 students got



a firsthand lesson in cross-cultural improvisation.

"Chucho Valdés was there with a Cuban quartet, and Mulgrew Miller had a band with Ray Drummond and Billy Higgins. They were blowing in their own styles on 'On Green Dolphin Street,' and then Chucho and Mulgrew switched bands."

Those kinds of experiences, while not always quite so surreal, are not unusual, given the close proximity of performance and relaxation venues on the Stanford campus.

"We have a lot of community interaction and informal hangs, but it's an intense experience, and students can expect to be challenged, whatever level they're at. No one ever leaves here feeling they didn't get to play enough."

At Shell Lake's big band program, Keel agreed that finding the right combination of hard work and relaxation is essential. "Our participants take serious ownership of what they learn here, and some come back every year to get more. We recruit students based on the model of a Count Basie-style band, and use charts by arrangers like Sammy Nestico: challenging, but not chop busters. Even though we have a disparate group of students, there's a remarkable consistency in the final performances."

That consistency is payback for the amount of rehearsal the three-day program includes. After an introductory meeting on Friday afternoon, participants get right down to business, with rehearsals, an improvisation session and a jazz history class, all before dinner. Saturday's schedule includes a master class and a full day of rehearsals. Sunday follows the same pattern, capped off by the closing concert in the facility's lakefront pavilion.

Two more organizations that offer opportuni-

ties for adults are JazzWorks, based in Ottawa, Canada, and the Tritone Jazz Fantasy Camps in Rochester, N.Y., and Bailey's Harbor, Wis. Now celebrating its 20th anniversary, JazzWorks is a not-for-profit organization dedicated to the development of jazz musicianship in players of all ages. Past instructors at its jazz camp include saxophonists Ted Nash and Donny McCaslin. The two Tritone camps have a wide-ranging curriculum and are open to players at all levels of proficiency who are age 21 and older.

Invariably, what distinguishes these adult summer jazz programs are the relationships that form and are continued past the close of camp.

"We have a very strong contingent of alumni in New York City," Nadel said. "I've heard there are times when the bandstand at Smalls is filled with musicians who met here, and there's a natural bond between everyone who has attended Stanford Jazz Workshops, whether they came as adults or young students, like Joshua Redman, Bill Stewart or Taylor Eigsti. We have an extended community."

"Music brings people together, and we've seen some great examples of that," said Phillips of Maryland Summer Jazz. "One year, we had an entire family from West Virginia at the camp, and their son was playing a pretty beat-up set of drums. At the end of the session, the faculty members chipped in and bought him a new kit."

That kind of experience makes for a summer to remember.

DB

More info: Shell Lake Arts Center (shelllakeartscenter.org); Maryland Summer Jazz (marylandsummerjazz.com); Stanford Jazz Workshop (stanfordjazz.org); Samba Meets Jazz Workshops (sambameetsjazz.com); Ottawa JazzWorks (jazzworkscanada.com); Tritone Jazz (tritonejazz.com).

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Scholarships: Financial assistance is available to campers. Contact the Sioux Falls Jazz & Blues office for more information.

Artist-in-Residence: "Trombonist of the year" Wycliffe Gordon will be the guest artist at camp. Gordon has had an extraordinary career as a performer, conductor, composer, arranger, and educator.

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The Intersection of Jazz and Classical Music Festival

**West Virginia University,
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June 23–27

Internationally acclaimed artists Harold Danko and Christopher Taylor along with West Virginia University faculty will host a festival and competition for high school and college pianists and teachers. Competitions include cash awards totaling \$7,500. Concerts, master classes and sessions will explore the many ways jazz and classical music influence each other.

Faculty: Harold Danko, Christopher Taylor, Jim Miltenberger, Peter Amstutz, Christine Kefferstan, Lucy Mauro.

Cost: \$135 (registration fee for attendees), \$65 (registration fee for competitors).

Contact: Christine Kefferstan, (304) 293-4521, ckeffers@mail.wvu.edu; music.wvu.edu/keyboardfestival

Louis "Satchmo" Armstrong Summer Jazz Camp

New Orleans, Louisiana

June 30–July 18

This camp is an intensive experience for musicians between ages 10–21 who have been actively studying music in school or through private instructions. The camp offers instructions in brass, woodwind, bass, piano, guitar, strings, drums, percussion, vocals, music composition, swing dance, big band, large and small ensembles in traditional and contemporary jazz. This year's artist in residence is Norma Miller.

Faculty: Kidd Jordan, Roger Dickerson Sr., Germaine Bazzle, Kent Jordan, Peter Cho, Darrell Lavigne, Maynard Chatters, Marlon Jordan, more.

Cost: \$1,200 (first-year, out-of-state), \$5,000 (resident student with housing).

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

The National Jazz Workshop at Shenandoah University

Winchester, Virginia

July 6–11

Held on the campus of Shenandoah University, the workshop offers a comprehensive curriculum that includes improvisation, big band and small-group performance, composition, arranging, recording and production, and instrumental master classes.

Faculty: Alan Baycock, Mike Tomaro, Matt Niess, Graham Breedlove, Dr. Robert Larson, Regan Brough, more.

Cost: \$300 (commuter), \$650 (under 18 resident), \$700 (resident).

Contact: nationaljazzworkshop.org



New Orleans Traditional Jazz Camp

New Orleans, Louisiana

June 8–14

Adult students will have the opportunity to participate in ensemble, sectional and private lessons.

Faculty: See neworleanstradjazzcamp.com.

Cost: See neworleanstradjazzcamp.com.

Contact: Banu Gibson, (504) 895-0037; neworleanstradjazzcamp.com

University of Miami Frost School of Music Young Musicians' Camp

Coral Gables, Florida

June 16–July 3, July 7–18

This program offers intermediate, advanced levels and an honors program for middle school and high school students in instrumental jazz (including strings) and jazz voice. Students will study with UM Frost School of Music jazz faculty and guest artists. The program offers Latin jazz, swing and contemporary jazz, improv, jazz theory, super sax ensemble, music biz, jazz jams and more.

Faculty: Chuck Bergeron, Lisanne Lyons, Raina Murnak, Brian Russell, Ira Sullivan, Brian Murphy, Jackson Bunn, Ed Maina, Brevard Sullivan.

Cost: \$600–\$1,000 (tuition); \$1,100–\$1,600 (housing).

Contact: youngmusicianscamp.com

University of North Carolina Wilmington Summer Jazz Workshop

Wilmington, North Carolina

July 13–18

This workshop is geared toward middle school and high school students and covers every aspect of jazz studies, including music theory classes and jazz history with individual lessons and evening performances. Students can work one-on-one with jazz faculty and guest artists.

Faculty: Frank Bongiorno, Tom Davis, Jason Foureman, Michael D'Angelo, Bob Russell, Jerald Shynett, Mike Waddell, Andy Whittington.

Cost: \$495 for tuition, housing and three daily meals during the workshop.

Contact: Dr. Frank Bongiorno, (910) 962-3390; uncw.edu

University of North Texas Jazz Combo Workshop

Denton, Texas

July 13–18

The UNT Jazz Combo Workshop's curriculum for musicians age 14 and over includes

combos, jazz history and listening, jazz theory, master class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet. There are faculty concerts and student concerts and jam sessions.

Faculty: Tony Baker, Rodney Booth, Mike Drake, Will Campbell, Fred Hamilton, Steve Jones, Stefan Karlsson, Brad Leali, Richard McClure, Bob Morgan, John Murphy, Lynn Seaton, Ed Soph, Jeff Eckels, Mike Steinel.

Cost: TBA.

Contact: jazz.unt.edu

University of North Texas Lynn Seaton Jazz Double Bass Workshop

Denton, Texas

June 9–13

This workshop, limited to 15 campers, will offer jazz bassists an intensive week of study and performance. Classes include bass line development and daily sessions on technique. High school, college and professional bassists will have an opportunity to perform with a rhythm section and receive coaching.

Faculty: Lynn Seaton.

Cost: \$495 (tuition), \$135–\$180 (lodging), \$120 (meals).

