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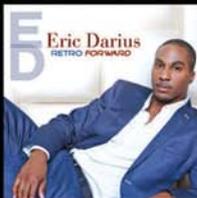
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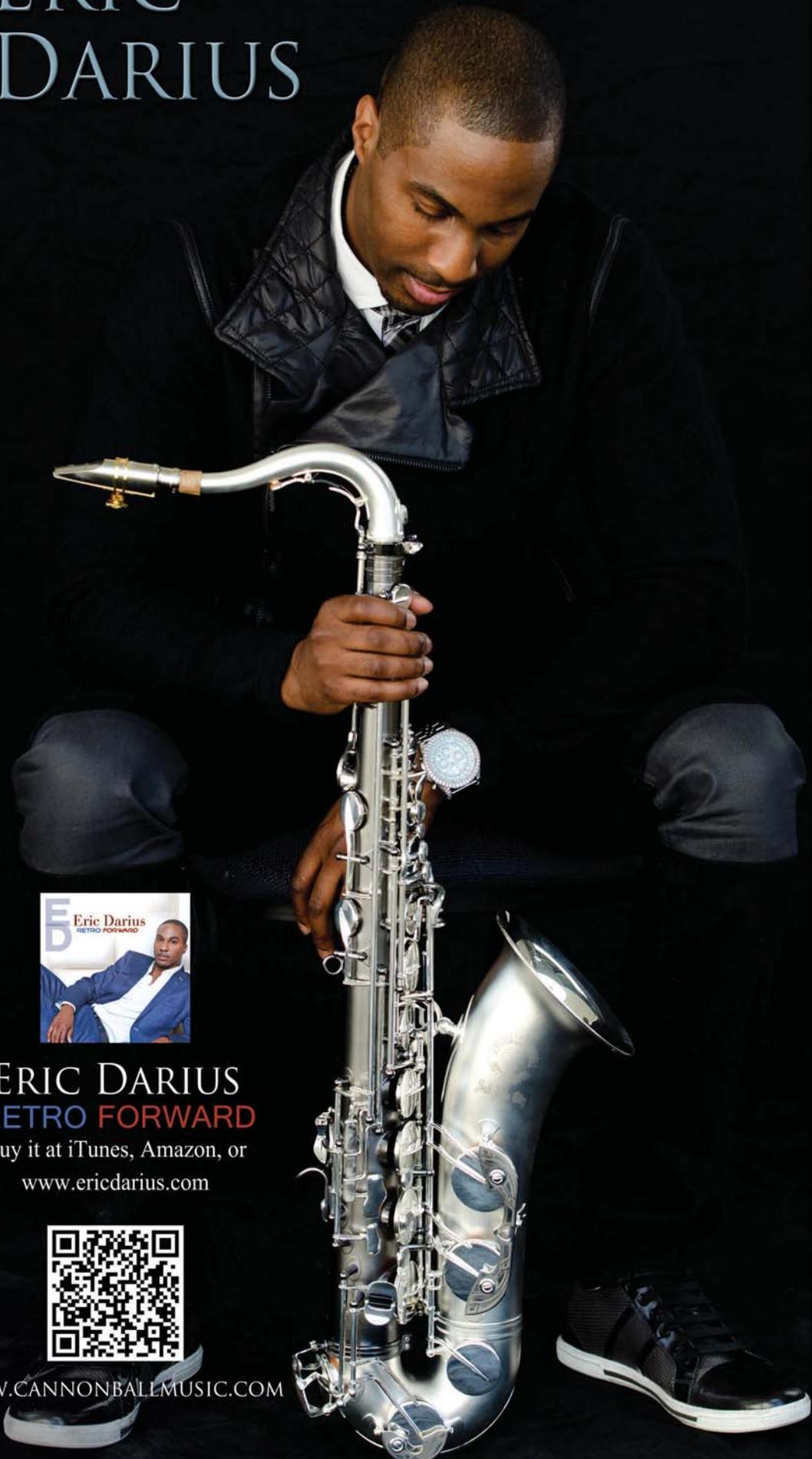


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MAY 2015

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ON THE COVER

24 Steve Coleman *Natural Forces*

BY PHILLIP LUTZ

The alto saxophonist has embarked upon global travels that have informed and inspired a musical language paralleling that of nature—with much of its force and, at times, fury.



Roy Eldridge (left), Clark Terry, Benny Carter and Illinois Jacquet perform on the White House lawn for an audience that includes President Jimmy Carter on June 18, 1978. (Photo: John McDonough)

Cover photo of Steve Coleman shot by Jimmy and Dena Katz in New York City at The Jazz Gallery on Feb. 11.

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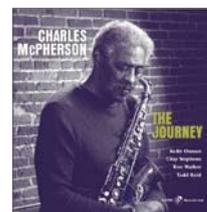
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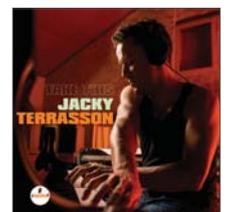
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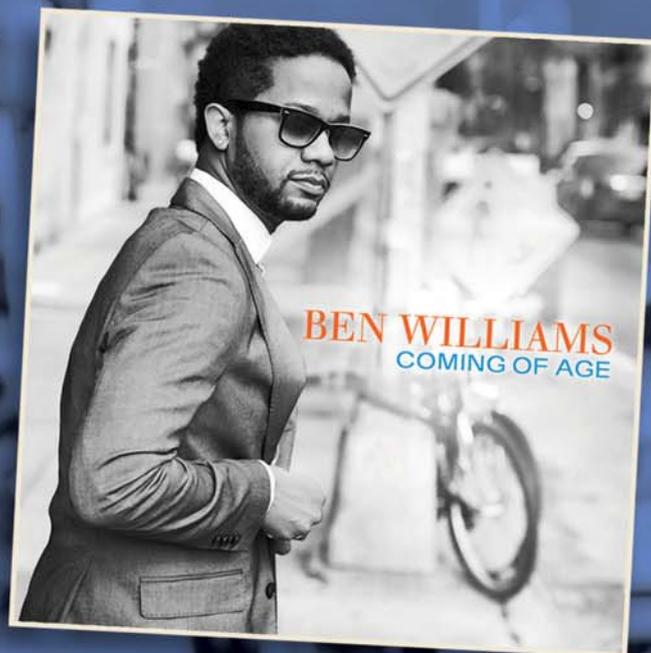
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BEN WILLIAMS COMING OF AGE

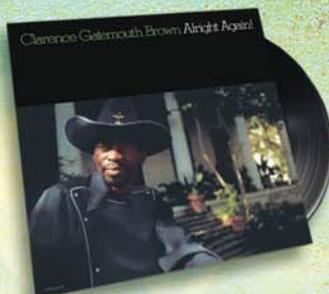
Renowned bassist Ben Williams' sophomore release finds the forward-thinking musician embarking on a worldly, music-without-borders infusion to his unique crossing of straight-ahead, funk and gospel-infused jazz.

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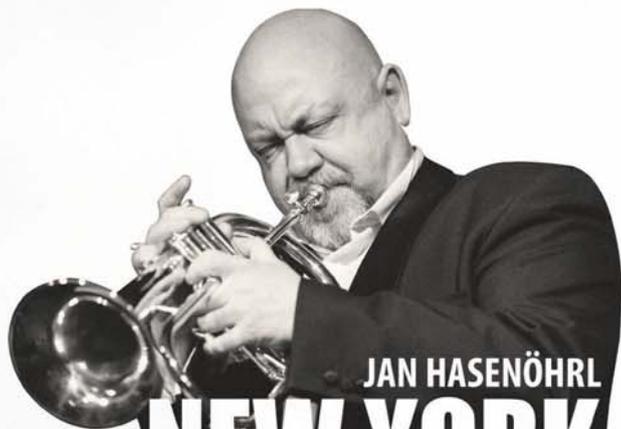
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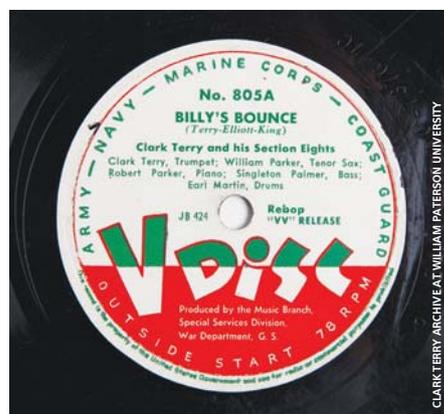
Coollest Month

EVEN FOLKS WHO AREN'T FAMILIAR WITH T.S. ELIOT'S POEM "THE WASTE Land" have heard the line "April is the cruellest month." But for jazz lovers, April is the *coolest* month. Yes, this is the May issue of DownBeat, but due to our production schedule, you're probably reading this column during the glorious month of April.

Two annual events have emerged to make it a great month for jazz lovers: International Jazz Day (April 30) and Record Store Day (taking place this year on April 18).

United Nations Educational, Scientific and Cultural Organization (UNESCO) Director-General Irina Bokova and UNESCO Goodwill Ambassador Herbie Hancock announced that Paris will serve as the 2015 Global Host City for International Jazz Day. Presented annually on April 30 in partnership with the Thelonious Monk Institute of Jazz, this event, according to the presenters, "encourages and highlights the power of jazz as a force for freedom and creativity, promoting intercultural dialogue through respect and understanding, uniting people from all corners of the globe."

A star-studded concert at UNESCO Headquarters will feature Hancock, Wayne Shorter, Marcus Miller, Dee Dee Bridgewater and Dianne Reeves, as well as acclaimed musicians who hail from numerous countries: Igor Butman (Russia), Ibrahim Maalouf (Lebanon), Hugh Masekela (South Africa), Guillaume Perret (France), Claudio Roditi (Brazil) and many others. The concert in Paris will be streamed live worldwide via the UNESCO, U.S. Department of State and Thelonious Monk Institute of Jazz websites.



Label of a 1947 V-Disc of "Billy's Bounce" by Clark Terry and his Section Eights

Events in Paris will also include master classes, roundtable discussions, improvisational workshops and education programs.

The concert in Paris will attract plenty of media attention, but it's important to note that a wide variety of Jazz Day events are held around the world. Hancock said, "Every single country on all seven continents will shine the spotlight on jazz for 24 hours straight, sharing the beauty, passion and ethics of the music. Educators, visual artists, writers, philosophers, intellectuals, dancers, musicians of all ages and skill levels, photographers, filmmakers, videographers, bloggers and jazz enthusiasts will participate in Jazz Day by openly exchanging ideas through performances, education programs and other creative endeavors." (Visit jazzday.com to learn more.)

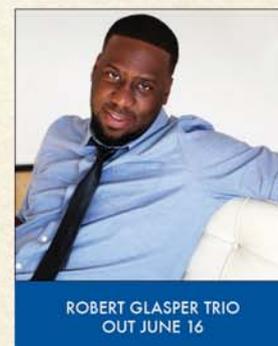
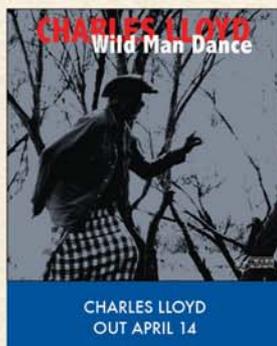
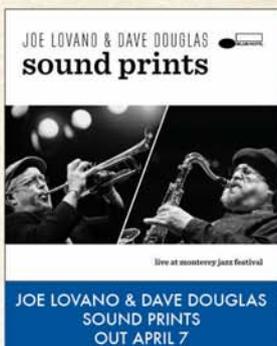
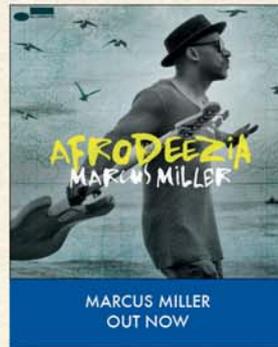
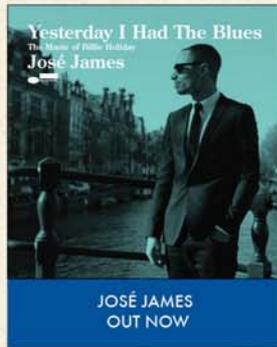
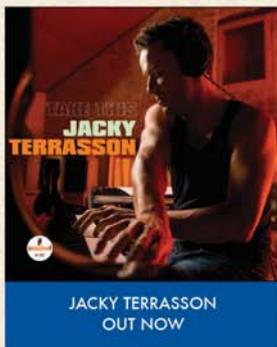
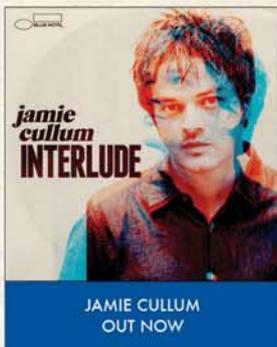
While International Jazz Day continues to gain popularity in this, its fourth year, Record Store Day is a bit older, having held its first celebration in 2008. Record Store Day (RSD) spotlights independent music retailers, particularly those who sell vinyl. Each year, more and more record stores hold free concerts and special events to celebrate RSD. Additionally, more and more labels are generating limited-edition vinyl releases that are sold exclusively at participating Record Store Day shops.

This year's RSD treasure trove includes titles by Jeff Beck, Captain Beefheart, James Cotton, Miles Davis, Stan Getz & João Gilberto, Jimi Hendrix, Wes Montgomery, Charlie Parker, Jaco Pastorius, Kenny Wayne Shepherd Band, Frank Sinatra and Junior Wells. There's also a 10-inch "split single" that features Cassandra Wilson interpreting two Billie Holiday tunes on Side A, with Holiday's original versions on Side B. (Visit recordstoreday.com to learn more.)

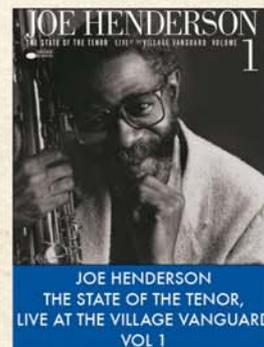
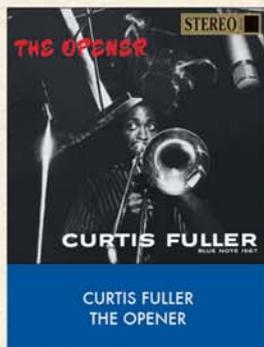
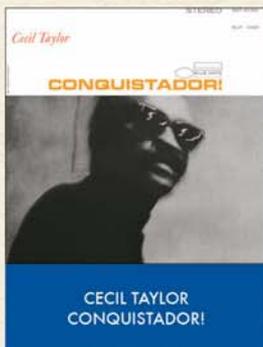
In honor of Record Store Day, and as a tribute to Clark Terry (who died on Feb. 21), we've illustrated this column with the label art from "Billy's Bounce," a 1947 V-Disc by Clark Terry and his Section Eights. This 78 r.p.m. disc was the product of Terry's first recording session as a leader, and it included his own trumpet playing alongside William Parker on tenor saxophone, Robert Parker on piano, Singleton Palmer on bass and Earl Martin on drums.

Our tribute to Terry begins on page 30. The sidebar on page 36 details Terry's generous, successful plan to donate his recordings, instruments and other items to William Paterson University so that musicians and scholars could study his work for decades to come. Terry is no longer with us, but his music will live forever. **DB**

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Beat

Keeping Jazz Robust in Moscow

With eyes shut, a visitor to the jam session at Esse Jazz Cafe during the wee hours of Feb. 24 might have imagined himself in the cozy basement confines of Smalls in Manhattan—rather than a loft-like space with large windows on Pyatnitskaya Street in Moscow. Pianist Yakov Okun performed and served as emcee for the proceedings, dedicated to the memory of Stanislav Grigoriev (1938–2001), a tenor saxophonist whose scant YouTube clips reveal an elegant style refracting elements drawn from Dexter Gordon, Coleman Hawkins and Ben Webster.

Several of Grigoriev's generational contemporaries were on hand, drinking vodka at a table by the bandstand, but a still-sober cohort included trumpeter Victor Guseinov, a clarion-toned player with a tonal personality not far removed from the Muscovite ex-Jazz Messenger Valery Ponomarev. Also on the bandstand was Okun's father, pianist Mikhail Okun, 68, who navigated two Thelonious Monk tunes with high harmonic knowledge.

It was late, and other pianists were in queue, so the younger Okun played only a single solo on "Hot House." His regular trio mates, bassist Matar Novikov and drummer Alexander "Sasha" Mashin, swung hard for the elder Okun and for Sergey Golovnya, a 30-something tenor saxophonist with a conversational way of phrasing.

Also on site were a pair of internationally known figures: saxophonist-bandleader Igor Butman and trumpeter Terence Blanchard, in Russia to perform with his E-Collective band at Butman's Triumph of Jazz Festival during the weekend. Earlier that evening, Blanchard had served as guest soloist with Butman's Moscow Jazz Orchestra at Spaso House, the palatial residence of the U.S. Ambassador to the Russian Federation.

Okun, 42, and Butman, 53, share a history. Okun's career began in Moscow after graduating from Gnessin State Musical College in 1992, when Butman—who had emigrated to the United States in 1987 to attend Berklee College of Music—was still living in New York, accumulating sideman credits with Grover Washington, Rachel Z, the

Pianist Nikolai Levinovsky (left), Moscow Jazz Orchestra bandleader Igor Butman, bassist Vitaly Solomonov and guest saxophonist Bob Mintzer perform on Feb. 21 in Moscow.



Lionel Hampton Big Band, Billy Taylor and Eddie Gomez, among others.

"It was a hard period to be a jazz musician," Okun recalled of the wild post-glasnost milieu. "Good musicians had to play in restaurants—Russian and European dance music or American popular music like Frank Sinatra's 'New York, New York' or 'Strangers In The Night.' Gangsters wanted to hear what was in the American mafia movies, and you could earn a lot of money. My father had a lot of gigs, and I'd fill in when he overbooked, with singers or shows with dancers. He told me to play the old Soviet songs, and not only lines from McCoy Tyner and Herbie Hancock. 'That's the way to play the real music,' he said. 'After you learn harmony and rhythm, you go back to playing by ear, as you did at the beginning.'"

Butman already had a Russian fan base who knew him as the lead alto saxophonist in Oleg Lundstrem's first-rate big band and as tenor saxophonist with pianist Nikolai Levinovsky's fusion-

to-postbop unit Allegro during the waning years of the Soviet Union. He returned for a gig with Gomez in 1993, then another, then another, and relocated for good in 1996. He formed a quartet with Okun (whose own c.v. includes engagements in Europe and Russia with the likes of Johnny Griffin, Lew Tabackin, Eddie Henderson, Mark Turner and Donny McCaslin). Butman's star quickly ascended, by dint of exemplary musicianship, keen business skills and an inclusive personality that facilitated friendships among the various strata of society that came to hear him.

By 1999, Butman had co-founded Le Club and formed a big band, which played there on Monday nights. That year, Wynton Marsalis dropped by the venue after a Moscow concert with the Lincoln Center Jazz Orchestra, and sat in until 4 a.m. In 2003, Marsalis brought Butman's band to New York for a "battle of the bands" concert with LCJO. By then, Butman had played a state dinner at the Kremlin for President Bill Clinton,

Riffs >

Lew Soloff (1944–2015)

JOHN ABBOTT/DOWNBEAT ARCHIVES



In Memorium: Lew Soloff, whose career as a distinguished jazz trumpeter spanned some 50 years, died March 8 from an apparent heart attack in New York City. He was 71. Best known for his stint in the jazz-rock band Blood, Sweat & Tears from 1968 to 1973, Soloff was a consummate fixture on the New York scene. He shared a long association with Gil Evans, and he made significant contributions to big bands and large ensembles led by George Gruntz, Carla Bley and David Matthews, as well as the Carnegie Hall Jazz Band and the Lincoln Center Jazz Orchestra. His own groups included Lew Soloff and the Afro Cuban Ensemble and the Lew Soloff Quartet.

Global Victory: The Eden Rabin International Project—a collective of musicians from Israel, Chile, Germany and the United States—has won the 2014 Made In New York Jazz Competition. Second place was awarded to vocalist Thana Alexa from the United States, and third place went to German saxophonist Jan Prax's quartet. The culminating gala event of the second-annual competition will take place June 27 at the Tribeca Performing Arts Complex.

More info: madeinnjazz.com

Blues Emergence: Dan Aykroyd and Judy Belushi-Pisano, widow of actor John Belushi, have announced the creation of Blues Brothers Records, a label dedicated to the development of blues artists that will be distributed by Blue Note Records. **More info:** bluenote.com

Final Bar: Orrin Keepnews, journalist, record label executive and producer of classic jazz albums, died March 1 in El Cerrito, California. He was 91. An NEA Jazz Master who won four Grammys, Keepnews was also a distinguished producer of reissued jazz recordings who was admired for his incisive and extensively detailed liner notes. Labels he founded or co-founded include Riverside, Milestone and Landmark; Keepnews also headed jazz activities at Fantasy from 1972 to 1980. Late in his career, Keepnews remained involved in the industry by working on CD reissues and remastered compilations, including a 24-disc Duke Ellington RCA box set and the acclaimed "Keepnews Collection" of material originally issued on Riverside.

who famously described him as his favorite saxophonist, and another concert for an audience that included Mikhail Kasyanov (then Prime Minister), President Vladimir Putin's Chief of Staff Alexander Voloshin, and Putin's ideologist Vladislav Surkov, all subsequent friends. Butman's popularity exploded in 2006, when he participated in *Stars On Ice*, a televised figure-skating competition on Channel One, owned by the late Boris Berezovsky, whose Triumph Foundation launched the Triumph of Jazz Festival in 2000.

Today Butman oversees two namesake jazz clubs in Moscow; his band is the Moscow Jazz Orchestra, a 365-day-a-year outfit that pays full salary to 17 members plus Levinovsky as arranger and sometime pianist. Funding comes partly from the state, partly from gigs by both the orchestra and Butman's quartet and partly from friends like American investment banker Andrew Intrater, who has sponsored four MSJO tours of the United States in recent years.

On Feb. 23 at the Igor Butman Jazz Club at Taganka, a pair of hour-long sets addressed a range of styles, propelled by impeccably executed grooves from bassist Vitaly Solomonov and drummer Edward Zizak and illuminated by individualistic solos from most of MSJO's personnel.

One was a forceful declamation on John Coltrane's "Blues Minor" by trombonist Pavel Ovchinnikov, 40, a native of Nevinnomyssk, a city in southern Russia. The next day, before the Spaso House concert, Ovchinnikov recalled learning to love jazz from his bassist father's record collection—Duke Ellington Meets Coleman Hawkins, a Ben Webster anthology, sides by Louis Armstrong. He moved to Moscow in 1999, after earning a position in a production of *Chicago*, then took a position in George Garanian's touring big band in Krasnodar, 300 kilometers west of his home town, before joining Butman in 2004.

"There were a lot of small groups, not so many trombone players, and I could improvise," Ovchinnikov explained of his quick acceptance on the Moscow scene. "Now, I think every musician can find people to cooperate with and play whatever style they want. The audience also comes from a full spectrum, a mix of older and younger."

After the Spaso House concert, Zizak, 43, discussed his jazz education. Born in Sevastopol, he began playing drums at 6 in his saxophonist father's dance band. In 1988, he enrolled at Gnessim, where classmate Yakov Okun helped him crack the codes of swing. He spent three years in a big band led by educator Anatoly Kroll, several of whose alumni now play with Butman, before joining Butman's quartet, and then his big band.

"We played interesting arrangements by Vitaly Dolgov," Zizak said, referencing Butman's first collaborator, who died in 2007. "They remind me of the Thad Jones-Mel Lewis Big Band. We try to follow the rules of the genre, but each of us brings his own feeling. I think Igor is the reason we can do this."

Butman interjected: "Wynton showed me that it's possible to have a band like this, but I wasn't thinking about how he does it when I assembled it. I want to be able to see in their eyes that they love jazz. Then we can work—and they need a lot of a work. I try to give everyone a solo, a spot in the



Igor Butman is a celebrated musician and club owner.

VLADIMIR KORBITSYN

show, so they all feel like they're an artist. One guy goes deeper through the changes, another will like more flashy things, and so on."

In this regard, he works hand-in-glove with Levinovsky, 70, as evidenced by the big band's exceptional albums in recent years. Levinovsky amalgamates influences drawn from—among others—Thad Jones, Quincy Jones and Gil Evans in his poetic arrangements of "Caravan," two Russian folk songs and the four movements of Rimsky-Korsakov's "Sheherazade" on the MSJO's 2013 disc *Sheherazade's Tales* (Butman Music). His compositions provide some of the many highlights on the MSJO's 2009 date *Moscow @ 3 A.M.*, which features Marsalis on three tracks.

"I am writing for musicians I know well, and I can imagine how each guy will sound as I'm writing," said Levinovsky, who emigrated to the States in 1990 and joined the MSJO full-time after Dolgov died. "They are all knowledgeable, seasoned improvisers who can impart their own understanding of the music."

Levinovsky mentioned MSJO's 23-year-old lead alto saxophonist, Ilya Morozov, and 25-year-old tenor saxophonist Azat Bayazitov as emblematic of Russia's indigenous pool of talent. "We play at jazz festivals, local ones in Siberia, Rostov, St. Petersburg, Riga, Sochi," he said. "We hear young, talented players in the provincial or remote areas who know how to play blues, know the Parker, Coltrane and Monk tunes. With the Internet, they can click on YouTube and hear anything they want."

He also mentioned Butman's pragmatic equipoise between artistic imperatives and audience inclusion. "Igor is good at picking up a vibe from the audience and applying the music to them," he remarked. "That's his job as a bandleader. Forty years ago, when the Thad Jones-Mel Lewis Orchestra played in Moscow, Thad didn't play easygoing music or shitty charts. He did serious repertoire, with little stage tricks—changing tempo, introducing different soloists—to please the audience. Igor is that kind of bandleader."

It's one of several reasons for the Butman phenomenon, as Yakov Okun had acknowledged. "Jazz music in Moscow is not an art form at which you can make real money," he said. "But a couple of our musicians have made a business of this, and Igor is the first of them—an unbelievable businessman. Also, he can really play, and I enjoy him."
—Ted Panken

Caught ›

Elling, Charlap Salute Sinatra

The Portland Jazz Festival, which celebrated its 12th year in February, is cozy and approachable. Almost all the shows take place in downtown theaters or in the nearby Pearl District—a gentrified warehouse area full of restaurants and bars, including jazz club Jimmy Mak’s—so part of the fun is walking, chatting, drinking and dining with fellow fans between shows.

There’s also a strong emphasis on local talent. Portland artists such as drummer Mel Brown and pianists George Colligan and Darrell Grant (the latter two teach at Portland State University) are woven into the fabric of the festival, and casual but informative artist interviews—dubbed “Jazz Conversations”—take place in the atrium bar of the Portland’s Center for the Arts, home of the Winningstad and Newmark Theatres. This year, the festival presented its first student competition, Jazz Forward, showcasing winners at the concerts.

The first weekend of the 17-day festival was particularly strong, especially for piano lovers, with Bill Charlap, Vijay Iyer and Taylor Eigsti offering a range of styles. The key theme of this year’s fest was a celebration of the 100th anniversary of Frank Sinatra’s birth, with concerts by Charlap and vocalist Kurt Elling.

On Feb. 20 at the Newmark Theatre, Elling seemed content to present Sinatra’s timeless material with affection, swagger and respect. Though his set was somewhat stiff at first, the Chicago-born vocalist eventually loosened up and let fly, applying his muscular baritone, perfect intonation and impeccable sense of swing to the classics “Where Or When,” “You Make Me Feel So Young,” “I’ve Got You Under My Skin” and “All The Way.”

It was great to hear Elling sing this material. As opposed to so many of the slim-voiced male vocalists out there trying to do “Ol’ Blue Eyes,” he actually has the chops to deliver Sinatra. Portland’s Art Abrams Swing Machine big band did a smack-down job accompanying the singer, with trumpeter Buzz Graham offering a dazzling solo on “All The Way.”

During a “Jazz Conversation” earlier that afternoon, Iyer acknowledged the influence of Ahmad Jamal, a point reinforced by an electrifying late-night set in the Winningstad Theatre. Iyer’s playing spoke directly to Jamal’s lineage, with its deft use of space, thematic development, conversational structure and an oceanic ebb and flow of ideas.

With Stephan Crump (bass) and Marcus Gilmore (drums), Iyer offered tunes from his new album, *Break Stuff* (ECM), though the set overall was smoother and less disruptive than the recording. Seguing through a few tracks from the album, the trio landed on a restless investigation



Kurt Elling at the Portland Jazz Festival on Feb. 20

MARK SHELDON

of Thelonious Monk’s quirky “Work.” The crowd called the trio back for an encore—a satiny turn on Michael Jackson’s “Human Nature.”

On Feb. 21 at Classic Pianos, a showroom in a neighborhood across the Willamette River, Eigsti offered a dazzlingly fleet, thickly chorded solo recital highlighted by a warm rendition of Dave Brubeck’s exquisite ballad “Strange Meadowlark.”

Eigsti’s concert was followed by a set from the Christian McBride Trio. There’s no denying McBride is the premier bassist in jazz, and his eye-popping virtuosity and tree-trunk-sized sound were matched in vigor and soul by his sidemen, Christian Sands (piano) and Ulysses Owens (drums).

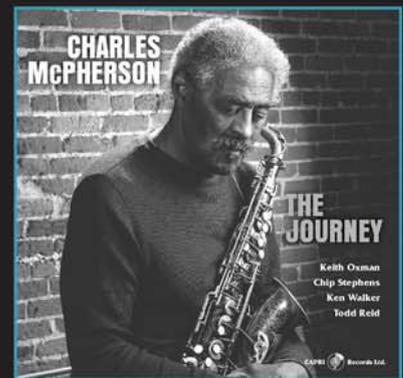
But while the trio delivered a spirited conversation on “Caravan,” its percussive blizzard of notes overall and Sands’ relentlessly chord-based improvisation could have benefited from a sense of song and story. Fortunately, that came through on a gorgeous version of the seldom-played ballad “I Have Dreamed.”

Charlap, aided by the two Washingtons—bassist Peter and drummer Kenny—closed the weekend with a tender recital of Sinatra gems, digging down to the romance, sadness, poignancy, regret and triumph that attracted Sinatra to his material. That included Rodgers and Hart’s “It Never Entered My Mind” and “I Didn’t Know What Time It Was,” Hoagy Carmichael’s “Stardust,” Cole Porter’s “In the Still Of The Night” and, to bring it all home, “One For My Baby (And One More For the Road)” and “In the Wee Small Hours.” You could feel the departing crowd exhaling with after-hours satisfaction. —Paul de Barros



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BRYAN MURRAY

Melford Presents Myriad Projects

Pianist Myra Melford is celebrated for her creative vision, inimitable technique and prolific output. The Illinois native, whose accolades include a Guggenheim Fellowship and a Doris Duke grant, participates in several ongoing projects, including the duo Dialogue (with clarinetist Ben Goldberg), Trio M (with bassist Mark Dresser and drummer Matt Wilson) and her own quintet, Snowy Egret (with trumpeter Ron Miles, guitarist Liberty Ellman, bassist Stomu Takeishi and drummer Tyshawn Sorey).

Melford has been in an especially productive mode lately. In addition to the eponymous album by Snowy Egret, released March 15 on Enja/Yellowbird, she appears on Goldberg's acclaimed CD *Orphic Machine* (BAG Production) and trumpeter Russ Johnson's tribute to Eric Dolphy, *Still Out To Lunch!* (Enja/Yellowbird). Melford is currently wrapping up a two-year residency at San Francisco's Yerba Buena Center for the Arts, which included curating the New Frequencies Fest in February. When *DownBeat* caught up with her, she was preparing for weeklong presentation (March 24–29) of her bands at John Zorn's venue The Stone in New York City.

You're working on 10 different projects that will all be presented during your residency at The Stone. What is it like to mentally prepare for that many musical situations?

It takes a huge amount of preparation, mental and otherwise. Right now I'm focusing on the basics: finding all of the old scores and charts, choosing which material to play, scheduling rehearsals, making sure I have enough time built into my schedule to practice and arrange the music. I'm just taking each ensemble one at a time—otherwise it could be overwhelming.

You and Ben Goldberg toured South America last fall. How did that come about, and what were the audiences like?

I'd been wanting to go to Argentina for years and had been in touch with some journalists and promoters down there. I had been invited to perform there, but there hadn't been enough money to make a tour work. Ben knew a tour manager down there, so with her help we were able to play at jazz festivals in Montevideo, Uruguay, and Córdoba and Buenos Aires in Argentina. The audiences couldn't have been better. It was great to discover a whole new culture and part of the world, for us, that is totally into the music. We got to do workshops in several places and found the local communities of musicians to be really inspiring—great players and very open-minded to new ideas.

There are some moments on the Snowy Egret album where the band seems to swell together while playing different parts. How much of it is arranged?

Quite a bit of the music that I bring to this ensemble is arranged, or at least I have an idea about who I'd like to play what, who will solo and the general road map through the tunes. But I like to leave certain things open to see what might happen in the moment. As the band really got to know this music through performing night after night on tour, I left more and more space for finding new ways into and out of the tunes or in and out of different sections within a tune—and opened the solo areas up to invite members of the ensemble to improvise who don't necessarily take the solos on the recorded versions.

Although you're not a member of the Association for the Advancement of

Creative Musicians, you have worked extensively with numerous people from that organization. What role has the AACM played in your early and ongoing development?

I first got introduced to the AACM through a concert by Leroy Jenkins, Amina Claudine Myers and Pheeroan akLaff when I was just beginning jazz piano lessons at Evergreen State College in Olympia, Washington. I had no idea what they were playing, but it was as though a lightbulb lit up over my head. I began checking out recordings by other members of the AACM and met several more when they came through Olympia and Seattle. I moved to New York to study composition with Henry Threadgill. [I took a] workshop with Leroy in which I met Brandon Ross for the first time, and went on to study Aikido and Buddhist meditation with Joseph Jarman, and of course to eventually perform with him and Leroy in Equal Interest.

You are including Spindrift, your project dedicated to Jenkins, in your retrospective at The Stone. Could you talk about Jenkins and how he is present in Spindrift?

I actually haven't done the Spindrift project since a year or two after Leroy died [on Feb. 24, 2007]. But when I was contemplating a retrospective of my work and [considering] how important a mentor and friend Leroy had been to me, I knew I wanted to revisit this project to honor him. I'm going to revamp it for myself, Nicole Mitchell and Tyshawn Sorey. We'll perform some of Leroy's music, some of the music I wrote for Equal Interest and incorporate Leroy's later ideas about bringing together improvisers with a common focus but lots of individual freedom. —Kurt Gottschalk

Kajfes Pursues Disparate Projects

One of the most crucial signs of a jazz musician's worth is establishing a unique voice, usually expressed through improvisation and tone. Swedish trumpeter Goran Kajfes has established his skill and uniqueness in both of those departments, playing with a lyric grace and plush sound that fits easily into both mainstream and avant-garde contexts. But Kajfes prefers to look at his identity in a holistic way. In some of his leader projects, he rarely solos.

"I often think more of the whole rather than trying to squeeze in a trumpet solo at any cost," Kajfes said. "The group performance—feeling, sound and character—is more important to me." That ethos is certainly reflected in the music of the trumpeter's superb Subtropic Arkestra, a group that first emerged on his 2010 release *X/Y*, with some of Stockholm's best musicians from the jazz, rock and experimental music communities playing a heady, floor-thumping mix of Turkish psychedelia, funk and indie rock, all with a jazz-informed sensibility.

In addition to featuring superb music, *X/Y* comes elegantly packaged as a double-CD in a hardbound book filled with gorgeous photography. It was released by Headspin, the label Kajfes co-founded with producer David Österberg in 2004.

While Kajfes makes a strong case for his talent as an improviser within his long-running collective quintet Oddjob, even there the focus remains squarely on an ensemble sound: "We write songs collectively, try to explore the group chemistry more than soloing parts. We've evolved live with a different, looser approach where we do stretch out more."

The trumpeter keeps busy as a key member of several important, hard-core improvising bands—including Nacka Forum, Angles 9 and saxophonist Mats Gustafsson's Fire! Orchestra—and his leader projects have consistently revealed a wide-angle stylistic aesthetic.

His parents moved to Sweden from Croatia in 1967, settling in Stockholm while his piano-playing father Davor was touring as a member of the Zagreb Jazz Orchestra. That heritage planted the seeds for the trumpeter's embrace of Balkan traditions, such as folk-inspired melodies and intricate meters. He also studied classical music, often playing at home with his parents. But he eventually fell for jazz, studying at Copenhagen's prestigious Rhythmic Music Conservatory between 1993 and 1995.

Although Oddjob began as a relatively conventional hard-bop quintet, with the remarkable reedist



Per "Ruskträsk" Johansson joining Kajfes on the front line, in recent years the band has explored other territory—such as film music on its breakout 2010 album *Clint* (ACT) and, most recently, children's music on *Jazzoo* (Headspin). Next up is a collection inspired by Swedish folk music.

Kajfes also works regularly with a wide variety of pop and rock acts, including Stina Nordenstam, Robyn, Neneh Cherry and José González (who sings on the most recent Subtropic Arkestra album, *The Reason Why Vol. 2*). "That's the way I love to have it," he said. "The more schizophrenic, the better—mixing everything without judging right or wrong. It keeps me inspired. I try to be like an octopus, grasping for different things with my arms and putting it my mouth and spitting out a mix of everything."

No single project embodies that mix like his Subtropic Arkestra. The version of the group that appeared on *X/Y* didn't have a name at the time, but after playing concerts in support of the releases, that changed. "We all loved the constellation and energy of the band," he said. "So I wanted to record more music and decided to go for a series of albums with music that inspired us to record the music on the *X* album. I love the mix of musicians in the band—jazzers, rockers, minimalists—so right now this is what I like doing the most. On a good day, it feels like cosmic Balkan shoegazer jazz." **DB**

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Icons Share Stage at Newport Beach Show

IN THE SPHERE OF JAZZ, SWING AND BIG bands, count Alan Bergman, Johnny Mandel and Sammy Nestico as living legends.

All three shared the stage at the 15th annual Newport Beach Jazz Party on Feb. 15—the last night of a four-day fete spotlighting The Great American Songbook—making for a historic occasion. Each of the three had previously appeared at the annual bash held in Newport Beach, California, but this year, fans experienced the thrill of seeing them all onstage simultaneously.

The musical accomplishments of all three men are legendary. Nestico, 91, became staff arranger for ABC radio station WCAE in Pittsburgh at age 17 and enjoyed a long stint as arranger for the Count Basie Orchestra.

Fellow composer-arranger Mandel, 89, has worked in both pop and jazz, frequently for the movie industry. Bergman, also 89, has written lyrics and songs for the big screen, television, stage and recording artists.

Their crisscrossing careers made the NBJP appearance even more significant: Bergman and his wife, Marilyn, wrote the lyrics to the 1988 song “Where Do You Start?”; Mandel composed its music. (The Newport Beach audience got to hear Bergman sing the piece while Mandel conducted the orchestra behind him.) Plus, Mandel worked with Basie’s orchestra in 1953, a few years before Nestico came on board.

NBJP founders/organizers Joe Rothman and John McClure knew they had something special when they booked Bergman, Mandel and Nestico for the 2015 edition. In 2003, they had Nestico and Mandel (among others) conduct an All-Star Big Band using their own arrangements in a “Salute to the Great Arrangers” concert.

Bergman played his first NBJP in 2011 with the act he calls “Lyrically, Alan Bergman,” in which he sings his own songs backed by piano and bass. He returned in 2013; so did Nestico, this time bringing his orchestra.

For Bergman’s third appearance at NBJP, he called his act “For the Love of the Lyrics.” Backed by Tamir Hendelman (piano) and Kevin Axt (bass), Bergman breezed through 10 selections, most co-written with Marilyn and many composed for films.

Bergman’s durable connection to Hollywood was amply illustrated by his set, which included “The Windmills Of Your Mind” (from *The Thomas Crown Affair*), “It Might Be You” (*Tootsie*), “How Do You Keep The Music Playing?” (*Best Friends*) and “The Way We Were” (title song of the 1973 film). While all of these illustrate Bergman’s facility with lyrics, it was his rendition of “What Are You Doing The Rest Of Your Life?” (written for the film *The Happy Ending*) that was the set’s poetic, haunting high point.

Bergman also delivered a fine version of “Nice ‘N’ Easy,” a standard ever since Frank Sinatra recorded it, and a tune with deep personal significance: “That Face,” which Bergman used to propose to Marilyn.



The last segment of the program was titled “A Salute to the Great Composers and Arrangers” featuring the Johnny Mandel Big Band, with Mandel, Nestico and bassist/composer John Clayton taking turns conducting.