Contact: jazz.unt.edu/doublebassworkshop; (940) 565-3743; jazzworkshop@unt.edu



University of North Carolina
Wilmington Summer Jazz Workshop

University of North Texas Vocal Jazz Workshop

Denton, Texas

June 22–27

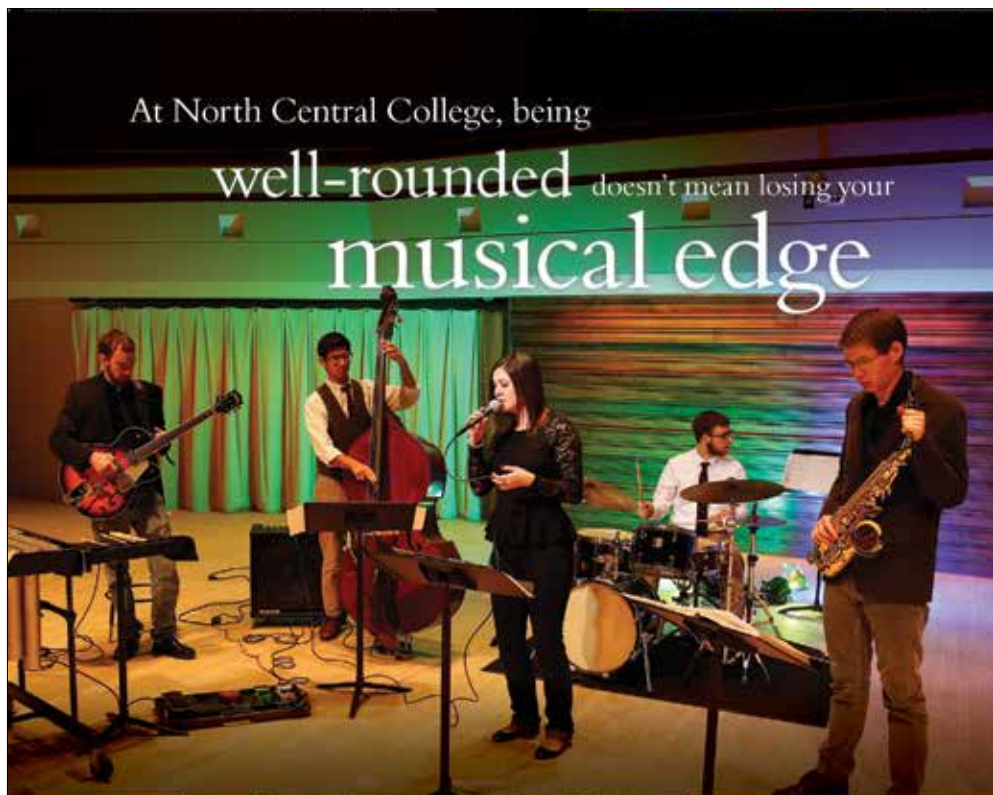
Participants are involved in every aspect of vocal jazz during this intensive week. Workshop attendees participate in classes focused

on solo and ensemble performance to improvisation, pedagogy and jazz theory. Educators can attend a class devoted to vocal jazz directing, programming and rhythm section.

Faculty: Jennifer Barnes, Rosana Eckert.

Cost: See jazz.unt.edu/vocaljazzworkshop.

Contact: jazz.unt.edu/vocaljazzworkshop



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July 21 – 24, (for students),

July 28 – 30 (for adults),

July 31 – August 2 (for educators)

Designed for pianists only, these sessions offer an engaging and fun experience learning piano improvisation in a relaxed and supportive setting. Sessions are offered for kids, adults and teachers. Prior experience playing off-page is not required, but intermediate piano proficiency is expected. Participants will cultivate their creativity with master teachers and leave making music in ways they never dreamed possible.

Faculty: Bradley Sowash and Leila Viss.

Cost: \$200–\$350.

Contact: 88creativekeys.com

Brubeck Institute Jazz Camp

**University of the Pacific,
Stockton, California**

June 15–21

The Brubeck Institute Jazz Camp is for high school musicians in grades 9–12. Students have the opportunity to perform in one of five jazz ensembles. Instruction also includes jazz combos, improvisation, jazz history and master classes with professional musicians. Night-

ly activities include informal jam sessions.

Faculty: TBD.

Cost: \$720 (overnight residents),
\$620 for (commuters, includes
lunches and dinners).

Contact: (209) 946-2416, musiccamp@pacific.edu; go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony

Stockton, California

August 2–9

The Summer Jazz Colony is a one-week, full-scholarship, intensive educational program in jazz performance for a very limited number of exceptionally talented students who have just completed their freshman, sophomore or junior years in high school.

Faculty: Brubeck Institute Faculty and special guest artists.

Cost: Travel. Some full scholarships awarded.

Contact: (209) 946-3196; brubecksintstitute.org

California Brazil Camp

Cazadero, California

August 17–23, 24–30

California Brazil Camp is designed for professional performers, educators or enthusiasts

looking to step up to a higher level through a full-immersion experience. Samba, bossa nova, Brazilian jazz, choro and many aspects of Brazilian musical culture are all covered over the week, which takes place in a beautiful Redwood grove.

Faculty: See calbrazilcamp.com/faculty.

Cost: \$850.

Contact: info@calbrazilcamp.com;
calbrazilcamp.com

Centrum's Jazz Port Townsend Workshop

Port Townsend, Washington

July 20–27

Performers, aspiring professionals and beginners high school-aged and up will meet other musicians, attend master classes and faculty concerts and receive focused instruction. Applicants should have good technical command of their instrument or voice as well as elementary improvisation experience or a basic knowledge of music theory.

Faculty: Artistic Director John Clayton plus 35 faculty members including Clarence Acox, Dan Balmer, Kenny Barron, George Cables, Jeff Clayton, Dawn Clement, Chuck Deardorf, Dena DeRose, Chuck Easton, Taylor Eigsti and Wycliffe Gordon.

Cost: \$800 (tuition), \$525 (room and board).
Contact: Jazz Program Manager Gregg Miller,
 (360) 385-3102 x 109,
 gmiller@centrum.org; centrum.org/
 jazz-port-townsend-the-workshop

CU Denver Summer Music Industry Program

Denver, Colorado
June 15–27

This two-week camp immerses students in contemporary musicianship including songwriting, keyboard workstation lab, private and group instruction, presentations by industry pros and field trips. Saxophonist Tia Fuller, who has played with Beyoncé, is this year's guest artist. Students collaborate to craft a live show, demo recording, press kit and business plan.

Cost: \$1,000 (tuition), \$1,200 (room and board).

Faculty: See website.

Contact: Peter Stoltzman, (303) 556-6626,
 peter.stoltzman@ucdenver.edu;
 goo.gl/QZyKb3

Grammy Camp's Jazz Session

Los Angeles, CA
January 2015

For this Grammy in the Schools program, selected high school singers and players will perform in high-profile Grammy Week events, recording sessions, learn about scholarship opportunities and attend the 57th Annual Grammy Awards telecast.

Faculty: Justin DiCiccio (Manhattan School of Music) and Dr. Ron McCurdy (USC Thornton School of Music).

Cost: The Grammy Foundation covers the cost for each teen selected.

Contact: (800) 423-2017,
 areyounext@grammy.com;
 grammyintheschools.com

Great Basin Jazz Camp

Ontario, Oregon
July 14–18

Grammy-winning bassist John Clayton will be a faculty member at this camp that takes place at Treasure Valley Community College. Students ages 15 to adult participate in big band and small group instruction plus classes in theory and improvisation.

Faculty: John Clayton, Bob Athayde, Vince Wedge, Scott Whitfield, Dr. Marcus Wolfe, Bill Athens, Bruce Forman, Tom Goicoechea, Camden Hughes, Andrew Meronek, Carl Saunders, Michael Allen.

Cost: \$485 (before June 1), \$500 (after June 1), \$400 (commuter).

Contact: greatbasinjazzcamp.com



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Idyllwild Arts Summer Program

Idyllwild, CA

June 29–July 12

The Idyllwild Arts Summer Program's Jazz Workshop is for musicians in grades 8–12. Courses include performance in big bands and combos, music theory, arranging and improvisational techniques and master classes.

Faculty: Chair Jeffrey Tower.

Cost: \$2,850 includes tuition, meals and housing.

Contact: (951) 6592171, ext. 2365, summer@idyllwildarts.org; idyllwildarts.org.

Jazz Camp West

La Honda, California

June 21–28

This eight-day immersion into jazz, dance and vocals places 250 students in the scenic, Northern California redwoods for a combination of personalized instruction, student performances and late-night jams with faculty members.

Faculty: See livingjazz.org.

Cost: See livingjazz.org.

Contact: (510) 287-8880; livingjazz.org

JazzFest Jazz Camp

Sioux Falls, South Dakota

July 15–19

Incoming 7th grade students through completed 12th graders have the chance to perform on



stage at JazzFest at the end of this weeklong camp with Wycliffe Gordon. Jazz improvisation, theory, and big band and combo rehearsals are emphasized by a rotating faculty.

Faculty: Wycliffe Gordon, Dr. Paul Schilf, Jim McKinney, Mark Isackson.

Cost: Before April 30: \$280 (commuter), \$333 (non-commuter); After April 30: \$306.50 (commuter), \$359.50 (non-commuter).

Contact: (605) 335-6101; jazzfestsiouxfalls.com/jazzcamp.

Lafayette Summer Music Workshop

Lafayette, CA

August 3–8

Now in its 16th year, the Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning and playing jazz through master classes, improvisation workshops, combos, theory classes and free-choice classes, all of which are led by preeminent jazz musicians. Learners are ages

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11 to adult and class sizes are small, with the average student to teacher ratio 6:1.

Faculty: Bob Athayde, Kyle Athayde, Rick Condit, John Ellis, Mary Fettig, Anton Schwartz, Guido Fazio, Mary Fettig, Zac Johnson, Kasey Knusdsen, Melecio Magdaluyo, Alex Murzyn, Dan Pratt, more.

Cost: \$590-\$630 (scholarships available).

Contact: Bob Athayde, (925) 914-0797; lafsmw.org

Mammoth Lakes Jazz Jubilee Jazz Camp

Mammoth Lakes, California
July 13-20

The Mammoth Lakes Jazz Jubilee Jazz Camp is open to students between the ages of 13 and 17, and all instruments are welcome. The camp focuses on improvisation, both collective and individual, and campers perform several times in the Mammoth Lakes Jazz Jubilee. No audition—simply a first-come, first-served basis.

Faculty: Bill Dendle, Corey Gemme, Anita Thomas, Jason Wanner, Eddie Erickson, Shelley Burns, Ed Metz Jr., Lee Westenhofer.

Cost: \$625.

Contact: Bill Dendle, bdendle@winfirst.com; mammothjazz.org/camp

Mel Brown Summer Jazz Workshop

Monmouth, Oregon
August 3-9

Students perform in both large and small jazz ensembles and attend seminars that span topics like theory, history, improvisation, music business and music technology. The workshop also features jam sessions and faculty performances.

Faculty: Mel Brown, Gordon Lee, Derek Sims, Stan Bock, Renato Caranto, John Nastos, Keller Coker, Robert Crowell, Clay Giberson, Carlton Jackson, Derek Sims, Tim Gilson, Christopher Woitach, Sherry Alves, more.

Cost: \$700 (resident), \$580 (commuter).

Contact: (503) 838-8275, melbrownworkshop@wou.edu; melbrownjazzcamp.com

Monterey Jazz Festival Jazz Camp

Monterey, CA
June 9-20

Monterey Jazz Festival's Summer Jazz Camp is an intensive day program for students ages 12 to 18 to develop music skills. Classes include big bands, small ensembles, vocal performance, master classes, improvisation and workshops. Students earn one college unit upon completion. The 2014 Monterey Jazz Festival Artist-In-Residence is Eric Harland.

Faculty: Eric Harland, Paul Contos, Paul Lucchesi, Gary Meek, Peck Allmond, Michael Galisatus, Robynn Amy, Vince Lateano, Scott Steed, Bruce Forman, Milton Fletcher, Eddie Mendenhall, Julia Dollison, Kerry Marsh.

Cost: \$850. Qualifying Monterey County students may apply for a scholarship.

Contact: Paul Contos, Monterey Jazz Festival Education Director, (831) 373-3366, pcontos@montereyjazzfestival.org; montereyjazzfestival.org

Sacramento Traditional Jazz Society Adult Jazz Camp

Pollock Pines, California
July 27-August 1

This camp for musicians age 18 and up is a full week in Sly Park that features outstanding faculty and focuses on improvisation, instrumental and vocal technique and small-band performance. Traditional jazz and swing music is emphasized, and there's no audition needed to apply.

Cost: \$900.

Faculty: Rusty Stiers, Terry Myers, Greg Varlotta, Jason Wanner, Curtis Brengle, Eddie Erickson, Lee Westenhofer, Shelley Burns, Ed Metz, Bill Dendle.

Contact: Bill Dendle, bdendle@winfirst.com; sacjazzcamp.org

Sacramento Traditional Jazz Society Youth Jazz Camp

Pollock Pines, California
August 4-10

This camp is a full week in Sly Park with outstanding faculty and counselors that focuses on

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improvisation, instrumental and vocal technique and small-band performance. Traditional jazz and swing music is emphasized. No audition to apply. Open to ages 12–18.

Cost: \$650.

Faculty: Rusty Stiers, Bria Skonberg, Terry Myers, Anita Thomas, Greg Varlotta, Jason Wanner, Curtis Brenge, Eddie Erickson, Lee Westenhofer, Shelley Burns, Ed Metz, Bill Dendle.

Contact: Bill Dendle, bdendle@winfirst.com; sacjazzcamp.org

San Jose Jazz Summer Jazz Camp

San Jose, California

June 16–27

San Jose Jazz Summer Jazz Camp is a rigorous two-week learning lab for middle school and high school musicians with backgrounds that range from intermediate to pre-professional. Camp includes straightahead and Latin jazz, small and large ensembles, music theory, vocals, Latin percussion lab, ear training, improvisation, performance, sight reading and more.



JazzFest Jazz Camp

Faculty: Shawn Costantino, Julie Rinard, Hristo Vitchev, David Flores, Kat Parra, Dr. Aaron Lington, Christian Tamburr, Eddie Mendenhall, John Worley, Jimmy Biala, Saúl Sierra, Wally Schnalle, Joel Behrman.

Cost: \$750.

Contact: Harley Christensen, Director of Education, harleyc@sanjosejazz.org; sanjosejazz.org/summer-jazz-camp.html

Stanford Jazz Workshop

Stanford, California

July 14–18 (Jazz Day Camp); July 20 – 25, July 27 – August 1 (Jazz Camp); August 3 – 8 (Jazz Institute)

Stanford Jazz Workshop offers three different jazz immersion opportunities for young players: Jazz Day Camp for middle school students, the Jazz Camp for campers ages



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12–17 and the Jazz Institute, which is open to both adults and advanced teens and provides six days of work with improvisation and performance skills alongside some of the world's greatest jazz musicians.

Faculty: Over 80 faculty members including Eric Alexander, Harold Mabern, Julia Dollison, Andrew Speight, more.

Cost: Jazz Day Camp: \$850; Jazz Camp: \$1,235, \$885 (housing); Jazz Institute: \$1,365, \$925 (housing under 18); \$650 (housing over 18, \$515 with shared room).

Contact: (650) 736-0324; info@stanfordjazz.org; stanfordjazz.org/about/staff-contact

Summer at Cornish

Seattle, Washington

May 24–August 22

Summer at Cornish offers students ages 12 to adult the chance to study with renowned Cornish music faculty and special guest artists in a series of one- or two-week intensive workshops that take place in a real academic environment. Scholarships are available for ages 15–18. (Cornish is launching a new youth jazz festival, the Seattle Jazz Experience, in partnership with Seattle JazzEd, to be held March 14–15 at the Cornish Playhouse at Seattle Center.)

Faculty: Cornish music faculty and special guest artists.

Cost: Courses vary in price from \$245 to \$1,200. Visit cornish.edu/summer.

Contact: (206) 726-5030, summermusic@cornish.edu; cornish.edu/summer/programs/music

Summer Jazz Academy

University of Colorado, Boulder, Colorado

July 6–11

This one-week summer session is open to instrumentalists ages 12–18. Students will participate in combos, master classes, improvisation classes and jam sessions with the academy's nationally renowned guest artist and with the CU Jazz Studies faculty. No audition is required, but space is limited.

Faculty: Brad Goode, John Gunther, Bijoux Barbosa, Jeff Jenkins, Alan Hermann, Paul Romaine, Dave Corbus.

Cost: \$400 (commuter), \$650 (including housing).

Contact: Brad Goode, brad.goode@colorado.edu; Peggy Hinton, Peggy.hinton@colorado.edu; colorado.edu/music/k-12

University of Montana Middle & High School Music/Jazz Camp

University of Montana, Missoula, Montana

June 22–28

This wonderful music experience gives the high school and middle school musician an opportunity to perform in jazz bands, small groups and attend master classes on each instrument along with classes in improvisa-

tion and jazz theory.

Faculty: Johan Eriksson, Josh Tower, Rob Tapper.

Cost: Approximately \$450.

Contact: Kevin Griggs, kevin.griggs@umontana.edu; umt.edu/music/SummerCampPrograms

University of Northern Colorado Jazz Camp

Greeley, Colorado

July 13–18

Designed to be intensive, challenging and

inspiring, the UNC Jazz Camp will be led by UNC faculty and special guests Clay Jenkins, Don Aliquo, Paul McKee and Julia Dollison. Be part of student big bands, combos, vocal jazz ensembles, jazz master classes, jazz theory and listening classes and nightly concerts.

Faculty: Dana Landry, Erik Applegate, Jim White, Steve Kovalcheck, Kerry Marsh, David Caffey, John Adler, Andy Dahlke, Nat Wickham, Don Aliquo, Clay Jenkins, Paul McKee, Julia Dollison.

Cost: See uncjazz.com.

Contact: Amy Murphy, (970) 351-2394, amy.murphy@unco.edu; uncjazz.com



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Instructor Jay Thomas (right) and students at Summer at Cornish

MICHELLE SMITH-LEWIS

Youthful Jazz Reigns Supreme in Seattle

By Shaun Brady

When Kent Devereaux became chair of the music department at Cornish College of the Arts in 2008, he realized what many new arrivals in Seattle had discovered before him. “Despite what everyone says, it does not rain all the time,” Devereaux says. “The summers are absolutely gorgeous.”

The agreeable Pacific Northwest weather was only one factor that led to the decision to found the educational program Summer at Cornish in 2009.

It began that summer as three one-week workshops attended by 45 students. It has now grown into a five-week program divided into two dozen one- and two-week workshops that students can take in isolation or bundle together. More than 500 students are expected to attend this year from a variety of disciplines, including art and design, dance and theater; approximately 300 of those will be involved with the music program.

About 80 percent of last year’s students hailed from the state of Washington, but Cornish has

enjoyed a steady, yearly increase in interest from across the country and overseas. Housing and scholarships are available for students ages 15–18, while the program itself is open to students age 12 and up. Summer at Cornish, which Devereaux characterizes as more of a pre-college program than a traditional “camp,” has an emphasis on bridging styles and genres.

“Cornish has a long tradition of trying to support those students who may not fit into the normal boundaries, who are a little more cutting-edge,”

Devereaux says. "The initial idea for our summer program was to provide an opportunity for students who do not fit into a crisp mold on the classical or the jazz side. We really try to get all of our students feeling comfortable with improvisation and with the concepts of composition, and the fact that the two really can't be divorced from each other."