Though known for songs like “A Time For Love” and “Suicide Is Painless,” Mandel considers himself first and foremost a jazz musician. His set included numerous major hits—none bigger than “The Shadow Of Your Smile,” the Grammy- and Academy Award-winning song from the 1965 film *The Sandpiper*. In Mandel’s hands as conductor, and through the orchestra’s performance of it, “Shadow” was as softly seductive as ever yet also heart-tuggingly plaintive.

Mandel brought Bergman onto the stage to sing “Where Do You Start?,” the number they co-wrote. Bergman softly articulated his and his wife’s lyrics, and Mandel coaxed every ounce of his music’s poignancy from the orchestra.

Nestico capped the set with performances of his jazz pieces “88 Basie Street” and “Blue Samuel” (his spoof of Frank Rosolino’s “Blue Daniel”) and an arrangement of the jazz standard “Just Friends” that he wrote for Sarah Vaughan.

Clayton—one of the best arrangers on the scene today and a dynamic conductor for the Clayton-Hamilton Jazz Orchestra—demonstrated his typically strong command of the big band in his stint as conductor at Newport Beach. “Blues For Stephanie” set the table for Clayton’s own “Jazz Party.” The highly spirited tune not lived up to its name.

Clayton told the audience that Nestico and Mandel are heroes who have greatly influenced his writing and arranging. He proved it with the kinetic “Jazz Party” and with his arrangement of the 1934 gem “For All We Know,” which he said was inspired by Mandel’s work. —Eric Marchese



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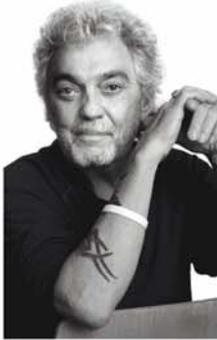


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"You can't be a copy of somebody else, no matter how hard you try. It's impossible. I've seen people try to copy licks and get them exact, and I can tell they're not playing in a way that's natural or comfortable. That's not what music is all about. You have to develop your own bag of tricks. The worst thing in the world you can do is let your enthusiasm for somebody else's work stifle your own creativity."

GET IN THE GROOVE

"I've seen so many drummers who have chops and technique that would make your jaw drop to the floor. People are doing some really incredible things. To me, though, I find it just as inspiring on a whole different level when I see somebody who can play a groove and get inside it and make me tap my toes. If you can get people tapping their toes, that's it – you're playing music."

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SAMMY FIGUEROA

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GUSTAVO DI CASPARI

From the mid-1970s until the late 1980s, Sammy Figueroa was the go-to man when pop radio needed a Latin percussionist. His upbeat thump propelled hits for Whitney Houston, Chic, Sister Sledge and David Bowie. Twenty years ago, after hundreds of recording sessions, he left New York, the city of his birth, for Miami, a city close to his Puerto Rican roots. He set out to relax and breathe in the ocean air. What he didn't realize was his attempt at retirement would turn into the busiest and most personally satisfying years of his career, with his first foray into bandleading, two Grammy nominations and a weekly radio show on the Miami jazz station WDNA. But it was behind the counter of a record store that Figueroa got his first break.

Figueroa worked at the Sam Goody near Rockefeller Center, where he flexed his jazz knowledge for any customer looking for something new. "I met Herbie Mann while I was working there. He would come in once a week, and he took a liking to me 'cause I was always turning him on to new stuff. One day after like the ninth visit, Herbie said, 'Hey, kid, do you play anything?'" Figueroa's confident answer became the turning point in his life.

After a jam session that night, Mann immediately hired him, personally informed Sam Goody management that Figueroa would not be returning and whisked him off to Montreux, Switzerland. Over two weeks, he performed with Mann, guitarist John McLaughlin and the Average White

Band, all of whom employed him for studio and road work. But it was a late-night phone call back in the States that put him in touch with one of his biggest idols.

"I get a call at 2 in the morning in New York at my apartment. This guy calls me up and says, 'Hey! It's Miles Davis,' and I go, 'Who the fuck is this?' 'Motherfucker, this is Miles Davis.' I said, 'Fuck you,' and I hung up and went back to bed. The phone rings 10 minutes later, and he goes, 'If you hang up on me again, I'm going to find you and I'm going to kick your ass.' I said, 'I gotta get up in the morning,' and I hung up again. Fifteen minutes later a voice comes on and says, 'Sammy. I'm sorry to wake you up. This is Teo Macero, and you just hung up twice on Miles.' It was the first time everything in my body cringed. I couldn't even breathe."

Figueroa immediately got dressed and rushed down to the designated recording studio. "I said, 'Mr. Davis, I'm so sorry,' and he punched me in the stomach. He punched me so hard I nearly fell on the floor. I reacted to it, so I punched him. My adrenaline went up to my brain and I lost it for a moment. I was still half asleep. He fell down and he had a little blood trickling from his lip. What did I just do? Is this a nightmare? The only thing that came to mind was that I'll go home and this never happened."

Much to Figueroa's surprise, Davis was impressed by his punch. They opted not to record

that night and went to the movies in the wee hours of the morning. "From that day on, I did the record *The Man With The Horn*, I went on tour with him. I was with Miles for eight years."

Not long after Davis' passing, Figueroa made the move south to Florida. But the lure of the stage was too much for him, and he began to play regularly, eventually putting together his aptly named band the Latin Jazz Explosion with help from his producer Rachel Faro. Their partnership has resulted in four albums, including the recent release *Talisman* (Savant), a collaboration with Brazilian vocalist Glauca Nasser featuring guitarist Chico Pinheiro. The result is a departure from his more party-driven previous records, relying on the mellow vibes that meet somewhere off the coast of the southwestern shores of the Atlantic Ocean.

"When I was living in New York, there were a couple [radio] stations that kept asking, 'When are you going to do your record?' I didn't feel I was ready to do an album on my own," says Figueroa. "I didn't know what the responsibility was in becoming a leader. I feel like I became a superintendent of a building. When something broke, I had to fix it and I hated it. I got so used to being the musician with no responsibility in that sense. I would get paid and leave. It took a while to get used to it, but I've become a leader. Now I don't want to go back to the way it was."

—Sean J. O'Connell



Players >

PHIL RANELIN

Trombone Maneuvers

Last spring, Los Angeles-based trombonist Phil Ranelin decided to celebrate his 75th birthday with a tour of indefinite duration. It included stops at Senegal's Gorée Jazz Festival; in Indianapolis, Ranelin's birthplace and home until 1968; and Detroit, his "second home," where, in the early '70s, he made two classic albums (*The Time Is Now* and *Vibe From The Tribe*) with the Tribe, a free-jazz-meets-Motown ensemble.

Ranelin's 2015 itinerary so far has included a week in January at the Panama Jazz Festival. There, he presented a concert tribute to Eric Dolphy, the festival's dedicatee by dint of his Panamanian lineage. Joined by a local 12-piece ensemble, Ranelin—drawing on experience garnered in horn sections behind Stevie Wonder and James Brown—presented groove-heavy arrangements of Dolphy's "Serene" and "245." His own "Shades Of Dolphy" pivoted around a bass clarinet vamp and drum chant, while the prominent violins on "A Close Encounter Of The Very Best Kind" imparted charanga connotations.

The project gestated more than a decade ago, when Ranelin received a grant to present a Dolphy tribute in 2003 at Los Angeles' William Grant Still Arts Center. Round two, the following year, transpired at a playground near Dolphy's childhood home on West 35th Street, near the campus of the University of Southern California.

In Panama, the sky was cloudless and the temperature was already over 90 degrees. "I might retire to Panama," Ranelin offered. "I moved to L.A. in 1977 because I wanted go somewhere warm. Motown had moved there, and I figured I could do recordings, play with Freddie Hubbard and hang out on the beach. All that happened, but by 1978 synthesizers wiped out most of the horns on recording sessions. People heard me with Freddie, so I got calls. I did very well."

Born five months apart in Indianapolis, Ranelin and Hubbard were close from childhood. At 13 he heard "Teapot," a 1949 recording by trombonist and fellow Indianapolis native J.J. Johnson, an acquaintance of Ranelin's uncle and aunt. "I'd been playing marches, and here was someone playing trombone like a trumpet," he recalled. "I couldn't even breathe until J.J.'s solo was over." Inspired by this experience, Ranelin—who grew up overseen by such elders as Wes and Buddy Montgomery and Slide Hampton—gradually established bona fides, becoming a fixture at a club called the Hubbub, where he sat in with visiting artists like Eddie Harris and Grant Green.

As the '60s progressed, Ranelin made several forays to New York, but the trombonist decided not to make the jump. "I never had the nerve," he said, noting that he was young and impressionable and "would have been influenced by the drug thing."

Instead, Ranelin moved to Detroit, at the invitation of a contractor looking for a trombonist to fill the void left by George Bohanon's recent departure to Los Angeles. Two years later, on Stevie Wonder's say-so, he broke into Detroit's thriving studio scene, while making an impact locally with the Tribe.

In recent years, Ranelin has imparted a Tribe-like ambiance to several recordings on WideHive—including *Inspiration* and *Reminiscence*, which feature several iterations of his Los Angeles-based nonet.

"Motown had great arrangers who influenced me, like Maurice King, and I was playing reggae, Afro-Cuban, big band, small group—anything you can think of," Ranelin said. "All those things filtered organically into one package. I hear a lot of melodies and counter melodies, and like to employ all that according to the piece. The trombone's nature has led me down that road. I feel privileged that the trombone chose me." —Ted Panken

JOEY CALDERAZZO

GOING HOME

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 AND GUEST
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Calderazzo views his new recording *Going Home* as a snapshot of a work in progress, an experiment that continues to progress and wield an abundance of intriguing results.

While a number of musicians have been featured in his trio, Calderazzo's group now features two musicians whose contrasting strengths push the ensemble into fascinating new areas. Bassist Orlando le Fleming instantly became the instigator, continually challenging the group with his harmonic drive. Drummer Adam Cruz is a perfect foil as his controlled intensity and beautiful tone helps to refine the group's musicality. The music generated by the ensemble shows the musicians' desire to balance freedom and responsibility.

To stimulate this, Calderazzo intentionally wrote pieces and arranged two standards without too much structure, which created a focus on improvisation and group interplay, features that do not ordinarily stand out in studio recordings such as this. The originals were generally sketches, moods or vibes, which provided a starting point for the ensemble's explorations.



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Players >

KATIE THIROUX

Making the Bass Sing



Katie Thiroux planned to play bass in symphony orchestras, but fate stepped in.

"I had listened to jazz, and one of my brothers played jazz bass, but I'd never considered it," she said. "When I was about 12, I took an after-school program at the Colburn School [in Los Angeles]. On my way to one of my classes, the jazz teacher stopped me. He needed a bass player for the jazz combo. I told him I didn't play jazz or read music. He said, 'We don't read music—we just play.' I went to the class, and that was it."

Thiroux started violin lessons when she was 4. When she told her mother she wanted to drop the violin, Mom suggested bass, imparting this nugget of wisdom: "Bands always need a bass player."

Thiroux had a natural feel for the instrument. "I had a quarter-size bass and a great teacher," she recalled. "It was more natural than violin. I loved practicing." She also discovered vocal jazz and auditioned to study with vocalist Tierney Sutton. "I sent her a demo, backed by my brothers on guitar and bass. She took me on; I didn't realize how special that was at the time. We still play together on occasion."

Thiroux immersed herself in jazz, listening to the recordings Sutton suggested. "Tierney taught me basic jazz harmony and improvisation, how to translate my vocal training to the bass and how to play what I hear."

At 17, Thiroux won the Los Angeles Jazz Society's Shelly Manne New Talent Award and a Phil Ramone Presidential Scholarship to the Berklee College of Music in Boston. On her first day at school, the bass player in the Berklee Convocation Orchestra didn't show up. She was chosen to fill in, joining Branford Marsalis on stage for the Convocation concert.

After graduation, she moved back to Los Angeles and built a solid reputation. "If you show up on time, with a good attitude and the right tunes, you make a living," Thiroux said. In 2013, she formed the Katie Thiroux Quartet with guitar-

ist Graham Dechter, saxophonist Roger Neumann and drummer Matt Witek, all respected improvisers. "Roger invited us over to his house," she said. "I had played with Matt and Graham before, but never as a quartet. We started up and didn't stop for 15 hours, except to eat Thanksgiving leftovers. We were still going strong at 5 in the morning."

Late last year, the quartet hired drummer Jeff Hamilton to produce *Introducing Katie Thiroux* (BassKat Music), an outing that focuses on standards but features three solid Thiroux compositions. The band had one meeting with Hamilton before the session, then cut the tracks live. "I don't like to have things overly prepared," Thiroux said. "I brought arrangements to the studio, but we made some changes. My name's on the record, but it's a collaborative effort."

Thiroux had one mic for her vocals and one for her bass so she could sing and play at the same time. "The only thing we had planned was how many choruses we'd each play," she explained. "Everything else was spur-of-the-moment."

Thiroux and Dechter swing together to introduce "Don't Be On The Outside," setting up Thiroux's sassy vocal improvisations and a few scattered choruses. Thiroux opens "Wives And Lovers" with a series of shimmering glissandos before delivering a smoky, sensual vocal. Witek's subtle toms complement the unhurried tempo. The combo's playful stops and starts, and Witek's cymbal splashes, give "Ray's Kicks," a Thiroux original, an insouciant air. Thiroux's bass here has a vocal quality, carrying on an engaging conversation with the guitar and drums.

The album closer is an impressive bass solo based on Rodgers and Hammerstein's "Oh What A Beautiful Morning" (from *Oklahoma!*). "Ray Brown was a big influence, a master at improvising around the changes," she said. "If you know him, you'll hear that I borrowed a few things here."

—j. poet



Players >

MARCUS PARSLEY
Finery Over Flash

JOE LODELL

During his 10-year stint at Bemelmans Bar in New York City's famous Carlyle hotel, trumpeter Marcus Parsley witnessed celebrities brushing shoulders with the well-heeled regular clientele. Working there with pianist/vocalist Loston Harris from 2002 to 2012, Parsley learned a multitude of Great American Songbook titles while sometimes dodging the attention of the locals.

"We saw a lot from the bandstand," Parsley recalled. "A-list celebrity sightings all the time. Paul McCartney would court his now-wife at the Carlyle. On two occasions he introduced himself by coming up behind me and goosing me in the ribs while I was playing the trumpet. He was always friendly."

Parsley brings a wealth of Great American Songbook experience to his leader debut, *Sunday Strollin'* (Rondette). Recorded with immaculately swinging drummer Lawrence Leathers, bassist James Genus, pianist Roy Dunlap and tenor/alto saxophone player Ian Hendrickson-Smith, *Sunday Strollin'* is a study in jazz classics à la Miles Davis' 1950s quintet. A Florida native whose vocal delivery recalls Jack Teagarden and Johnny Mercer, Parsley exudes warmth on the infrequently recorded "Travelin' All Alone" and Irving Berlin's "Isn't This A Lovely Day."

"I sing those two songs because I like the lyrics, and I wanted the lyric to be heard," Parsley explained. "I always consider the lyrics when I play standards on trumpet. But sometimes you want that lyric to be heard on its own merit. The trumpet and the vocals are very separate for me because I am so much more adept with a horn in my hand than a microphone in front of my lips."

While most musicians fresh to New York focus on the smaller clubs downtown, Parsley played the Carlyle five nights a week. While he admits to a few regrets for not establishing his street credi-

bility sooner, the relaxed performances of *Sunday Strollin'* set Parsley's music apart from the increasingly complex sounds heard on the New York scene.

"[Playing at Bemelmans Bar] helped me focus on nuances in phrasing, and it was always a challenge to remain understated in both volume and dramatic complexity," Parsley explained. "You never want to overplay the room. Playing there gave me the ability to keep hold of the reins."

In addition to strong renditions of Duke Ellington's "Solitude" and Berlin's "Change Partners," Parsley's versions of Donald Byrd's "Slow Drag," Matt Dennis' "Will You Still Be Mine?" and his own "Done Toldja" show his quartet's ability to spin and swing on a dime.

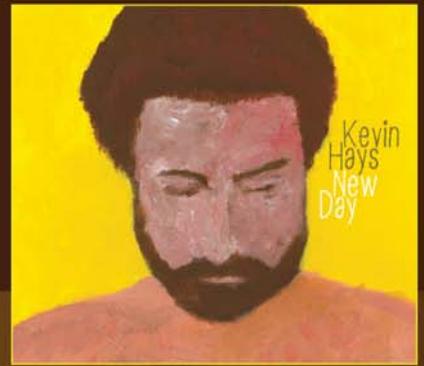
Parsley cites Frank Sinatra and Nat "King" Cole as vocal influences, and Lee Morgan, Chet Baker, Freddie Hubbard, Kenny Dorham and Miles Davis as his instrumental godfathers.

"I was drawn to Miles for his lyricism and economy," Parsley said, "and his ability to say so much with so few notes and be very poignant without being complex."

"Sinatra certainly made an impression on me vocally," he continued, "especially with his insanely deliberate phrasing. So deliberate in every little vocal nuance. That's not something I have figured out yet—but I try."

As Parsley discussed ideas for a sophomore recording, he was reminded of Baker.

"Ian Hendrickson-Smith and I were listening to Chet Baker's European trio recordings from the '70s and '80s—just trumpet, bass and guitar. So we're aiming for something like that, not a Chet Baker tribute record, but certainly a tip of the hat for inspiration. The goal is to make an understated record with melody and lyricism. We want to generate something honestly without those moments of flashy jazz attack."
 —Ken Micallef



KEVIN HAYS
GREGOIRE MARET
TONY SCHERR
ROB JOST
GREG JOSEPH
NEW DAY

SSC 1419 - IN STORES 4/28/15

Kevin Hays's *New Day* marks the celebrated pianist and composer's return to the studio and first release as bandleader in over four years. The hiatus has provided Hays ample time to further his own craft of songwriting and performing, his main vehicle being his New Day Trio, featuring bassist Rob Jost and drummer Greg Joseph, musicians well versed in rock and folk as well as the jazz tradition.

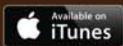
One tendency that Hays has more recently been relying on is the increasing use of his voice. The focus on songwriting has led to a certain amplification of singer as songwriter and on *New Day*, Hays enlisted fellow singer-songwriter (and jazz bassist) Tony Scherr on guitar and the wonderfully expressive Gregoire Maret on chromatic harmonica.

The music that was recorded for *New Day* highlights the various influences that have become a part of Hays's music. The jazz influences are impossible to summarize, as many of the pieces are harmonically complex and have virtuosic displays of improvisational genius. There are also the more song-driven elements taken from the blues, folk and rock, further augmented by Hays's inclusion of guitar and harmonica in the band, creating rootsy music aimed at the gut.



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Steve Coleman at The Jazz Gallery in New York City, Feb. 11

Steve Coleman

NATURAL

FORCES

By Phillip Lutz | Photography by Jimmy & Dena Katz

No jazz artist is mining the metaphorical possibilities of music with quite the verve or vision of Steve Coleman. The alto saxophonist's work has taken him on missions from Brazil to Ghana, gathering observations that have inspired and informed a musical language paralleling that of nature—with much of its force and, at times, fury.

Coleman's 2013 album *Functional Arrhythmias* (Pi Recordings), which featured his working group, Five Elements—Jonathan Finlayson on trumpet, Miles Okazaki on guitar, Anthony Tidd on bass and Sean Rickman on drums—yielded musical analogs of the cardiovascular and other bodily systems.

Hearts raced a bit as listeners grooved to Coleman's pulsating take on issues of flow.

What that album did for flow, his latest effort, *Synovial Joints* (Pi), does for connectivity, only with an expanded roster of musicians and the deeper expression that a wider palette affords. Next on Coleman's agenda may be an exploration of lightning, spurred by his fascination with advances in photography. How this would be reflected musically is an open question, one that might be addressed on an upcoming retreat. That, in turn, could yield material for his belated debut as a leader at the Village Vanguard in November. But he was making no promises.



Coleman has won many grants, including a MacArthur Fellowship.

In a conversation that took place in February at the suburban New Jersey home of his manager, Coleman, 58, left no doubt that it is the pursuit of knowledge, rather than the propositions of marketers, that animates his musical life. Perhaps the only thing safe to say about the lightning project is that it would likely spark some new direction that would build his body of work, if not his bank account.

Coleman's fascination with natural processes dates from his childhood on the South Side of Chicago, where he said that he could be found restlessly paging through encyclopedias, adding to his knowledge and challenging himself in the way he processed it, a trait that has never left him in 30 years of recording. He was quick to distinguish himself from the breed of jazzmen who find a formula that works and never stray from it.

During his early artistic development, he was quick to identify with progressive jazzmen, as opposed to those in the conservative camp who present themselves in ways that raise commerce to the level of art. Copping to a hardheadedness, he acknowledged that he had paid a kind of price for this stance, enumerating opportunities lost because of his decision not to adopt the trappings of a certain style—and all that implies.

But he also was able to pinpoint a time when the tide began to turn in his favor. Today, his supposed hardheadedness is paying off, big-time. In an extraordinarily successful run, Coleman last year received fellowships from the Doris Duke,

Guggenheim and MacArthur foundations, the last earning for him a tidy \$625,000 paid over five years and the informal appellation “genius.”

True to form, Coleman expressed mixed feelings about the awards. On one hand, they have given him space to think and work, as well as the wherewithal to hire musicians who can contribute to his efforts without committing to membership in his close-knit collective, M-Base. They have helped encourage donations to bolster educational initiatives he is undertaking through his two-year-old nonprofit, M-Base Concepts.

On the other hand, he is wary about the potential downside of high-profile awards. He has seen the impact that the distractions accompanying the increased attention and money can have on the quality of an artist's work. What he is about, first and foremost, is the work itself.

DownBeat: Do you view your new album, *Synovial Joints*, as a continuation of the anatomical theme you explored on *Functional Arrhythmias*?

Steve Coleman: Everything's a continuation. You're the same person you were two years ago, with some added experiences, trauma, whatever happened to you. But there are significant [artistic] differences for me. Obviously, there's a sonic difference in that the instrumentation is very different. One is bigger, with strings; the other doesn't have that. But there are other differences, too. Every year I go on retreats, something like

sabbaticals. Like Sonny Rollins, Don Cherry, Henry Threadgill, Randy Weston and classical composers, I go away to change the atmosphere, research and practice. I started doing this in the late '90s and have done it every year since.

For the past seven or eight years, I've been going to Brazil and getting into the sounds of the Amazon rainforest, basically, without actually being there. I got into this one bird, the urubu. In English it's “musical wren,” because it's got this very musical sound. I was researching this bird, which is in the whole Amazon Basin, and these recordings in natural surround sound. The birds would be in the foreground, sometimes in the middle ground, sometimes in the background. It was almost like a three-dimensional kind of thing. That got me excited, because I thought of it in terms of orchestration. There are so many things you can do with orchestration, which I ended up calling “camouflage orchestration.” So that was a big difference, because I had the different instrument colors to work with.

This particular recording was about joints in the human body. It helped me look at different kinds of connecting principles differently, because I was looking at it almost in the sense of how these creatures were connected to each other in the forest, in the ecosystem, and how they support each other in different ways. There was this whole chain of support system that was happening in the natural environment. It gave me another sense of how things are connected.

Functional Arrhythmias was more concerned with flow—the nervous system, the lymphatic system, the blood, cardiovascular system—the way things flow through the body. This is more concerned with how things are connected. You could say in a sense that one is an extension of the other, but to me the connection thing goes a lot deeper. It includes more than just the human body.

How is that reflected in the way you approach the music?

This is the hard part. It's connected on every level. On the level of melody—the way a melody might flow into another melody, or the way two different melodies on two different instruments are connected to each other, the way they flow. There's the harmonic level and the rhythmic level. This is like an ecosystem in itself because these are all things that work together. That's the content level, because it just deals with melody, harmony, rhythm and maybe form.

Then you have substrate, what underlies something, what's at its basis. All these melodies, these chords have to be in some kind of environment. It's going back to the kinds of words we used when talking about the Amazon. I look at the music of Louis Armstrong, of Charlie Parker, of John Coltrane. The reason I give those three examples is because Duke Ellington once said that the history of this music can pretty much be summed up using three improvisers, and those are the three improvisers he named.

I said, "What are the things from Louis Armstrong, Charlie Parker and John Coltrane that are similar and what are the things that are different? What makes their music sound different, on a physical, functional level, in terms of the actual music—not just in terms of 'one's in the '20s, one's in the '40s, one's in the '60s?'" I wanted to know, how did the drums function with Louis Armstrong, with Charlie Parker, with John Coltrane? How did they treat melody, harmony? What I found was that the rhythm was a substrate underneath the whole thing. I look at the rhythm almost as a delivery system. When a listener is listening to the music, what's the delivery system that's bringing the music to their ears? What is the format that it's riding in on? I've found that people respond first to the rhythm of music.

I thought, "If I'm going to get to a

music that's personal to me, I've got to look first at this substrate thing or else I'll pretty much be doing what everybody else is doing." So the first 10 years that people would know about me were spent just working primarily on that, trying to look at rhythm and what that was, what that could mean for me in my life today, because I didn't want to do the same substrate that Coltrane was dealing with, that Bird, that Armstrong were dealing with.

So, the metaphorical equivalent of the delivery system was rhythm, and that's what you explored most fruitfully?

Right. And there was another element to it: communication. When I came up, a lot of these older guys would say, "Tell your story, young man." I wondered, "What story are they talking about?" I began to realize it was more than just figurative. They were thinking of it literally, like they were actually communicating something. I wanted to learn how does music without words tell a story? I was reading *African Rhythm and African Sensibility* by John Miller Chernoff, and he was taking these talking drum lessons in Ghana, and [the way] the language was connected to the music, they could actually talk through the drums. I determined then I wanted to go to the exact area, a village called Yendi, and investigate how this is possible. A lot of the travels had to do with, "How do people in different cultures communicate ideas with music?" I wanted to get as many examples of that as I could, and see what I could use.

Has the grant money from the fellowships allowed you to do new projects? Have you been able to put it back into the music?

Of course, it helps you make a living. But [the MacArthur grant] is spread out over five years, or something like that. The other thing is, it literally doesn't do anything at all for the actual music you're going to create, which comes from within you. You can't buy a concept. All of the stuff I'm talking about—the substrate—you can't press a button and it appears. No amount of money has ever written a piece of music; if anything, we've seen people go down in their output.

I noticed early in my career that the more people got managers, the less they produced—not in terms of quantity but in terms of quality. They may do a lot of big things, but there's that whole thing



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During his annual trips to Brazil, Coleman studies the sounds of birds.

of not being as hungry, even in sports. There are so many things you start managing that it takes time away from the music.

The scope of what you can do changes. What you could do with five musicians you can now do with 20. Things like that become more feasible. There's always a core of musicians we work with, and then, when you do a large project like this record [*Synovial Joints*], you build around that core. A lot of the people you're adding are just peripherally associated with you. You have to pay them. For some of them, it's just another gig.

I started a nonprofit two years ago. It's called M-Base Concepts. Most of the grants, you can't just give to the nonprofit, for tax reasons. But you can donate some stuff to the nonprofit. Under that, there are certain kinds of projects, certain kinds of educational things, and the grant money makes space for that to happen. That would have been

more difficult to do without financial resources. It has to get off the ground some way. That's what attracts donations.

What are the specifics of the educational part of it?

I've done workshops all my life. I had a run at The Jazz Gallery for like 11, 12 years where I was doing a Monday workshop whenever I was in town. I was thinking that with all this technology there has to be a way to make this more of a global-village type of thing.

We wanted to do it with some particular content and focus. We said, "Let's make a member site, where somebody could become a member for free." You're not obligated to purchase anything. Our goal was to see how far we could reach. We were amazed. One member signed up from Kathmandu; I didn't even know where

Kathmandu was. We got a lot of people from Mexico, Australia. It built up fast. We just tried to build a musical community that shared information.

We do instructional videos, with PDFs attached. My way of thinking about music education and spontaneous composition is very different from what schools like Berklee are doing. There's a real emphasis on rhythm. We talk about the substrate thing. It's a personal view based on what older cats told me. What's unique is that it comes directly from Thad Jones, Sam Rivers, Max Roach, all these people who were born between 1920 and 1930, when Charlie Parker was born.

I was never interested in copying their music verbatim. This grant thing can give you a bit more space, but I was never the kind of guy to do gigs just for monetary reasons. I was always kind of hardheaded, and had I had a different attitude, I could have been way further along career-wise.

Are you talking monetarily?

I came on the scene at the same time as a lot of the so-called Young Lions, back in the '80s. Guys were wearing suits and playing a certain—I don't want to say *game*—but they presented themselves in a certain way that put them on the fast track. I was told point-blank by some older musicians that if you put on a three-piece suit, you would get to this thing much faster. I said, "Yes, but that's precisely what I don't want to do." They said, "Yes, but it's going to take you 10 years longer."

Was there a point where you realized the balance was tipping, where the people who gave you that kind of line were now being outnumbered?

When I was younger, all we got was bad reviews. When you're young, everybody's older than you. You have people whose opinions are based on what happened before. If you try to do something that's coming out of you, there's less to compare it to. People usually are not going to like it. When you look at Charlie Parker, or Coltrane, or even Louis Armstrong, the people who didn't like them were older for the most part. I thought this was very interesting. When somebody was young and did get the accolades of the musical community, it was because they were doing something conservative, easier to hear. I don't begrudge that. But I knew I was going to have a harder way. They struggled to compare me. At first it was just silly stuff: "His name is Coleman, so we're going to compare him to Ornette." Then there were these other comparisons: "There's an electric bass, so it's fusion."

There's a critical-mass thing that happens with the musicians. A group of musicians three to five to 10 years younger than you start seeing what you're doing and start experimenting with certain aspects of it. You're doing your thing, but there's a sort of quiet thing that's happening around you, people who are trying to figure out what you're doing.

As I got to be 30, 35, around that age, I started seeing a shift in opinion because there was a

significant group of cats who were behind me, in their 20s. You felt the weight of that.

At this point, it's working to your advantage. You're finally seeing the fruits of it.

When those people [from the MacArthur Foundation] called me, I was shocked. I got shocked a few times before the MacArthur thing came through. The Guggenheim was something I applied for. I wasn't going to apply. The guy who convinced me to apply is a professor who used to be a student of mine. He said, "I think you should apply for the Guggenheim. The only thing is, the application process is a bitch. It'll take you through two or three months of hell." I'm not really a grant person. But I applied, and I was surprised that I got it. You have to present a project that you want to do. *Synovial Joints* was the next project I wanted to do. Once I got it, I could do this project.

I know it is still months away, but do you have any idea of where your head might be at, what you might be thinking, when you do that Vanguard gig?

I hope I'm somewhere else than where I am now. That's my only hope. Because if I'm where I am now, then I'm not progressing. I want to be in a different place, I should be in a different place. By the time I get to that gig, I plan on doing another

retreat. There are some things I'm studying. I've been fascinated recently with lightning. I saw how lightning is formed; they have the ability to film lightning and slow it down, and they've discovered all kinds of incredible things. Lightning needs a leader, an energy road, and as it gets closer to the ground, something happens where the ground sends up another energy thing to meet this thing. They touch and this giant thunderbolt from Zeus comes down.

'You can't buy a concept. No amount of money has ever written a piece of music.'

How would you mirror that in music?

I have no idea right now. I start with attraction. Something inspires me. Then you figure out what you're going to do with that information. You've got to study what that means. But that leader thing is fascinating; it's almost like it's living. I think of the universe as a living thing. Because we now have this technology, we can see this thing. Anything you can see that inspires you, you can imagine. This is all motion, and music is perfect for doing things with motion. All I know is whatever I come up with, it's got to be different than what I did before, because the concept, the start-

ing point, is so different.

Have you always been fascinated with the forces of nature?

Yes. When I was little, we had this encyclopedia set. I would sit on the floor and go through the set, like other kids were reading comic books. I wasn't thinking in technical terms at the time, but I knew I was attracted to it. I keep it simple. If I have an attraction for something, then it means something. I might find the reason three years later. All the stuff I'm into was stuff I had some kind of attraction to. You can't do everything at once. There has to be a kind of critical mass where you have a feeling: "Now's the time to investigate this." I try to investigate one thing on each sabbatical.

For a kid from the South Side of Chicago, you must really have been motivated.

I had to be. The environment I came up in, this is not the direction you typically go. There were a lot of gangs around. You could easily go in another direction. I attribute this to hard-headedness. When my father was passing, I was in the hospital with him. He said, "You were like this as a kid. You didn't care what other people thought. I knew you were going to turn out like you did."

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CLARK TERRY

BRILLIANCE

WITHIN FAMILIARITY

By John McDonough II Photo by Michael Jackson

WHEN CLARK TERRY DIED ON FEB. 21 in Pine Bluff, Arkansas—eight days after moving from his home to a nearby hospice—the jazz world lost not only one of its greatest trumpeters, but also one of its finest ambassadors. Terry had been suffering for several years with failing health exacerbated by diabetes. He was 94.

Some of his recent activities (from 2010 to 2013) were documented by director Alan Hicks in the film *Keep On Keepin' On*, which chronicled Terry's decline with an unflinching honesty as he faced, among other things, amputation procedures for both legs. Through the health crises, he continued to mentor his latest protégé, pianist Justin Kauflin. Produced by Quincy Jones—another Terry protégé from long ago—the film debuted to great acclaim in April 2014 at the Tribeca Film Festival. The soundtrack, released Feb. 24 on Varèse Sarabande, features historic recordings of Terry performing with Count Basie, Duke Ellington and the Jazz at the Philharmonic All-Stars.

Most musicians—trumpet players in particular—foretell their demise through their horns: shorter solos, weakening intona-

tion, the strained high note or imprecise phrase. Louis Armstrong, Dizzy Gillespie, Miles Davis and even studio stalwarts like Harry Edison all buckled in their late years. Reluctant to give up the stage, they chose instead to devise ways of concealing and patching their weaknesses.

Clark Terry postponed that reckoning longer than nearly anyone, thanks to reserves of technique and an unquenchable optimism. Even as an octogenarian, he delivered masterful work. In 2005 I gave his recording of *Porgy & Bess* with Jeff Lindberg and the Chicago Jazz Orchestra a rare 5-star review in *DownBeat*. It was a virtually perfect performance.

I saw Terry perform around the same time at the Iridium in New York City and found that it was not a mirage of post-production trickery. Though walking with a cane, Terry still played with the effervescence and elegance I remembered as a 15-year-old fan sitting a few feet from the Duke Ellington Orchestra at Chicago's Blue Note club back in 1957. At the Iridium, as Terry's eyesight and legs were failing him, his sound, breath control and attack seemed beyond the reach of time.

In 2008 Terry retired from performing, ending a career that spanned more than 60 years. His sound and phrasing were impossible to mistake for anyone else's. It's a kind of exclusivity shared by only a few trumpet players—Armstrong certainly, Ruby Braff and perhaps Edison. One could add Bix Beiderbecke, Gillespie and Davis (who is said to have studied Terry), of course, but they all became “schools” unto themselves and spawned many imitators and talented disciples. Terry owned his style so completely and protected it with such an impenetrable and subtle virtuosity that no one was capable of infringing on his territory.

“He taught so many cats,” Wynton Marsalis told me in Chicago just a week before Terry's death. “Everybody's been touched by him because he took his time with everybody. He carried the feeling of [jazz] with him, so when you were around him, you were around the feeling. He didn't have to explain a lot. He just had to be himself. I've known him since I was 14. He's the first person I heard who really was playing. It was the mid-'70s. Everybody was playing funk tunes. Miles was playing rock and funk, so nobody was playing jazz. But Clark Terry was playing. And no one played like CT.”





Clark Terry's performances were a fizz of wit and urbanity.

JAN PERSSON

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Terry was so good, so unerring, for so long, that he suffered the penalties of perfection. He was taken for granted—probably because he was never caught climbing out of a cracked note, a clumsy turn of phrase or an indifferent 12 bars. His performances were a fizz of wit and urbanity, never anguish or indecision. He made it all look so easy.

If he was underestimated, the last several years saw a rush to correct the record. He was named a National Endowment for the Arts Jazz Master in 1991. Readers elected him to the DownBeat Hall of Fame in 2000. The Recording Academy recognized his lifetime achievement four years ago. He even scored a hometown star on the St. Louis Walk of Fame.

Virtuosity means different things to different people. Musicians worship it when they encounter it because they understand its elusive mystery and endless process. But critics sometimes distrust it as a distraction, suspicious that a veneer of well-practiced skill may be camouflaging an emotional or creative apathy. Consistency may be admirable, but inconsistency often makes a better story. Terry's surprises were subtle and came in oblique miniatures, easy to overlook and often undervalued. He was just so consistently brilliant, the wonders he wrought were hidden in their familiarity.

But musicians never overlooked him. One of the earliest to spot him was trumpeter Charlie Shavers, who had heard him playing in the late '40s with the George Hudson band, a regional orchestra in St. Louis, where Terry was born on Dec. 14, 1920. As musicians do, Shavers spread the word. While making *A Song Is Born* for Samuel Goldwyn in 1947, bandleader Charlie Barnet asked Shavers if he knew a good jazz trumpet player. He immediately recommended Terry, who had become so captivated by the trumpet as a 10-year-old that he made one of his own from a section of hose and a funnel.

Terry was not a player whose style grew and evolved in public view over the years. He hit the Barnet band fully formed and singularly distinct, becoming an instant soloist in a brass section that also included Jimmy Nottingham and a young Doc Severinsen.

"To have an opportunity at age 21 to work with guys like that was inspirational," Severinsen recalled after Terry's death. "Clark was like my big brother. Anything he played, I was going to try to play it, too. I was pretty well-trained, but I simply could not do some of the things he did. He could play these long lines, for instance, because he learned to take in air as he would play—circular breathing. Yet, Clark never

used it in a way that wasn't good for the song. It was never a stunt. He was just a great trumpeter, period. He had a picture-perfect embouchure, which is why he was able to play as long as he wanted to."

On Terry's first record date with Barnet in September 1947, the trumpeter's arrangement of "Sleep" was already in the book, showcasing his long, glancing phrases and sudden flame-throwing dynamics. So was his wit. He tossed off casual references to Shavers and even Harry James. On "Budandy," his triple-tongue pirouettes contrasted sharply with Barnet's swaggering masculinity. But the best, most dazzling Terry work from the Barnet band was captured on its December 1947 *Town Hall Jazz Concert*, released by Columbia in the 1950s.

Terry's singing—he called it, more accurately, "mumbles"—was an explicit extension of his trumpet phrasing, a kind of rat-a-tat scat of double-talk: bubbling yet precise, with a bottled-up restraint that seemed itching to escape. Back then, his singing was less mumbles and more straight bebop. It was a small sideshow among his talents that Barnet never used on a commercial record and remained something of a secret until it became familiar to audiences via *The Tonight Show* in the 1960s. Terry's vocals didn't appear on a record until *Oscar Peterson + One*, released by Mercury in 1964. That album included a few Terry compositions, including "Mumbles."

Shortly after the 1947 Town Hall concert, Terry left Barnet for Count Basie's band. The timing could hardly have been worse. James Petrillo, head of the American Federation of Musicians, called a strike against the record companies, shutting down the entire industry through 1948. Bookings fell off, and one famous band after another shut down.

Terry stayed with Basie through 1949, but the records from the period are not memorable. One exception is "Normania" (a.k.a. "Blee Blop Blues") from Basie's final RCA session in August 1949. Terry etches a stunning solo, crowded with a dry pointillist precision that had no precedent in the Basie book. It was a kind of prickly virtuosity jazz had never encountered—fluid, contained and full of Haydnesque detail. But the band was in its final months and broke up on Jan. 8, 1950. For Terry, though, it would only be a brief layoff. He was back in a month, this time in a Basie combo that included clarinetist Buddy DeFranco.

It was a transitional interlude. Terry marked his time as Basie struggled to rebuild. His trumpet was the backbone of the octet, but he soloed rarely on the few sides it made for Columbia in 1950-'51. He



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remained with Basie through the beginnings of the New Testament band in the spring and summer of 1951. Then, Duke Ellington beckoned.

Terry joined Ellington on Nov. 11, 1951. It had been a period of swift changes and recalibrations for the band. Alto saxophonist Johnny Hodges and drummer Sonny Greer had departed in February, taking with them two of the primary spectrums of the band's color scheme. Ellington might have tried a patch job. Instead, he bet on a reformation. Between March and November 1951, Terry and drummer Louie Bellson became a wind of modernity sweeping through the band.

Ellington presented Terry with what would be the first magnum opus of his career, a concert-size version of "Perdido," a piece that had been in the books since 1941. Terry polished it to a high gloss, making it a full-dress, eight-minute summary of his entire work. Triple-tongued arcs flared like geysers, then leveled off, spreading into long, cool landscapes that rolled evenly across half a chorus without a breath. When he twisted a pitch or broke composure with a sudden spritz of schmaltz, it was always with a sardonic wink. His playing flexed and bristled with an unforced passion wrapped in a strict sense of form and musical intelligence.

"Perdido" was recorded in July 1952, just in time for Columbia to add it to what would become Ellington's first landmark album of the long-play era, *Ellington Uptown*. The band had stumbled into a new peak period, invigorated by Terry's crackling audacity and Bellson's barreling drive. For Terry, "Perdido" and *Ellington Uptown* were a career-making twosome that put him in the big time. But just as that album was released, the band moved to Capitol for an indifferent two-year period during which it was eclipsed by the sensational renaissance of Count Basie.

Then came the legendary performance at the 1956 Newport Jazz Festival (and subsequent concert album *Ellington At Newport*). Suddenly Ellington was back on top and on the cover of Time magazine. For the next three years, Terry would play to the largest audiences of his career and develop a fan base of his own. He became a fixture in a band of extraordinary fixtures: Hodges, Paul Gonsalves, Juan Tizol, Ray Nance, Britt Woodman, Harry Carney and Ellington himself.

After the 1956 Newport fest, Ellington grew more ambitious, and Terry was well represented in the flow of new works. He became one of the first musicians to bring the flugelhorn into the jazz scene with "Juniflip" (from *Newport 1958*). There were wonderful odds and ends, among them "Spacemen" (from *The Cosmic Scene*) and "Happy Anatomy" from his final Ellington project, *Anatomy Of A Murder*. Best remembered may be "Lady Mac" and "Up And Down, Up And Down" from 1957's *Such Sweet Thunder*.

As Terry rose on the Ellington tide, other opportunities opened. He moonlighted on sessions with Clifford Brown, Maynard Ferguson, Dinah Washington and Horace Silver on EmArcy Records. He joined Thelonious Monk for the landmark 1957 album *Brilliant Corners* (Riverside). Monk returned the courtesy, appearing on Terry's *In Orbit* (1958). And Hodges used him often on his Ellingtonian excursions on Verve.

Late in 1959 Terry left Ellington, worked on and off with Quincy Jones, then Gerry Mulligan and Bob Brookmeyer. But Terry's real quest was to get off the road and stay in New York. The chance came in 1960 when the major networks, after years of pressure, finally began to integrate their staff orchestras. Terry became the first African American musician to join the NBC staff.

He may have settled down a bit, but the 1960s would become his most productive decade. Nearly half the jazz recordings of his career would be done during that time.

It was also the decade in which Terry became widely known beyond the jazz world. When Johnny Carson took over *The Tonight Show* in October 1962, conductor Skitch Henderson brought Terry into the band, where he proved a natural showman with his "mumbles" scat singing. A regular feature of the show became "stump the band," in which Carson would invite audience members to make offbeat tune requests. No request was too obscure for Terry, who would raise his hand. "I think Clark has it," Carson would say. Terry would then mumble a

made-up scat line as the other musicians nodded in mock recognition. He became the most famous sideman in America's most famous jazz band.

When *The Tonight Show* moved to Los Angeles in 1972, Terry remained in New York and became increasingly active with younger musicians through a growing network of jazz educators, often recording with various student bands. He toured with a big band of his own periodically, playing festivals, cruises and other venues. (Vanguard released *Clark Terry's Big B-a-d Band Live At The Wichita Jazz Festival 1974*).

Terry's most consistent recorded output through the '70s and '80s was on Pablo, where the label's famous founder, Norman Granz, regularly featured him with Basie, Ella Fitzgerald, Oscar Peterson and on his own

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leader projects. He recorded on smaller labels with endless pick-up groups as he traveled the world. But alongside the playful spirit and adroit craft lived a powerful blues player as well, never more so than on Abbey Lincoln's 1990 album, *The World Is Falling Down*.

On the bandstand, Terry combined his formidable instrumental skills with a strong sense of showmanship. "Being able to entertain is very important," he said in a June 1996 *DownBeat* cover story. "The real jazz fans may think that's commercial—playing the horn upside-down or working with both horns at once. But the idea of playing music to an audience is to present it so they'll enjoy it. If you don't want to do that, you may as well rent a studio and play there. I try to pass on to young players the importance of remembering that when you're onstage, you're entertaining. Playing jazz is not heart

surgery. You're there to vent your feelings and have fun. We don't work our instruments. We play them."

Among Terry's last sessions were *Friendship* (a collaboration with drummer Max Roach) and the *Porgy & Bess* project in 2003 with the Chicago Jazz Orchestra.

Terry also had an important impact as a pioneering jazz educator. In addition to conducting clinics and workshops, he had a long stint as an adjunct professor at William Paterson University in Wayne, New Jersey. He donated instruments, correspondence, print music and memorabilia to the university in 2004.

Clark Terry lived a long life—with a coda that gave his many friends time to say their goodbyes. Some are movingly captured in *Keep On Keepin' On*. But one special goodbye came last December. The entire Jazz at Lincoln Center Orchestra diverted from its tour

route and played a birthday concert at Terry's hospital bedside. "We didn't want to stop," Marsalis later wrote on his Facebook page, "but it was time for all of us to go. But before that somber moment, we gathered around the bed and played 'Happy Birthday' for him. When he went to blow out the candles, he broke down. Many of us joined him. We all said goodbye and he once again recognized each individual with a touch and some kind words. . . . And then it was that time. What is deeper than respect and love? That's what we felt: veneration."

On Feb. 23, bassist Christian McBride posted a tribute on his Facebook page in which he reflected on Terry's influence: "Every musician in the world who ever met Clark Terry is a better musician and person because of it. He now belongs to the ages." **DB**

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Original 1970s parts for Ernie Wilkins' arrangement of Clark Terry's composition "Sheba" (Clark Terry Archive at William Paterson University)

Terry's Archive

In 2007, Clark Terry visited the New Jersey campus of William Paterson University. He was doing a Q&A seminar with students in the school's jazz studies department, founded by Thad Jones in 1973. Near the end he announced that he wanted the university to become the site of his entire personal archive and music collection.

"We were stunned," said David Demsey, department coordinator. "He hadn't talked to us at all, but he and [his wife] Gwen had obviously done their homework."

They had, indeed. They wanted an institution in the New York City area associated with an active jazz studies curriculum, not just an archive or research center such as the Smithsonian. Terry wanted his music cared for but available so students could play it. A year after the announcement, the collection was officially inaugurated.

Terry visited often and helped oversee its early development. "We started with the core of it," Demsey recalled, "the music, the actual scores, the band library, and then the awards, letters and correspondence, pencil copies of his small group pieces, and records."

"Right now we're adding films, kinescopes, and videos. A lot is very rare. There are NBC film canisters still in the courier pouches."

At the time of his death, the school had digitized much of the collection and was at the point of completing a website. "We're working with Lois Gilbert at jazzcorner.com," Demsey said, "and that will be the portal for Clark's archive."

The digital ribbon is expected to be cut early this summer.

"We have been so blessed and honored to work with Clark so closely over the last decade," Demsey said. "His death may be the end of an era. But for us, it's the beginning of one. We're hoping we can be a big part of carrying his legacy forward."
—John McDonough

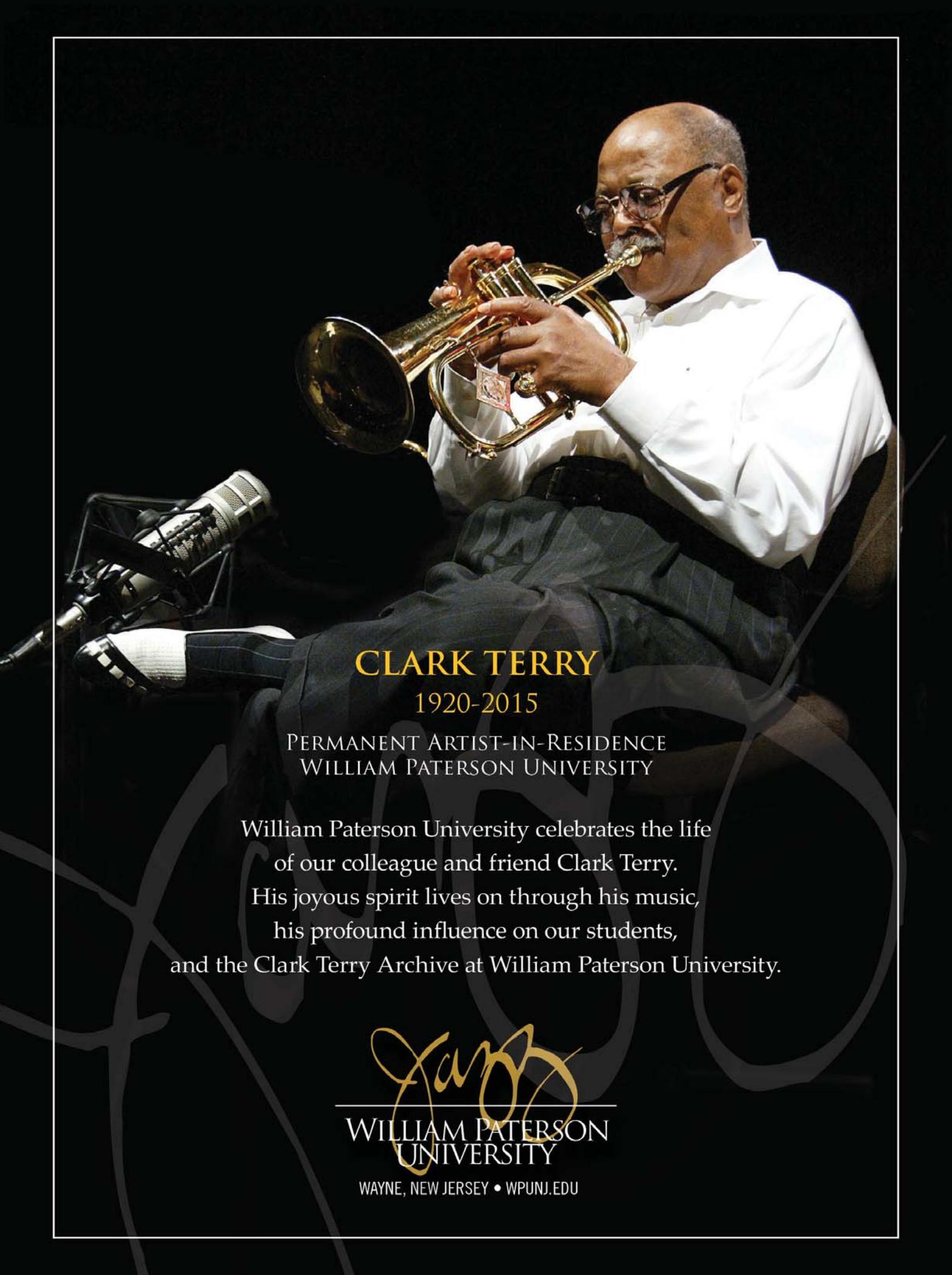
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Abdullah Ibrahim

MEDITATION IN MOTION

BY GEOFFREY HIMES | PHOTO BY JOHANNES KASSENBERG

Abdullah Ibrahim's fame has never quite matched his achievement. One could easily argue that he is the most talented pianist who has not yet been elected to the DownBeat Hall of Fame. He is the most prominent jazz musician ever born in Africa, and by creating a model of how to blend that continent's traditional music with jazz, he has paved the way for generations of African jazz musicians.

If Ibrahim, 80, had spent the bulk of his career in New York City, he would be a household name among stateside jazz fans. The pianist's ability to invent singable melodies out of quirky note choices and off-kilter rhythms, as a composer and improviser, makes him a true heir to Duke Ellington and Thelonious Monk. Like them, he could make the piano sound like an African singer by combining unusual notes to suggest the sounds between the keys, by making wide leaps across the scales and by knowing when to play and when not to play.

"The first instrument is the voice," Ibrahim says via Skype from his home in the German Alps, south of Munich. "So the idea is always to echo that voice, no matter what the instrument, to sing a song,

using the principle of the breath." He sits in a room of glassed-in wooden shelves crammed full of books. His salt-and-pepper hair shoots upward at wild angles, and he rubs his weathered face whenever he stops to consider his answer, which is often.

"Even if it's instrumental, the piece has to have a sense of breath," he continues. "When people speak to each other, it's not a steady stream of words. It's a statement and a pause for thought, and that's how Monk played. When I started composing in Cape Town, people would say, 'That sounds like Monk.' That's how I first heard about Monk. So I said, 'Let me listen to this person.' When I did, I loved it, because it was traditional African music. The melody is the individual; the harmony is family and community; and the rhythm is work—something you do every day that's non-negotiable."



Ibrahim's new album, *The Song Is My Story* (Sunnyside), was recorded June 24–25 in Sacile, Italy, at a concert hall in the workshop where Fazioli pianos are built. The album packages a solo-piano, 17-track audio CD with a documentary DVD where he discusses his origins in Cape Town, South Africa. In the film, whenever words fail him, he swings around on the piano bench and plays a snatch of something he composed. As the title implies, Ibrahim's biography is best told through his music.

Listen, for example, to one of his best-known compositions, "The Wedding," from the 1985 session *Water From An Ancient Well*. Ibrahim

had recorded the tune before, but in this version, with his remarkable American septet featuring longtime Monk drummer Ben Riley and the incandescent saxophones of Carlos Ward and Ricky Ford, he captured the essence of the piece.

A quiet, inward joy suffuses the gracefully leaping melody, but there's an element of regret in the harmony—an awareness that the newlyweds are leaving their old families to create a new one. Perhaps it could only have been written by someone, like Ibrahim, who spent most of his married life in exile. The understatement of the theme and the tension of the chord

changes enable this piece to escape the treacly sentiment of most wedding numbers and to plumb the emotional depths of an actual marriage.

"The Wedding' is rooted in a gospel harmony," says keyboardist Larry Goldings, who recorded the song on his 2011 solo-piano album, *In My Room*. "The first chord is a G over D, so it already has that 'Amen' cadence and moves downward in triads with bass notes that are only sometimes the roots. [He pauses to play the passage on his piano over the phone.] The melody from the get-go has this huge interval, like an anthem, then suddenly there's this flatted-fifth, surprise note. Like Monk, [Ibrahim] puts a lot of thought into how to harmonize his melodies. If you just looked at a chord chart, you couldn't play it the way he played it, because he voices the chords in ways you wouldn't expect."

"I first played 'The Wedding' in Johannesburg at a jazz festival," says clarinetist-saxophonist Anat Cohen, who recorded the song for her 2012 album, *Claroscuro*, "and I've played it ever since around the world. Everyone connects with the tune because it's one of those eternal melodies. The first time I heard [Ibrahim], I was driving in Tel Aviv and his music came on the radio. I couldn't stop the car, because I couldn't turn the music off. I was crying and laughing at the same time. That's what his music does to me."

Like Monk, Ibrahim constantly reworks his older compositions on stage and in the studio. "Manenberg Revisited," on *Water From An Ancient Well*, is a reconsideration of "Manenberg," a composition that proved a pivotal moment not only in Ibrahim's career, but in South African music and in jazz history.

It happened back in the summer of 1974, when the man born as Adolph Johannes Brand was working professionally as "Dollar" Brand—the nickname he acquired because he so often approached American sailors in the seaport of Cape Town with U.S. dollars, trying to buy jazz records.

He was not quite 30, but he had already recorded an album with a local group called the Jazz Epistles (featuring trumpeter Hugh Masekela), another album produced by Ellington and several more on Black Lion Records. But this 1974 session felt different because the Soweto Uprising—a massive protest sparked by black high school students against new apartheid laws—was underway in Johannesburg. The musicians felt they had to respond to the moment in some way.

"I had arranged four or five songs," Ibrahim recalls, "and we had recorded a couple of them with me playing a grand piano. During the break, I noticed this upright piano in the corner; someone had put tacks on the hammers to give it a ringing, buzzing sound. They often did that with uprights. I sat down, put my fingers on the keys, and that melody came out. It was something I



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made up on the spot.”

The propulsive feel of “Manenberg” was influenced by *marabi* (a dance rhythm from the Zulu people). Brand played that marabi beat as if his left hand were a drum, and he played a sprightly jazz theme in his right hand. Basil Coetzee’s tenor saxophone sang the tune embedded in that theme, the drummer played the “Cape Town Shuffle” and the band kept going for 13 delirious minutes. They named the tune after Mannenberg, a black township in Cape Town’s Cape Flats. Due to a misprint on the first labels, though, the song has ever since been known as “Manenberg.”

“‘Manenberg’ was the defining moment,” Ibrahim declares, “because it got South African musicians to play the traditional music from the villages. They were reluctant, because in the city you’re supposed to be sophisticated; they said rural music was too simplistic. So I said, ‘OK, let’s try to play it,’ and they found it wasn’t as easy as they thought. Basil was the first to take on the challenge. We had to be careful we didn’t import foreign sounds en masse, because we had to keep that traditional sound.”

The record companies were even more reluctant to embrace this village music than the musicians. But Brand knew he had something special: the spirit of the South African past in modern clothes. On his own, he pressed some copies and took them to a friend who owned a record shop in Johannesburg’s main bus terminal and asked him to play the song over the store’s loudspeakers. They sold 10,000 copies in two weeks.

“We sold 50,000 in six months,” Ibrahim exclaims, still astonished today. “The song was an affirmation of self. It was saying, ‘This is me. I’m not what you say I am. I am like this.’ We realized we had accomplished something, because we had captured the feeling of the people. One of our activists was in the audience when we were in exile later, and he told me that in prison they were in separate cells, isolated from each other. So the only way they could communicate with each other was by singing that song.

“That song opened up many things. Before that, I faced a lot of opposition to my playing: They said I didn’t know what I was doing, that I was playing false notes. Like Monk. But once ‘Manenberg’ sold a lot of records, I had a counterargument.”

“Manenberg” was a most unusual anthem for a rebellion. Not only did it lack lyrics, but it also lacked the strident anger of so many calls to resistance. It was an ebullient dance number that proved irresistibly infectious, and because it was rooted in African village life, it represented the culture that was being steamrolled by apartheid.

“Later, when I wrote my ‘Song For Mandela,’” Ibrahim recalls, “people asked, ‘Why is it so joyous when he’s in prison?’ I said, ‘The basis of our existence is hope, because hopelessness is hopeless.’”

Musically, “Manenberg” was important because it proved that improvisatory jazz didn’t have to be built atop American dance numbers and show tunes from the ’20s, ’30s, ’40s and ’50s.

The same process could be applied to any popular dance music from any era and any nation. It could be played by anyone, even a skinny guy from Cape Town.

He had already received the blessing of Ellington, one of his heroes. In 1963, Brand and his girlfriend Bea Benjamin, a Cape Town jazz singer, were living in Zurich, Switzerland, to escape the harsh limitations of apartheid. Brand was leading a piano trio at the Africana Club there, where he met such headliners as Art Blakey, John Coltrane, Max Roach, Abbey Lincoln and Wayne Shorter.

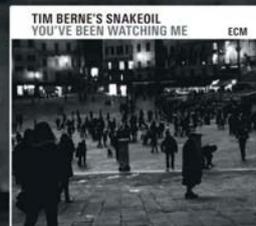
Ellington was too big a name to play the club, however, and the club owner wouldn’t give Brand the night off to attend Duke’s nearby concert. So Benjamin went by herself, sneaked back-

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stage and somehow convinced Ellington to come back to the club to hear her boyfriend. He did, and he was impressed enough to offer Brand and Benjamin contracts with Reprise Records, for whom Ellington was working as an A&R rep. Benjamin's session went unreleased until 1996, but Brand's was released in 1964, as *Duke Ellington Presents The Dollar Brand Trio*. It was an immediate success, and suddenly he had an international reputation.

Brand and Benjamin married in 1965 and moved to New York City. In 1968 the couple converted to Islam and changed their names to Abdullah Ibrahim and Sathima Bea Benjamin, though the husband would continue to work as Dollar Brand through the mid-'70s.

Though he still considers himself a Muslim, Ibrahim speaks warmly about the influence of Christianity and Buddhism on his music and his life. "Where we grew up," he remembers, "I was in the Christian church, but most of my friends were Muslim. We looked forward to Ramadan so we could enjoy the food and music, and they looked forward to Christmas. It's incredible to be in a community of integration. Minstrels would parade through the streets and play Christmas songs. All the members of one group were Muslim, and people would say, 'Here comes the Muslim Christmas band.' I converted to Islam because of its emphasis on unity in all parts of the universe. For me, the principle of Islam is the unity of the lake, the river and the ocean. The confusion comes in when we mix up spirituality with organized religion."

Ibrahim's maternal grandmother was a founding member of the first African Methodist Episcopal Church in Africa. And because of the church, many homes had pianos, which they used to play African American music, which led to an interest in African American politics. But Cape Town was a port city that attracted many cultures. The large community of former Malaysian slaves brought Islam to the city. The large South Asian community brought Hinduism, and the teenage Brand experienced a phase of being obsessed with ragas and learning how to play in many different meters. East Asian culture had a special impact on him.

"I've been studying martial arts for 50 years," Ibrahim says, "and it shares with traditional music the same principle of repetition and repetition until it becomes a natural reflex. Then you are free; you have what in Buddhism is called 'no mind.' And once you're in tune with nature, improvisation is the natural course. In nature, everything changes; nothing is static. The rain falls and then it stops. The wind blows and then it stops. Improvisation is meditation in motion."

Ibrahim recorded "Manenberg" during another attempt to live in his hometown in the mid-'70s, but soon he, Benjamin and their two children felt stifled by apartheid. One time he got in trouble for performing a banned piece of music during a solo-piano radio concert. The tune was Monk's "Crepuscule With Nellie"; apparently the censor didn't know what *crepuscule* meant and banned the song just to be careful. Another time, the police surrounded the family's house at 4 a.m., arrested Ibrahim and dragged him off to jail. What was the charge? A traffic violation. A few

days later the family left the country.

In the 1980s, while living in New York, he assembled one of the decade's great jazz bands: Ekaya, which means "home." On its self-titled 1984 album, the septet included Ibrahim, Ward, Ford, Riley, baritone saxophonist Charles Davis, trombonist Dick Griffin and bassist Cecil McBee.

"I had to have those four voices in front," he explains. "You notice that I hardly ever used the trumpet in Ekaya. That's because I wanted the lush sound of the saxophones, the sonority of the reeds. At a certain pitch, things become peaceful. In terms of improvisation, if the home base is not peaceful, then you're in trouble. For me, Trane never sounds frantic; it's just a different dimension of peacefulness."

"I first heard [Ibrahim] in the summer of 1984," Goldings recalls, "when I met Peter Bernstein at the Eastman School of Music summer program, when we were both high school students. Peter was already listening to Abdullah, and he played me something from Ekaya, and I was immediately struck by how Abdullah structured his melodies, but with a lyricism that was so soulful and lyrical. Like Monk, it's difficult to separate the composition from how he played the tunes. It's hard to cover the material because it's so hard to think of another way to play it. If you divorce the voicings of the chords, you're removing a crucial part of the composition."



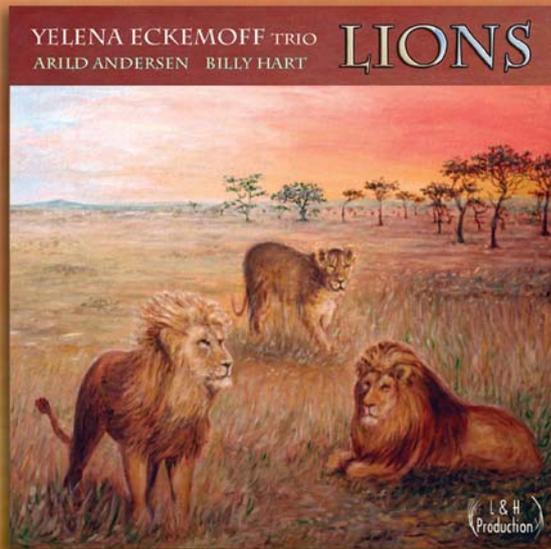
"I fell in love with him watching a documentary as a student at the Manhattan School of Music," pianist Jason Moran remembers. "He talked about the tonic, dominant and subdominant as parts of a family—maybe the dominant was the mother because it had the baby in it. And he talked about the feelings of the different keys, how D-flat feels different from F. I had never heard these concepts, but they made sense as I listened to his music because it had such an original feeling."

The French filmmaker Claire Denis, who grew up in French colonial West Africa, was also a fan, and she invited Ibrahim to compose and record the score for her 1988 film *Chocolat*. That film's soundtrack, released under the title *Mindif*, represents the pinnacle of Ibrahim's art. Denis asked him back to score her second film, *No Fear, No Die*, and that album was released under the same title in 1990.

"I watched the footage [of *Chocolat* that Denis] sent me," Ibrahim recalls. "I assigned an instrument to each character. Then I wrote themes for specific scenes and also for specific characters—like Wagner's leitmotifs. The song 'Star Dance,' for example, was written for a scene where they're outside at night, very tender, so I assigned Ricky to play the ballad."

These days Ibrahim is fascinated by free improvisation. *The Song Is My Story* represents a compromise, he says, between himself and his producers. They were interested in an audio-autobiography of his career, so he agreed to reprise eight of his older compositions in the studio and to discuss his early career on the accompanying DVD. But he also demanded the opportunity to pursue his current enthusiasm: improvising without forethought. So nine of the studio tracks are spontaneous solo-piano inventions, which unfurl with unhurried care, and so is much of the concert performance captured on the DVD.

"It's a question of evolution," he says. "I don't want to repeat myself; I want to always be discovering something new. Otherwise you lock your listener into a certain concept, and improvisation is supposed to free you from that. There's a point we reach of 'no mind.' You immerse yourself in mercy, and then it flows. When you hit that first note, everything unravels, the path opens—the path that you've never been on." **DB**



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Duchess

HARMONIOUS FRIVOLITY

By Dan Ouellette | Photo by Shervin Lainez

With jiving swing and sunny high jinks, Duchess makes three voices stretch a long way. This self-assured trio of rising-star New York-based vocalists—Amy Cervini, Hilary Gardner and Melissa Stylianou—takes a charming, comic and suggestive flight into the music of yesteryear with a nod to the classic vocal harmonies of the Boswell Sisters on its self-titled debut, released by Anzic Records. The fresh arranging finesse supplied by producer Oded Lev-Ari helps elevate the album far beyond a mere nostalgia exercise. With their sparkling three-part harmonies and wink-of-the-eye whimsy, Duchess renders a program of vintage songs impeccably and unconventionally with support from top-notch simpatico instrumentalists, including saxophonist Jeff Lederer, pianist Michael Cabe, guitarist Jesse Lewis, bassist Paul Sikivie and drummer Matt Wilson.

From the swinging lead-off tune, “Love Being Here With You” (a frolicking, New York-centric take from the Peggy Lee songbook), to the blues-tinged finale (a tempo-shifting romp through “Heebie Jeebies” channeled from a Boswell Sisters arrangement), Duchess rises above the schmaltz typical of such a retro-leaning project, in no small part because they feature songs that are rarely performed. In fact, some of the good-times material Duchess embraces actually predates the notion of the Great American Songbook—with tunes dating back to the late ’20s and early ’30s, including a lovely rendition of “P.S. I Love You,” written by Johnny Mercer in 1934 and originally made into a hit by Rudy Vallée.

Still, there’s room for Duchess to interpret a bona fide standard (i.e., a straight take on the beauty “I’ll Be Seeing You”) as well as ’50s material, with a jaunt through “Lollipop,” a sticky treat on AM radio in 1958 sung by The Chordettes.

Cervini, Gardner and Stylianou—each of whom has released acclaimed solo projects—polished the Duchess material in front of crowds at New York’s 55 Bar during a three-month residency in 2013, and then recorded the album in April 2014 at Sear Sound studios.

DownBeat caught up with the three singers at the East Side office of Anzic, the boutique label owned by Lev-Ari (Cervini’s husband) and reedist Anat Cohen. During this early February conversation, they were eagerly anticipating an album release party at Jazz Standard.

Cervini jovially jokes, “It’s on March 3, and the only other show that could give us competition is Keith Jarrett playing solo at Carnegie Hall. Now figure, would you rather go to a concert to be yelled at, or laugh your ass off with Duchess?” The others chuckle, and Cervini adds, “I think we have to work that into our marketing material somehow.”

The trio’s attention-getting moniker has a backstory, of course. Why would three hip, vivacious women take on the old-school name Duchess? “We were actually looking at slang from the ’20s and ’30s when we were looking for a name,” Cervini explains. “There were a lot of words for women that were diminutive or insulting, but duchess was simply another name for a girl. We liked that it was a nod to the past but also was strong.”



The vocalists of Duchess: Hilary Gardner (left), Amy Cervini and Melissa Stylianou



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DownBeat: Being based in New York City has been key to all of your individual successes, and you all hail from north of the 49th parallel—Amy and Melissa from Toronto, and Hilary from Alaska. How did you each make it to New York?

Hilary Gardner: I was always plotting my escape from Alaska. It never felt like home. I never felt rooted there. From an early age, I wanted to be in New York. My parents are no longer there, either. They live in Mexico. So I have no connections there.

Melissa Stylianou: My husband [pianist Jamie Reynolds] and I are both from Toronto, so we go back and forth every couple of months. It's home-like, but New York feels like home. Yet New York wasn't some place I wanted to live. In fact, I resisted it. I'm a city girl, but not that big a city. But I remember going to see a doctor for the indigestion I would get when I'd come here on an overnight bus, and he said New York was a good place to be. Yes, there's more anger here, but that's a good thing for me.

Amy Cervini: It had less to do with location, but with wanting to go someplace where I could do my own thing. I ended up in Boston. I got into the New England Conservatory. I didn't dream of New York. I figured that after school I would just go home. But then I met my husband there, and his dream was New York.

MS: When I first came to New York, I wasn't immediately in love with it. But I was here on a grant from the Canadian Council for the Arts and got to study with people like Theo Bleckmann and Garry Dial. I soaked it up and decided to stay.

It makes sense that the *Duchess* album would kick off with Peggy Lee's "Love Being Here With You," which is all about living in New York. But you brought it up to date with new lyrics that introduce the band.

AC: Oh, yes, so now there's an entirely new verse courtesy of Ms. Gardner. It could be a great set closer with its refrain, "We love being here with you."

HG: That's what I was going for. But they said, "No, it's the perfect opener."

AC: At first we were closing with it, but then it does introduce us nicely. We each solo, so you can hear us as a group and hear us as individuals.

You all seem to get along very well. How did you link up with each other?

MS: Even though we're from the same town, I only met Amy when I moved here. I knew Ernesto [Cervini] in Toronto, and he and [his sister] Amy were playing together here. And then we met Hilary at one of Amy's duet nights. We sang together, and I thought, "Listen to that voice." I was feeling a little bit of a threat [laughs]. Even so, I suggested that the three of us get together with Carolyn Leonhart. It was fun, but Carolyn is always so super, super busy. Anyway, Oded had some different ideas.

AC: I had this residency at 55 Bar singing once a month. The space is a great place to try new things. Sometimes there's no one there. It's awesome. You can be whoever you want to be. But I get bored easily and want to try something new all the time. So, at one point, Oded suggested doing a three-part harmony thing with Melissa and Hilary. So I called my mom, who runs a big band in Toronto, and she had all these arrangements for songs by the Andrew Sisters and the Boswell Sisters. She sent them to me, and the three of us started out learning from them.

HG: It was pretty ballsy, and we did a whole gig with that material. What was so unexpected was that 55 Bar was full. We were just trying the material out, but it was packed and we had a good time. It became clear, like air traffic controllers with flares and batons, that we should continue to do this.

Even though Oded came in and wrote more intricate arrangements for you later, was it simple three-part harmonies at first?

AC: Yes, for our first gig, it was the Andrews and the Boswells and a few stock arrangements that were like high school stuff. With the Andrew Sisters' music, I feel like I can close my eyes and get to the end easily enough even if I'm not that familiar with the tune. But the Boswell Sisters ... first I wasn't familiar with their music, and it was harder because they do tempo changes and weird [harmonies].

MS: It was all so much fun as well as rich and rewarding, even if what we were doing wasn't all that musically intricate.

HG: But the Boswell Sisters was difficult. We're not instrumentalists like they were, and we were looking at the music from a different edge. They weren't thinking like singers.

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Duchess takes a charming, comic and suggestive flight into the music of yesteryear on its self-titled debut.

SHERWIN LAINIZ

AC: It was kind of kooky. People were afraid of their vocals.

HG: But they went into the mainstream because of their telegenic greatness in the movies of the time. And Connee Boswell sang from a wheelchair.

Give us a snapshot of what the 55 Bar gigs were like.

HG: You mean like when Melissa took a kazoo out of her bra?

MS: Right. We had the residency in 2013, and we wanted to try to keep it interesting. I was trying to think of something I could do to crack the others up and also be fun for me. I used to have a long solo in “Everybody Loves My Baby”—which I don’t have anymore, but that’s OK, I’m not bitter [laughs]. So one night I was wearing a dress that doesn’t have a pocket, but I’ve got lots of curves and lots of crevices, so I thought I’d hide away the kazoo there. But when I pulled it out, I didn’t expect it to completely derail the song. Another time, I slipped a train whistle into my back pocket and pulled it out on “Chattanooga Choo Choo,” and that really cracked Hilary up.

HG: Melissa is the bearer of the unexpected.

AC: One time, Melissa and I were laughing so hard about something just as we were starting “Jives” that Hilary had to do the intro by herself.

MS: I didn’t know her that well at the time, and I thought she was really pissed because she can be stern.

HG: It’s like when you took a water break onstage and I gave you shit about it. But the first gig, we had Matt Wilson on drums and we were doing a high school stock chart of “Chattanooga Choo Choo,” and he was so crazy in the intro that he said, “Let’s do it again.” So we had to do the intro all over again. It was hilarious. That was the harbinger of things to come.

You’ve each had successful careers on your own. How do they get reflected into the Duchess experience?

HG: Amy gets more done before noon than most people get done in a week. She’s also a fearless musician—always doing things differently and taking a lot of chances. And she’s highly collaborative. She’s the nexus of this whole

project. She’s always thinking ahead to the next step. It helps for me to have someone doing that. I fell down the rabbit hole listening to Melissa’s albums, including *Silent Movie* and her new one, *No Regrets*. Talk about fearless—recording all live, in real time. She’s an incredible singer and also very funny.

MS: I wasn’t sure where I would fit in this group. Hilary and Amy are beautiful singers. I knew it would be crazy fun, but I wasn’t sure because we have a similar range and a similar approach. What could I bring that would be different? But it’s worked out really well. Hilary keeps me in line. She’s like the straight man, so I don’t have to worry. She’s so witty and acerbic. Everyone who comes to our shows talks about Hilary. I want to be Hilary. And Amy, we have a longer history performing together, so I knew we would mesh. I had a feeling she would be on the bottom, but I didn’t know where I would fit. But at times, I’m on the bottom instead.

AC: We settled on an order. At first we each sang different parts because the range wasn’t that low or that high. In the arrangements now, there are the occasional flips.

HG: Oded took care of that. We were singing different parts until he started writing arrangements with each of us in mind. So he had us crisscross to get different colors and textures into the mix. It’s pretty deluxe to have someone who knows our voices and cares so much. I feel taken care of.

What about the band?

AC: It was clear to us from the beginning that we needed people who would jump aboard. They are as much a part of what we do as we are. If the band doesn’t get it, it won’t work. It would fall flat. Melissa and I had both worked with Matt—talk about having fun in jazz. I also had a good hookup with Paul, and Jeff, who I knew from the beginning wasn’t going to give us some standard, foofy tenor sax. What he gives is so much better as he’s honking and egging us on. It’s unexpected and modern, and his playing has a sense of humor. Michael has such a great swing thing on piano, and it’s fun to watch him with Jeff. The guys in the band push us all to places we wouldn’t expect.

How do you see yourselves fitting in with

the jazz vocal harmony tradition?

AC: In high school, I was in a big band—it’s now called the Toronto All-Star Big Band—and we did a lot of Manhattan Transfer and New York Voices arrangements. It was a summer job. We rehearsed and gigged and then went to see those groups perform. And now I’m friends with Janis Siegel and Peter Eldridge, and I have to pinch myself every time I’m with them. Hilary and I were in a Broadway and jazz vocal group together, Monday Off, where we would do arrangements of Manhattan Transfer and Lambert, Hendricks & Ross music.

MS: I came to jazz a little later, although I was in a jazz choir, but I was very shy. We did some Manhattan Transfer arrangements, but I wasn’t into it as deep as Amy. But when I was in my early twenties, when Toronto was into the swing thing, I was in a three-part harmony group that did Andrews Sisters music, which wasn’t all that fun. But I learned to swing dance and I formed my own group. But it was a thrill last month when Janis Siegel sat in with my band at Birdland. We didn’t work anything out, but we sang “Que Sera, Sera” together.

HG: And it was like nothing. We were geeking out. Manhattan Transfer was the first concert I went to see. They came to Anchorage. I was 13 or 14, and I loved it. I knew who they were. I found their debut album in a used record bin and brought it home. Oh, my God, I was the only kid in Alaska who felt anything for jazz, so I had to do a self-directed study using my parents’ record collection. When my high school choir learned Janis’ “Birdland” arrangement, I knew all the people referenced in that lyric. So all these years later, out of the blue, Janis called me, and we did a little vocal session together in her apartment, sitting next to her Grammy for writing that arrangement. So I think we’re all big fan-girls. Janis has been an incredible mentor and support for all of us.

What’s your take on the element of humor in jazz?

HG: It was a real choice on our part to do that.

AC: Since we were having so much fun on stage, we figured there has to be that element in the music. Otherwise it wouldn’t work, so we relied on Oded to work with us on this. And of course, looking for songs, Hilary is our musical encyclopedia, and she helped to bring to the table different tunes that had an element of humor that hadn’t been done a million times.

HG: Oded was looking for songs that had the levity. He’s really the fourth member of Duchess. He’s the Charlie to our Angels. He often texts us and says, “Have a good show tonight, Angels.”

AC: The songs may not necessarily be funny, but we make them funny somehow.

HG: We’re intrinsically camp. We’re three girls singing together in harmony, so it’s going to be a little campy and a little retro. It’s built in. It’s in the hardware. So you can fight that—like we’re doing something very serious and very important, or you can have a good time. Our idea of entertainment is to be silly and not needing to have a master’s degree to get a good experience out of a jazz show. I don’t know when all of that became a liability for people in jazz. It doesn’t have to. **DB**



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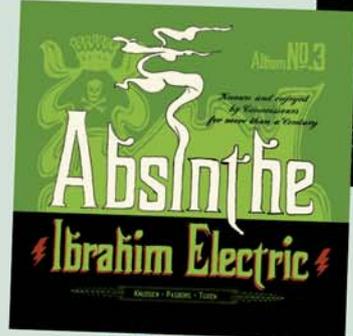
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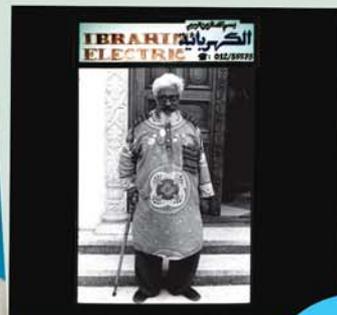
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Anat Cohen *Luminosa*

ANZIC 0050

★★★★★

I always enjoy seeing Anat Cohen onstage. Her natural bravura and casual expertise work to form a rather irresistible sound. But it's only occasionally that I go back to her albums. In the large they're flecked with entertaining moments that only intermittently stack up into fully coercive statements. That changes with *Luminosa*, her seventh and most engaging album yet. This time, the esteemed clarinetist's art charms with the calibrated elation we've come to expect.

The leader's horn work has a way of feeling both folksy and frank. As an Israeli native living in New York, her yen for Brazilian music has proven part of a broad perspective, and the breadth of such interests has helped secure her singularity. Brazil is certainly in play on *Luminosa*, whose program operates in the shadow of Milton Nascimento's music, nods to Baden Powell and gives over two tracks to the feisty action of Cohen's new Choro Aventuroso ensemble. During the last few years her working quartet of drummer Danny Friedman, bassist Joe Martin and keyboardist Jason Lindner has generated enough unique variations on bossas and blues to be deep in their element when such duties call here as well. They couldn't sound more connected.

The lyricism of Nascimento's work inspires Cohen's crew to new heights. This album is devoted to delicacy, even when the music takes on a groomed turbulence. The interplay between the clarinetist and guitarist Romero Lubambo during "Bachiao," the grace that gives "Cais" its floating feel, even the way the band addresses its romping beats on the surprisingly apropos Flying Lotus cover—there's just the right amount of weight put on these pieces. Dazzling attention to detail (check the frenzy of "Espinha De Bacalhau") is their badge of victory, and heard in full flower the program allows Cohen to show the daring side of her personality while underscoring just how deep a music-maker she's become. —Jim Macnie

Luminosa: Lilia; Putty Boy Strut; Ima; Bachiao; Cais; Happy Song; In The Spirit Of Baden; Ternura; Espinha De Bacalhau; Beatriz; The Wein Machine. (60:13)

Personnel: Anat Cohen, clarinet, bass clarinet, tenor saxophone; Jason Lindner, piano, Wuritzer electric piano, analog synthesizer; Joe Martin, bass; Daniel Freedman, drums; Gilmar Gomes, percussion (1, 2, 4, 5, 7); Romero Lubambo, guitar (4, 5, 7, 10); Gilad Hekselman, guitar (11); Choro Aventuroso: Vitor Gonçalves, accordion; Cesar Garabini, seven-string guitar; Sergio Krakowski, Pandeiro (8, 9).