This approach, Devereaux says, allows Cornish to focus on compositions and originality, no matter what shape the music may take. "In high school," he says, "everybody has a jazz band. Everybody has an orchestra. Everybody has a chorus. But there's not really much opportunity for somebody who wants to figure out how to create their own music, how to make the transition from garage bands and the indie rock scene to a more structured jazz program. We're trying to create a way to bring those together."

Instructors for the program are split between Cornish faculty—which includes keyboardist Wayne Horvitz, pianists Dawn Clement and Jovino Santos Neto, violinist Eyvind Kang and bassist Chuck Deardorf—and guest artists, which this year will include drummer Matt Wilson and saxophonist Donny McCaslin. Past participants include drummer John Hollenbeck, trombonist Chris Stover and saxophonist JD Allen.

Wilson, leading his Arts & Crafts quartet, will also be in town for the inaugural Seattle Jazz Experience festival. The youth jazz festival, which is a collaboration between Cornish and Seattle JazzED, will take place March 14–15 at the newly rechristened Cornish Playhouse at Seattle Center.

The idea to host a festival at the theater came out of talks Devereaux held with many of his peers in the Pacific Northwest who were disappointed in the lack of opportunities provided by local festivals.

"Some of them were upset by the quality of some of the festivals and felt like it wasn't worth their while to participate anymore," Devereaux recalls. "A number of [the fests] had grown too large and too impersonal, and the quality of clinicians was really not where it needed to be."

The first Seattle Jazz Experience will feature public performances by Wilson's Arts & Crafts and Seattle trumpeter Cuong Vu's trio, as well as educational workshops and clinics led by Wilson, Vu, saxophonist Rudresh Mahanthappa and trombonist Alan Ferber.

Each year the festival will host one or two featured composers, and this year, that honor falls upon Bill Holman. The 17 invited student ensembles will each be sent Holman charts free of charge, and those who perform the arrangements at the festival will be given private clinics with the composer.

"I think that over time there will be more of an audience presentation focus," Devereaux says. "We want to keep it fairly small-scale so the quality of instruction and the experience for all the students and audience members is superb. But if it needs to grow, it can. We've got that capability."

According to Devereaux, both the festival and the Summer at Cornish program reflect the culture of the city. "We wanted to do something representative of what Seattle is. Half the people in the city moved there in the last 20 years. It's about combining the old with the new and doing things in unconventional ways."

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Nilson Matta leads a discussion with Ivan Lins during the Samba Meets Jazz Workshop.

Dutch Impro Academy

Amsterdam, The Netherlands
October 12-19

This academy lets musicians improvise with the Dutch Masters. The focus of the program is on the art of improvising and is aimed at professional and advanced musicians, age 18 and upward. All instruments welcome.

Faculty: Mary Oliver, John Dikeman, Wilbert de Joode, Eric Boeren, Ernst Glerum and Han Bennink.

Cost: € 400 (about \$550),
€ 350 (early bird rate until July 1).

Contact: dutchimproacademy.com

International Music Camp

International Peace Gardens,
Dunseith, North Dakota

July 13-19

Students will perform with a big band and combos, study jazz theory, improvisation, and attend jazz master classes. They also have the option to study privately with one of IMC's artist-teachers. The week ends with a final performance on Saturday.

Faculty: See internationalmusiccamp.com/program/music/jazz

Cost: Before May 1: \$380, \$395 (vocal jazz).

Contact: internationalmusiccamp.com/program/music/jazz

JazzWorks Summer Jazz Workshop & Composers' Symposium

Harrington, Quebec, Canada

August 21-24 (Summer Jazz Workshop)
August 19-21 (Composers' Symposium)

JazzWorks Summer Jazz Workshop & Composers' Symposium option is an intensive learning experience for adult jazz musicians of all levels. Participants immerse themselves in combo rehearsals, master classes, improvisation classes, jazz history, composition and arranging, faculty concerts, ending with a public concert including all participants.

Faculty: Confirmed faculty includes Nick Fraser, John Geggie, Julie Michels, Rob Frayne and Kevin Barrett.

Cost: \$415, plus fees for accommodations and meals.

Contact: (613) 523-0316, jazz@jazzworkscanada.com; jazzworkscanada.com

KoSA Cuba Workshop & Havana Rhythm and Dance Festival

Havana, Cuba

March 9-16

This one week intensive, hands-on program gives participants the chance to play and learn with the top artists in Cuba. There are nightly concerts at the festival, and college credit is available.

Faculty: See kosamusic.com

Cost: kosamusic.com

Contact: kosamusic.com

Samba Meets Jazz Workshops

Rio de Janeiro, Brazil

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mentalists and vocalists from across the globe seeking to immerse themselves in Brazilian music and jazz. With a "who's who" faculty, students will study, play and hang with greats who have helped the music evolve. For all levels and with a maximum enrollment of 25, this workshop provides six hours of personalized instruction daily plus group excursions led by faculty to Rio's samba schools and music hot-spots, opportunities for sightseeing. Private van transportation in Rio is included, and discounted airfare and hotels are available.

Faculty: Faculty in 2014 was Nilson Matta with Pascoal Meirelles, Célia Vaz, Jeff Gardner and special guest João Bosco.

Cost: \$1,350.

Contact: alice@sambameetsjazz.com (English), luisa@sambameetsjazz.com (Portuguese), john@sambameetsjazz.com (Europe); sambameetsjazz.com

The University of Manitoba Jazz Camp

Winnipeg, Manitoba

August 17-23

The University of Manitoba Jazz Camp strives to foster the growth of participants' jazz skills. Enrollment is open to junior and senior high students, university students, jazz musicians, music educators and anyone hoping to further their performance skills. The camp strives to keep an instructor-to-student ratio of 1:10.

Faculty: Steve Kirby, Derrick Gardner, Jon Gordon, Quincy Davis, Will Bonness, Anna Lisa Kirby, more.

Cost: \$390 CDN (subject to change).

Contact: Warren Otto, w_otto@umanitoba.ca, 1-888-216-7011 ext. 8006; umanitoba.ca/summer/jazz.

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PHOTO: STEVE KORN

Violin Family Evolution:

The New Role of Stringed Instruments in Music Today

IN THE OLD DAYS, THE VIOLIN WAS THE INSTRUMENT of choice, second only to the voice. Before the eras of electricity and electronics, if someone wanted to learn a pop song, he would have to go to the corner music store, buy the sheet music and take it home to learn it. Piano-violin scores of popular tunes were widely available in the 1920s and '30s. Many people were trained on stringed instruments as well as woodwind or brass instruments. Music lessons were the norm, and many professional musicians in the big band era began their musical training on a violin or cello.

To illustrate this, let's take a look at one musician in particular. Ray Nance was the lead trumpeter in Duke Ellington's orchestra. Born in Chicago in 1913, he joined Ellington's band in 1940 and soon after was featured as the trumpet soloist on the first recording of "Take The 'A' Train."

Nance was also an accomplished violinist. He played violin on the original version of Ellington's "C Jam Blues" in 1942 and, in fact, played quite a few violin solos over the years with the Ellington band, including the soundtrack to the 1959 film *Anatomy of a Murder*. Nance's solo violin work with Ellington is preserved in many recordings still enjoyed today.

The 1920s launched the big band era, and with it came the explosion of loud, metallic band instruments in large numbers. The school orchestra gave way to the school band, and violins were no match for these loud brass instruments. Strings began to recede into the woodwork. One would hear the occasional solo in a motion picture (in a kissing scene or perhaps a barn dance scene with fiddle music), but strings were basically relegated to a supportive role in the background.

Jazz/swing and big band music assumed their positions on center stage, becoming the popular music styles of the time. String players held their central roles in symphony orchestras and in the acoustic forums of folk, bluegrass, Western swing, klezmer and many other culturally based ensembles.

Some important American string virtuosos emerged during the swing era. They were all bandleaders: Joe Venuti, Stuff Smith, Eddie South, Paul Nero, Florian Zabach and Johnny Gimble among them. In Europe, Stephane Grappelli was playing with Django Reinhardt in his Hot Club of France, and Svend Asmussen was the "fiddling Viking" of Denmark. Some of these players had classical training in their early years (Venuti, South and Zabach). Johnny Gimble had his roots in Texas swing. All were unamplified, acoustic stars.

Today's String Scene

That's the short story on the past. Let's fast-forward to the present and talk about matters of sound. String players have always had sound and amplification issues. When you take a traditional hollow, wooden violin and add amplification, either by a pickup or a microphone, then boost the volume, you invite the possibility of a feedback loop. Thus, live sound-enhanced performance has always been a little complicated for



Jeremy
Cohen

DAVID BRUCE

string players. Once the technology was available, it still required string-savvy audio engineers and capable, technology-savvy string players to successfully amplify the sound of strings. It's still not perfect. An amplified violin does not sound like an acoustic violin, but I think we agree that the evolution of music seeks variety rather than sameness, and Jeff Beck certainly doesn't sound like James Taylor.

Today it is common to see string players in bands of all types, often playing rhythm parts while connected to gear, and they're really shredding it up. How are they doing it? What are they using, and how does it all work? It is done through a combination of playing techniques and gear. First, let's talk about gear.

Current stylistic trends in the music industry are fueling the market growth for electric instruments and gear. With an electric violin and a pedal providing effects such as chorus, wah-wah, distortion and looping, a string player can take the solo and lead roles in contemporary styles of music in the same way that a lead guitar player does.