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Anat Cohen

AGUSTA SAGNELI

JOE LOVANO & DAVE DOUGLAS
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live at monterey jazz festival

Joe Lovano & Dave Douglas Sound Prints
Live At The Monterey Jazz Festival

BLUE NOTE B002240202

★★★★★

This marvelous, mercurial quintet has been gestating since Joe Lovano and Dave Douglas played in the SF JAZZ Collective in 2008-'09. Its recording debut suggests the group not only has legs, but that it is one of the foremost ensembles in jazz. Inspired by Wayne Shorter—hence the namesake play on his tune “Footprints”—the band specializes in long-form improvisation with recurring motifs and unpredictable twists and turns. *Sound Prints* also burns hot, swings hard and showcases Lovano’s and Douglas’ unmistakably vivid personalities in a way that pushes it far beyond a

Ryan Truesdell Gil Evans Project
Lines Of Color: Live At Jazz Standard

BLUE NOTE/ARTIST SHARE 0133

★★★★★

Steve Lacy liked to repeat artist Georges Braque’s mantra: “Impregnation, obsession, hallucination.” What it means is that you have to go all the way into something you’re working on, you can’t just hover at the surface. With his Gil Evans Project, Ryan Truesdell fulfills this dictum completely. Truesdell’s passion and dedication have rendered this band more than a simple repertory ensemble. On its second outing, the ensemble is a precise research tool. His obsession is our reward.

The program moves in a non-linear path back and forth mostly between two parts of Evans’ career, touching on better-known moments from the late ’50s and ’60s, then dipping back into his work composing and arranging for Claude Thornhill in the ’40s. You might think this would cause stylistic whiplash, but it’s fascinating and completely enjoyable, in no small measure because the band is marvelous.

Stocked with sure-thing soloists like Donny McCaslin, Frank Kimbrough, Steve Wilson and Lewis Nash, it’s a magnificent lineup on paper, but it’s much better in motion, where the brilliance of Evans’ arrangements is the constant star. Alto saxophonist Dave Pietro catapults off the held notes that shimmer in the background on “Concorde.” A silk stocking haze sets a mood so thick it might

“tribute band.”

For this set, recorded live at the 2013 Monterey Jazz Festival, Shorter wrote two tunes on commission flanked by Lovano and Douglas contributions in a similarly open style. It is not always the easiest music to follow—Shorter’s tunes, in particular, seem to just keep growing—but if you ride with it, the views can be magnificent. Case in point: Shorter’s inspirational “Sail Beyond The Sunset,” which has a beckoning, heraldic theme that repeats again and again.

For all its collective interplay, the group offers plenty of solid stretching out. On Douglas’ punningly titled “Sprints,” Lovano tells a long, lovely story with throaty spits and burly growls. Douglas plays with muscular precision, puckishly running up and down ladders, and eschewing the smears and elisions that have marked past playing. Pianist Lawrence Fields, a former Berklee student of Lovano’s, offers sparkling two-handed unisons on Shorter’s “Destination Unknown,” and bassist Linda Oh is warmly propulsive. Throughout, drummer Joey Baron is an explosive participant.

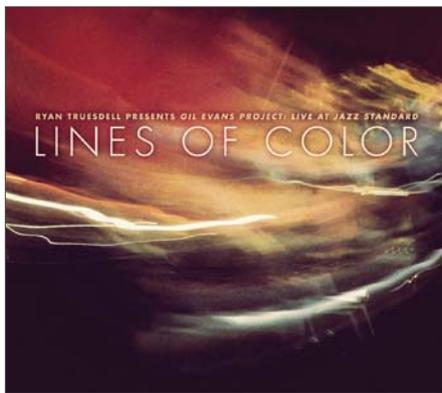
This historic night in Monterey marked the first public performance of the Shorter material, and the fact that the band has gotten even better only suggests that we’ll be hearing more from them. Hopefully it will sooner than the seven years between SF JAZZ and the release of this fine recording.

—Paul de Barros

Live At The Monterey Jazz Festival: Sound Prints; Sprints; Destination Unknown; To Sail Beyond The Sunset; Weatherman; Power Ranger. (51:46)

Personnel: Joe Lovano, tenor saxophone; Dave Douglas, trumpet; Lawrence Fields, piano; Linda Oh, bass; Joey Baron, drums.

Ordering info: itunes.com



be kitsch on “Easy Living Medley,” were the layers and timing not utterly ingenious. On “Avalon Town,” an old-fashioned brass motif is offset by jarring countermotifs, never breaking apart but adding just enough tension to spur the contemporary soloists.

—John Corbett

Lines Of Color: Time Of The Barracuda; Davenport Blues; Avalon Town; Concorde; Can’t We Talk It Over; Gypsy Jump; Greensleeves; Easy Living Medley; Just One Of Those Things; Sunday Drivin’; How High The Moon. (61:49)

Personnel: Wendy Gilles, voice; Jesse Han, Jessica Aura Taskov, Steve Kenyon, Steve Wilson, Dave Pietro, Donny McCaslin, Scott Robinson, Brian Landrus, Tom Christensen, Alden Banta, woodwinds; Adam Unsworth, David Peel, French horns; Lois Martin, viola; Augie Haas, Greg Gisbert, Mat Jodrell, trumpets; Ryan Keberle, Marshall Gilkes, trombones; George Flynn, bass trombone; Marcus Rojas, tuba; James Chirillo, guitar; Frank Kimbrough, piano; Jay Anderson, bass; Lewis Nash, drums.

Ordering info: artistshare.com



Albert “Tootie” Heath
Philadelphia Beat

SUNNYSIDE 1403

★★★½

This cross-generational trio has recorded three times in six years, though leadership seems nominal. Ethan Iverson branded its first CD; this one and its predecessor belong to drummer Tootie Heath. The youngest of the Heath brothers has recorded extensively in his nearly 60-year career, but this is only his fifth date as leader.

Maybe that’s the nature of the instrument. Any standard trio of this kind, even with a star of Heath’s distinction on drums, is defined by its pianist. This is not to say that Heath doesn’t maintain a prominent profile. But on most of the better tracks, it’s Iverson who’s the lead voice. Here is a looser, more pliant player that we would expect to hear on his Bad Plus outings. Dare I say it? Can it be swing?

Indeed so. His take on “Bag’s Groove” is straight-down-the-middle blues playing—clear, uncluttered and peppered with tasty, bite-size ideas. “Reets And I” bubbles with frothy bebop vitality. And Monk’s “Bye-Ya” mostly belongs to Heath, whose flouncing spring and brief solo drives the whole trio.

The set list is a nicely proportioned mix of expected and unexpected. You don’t often hear “Concorde” these days, an utterly charming John Lewis fugue that once defined a significant part of Modern Jazz Quartet’s identity. Heath puts more swagger and sashay underneath, and Iverson’s touch has a heft that contrasts with Lewis’ gentility. “Memories Of You” is softly nostalgic with subtle spritzes of dissonance for flavor, while “Speak Low” rolls along like a bumpy, medium-fast swing march. Heath’s volatile rim shots pop like firecrackers and step out for an old-fashioned, wham-bam solo.

The album finishes with “Bakai,” a sentimental nod to Heath’s participation in John Coltrane’s first session as leader, but it’s anything but sentimental in feel. The seemingly endless piano vamp is unremittingly tedious. On balance, though, an energetic trio and a worthy environment for Heath’s ageless touch.

—John McDonough

Philadelphia Beat: Bag’s Groove; Reets And I; I Will Survive; Concorde; Memories Of You; Con Alma; Wacht Auf Ruft Uns Die Stimme BWV 140; Bye-Ya; Everything Must Change; Speak Low; Pentatonic Etude; Bakai. (50:24)

Personnel: Ethan Iverson, piano; Ben Street, bass; Albert “Tootie” Heath, drums.

Ordering info: sunnysidezone.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Anat Cohen <i>Luminosa</i>	★★★	★★½	★★★★	★★★★½
Lovano/Douglas Sound Prints <i>Live At The Monterey Jazz Festival</i>	★★½	★★★★	★★★★	★★★★
Ryan Truesdell Gil Evans Project <i>Lines Of Color: Live At Jazz Standard</i>	★★★★½	★★★★	★★★★	★★★★½
Albert "Tootie" Heath <i>Philadelphia Beat</i>	★★★½	★★★★½	★★★★	★★½

Critics' Comments

Anat Cohen, *Luminosa*

A playful, animated, sometimes quirky quartet with a Portuguese soul and an occasional shot of virtuoso adrenaline. The feel of this well-crafted music is often quite lovely and appealing, worldly and urbane. All worthy qualities unless you're after Anat Cohen, the jazz musician. She does a tenor cameo on "Wein Machine."
—John McDonough

Cohen is so prodigiously talented, and in the right context she's unstoppable. Pains me to say this record isn't one of them. Creative moments like the Flying Lotus cover hint at more, but the approach to the great Brazilian songs is overly sweet, trading inherent unconventionality for silky melodiousness.
—John Corbett

Not her most cohesive album, but this eccentric potpourri of Brazilian, jazz and more offers an array of delights. Those include a deft arrangement of Flying Lotus' "Putty Boy Strut," two gorgeous choro tracks with accordion—the glowing "Ternura" and lickety-split "Espinha De Bacalhau"—and a sweetly romantic turn on bass clarinet on Chico Buarque's "Beatriz."
—Paul de Barros

Joe Lovano & Dave Douglas Sound Prints, *Live At The Monterey Jazz Festival*

Here's an intimate, continuing conversation in search of something to talk about. The outcome is a fragmented, sometimes uneasy back-and-forth of ill-fitting half-thoughts and semi-sequiturs, broken by some muscular solos from Lovano. The compositions levy few parameters. Spontaneity and exploration are their objects, but the banter is mostly small talk.
—John McDonough

A choice setting for both leaders who dip and dive and entwine magically. Touchstone Shorter grounds the program, which has an unfolding narrative quality, relaxed and beautiful, with all the spontaneous spirit you'd want in a great festival gig. Baron brings thunder from down under with explosive bursts, brilliantly unleashed, and Fields is a pianist to look out for.
—John Corbett

Hard to tell what impresses most, the non-stop chatter between the leaders or the perpetual storm of the very key rhythm section. I give up, but I know that in combination they define modern mainstream jazz.
—Jim Macnie

Ryan Truesdell Gil Evans Project, *Lines Of Color: Live At Jazz Standard*

Superb renderings of some of the finest writing of the postwar big band period. Material spans Evans' career from Thornhill on and is testament to its unity. Players are uniformly excellent, but the star "soloist" is the elegant ensemble amalgams that Truesdell found hiding among brass and reeds that others had missed. He makes familiar material worth hearing again. Buy it.
—John McDonough

The music's grace hits you first, reminding just how eloquent Evans truly was. I like the refined aspect of the performance as well. Playing by the rules (meaning Evans' charts) shines a strong light on his intentions. Not crazy about the vocals, though.
—Jim Macnie

Ryan Truesdell's Gil Evans Project is a gift. This second batch of Evans retrievals, though played with impeccable verve and recorded live, includes a few more early '40s dance band numbers, vocals included, than modernists might prefer. But "Time Of The Barracudas," "Concorde," "Davenport Blues"? Wow. Can't wait for the next installment.
—Paul de Barros

Albert "Tootie" Heath, *Philadelphia Beat*

The best intergenerational confluence I've heard in ages. The elder statesman sounds superior on kit, so much control of flow it's ridiculous. Take straw, spin gold. First must-have of the year.
—John Corbett

Talk about catholic interests. The revered percussionist seems right at home putting the ching-chinga-ching on "Concorde" and a rockish thwap on Gloria Gaynor's smash. In between, the trio sounds far more at home with itself on its second album.
—Jim Macnie

Love Tootie, but I wish this project were more like the hypothetical one described in the liner notes—a tribute to Philadelphia jazz—than what might be more accurately described as an Ethan Iverson trio album. When Tootie grooves, though, he's mighty.
—Paul de Barros

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Donny McCaslin *Fast Future*

GREENLEAF 1014

★★★★★

The burly, sweet style of tenor saxophonist Donny McCaslin becomes tighter and more nuanced with each album. The aptly titled *Fast Future* expands on the rock and electronica inflections of 2012's *Casting For Gravity*, stressing power, punch and intense physical expressiveness.

In expected empathy with bandmates Jason Lindner on keyboards, Tim Lefebvre on bass and Mark Guiliana on drums, the spirited McCaslin turns in a texturally rich album of diverse moods and sources. While most of the compositions are his, he covers Aphex Twin on "54 Cymru Beats" and L.A.-based musician William Wiesenfeld on the chorale-like "No Eyes." On the explosive title track and the leisurely "This Side Of Sunrise," McCaslin co-writes with David Binney, his musical soulmate for years. Many tunes are moving, particularly the bluesy "Midnight Light," which unfolds like the Rolling Stones' "You Can't Always Get What You Want," and the aspiring "Love What Is Mortal," featuring fabulous drumming and a mysterious spoken-word interlude by Jana Dagdagan.

McCaslin has forged a singularly rousing style. No matter how abstract these tunes are, there's an earthiness to McCaslin's playing that makes them accessible. His tone is big and exultant, his sensibility a winning blend of highfalutin, hoedown and holler. May the conception of this Texas-style tenorman from outer space be ever more omnivorous.

—Carlo Wolff

Fast Future: Fast Future; No Eyes; Love And Living; Midnight Light; 54 Cymru Beats; Love What Is Mortal; Underground City; This Side Of Sunrise; Blur; Squeeze Through. (55:32)

Personnel: Donny McCaslin, tenor saxophone; Jason Lindner, electric and acoustic piano, synthesizers; Tim Lefebvre, electric bass; Mark Guiliana, drums; David Binney, vocals and synthesizers; Nina Geiger, vocals; Nate Wood, guitar; Jana Dagdagan, spoken word.

Ordering info: greenleafmusic.com



Cassandra Wilson *Coming Forth By Day*

SONY LEGACY 506362

★★★★★

It's certainly appropriate, arguably necessary and possibly inevitable, that Cassandra Wilson has paid tribute with this highly original album to the great Billie Holiday. The singers, though separated in age by two full generations and a chasm of cultural context, share many attributes.

But it's Wilson aim to introduce 11 songs Holiday made her own decades ago (and one she's written herself) to new audiences. So she sets her dark, rich voice artfully and with intense intimacy over moody arrangements featuring horn accents, subtle piano, electronic effects, Van Dyke Parks' string arrangements and throbbing rhythms. Throughout, she portrays languor and emotional intoxication, flashing steel and sass under the velvet surfaces. Some tracks—notably "You Go To My Head" and "All Of Me"—seem overdone, but on second listen sound audaciously right. "Strange Fruit," has an incantatory quality, climaxing in ferocity; "Last Song," Wilson's original that imagines Lady Day's message to the late Lester Young, is chilling. Elsewhere she contrasts wounded love and grateful satisfaction. It's an accomplishment that her interpretations stand strong, celebrating while re-envisioning Holiday's classics.

—Howard Mandel

Coming Forth By Day: Don't Explain; Billie's Blues; Crazy He Calls Me; You Go To My Head; All Of Me; The Way You Look Tonight; Good Morning Heartache; What A Little Moonlight Can Do; These Foolish Things; Strange Fruit; I'll Be Seeing You; Last Song. (58:12)

Personnel: Cassandra Wilson, vocals, guitar; Nick Launay, producer, guitar, atmospheric effects, loops and pedals; Ming Vauz, guitar, atmospheric effects, loops and pedals; Van Dyke Parks, string arrangements; Thomas Wydler, drums; Martyn P. Casey, bass; Jon Cowherd, piano, Rhodes; Robby Marshall, tenor saxophone, clarinet, bass clarinet, flute, melodica; Kevin Breit, guitar, mandolin, banjo, loops, pedal effects; Nick Zinner, guitar; Eric Gorfain, Daphne Chen, violins; Lauren Chipman, viola; Richard Dodd, cello; the VDP Orchestra; T-Bone Burnett, baritone guitar; Walter Smith, saxophone; Paul Cantelon, accordion; Church, Toledo, backing vocals.

Ordering info: cassandrawilson.com



Dave Stryker *Messin' With Mister T*

STRIKEZONE 8809

★★★★½

Guitarist Dave Stryker scored his best-selling album ever last year with *Eight Track*, his jazz interpretations of '70s pop and r&b hits. Now he's back with an all-star tribute to his mentor Stanley Turrentine, with whom he played for a decade until the tenor giant's death in 2000. His debt to Turrentine is obvious, and it is repaid here in full in one of the most satisfying records of the year.

Messin' With Mister T includes a gallery of 10 great tenor players, all of whom tip their hats to Turrentine while maintaining their individual voices. Yet the album serves equally as a showcase for Stryker's flights of melody and Jared Gold's virtuosity on the Hammond B-3 organ, with excellent support from drummer McClenty Hunter and percussionist Mayra Casales.

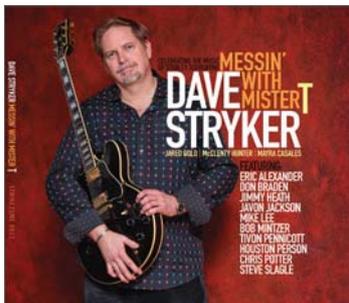
There are many other standout performances: Houston Person's easygoing take on "La Place Street," Jimmy Heath's magisterial elegance on "In A Sentimental Mood" and Chris Potter's show-stopping solo on "Impressions," to name three. Javon Jackson, Don Braden, Steve Slagle, Bob Mintzer, Mike Lee, Eric Alexander and Tivon Pennicott turn in equally strong performances. But it's Stryker who brings it all home with Turrentine's familiar, soulful strut. *Messin' With Mr. T* is an overdue, joyous homage to a master.

—Allen Morrison

Messin' With Mister T: La Place Street; Pieces Of Dreams; Don't Mess With Mister T; In A Sentimental Mood; Impressions; Gibraltar; Salt Song; Sugar; Sidesteppin'; Let It Go. (70:36)

Personnel: Dave Stryker, guitar; Jared Gold, organ; McClenty Hunter, drums; Mayra Casales (2–6, 10), percussion; Houston Person (1), Mike Lee (2), Don Braden (3), Jimmy Heath (4), Chris Potter (5), Bob Mintzer (6), Eric Alexander (7), Javon Jackson (8), Steve Slagle (9), Tivon Pennicott (10), tenor saxophones.

Ordering info: davestryker.com



Christian Wallumrød *Pianokammer*

HUBRO 2542

★★★★★

Norwegian pianist Christian Wallumrød has distinguished himself in a nation full of original artists by developing a singular hybrid of contemporary composition and jazz voicings. Over the last 15 years, his shifting ensembles have produced music of arresting beauty and sophisticated interplay on a series of stellar ECM albums. *Pianokammer*, his first solo recording, presents a radically different approach, but with the same deep engagement with sound and rhythm. The six-track album, recorded in a number of different locales on a variety of pianos, balances two distinct approaches and ultimately merges them on the album's final work, "Lassome," where a modified boogie-woogie pattern dissolves into layers of amorphous sound.

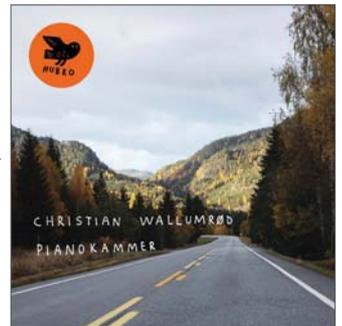
For "Fahrkunst" there is no attack—just hovering clouds of overtones. It's a quietly ominous piece, built from overdubs, like clouds passing into one another. He shifts gears dramatically for "Hoksang," the first example of a more folksy approach driven by insistent left-hand figures that brings to mind Keith Jarrett and the church music Wallumrød was raised on. "Second Fahrkunst" reapplies the hovering sounds of the album opener, but layers glassy-toned, terse single note splatters, dribbled atop the soundscape in bunches. "School Of Ecofisk" dispenses with the thick washes of overtones in favor of echo-laden single chords that seem to isolate the left hand before breaking into a rainstorm of high-pitched chatter and struck keys.

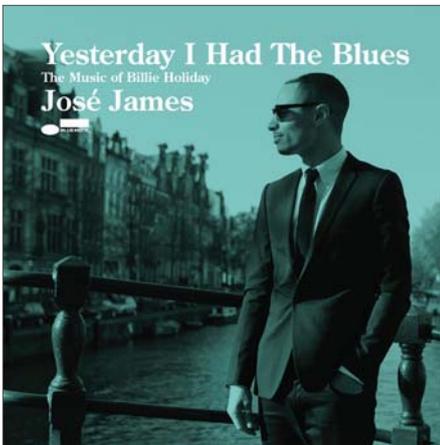
—Peter Margasak

Pianokammer: Fahrkunst; Hoksang; Second Fahrkunst; Boyd 1970; School Of Ecofisk; Lassome. (37:19)

Personnel: Christian Wallumrød, piano.

Ordering info: hubromusic.com





José James
Yesterday I Had The Blues:
The Music Of Billie Holiday

BLUE NOTE 22831
 ★★★★★

The 100th anniversaries of the births of historical jazz artists inevitably breed tribute recordings—most of which are predictable and pedestrian. Marking the centennial of Billie Holiday, José James avoids the usual pitfalls through effective gender reversal and the skillful blending of his husky voice with a superb rhythm section. Perhaps the greatest triumph in this flawless recording is the way James succeeds in transcending the lyrics—achieving that rare goal of transforming the human voice into a horn—yet still making every word count.

He accomplishes another unusual feat, as well: While male singers have long struggled with the issue of vulnerability, on “Body And Soul” and “Tenderly” James lays himself bare, and does it artfully. Juxtaposed against the lusty, full-voiced power of “Fine And Mellow,” this creates a wide dynamic arc and a complete character study of a man embodying the range of human emotions related to love, loss and desire. In that regard, James succeeds beyond creating great music; he truly captures the essence of Holiday’s spirit.

Stepping outside of Holiday’s body of work devoted to relationships, James caps the recording with a stunning rendition of “Strange Fruit,” dominated by a mournful blend of voices and slow handclaps, that summons up Blind Willie Johnson’s “Dark Was The Night, Cold Was The Ground” as much as it does Holiday.

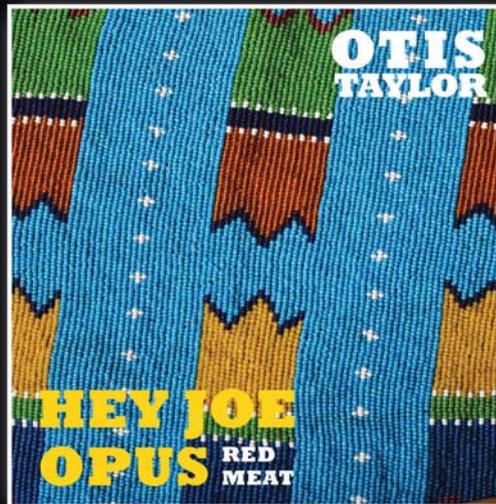
As strong as James’ performance is, it is matched at every step by the exceptionally well-balanced trio of Jason Moran, John Patitucci and Eric Harland. The interaction between Moran and Harland—longtime bandmates in Charles Lloyd’s quartet—is particularly effective, and Patitucci’s gorgeous tone is an ideal match for James’.

—James Hale

Yesterday I Had The Blues: The Music Of Billie Holiday: Good Morning Heartache; Body And Soul; Fine And Mellow; I Thought About You; What A Little Moonlight Can Do; Tenderly; Lover Man; God Bless The Child; Strange Fruit. (49:29)

Personnel: José James, vocals; Jason Moran, piano, electric piano; John Patitucci, bass; Eric Harland, drums.

Ordering info: itunes.com



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Harold Mabern *Afro Blue*

SMOKE SESSIONS 1503

★★★★½

While a majority of the Smoke Sessions Records releases have been recorded live at the Smoke Jazz Club in Harlem, pianist Harold Mabern's first for the fairly new label was not. The heavyweight vocal lineup includes Kurt Elling and Jane Monheit, but, alas, they did not all crowd the stage for a swingin' affair. Instead, this disc is the result of two days in a recording studio with each guest performing on a couple of tunes before relinquishing the microphone to the next headlining vocalist. The band feels restrained and often the arrangements don't feel challenging enough, but throughout Mabern's piano is strong.

If the title of this album is based on its best track, then Mabern made the right choice. Gregory Porter is the guest vocalist for "Afro Blue," summoning a rich baritone over relentless punches from drummer Joe Farnsworth. The drums don't shine any brighter than on this track. They are unhinged and driving, serving as great inspiration for Eric Alexander's breathless tenor solo. The rest of the album never approaches the joyous intensity of Mabern's persistent riff and Farnsworth's attention-grabbing fills. An instrumental version of Steely Dan's "Do It Again" holds a little too closely to the original, while "You Needed Me" features gospel richness from Mabern and a poppy horn riff that results in a little too much "lite" soul. —Sean J. O'Connell

Afro Blue: The Chief; Afro Blue; The Man From Hyde Park; Fools Rush In; Don't Misunderstand; I'll Take Romance; My One And Only Love; Billie's Bounce; Portrait Of Jennie; You Needed Me; Such Is Life; Do It Again; Mozzin'; Bobby, Benny, Jymie, Lee, Bu. (69:41)

Personnel: Harold Mabern, piano; Peter Bernstein, guitar; John Webber, bass; Joe Farnsworth, drums; Jeremy Pelt, trumpet; Eric Alexander, saxophone; Steve Turre, trombone; Gregory Porter (2, 3), Norah Jones (4, 5), Jane Monheit (6, 7), Kurt Elling (8, 9, 10), Alexis Cole (11), vocals.

Ordering info: smokesessionsrecords.com



Dave Bass *NYC Sessions*

WHALING CITY SOUND 071

★★★★★

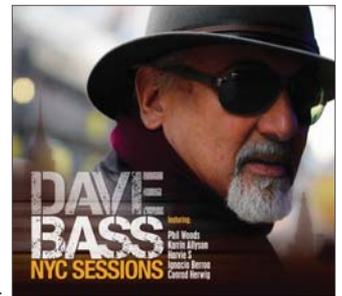
Pianist Dave Bass' new CD—his second since returning to music after a long layoff—proves deeply satisfying in part because it does so many things so well. Bass deployed varied ensemble combinations (using two different singers) and covers a broad range of material for a unified whole. That success is due in part to Bass' savvy as an arranger and programmer, and also to his top-notch crew, not to mention his own sparkling keyboard work.

Bass decided that despite various alternates—trombonists Conrad Herwig and Chris Washburne, singers Karrin Allyson and Paulette McWilliams, flutist Enrique Fernandez—he wanted a consistent rhythm section: bassist Harvie S. and drummer Ignacio Berroa. Another binding element is Phil Woods, who appears on six of the album's 11 tracks. The iconic altoist, who was 81 when these sessions took place, sounds big and bold, fully engaged with Bass' tuneful charts. Bass himself, though he left music early on due to a wrist injury (he went into law and served as deputy attorney general of California), plays with verve throughout. He is also a credible songwriter, sharing the spotlight on four original compositions with Allyson and McWilliams—Allison on the bossa nova "Lost Valentine" and the theatrical "Endless Waltz," McWilliams on the gospel-inflected "Just A Fool" and the swinging "Since I Found You." —Jon Garelick

NYC Sessions: The Sixties; Lost Mambo; Endless Waltz; La Comparsa/Mi Montuno; Lost Valentine; My Foolish Heart; Baltic Bolero; Since I Found You; Dark Eyes; Silence; Just A Fool. (60:02)

Personnel: Dave Bass, piano; Harvie S., acoustic bass; Ignacio Berroa, drums; Phil Woods, alto saxophone (1, 2, 7, 8, 10, 11); Karrin Allyson, vocals (3, 5); Conrad Herwig, (1, 4, 7, 10); Chris Washburne, trombone (2, 5, 9); Enrique Fernandez, flute (2, 4, 9); Carlos Caro, percussion (2, 4, 5, 7, 9); Paulette McWilliams, vocals (8, 11).

Ordering info: whalingcitysound.com



Gebhard Ullmann *Basement Research Hat And Shoes*

BETWEEN THE LINES 71238

★★★★★

Basement Research is a quintet led by German reed player Gebhard Ullmann, and *Hat And Shoes* is the band's first recording since the two volumes of *Don't Touch My Music* (Not Two Records) were released in 2008. The only personnel change involves Pascal Niggenkemper filling in on bass for John Hébert, who was unable to take part in the 2013 European tour from which this set is culled.

Ullmann always enjoys revisiting his compositions, whether with the same outfit or a different project. Luckily, his takes on older material have something new to offer. "Flutist With Hat And Shoe" revolves around an impressive feature for masterful trombonist Steve Swell, while the bluesy "Don't Touch My Music" is propelled by Julian Argüelles' soulful bari sax.

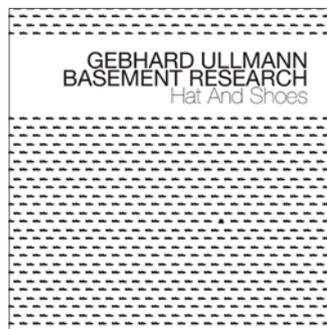
That being said, the new compositions make the biggest impression. "Wo Bitte Geht's Zu Den Hackeschen Höfen?" is built around a whirling melody leading to an unexpected conclusion. "Five" is a thematic treasure trove that perfectly showcases the frontline at work—blowing in unison, providing counterpoint or feeding off each other. "Gulf Of Berlin" is a suitable closer with its memorable stately theme.

The unusual construction of the pieces or the chaotic nature of some of the passages can be challenging at first, but with the help of an ace ensemble, Ullmann always manages to draw the listener back in, whether it is through a startling improvisation, a touch of swing or a winning vamp. —Alain Drouot

Hat And Shoes: Trinidad Walk; Wo Bitte Geht's Zu Den Hackeschen Höfen?; Flutist With Hat And Shoe; Don't Touch My Music; Five; Blue Trees And Related Objects; Gulf Of Berlin. (52:19)

Personnel: Gebhard Ullmann, tenor saxophone, bass clarinet; Steve Swell, trombone; Julian Argüelles, baritone saxophone; Pascal Niggenkemper, bass; Gerald Cleaver, drums.

Ordering info: challengerecords.com



Jakob Bro *Gefion*

ECM 2381

★★★★½

Somewhere between John McLaughlin's ethereal broodings and Bill Frisell's kaleidoscopic soundscapes is where guitarist Jakob Bro begins *Gefion*. The album makes the case for a radically understated individual guitar voice even more explicit.

Bro's guitar occupies a kind of netherworld of subdued, almost dreamlike otherness. It's a place outside of time. With material that's seemingly bereft of drama, Bro's esthetic challenges us to shift gears, perhaps pay closer attention. *Gefion*, his first as a leader for ECM, takes "balladeering" to another level alongside vet Jon Christensen on drums and bassist Thomas Morgan—two fine choices for a working band that can make you almost miss Bro's work with Motian.

A big part of what makes *Gefion* so enjoyable is Bro's reserve, the way his "chops" are implied more than stated. Take a song like "Oktober," a slow, dirge-like melody with an angular theme. The song floats in and lingers, then leaves. Similarly, "Airport Poem," essentially a tone poem for Morgan that's filled with space, finds notes gliding here and there amidst Bro's simple refrains, like a nighttime jet blinking its landing-gear lights as it approaches the terminal. It's quiet, with no commotion to speak of. By way of contrast, "And They All Came Marching Out Of The Woods" is downright perky, with Morgan going four to the bar, his bandmates valiantly tagging along. "Ending" rightly ends *Gefion*, the stringers playing in unison only to diverge, another dreamy march that finds Christensen's drumming more explicit until there's nothing left but Bro and his guitar. —John Epland

Gefion: Gefion; Copenhagen; And They All Came Marching Out Of The Woods; White; Lyskaster; Airport Poem; Oktober; Ending. (39:46)

Personnel: Jakob Bro, guitar; Thomas Morgan, double bass; Jon Christensen, drums.

Ordering info: ecmrecords.com



Saxophone Summit

The title of **Lisa Parrott's** latest, **Round Tripper (Serious Niceness 3014; 41:09 ★★★★★)**, is derived from the treks that the saxophonist makes between her native Australia and her adopted home in New York, but it could just as well refer to the way that her music travels from Ornette-inspired modernism to post-bop swing and back. That juxtaposition is most apparent on opener "Rosa Takes A Stand," which thrives on the playful tension between the angular melody and drummer Matt Wilson's jaunty bop rhythms. While she's been most noted for her bari playing, Parrott lets her alto take the spotlight for most of this session, which is centered on the interplay between her and countryman/guitarist Carl Dewhurst. The two dance a sunny samba on the Brazilian-tinged "Um A Zero" and trace intricately labyrinthine patterns on their harmolodic reading of fellow Aussie Bernie McGann's "D. Day." The big horn comes out to navigate Coleman's "Round Trip," the funk groove of "I Don't Know What" and the closing-time balladry of "Do You Think That I Do Not Know," the latter boasting a rich, embracing flugelhorn solo by Parrott's DIVA bandmate Nadje Noordhuis.

Ordering info: lisaparrott.com

German saxophonist **Nico Finke** is unabashedly a child of the '90s, evident in the way his music combines straight-ahead jazz with hip-hop and electronica elements. The debut album by his Hannover-based septet, **Nico Finke's Bad Surprise (MIG 80272; 54:34 ★★½)**, suffers a bit from the usual first-timer trap of trying to force the entire gamut of one's ideas under one umbrella, but the performances here are lively, blending elements of funk, dubstep and modern jazz into an appealing whole. The disc is bookended by Finke's most straightforward acoustic tunes, the medium-tempo, Latin-tinged "Nightshifts" and the airy ballad "Winter Wisdom." In between, however, Finke liberally incorporates electronic elements and looping into his music, making for a sound that might appeal more to the jam band crowd. The Bonnaroo side is most evident in the laid-back funk groove of "Girls Like Gin," while songs like the entrancing "Kokolores" or the stuttering dubstep rhythms of "Friday 13th" lean more towards modern EDM.

Ordering info: mig-music.de

Featuring a quintet of veterans co-led by saxophonist **Don Aliquo** and trumpeter **Clay Jenkins**, **New Ties And Binds (Self Release; 65:54 ★★★★★)** is an enjoyable straight-ahead outing featuring solid, energetic playing and an admirable looseness to the compositions and arrangements. The session feels like an amiable get-together between old friends, with vigorous, unpretentious interplay spurred by direct, skeletal melodies. That isn't meant as damning with faint praise; this is an inviting hour's worth of music that ends with the feeling of a satisfying evening at a club. The mu-

Lucas Pino



LAURENDSBERG

sicianship is consistently fine, with standout moments including Jenkins' taut solo on "Senor Slit," over Harold Danko's crashing chords and Rufus Reid's muscular bass; Jim White's skittery, playful drumming on "Another Cold Front"; Aliquo's sharp overblowing, sparring with White, at the outset of Danko's brawny "Chest Frenzy"; and Reid's powerhouse walking lines on his own "Glory."

Ordering info: donalliquo.com

Young tenorman **Lucas Pino** has led a monthly residency at Smalls Jazz Club with his smart nine-piece ensemble since March 2013, which explains why the band sounds so tight and cohesive on its self-titled debut, **No Net Nonet (Origin 82688; 67:47 ★★½)**. Out of the gate, the band navigates blistering, breakneck lines with hairpin precision on opener "The Fox," which features well-articulated serpentine runs from the leader followed by a more spacious solo from trombonist Nick Finzer, allowing the band to catch its breath before the momentum picks up again. Pianist Glenn Zaleski's "On The Road" opens with Alex LoRe blowing the boppy, flute-like melody on alto before weaving in a pair of countermelodies that launch trumpet player Matt Jodrell into a compact but dazzling turn. Zaleski's arrangement of Kurt Rosenwinkel's "Homage A'Mitch," a dedication to the band's patron, Smalls owner Mitch Borden, begins with a lush chamber massing of the five horns before taking the original at a swinging lope that forefronts Rafal Sarnecki's guitar. On his own tunes, Pino shows himself to be an inventive melodic thinker with a gift for corraling his bandmates into a deft but driving weave. **DB**

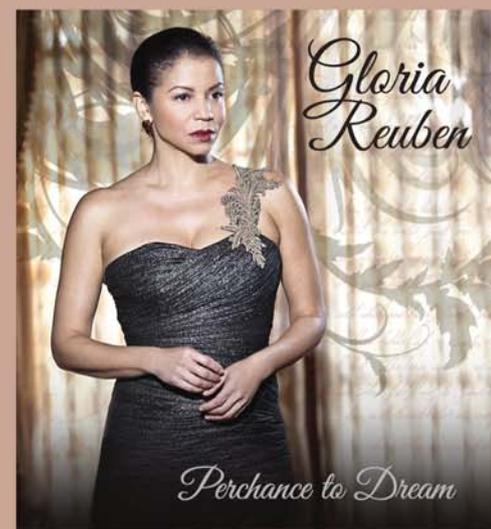
Ordering info: originarts.com



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In From the Cold

Chris Foreman, *Now Is The Time* (The Sirens Records 5022; 53:44 ★★★★★)

Showing remarkable technique and copious amounts of spirit, Chris Foreman establishes himself as the rightful heir to Jimmy "King of the Blues Organists" McGriff on his first headliner album. He sweeps or staggers through tried-and-true jazz and r&b standards like a great, insurmountable force of nature. Broadening his keyboard concept, the Deep Blue Organ Trio charter member simultaneously plays B-3 and piano on Neil Hefti's "Lil' Darlin'" and Hank Crawford's "The Peeper." Overdubbed piano adds to the quiet gospel sanctity of "Cotton Boy Blues," a McGriff tune from the Groove Merchant 1970s. Fellow Chicagoan Andy Brown, on half the tracks, shines more in self-communion with his guitar than he does complementing the organ, and alto saxophonist Diane Ellis guests on "The Peeper," a stirring salute to McGriff and his close colleague Crawford.

Ordering info: thesirensrecords.com

Pete Herzog & Dennis Walker, *Waiting For The Rain* (Self Release; 40:54 ★★★★★)

Oregon's back porch singer-guitarist Pete Herzog and esteemed songwriter-bassist Dennis Walker, along with a drummer and a few others, manage in 13 songs to make their blues-slathered music and lyrics models of strong, warm feeling. Most compelling of all is "It's Gotta Rain," with its plain-spoken directness.

Ordering info: peteherzogmusic.com

Bruce Katz Band, *Homecoming* (American Showplace Music 1114; 62:13 ★★★★★)

Covering the bases on his first solo album in six years, brilliant keyboardist Bruce Katz—lately of the Allman Brothers and long on the Boston blues scene before relocating to New York—plays New Orleans r&b, back country blues, Chicago blues and a bounty of blues-jazz grooves that would have his ex-boss Ronnie Earl salivating. John Hammond fares well as singer on two tracks. However, mediocrity sets in when band guitarist Chris Vitarello sings an original tune and guest Jimmy Bennett, more a guitarist than vocalist, dominates two others.

Ordering info: americanshowplacemusic.com

Tinsley Ellis, *Tough Love* (Heartfixer Music 1012; 46:14 ★★★★★)

Tinsley Ellis' latest music traverses the divide between rock and blues with naturalness. The veteran campaigner's guitar is blue-chip in its economical storytelling, his singing completely carries the weight of burnished

Tinsley Ellis



PAUL MATKIN

authority and his songwriting skills have never been sharper. Slow-medium declaration "All In The Name Of Love" is well-nigh perfect. Of nine more, only "Everything" disappoints, due to his undercooked vocal and irresolute harmonica. Three former employees of Delbert McClinton contribute impassioned backing.

Ordering info: landsliderecords.com

Ingrid Gerdes, *High Priestess* (Self Release; 43:05 ★★½)

A soul-blues sister conversant with intelligent rock and country music, Ingrid Gerdes writes and sings songs as rapt articles of faith recounting her romantic or family experiences in the Ozarks. Despite some over-emoting, she validates conviction through crosscurrents of tension in her affective, expansive voice. Small complaint: the supporting musicians tend toward the formulaic.

Ordering info: ingridgerdes.com

Mike Osborn, *In The Dog House* (Je Gagne 002; 44:16 ★★½)

A second album under his belt, Mike Osborn encompasses an ability to link the blues past to the freshness of today in his individualized vocals and guitar work. Out front of a reliable, robust rhythm section, the Californian finds the emotional cores of lyrics and melodies in six prize Dennis Walker and Alan Mirikitani songs (a seventh, "Cheap Woman," is a throwaway) and in two he composed himself: "Love Vs. Ego" and "Veteran's Song."

Ordering info: michaelosbornmusic.net

Brandon Santini, *Live & Extended!* (Vizz-Tone 005; 66:08 ★★½)

Brandon Santini is a decent singer and harmonica brawler, under the sway of James Cotton, and his band's performance at the 2014 Quebec City Summer Festival gave the audience all the aural stimulation it could handle. He takes some of the staleness out of stock phrases in passable original material and songs by Muddy Waters, Frank Frost and others. **DB**

Ordering info: vizztone.com

ROSCOE MITCHELL TRIO

ROSCOE MITCHELL
JAMES FEI
WILLIAM WINANT

ANGEL CITY

2014

-ROGUEART-

Roscoe Mitchell Trio *Angel City*

ROGUE ART 0061

★★★★★

In the liner notes that accompany this album, Roscoe Mitchell offers the observation that music is 50 percent sound and 50 percent silence. And while some things have changed since Mitchell recorded his first album in 1966, he has never wavered in his understanding of the essence of his material, nor his open attitude in approaching it. On *Sound* (Delmark), Mitchell used emptiness to bring his ensemble's actions into stark relief, and placed tiny gestures conveyed by secondary instruments on the same level as the expressions of the putative front line. The same is true on *Angel City*, which was recorded 46 years later in concert at Mills College, where Mitchell currently teaches. Collectively, they play a vast assemblage of instruments, commanding a dynamic range from non-presence to near-orchestral density.

During his time with the Art Ensemble of Chicago, Mitchell maintained a poker face that contrasted with the other players' more demonstrative presences. Something similar is at work here, as he leads his players through slowed-down Early Music processions, momentous fanfares, airy bell passages and waddling duels between low reeds. You never know quite why he has ordered these vignettes the way he has, or what, if any, emotional response he hopes to stir in the listener. But the journey never feels arbitrary, and it is in the most extreme moments, when he pelts Fei's long tones with splintered soprano cries or blends bass sax rumbles with the groans of William Winant's drum skins, that his enduring debt to Jackie McLean is evident. McLean's persistent sharpness of pitch asserted his determination to work with the sounds he wanted to use, rather than confine himself to those prescribed by bebop convention. Likewise Mitchell takes sounds that might seem wrong, but applies them so precisely that they take their rightful place in his enormous storehouse of sonic potentialities.

—Bill Meyer

Angel City: Angel City. (55:12)

Personnel: Roscoe Mitchell, soprano and bass saxophones, baroque flute, bass recorder, whistles, percussion; James Fei, soprano, alto and baritone saxophones, bass and contra bass clarinets, analog electronics; William Winant, orchestra bells, tubular bells, marimba, timpani, bass drum, snare drum, cymbals, percussion.

Ordering info: rogueart.com

Marshall Gilkes *Köln*

ALTERNATE SIDE 008

★★★★★

After his experience with Maria Schneider's orchestra and a four-year stint with the WDR Big Band, trombonist and composer Marshall Gilkes is pumped and primed to showcase his original compositions. This set is full of earnest arrangements, with the horn sections keeping it tight and precise. The leadoff track, Harold Arlen and Johnny Mercer's standard "My Shining Hour," has the brass and reed sections switching off quickly and still keeping the basic intensity and swing. Tunes such as those have a 1970s groove where the brass is assertive. But there is also a quiet side to this record. "Vespers" has a thoughtful and pensive vibe with the piano and bass complementing each other well. There is also the mysterious film noir sound of "Plant Bessed," which has a bluesy feel and fantastic bass solos by John Goldsby. Gilkes' compositions tend to have interesting melodies, including the quasi-nursery rhyme of "Mary Louise" and beautiful lines of "4711 Special." His solos have excellent tone and phrasing, not too bright or dark. *Köln* marks a band digging in as it swings hard through great songs and great solos.

—David Kunian

Köln: My Shining Hour; Vesper; 4711 Special; Edenderry Intro; Edenderry; Plant Bessed; Mary Louise; End In Sight Intro; End In Sight; Downtime. (68:04)

Personnel: Marshall Gilkes, composer, arranger, conductor, trombone; Johan Horlen, Karolina Strassmayer, Olivier Peters, Paul Heller, Jens Neufang, reeds; Ludwig Nuss, Shannon Barnett, Andy Hunter, Mattis Cederberg, trombone; Wim Both, Rob Bruynen, Andy Haderer, John Marshall, trumpet, flugelhorn; Michael Rodriguez, trumpet, flugelhorn (6, 7); Frank Chastenier, piano; Paul Shighigara, guitar; John Goldsby, bass; Hans Dekker, drums.

Ordering info: marshallgilkes.bandcamp.com



Glenn Zaleski *My Ideal*

SUNNYSIDE 1406

★★★★★

Musicians often talk about "telling a story," but too often that story is a pat arrangement of a head with a series of solos that have nothing to do with each other. Pianist Glenn Zaleski and his trio work familiar ground—some well-worn standards and an approach that Zaleski openly acknowledges owes a lot to Bill Evans. But, carrying the Evans tradition forward, Zaleski, with bassist Dezron Douglas and drummer Craig Weinrib, makes each piece a story in itself, both in those standards and a handful of sharp originals.

Zaleski gives Jule Styne's "Make Someone Happy" the simplest melodic treatment of single-note lines with spare chording, with Douglas' lightly dancing bass figures and a subtle pulse from Weinrib. As the piece unfolds, Zaleski's paraphrases become more elaborate, but always hug the long contours of the tune. In an extended coda, Zaleski suspends the melody on widely spaced, chords, as if to ask, "How *do* you make someone happy?"

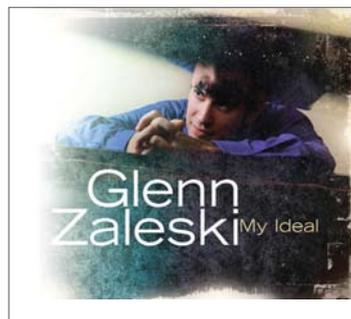
There's plenty of hard swing here too—"Cheryl," Freddie Hubbard's "Arietis." Ravi Coltrane makes a guest appearance on the set closer, "I'm Old Fashioned." The modal drift of the arrangement, the forthright, soulful tenor and the vibrant shift into uptempo offer further examples of this band making the "old-fashioned" new.

—Jon Garelick

My Ideal: Nobody Else But Me; Waltz For MD; Make Someone Happy; Cheryl; Body And Soul; REL; Arietis; My Ideal; I'm Old Fashioned. (50:48)

Personnel: Glenn Zaleski, piano; Dezron Douglas, bass; Craig Weinrib, drums; Ravi Coltrane, tenor saxophone (9).

Ordering info: sunnysidezone.com



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Jeff Hamilton Trio *Great American Songs: Through The Years*

CAPRI 71005
★★★★½

On this beautiful-sounding, limited-edition CD, drummer/leader Jeff Hamilton proves (once again) that he is not only a master of the American Songbook but an equally gifted arranger and, of course, drummer. Joined by his longtime trio of bassist Christoph Luty and pianist Tamir Hendelman, Hamilton gives a lesson in the beauty of song and the beauty of swing—all with such immaculate attention to detail that you can't help but be caught up in his trio's trance.

Though Hamilton plays sticks on a few tracks, including a fiery Latin-to-swing "All Or Nothing At All," it's his brush work that perpetually amazes. Contrary to popular opinion, it takes greater strength to convincingly perform on brushes than sticks. The lack of natural rebound and lower volume range can cause even the most qualified drummer to soil his tuxedo. But Hamilton unleashes a vast dynamic range with the brushes, executing creative figures with profound detail and clarity coupled to inspired ideas. Only Papa Jo Jones, Roy Haynes, Clayton Cameron and Kenny Washington have attained similar expressiveness.

Produced by Takao Ishizuka and recorded, mixed and mastered by Talley Sherwood, *Great American Songs: Through The Years* is a jazz gift.

—Ken Micallef



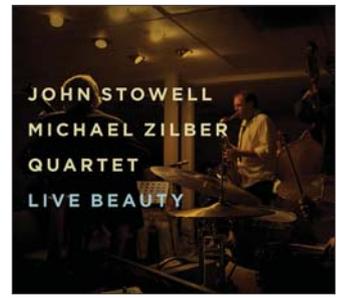
John Stowell/Michael Zilber Quartet *Live Beauty*

ORIGIN 82684
★★★★★

The potent partnership of guitarist John Stowell and saxophonist Michael Zilber plays out on this highly interactive and adventurous set recorded before a live audience at the California Jazz Conservatory in Berkeley. Fueled by the remarkably empathetic Bay Area rhythm tandem of bassist John Shifflet and drummer Jason Lewis, Stowell and Zilber take their time and follow their muse quite freely throughout this intimate concert.

Zilber, a Vancouver native who spent his 20s playing and recording in New York before moving to San Francisco, reveals a decidedly Michael Brecker influence in his bold tenor lines on the spirited opener, "In The Park," which has him nonchalantly double-timing and reaching into the uppermost register of his horn. He switches to soprano for an exhilarating romp through Shifflet's uptempo burner "Quantum Theory," which also turns Lewis loose on an extended drum solo. Zilber's "Stowell What" is a quirky, pointillistic nod to his Portland-based partner, who may be less well-known but is no less accomplished than his East Coast counterparts like Vic Juris, Ben Monder and Jonathan Kreisberg. Zilber and Stowell turn in a provocative duo reading of "My Funny Valentine," which features Stowell probing the microtonal zone on fretless guitar. And they close on a dynamic note, recalling the chemistry between Joe Lovano and John Scofield on a second-line flavored take on Sco's "Wabash III."

—Bill Milkowski



Great American Songs Through The Years: Falling In Love With Love; Tenderly; The More I See You; It Could Happen To You; Someone To Watch Over Me; Thou Swell; You Took Advantage Of Me; I Thought About You; All Or Nothing At All; How Long Has This Been Going On. (50:14)

Personnel: Jeff Hamilton, drums; Christoph Luty, bass; Tamir Hendelman, piano.

Ordering info: caprirecords.com

Live Beauty: In The Park; Shot Through With Beauty; Quantum Theory; Stowell What; Cookie Monster Blue; My Funny Valentine; Wabash III. (62:03)

Personnel: Michael Zilber, saxes; John Stowell, guitars; John Shifflet, bass; Jason Lewis, drums.

Ordering info: originarts.com

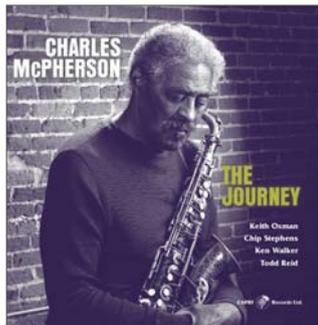
Charles McPherson *The Journey*

CAPRI 74136
★★★★

From its roots in Harlem's Minton's Playhouse, bebop has been an aural tradition—passed along in person on the bandstand or from recordings. With first-generation pioneers now gone, it falls to younger players like alto saxophonist Charles McPherson, 75, to pass on the keys to the kingdom.

For McPherson, heaven must be finding like-minded musicians like Denver's Keith Oxman, Chip Stephens, Ken Walker and Todd Reid. They speak the same language. McPherson and tenor saxophonist Oxman have a particularly tight rapport, blending their voices as they slalom through the bluesy, descending head of the opener, "The Decathexis From Youth (For Cole)." They also double up on the fleet "Spring Is Here" and McPherson's sultry "Manhattan Nocturne," creating a dense harmonic stream with effective overtones. Oxman gets his own feature in a trio setting, and demonstrates his confident improvisatory skills and smooth delivery. Walker and Reid are enthusiastic players, but their bop chops seem to be more rote than creative. While the best bop rhythm sections served up as many surprises as the front lines, Walker and Reid are competent journeymen who keep the beat but never challenge. There is never any question that this is a master and his disciples rather than a band of equals. Still, the entire band rises to the same swift level to pay homage to Bud Powell on McPherson's "Bud Like," with Stephens providing some particularly assertive comping.

—James Hale



Fresh Cut Orchestra *From The Vine*

ROPEADOPE RECORDS
★★★★★

The Fresh Cut Orchestra, led by composers Josh Lawrence, Jason Fraticelli, and Anwar Marshall, is a group flowing with chops. The core trio has worked with the likes of Orrin Evans, Mark Guiliana, Kurt Rosenwinkel, Erykah Badu and Flying Lotus, among others, yet this opportunity to lead a group, brought about in part by a commission from the Painted Bride Arts Center and the Pew Center's Philadelphia Music Project, displays a kind of devotion to bringing life to exquisitely sweet original compositions.

The escapade begins with bassist Fraticelli's composition "The Mothers' Suite" in six parts, introducing the electronic elements of cacophonous chirping. What follows is a very well arranged and composed large ensemble album with compositions that punch, swing, weep, jangle, skitter and dance. The suite, which takes up seven of the album's nine tracks, is dripping with sincerity and earnestness. "Sanguine" brings back Tim Conley's electronics that reared their head at the album's start in a subtly frantic but grooving song that has this 10-piece group moving at a steady clip. Brian Marsella really impresses on keys here. What results is an album in which it's clear why Fraticelli works so well with trumpeter Lawrence and drummer Marshall. Sonically, they can still fit together even when they're intending to do their own thing.

—Anthony Dean-Harris



The Journey: The Decathexis From Youth (For Cole); Elena; Spring Is Here; Manhattan Nocturne; Au Privave; I Should Care; The Journey; Tami's Tune; Bud Like. (55:44)

Personnel: Charles McPherson, alto saxophone (1–7, 9); Keith Oxman, tenor saxophone (1–5, 7–9); Chip Stephens, piano (1–7, 9); Ken Walker, bass (1–5, 7–9); Todd Reid, drums (1–5, 7–9).

Ordering info: caprirecords.com

From The Vine: The Mothers' Suite I-VI; Birth Of A Child; Mother's Love; Ritual Of Take; Elegy For A Mom; The Funeral; Migration Of The Spirit; The Reawakening; Uptown Romance; Sanguine.

Personnel: Josh Lawrence, trumpet; Jason Fraticelli, bass; Anwar Marshall, drums; Mark Allen, baritone and soprano saxophone, bass clarinet, flute; Mike Cempola, alto and tenor saxophone, bass clarinet, flute; Brent White, trombone; Brian Marsella, piano, Rhodes, keyboards; Matt Davis, guitar; Tim Conley, laptop electronics, electric guitar; Francois Zayas, bongos, percussion.

Ordering info: freshcutorchestra.bandcamp.com

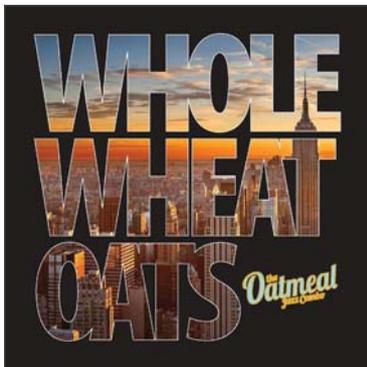
**The Oatmeal
Jazz Combo**
Whole-Wheat Oats

LGY RECORDS 004

★★★

Named for the color of their original practice space at Stony Brook University, Oatmeal Jazz Combo makes music far more colorful than the moniker suggests. A bit cool, a bit Latin and a bit funk, with dashes of New Orleans street music, fusion, smooth jazz and bolero, it doesn't quite have a box to fit into, but it is always steadfastly accessible and straightforward.

Whole-Wheat Oats is the band's fourth album in spite of the fact that the members are scattered geographically and pulled in many directions professionally; this may explain why some members are less present than others. Sadly, one



of the least-heard on the album is steel drummer Leon Foster Thomas, who brings something cheerfully inventive every time he shows up. Trombonist James Hubbard is another distinctive personality, and he excels, whether he's imitating a cow on "Fat Cow" or ripping through a solo.

Drummer/leader Leander Young runs a tight

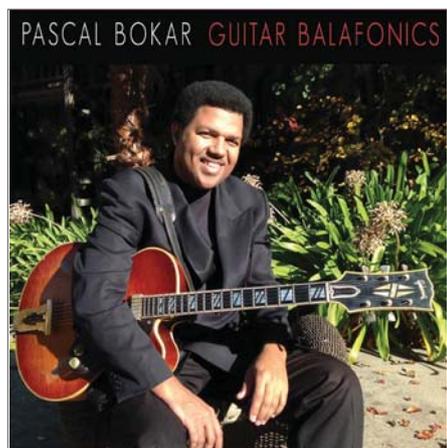
ship, but the album runs aground on three vocal tunes that feel out of character, their fine arrangements not enough to overcome the tepid singing. With a consistent focus on the band's solid chemistry, *Whole-Wheat Oats* would be formidable. As is, its excellence is dimmed by the incongruity of its least essential offerings.

—Joe Tangari

Whole-Wheat Oats: Poor Tyler; Smug; Fat Cow; Straight-A-Head; Contrigo En La Distancia; Sunday Afternoon; It's Like A Dream; Drunken Love In Story Brook; What It Is; Bone Daddy. (46:17)

Personnel: Leander Young, drums; Andrew McGowan, piano; James Hubbard, trombone; Kenjiro Miyagishi, guitar; Evan Schwam, tenor saxophone, flute; Leon Foster Thomas, steel pan; Tristan Eggner, bass, tuba; Peter Auricchio, trumpet; Natalie Mallis (5, 9), vocals; Timorris Lane, vocals (6).

Ordering info: oatmealjazz.com



Pascal Bokar
Guitar Balafonics

SUGO 98560

★★★★

Guitarist Pascal Bokar directs the jazz band at the University of San Francisco and also teaches the school's jazz and world music classes. He was born in Paris, but he grew up in Senegal and Mali, where he was exposed to traditional music, as well as his parents' bebop records. His dream has always been to create a fusion of West African music and jazz, and he achieves his goal on *Guitar Balafonics*. Bokar's guitar has a unique percussive sound without any sustain or overtones, a compact, wooden tone that mimics the marimba-like quality of the balafon. It takes a moment for your ears to adjust and realize that it is, in fact, a guitar producing those stately notes. In the liner notes, Bokar says that the word balafon means "make wood speak." On this album, he makes the wood and wires of his guitar sing a new, centuries-old song.

—j. poet

Guitar Balafonics: Lester Leaps In; Bye Bye Blackbird; Cherokee; Have You Met Ms. Jones; Solitude; Bag's Groove; Massani Cisse; Segou On The Djoliba; Song For Dizzy; Song For My Father. (38:37)

Personnel: Pascal Bokar, guitar, vocals; Art Maxwell, flute, soprano saxophone; Aaron Germain, double bass; Eric Tillman, piano; Leon Joyce, drums; Daria Niles, vocals (5); El Hadj Mbor Faye, sabar; Eddie Duran, guitar (6, 8); Madaline Duran, flute (6, 8); Cheikh Tayirou Mbaye, sabar (6, 8).

Ordering info: pascalbokarthiam.com



Julia Hülsmann Quartet with Theo Bleckmann
A Clear Midnight: Kurt Weill In America

Theo Bleckmann vocals
Julia Hülsmann piano
Tom Arthurs trumpet, flugelhorn
Marc Muellbauer double bass
Heinrich Köbberling drums

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You and Dem

In the story of 1970s roots reggae, **Vivian “Yabby You” Jackson** is a major player. Yet his creative work as a singer, producer, disc jockey, dub master, talent scout, modern dance music pioneer and Jesus-worshipping Rastafarian visionary has been relegated to the shadows. Far better known are Bob Marley and the Wailers, along with the Black Uhuru and Third World bands and individuals Burning Spear, Jimmy Cliff, Gregory Isaacs, Augustus Pablo, Lee “Scratch” Perry and ex-Wailer Peter Tosh. Long a favorite of hard-core Jamaican and European reggae fans, Jackson experienced about 15 minutes of wider notice in the late 1990s when the U.K.’s Blood and Fire label released the Yabby You collection *Jesus Dread 1972–1977*.

At long last, Jackson gets proper respect again—posthumously, he died in 2010—with the new box set ***Dread Prophecy: The Strange And Wonderful Story Of Yabby You (Shanachie 45072; 72:39/72:20/72:33 ★★★★★)***. Lovingly organized by reggae authority Randall Grass, these 56 tracks are close to a definitive collection. Nine of Jackson and his vocal group the Prophets’ most alluring 12-inch mixes and 45s grace the first disc, along with other seminal tracks like ones he produced for singer Wayne Wade, DJ Trinity and jazz-savvy flutist-saxophonist Tommy McCook. All the while they’re caught up in the fretful tension of rhythms provided by ace guitarist Earl “Chinna” Smith and bassist Aston “Family Man” Barrett.

Disc 2 is just as vibrant. Jackson, Michael Prophet, Pat Kelly and other vocalists express solace or pain in lyrics about apocalyptic religion, social justice and pleasures of the flesh. Jackson also kicks up a rumpus in dub collaborations with the equally amazing sound engineer King Tubby—alas, there really should be more than just four of their priceless tracks in this set. Given over to “rarities,” among them several unreleased numbers, Disc 3 dips some in quality. Praise Jah for tunes featuring singers Willi Williams, Patrick Andy and the Gladiators. But Half Pint and Brother Joe are minor leaguers that only rabid Yabby You fans need to hear. Better had this outstanding compilation unearthed tracks from McCook and trumpeter Bobby Ellis’s stellar instrumental album *Blazing Horns*.

As the 1970s came to a close, Jackson still set the gold standard for production. One session found him providing deep rhythms to sides by **Willi Williams**, a fairly good singer not on the same high level as a Prophet or Wade. On ***Unification: From Channel One To King Tubby’s (Shanachie 45071; 40:06 ★★★★★)***, the singer emotes lyrics that often evince the uncertainty that he and other Jamaicans felt over the violent, controversial prime ministerial election of 1980; his other tunes are more hopeful. Look elsewhere for Williams’s famous song “Armageddon Time,” produced by Clement “Coxson” Dodd, covered by the Clash.



Yabby You

KATE SIMON

Ordering info: shanachie.com

In the present, Colorado’s **Selasee & the Fafa Family** channel their optimism for humanity and their delight over reggae and West African highlife in service of a dozen uplifting tunes on their recent release, ***Time For Peace (Selasee; 55:08 ★★★★★)***. While a technically limited vocalist, Ghana-born Selasee Atiase never lacks for warmth and personality. He pulls off a real coup getting the former Wailers bassist Barrett to play on the titular track.

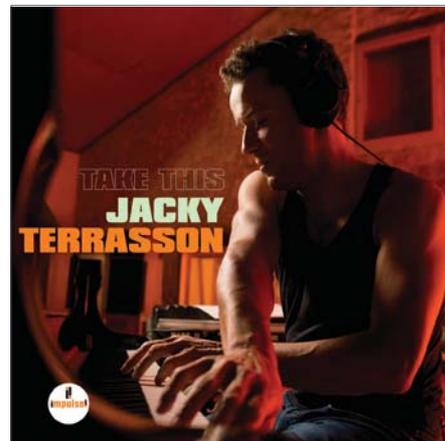
Ordering info: selasee.com

Rolling out its third effort, ***Lifted (Self Release; 60:46 ★★★★★)***, South Carolina-based jam band TreeHouse integrates roots and dancehall reggae with ska and English Beat-like rock into an appealing music characterized by Jeremy Anderson’s declarative singing-toasting and a pulse shaped by a wanna-be Sons of Zion rhythm section that just won’t quit. Anderson’s songwriting skills are adequate.

Ordering info: treehousetheband.com

Over in England, electronic music master **Rob Smith** is never more efficient than when altering reggae bass rhythms into dub breaks and all sorts of synthesized sonic permutations. A pioneer of trip-hop who’s probably most acclaimed for his production duo Smith & Mighty, he brings loads of creative impetus to the 16 booming-bass tracks of ***Mixwork In Dub (Echo Beach 106; 74:56 ★★★★★½)***. Among the reggae posse Smith cleverly samples are Yabby You, Big Youth, Horace Andy and Queen Marcia Griffiths. **DB**

Ordering info: echobeach.de



Jacky Terrasson *Take This*

IMPULSE! 4712748

★★★★★

Since his breakout in 1993, pianist Jacky Terrasson has consistently seemed to operate just under the radar. Despite a string of solid recordings, a number of interesting collaborations and frequent festival performances, he has failed to gain the profile that peers like Brad Mehldau or Danilo Pérez have achieved. That is hard to comprehend, given his broad compositional skills, muscular playing and mastery of rhythmic drama.

His debut on Impulse! only reinforces those strengths, and provides him an opportunity to mix classic and contemporary influences with aplomb. Utilizing his own songbook, three 1950s standards and other material, Terrasson presents a percussion-centric program that manages to be both rhythmically dense and as light as a feather.

Terrasson’s connection to Bud Powell dates back to his adolescence in France—when an encounter with Powell’s patron Francis Paudras encouraged his shift from classical music to jazz—and his approach to the bop pioneer’s “Un Poco Loco” exemplifies the album’s underlying motif. Using both electric and acoustic pianos, Terrasson’s playing pops with authority as Burniss “Earl” Travis’ bass ripples underneath and the drums of Lukmil Perez and Adama Diarra dance between jazz-rock fusion and traditional Latin rhythm. In a softer vein, Terrasson’s original “November” finds the same groove, with Perez’s light touch providing an ideal balance to Travis’ rumble.

Sly Johnson—co-founder of the French hip-hop group Saïan Supa Crew—adds ebullience with his wordless vocals, and an additional percussive layer to “Kiff” and “Come Together.” Two very different versions of Paul Desmond’s “Take Five”—the first, a charming funk workout, and the second, a slow jam with Johnson channeling Bobby McFerrin—illustrate the breadth of Terrasson’s vision.

—James Hale

Take This: Kiff; Un Poco Loco; Take Five (Take 1); Come Together; Dance; Blue In Green; November; Take Five (Take 2); Maladie D’Amour; Somebody That I Used To Know; Letting Go. (45:17)

Personnel: Jacky Terrasson, piano, keyboards; Sly Johnson, vocals; Burniss “Earl” Travis, bass; Lukmil Perez, drums; Adama Diarra, percussion.

Ordering info: impulse-label.com

Eliane Elias
Made In Brazil

CONCORD JAZZ 36693

★★★

Pianist Eliane Elias' U.S. introduction was as a member of Steps Ahead on the band's 1983 self-titled debut. Performing brilliantly with Michael Brecker, Eddie Gomez, Mike Mainieri and Peter Erskine, Elias practically became one of the boys overnight. Multiple albums later, she has become a multi-threat singer and pianist whose original compositions span borders. *Made In Brazil* is Elias' most ambitious work to date, assisted by vocal jazz group Take 6 and vocalists Mark Kibble and Ed Motta, with orchestral arrangements by Rob Mathes that were recorded at Abbey Road Studios.

Elias' keyboard work is masterful, and her subtle vocals could melt the coldest of hearts. Her bossa nova and samba material mirrors the songbooks of the great Brazilian masters, including Roberto Menescal, who performs as a guest on two of the album's standouts, "Você" and "Rio." The only thing missing from *Made In Brazil* is a sense of air, a quality that imbues the best Brazilian music. Instead of a rustic folk sound, we get Take 6, whose vocal syrup covers almost every track. If Elias followed the compositional template of "Este Seu Olhar/Promessas," this album would have lived up to its title, rather than rejecting it for a dip in the smooth-jazz ocean. —Ken Micallef

Made In Brazil: Brasil (Aquarela Do Brasil); Você, Águas De Março (Waters Of March); Searching; Some Enchanted Place; Incendiando; Se Nao; Este Seu Olhar/Promessas; Driving Ambition; Rio, A Sorte Do Amor (The Luck Of Love); No Tabuleiro Da Baiana. (50:00)

Personnel: Eliane Elias, vocals, piano, keyboards; Take 6: Mark Kibble, Amanda Brecker, Ed Motta, vocals; Roberto Menescal, vocals, guitar; Marcus Teixeira, guitar; Marcelo Mariano, electric bass; Edu Ribeiro, Rafael Barata, drums; Marc Johnson, acoustic bass; Mauro Refosco, Marivaldo dos Santos, percussion.

Ordering info: concordmusicgroup.com



**Ferenc Nemeth/
Attila Laszlo**
Bridges Of Souls

DREAMERS COLLECTIVE 1004

★★★

Bridges Of Souls—co-led by two Hungarians, drummer Ferenc Nemeth and guitarist Attila Laszlo—starts nicely with a moody, cinematic composition by the leaders that has a rock edge. Nemeth and Laszlo are joined by two fusion veterans, keyboardist Russell Ferrante and bass guitarist Jimmy Haslip, founding members of the Yellowjackets. Laszlo's chiming guitar and Ferrante's simple piano figures create beautiful tension, but a burbling bass solo mars things near the end, and this bodes ill for what follows.

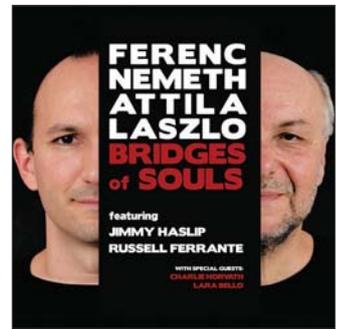
The laconic, precision-tooled funk of "Downhill" sounds disarmingly like the basic track of a latter-day Steely Dan song, though the sly wit of Donald Fagen and Walter Becker is missed. "Dance" boasts melodic hooks as well as Nemeth's busy grooves, but the gauzy keyboard tones used by Ferrante on other numbers betray smooth-jazz tastes. There are two vocal tunes: "Alone," a reggae-tinged number with gruff Hungarian rocker Charlie Horvath, and "Little Heart," a lovely ballad by Spanish songbird Lara Bello.

Near the end comes the depressingly de rigueur Radiohead cover. Few jazz musicians feel this great rock band's music like Brad Mehldau, who imbues his interpretations with volatility and depth. But here, "Creep" has none of the desperate emotion of the original. —Bradley Bamberger

Bridges Of Souls: Bridges Of Souls; Downhill; The Untouchable Number; It's Already That; Sounds Of My Heart; Dance; Alone; Magic City; Little Heart; Creep; Missing You. (60:53)

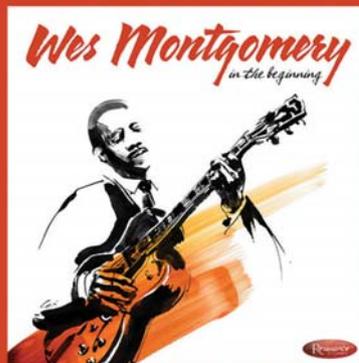
Personnel: Ferenc Nemeth, drums; Attila Laszlo, guitar; Russell Ferrante, piano, keyboards; Jimmy Haslip, bass guitar; Charlie Horvath (7), Lara Bello (9), vocals.

Ordering info: ferencnemeth.com



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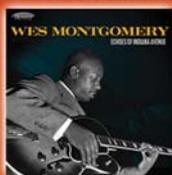


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His Favorite Things

Listening to the four-CD release of **John Coltrane's** first European tour as a leader, ***So Many Things: The European Tour 1961*** (Acrobat Music 7085; 69:00/75:59/76:13/65:57 ★★★★★½), a question emerged: Where's the cutoff date for this kind of package, historically? All of the music, recorded in mono from radio broadcasts, is generally of good sound quality (Disc 3's Helsinki concert is the exception). It features a limited repertoire, including four versions each of "Blue Train" and "Impressions" and six of "My Favorite Things" out of 21 songs total. This package is the first of what have formally been bootlegs, limited-run pressings and CDs.

This tour took place soon after the much heralded (and recorded) Village Vanguard engagement the first week of November 1961. Here, Coltrane has come out from under the auspices of his former boss Miles Davis, leading his first bona fide group since April of the previous year. The "classic" quartet was yet to come, assembled after the band's return from Europe. But here, they were billed as the John Coltrane Quintet as part of a Norman Granz Jazz At The Philharmonic bill. Reed player Eric Dolphy (on 16 tracks), pianist McCoy Tyner, bassist Reggie Workman and drummer Elvin Jones made it five.

One must use some imagination listening to these European recordings, not just because they are less-well recorded but also because all of these JATP shows were typically performed in big halls with completely different acoustics. Of the stops the group made on this tour, the spots represented here include concerts in Paris (from two sets), Copenhagen, Helsinki and Stockholm (two sets). Nowhere in this set do we hear classic Trane-at-the-Vanguard titles like "India," "Spiritual," "Untitled Original" (aka "Brasilia"). Instead, we are treated to multiple takes of "I Want To Talk About You" (three) and "Naima" (two) as well as the standards "Delilah" (the only recording of this song by either Coltrane or Dolphy) and "Everytime We Say Goodbye."

Simon Spillett's exhaustive liner notes set the stage with historical context, including excerpts from various tour-related press interviews and critical commentaries. His words help the listener think back to a time when this essentially modal approach to jazz was new. As a result, many listeners may have been blown back by Coltrane's fierce new style.

At a performance at Paris' L'Olympia concert hall, the set starts off with a flurry, as the band



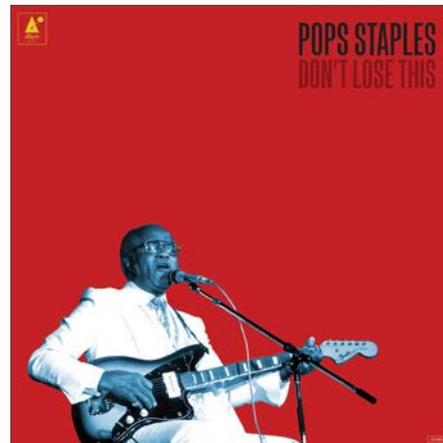
launches into a heated, uptempo swing through "Blue Train." It is filled with intensity, as Coltrane's internal dialog on tenor traveled between registers and sound effects. Dolphy's solos, perhaps owing to the acoustics of the hall, are exclamatory, while Tyner, especially on most of "My Favorite Things," plays in a more conventional style. Coltrane on soprano, on the other hand, can be heard blasting through the famous Richard Rodgers' melody during the second set, searching for new ways to build through the piece's two-chord vamp.

The standards played at Falkonercentret in Copenhagen, "Delilah" and "Everytime We Say Goodbye," serve as tender pauses before the band launches back into the fray with another uptempo streak through "Impressions." A topsy-turvy Dolphy spotlight on bass clarinet follows, then comes Coltrane's "Naima," with Workman and Jones busy providing heat from behind. Jones provides even more heat behind Coltrane during another fiery take of "Blue Train," while Dolphy's alto work on "Impressions" no doubt turned more than a few heads.

Stockholm's Konserthuset was the setting for five recorded tunes, including two more explosive visits to "My Favorite Things," but not before another amazing demonstration of technical brilliance from Coltrane on tenor with "Blue Train," more "Naima" and a final shootout between Jones and Coltrane on "Impressions" that's rhythmically daring.

Call it a collection for the ages, or just one for fans who love a certain sound, a certain band, a certain artist. Especially if those fans have an unquenchable thirst for multiple versions of a certain tune. For the rest of us, occasional doses will do just fine. **DB**

Ordering info: acrobatmusic.net



Pops Staples *Don't Lose This*

ANTI- 87398

★★★★★

A few years before Staple Singers patriarch Pops Staples' passing in 2000, he worked on what turned out to be his final recording. He did not live to see the project finished, but just before his death, Staples handed the tape to his daughter Mavis Staples with an instruction that became this posthumous release's title.

Once again, soul-gospel fans should appreciate that Mavis has always been a dutiful daughter. *Don't Lose This* highlights her father's unmistakable voice and guitar as he sounds sanguine even facing the hereafter. She also made the right decision in enlisting the help of her recent creative partner, producer/Wilco frontman Jeff Tweedy. His tasteful arrangements add the ideal rhythmic drive to frame Pops' message.

Tweedy's overall approach is similar to his ideas on Mavis' previous records on Anti-, *You Are Not Alone* (2010) and *One True Vine* (2014). The emphasis on open space has always been ideal for Pops' conversational way of delivering a musical sermon, like on "Somebody Was Watching." Everyone involved also knew enough to not add anything to "Nobody's Fault But Mine" and leave Pops' reverb-laden tremolo guitar as his sole accompaniment. That piece had been in the Staple Singers' repertoire since the early 1960s, but this stark minimalism makes it sound stunning here. Other players subtly add complementary textures, like Scott Ligon, whose Wurlitzer notes convey a gentle warmth that echoes r&b session great Spooner Oldham.

Don't Lose This also includes backing vocals from another departed Staple Singer, Cleotha Staples, whose strong harmonies alongside Pops, Mavis and Yvonne Staples reverberate on seven of the 10 tracks. All of them make it easy to see Pops smiling from on high. —Aaron Cohen

Don't Lose This: Somebody Was Watching; Sweet Home; No News Is Good News; Love On My Side; Friendship; Nobody's Fault But Mine; The Lady's Letter; Better Home; Will The Circle Be Unbroken; Gotta Serve Somebody. (39:13)

Personnel: Pops Staples, vocals, guitar; Mavis Staples, vocals; Jeff Tweedy, bass, guitar; Spencer Tweedy, drums (1, 3–5, 9–10); Scott Ligon, Wurlitzer piano (3, 5); Tony Grady, bass (7, 10); Tim Austin, drums (7, 10); Cleotha Staples, vocals (1, 3–5, 7, 9–10); Yvonne Staples, vocals (1, 3–5, 7, 9–10).

Ordering info: anti.com

**Randy Brecker with
the DePaul University
Jazz Ensemble**
Dearborn Station

JAZZED MEDIA 1070
★★★★½

Under the leadership of veteran educator and trumpeter Bob Lark, the DePaul University Jazz Ensemble was as finely tuned as university big bands come, and with Randy Brecker starring as guest soloist on six of the nine pieces, this live performance sounds close to state-of-the-art big band.

Brecker comes out hot, blowing an electronically enhanced solo on his composition "Squids," emphasizing brawny rips over a brassy arrangement by reed section member Andrew Janak. Lark's band was not one that traded in subtlety. Even ballads like "You're In My Heart" and "Cathy's Song" ripple with energy, and the program is studded with raucous pieces like Corbin Andrick's arrangement of "Green Dolphin Street" and Joseph Clark's reworking of "Well, You Needn't." Much of the heat emanates from "It's You Or No One," with its solo face-off between Lark and Brecker.

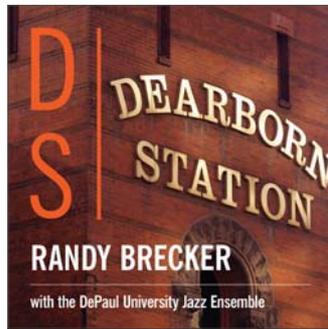
The band loses its dominant focal point after Brecker leaves the stage, but "Tina's Glass Nickel" and "Blues In Hoss' Flat" keep things lively despite the lack of solo fireworks.

—James Hale

Dearborn Station: Squids; Well, You Needn't; On Green Dolphin Street; You're In My Heart; Infant Eyes; It's You Or No One; Cathy's Song; Tina's Glass Nickel; Blues In Hoss' Flat. (57:12)

Personnel: Randy Brecker (1–6), Marques Carroll, Kyle Granville, Bob Lark, Gibron Lockhart, trumpet, flugelhorn; Brian Scarborough, Chris Shuttleworth, Brett Balika, Bryan Tipps, trombone; Brent Griffin, soprano saxophone, alto saxophone, flute; J.T. Teichert, alto saxophone, flute; Corbin Andrick, tenor saxophone, flute, clarinet; Andrew Janak, tenor saxophone, clarinet; Michael Brawley, baritone saxophone, bass clarinet; Scott Williams, piano; Lee Rothenberg, guitar; Jackson Kidder, bass; Rob Dicke, drums.

Ordering info: jazzedmedia.com



Melissa Manchester
You Gotta Love The Life

LONG RUN
★★★½

No, Melissa Manchester, a popular singer-songwriter for the past 40 years, has not suddenly done a Rod Stewart or a Lady Gaga and attempted to record a jazz album. On *You Gotta Love The Life*, her first studio CD in a decade, the music is pop rather than jazz, although there are a few jazzy touches heard along the way.

The album, Manchester's 20th, was funded through the crowdsourcing website Indiegogo. Independent of large record labels, Manchester was free to record the music that she wanted to: 10 originals and five standards taken from diverse sources. Of greatest interest are "Feelin' For You" (with Keb' Mo' sitting in on guitar), a remake of the Ronettes' "Be My Baby" and the mellow "Claudia," featuring Dave Koz's laid-back tenor. In contrast, Manchester's Latinish treatment of a medley of Irving Berlin's "Let's Face The Music And Dance" and Cole Porter's "From This Moment On" are forgettable. "Other End Of The Phone," a duet with Dionne Warwick, is a bit historic, for it includes Hal David's final lyrics and one of the last recordings of pianist Joe Sample. Fans of Melissa Manchester will enjoy this pop album—her voice sounds strong and her songs cover a wide ground—but those drawn to this CD due to the guests will not be converted.