Looping works like this: You hit your footswitch on your looping pedal, which is connected to a looper machine. It records your playing until you hit the switch again. That stored music can be triggered to play at any time; repeat it now or repeat it later. Put another layer on it; store it or use it. And so on. Many layers later, you might have something like Tracy Silverman playing Led Zeppelin. (YouTube search: "Tracy Silverman, Electric Violin-Led Zeppelin Medley.")

Ohio-based jazz violinist Christian Howes plays a Yamaha electric violin with a loop pedal, combining the traditional string technique of "pizzicato" (plucking) with a harmonizer that allows him to play lower or higher than the sound of the actual pitches he is producing. (YouTube: "Electric Violin + Loop Pedal with Jazz Violinist Christian Howes.")

Juilliard-trained Mark Wood designs and manufactures his own violins that have seven strings and are worn with the support of straps. (YouTube: "Mark Wood Metal Violinist Solo.") Wood goes fully "metal" in his playing and has the leather pants and adoring fans to prove it.

Contemporary Techniques

Now let's talk about playing techniques, in particular, the "chop." This is a standard technique in contemporary string playing that may have first been employed by the American fiddler Richard Greene in Bill Monroe's Bluegrass Boys.

The chop has since found its way into multiple genres of music, and it has become a standard rhythmic device for string players. Essentially, it is an unpitched percussive sound created by dropping the bow straight down onto the string and then letting the bow grind against the string when the bow is picked up. Violinist Darol Anger and cellist Rushad Eggleston have good videos on the web that will further anyone's understanding of this important technique.

The resurgence of strings into the rock, pop and contemporary worlds is a good sign for all string players and appreciators. Traditional (classical) chamber music has also contemporized itself with

newly developing rhythmic material that expands into the classical crossover genre. The content and musicianship levels there are high, and for listeners with a taste for strings there are many offerings worth listening to (or watching on YouTube).

Check out my ensemble, Quartet San Francisco, playing my piece "Guamba" and covering Grace Slick's "White Rabbit" on the web. Get acquainted with the celebrated Turtle Island Quartet playing Jimi Hendrix. With the explosion of accessibility to music on the Internet, you can find whatever pleases you.

Look outside your comfort zone, and you may

well be surprised at what you find.

DB

Jeremy Cohen is a violinist, composer, producer and publisher. His recording credits include three Grammy Award-nominated CDs with his string ensemble, Quartet San Francisco (on ViolinJazz Recordings). He has recorded three CDs with his ViolinJazz Quartet, and he publishes sheet music for string players under the ViolinJazz Publishing imprint. Cohen was the solo fiddler on the TV soundtrack for *The Dukes Of Hazzard*, and he appeared on Carlos Santana's *Supernatural* and *Shaman* CDs. His violin was made in 1868 by Jean-Baptiste Vuillaume. It was previously owned by Lou Raderman, who served as the concertmaster of the MGM studio orchestra from 1939–1969 and played the solos on all of the great MGM soundtracks between those years, including *Wizard of Oz*, *Singin' in the Rain*, *An American in Paris* and *Gigi*. Visit Cohen online at violinjazz.com and quartetssanfrancisco.com.

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The Improviser as Musical Philosopher

AS IMPROVISERS AND CREATIVE MUSICIANS, we must realize that each of us comes from a different “place.” This important realization is a musical and creative paradigm to embrace.

The paradigm of cultural, ethnic, social, emotional and educational diversity contributes to our ability to take each of these attributes and/or characteristics, and allows this combination to manifest in our soloing. This manifestation is one of connectedness that benefits from the roles, contributions and direction of others.

If we step aside from music for a moment, we can parallel all of life in this way. We are all connected. There is a philosophy of “Ubuntu” here: No one *thrives* alone. We are *all* interconnected. Embracing this philosophy intellectually and spiritually will give each of us, as creators of spontaneously composed solos, the supreme ability to permit symbiosis to occur in our music.

If we define music, and especially improvising, as a very spontaneous yet inherently structured manifestation, we can greatly benefit from the roles and direction of the others with whom we are connecting. Improvisation flows from our hearts, our souls, our brains and life itself. Who we are is what we play.

In fact, if we investigate what sublime intervention gives each of us the gift of being able to improvise, we come away with a substantial deficit in the scientific determination or empirical evidence of what is actually taking place during this process.

As each of us knows, this truly spectacular and incredibly satisfying feeling is something very special that cannot easily be explained to others. There is no better feeling than knowing that we just made some real music ... spontaneously.

So, everything we have received in life—our early music lessons and teachers, the love and guidance from parents, the discipline of individual practice, the playing sessions, the gigs (good and bad), our thoughts, our spirituality, the difficulties encountered in whatever realm, and many more variables—all contribute to making a profoundly symbiotic and cohesive performance with others. For, we do not play alone; we play with others. Even if one is “blowing” a solo without any accompaniment, we are not alone. There are others listening, and in a sense they, too, are contributing in this amazing process of improvisation.

Remember: We are all connected.

If we take some time to find examples of this Ubuntu philosophy relating to jazz, we can easily find many examples in the music we know.

Listen to John Coltrane’s recording of “Giant Steps.” While listening, try to imagine what might have been going on with Trane’s vast creative and

theoretical resources. While composing this tune in the key of E \flat , he utilizes a descending major third principle in measures 1–3 and 5–7. We can see three different tonal centers starting with B and modulating to G and E \flat . The keys of E \flat , B and G are all related by the major third interval. The overall design of this composition is quite evident if one observes that the tonal centers at the beginning of every other measure (1, 3, 5, 7, etc.) ascend by major third intervals.

For me, this is an example of connectedness in musical terms. The playing of this music evokes connectedness within oneself, as it will when played with others.

Next, listen to Michael Brecker’s solo version of Coltrane’s “Naima” from *Directions In Music* (Verve) recorded live in 2001 at Massey Hall in Toronto.

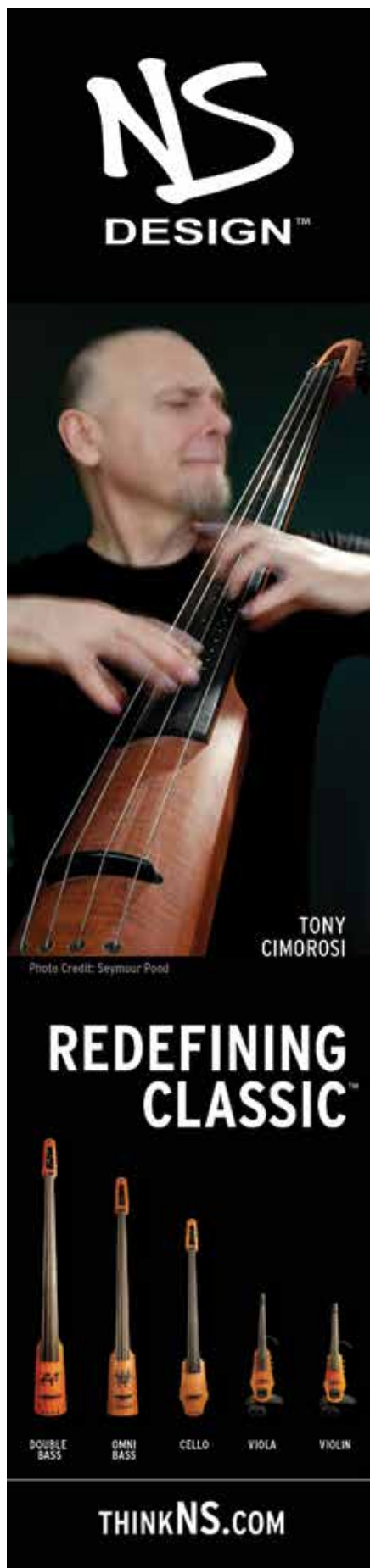
What is going on as Brecker plays this beautiful rendition of the gorgeous ballad that Coltrane wrote for his first wife, Naima? Obviously, Brecker is sharing his vision, his feeling, his musical “voice,” his sensitivity, his virtuosity and, most importantly, his soul. He is also allowing us the opportunity to share what Coltrane gave to him. He is graciously giving himself to us through his playing, and we are giving him our devotion to experiencing his gift. Brecker is giving love, appreciation and his devotion to Coltrane, one of our masters. This is Ubuntu!

Another example for me is listening to the newly released Miles Davis Quintet recording *Live In Europe 1967: The Bootleg Series, Vol. 1* (Columbia/Legacy). Davis, Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams epitomize what the aforementioned philosophical, spiritual, intellectual, emotional and psychological theories represent. There is a musical bond and interplay here that demonstrate mutual respect by and for each musician. We can feel the mutual divine intervention and supportive intention taking place during each and every bar of music.

The liner notes to the CD/DVD quote Davis reflecting on the year 1967: “Around that time everything was in flux. Music, politics, race relations, everything. Nobody seemed to know where things were going. Everybody seemed confused—even a lot of artists and musicians who all of a sudden seemed to have more freedom than we ever had to do our own thing.”

All of these things to which Davis refers were going on, and that is the very essence of what was played and recorded on this tour. Jazz impresario George Wein stated his opinion of this group: “That group was not ahead of its time. They *were* the time.”

So, we see reflected in the performances of



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the musicians we love, but we, as musicians, have the responsibility of moving this music authentically forward.

Don't be afraid to challenge yourself, and the others with whom you play, to stretch your supposed limits and take chances.