—Scott Yanow



You Gotta Love The Life: Feelin' For You; Be My Baby; Big Light; Other End Of The Phone; You Are My Heart; Let's Face The Music And Dance/From This Moment On; Claudia; Your Love Is Where I Live; No There There; Open My Heart To Your Love; The Other One; I Know Who I Am; Something Wonderful. (54:24)

Personnel: Melissa Manchester, vocals; Stephan Oberhoff, piano; Steve Wilkinson, Abraham Laboriel, bass; John Lewis, drums; Lenny Castro, percussion; Steve Welch, Susan Holder, Al Jarreau, Dionne Warwick, vocals; Keb' Mo', guitar; Joe Sample, piano; Dave Koz, tenor; Stevie Wonder, harmonica.

Ordering info: melissamanchester.com



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Jonathan Kreisberg *Wave Upon Wave*

NEW FOR NOW 0004

★★★★½

On Jonathan Kreisberg's 10th recording as a leader, the guitarist welcomes a new rhythm section. Breaking away from his longtime collaborators, he is joined by drummer Colin Stranahan, bassist Rick Rosato and pianist Kevin Hayes. The guitarist adds in a sympathetic player in alto saxophonist Will Vinson—his unison work gives Kreisberg's dizzying melody lines depth—and lets the assembled musical experience work wonders on six originals and two covers.

Wave Upon Wave is a thrilling album. The most satisfying tracks lean toward the uptempo end of the spectrum—the album's eponymous tune, "The Spin," "Until You Know." These pieces showcase Kreisberg's ability to deliver thoughtful improvisations at a fervid pace while his tight support network follows in lockstep. Kreisberg is an angular player, mapping out his solos with eighth notes twisting and turning up and down the neck, letting Hays provide a chordal base for these explorations. Vinson is a perfect musical partner. The alto saxophonist matches well with the guitarist, but lets his own personality out when soloing.

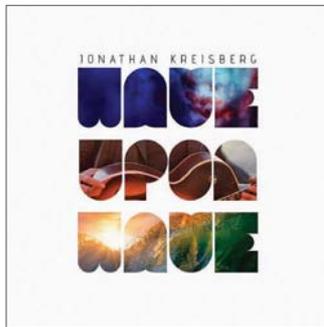
Kreisberg's introspective side emerges with a tender rendering of "Stella By Starlight." For Horace Silver's "Peace," he provides a reverb-heavy chordal base for Vinson's delicate reading of the melody before taking up the mantle himself.

—Jon Ross

Wave Upon Wave: Wave Upon Wave; Until You Know; Stella By Starlight; Wild Animals We've Seen; Being Human; From The Ashes: The Spin; Peace. (73:07)

Personnel: Jonathan Kreisberg, guitar; Will Vinson, saxophone, piano; Rick Rosato, bass; Colin Stranahan, drums; Kevin Hays, piano (1, 5, 6, 7).

Ordering info: jonathankreisberg.com



Beka & Logic Project *Chillin' In Batumi*

EXITUS ENTERTAINMENT

★★★★½

Keyboardist Beka Gochiashvili is a protégé of Stanley Clarke and Chick Corea. He's young (just barely 18), talented and took very quickly to that specific funk tone. It's impossible not to hear Clarke's influence on Gochiashvili on this album. However, much like with Clarke, taking the sickening sweetness of the funk with the sheer talent on display is just part of the job. It's also a job that feels squarely in line with the early 2000s jazz/hip-hop melding pocket. Tracks like "Timon And Pumbaa" and "Homage" feel anachronistic, like a thrift store find that has definitely rotated out of fashion. It's the sound of a youthful earnestness that hasn't learned to show and not tell, but it's clear throughout this release that he can, indeed, learn in time.

Though one certainly cannot find fault in the musicianship. While Gochiashvili is the main one on the listener's mind, there are moments like Justin Tyler's drum solo on the title track that turn heads. Bassist Lamont McCain subtly excites and chirps up ears. Jaleel Shaw is always welcome to blow his alto sax. All in all, the hits on this album surpass the misses well enough for *Chillin' In Batumi* to be considered a good direction for Gochiashvili as he continues to grow and establish his voice independently as an artist while still carrying the newly made traditions of the genre.

—Anthony Dean-Harris

Chillin' In Batumi: B&LP; Chillin' In Batumi; High Expectations; Summer In Georgia; Bullet In The Air; Timon And Pumbaa; Endless Youth (Dedicated To Chick Corea); Homage; Miles' Galaxy; Let Go. (65:10)

Personnel: Beka Gochiashvili, acoustic and electric piano, synthesizer; Jason Kibler, turntables, soundscapes; Butterscotch, vocals (rap, spoken word, beat-box, sound effects); James Hurt, synthesizer/vocoder; Jaleel Shaw, alto saxophone; Lamont McCain, electric bass; Justin Tyson, drums.

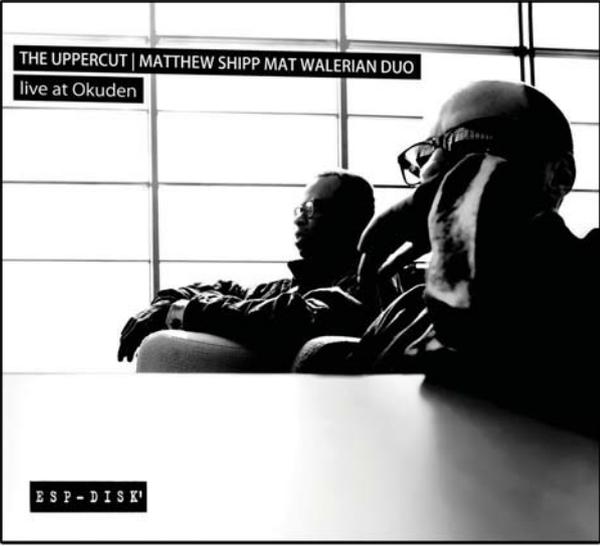
Ordering info: djlogic.com



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Marc Cary *Rhodes Ahead Vol. 2*

MOTEMA 233950

★★★★

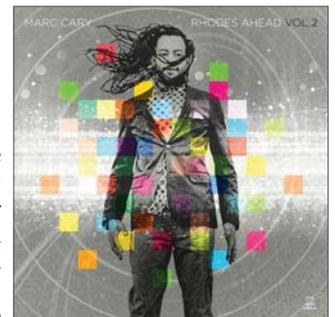
Keyboardist Marc Cary fills a whole power strip for his return to the chill-out tent. Aside from the Fender Rhodes, Cary employs a Hammond organ, an Access Virus synthesizer and a laptop to create his swirling sequel. Volume 1 of this project surfaced late in the last century and a lot of this follow-up feels like a snapshot of that same scene, untouched by changes in electronic music. Cary wrote or co-wrote most of the tunes, but the album's first full track is a driving take on Harold Mabern's "Beehive." Trumpeter Igmarr Thomas drills a vibrant solo over drummer Terreon Gully's frenetic punches, and Gully's fisticuffs work hard throughout, filling in the spaces with plenty of double-time kit work. Cary's "Essaouira Walks" hinges on a repetitive Rhodes phrase, each note precisely pounded out. On his solo, a flock of electronic chatter hovers while Cary unleashes pentatonic inversions up and down the board, a common soloing feature. Cary's propulsive sound on "African Market" gets a boost from a vocoder and a bag of percussion jangled by Daniel Moreno. For a while, he harkens back to a more Stevie Wonder/Bernie Worrell funk that has a loping charm. Album closer "The Alchemist's Notes" features an organic feel with an impassioned spoken word performance from Sharif Simmons. Seven minutes before the end, the band finally feels relaxed, floating in the trip-hop ether.

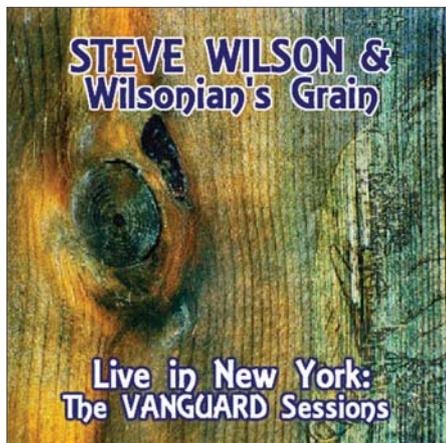
—Sean J. O'Connell

Rhodes Ahead Vol. 2: Prelude To The Hit; Beehive; 7th Avenue North; Essaouira Walks; Astral Flight 17; African Market; For Hermeto; Spices And Mystics; Below The Equator; You Can't Stop Us Now; The Alchemist's Notes. (57:48)

Personnel: Marc Cary, Fender Rhodes, Access Virus, Hammond B-3; Tarus Mateen, basses; Terreon "Tank" Gully, drums; Sameer Gupta, tabla; Igmarr Thomas, trumpet; Jabari Exum, djembe; Daniel Moreno, percussion; Sharif Simmons, vocal; Arun Ramamurthy, violin; Burniss "Earl" Travis II, bass; Aurelian Budnynek, guitar.

Ordering info: motema.com





Steve Wilson & Wilsonian's Grain
Live In New York: The Vanguard Sessions

RANDOM ACT 1017

★★★★

Steve Wilson has commanded respect as a sideman to musicians such as Dave Holland, Michele Rosewoman and Chick Corea, and took over as a leader in his 30s on the Criss Cross and Stretch labels. This is his first headlining disc, though, for a dozen years despite several broadcasts of this supergroup since their formation in 2008.

The deep sync of this driving quartet is indisputable, and this exciting live date is clearly enjoyed by the crowd at the Vanguard, who whoop and holler after the superb gear-crankin' tear through "Patterns," the outstanding final track.

The rhythm section is faultless, digging in with detail and control even at breakneck tempos. Orrin Evans channels his Philly homie McCoy Tyner with a pile-driving left hand, always with clarity and relevance. The session opens with a metrically hip "Well, You Needn't" and elsewhere Wilson's original "Spheresophically" pays blatant props to Thelonious Monk, Evans flashing idiomatic wit before a pecky, rangy solo from Wilson and press rolls, clickety clacks and assorted commentary from the brilliant Bill Stewart.

Wilson's full-bodied soprano has always been an equal partner in his arsenal, and it sounds lovely on the reflective "Chrysalis," which Evans cracks into a complex, dark, little sunflower.

Japanese pianist Migiwa Miyajima's "If I Were A Wind In Spring" is a lilting waltz. "Perry Street" is a similarly easygoing Wilson original, with Evans' "Spot It You Got It" benefiting from Okegwo's mighty swing and the pianist's bluesy, expansive talent.
 —Michael Jackson

Live In New York: Well, You Needn't; Spot It You Got It; Chrysalis; Perry Street; Spheresophically; If I Were A Wind Of Spring; Patterns. (59:59)

Personnel: Steve Wilson, alto and soprano saxophone; Orrin Evans, piano; Ugonna Okegwo, bass; Bill Stewart, drums.

Ordering info: randomactrecords.com

Steve Gadd Band

70 Strong

BFM 3020624292

★★★★

Seventy may be "the new 60." But in Steve Gadd's case, 70 may well be the new 25. Celebrating his septuagenarian year, the revered drummer is still grooving deep with one of his most organic and personal bands to date. The emphasis here is "strong."

In a long, prolific sideman career, the highly influential drummer has excelled with artists from Chick Corea to Eric Clapton. Always nailing the sweet spot, Gadd brings a satisfying and swinging r&b heart to his pulse, a quality that made him a studio session kingpin.

Though his recorded output as a leader has been sporadic and occasionally uneven,

Gadd's current band is a rewarding culmination of his multi-genre trajectory. The quintet—featuring trumpeter Walt Fowler, keyboardist Larry Goldings, bassist Jimmy Johnson and guitarist Michael Landau—debuted on 2013's excellent *Gadditude*. The longtime friends—who are also in James Taylor's backing band—possess myriad chops but value restraint, eloquent space and the joy of collective groove. While *Gadditude* highlighted a subdued, cool burn, this disc sports several aggressive spikes, such as the swaggering, medium-tempo funk "Oh, Yeah?" sparked by Landau cranking his amp to 11 for a string-bend fest. Gadd makes ample use of brushes this time, while keeping the groove every bit as powerful. On "Freedom Jazz Dance," Goldings jabs and weaves with a vintage distorted Rhodes sound, coloring the tune in a '70s Miles jamming vibe. In contrast, "Written In Stone" is a delicate number suggesting a mix of Americana and tango. Gadd fluidly transports the tune with an overlap of brushes with a delicate cadence, supported by Golding's accordion swells. Johnson's five-string solo on his composition "Desu" is tenderly elegant, while Fowler's thoughtful soloing and warm tone lend richness and breadth throughout the set. On the Gadd-penned opener, "Foam Home," the drummer tips a hat to the Steely Dan tracks he endowed with landmark grooves.

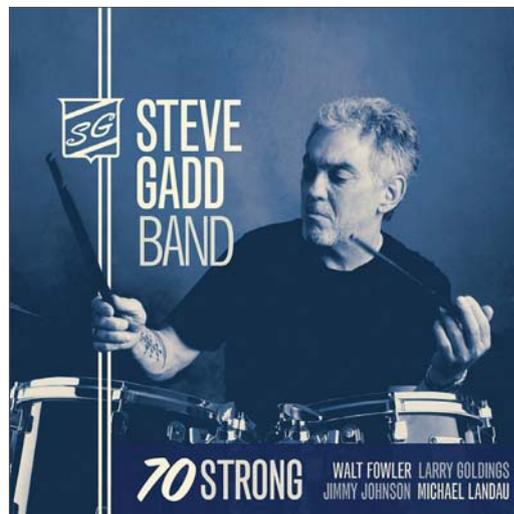
It's a given that any Gadd project will groove. But this consummate band offers more: a confidence and mutual trust that exudes patience, warmth and openness. After all, it's not just Gadd who's getting older and wiser.

—Jeff Potter

70 Strong: Foam Home; Freedom Jazz Dance; Written In Stone; The Long Way Home; Sly Boots; Duke's Anthem; Elegant Squares; Desu; De Volta Ao Samba; Oh, Yeah?; Blues For... (73:34)

Personnel: Steve Gadd, drums; Walt Fowler, trumpet, flugelhorn; Larry Goldings, keyboards, accordion; Jimmy Johnson, bass; Michael Landau, guitars.

Ordering info: bfmjazz.com



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No Important Songs

We have lived for nearly a half century without any important singers or songs. This is the confrontational premise of ***The B-Side: The Death of Tin Pan Alley and the Rebirth of the Great American Song*** (Riverhead Books) by Ben Yagoda.

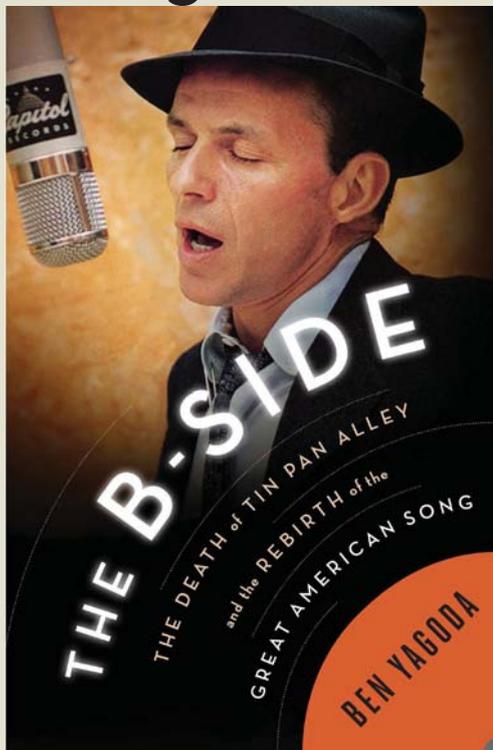
So who is Yagoda to summarily dismiss the musical faith of millions? It seems arrogant and offensive to the emotional legitimacy of any who've come of age since the '60s. But it is the cornerstone idea of the book. Yes, there is bad music, though he understands that passion doesn't distinguish good from bad. A person can become as sentimental over Nine Inch Nails as another can over Sinatra. How did it go so bad? Yagoda places the tipping point in 1954, thus sparing rock 'n' roll—which didn't break until 1955—its usual role as whipping boy. Instead, he points to Mitch Miller, the Columbia Records A&R chief who made "bad songs" a corporate policy.

But as you read on, you learn that the real destroyers were working behind the scenes, not as conspirators but frightened middle managers watching the power centers of American music shift in ways beyond their control. And this is the value of this compact history. It focuses on the business—not the art—by which music becomes part of our lives. Yagoda discusses the ASCAP-BMI battle of 1939-'40, a largely forgotten milestone that launched a great Second Front on Tin Pan Alley. Its soldiers were the hillbillies, Hispanics, cowboys, blues shouters and bottom-feeders ASCAP had always shunned.

BMI would embrace them and become to American music what Martin Luther was to Christianity. Yagoda gives it context. By the '50s, BMI had become an insurgent force. Many called it "Bad Music Inc." Talented newcomers like Carolyn Leigh who scored early success with BMI soon recognized they were in the slums of the music business. Late in 1953, before the first buds of rock 'n' roll bloomed, ASCAP filed a \$150 million anti-trust, *Schwartz v. BMI*, which becomes Yagoda's overture and hinge.

The chapters move in swift, often overlapping chronological bites, weaving business history with anecdotal stories of songwriters. The pop music scene began to shift at mid-century, he writes. He throws out of lot of titles, most O.K. in their ways, but doesn't pinpoint a real drift.

What was really happening was structural: a transfer of power within the business from the publishers to the record and radio men, and from from the song to the performance. Yagoda almost buries his lead. This critical part of his story is tucked into chapter five (page 127). It should be the central chapter of the book. It's also where we meet Mitch Miller again and learn how he turned the A&R man into an imperial production sovereign. "Too much power, not enough taste," says one critic.



We get the story of rock 'n' roll's rise, the "payola" tiff and the wall of denial the Old Guard erected, echoing the Victorian response to jazz in 1920. Their hyperbola of horror will amuse younger readers. Hearings before Congress unambiguously tried to criminalize musical taste. After the Schwartz suit fizzled in 1959, Yagoda sifts through various inconclusive trends. As the master writers wound down their careers without comparable successors, music groped for new business models.

Yagoda finishes with a "counternarrative," the "rebirth" of the book's title. But it's misleading. He points to Ella Fitzgerald and Mable Mercer, who carved out a formal canon of standards in the twilight years of the Great American Songbook. But this is preservation, not rebirth. In his final chapter he moves into the first generation of singer-songwriters (Carole King, Neil Sedaka), which presaged the arrival of the long-feared amateur and exile of the full-time composer. Phil Spector becomes an uber-Mitch Miller. Yagoda tries to give it all some respect. But pop music is no meritocracy. The suggestion that Lieber & Stoller might succeed Rodgers & Hart, or that authentic experience is a substitute for imagination and craft, is a Rolling Stone illusion and not convincing.

Across that final chapter hangs Yagoda's sweeping premise: no important songs. This doesn't mean the ones we have from the last five decades are not deeply meaningful. But only when they're beyond all living memory will a final judgment on merit be possible without the distortions of nostalgia. **DB**

Ordering info: benyagoda.com



Maureen Budway *Sweet Candor*

MCG JAZZ 1043

★★★★½

Sweet Candor is the only recording by the late singer Maureen Budway. A fixture in the Pittsburgh music scene, she had a long list of credits in jazz and classical music and was on the faculty at Duquesne University. While she had been a professional singer from the age of 18, appearing on recordings with guitarist Joe Negri and the Freddie Bryant Trio, *Sweet Candor* was her only chance to record as a leader. Budway had battled cancer for more than 20 years, and her health was on an upswing when she recorded this set. Tragically, she did not have long to live. She did have an opportunity to hear the finished results last Christmas, just weeks before she passed away on Jan. 12.

It is obvious from the opening track of *Sweet Candor*, a medium-slow version of "I'll Close My Eyes," that Budway was a superior jazz singer. She caresses the melody while displaying a strong and highly expressive voice. She recalls early Nancy Wilson on "Del Sasser" before scatting on a level that Wilson never attempted. Of particular note is the singer's often touching treatment of the four patriotic songs in the "Americana Suite." The songs may all be vintage, but the sentiments, like the message of equality and tolerance in "The House I Live In," remain timeless.

Throughout the set, the accompaniment by Budway's brother, pianist David Budway, is sensitive and swinging. The continuous nine-minute Gershwin medley, which is a voice-piano duet by the Budways, is quite a tour de force for the siblings. But *Sweet Candor* is very much Maureen Budway's showcase. Her wonderful singing makes one mourn our loss while rejoicing that, just in time, she recorded this highly enjoyable music.

—Scott Yanow

Sweet Candor: I'll Close My Eyes; Sweet Lover No More; Del Sasser; Trav'lin' Light; Americana Suite (The House I Live In, The White Cliffs Of Dover, Hard Times Come Again No More, Say It With Firecrackers/Song Of Freedom); A Gershwin Medley (How Long Has This Been Going On, Fascinating Rhythm, Someone To Watch Over Me, The Man I Love); Spring Is Here; Aquas De Marco; Lonely Cane. (64:02)

Personnel: Maureen Budway, vocals; David Budway, piano; Paul Thompson, bass (1, 2, 12); Jeff Grubbs, bass (3, 4, 8, 10, 11); Thomas Wendt (3, 4, 8, 10, 11); James Johnson III, drums (1, 2, 12); Sean Jones, trumpet (2); Hubert Laws, flute (4); Joe Negri, guitar (6); Marty Ashby, guitar(11); Lucas Ashby, percussion (11).

Ordering info: mcgjazz.org



Georg Breinschmid *Double Brein*

PREISER 91265
★★★★½

Variety can be a tiresome thing. With its constant shifting of gears and demand for reorientation, newness in listening can be a drag. Not so with Georg Breinschmid and his curious assortment of talents on *Double Brein*. Variety becomes the spice of life on these two discs, one essentially expressing the Austrian's jazz/folk/world side, the other favoring a more classical bent. The connective tissue is that it's all imbued with improvisation, regardless of form.

A certain daftness in this mix of live and studio recordings pervades many of the performances, laced with a European flair for humor. The veteran bassist knows his way around the instrument in a virtuosic sense, and has performed with many established jazz greats, including Archie Shepp and Charlie Mariano. On *Double Brein*, we get the 42-year-old's full treatment of chops and attitude across 28 pieces of varying length. Along with "regular cast members," Breinschmid pulls in an eclectic assortment of players, and sometimes has others play his music without him.

From the first notes of the spritely "Samba For Michi" on Disc One, the mood is set as pianist Antoni Donchev and soprano saxist Gerald Preinfalk surround Breinschmid's busy plucks with just the right amount of swing and flourish. Breinschmid's affinities for Django Reinhardt and Stephane Grappelli are on display with "Musette With Happy Ending," a very tuneful, lively waltz featuring guitarist Diknu Schneeberger and Benjamin Schmid on violin. The first vocals (and sound effects) emerge with Thomas Gansch (doubling on trumpet) and Olga U., on the lightly driven, playful folk ditty "Gabriel." Another flair comes with the occasional unusual time signature, as heard on the dizzying, dancing Bulgarian folk melody "Kopanitsa" in 11/8. And so it goes, with unpredictable twists and turns through 16 mostly small-group sessions on the first CD, the flavorful trumpeter/collaborator Thomas Gansch a welcomed presence on selected cuts.

Disc Two can be enjoyed as an odds-and-sods collection of originals next to some inventive rearrangements of Bach, Verdi and Liszt. The 12-and-a-half-minute "Mephistowalzer" goes a long way to encapsulate much of the spirit of this sec-

ond disc, full as it is of romantic splendor, wry humor, drama and pathos. Breinschmid's fanciful approach to playing this improvised music in a small-group setting has the effect of being intimate ("Miniature"), at times solemn (Bach's "Violin Concerto"), other times forceful ("Irish Wedding In Bucharest"), absolutely lovely (Liszt's "Consolation," Breinschmid's delicate "Schluss"), even a tad funky (a revisit to Disc One's "Brein's Knights") or theatrically comic and jazzy ("Monti Csardas"). It's virtuosity, by and large, in service to the muse.

—John Ephland

Double Brein: Disc One: Samba For Michi; Musette With Happy Ending; Gabriel; Kopanitsa; Wunder; Odessa; Feb. 25; Reich & Schon/Waltz Of The Idiots; Interlude; Fifteen Schnortzenbrekkers

Are Better Than None; Danke; Blues In The Kitchen; Brein In Da Koffihaus; Fantastische Trunenbaum; B'soffm In Heanois; Waltz Of The Idiots (alternate take). (78:39) Disc Two: Mephistowalzer; Miniature; Irish Wedding In Bucharest; Violin Concerto In A Minor, 2nd Movement; La Vecchia (Stride La Vampa); Romance; Brein's Knights; Alter Refrain; Monti Csardas (Sick Version); Selfie; Consolation; Schluss (bonus track). (73:02)

Personnel: Disc One: Georg Breinschmid, double bass, bass guitar, vocals; Antoni Donchev (1, 6, 7, 12, 15), Michael Hornek (10, 14), piano, vocals; Gerald Preinfalk (1, 6), Vladimir Karpavov (7, 15), soprano sax, vocals; Thomas Gansch, trumpet, vocals (3, 8, 9, 13, 16); Benjamin Schmid (2, 1), Stephan "Stoney" Steiner (4), Angelika Hudler (4), Lucy Wagner (4), Magdalena Zenz (4), Florian Willeitner (4), violin; Franck Tortiller, vibes (10, 14); Diknu Schneeberger, guitar (2); Rafael Steiner, cajon (4); Olga U. (3), Franz Schaden (15), vocals. Disc Two: Georg Breinschmid, bass; Frantisek Janoska (1, 9, 11), Emil Spanyi (4), Antoni Donchev (12), piano (1); Thomas Dobler, vibes (4); Roman Janoska (1, 9, 11), Benjamin Schmid (2), Florian Willeitner (3, 7), Johannes Dickbauer (3, 7), Sebastian Gurtler (5, 6), violin; Matthias Bartolomey, violin-cello (3, 7); Thomas Huber, accordion (5, 6); Diknu Schneeberger, guitar (8); Gerald Preinfalk, soprano sax (12).

Ordering info: georgbreinschmid.com, preiserrecords.at

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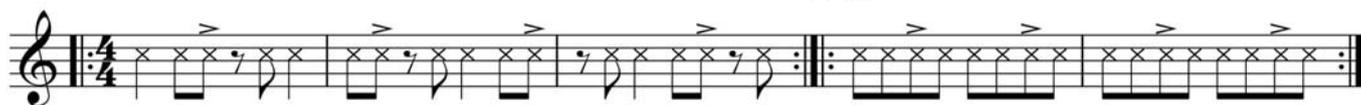
BY JASON MARSALIS

ONE of the most surprising devices used in music is key changes or modulations. An even bigger surprise is the use of metric modulations, where all of a sudden the tempo seems to change from out of nowhere. My first exposure to this was when I heard Wynton Marsalis' 1987 album *Standard Time, Vol. 1*. On an arrangement of "April In Paris," the band would play the "A" sections at one tempo and then the bridge at another. It really confused me at first until I realized that the

melody consisted of quarter-note triplets, which is three notes over two beats, and the arrangement would actually swing those three notes so you were hearing six beats in one measure of 4/4 time. However, the triplets were being accented in groups of four, making it seem like a new tempo rather than superimposing one tempo over another. In this article, I aim to increase your understanding of those types of rhythmic relationships and show you how to practice them.

Example 1

Example 1a



Example 2

Example 2a



The first rhythm to understand is the relationship between three beats within two beats, or "3 over 2." This is also referred to as "a third below the time," because 2 is literally one-third below the number 3. Set the metronome at any tempo and play three beats within two of the metronome beats. Next, accent beat 1 every four beats. You're playing a measure of 4/4 time while the metronome is now playing dotted quarter notes. Then double the quarter notes into eighth notes and accent beat 1 of every four

eighth notes. Notice that when you accent three beats, the metronome will also tap out four beats within those three accents. That's a "4 over 3" rhythmic relationship. The musical examples shown here and on the following pages are divided into two sections and apply basic rhythms to expand on this concept. Example 1 is the original quarter-note pulse. Example 1a represents that same rhythm but played as the dotted quarter note becomes

the new quarter note. Use a metronome at a tempo from 120–144 bpm to practice these examples. Example 1 is a two-handed drum groove (reduced to one staff) called a "shuffle." Example 2 is the ride cymbal pattern that is commonly used to swing on the cymbal. Example 3 is a simple rhythm or "riff," while Example 4 adds notes to that same rhythm. If you're playing a horn or a melodic percussion instrument (e.g., vibraphone, marimba), Examples 1–3 can be practiced with one note.

Example 3

Example 3a



For drummers, either a snare drum or drum pad can be used to practice these examples. To practice on the entire drum set, play the “3 pulse” on any snare or toms and the “2 pulse” with the bass drum, hi-hat or both.

Example 4 is written in concert pitch and works best over a blues in F. This can be practiced

with a pianist (or bass player) by having the pianist play chord changes of the 12-bar blues form (or having the bassist play the roots of the chords) on every downbeat in the regular time. For example, in 4/4 time the chord symbols should read I-I-I-I / IV-IV-IV-IV / I-I-I-I, etc. Piano and bass can try chords or roots every dotted quarter note

(like Example 4a), but it’s tricky switching to the next chord as the changes land on different parts of the beat in a measure. I have chosen the 12-bar blues form to practice these examples because the groupings of three quarter notes and two dotted quarter notes both resolve on the downbeat every three measures. Dividing into 12 measures equally means the rhythms will always resolve to the downbeat at the top of the form. Here is a list of recordings that utilize the “3 over 2” concept:

- Louis Armstrong, “Dinah” (YouTube video credited to a 1933 performance in Copenhagen, Denmark). One of Armstrong’s greatest video performances also contains a documented example of “a third below the time,” or “3 over 2.” On the last chorus of Satchmo’s solo on “Dinah,” the horn section actually plays the rhythm found in Example 2. The “ride pattern” continues for the first two “A” sections and then throughout the last “A” section.

- Bill Evans, “My Bells,” (*Loose Blues*, 1962). This tune starts with a mambo groove and then out of nowhere modulates to swing a third below the time. The dotted quarter note in the original tempo becomes the new quarter note during the swing section. It modulates back to the original tempo and groove at the top of the form. The alternating of groove and swing, and the related tempos, continue throughout the rest of the piece.

- The Beatles, “The Continuing Story Of Bungalow Bill” (*The Beatles*, 1968). This has a similar form to “My Bells” in that the chorus is one tempo while the dotted quarter note becomes the new quarter note during the verse. Ringo Starr’s bass drum introduces the original tempo and the form switches between those tempos throughout the song.

- Mahavishnu Orchestra, “Dawn” (*Inner Mounting Flame*, 1971). The piece starts off in 7/8, then about 2:30 in it suddenly transitions into 14/8 (or 7/4, depending on how one views the quarter note). The group uses quarter-note triplets (another example of “3 over 2”) in the original tempo to transition in the new tempo. Then, the dotted quarter notes at the end of this new section are used to transition into the original tempo as it becomes the eighth-note pulse again.

- Branford Marsalis, “Stretto From The Ghetto” (*I Heard You Twice The First Time*, 1992). While the above pieces featured modulating tempos, here’s a piece in which the tempo actually stays the same. The piano intro starts with dotted quarter notes in the left hand under the melody. Even though the piano discontinues the dotted quarters, if you keep counting them, the bass and drums come in as though they never ended. The band collectively rotates between both dotted-quarter and quarter-note pulses throughout the tune.

- Marcus Roberts Trio, “Time And Circumstance” (*Time And Circumstance*, 1996). This piece starts off with the bass in 9/4 while the

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Example 4

Example 4a



The “3 over 2” concept is a common form of metric modulation.



drums are playing dotted quarter notes that are a total of 6 beats ($9/6 = 3/2$). While the melody stays in 9/4, the first solo doubles the six dotted quarter notes and becomes a fast 4/4 swing. Then the six dotted quarter notes, or half notes in the new tempo, set up the 9/4 bass vamp for the drum solo. The 9/4 tempo becomes 4/4 swing for the bass solo before the 9/4 vamp returns at the end.

• Vinnie Colaiuta, “Chauncey” (*Vinnie Colaiuta*, 1994). This tune not only utilizes “3 over 2” but “4 over 3” as well. This starts with a slow 5/4 groove with a melody consisting of displaced accents. After that first statement, the keyboard plays a figure that consists of quarter-note triplets accented every 2 and 4 beats. After a few minutes of this tempo, the music changes in a big way from key center, texture and time. Now, the quarter-note triplets become the new eighth note. After staying with this mood for a few minutes, the dotted eighth notes in this tempo sneak back in as the original 5/4 groove returns. The 16th notes in the previous tempo become eighth-note triplets in the original and closing tempo of this piece.

• Laura Mvula, “She” (*Sing To The Moon*, 2013). The keyboard figure at the very beginning is a great example of “3 over 2” because the 3 is in the right hand and the 2 is in the left. The big surprise comes 2 minutes into the song where, as the drummer is playing dotted quarter notes

with the bass drum and hi-hat (similar to “Time And Circumstance”), a change happens when the drums switch to bass drum and snare drum. Vocal parts are in 2 over 4 over 6 beats, while a snare drum plays marching triplets. Overall, this piece feels as though it’s in 6/4 even when you can hear all of the other subdivisions.

• Jason Marsalis Vibes Quartet, “Interzone” (*The 21st Century Trad Band*, 2014). This Cliff Hines composition was originally in one tempo. However, I decided to utilize the “3 over 2” concepts to add some variety to the solo sections. While the melody is in 6/4, the solos are in 4/4 (dotted quarters), 3/4 (half time) and the original tempo of 6/4. While the meter changes to 5/4 near the end, the original tempo and number of measures of the changes stays the same, even throughout the solos. DB

Jason Marsalis Vibes Quartet’s new CD, *The 21st Century Trad Band*, is available on Basin Street Records. Any questions about the concepts presented in this article can be e-mailed to Jason at jasonmarsalis@gmail.com.

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Embracing Practice With Rigor & Discipline

MANY YEARS AGO, I HAD THE PLEASURE OF watching the great drummer and educator Alan Dawson give a master class. He eloquently discussed the importance of rudiments and flawlessly demonstrated how they can be manipulated to fit different musical situations. As I reflect on that invaluable experience, it brings to mind other equally fundamental lessons on dynamics, independence of limbs, control, versatility and the focus of this article: practice.

Practice can often feel like a daunting task, a frustrating battle for your time, focus and creative expression between you and your instrument. Yet, half the battle can be won with a slight shift in perspective: Think less about practice, and more about process.

In its most distilled form, practice is really a pseudonym for process, which is every single thing one does to become a better musician. Process is as much about the time spent behind the instrument as it is about engaging in deep reflection and actively listening to music. Each component is an investment in one's overall development, and seeing them as such can offer the motivation needed to embrace practice with greater rigor and discipline.

Revisiting the Basics

Max Roach, Art Blakey and Philly Joe Jones are a few of the masterful soloists who inspired the rhythmic ideas offered here. Each example can be expanded into useful vocabulary and applied to the practice room as well as the bandstand. Play them all with the hi-hat on beats 2 and 4, and the bass drum should softly play quarter notes on all four beats. This technique is known as “feathering” and adds additional support to the feel of the beat. It can also give a point of reference to the bass player’s walking feel. Set the metronome slow and focus on the clarity of each stroke.

In Example 1, we have two complete bars of unaccented triplets. This is a simple hand-to-hand alternating sticking (R-L-R-L, etc.). Make sure the sound is as evenly balanced as possible. Then, in Example 2, add doubles, which will allow us to hear and feel the “bigger 6” that takes all 12 beats to fully resolve. The sound should still be even, and you should feel the contrast as double strokes are imposed on the triplets, which are groupings of three. Example 3 combines the previous ideas and is designed to strengthen single, double and triple strokes on each hand.

In Examples 4–8, we begin to integrate double and single strokes while accenting different parts of the triplet. When adding the accented notes, make sure there is a very dynamic contrast between the notes that are emphasized and those that are not. Example 4 is designed to automatically alternate, working on both hands equally. Example 5 doesn’t automatically alternate, but it



Reggie Quinerly

JAVIER ODDO

shows how the bass drum can be used to punctuate the end of a musical statement. The left-hand lead is included as well. Example 6 automatically alternates lead hands, while Example 7 utilizes the seven-stroke roll and Example 8 shows how the

bass drum can be substituted for a double stroke.

While exploring these combinations in a variety of tempos, begin thinking of how they can be applied in musical settings. Imagine yourself trading fours in a piano trio, or the bandleader giving



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DRUM SCHOOL Woodshed } **SOLO**
BY JEFFREY LIEN

Jeff Hamilton's Dynamic Solo Brushwork on 'Devil May Care'

IN THE WORLD OF JAZZ DRUMMING, very few can match the virtuosic qualities of Jeff Hamilton. A highly melodic and musical drummer, Hamilton has forged a successful career spanning over 40 years as a leader and sideman. Equally comfortable in big band and small group settings, Hamilton's touch and dynamic sensitivity have made him a top choice among many jazz legends and rising stars. Best known for his work co-leading the Clayton-Hamilton Jazz Orchestra and as the leader of his own trio, Hamilton's career started with a series of high-profile opportunities in the bands of Lionel Hampton, Woody Herman, Monty Alexander, Oscar Peterson and Ray Brown.

From the early recordings of Papa Jo Jones, Kenny Clarke, Buddy Rich and Max Roach, to the modern work of Lewis Nash, Clayton Cameron and Kenny Washington, the brushes have played an important role in jazz drumming. A master and innovator of the brushes, Hamilton has developed his own sound during his years of experience. Known for his lateral strokes on the brushes (striking the drum from an angle, rather than up and down), Hamilton's sound is both round and legato. This same technique has also informed and influenced his stick playing, giving his overall sound a continuity that is rare among drummers. Another important aspect of Hamilton's style is the use of his hands in place of sticks for soloing. Like a hand percussionist, he has developed a vocabulary of open, closed and slap tones to express lower dynamic ideas in his improvisations. Hamilton can also be heard using his sticks to bend notes on the drumhead in order to create near-pitch-perfect melodic lines. This is not a new technique, but one that he has taken to another level of proficiency.

Outside of his technical abilities, Hamilton is a popular and busy drummer because of his sheer ability to swing and support artists who require a sensitive range of dynamics. Among those artists is pianist-vocalist Diana Krall, with whom Hamilton worked extensively for several years in the studio and on tour. In November 2001, Hamilton joined Krall on stage in Paris, where they performed and recorded what would become a Grammy-winning album, *Live In Paris* (Verve). One of the selections for the evening, Bob Dorough's classic "Devil May Care," captures Hamilton's impressive ability to shape and create melodic lines even at a high tempo.

The solo starts at the 4:52 mark following a chorus of Krall's piano playing. The arrangement of this song is AABA, including two eight-bar "A" sections, a 16-bar "B" section and a 12-bar final "A" section in this version. Upon the completion of Krall's solo, Hamilton takes one cho-



Jeff Hamilton

rus. Leading up to the beginning of Hamilton's solo, he is playing sticks to accompany Krall, but in a last-minute move, he moves to brushes after a final crash on the ride cymbal (the only cymbal he uses during the whole solo) with his sticks in measure 1. Hamilton allows space before introducing a motive in measures 3-4. This phrase, mainly composed of downbeats, ascends from the floor tom to the high tom, with accents to shape the line. In measures 5-7, Hamilton answers this phrase with a noticeably more syncopated rhythm, this time descending melodically. To close out the sequence, Hamilton restates a version of the original motive.

The second "A" section starts in measure 10 with Hamilton producing a triplet phrase that resolves down to the bass drum, a common theme throughout the length of the solo. Expanding upon this idea, Hamilton creates a sequence of the phrase through measure 13, moving the rhythm from the downbeat to the upbeat across the measures. In measure 14, Hamilton takes a more active approach as he fills in the empty space with consecutive eighth notes and triplets. Hamilton uses repetition again in bars 16-17 by rearranging the phrase of 14-15 across the drums. Measures 18-21 restate measure 10's motive using the strong resolution of three eighth-note triplets to a single quarter-note bass drum hit.

In measure 26, Hamilton introduces a new technique to the solo by sweeping selected eighth

♩ = 288

Solo Starts at 4:52

notes with his left brush while filling in or sweeping the other eighth notes in his right brush. This is the most legato portion of the solo, with brushes traveling at extreme angles across the snare drum with very few staccato points of contact. In the transcription, these sweeps are signified with right arrows and parentheses. Although Hamilton customarily sweeps inward with his left hand, he is also known to switch direction and sweep outward at any time, and with any hand. In measures 34–37, Hamilton brings back a simple motive of single quarter-note and eighth-note phrases in direct counterpoint to the rapid activity of subsequent measures. The final eight bars of the solo are triplet-heavy and build in intensity to the end.

In measures 42–45, Hamilton uses the bass drum and high tom accents to push the momentum forward leading into the vocals.

Overall, the most impressive aspect of Hamilton's drumming is his ability to shape phrases and always keep the line interesting. Even at the high speed of "Devil May Care," you sense that he is always in control of what he wants to play. **DB**

Jeffrey Lien is a Nashville-based drummer, clinician and writer. An honors graduate of Berklee College of Music, Lien presents master classes on jazz studies and drum set to schools, music stores and arts organizations across the United States. To book Lien for a clinic or Skype lesson, visit jeffreylieindrums.com or email him at jeffreylieindrums@gmail.com.



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Gretsch Broadcaster

Vintage Sound, Modern Context

Introduced in the 1920s, the Broadcaster was the drumset that exemplified the “Great Gretsch Sound” with its three-ply maple/poplar/maple shell, “reverse roundover” bearing edge and classic looks. By the time rock ‘n’ roll rose to prominence in the late ‘50s, Gretsch had moved on to its six-ply shell, leaving behind the BroadKaster as a kind of time capsule that sonically defined its era.

Fast-forward to the present, where Gretsch has reintroduced the three-ply Broadcaster shell from the early ‘50s in an effort to recapture its iconic sound, with the added benefit of modern manufacturing techniques and more options in terms of sizes and styles.

Like the originals, the new shells have a three-ply maple/poplar/maple (all North American wood) design with no reinforcement hoops. It’s a combination of woods that has been used successfully for decades—the idea being that when you bring together materials of different densities, the end result is going to be a more complex, richer sound.

The bearing edge on the toms and bass drum of the Broadcaster is a “reverse roundover” where the interior of the shell is slightly higher and rounds off (downward and away) to the shell’s outer edge. This makes for more contact between the head and shell, which results in a rounded, more focused sound with fewer harmonics. The snare uses the more traditional 30-degree bearing edge, which gives it a sharper impact but not nearly as much attack and sustain as a 45-degree edge would.

The Broadcaster features Gretsch’s 302 3.0mm double-flanged steel hoops, modeled directly from the old “stick choppers” style with a few upgrades. They use a heavier gauge steel, which results in a thicker hoop that’s less likely to damage sticks when playing at higher velocities. The hoops also seem to be not as tall as some stick chopper rims I have used; the distance between the highest point of the rim and the head is closer to what a modern rim would provide. I didn’t have to adjust my playing when looking to get some rim contact, something I’ve had to do with older hoops where that distance was much greater.

The new Broadcaster comes in four different configurations: 18-inch Modern Bop kit, 20-inch Classic Jazz kit, 22-inch Classic Heritage kit and 24-inch Classic Bomber kit. There are four finishes: Antique Pearl, Anniversary Sparkle (black sparkle), Satin Classic Maple and Satin Copper.

I was able to check out a 20-inch Classic Jazz kit with the Antique Pearl finish. It’s a beautiful kit all around. The finish is similar to mother of pearl, but with a golden hue as opposed to white.

One of the more exciting things about this drumset is the availability of two hardware packages, Standard or Vintage. I had the Standard hardware package, which includes everything you’d expect from a great Gretsch product: a floating tom mount and heavy-duty hardware with a classy touch.

The Vintage option comes with hardware that would have been common on the original Broadcaster drumset: interior drum muffles, bass drum T-rods, vintage snare throw-off, a Remo Fiberskyn front bass drum head and, the pièce de résistance, the timeless Rail Consolelette tom holder. I am a big fan of the consolelette for its low profile and simple yet effective design. With a little bit of trial-and-error, I found that I could get the mounted tom in the perfect position—as I can with any modern tom mount system, but at a fraction of the weight, which is a valid concern when it comes time to transport my equipment to the next gig.

The Gretsch Broadcaster sounded warm and punchy in a variety of playing situations. I love the fact that Gretsch is giving us the option to make that vintage sound our own, but in a modern context and with the various size options that all modern drummers want. Any fan of vintage drums or timeless style and sound will want to give the Gretsch Broadcaster a look.

—Matt Kern

Ordering info: gretschdrums.com



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1 Brushing Up

The Split Brush from Vic Firth represents a new concept in the retractable wire brush. Created with two separate rows of medium-gauge wire, its two-tiered design helps produce a varied weighting of sound with different qualities of articulation. The retractable pull-rod includes a third crimp that offers the player an enhanced setting capability. **More info:** vicfirth.com

2 Stands & Thrones

Drum Workshop's line of price-conscious PDP Concept hardware includes a two-legged hi-hat stand, a three-legged hi-hat stand, a snare stand, a straight cymbal stand, a boom cymbal stand and a throne. All feature heavy-duty steel tubing, double-braced legs and a new Concept tube joint. **More info:** dwdrums.com

3 Sweet 16

Evans now offers 16-inch bass drumheads for its EMAD, EQ4, EQ3-NP and G1 Coated product lines—alleviating the need for drumset players to use stock heads or heads not intended for use on a 16-inch bass drum. **More info:** evansdrumheads.com

4 Specialty Snares

Taye Drums has released three new hybrid-shell models in its series of specialty snares. The TSWNMPS-XX uses walnut and maple in the same shell for a brilliant attack and full sustain. The TSMPPMHS-XX features maple and mahogany for a unique warm/dry tone. And the TSBMPS-XX uses bubinga and maple to create a powerful yet musical voice. **More info:** tayedrums.com

5 Pillow Punch

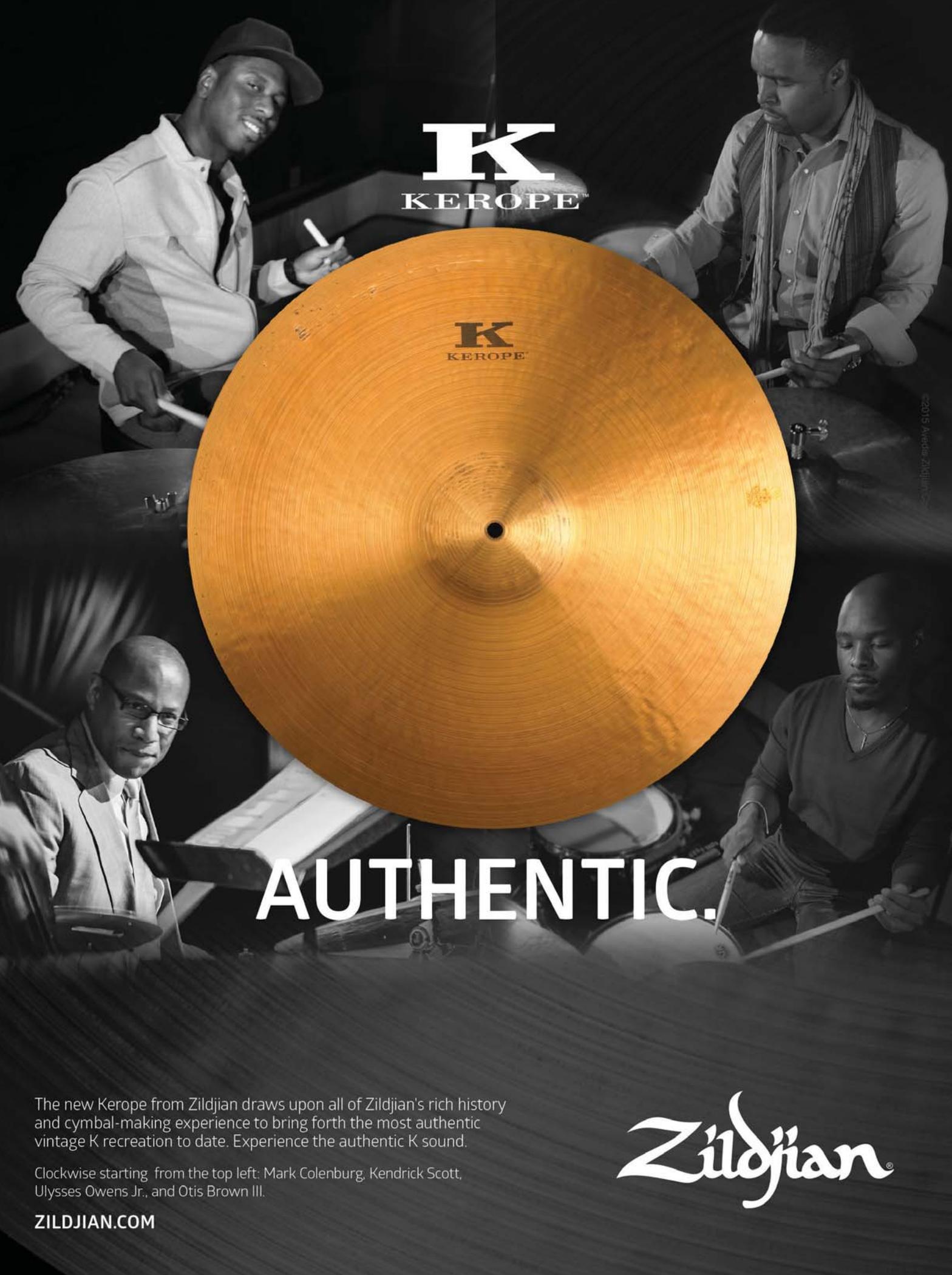
The KickPro bass drum pillow creates a balance of muffling, tone, punch and power. It combines a weighted core with a non-skid, rubberized bottom and a fleece cover. The KickPro pillow currently comes in a standard 17- by 10-inch size; other sizes are in development. **More info:** kickpropillow.com

6 Trigger Happy

Roland's RT-30 series gives drummers a solution for using their acoustic drums as triggers for a hybrid setup without incorporating additional pads. With simple mounting on kick drums, snares and toms, RT-30 triggers easily connect to devices such as Roland's TM-2 Trigger Module, TD series V-Drums sound modules and SPD series percussion pads. **More info:** rolandus.com



4



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Clockwise starting from the top left: Mark Colenburg, Kendrick Scott, Ulysses Owens Jr., and Otis Brown III.

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**TIME TO
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Artists soar at festivals
around the globe

North Sea Jazz Festival @ 40

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Vancouver Jazz Festival @ 30

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Wynton Marsalis (left) with drummer Elvin Jones at the 1997 North Sea Jazz Festival

PAUL BERGEN

JAZZ IN ALL ITS FORMS

40-YEAR-OLD NORTH SEA JAZZ FESTIVAL KEEPS IN TOUCH WITH AUDIENCE

BY DAN OUELLETTE

With 13 stages presenting shows simultaneously for three days, the North Sea Jazz Festival, staged at the massive Ahoy multistage space in Rotterdam, The Netherlands, is a music-lover's delight, but it can present tough decisions for a see-all completionist. For example, this year, pending last-minute schedule shifts, on opening night, July 10, Chick Corea and Herbie Hancock will be delivering their mind-boggling duo show at the Amazon stage while at the same time Tony Bennett and Lady Gaga will be singing their Grammy-winning hearts out at Maas (all the venues are named after major rivers).

Such dilemmas will be in abundance during

the three-day festival, which is celebrating its 40th anniversary this year. The program offers not only a wealth of marquee veterans, but also jazz upstarts, European artists and remarkable imports from other corners of the globe. The Port of Rotterdam North Sea Jazz Festival stands tall as the epitome of an international jazz festival.

In the foreword of North Sea's 2013 program booklet, the fest's director, Jan Willem Luyken, wrote, "Please use this brochure to get in the mood, start puzzling, compose your personal program out of the many offerings this year and experience your own North Sea Jazz."

Attendees have taken his advice. In 2013 and

2014, attendance over the three days tallied up to 75,000 each year. There is so much foot traffic between North Sea's multiple venues that in recent years the organization has recommended fast-track passageways to cut down on logjams.

How much has the festival changed over the decades? "It's basically remained the same," said Luyken, who has been at the helm since 2006. "But a festival has to keep in touch with younger and new audiences in order to survive. So we have broadened the musical spectrum we present. In my opinion, this has been a global trend for some years now: Jazz festivals evolve into general music festivals." He notes that upwards of 80 per-



Surprise guest Prince (left) with bassist Larry Graham at the 2013 North Sea Jazz Festival

JOAN VAN NIEPEN



Cab Calloway (right) at the 1990 North Sea Jazz Festival

PAUL BERGEEN

cent of the shows are jazz “in all its forms,” with the rest consisting of soul, funk, r&b, world and pop acts. “We see the audience and artists getting more eclectic, musical genres are integrating more, and there are lots of successful cross-overs happening. As long as we keep the right balance between art and entertainment, and keep loyal to our roots, we’ll be fine.”

Like many jazz-spearheaded events of this scale, the festival started with an entrepreneur, Paul Acket. He had an intense passion for jazz, and he didn’t think small. Acket bank-rolled and produced the startup affair based on his successful pop music magazine publishing enterprise in the ’60s—including such titles as *Muziek Express*, *Luister* and *Popfoto*. The inaugural fest took place in 1976, the year after he sold his publishing empire, and he was thinking large. Over the course of three days, he presented more than 300 performances in 30 hours on six stages with such jazz icons as Teddy Wilson, Lionel Hampton, Count Basie, Horace Silver, Cecil Taylor, Dizzy Gillespie and Sun Ra. With a commitment to present a variety of jazz stripes, Acket also included a healthy dose of European acts, including sturdy Dutch avant-garde acts such as the Willem Breuker Kollektief, Misha Mengelberg and Han Bennink (who will be the

festival’s artist in residence this year). The festival was a success from the onset, drawing more than 9,000 attendees.

It was a dream come true for Acket, who was born in 1922 in Semarang, Indonesia, then a Dutch colony. He had jazz in his blood early. As a high school student in 1941, he staged jazz concerts in a rented hall in Hilversum, south-east of Amsterdam—much to the consternation of the occupying Nazi forces. In 1952, Acket made Dutch jazz history by bringing Gillespie to perform in Amsterdam. He piloted the North Sea Jazz Festival (named for its close proximity to the North Sea) through challenging financial waters in the early ’80s as many music presenters began seeking commercial sponsorships, a subject of frequent controversy. In commenting on North Sea’s sponsorship by the electronics firm JVC in 1986, Acket told *Billboard*: “Sponsorship, in my view, can have a very positive influence on the international jazz scene. For my event, it means I don’t have to increase admission prices and that I only have to play just part of the wages for the top acts.” (This year’s edition of North Sea has Port of Rotterdam as its major sponsor.)

Acket ran North Sea until his death in 1992. Mojo Concerts, the leading promoter of pop

and jazz shows in the Netherlands, took over control in 1993 and continued to let the festival make its own booking decisions.

“We have been a 100-percent daughter of Mojo for more than 20 years, and our dedicated North Sea team of five is responsible for all North Sea-related activities,” said Luyken, who prior to his current post was the head of marketing and communications at Mojo. He started coming to North Sea in 1982 when his father took him. “Because he took me at such an early age, I was lucky to see all the legends playing live: Oscar Peterson, Miles Davis, Stan Getz, Michel Petrucciani, Art Blakey, Dizzy, Ray Brown and so many more. Today my job is to oversee the whole North Sea organization and be the link between all the different people who create the festival—artistically, creatively and production-wise.”

The North Sea brand has also been extended beyond the Netherlands. In 2000, Mojo presented the North Sea Cape Town Jazz Festival in South Africa, an arrangement that lasted for the first five years of the event. In 2010, North Sea expanded to the Caribbean, putting on a smooth jazz/r&b/pop-oriented September festival in Curaçao, an island in the Antilles that was a Dutch colony and is now an autonomous country within the Kingdom of the Netherlands.

Michelle Kuypers, a key figure of the booking team, joined North Sea in 1992 as a programming associate, working closely with Acket. Two years later she teamed with Sander Grande to take on all of the jazz booking responsibilities. (In 2006, Frank Bolder joined them.) “We’re a team of three,” Kuypers said. “We do all the jazz bookings, and we have another team at Mojo that helps with the large, beyond-jazz programming.”

She hastens to note that her job is an all-encompassing, year-round endeavor. “Just as Paul believed, the festival presents jazz in all its aspects,” she said. “We’re still basically following the same philosophy even though we have to follow the music as it changes, with artists crossing over into hip-hop and singer-songwriters doing more with jazz.”

Kuypers networks with other programmers and keeps her eyes and ears open. “I’m constantly collecting information,” she said. “It’s talking with colleagues where certain names will come up or reading on the Internet but also magazines. And I also see a lot, whether it’s the European acts at the Bremen Music Festival in Germany or in the various cities where WOMEX is presenting world music. And this year will be the first year I’m going to South By Southwest [in Austin, Texas] to listen to beyond-jazz music.”

Kuypers also pays particular attention to excellent jazz accompanists who make the transition to bandleaders themselves. She credits Terence Blanchard for turning her on to Aaron Parks, and Pat Metheny for introducing her to Antonio Sanchez.

Highlights of Kuypers’ career include successfully booking Ornette Coleman, who had initially expressed reluctance, as well as Prince.

“Plus, Sonny Rollins never wanted to play, but he did,” she said. “The same with John Zorn. Also I remember late nights with the Ray Brown Trio and shows by Joe Henderson and Al Jarreau. Plus, we presented Kurt Elling when he wasn’t well known and he crossed over and made it work. When Pat Metheny was the artist in residence, he did several special projects, including one show where he played with some Dutch musicians. He did a lot of research and he came up with great performances.”

One challenge of booking the festival is continually coming up with new jazz artists to present. Kuypers cited Gregory Porter, who won over a legion of fans at last year’s festival, as one example. “It’s also a matter of diversity,” she said. “It’s important for us to recognize that the music is not fixed, nor is the audience. We always talk about where the audience is going and what it’s interested in. That’s why groups like Snarky Puppy and Robert Glasper’s band have brought in a new crowd. We’re constantly asking ourselves, ‘Where is the music going?’”

Despite its stellar track record, artistically and commercially, North Sea has not been without its upheavals. In 2006, the festival broke off negotiations with the city of The Hague to continue to present its extravaganza further south in the port city of Rotterdam at the new and larger Ahoy site. After 30 years in The Hague, longtime attendees were shocked—especial-

ly since the Bel Air hotel (where all the artists stayed and where the late-night jams went on into the wee hours) was only a short walk from the performance spaces.

The move could have been a public relations debacle. “Looking back, I think we did a good job,” said Luyken. “Back then, everybody hated the fact that we were moving the festival from The Hague, and being a longtime visitor myself, I totally understood this. So we faced a huge challenge: We had to reinvent the whole festival, but at the same time, make sure that we maintained the original concept, unique atmosphere and other success factors. I think we succeeded at that. And luckily, more than 95 percent of our audience agrees. Our current venue is much more spacious and convenient for both the audience and artists.”

As the entire fest turns 40 this year, it also marks its 10th anniversary at the Rotterdam location.

While the Bel Air dining room was often a breakfast club of musicians, the North Sea hang has seamlessly continued in Rotterdam at two hotels—Hilton Hotel and Atlanta Rotterdam—as well as backstage.

Ron Carter, who plays this year with his new Foursight quartet with Renee Rosnes in the piano chair, said that North Sea allows him to see concerts by different acts for the first time. “We’re [usually] like ships passing through the

night,” he said. “We rarely see each other. North Sea gives us the opportunity to talk with each other—either at the hotel or backstage.”

Carter added that he is impressed by the professionalism of the festival when it comes to how the bands are treated. “So many people are involved,” he says, “from stocking up on food to equipment. If an instrument gets delayed in traveling, the managers at North Sea can replace it with a quality instrument, which is rare.”

Reedist Anat Cohen played at North Sea when it was in The Hague during her first tour of Europe. “You could just walk around inside and outside and there was so much music,” she recalled. “And backstage, everyone was so eager and excited. Sure, you often had to battle through a crowd of people to get to a stage. But the North Sea people were so warm, so receptive, so supportive.”

Cohen said she also appreciates the social aspects of the festival. “Everyone’s always talking,” she said. “You run into people who you don’t know personally but know about, and those people you know who aren’t part of your everyday life. I remember Branford Marsalis telling all these stories the last time I played there. You meet people in the hotel or even in the van that takes us from the hotel to the festival grounds. I also like the fact that North Sea puts on the Q&As. Fans can see you onstage, but it’s also great that they can hear you talk



about the things behind the music.”

Blanchard, who is performing with his electric E-Collective band this year, said that North Sea is unique compared to other festivals on the circuit. “It’s an aberration,” he said. “On the one hand, there’s a smorgasbord of music everywhere, but it’s also a social happening.” He noted that he sees the Rotterdam audience as being “serious music lovers” who travel from all over the world to attend the festival.

He’s played many times at North Sea, once as a member of Art Blakey’s Jazz Messengers. As a leader he started out in small venues, then moved to larger spaces, including this year at Congo. “It’s a cool place to play,” he said. “I would always tell my band when we were playing the smaller venues not to worry about people getting up and walking out—that they were just heading to check out another act in another venue.”

When asked about the feedback from audiences, Luyken said that the festival staff conducts “an extensive public survey every year,” the goal of which is to gauge how happy people are with the direction of the event. “We get good scores on all points,” he said. “Based on ticket sales, the festival is doing very well, especially in the last couple of years. But there is always room for improvement, and that is what we try to do every year.” With a chuckle, he added, “Aim for perfection and keep on trucking!” **DB**

North Sea’s Paul Acket Award

In 2006 the North Sea Jazz Festival honored the vision and commitment of its founder, the late Paul Acket, by establishing an award to be presented in his name to a talented artist who is an ascending star—someone already known within the jazz scene but not yet recognized by a larger audience. The winner of the annual Paul Acket Award receives a check for 5,000 euros to help further his or her career.

A slate of nominees is given to several international journalists who vote for the winner, and the award is presented during a performance at North Sea. Since 2011, the Paul Acket Award has been supported by the BNP Paribas Foundation, which has helped numerous musicians forge their careers. This year’s winner has not been announced yet, but past winners include Ambrose Akinmusire (2014), Anat Cohen (2013), Craig Taborn (2012), Arve Henriksen (2011) and a pair of honorees in 2010: Christian Scott and an honorary award to Quincy Jones.

Festival Director Jan Willem Luyken noted that the festival supports other jazz awards;



Ambrose Akinmusire was the winner of the 2014 Paul Acket Award.

one example is booking the winner of the VPRO/Boy Edgar Award, the most prestigious honor given to a Dutch jazz musician who has made significant contributions to the jazz scene in the Netherlands. North Sea also has its annual composition program. It’s a joint project among NSJF, the Dutch Music Centre and the Performing Arts Fund, wherein a young musician is commissioned to write a composition that will be performed at the festival. —Dan Ouellette

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Milford Graves
 Roscoe Mitchell
 William Parker
 Kidd Jordan
 Henry Grimes
 Joe McPhee
 Dave Burrell
 Jason Kao Hwang
 Marshall Allen
 & the Sun Ra Arkestra
 Amina Claudine Myers
 Joelle Leandre
 Hamiet Bluiett
 Gerry Hemingway
 Marilyn Crispell
 Karl Berger
 Douglas Ewart
 Wadada Leo Smith
 Ingrid Laubrock
 Matthew Shipp
 Darius Jones
 Rob Brown
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FAST

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Mary Lou Williams Jazz Festival

Washington, D.C.

May 15-16

The 20th annual festival to celebrate the life and career of pianist Mary Lou Williams is held in the Kennedy Center's Terrace Theater.

Lineup: Sylvia Cuenca Organ Group, Ingrid Jensen Berklee Quintet, Michele Rosewoman New Yor-Uba, Catherine Russell, Brianna Thomas, Charenee Wade.

kennedy-center.org/events

Exit Zero Jazz Festival

Cape May, New Jersey

May 29-31

Exit Zero Jazz Festival features main stage concerts in the Cape May Convention Hall and performances at numerous other venues in the National Historic Landmark City of Cape May, New Jersey.

Lineup: Dr. John & The NiteTrippers, Rebirth Brass Band, Sean Jones Quartet, Joe Locke, Cyrille Aimee, Melissa Aldana Crash Trio, Charenee Wade, Joey Alexander.

exit0jazzfest.com

Michael Arnone's Crawfish Fest

Augusta, New Jersey

May 29-31

The 26th edition of this Louisiana-style music, food and camping festival will feature 24 bands on four stages playing cajun, zydeco, funk, delta blues and r&b. All dishes are priced at \$10 or less. One-, two- and three-day passes are available.

Lineup: Dr. John, Anders Osborne, March Broussard, George Porter Jr., From Good Homes, Sister Sparrow and the Dirty Birds, Raw Oyster Cult, Kermit Ruffins, C.J. Chenier, Samantha Fish, The Heard.

crawfishfest.com

Blue Note Jazz Festival

New York City

June 1-30

With over 150 shows in more than a dozen venues throughout New York City, the Blue Note Jazz Festival celebrates its landmark fifth anniversary in 2015. The month-long fest is produced by Blue Note Entertainment Group (owners and operators of Blue Note Jazz Club, B.B. King Blues Club and Highline Ballroom).

Lineup: Robert Glasper, The Bad Plus with Joshua Redman, Roy Hargrove, Abdullah Ibrahim, Avishai Cohen Trio, Kathleen Battle, Buddy Guy, Darlene Love, Al Di Meola, Ginger Baker.

bluenotejazzfestival.com

Burlington Discover Jazz Festival

Burlington, Vermont

June 5-14

During this 10-day festival, live performances fill the streets and venues of downtown Burlington, including 100-plus free outdoor shows, meet-the-artist sessions and more. Headliners perform in the 1930 historic theater at the Flynn Center for the Performing Arts and at the Waterfront Tent on Lake Champlain.

Lineup: Wayne Shorter Quartet, Christian McBride Trio, Mimi Jones Quintet, Melissa Aldana Crash Trio, Joe Locke Quintet, Steve Lehman Octet.

discoverjazz.com

DC Jazz Festival

Washington, D.C.

June 10-16

Come celebrate DC's rich jazz history at more than 60 venues across the city, including Jazz at The Yards, a two-day extravaganza at Yards Park.

Lineup: Femi Kuti and the Positive Force, Common, Esperanza Spalding, The Bad Plus Joshua Redman, Snarky Puppy, The Cookers, Paquito D'Rivera, John Scofield Uberjam Band, Jack DeJohnette, Marshall Keys, Karl Denson, Stanton Moore



Wayne Shorter Quartet

Chris Botti

Mavis Staples

Christian McBride Trio | Joe Locke Quintet | Steve Lehman Octet

Melissa Aldana & Crash Trio | Mimi Jones Quintet | Colin Stetson & Sarah Neufeld Duo

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TROMBONE SHORTY
STEVE GADD BAND
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LOS LONELY BOYS
STEEP CANYON RANGERS
THE MAVERICKS
FRESHLY GROUND
THE SOUL REBELS
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Ramsey Lewis at the Exit 0 Jazz Festival in Cape May, New Jersey

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newportjazzfest.org



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Trio, Charlie Hunter, Edmar Castañeda.
dcjazzfest.org

Pittsburgh JazzLive International Festival Pittsburgh, Pennsylvania June 19-21

This festival features three outdoor stages, artist booths, delicious food, craft beers, jam sessions and a JazzLive Crawl. The Pittsburgh Cultural Trust takes pride in the fest's inviting atmosphere.

Lineup: Christian McBride Trio, Ginger Baker, Joey DeFrancesco, Pittsburgh Symphony Orchestra with Kurt Elling, Ramsey Lewis and Sean Jones, Etienne Charles Calypso Review, Craig Handy, Sammy Figueroa, Average White Band, Roger Humphries, Somi, Camila Meza.
pittsburghjazzlive.com

Xerox Rochester International Jazz Festival Rochester, New York June 19-27

One of the nation's most respected music festivals navigates all genres of creative improvised music, annually drawing about 200,000 people from around the world. The 14th edition will include nine days of exceptional music, with more than 320 concerts taking place at 17 venues, including 70 free shows and 1,500-plus artists from 20 countries.

Lineup: Diana Krall, Gary Clark Jr. with Beth Hart, Jennifer Hudson, Tedeschi Trucks Band, Trombone Shorty, Sharon Jones & The Dap Kings, Herb Alpert & Lani Hall, Stanley Clarke, Los Lonely Boys, Steep Canyon Rangers, The Soul Rebels, Yellowjackets, Fred Hersch Trio, Aaron Diehl, The Wood Brothers, Kenny Werner, Bill Charlap, Robin McKelle, Kurt

Rosenwinkel, Cécile McLorin Salvant, Benny Green, Joe Locke, Antonio Sanchez, Theo Croker, Steve Gadd Band, Peter Rowan, Tessa Souter, Blue Highway, Melissa Aldana, Raul Midon, Renee Rosnes, Grace Kelly, Holly Cole, Jane Bunnett & Maqueque.
rochesterjazz.com

Paulie's New Orleans Jazz & Blues Festival Worcester, Massachusetts June 26-28

This will be the eighth edition of the New Orleans/Louisiana-centric music and food festival. Guests frequent the Keystone Plaza Urban Fairgrounds for a well-programmed taste of the South each year.

Lineup: Mike Zito & The Wheel, George Porter Jr. & The Runnin' Partners, Anders Osborne, Big Jon Short, Jumpin' Johnny Sansone.
baevents.com/pauliesnolabluesandjazzfestival

Freihofer's Saratoga Jazz Festival Saratoga Springs, New York June 27-28

This annual event features 20 hours of live jazz on two stages over two days in Saratoga Springs, New York.

Lineup: Al Di Meola, Theo Croker, The Pedrito Martinez Group, Cassandra Wilson, Sonny Knight & The Lakers, Yosvany Terry.
jazzfest.louthompson.com

The Belleayre Music Festival Highmount, New York July 4-Sept. 7

The Belleayre Music Festival presents programming from the Fourth of July weekend through Labor Day weekend against the spectacular backdrop of New York's Catskill Mountains at Belleayre Mountain in Highmount. An annual highlight



Bill Charlap



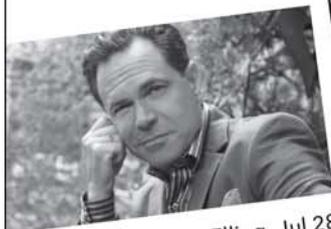
Anat Cohen, Jul 21

31st Annual 92Y JAZZ IN JULY FESTIVAL

JULY 21-30
Bill Charlap,
artistic director



Marcus Roberts, Jul 23



Kurt Elling, Jul 28



Bucky Pizzarelli, Jul 30

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THU, JUL 23, 8 PM
**The Piano Men:
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TUE, JUL 28, 8 PM
Swing a Song of Sinatra

WED, JUL 29, 8 PM
**Jazz & Sondheim,
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THU, JUL 30, 8 PM
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Phil Woods at the Pittsfield CityJazz Festival in Massachusetts



is the Catskill Mountain Jazz Series.

Lineup: See website. Past artists have included Buddy Guy, The Cookers, Pedrito Martinez, Romero Lubambo Quintet.
belleayremusic.org

🎵 Vision Festival New York City

July 7-12

Vision, a showcase of avant-garde music and the arts, is New York's longest running jazz festival. This year's 20th anniversary edition, Vision 20, will highlight the festival's longstanding relationship with AACM. Shows for this adventurous fest, which frequently spotlights free-jazz, take place at Judson Memorial Church.

Lineup: Milford Graves, Roscoe Mitchell, William Parker, Marshall Allen & The Sun Ra Arkestra, Ingrid Laubrock, Henry Grimes, Amina Claudine Myers, Joe McPhee, Dave Burrell, Joelle Leandre, Hamiet Bluiett, Gerry Hemingway, Marilyn Crispell, Karl Berger, Matthew Shipp, Kidd Jordan, Douglas Ewart, Wadada Leo Smith, Darius Jones.

artsforart.org

Briggs Farm Blues Festival

Nescopeck, Pennsylvania

July 10-11

The 18th annual festival presents 19 national acts on two stages, camping on site, authentic Mississippi Delta foods and arts vendors. It all takes place in a comfortable family atmosphere in the rolling hills of Briggs Farm in Nescopeck Township.

Lineup: Devon Allman, Teeny Tucker, Danielle Nicole Band, Alexis P. Suter, Slam Allen, Jimmy Duck Holmes, Terry "Harmonica" Bean, Lonnie Shields, Butterfield Revisited.

briggfarm.com

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Northeast Jazz & Wine Festival and Blues Sunday in Syracuse, New York



Aminia Claudine Myers will perform at this year's Vision Fest.

North Atlantic Blues Festival Rockland, Maine July 11-12

This two-day festival featuring national blues performers is considered one of the most prestigious on the East Coast. Concerts are held at the Public Landing in Rockland, Maine, overlooking a picturesque harbor.

Lineup: Roberto Morbioli, Dexter Allen, Peterson Brothers, Eddie Shaw & The Wolfgang, Nick Moss Band, Tommy Castro & The Pain Killers, Rod Piazza & The Mighty Flyers, James Cotton, Marcia Ball, Harrison Kennedy.

northatlanticbluesfestival.com

Maryland Summer Jazz Festival Bethesda, Maryland July 11-24

This festival of workshops, jams and concerts serves amateurs and semi-pro musicians. Public concerts for jazz lovers take place at several locations, and tickets range from \$20-\$25.

Lineup: Jamie Baum, Nasar Abadey, Mark Meadows, Steve Herberman, Jeff Antoniuk.

marylandsummerjazz.com

Syracuse Jazz Fest Syracuse, New York

July 17-18

This year's Syracuse Jazz Fest marks the 33rd edition under the helm of festival founder and producer Frank Malfitano. Free to the public, it will feature an eclectic mashup of jazz, soul and New Orleans-style jazz with a healthy dose of barbecue, hipster food trucks, locally produced wines and craft brews, and a taste of musical home cooking from two dozen of Upstate New York's finest jazzers.

Lineup: Aretha Franklin, Wynton Marsalis & The Jazz at Lincoln Center Orchestra, Lake Street Dive, Buckwheat Zydeco, The Upstate Burners with Danny D'Imperio, Gary Smulyan, Peter Mack, Andrew Carroll & Greg Gisbert, AppleJazz.

syracusejazzfest.com

Caramoor Jazz Festival Katonah, New York July 18

Now in its 22nd year, Caramoor Jazz gets a makeover. Headlined by the Jazz at Lincoln Center Orchestra with Wynton Marsalis, listeners will encounter an array of exceptional jazz talents performing in unique venues throughout Caramoor's sprawling, 90-acre estate. Don't miss this one-of-kind gem that's only a brief train ride or drive from New York City.



newportjazzfest.org



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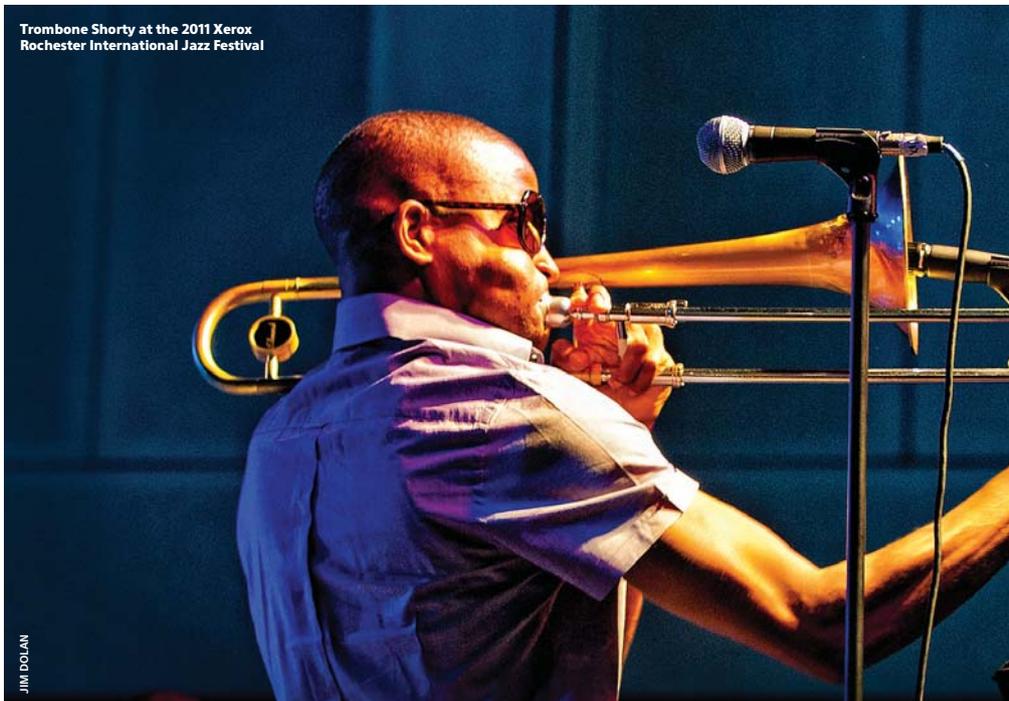
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Trombone Shorty at the 2011 Xerox
Rochester International Jazz Festival



JIM DOLAN



Briggs Farm Blues Festival in Nescopeck, Pennsylvania

Lineup: See website. Last year's lineup included Arturo O'Farrill and the Afro-Latin Jazz Orchestra, Joe Henderson with Renee Rosnes All Stars, Emily Bear Trio, Steve Turre All Stars, John Beasley Trio, WBGO's Gary Walker, the Jazz House Kids.
caramoor.org

🎷 **92Y Jazz in July Festival** New York, New York July 21-30

The annual 92Y Jazz in July Festival, curated by Bill Charlap, includes an all-star party with Dick Hyman, the jazz side of Stephen Sondheim, and tributes to Duke Ellington, Frank Sinatra, Benny Goodman and Count Basie.

Lineup: Bill Charlap, Jay Leonhart, Bill Stewart, Dick Hyman, Howard Alden, Anat Cohen, Ernie Andrews, Renee Rosnes, Houston Person, Jeremy Pelt, Steve Nelson, Peter Washington, Kenny Washington, Marcus Roberts, Jeb Patton, Todd Coolman, Willie Jones III, Kurt Elling, Harry Allen, Warren Vaché, Ann Hampton Callaway,

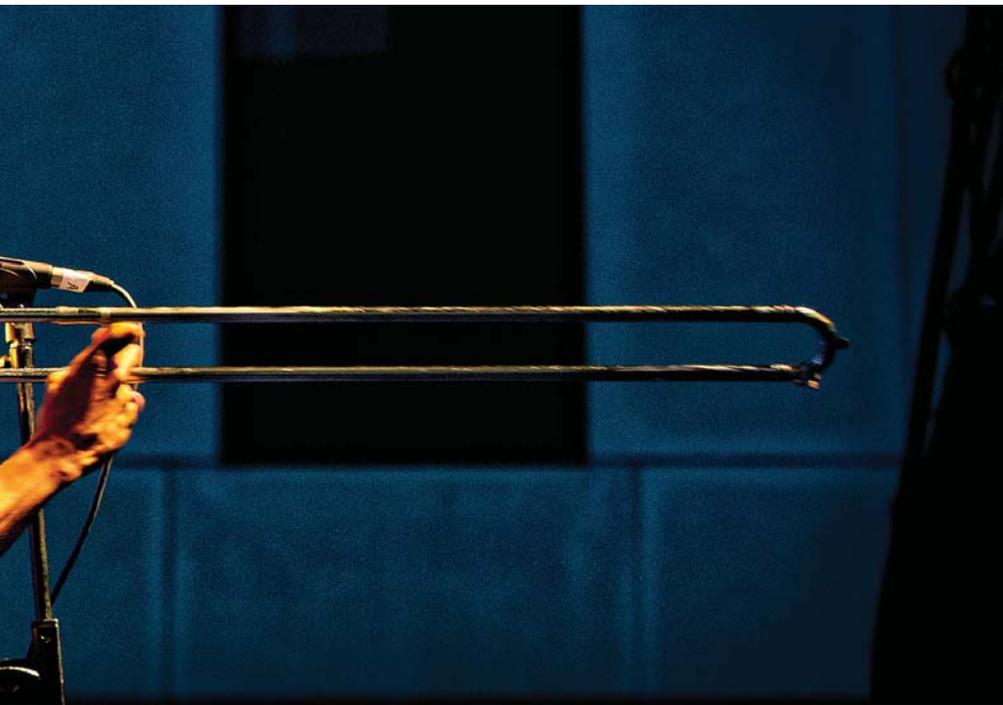
Steve Wilson, Sean Smith, Matt Wilson, Sandy Stewart, Ken Peplowski, Randy Sandke, Joe Locke, Dennis Mackrel, Bucky Pizzarelli.
92Y.org/jazz

Northeast Jazz & Wine Festival and Blues Sunday Syracuse, New York July 24-26

This three-day festival in the heart of downtown Syracuse offers music on three stages, a scholastic festival, fine wines and foods, and great jazz, blues and r&b. New this year is Blues Sunday, with craft beers available.