Don't *ever* be afraid to make mistakes. We learn from our mistakes. Realize and accept mistakes as a path to evolved learning.

Allow yourself to appreciate all of the things you have learned in the present, and to develop those skills even further.

In closing, the journey of jazz is an imposing,

yet wonderful, task.

Embrace it, and please share it with others:
Ubuntu!

DB

Tenor saxophonist Michael Pedicin recently released his 12th CD as a leader, *Why Stop Now ... Ubuntu* (GroundBlue). His circuitous creative journey started with Philadelphia's modern jazz scene in the late 1960s and then sidestepped into an r&b phase with Philadelphia Sound hit-makers Gamble and Huff. Along the way he spent one year with Maynard Ferguson, two years with Dave Brubeck, two years with Pat Martino, founded jazz studies programs at Temple University and Richard Stockton College, and also earned a doctorate in psychology. Pedicin is currently performing with his quintet and continues his role as an educator at the Richard Stockton College of New Jersey. Visit him online at michaelpedicin.com.

those we love, respect and admire that there was a deep sense of interconnectedness. This great music exemplifies what is meant by the word *jazz*.

Jazz is music whose roots go very deep. From the origin of African sounds, songs and embryonic percussion to the shores of Louisiana, this music has widened its scope, direction and intention. The blueprint continued to be further developed in Chicago, New York and Los Angeles, and is now being played in almost every corner of our world.

I will use the metaphor "we stand on the shoulders of those who came before us" to acknowledge that we learn from the masters and

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John
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Woodshed \ SOLO BY MATHIAS MINQUET

John Scofield's Electric Guitar Solo on 'Farmacology'

ON "FARMACOLOGY," FROM JOHN SCOFIELD'S 1990 ALBUM

Time On My Hands (Blue Note), the guitarist delivers a rhythmically and melodically striking solo. Everything is here, from his signature crunchy tone to his astounding control of time. The tune is a standard 12-bars blues form. Since there are no other harmonic instruments present to play the changes, Scofield is free to imply different chords during his solo.

The first eight bars of Scofield's solo are a good example of motivic development. Bars 1–2 come directly from the theme, but the phrase ends differently through bars 3–4. This is repeated in measures 5–6, except the D note is replaced by a D \flat to outline an E \flat 7 chord. The guitarist's rhythmic control is impressive here: He plays a four-over-three figure in bar 2 and a quarter-note triplet in bar 6. In bars 9–10, Scofield plays a ii–V progression; we hear a bar of Cm9 arpeggio leading to an F7 altered with the \flat 13 (D \flat), #9 (G#) and \flat 9 (G \flat). It is interesting to see that he also plays E natural, against the key, thus creating the superimposition of an A \flat 7 arpeggio over F7.

The second chorus starts with the minor blues scale (1, \flat 3, 4, #4, \flat 5, \flat 7) in bar 13, resolving on the major third of the B \flat 7 in bar 15. Scofield then plays an E \flat 6 arpeggio in bar 17 to outline the IV degree, and goes on to play B \flat dorian over the B \flat 7 chord in bar 19 (note the G \flat at the beginning of that phrase; I interpret this as the F7alt sound). In bar 20, he implies a G7 chord (V/ii) by playing a B natural (the major third of G7), then plays a double approach note, a half step above and below, to the \flat 13 (E \flat). The last two bars of this chorus mark the return of the head, played in double stops—another example of motivic development.

In his third chorus, Scofield implies every chord of the blues progression: a B \flat major in bar 25, an E \flat major and an Edim7 in bar 26 (the #IV chord, a typical chromatic chord in blues) and a B \flat 7alt in bar 28 with a #9 (D \flat), \flat 9 (C \flat) and \flat 13 (G \flat) that leads to the IV in bar 29. In bar 32 the guitarist plays a V/ii again, with a phrase similar to bar 20, this time with a different rhythm. He also delays the resolution in the next bar by playing a Bdim7 arpeggio (G \flat , \flat 9) over Cm. The V degree in bar 34 (F7) is altered, with a #9 and \flat 9 (A \flat and G \flat).

In the fourth chorus, Scofield becomes truly audacious. The absence of another harmonic instrument allows him to play arpeggios that imply totally different chords than the standard blues progression. Bar 37 has a B \flat 7 with a \flat 9. Bar 39 contains a particularly bold move: Scofield plays an F7 over B \flat 7 and, in the last half, implies an Edim7. Measures 46–48 are surprising, as well: Although he comes to a B \flat initially, he decides to treat the last three bars of this chorus like a big V chord, resolving to the final B \flat only in the last beat of bar 48, thus creating a sensation of harmonic displacement (so that the first bar of the next chorus almost feels like the last bar of the previous one). The whole phrase is roughly constructed with the F altered scale, also called F# melodic minor (F, F#, G#, A, B, C#, D#).

The theme of "Farmacology" comes back in the fifth chorus, with the song's signature double stops in bars 51–52 and again in measures 53–55, where he plays the main melody. Over bars 56–57, he suggests a G7 (through the notes B, G and F) and again makes use of harmonic displacement as the V/ii waits until the end of bar 57 to resolve. To end the chorus, Scofield plays a F \flat 13 arpeggio in measure 58 (D \flat , A, F, E \flat) to the D \flat pentatonic major scale in bars 59–60.

This recording is a remarkable example of how to make an elegant and complex solo out of a blues form, developing the motif through the use of rhythmic control, harmonic displacement and chord substitution. **DB**

Mathias Minquet is a guitarist who lives between San Francisco and Paris. He has played with pop acts such as Enrique Iglesias and Michael McDonald, and he recently released his first album, *The Abyrne Project*. Visit him online at mathiasminquet.com.

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A B^b7 E^b7 B^b7

5 E^b7 B^b7

9 C^m7 F 7(alt) B^b7 F 7

B B^b7 E^b7 B^b7

17 E^b7 B^b7 behind

21 C^m7 F 7(alt) B^b7 F 7

C B^b7 E^b7 B^b7

29 E^b7 B^b7

33 C^m7 F 7(alt) B^b7 F 7

D B^b7 E^b7 B^b7

41 E^b7 B^b7

45 C^m7 F 7(alt) B^b7 F 7

E B^b7 E^b7 B^b7 full

53 E^b7 B^b7

57 C^m7 F 7(alt) B^b7 F 7

F B^b7 solo continues...

Zildjian Kerope Cymbals

Darker, Warmer K's

Zildjian has added the Kerope line to its K family of cymbals. The main goal of the line was to create a sound that is reminiscent of cymbals from the 1950s and '60s.

"These are highly crafted cymbals that draw their inspiration from the very best cymbals in the Zildjian vault," said Paul Francis, Zildjian's director of R&D. "We carefully studied every nuance of decades-old cymbals—their bells, profiles, hammering, lathing, tapers and weights. Our goal was to achieve an old-world look and sound being sought after by so many artists today."

Zildjian is debuting the Kerope line with 14- and 15-inch hi-hats as well as 18-, 19-, 20- and 22-inch crashes and rides. I received a full set to check out and immediately noticed the low profile of the cymbals, as well as their smaller bells and traditional darker finish.

When the Kerope cymbals were first delivered, the line was so new that there was no product name printed on them. I was eager to get these "mystery cymbals" into a playing situation so I could see what they were about. The first opportunity was in a trio setting, where I used a 22/20/14 combination. I found them to have plenty of stick definition with a nice wash underneath. It seemed as if the fundamental note of the entire line was lower than most cymbals I'm used to playing, so I pulled out some other cymbals of mine and compared the fundamental tones of similar sizes. My hunch was confirmed: These are a lower-pitched cymbal overall.

If the general descriptor for the entire K family is "dark and warm," I would say the Kerope line falls in the "darker and warmer" category. I found the 18- and 19-inch crash-rides to be exceptionally dark, with a sharp attack and a quick decay that never seemed to linger too long when struck aggressively.

The hats had a nice washy sound when played with sticks, yet I could still get a solid "chick" when played with the foot. The whole Kerope line seems to be a touch thinner than other K's I have encountered—which would lend itself to that washy feel. The 15-inch hats in particular had a mighty bark once I got used to moving the extra metal associated with a larger hi-hat. After I got a feel for their size, they had a great Art Blakey-type presence with the foot action but didn't overwhelm the ensemble when played with sticks.

In a big band setting, I occasionally felt that the darkness of the cymbals was not cutting through during louder passages. So, I switched to a plastic-tipped stick to get a touch more definition. It's great to have that flexibility to go slightly brighter when playing dark-sounding cymbals like these.

Overall, I loved the warmth and vintage vibe of the Kerope cymbals and appreciated how they blended with different ensembles. If you are the type of drummer who has ever found yourself searching eBay or Craigslist at 2 a.m. for that perfect vintage sound, know that you now have a great new option in a readily available line.

—Matt Kern

Ordering info: zildjian.com



JodyJazz Jet Alto

Bright, Powerful & Versatile

JodyJazz has taken brightness to the warning track with its new line of Jet alto saxophone mouthpieces. Affordably priced at \$159, the Jet features a short facing curve that produces an extremely edgy tone and facilitates playing in the altissimo range. It's a great piece for lead alto players, offering power, projection and versatility.

"I got as bright as I thought we could go and still have a mouthpiece that can play a wide variety of situations," said JodyJazz owner Jody Espina, noting that it took multiple attempts with his in-house CNC machine to get the design just right. "I probably didn't have a mouthpiece as bright as the Jet before, because personally I didn't quite see a need to go that bright. But now I totally get it."

With the Jet's shorter curve, Espina was able to achieve big tip openings that play easily. "Berg Larsen long ago was the only mouthpiece that alto players routinely played tip openings of .100 and more," he said. "That would be equivalent to a size 9 or a 10. I think that we have made a mouthpiece that those players who've been searching for something big, on the bright side, will really like."

The Jet is made of a proprietary polycarbonate alloy with a synthetic rubber mix—a blend that produces the same warm overtones as hard rubber but also lets you produce a brighter response when you want extra edge. Tip opening sizes are 5 (.074), 6 (.080), 7 (.086), 8 (.091), 9 (.102) and 10 (.109).

—Ed Enright

Ordering info: jodyjazz.com



P. Mauriat System-76 Greg Osby Signature Alto

Visually Striking, Tonally Complex

P Mauriat has introduced the System-76 Greg Osby Signature series alto saxophone, a special edition limited to 100 instruments. Designed to Osby's personal specifications, the new series represents the third round of improvements made to the System-76 line, which is starting to gain popularity among saxophonists seeking new horns with vintage tonal properties.

The Osby altos are visually striking, for starters, thanks to a combination of cognac-lacquered brass bodies and keys, silver-plated bows and bells, abalone key touches and custom "dragon" engraving. Two different model designations—the System-76GOSS and System-76GOSP—feature sterling-silver and silver-plated nickel-silver necks, respectively.

During a play-test of the System-76GOSS model, I liked the low, tight action of its keywork. I was especially impressed with the way my right-hand pinky finger could roll effortlessly from E-flat to low C. Low C-sharp opened and closed without any bounce (the curse of my Mark VI), which I also appreciated. The double key arms on low B and C promoted good sealing on the horn's bottom notes, which have a tendency to leak and warble on altos in particular. And I loved the horn's adjustable right-hand thumb rest with an extension beyond the hook—seldom have my hands felt so comfortable playing alto.

Responsive throughout all registers, from low sub-

tones to wailing altissimo, the Osby alto played reliably in tune and blended well with other saxes on a big band gig. It tended toward a slightly dark tone, no doubt encouraged by the instrument's sterling-silver neck.

The System-76GOSS performed equally well in a small-group setting, where extended soloing helped to bring out some of the instrument's more complex tonal qualities and allowed its modern keywork to speed along at a fast clip. The only places where I stumbled on the horn were its offset B-flat "bis" key and its relatively small G-sharp key—both required some getting used to, but neither caused any major problems on the gig.

Professional features of the System-76 Greg Osby Signature series include Pisoni 109GD pads, gold-plated metal resonators, blued steel needle springs, headed bullet-point pivot screws, four-pointed body-to-bow brace and straight tone holes.

The high F-sharp key has been left off; this should increase the instrument's appeal to more experienced players who prefer to play that particular note the old-fashioned way. —Bruce Gibson

Ordering info: pmauriatmusic.com



Kawai CS10 Hybrid Piano

Digital Convenience, Acoustic Characteristics

Kawai America's newest hybrid piano, the CS10, has a luxurious appearance, stunning sound and impeccable touch. It blurs the line between acoustic pianos and their digital counterparts, creating an instrument where the convenience of digital performance merges with acoustic piano characteristics.

The CS10's cabinet is the same one found on the Kawai K2 professional upright piano. Classic lines, traditional leg- and toe-block design plus an authen-

tic fallboard create a traditional piano look. The CS10 uses Kawai's exclusive Soundboard Speaker System, which features a real wooden soundboard to help create the organic sound of an acoustic instrument.

The CS10's acoustic piano heritage runs deeper still. Its Grand Feel action features extra-long wooden keys and a mechanical design that emulates Kawai's top grand piano actions. The front key pivot length of the GF action is the same as the keys on Kawai's acclaimed RX grand piano; this allows for even more control, nuance and realism.

Tone-wise, the CS10 relies upon Kawai's signature Harmonic Imaging XL with 88-note piano sampling. It's an impressive tonal database that gives the piano sounds the clarity and depth they require for professional gigs and recording. These sounds have a lot of personality, and they take the piano-playing experience to a higher level.

Other important digital features of the CS10 include USB digital audio capabilities, USB data storage, 10-song internal recorder, dual and split keyboard modes, 256-note polyphony and a total of 80 instrument sounds. The finishing touch is the Cheekblock Control System, which provides intuitive operation along with a large LCD display, all discreetly housed in the left "cheek block" of the instrument.

As the flagship of Kawai's Classic series, the CS10 is a premium instrument that captures the essence of playing a magnificent concert grand.

—Ed Enright

Ordering info: kawaius.com



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Jamjuree Jams

Latin Percussion has added a 12.5-inch diameter djembe to its Aspire series. The drum's jamjuree wood boasts a deep, rich grain that is accented with a satin finish. The djembe's rounded bowl-shaped upper chamber delivers deep resonance, rich bass sounds and a wide range of fundamental tones.

More info: lpmusic.com



Pandora's Stomp Box

Korg's Pandora series now includes the Pandora Stomp, which offers the same effects found in other Pandora products but housed in a stomp-box-style pedal. Featuring a die-cast body, Pandora Stomp is a multi-effect unit that contains 158 types of modeling effects (seven simultaneous), 200 preset programs and 100 rhythm patterns. More info: korg.com

Rotary Pedal

Hammond's Leslie Pedal adds the distinctive rotary speaker effect to any instrument that uses a 1/4-inch cable. Users can select from four virtual Leslie cabinets and control rotor speed, overdrive, horn/bass balance and EQ. More info: hammondorganco.com



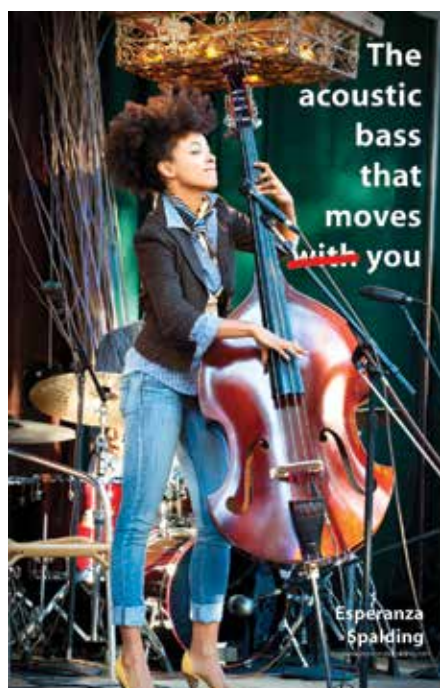
Tube Tone

Hughes & Kettner has unveiled the GrandMeister 36, a fully analog tube guitar amp with four independent channels: Clean, Crunch, Lead and Ultra. The 36-watt 4x EL84 power amp is based on the TubeMeister 36, but the 3x 12AX7 preamp is completely redesigned and offers the widest tonal spectrum of any Hughes & Kettner amp. **More info:** hughes-and-kettner.com



LITE in the Ligature

Vandoren has expanded its M/O line of ligatures with the M/O LITE for B-flat clarinet. The M/O LITE is made out of a synthetic material and offers the quick response and resonance of the standard line of M/O inverted ligatures at a lower price. Due to its flexibility and durability, the M/O LITE is suitable for younger players. **More info:** dansr.com



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Trombonist Wycliffe Gordon with the Naperville North High School Jazz Ensemble on Dec. 19

Naperville North Jazz Ensemble 'Clicks' With Wycliffe Gordon

The 2013 fall semester was over, and the upperclassmen of Naperville North High School's Jazz Ensemble had finished their final exams. But when they took the stage of Mullen's Bar & Grill in Lisle, Ill., on Dec. 19 as the opening act for the local Pete Ellman Big Band, they were only starting to warm up for their biggest test yet.

Since last summer, the Naperville North Jazz Ensemble had been preparing for its Dec. 20 performance with guest artist Wycliffe Gordon at the Midwest Clinic, an international music education conference held every year in Chicago. The band's gig with Gordon the evening before the clinic served as a giant, celebratory warm-up.

Located about 40 minutes outside Chicago, Naperville North's music program has been recognized with top marching band awards and has performed at the National Concert Band Festival. However, the Midwest Clinic performance marked a first for the extracurricular Jazz Ensemble, which rehearses five times a week during students' lunch hours and after school.

"Knowing they would essentially be performing for the world, they worked extra hard and found new levels of professional tone quality and technique," said Dan Moore, who's been the director of bands at Naperville North for 15 years.

After months of practice, the ensemble also got the added bonus of a private rehearsal with Gordon. Drummer Casey Ancona said that rehearsing with Gordon made everything click.

"He didn't treat us like it was formal clinic," said Ancona. "He just came to play jazz with us. That was his intention. We got that vibe from him, and we just played."

The positive, relaxed attitude also rubbed off on trombonist Ciara McManus before the performance at Mullen's.

"We've been preparing for a long time," said McManus, who has listened to Gordon for years. "We know our music, but this is the kind of point where we just have to let go and say, 'OK. Maybe it's not as perfect as it could be. But it's jazz. And we should be having fun playing it.'"

Acclaimed jazz trumpeter Wayne Bergeron, who was in town to perform with a Wheeling (Ill.) High School ensemble at the Midwest Clinic, dropped by Mullen's to play with the Naperville North students. Parents and friends overflowed the restaurant-bar as the group performed "Basin Street Blues" with Gordon as well as Moore's arrangement of "Manteca The 'A' Train" with Gordon and Bergeron. Besides being a test-run for the clinic, Moore said performing in the crowded venue served another purpose.

"When we perform in our auditorium or at a festival, it's usually in a big auditorium-type setting, which is not particularly authentic to the jazz medium," Moore said. "I always make sure we have one or two performances in a club, such as Mullen's, where it's a lot more intimate and a lot more like a real jazz gig."

Naperville North Jazz Ensemble members credited Moore for challenging them musically and instilling a passion for jazz in them. "He's pushed me more than he's probably realized," said Ancona. "The way he teaches and the way he acts, you know what he wants to say and what he wants to teach you inside and outside of the classroom."

Moore's encouragement and the months of rehearsals paid off at the Midwest Clinic as the ensemble members aced the most important test of their high school music careers.

"The kids hit it out of the park," Moore said a few days afterward. "They were totally on for the entire 75-minute performance. Total pros the entire way."

—Kathleen Costanza



Lee Ritenour

Ritenour Contest Broadened: Berklee College of Music will award four four-year scholarships—one full-tuition, three half-tuition—to finalists in the Six String Theory Competition. The brainchild of Grammy-winning guitarist and producer Lee Ritenour, Six String Theory runs Jan. 15 to May 15; winners will be announced June 1. Formerly only for guitarists, the contest in its third year is now open to pianists, bassists and drummers. In addition to Berklee scholarships, the contest offers performance opportunities at the 2014 Montreux Jazz Festival, Yamaha instruments and endorsements, and professional mentoring from Ritenour. One of the six guitar finalists will be personally selected by Ritenour to be featured on his forthcoming album on Concord Records. To apply, entrants must submit two YouTube videos online.

sixstringtheory.com

NEA Grant to MJF: Monterey Jazz Festival has received a \$37,500 Art Works grant from the National Endowment for the Arts to support the 57th annual festival this year. "Monterey Jazz Festival is grateful for the support from the National Endowment for the Arts, which allows for the participation of NEA Jazz Masters and other incredible jazz artists who perform, adjudicate, educate and mentor young musicians in our youth jazz education programs and at the Monterey Jazz Festival itself," said Andrew Sudol, development director for MJF. montereyjazzfestival.org

21CM Initiative: A \$15 million gift from Judson and Joyce Green to the DePauw University School of Music last fall has established the 21st Century Musician Initiative (21CM), a complete reimagining of the music school curriculum and student experience with the aim to create flexible, entrepreneurial professionals prepared for the challenges of today's music world. The Greens made an initial \$15 million gift to the School of Music in 2007, which established the Judson and Joyce Green Center for the Performing Arts, the home of the university's School of Music. depauw.edu/music

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Blindfold Test > BY PETER MARGASAK

Jeff Parker

Guitarist Jeff Parker, who recently moved to Los Angeles after spending close to two decades in Chicago, is one of improvised music's most mercurial, adaptable players. He remains a key member of the influential instrumental rock band Tortoise. In addition to a fruitful relationship with cornetist Rob Mazurek in numerous projects, he has toured and recorded with Brian Blade, Joshua Redman, Jeff Ballard, Fred Anderson and Ken Vandermark's Powerhouse Sound. Parker's most recent album is *Bright Light In Winter* (Delmark), a 2012 trio album with longtime cohorts Chris Lopes (bass) and Chad Taylor (drums). This is his first Blindfold Test. It was conducted onstage at Chicago's 2013 Hyde Park Jazz Festival in September.

Kenny Dorham

"El Matador" (*Matador*, United Artists, 1961) Dorham, trumpet; Jackie McLean, alto saxophone; Bobby Timmons, piano; Teddy Smith, bass; J.C. Moses, drums.

This is Kenny Dorham, "Matador." I kind of rediscovered this recording a couple of years back. It's got to be one of the earliest examples of cats paying in 5/4 at the time. I remember being struck by the lack of rhythmic variation in KD's solos, which is super unusual for him because he's such a linear player. He's one of my longtime favorites. Super inspiring. He's a really introspective, lyrical player. You can tell he really knows harmony, what's going on. That's Jackie McLean on saxophone. I'd give it 4 stars. I like to hear Kenny play lines and changes, so it's not my favorite performance of Kenny Dorham even though he's one of my favorite musicians. And Jackie McLean—everyone knows I love Jackie McLean.

Billy Bauer

"Blue Mist" (*Plectrist*, Norgran, 1956) Bauer, guitar.

Guitar is pretty out-of-tune, whoever it is. Man, the tuning is brutal, to put out a record and not be tuned-up—was it live? Was it Billy Bauer? I recognized some of the phrasing. I used to like the simplicity of his comping with [Lennie] Tristano—he was never very striking a soloist for me. That music, though, it was an influence—very progressive for the time. He was great on those records, but this one—for the bad intonation, I'll give him 2 stars.

Matt Bauder

"Reborn Not Gone" (*Day In Pictures*, Clean Feed, 2010) Bauder, tenor saxophone; Nate Wooley, trumpet; Angelica Sanchez, piano; Jason Ajemian, bass; Tomas Fujiwara, drums.

Is that "Gone" from *Porgy And Bess*? [The tune is based on "Gone."] OK. Nice arrangement. Sounds like a more recent recording. Is that Ken Vandermark? I don't know who it is. [after] I've played with Matt a lot—just three weeks ago in Italy, as a matter of fact. He's a very versatile musician. I wouldn't have thought that was him. Original arrangement, super-nice concept ... 4 stars.

Lionel Loueke

"Farafina" (*Heritage*, Blue Note, 2012) Loueke, guitar; Derrick Hodge, bass; Mark Guiliana, drums.

I can only guess, but is it Lionel Loueke? I don't hate it. It's cool, really beautiful, and super-nice harmonies. There are some aesthetic choices I wouldn't necessarily use myself, but it's well done and they're all great musicians. 4 stars.

Endangered Blood

"Argento" (*Work Your Magic*, Skirl, 2012) Chris Speed, reeds; Oscar Noriega, reeds; Trevor Dunn, bass; Jim Black, drums.

Is that Oscar Noriega? Probably Jim Black on drums. Endangered Blood. We were all in Boston at Berklee at the same time. Oscar, Jim and Chris—lot of people, Roy Hargrove, Antonio Hart, Mark Turner. I was mostly friends with those guys—I didn't play with them. I was doing more mainstream stuff then. Socially, Berklee was cool. I've grumbled about it so many times over the years, I'm kind of tired of talking about it. I feel like the way they teach the music at institutions is problematic, more from a historical standpoint—they don't teach the music as a continuum. They keep the "out" stuff separate

Jeff Parker
at the 2013
Hyde Park
Jazz Festival



MICHAEL JACKSON

from the "in" stuff. If you're into the "out" stuff you go one place; if you're into the "in" stuff you go somewhere else. But it's all part of one big thing. You can kind of see it in a lot of the music—it seems like it's either one or the other. These guys are great—I'd give them 4 stars.

Sonny Sharrock

"Little Rock" (*Ask The Ages*, Axiom, 1991) Sharrock, guitar; Pharoah Sanders, tenor saxophone; Elvin Jones, drums; Charnett Moffett, bass.

[Instantly] I knew this from that first press roll. Sonny Sharrock, *Ask The Ages*. Pharoah Sanders, Elvin Jones and Charnett Moffett. I think this came out right around when I moved to Chicago. We all latched on to this record. The guys in Tortoise and a lot of other people I was hanging out with, we really loved this record. It's a great album. I knew Sharrock's music a little bit—from the Pharoah records and from Wayne Shorter's *Super Nova*. Honestly, in terms of his guitar playing, I prefer the earlier stuff before he got Marshall stacks. I love the sound of this album and the ideas, and I love the compositions, and I love to listen to it, but guitar-wise it's not really where I come from. 5 stars.

Die Enttäuschung

"Eine Halbe" (*Vier Halbe*, Intakt, 2012) Rudi Mahall, bass clarinet; Axel Dörner, trumpet; Jan Roder, bass; Uli Jennessen, drums.

Is it Axel Dörner? I'm not used to hearing him play like that. The thing I know of his playing is more about extended techniques and more sonic experimentation. The group is obviously influenced by Ornette Coleman. It's a cool, nice-sounding group. For sounding somewhat derivative of the Ornette Coleman Quartet, I would give them 3 stars.

Rex Stewart

"Menelik (The Lion Of Judah)" (*Things Ain't What They Used To Be*, Koch, 2001, rec'd 1940) Stewart, trumpet; Ben Webster, tenor saxophone; Harry Carney, baritone saxophone; Lawrence Brown, trombone; Duke Ellington, piano; Jimmy Blanton, bass; Sonny Greer, drums.

Amazing arrangement. I would guess that it's Ellington. Is that Rex Stewart on trumpet? It sounds incredible. The beginning is amazing. You hear that and realize there's not much new under the sun. 10 stars.

Marc Ribot

"Empty" (*Silent Movies*, Pi, 2010) Ribot, guitar.

Beautiful piece. Marc Ribot. That's a great album. I haven't listened to him that much, but he's made quite an impression on me. He's got great versatility, great musician, great guitar voice. 5 stars.

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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