Lineup: See website. Last year's lineup included Marcus Johnson, Sherma Andrews, Wolff & Clark Expedition, Scott Allen & 3rd Scenario, Djagoners.
nejazzwinefest.org

🎷 **Newport Jazz Festival** Newport, Rhode Island July 31-Aug. 2



Newport Jazz Festival®

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Jon Batiste & Stay Human
Michel Camilo/Hiromi Piano Duets
Christian McBride ♪ José James
Maria Schneider Orchestra
Ms. Lisa Fischer & Grand Baton
Jack DeJohnette's Made in Chicago
Cécile McLorin Salvant ♪ Pat Martino
Hiromi: The Trio Project ♪ Bill Frisell
Irvin Mayfield & New Orleans Jazz Orchestra
Conrad Herwig fea. Michel Camilo
Kneebody ♪ John Hollenbeck
Ambrose Akinmusire ♪ Billy Childs
Steve Lehman ♪ Fred Hersch
James Carter ♪ Jon Faddis
Arturo O'Farrill fea. Rudresh Mahanthappa
Tom Harrell ♪ Kenny Garrett
Lucky Peterson ♪ Bria Skonberg
Mike Stern/Bill Evans ♪ Peter Evans
Lou Donaldson ♪ Gerald Clayton
Herlin Riley ♪ Matana Roberts
Johnathan Blake ♪ Wycliffe Gordon
Scott Robinson ♪ Jason Lindner
Berklee Jazz w. Sean Jones
& Introducing Joey Alexander

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Celebration

newportjazzfest.org



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The Newport Jazz Festival presented by Natixis Global Asset Management features three full days of music—including an entire day dedicated to emerging artists—that give an exciting look at the past, present and future of jazz, with more than 45 performances at Fort Adams State Park, an opening-night reception and concert at the International Tennis Hall of Fame, plus a gala at the beautiful Breakers

Lineup: Snarky Puppy, Christian McBride Trio, John Hollenbeck Large Ensemble, Ambrose Akinmusire Quartet, Steve Lehman Octet, Kneebody, Gerald Clayton Quintet, Chris Botti, Joe Sanders & Justin Brown, Bria Skonberg Quintet, Herlin Riley Quintet, Lucky Peterson, Matana Roberts' Coin Coin, Johnathan Blake Quartet, Peter Evans Quintet, Berklee Concert Jazz Orchestra, University of Rhode Island Newport Big Band, Cassandra Wilson, Jon Batiste and Stay Human, Maria Schneider Orchestra, Irvin Mayfield & the New Orleans Jazz Orchestra, Cécile McLorin Salvant, José James, Pat Martino Organ Trio, Conrad Herwig's Latin Side of Horace Silver, Jack DeJohnette's Made in Chicago, Hiromi, Kenny Garrett Quintet, Wycliffe Gordon & Friends, Tom Harrell Quintet, Danny Grissett, Ugonna Okegwo & Johnathan Blake, RI Music Educators Association Sr. All-State Jazz Ensemble, Jamie Cullum, Arturo Sandoval, Dr. John and The Nite Trippers, Michel Camilo/Hiromi Piano Duets, Mike Stern/Bill Evans Band, Arturo O'Farrill's Afro Latin Jazz Orchestra, Bill Frisell Trio, Billy Childs' Jazz-Chamber Ensemble, Jon Faddis: Triumph of Trumpets, James Carter Sextet, Fred Hersch Trio, Lou Donaldson Quartet, Scott Robinson's Doctette, Jason Lindner Now vs. Now.

newportjazzfest.org

Litchfield Jazz Festival
Goshen, Connecticut
Aug. 7-9

This year's 20th edition welcomes the most

popular artists of the past two decades—selected by festival fans. Featured are an opening-night gala with Anat Cohen and a musical and film tribute to Thomas Chapin.

Lineup: The Litchfield Jazz Orchestra Thomas Chapin Tribute, Anat Cohen Quartet, Avery Sharpe and his New England Gospel Choir, Grégoire Maret Quartet, Matt Wilson and Topsy Turvy, Wycliffe Gordon and Friends, Mike Stern Band, Les Paul's Trio Featuring Nicki Parrott and Bucky Pizzarelli, Sean Jones Quartet, Christian McBride Trio.

litchfieldjazzfest.com

Provincetown Jazz Festival
Cape Cod, Massachusetts
Aug. 13, Aug. 17

Since 2005, the Provincetown Jazz Festival has been held in the oldest continuous art colony in the United States. The festival is a non-profit organization donating a portion of the proceeds to worthy causes. Musicians from the United States, Canada, United Kingdom, Europe and New Zealand have appeared at concerts here.

Lineup: Dane Vannatter, Kate McGarry, Fabiano de Castro, Tish Adams, Cape Cod Jazz Quintet, Keith Gantz, Mark Greel Steve Ahern, Bruce Abbott, Fred Boyle, Ron Ormsby, Bart Weisman.

provincetownjazzfestival.org

Scranton Jazz Festival
Scranton, Pennsylvania
Aug. 14-16

Established in 2004, The Scranton Jazz Festival has become a permanent fixture on the northeastern Pennsylvania arts and culture scene. Attracting international, national and regional jazz/blues and world-beat artists, this festival brings downtown Scranton alive with more than 100 musicians, artisans, staff and volunteers for three days of non-stop entertainment.

Lineup: See website. Past artists have included Spyro Gyra, Chuck Mangione, Medeski Martin & Wood, The Average White Band, The Manhattan Transfer, Freddy Cole, Tierney Sutton, Bucky Pizzarelli, Phil Woods, Dave Liebman, Bob Dorough.
scrantonjazzfestival.org

Central PA Jazz Festival
Harrisburg, Pennsylvania
Aug. 26–30

The 35th annual Central PA Jazz Festival will feature concerts, a riverboat cruise, jazz

picnic, jam session, sunday brunch, jazz party, workshops and more in the Harrisburg area.

Lineup: See website. Last year's artists included Tim Warfield, Hendrik Meurkens, Lee Smith, Dave Stahl, Justin Faulkner, Jonathan Ragonese.
friendsofjazz.org

Hudson Valley Jazz Festival
Hudson Valley, New York
Aug. 27–30

The Hudson Valley Jazz Festival is designed to highlight local talent alongside name

artists in the jazz world.

Lineup: See website. Previous performers have included Dave Liebman, The Vanguard Jazz Orchestra, Arturo O'Farrill, Adam Nussbaum, James Emery, John Abercrombie, Steve Swallow, Mark Egan, Bobby Sanabria, Eric Person, Clifton Anderson and a host of locals.
hudsonvalleyjazzfest.org

Delaware Water Gap Celebration of the Arts
Delaware Water Gap, Pennsylvania
Sept. 11–13

Located in the scenic Poconos, this 38-year-old festival features local and world-famous jazz musicians.

Lineup: Previous editions have featured Phil Woods, Dave Liebman, Bob Dorough, Bobby Avey, Nellie McKay.
cotajazz.org

Berklee BeanTown Jazz Festival
Boston, Massachusetts
Sept. 26

The Berklee BeanTown Jazz Festival has delighted tens of thousands with a host of jazz, Latin, blues and groove acts. Enjoy world-class music on three stages, great eats and good times stretching six blocks in Boston's historic South End. Families are entertained with face painting, inflatables, photos and an instrument petting zoo. More than 70 vendors participate.

Lineup: See website.
beantownjazz.org

Savassi Festival New York
New York City
Sept. 28–Oct. 4

Savassi Festival is an annual jazz and instrumental music festival originating in Belo Horizonte, Brazil, in 2003. Today it is a matrix of musical activities that includes contests, recordings, artistic collaborations, exhibitions, artistic residencies and a host of live concerts representing the full spectrum of jazz. In 2013, Savassi expanded its activities to New York City and in 2015 will reach Uberlândia and Copenhagen.

Lineup: Egberto Gismonti, Chris Washburne, Lage Lund Trio, Phronesis, Eládio Reinon Quartet, André Mehmarí Trio, Paula Santoro, Kevin Hays Quartet, Sergio Krakowski with Edmar Castañeda, Chico Pinheiro Trio, Scott Feiner.
savassifestival.com.br

Pittsfield CityJazz Festival
Pittsfield, Massachusetts
Oct. 9–18

The longest-standing festival in the Berkshires, the 11th annual Pittsfield CityJazz Festival includes headline concerts, a jazz prodigy discovery, a jazz crawl featuring local musicians throughout the city's Upstreet Cultural District, jazz in schools and open master classes.

Lineup: Randy Brecker with the Greg Hopkins Jazz Orchestra; Frank Vignola with Vinny Raniolo.
berkshiresjazz.org

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JUNE 10-16, 2015



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Edmar Castañeda • Esperanza Spalding presents Emily's D + Evolution • Femi Kuti and The Positive Force
Gretchen Parlato/Lionel Loueke Duo • Jack DeJohnette Trio w/Ravi Coltrane & Matthew Garrison
John Scofield Uberjam Band • Marshall Keys • Paquito D'Rivera
Sharón Clark • Snarky Puppy • Stanton Moore Trio

For tickets, artists and events, visit DCJAZZFEST.ORG

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The Washington Post



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The programming of this year's DC Jazz Festival aims to attract new listeners.

DC JAZZ FESTIVAL

DC JAZZ FESTIVAL 'BIG TENT' PHILOSOPHY

The launch of the DC Jazz Festival in 2005 by Executive Producer Charlie Fishman represented a capstone for that decade's jazz renaissance in the nation's capital. Now preparing for its 11th edition, to be held June 10–16 in venues around the city, the festival is a firmly entrenched institution in the District of Columbia. And with its new artistic director—veteran producer, educator and journalist Willard Jenkins—the DCJF has a renewed sense of ambition.

"Charlie Fishman and Sunny [Sumter, the festival's executive director] have done a marvelous job of establishing this event," said Jenkins, sitting in a conference room at the DCJF offices in downtown Washington. "I have always enjoyed its 'big tent' aspect, and the aspect of engaging different elements of the community. One of the things I want to do is to expand that—to engage elements of the community which have not yet been engaged.

"Everything I do is based on that," he added. "Because I think this music is broad and deep, but we have not come close to maximizing the potential audience."

Perhaps not, but the festival has made significant inroads in its decade-long history. In its September 2005 inaugural edition, it was known as the Duke Ellington Jazz Festival and essentially consisted of three concerts in two venues across four days. But it gained in stature and size with each passing year, despite shifting dates and venues. By 2010, when it changed its name to the DC Jazz Festival, it stretched for two weeks in June, featuring dozens of venues and more than 100 per-

formances. The festival has given birth to at least one major album, too: The Marsalis Family's 2010 live release, *Music Redeems*, was drawn from the previous year's closing concert. (Additionally, in 2012, the festival's then-artistic consultant, reedist Paquito D'Rivera, premiered the program that became his 2014 album *Jazz Meets The Classics*.)

The 2015 edition of the festival stays true to the "big tent" aspect. The lineup includes jazz veterans such as D'Rivera, the all-star group The Cookers, guitarist John Scofield and drummer Jack DeJohnette, as well as younger, genre-blending artists such as bassist-vocalist Esperanza Spalding, piano trio The Bad Plus (appearing with special guest saxophonist Joshua Redman) and the Grammy-winning, r&b-influenced ensemble Snarky Puppy.

Additionally, guitarist Charlie Hunter, harpist Edmar Castañeda and drummer Stanton Moore will lead their respective bands at the festival, and a host of D.C.-based musicians, including alto saxophonist Marshall Keys, will form a major component of the fest.

The city's riverfront Yards Park will be the site of June 12–13 concerts that will feature, among others, Keys, Spalding, Karl Denson, Afro-beat artist Femi Kuti and hip-hop star Common, whose career is currently red-hot. Common had an acting role in *Selma*, co-wrote the song "Glory" with John Legend for that film, and then won a Golden Globe award and an Oscar for the composition.

"One of the ways you develop the audience is by presenting not only a broad range of the music, but

the music and its extensions," Jenkins explained. "Some will say, 'Common? What's he doing on there? He's not jazz.' Well, no, he's not jazz; but he has worked with jazz musicians. And he respects jazz. And he has engaged jazz elements in what he does. So I see nothing wrong with presenting that—I'm not a purist from that perspective."

Jenkins wants to strengthen the fest's humanities component, giving attendees a greater appreciation of the music they will encounter. He also hopes to pursue some less conventional programming.

"When you're presenting a festival in a community like this—one that has a lot of different opportunities to hear the music throughout the year—it's incumbent upon you to do things that are, I don't want to say 'special,' but 'festive,'" he explained. "[We want to offer] things that you wouldn't see throughout the year: combinations, celebrations, tributes you couldn't see on any weekend in April."

It's a bold vision for arts presentation in a city whose cultural reputation is fairly button-down and conservative—catering to the tastes of affluent lawyers, lobbyists and politicians. But ventures like the Yards Park concert hint at promising new directions for the DCJF under Jenkins' curatorship. "Those of us who are in the music... we hear from friends and peers, 'Oh, I didn't know that was jazz! I like that! I thought I didn't like jazz,'" he said. "From students, I hear, 'Wow, you opened up a whole new world of music to me. I didn't know this was out here!' I just want to bring the best, and explore different ways of bringing the best."

—Michael J. West

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French Quarter Festival in New Orleans



Clearwater Jazz Holiday in Clearwater, Florida

Jazzanooga Festival
Chattanooga, Tennessee
April 1–26

The Jazzanooga festival is a month-long nonprofit jazz and culture event that preserves and promotes Chattanooga's musical heritage.

Lineup: Take 6, Gretchen Parlato, Alan Hampton, Eric Roberson, JazzReach, Ben Friberg Trio, Rahsaan Barber and Everyday Magic, Chattanooga Gospel Orchestra, Booker Scruggs, Shane Morrow and The Creative Underground, Sweet Georgia Sound Big Band, Jazzanooga Youth AllStars.
jazzanooga.org

French Quarter Festival
New Orleans, Louisiana
April 9–12

Kick off the festival season in New Orleans

with French Quarter Festival, featuring over 400 hours of music on 21 stages, more than 60 food vendors from well-known local restaurants and special events scattered throughout the Quarter.

Lineup: See website. Last year's lineup included Kermit Ruffins, Irma Thomas, The Dixie Cups, Tank and the Bangas, PJ Morton, Davell Crawford, Paul Sanchez, Glen David Andrews, Jeremy Davenport, New Birth Brass Band, Leroy Jones' Original Hurricane Brass Band, Hot 8 Brass Band, The Original Pinettes Brass Band, Tremé Brass Band, Nathan and the Zydeco Cha-Chas, Rockin' Dopsie and the Zydeco Twisters.
fqfi.org

Festival International de Louisiane
Lafayette, Louisiana
April 22–26

Celebrating its 29th year, Festival International de Louisiane features music from local Louisiana musicians to internationally recognized artists and everything in between. In addition to the music, the event also features street performances, theater and an international market.

Lineup: Angélique Kidjo, DakhaBrakha, Nomadic Massive, MarchFourth Marching Band, Givers, Buckwheat Zydeco, JC Brooks & the Uptown Sound, Vieux Farka Touré, Noura Mint Seymali, Grupo Fantasma, Terrance Simien & the Zydeco Experience, Jon Cleary, Aurelio Martinez, Roddie Romero & the Hub City Allstars, Lisa LeBlanc, The Jones Family Singers, Lagbaja, Lil Nathan & the Zydeco Big Timers, Kinobe & the Wamu Spirit, Cambalache, Les Étoiles d'Immersion, Dwayne Dopsie & the Zydeco Hellraisers, Helen Gillet, Acadiana Symphony Orchestra, Lost Bayou Ramblers, Young Pinstripe Brass Band, Brass Bed, Feufollet, Frenchaxe, Soul Creole, Sunny Duval, International Fiddle Summit.
festivalinternational.org

Atlanta Jazz Festival
 Atlanta, Georgia
 May 22-24

The Atlanta Jazz Festival takes place Memorial Day Weekend in Atlanta's beautiful Piedmont Park. Visitors can stroll through booths of unique art, clothing and jewelry and savor delicious treats from barecuc to classic burgers. Admission is free.



Lineup: Diane Schuur, Pharoah Sanders Quartet featuring Kurt Rosenwinkel.
atlantafestivals.com

Jacksonville Jazz Festival
 Jacksonville, Florida
 May 21-24

This free festival transforms downtown Jacksonville into a vibrant setting with multiple entertainment stages.

Lineup: The Soul Rebels, Tito Puente Jr.,

Spyro Gyra. (Past performers include George Benson, Al Jarreau, Diane Schuur, Patti Austin, Count Basie Orchestra, Diana Krall, Herbie Hancock, Béla Fleck and the Flecktones, David Sanborn, Dianne Reeves, Chick Corea, Boney James, Karrin Allyson.)
jaxjazzfest.com

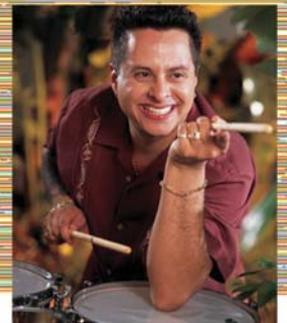
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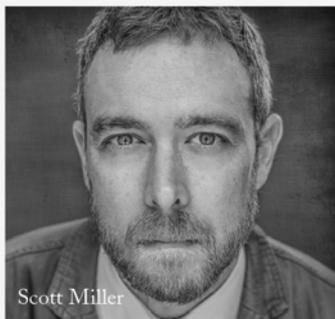


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American Made Weekend in Hot Springs, Virginia



Satchmo SummerFest in New Orleans

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For 17 days each spring, Spoleto Festival USA fills Charleston, South Carolina's historic theaters, churches and outdoor spaces with performances by renowned artists as well as emerging performers in theater, dance and music.

Lineup: Dianne Reeves, Kate Davis, Madeleine Peyroux, Carlos Aguirre, Mônica Salmaso, Musica Nuda, Rita Marcotulli, Luciano Biondini.
spoletousa.org

San Antonio Summer Art & Jazz Festival San Antonio, Texas June 5-6

The San Antonio Summer Art & Jazz Festival, also known as SAS FEST, is a free, three-day event featuring a lineup of local, regional and nationally known jazz artists, as well as an arts-and-crafts fair.

Lineup: See website. Last year's lineup included Grace Kelly, Jessy J, USAF's Dimensions in Blue jazz ensemble, USAA Jazz Band, Patsy Torres, Melina Narezo, Candy DeClue, Lisa Clark, Dana Robbins, Stacey Knights.
sanantiosummerartjazzfestival.com

Eureka Springs Blues Weekend Eureka Springs, Arkansas June 13-21

Blues Weekend expands to a weeklong celebration this year. It starts with a performance by Jimmy D. Lane in Basin Spring Park on June 13 and continues with workshops and performances in and around historic Eureka Springs, Arkansas, ending with a Father's Day Blues Picnic at Turpentine Creek Wildlife Refuge on June 21.

Lineup: Chris Thomas King, The Bel-Airs, Earl & Them, Shawn Holt & The Teardrops, Kelley Hunt, Nace Brothers, The Noah Wotherspoon Band, Brick Fields, Doghouse Daddies, Isayah Warford & Friends, Jones Brothers, Lucious Spiller.
eurekaspringsblues.com

American Made Weekend Hot Springs, Virginia July 3-5

Garth Newel's Virginia Blues and Jazz Festival has been reworked and is now part of a year-round series called

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

The American Made Series celebrating jazz, blues, bluegrass and traditional music. At the heart of the series is the American Made Weekend.

Lineup: Last year's festival included the Bria Skonberg Quintet and the Delfeayo Marsalis Sextet. This year will feature the Boxcars, Scott Miller and more.
garthnewel.org

W.C. Handy Music Festival Muscle Shoals, Alabama

July 17–26

The W.C. Handy Music Festival is a 10-day celebration of the musical heritage of Northwest Alabama, and of Florence native W.C. Handy, historically known as “Father of the Blues.” It features theater, concerts, exhibits, athletic events and children’s activities in Muscle Shoals, Florence, Sheffield and Tuscumbia, Alabama.

Lineup: See website. Last year’s performers included the Swinging River Jazz Band, the Mars Hill Jazz Band Holly Hofmann, Danny Gottlieb.
wchandymusicfestival.org

Satchmo SummerFest

**New Orleans, Louisiana
July 31–Aug. 3**

Satchmo SummerFest presented by Chevron is dedicated to celebrating the life, legacy and music of Louis “Satchmo” Armstrong. The 15th annual fest features contemporary and traditional jazz, brass bands, New Orleans cuisine and insightful seminars about the life of Louis Armstrong and the history of New Orleans music.

Lineup: See website. Last year’s lineup included Dirty Dozen Brass Band, Kermit Ruffins, Wycliffe Gordon, Joe Lastie, Mario Abney and the Abney Effect, Brass-A-Holics, John Boutte, Evan Christopher, Charmaine Neville.
fqfi.org/satchmo

Mighty Mississippi Music Festival New Orleans, Louisiana

Oct. 2–4

The Mighty Mississippi Music Festival is a musical destination on the Bridging the Blues project, which has drawn people from across the globe to visit the Delta region and experience its rich musical heritage. This is the third year for the festival, featuring nationally known acts, regional musicians, food and artisan vendors, a Mighty Mini Kids Area and late-night jam sessions. New this year, the website will be updated to allow festival attendees to book camping reservations online.

Lineup: See website. Past performers include the North Mississippi Allstars, Drive By Truckers, Gov’t Mule, Dr. John.
mightymississippimusicfestival.com

Amelia Island Jazz Festival Fernandina Beach, Florida

Oct. 8–11

Situated on the Atlantic coast in northeast Florida, just 30 minutes from Jacksonville, the festival presents world-class jazz in many styles, including swing, bebop, Dixieland, big band, Latin and contemporary. The festival’s artistic director is Les DeMerle.

Lineup: Kevin Mahogany, Larry Coryell. (Last year’s headliners included Randy Brecker, Tony Monaco, the Dynamic Les DeMerle Band featuring Bonnie Eisele.)
ameliaislandjazzfestival.com

Clearwater Jazz Holiday Clearwater, Florida

Oct. 15–18

Presented by HCI Group Inc., this year’s 36th annual celebration is a collaboration between the Clearwater Jazz Holiday Foundation, City of Clearwater, Ruth Eckerd Hall and the Clearwater Jazz Holiday Jazz Force. Crowds relish in this popular fest’s colorful musical lineup, from smooth jazz to jam, funk and fusion.

Lineup: See website. Last year’s lineup included Earth, Wind & Fire, Buster Cooper Quartet, Changing Keys, Spyro Gyra, Dirty Dozen Brass Band, Trombone Shorty.
clearwaterjazz.com



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A Musical Tale of Two Cities: MoTown Meets The Big Easy

Detroit, Michigan

June 2-4

A Musical Tale of Two Cities: MoTown Meets The Big Easy, presented by the Detroit Symphony Orchestra, will examine how Detroit and New Orleans have used their legacies of musical and artistic culture to heal and renew themselves after economic and natural disasters. The DSO will perform Terence Blanchard's "A Tale Of God's Will" to commemorate the 10th anniversary of Hurricane Katrina. Other activities include a screening of Spike Lee's When The Levees Broke with a Q&A session with Blanchard and other special guests, plus a performance by a group from New Orleans.

Lineup: Terence Blanchard, Detroit Symphony Orchestra, Lolis Eric Elie, Rodrick Miller.
dso.org

Glenn Miller Festival

Clarinda, Iowa

June 11-14

Enjoy four days of events including a music scholarship competition, concerts by bands from across the United States, Europe and Japan, historical displays, talks and panel discussions, a vendor market, picnics and big band breakfasts, and a free concert on the town square.

Lineup: Omaha Big Band, Glenn Miller Birthplace Society Big Band, Osaka Rakers Jazz Orchestra, Toronto All-Star Big Band, The World Famous Glenn Miller Orchestra.

glennmiller.org

Chicago Blues Festival

Chicago, Illinois

June 12-14

The world's largest free blues festival showcases performers each June on five stages in Chicago's Grant Park. This year's fest will celebrate the legacies of Muddy Waters and Willie Dixon.

Lineup: Billy Branch and the Sons of Blues, Sugar Blue, John Watkins, Bob Margolin, Mud Morganfield, Big Bill Morganfield, John Primer, Rick Kreher, Bob Stroger, Kenny "Beedy Eyes" Smith, E.G. McDaniel, Paul Oscher, Jerry Portnoy, Barrelhouse Chuck.
chicago bluesfestival.us

Ravinia Festival

Highland Park, Illinois

June 14-Sept. 14

This season, Ramsey Lewis makes his debut with the Chicago Symphony Orchestra, and fan favorite Tony Bennett returns, this time with Lady Gaga. There are more than 130 events this season.

Lineup: Aretha Franklin, Bobby McFerrin, Diana Krall, Frank Sinatra Jr., Harry Connick Jr., Ramsey Lewis, Tony Bennett & Lady Gaga, Chicago, Santana, Steely Dan, Tedeschi Trucks Band, The O'Jays.
ravinia.org

Summer Solstice Jazz Festival

East Lansing, Michigan

June 19-20

This free event presents 14 hours of jazz in the heart of downtown East Lansing, Michigan. This year's festival includes an interactive children's area, a traditional second line parade and an avant-garde jazz event. Artistic direction is provided by Rodney Whitaker.

Lineup: Metro Jazz Voices, Jeff Hamilton Trio, Bria Skonberg, Etienne Charles, Grupo Aye, Rodney Whitaker & Soul-R Energy, Lou Donaldson & Dr. Lonnie Smith, Guitar Summit: Mark Whitfield, Russell Malone, Peter Bernstein, Dave Stryker, Randy Napoleon.
eljazzfest.com

Elkhart Jazz Festival

Elkhart, Indiana

June 19-21

Combining small-town hospitality with the excitement of big-city jazz, the Elkhart Jazz Festival, founded in 1988, has become an internationally acclaimed event. Completely volunteer-driven, the festival features more than 100 performers and draws a crowd of about 15,000.

Lineup: Big Bad Voodoo Daddy, David Sanborn, Army Jazz Ambassadors, Barb City Stompers Jazz Band, Bucky Pizzarelli & Ed Laub, Dave Bennett Quartet, Davina and the Vagabonds, Gene Knific Trio, Gull Lake Jazz Orchestra, Hot Club of Detroit, John Hasse,

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elkhartjazzfestival.com

Twin Cities Jazz Festival Saint Paul, Minnesota

June 25-27

The Twin Cities Jazz Festival attracts more than 35,000 listeners to Mears Park in the heart of downtown Saint Paul's historic Lowertown neighborhood. The festival kicks off with "Jazz Night Out" on Thursday, followed by six hours on Friday and a full day on Saturday of nonstop music on outdoor stages. Jazz is presented in neighborhood bars and restaurants all weekend.

Lineup: Chris Potter, Dave Holland, Lionel Loueke, Eric Harland, Dr. John and the Nite Trippers, Marquis Hill Blacktet, Francisco Mela and the Cuban Jazz Machine with special guest Nicolas Payton.
twincitiesjazzfestival.com

Iowa City Jazz Festival

Iowa City, Iowa

July 2-4

This free, three-day outdoor festival celebrates its 25th anniversary this summer with the 1840s-era Old Capitol behind the stage and the audience spread on the cool grass of the University of Iowa campus.

Lineup: Charles Lloyd, Rudresh Mahanthappa, Dave Douglas & High Risk, United Jazz Ensemble, Brian Charette Trio, Becca Stevens Band, North Corridor Jazz All Stars, Colossus, Jim Dreier's Rimtomcano!, Whirlpool with Ron Miles, Atlantis Quartet, Julian Lage Trio, Ben Allison Think Free, Joe Sanders, Kendrick Scott, KROM.
summerofthearts.org

Tri-C JazzFest

Cleveland, Ohio

July 9-11

The 36th annual Tri-C JazzFest will light up Cleveland's theater district with three days of indoor, ticketed concerts and free outdoor music and dancing. Artists-in-residence are Gerald Clayton and John Clayton.

Lineup: Dominick Farinacci Quintet/Clayton-Hamilton Jazz Orchestra with special guest Take 6, Centennial Tribute to Robert Jr. Lockwood with Walter "Wolfman" Washington, Brian Culbertson/Brian Simpson's Smooth Jazz All-Stars, "Creole

Joe" with CJ Chenier, Nick Sample, Ernie Krivda & the Fat Tuesday Big Band, Cyrille Aimee/Wycliffe Gordon, Warren Wolf Quartet/Tribute to Ray Brown with Benny Green/John Clayton/Jeff Hamilton, Pete Escovedo Latin Jazz Orchestra featuring Sheila E and Juan Escovedo, Etienne Charles Calypso Project/Joey DeFrancesco Quartet.
tri-cjazzfest.com

Sioux Falls Jazz and Blues Festival Sioux Falls, South Dakota

July 16-18

This free festival includes two music stages, food and art vendors, beer and wine gardens, arts and crafts, a 5K run/fun walk and fireworks.

Lineup: Over the last 23 years, headliners have included some of the premier musical acts in the country: Joe Walsh, Sheryl Crow, George Thorogood and the Destroyers, Gary Clark Jr., Gov't Mule, Los Lobos, The Rippingtons, Bo Diddley, The Neville Brothers.
jazzfestsiouxfalls.com

Jazz & Rib Fest

Columbus, Ohio

July 17-19

The 36th annual festival will feature a diverse lineup of local, regional and international jazz artists on three stages, while barbecue pit masters serve sizzling ribs, chicken and more.

Lineup: See website. Last year's headliners included Brian Culbertson, Terence Blanchard, Earl Klugh, The Soul Rebels, Spanish Harlem Orchestra, Jessy J.
hotribscooljazz.org

Bix Beiderbecke Memorial Jazz Festival

Davenport, Iowa

July 30-Aug. 2

This festival, held in Bix Beiderbecke's hometown of Davenport, Iowa, celebrates the musical accomplishments of the cornetist, pianist and composer. Known as "Bix Bash," it draws thousands of fans from around the world.

Lineup: The Hot Jazz Alliance, The Thrift Set Orchestra, The Lakeshore Syncopators, Dave Bennett Quartet, Bill Allred's Classic Jazz Band, The Fat Babies, The St. Louis Stompers, Miss Jubilee and Her Humdingers, The Graystone Monarchs.
bixsociety.org

Prairie Dog Blues Festival

Prairie du Chien, Wisconsin

July 31-Aug. 1

Now in its 18th year, this festival is held on historic St. Feriole Island, right on the Mississippi River and nestled between jagged cliffs and green hills.

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 RAVINIA.ORG

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Cécile McLorin Salvant at Summer Solstice Jazz Festival in East Lansing, Michigan



Lineup: See website. Past performers have included Tab Benoit, Gatemouth Brown, Hubert Sumlin, Walter Trout, Joe Bonamassa, Michael Burks, Guitar Shorty, Ana Popovic, Jimmy Thackery, Bobby Rush, Tommy Castro, Lil' Ed & The Blues Imperials. prairiedogblues.com

Lansing JazzFest Lansing, Michigan

Aug. 7-8

This 21st annual free, outdoor, two-day festival features performances on three stages plus clinics/workshops and Saturday's hands-on KidzBeat area, all enhanced by the charm of Old Town. Great food and shopping in the historic area and vendor court.

Lineup: See website. Last year's performers included Aguankó, Jordan Young Trio featuring Brian Charette, Glaeser-Winterheimer Trio, Corey Kendrick Trio, Glenn Brown & Intergalactic Spiral, Louis Rudner Quartet, Matt LoRusso Quartet, Planet D Nonet, Randy Gelispie Quartet with Fareed Haque. jazzlansing.com

Iowa Soul Festival Iowa City, Iowa

Aug. 28-29

The Iowa Soul Festival celebrates the positive contributions of the African American community on the Corridor through music, dance, food and art. Enjoy live entertainment, soul food, African American-inspired art and a Fun Zone for kids.

Lineup: See website. Last year's performers included Al Jarreau, Kool's Bazaar, 10 of Soul, Lalah Hathaway. summerofthearts.org

Chicago Jazz Festival Chicago, Illinois

Sept. 3-6

The oldest of Chicago's free lakefront music festivals will present dozens of events in Millennium Park and the Chicago Cultural Center. This year's festival will celebrate the 50th anniversary of the AACM, as well as the centennial anniversaries of the birth of Billy Strayhorn and Billie Holiday.

Lineup: José James, Dee Dee Bridgewater, Muhal Richard Abrams' Experimental Band (with Roscoe Mitchell, Henry Threadgill, Wadada Leo Smith, Amina Claudine Myers, George Lewis and others), John Hollenbeck, Henry Butler with Steven Bernstein. chicagojazzfestival.us

Detroit Jazz Festival Detroit, Michigan

Sept. 4-7

This free jazz festival features a world-class lineup of jazz legends, up-and-comers, artists in their prime and local talent. Enjoy the eclectic sounds of jazz, spectacular fireworks, late-night jam sessions and opportunities to meet the artists.

Lineup: Pat Metheny, Danilo Pérez, Eddie Daniels, Paquito D'Rivera, Anat Cohen, Ken Peplowski, Brian Blade, Charlie Haden Liberation Music Orchestra conducted by Carla Bley. detroitjazzfest.com

Mississippi Valley Blues Festival Davenport, Iowa

Sept. 5-6

For 30 years, volunteers of the Mississippi Valley Blues Society have been organizing and presenting this lively

festival held in LeClaire Park on the banks of the Mississippi River. The fest presents a variety of blues styles in a down-home, non-commercial atmosphere.

Lineup: See website. Last year's performers included George Thorogood, Tinsley Ellis, Savoy Brown, Deanna Bogart, Roy Bookbinder, Doug Deming & the Jewel Tones, Tad Robinson, Jason Elmore & Hoodoo Witch. mvbs.org/fest

World Music Festival Chicago, Illinois

Sept. 11-22

This citywide, multi-venue, 11-day festival has presented more than 600 artists and ensembles from over 80 countries since it began in 1999.

Lineup: Last year's performers included Vieux Farka Touré, Bombino, WuForce with Lawrence Peters Outfit, Dos Santos AntiBeat Orquesta, Seun Kuti & Egypt 80, Las BomPleneras, Erjan Ogor's Telvin Trio with Bahto Delo Delo, Kinobe & The Wamu Spirit with Trio Mokili, Nicolae Feraru & His Gypsy Band, Emel Mathlouthi with Ami Saraiya and the Outcome, Derek Gripper, Sonos de Mexico. worldmusicfestivalchicago.org

Michigan BluesFest Lansing, Michigan

Sept. 18-19

This 22nd annual free, outdoor, two-day festival features performances on three stages, plus clinics/workshops and Saturday's hands-on KidzBeat area, all enhanced by the charm of Old Town. Great food and shopping in the historic area and vendor court.

Lineup: Last year's performers included Big Boss Blues Band, Bull Halsey, Champagne & the Motor City Blues Crew, Frog & the Beeftones, Greg Nagy, Hank Mowery & the Hawktones with Mike Morgan, Harper & Midwest Kind, Junior Valentine, Kathleen & the Bridge Street Band, Marci Linn Band, Root Doctor featuring Freddie Cunningham, Sharrie-Williams, Those Delta Rhythm Kings, Twyla Birdsong. michiganbluesfest.com

Kansas City's 18th & Vine Jazz and Blues Festival

Kansas City, Missouri

Oct. 10

Kansas City's 18th & Vine Jazz and Blues Festival features multiple stages with more than 22 artists or groups performing. In addition, fans will enjoy a food and arts court, the Jazz Links Education Workshops, jazz film screenings, panel sessions, the Kidz Zone and several other activities during the one-day event.

Lineup: See website. Past performers include Christian McBride, Roy Hargrove, Bobby Watson, Nicholas Payton, Jessica Care Moore, Lucky Peterson, Bettye Lavette, Kelly Hunt, Bobby "Blue" Bland, Marcus Hampton. festival.americanjazzmuseum.org

Edgefest Ann Arbor, Michigan

Oct. 21-25

The 19th annual Edgefest focus on the trumpet and its brass relatives.

Lineup: Joe McPhee, Taylor Ho Bynum, Tim Berne's Decay, Wadada Leo Smith, interview with Marcus Belgrave. kerrytownconcerthouse.com/index.php/events/edgefest

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IOWA CITY JAZZ FESTIVAL

JEWEL OF A JAM

Many great ideas start as a gleam in someone's eye. In the case of the Iowa City Jazz Festival, that gleam may actually have been coming from a window full of diamonds. The roots of the festival, the 25th edition of which will take place over the Fourth of July weekend, can be traced to local jeweler Mark Ginsberg's penchant for hosting weekly lunchtime music performances on the sidewalk outside his store. Those Friday afternoon concerts sparked a dialogue between Ginsberg and guitarist Steve Grismore, then director of jazz studies at the University of Iowa.

"I said, 'You raise the money, and I'll get the bands,'" Grismore recalled. "And he said, 'OK.' The first year of the festival came together very quickly."

That inaugural event, then called the Washington Street Jazz Festival (named for the block where it took place), was a one-day affair headlined by trumpeter Paul Smoker. In the quarter-century since, it has grown into a three-day, four-stage free celebration featuring a wide array of artists—from living legends to rising stars. Between headlining acts on the main stage, audiences can hear music on three side stages featuring local artists, college bands and a youth stage mostly dedicated to high school musicians.

Festival chair Don Thompson explained that he looks for performers from three different categories when booking the main stage: "artists who've had a long and significant career, who have a connection to the past and are still playing at a really high level, despite their advanced age; artists who are on the cusp of breaking out; and artists who are at the height of their careers and are contributing significantly."

A list of artists from each category who have graced Iowa City's stages bears out the festival's success. In the veterans' category are icons like Randy Weston, Pharoah Sanders and the Heath Brothers. Up-and-comers who have passed through Iowa City on their way to greater success include Ambrose Akinmusire, Cyrille Aimée and Trombone Shorty. Some examples of fest performers in their prime would be Joe Lovano, Fred Hersch, Chris Potter, Dave Holland and Tom Harrell.

This year's festival takes place July 2–4, and the lineup of main-stage artists is typically strong: Charles Lloyd, Rudresh Mahanthappa, Dave Douglas, Julian Lage, Becca Stevens and Ben Allison.

"I've played in Iowa City several times over the past decade, and the festival remains a highlight," bassist Allison said. "For one thing, the production is top-notch. It seems obvious to say that sound is important, both for the musicians and the audience, but this is doubly true for improvising musicians. Our music lives or dies depending on how well we can hear each other, and I appreciate how the producers have been able to create an outdoor event that still feels intimate."

In recent years the festival has moved to the Pentacrest, a four-block area in the city center that is a hub of the University of Iowa campus. The main stage sits directly in front of the Old Capitol Building, a landmark that served as the original seat of government for the territory, and then state, of Iowa. "It's something that I can't value enough," Thompson said. "It's a gorgeous old limestone building with a gold dome, and when you see the moon coming over the dome at night, it's beautiful."

In 2005, the Iowa City Jazz Festival combined forces with the Iowa Arts Festival to form Summer of the Arts, a non-profit organization that hosts

both of the original festivals, the recently inaugurated Iowa Soul Festival and a weekly Friday night concert series that runs for 16 weeks from mid-May to mid-September. While exact numbers are hard to specify for a free, open-air event, the Iowa City Jazz Festival boasts an estimated average annual audience of more than 50,000.

Thompson credits the success of the festival to the city's unique makeup, as a college town with a renowned teaching hospital in the University of Iowa Hospitals and Clinics and a world-renowned annual Writers' Workshop that has brought in such esteemed authors as John Irving, Philip Roth and Kurt Vonnegut.

"We have highly educated people, we have many writers in town and we have great jazz programs at high schools in Iowa City, Cedar Rapids, Waterloo and Cedar Falls," Thompson explained. "So we have a core jazz audience here that's really sophisticated and yet very curious. They appreciate hearing the best artists who are playing today, and I don't think they're afraid to be challenged."

—Shaun Brady



Chris Potter (left) and Adam Rogers at the 2009 Iowa City Jazz Festival

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UNC/Greeley Jazz Festival
Greeley, Colorado
April 16–18

The UNC/Greeley Jazz Festival brings together internationally recognized artists, jazz enthusiasts and award-winning clinicians, along with student big bands, combos and vocal jazz ensembles. Each year thousands of participants enjoy main stage concerts, after-hours sessions, daytime performances and educational workshops.

Lineup: Vanguard Jazz Orchestra, Chris

Potter, Groove For Thought, Donald Brown, Ray Drummond, Marvin “Smitty” Smith, Bobby Watson, Deborah Brown.

uncjazzfest.com

Reno Jazz Festival
Reno, Nevada
April 23–25

Since 1962, this festival has consistently attracted some of the best school bands in the nation. The event draws more than 300 school groups, 9,000 participants and 60

clinicians, performers and adjudicators from around the country.

Lineup: See website. Past performers have included Randy Brecker, Dave Holland, Nicholas Payton, Bobby Hutcherson, Maria Schneider, Roy Haynes, Ravi Coltrane, Joshua Redman, Lee Konitz.
unr.edu/rjf

Ballard Jazz Festival
Seattle, Washington
May 6–9

Origin Records presents its 13th annual festival in one of Seattle’s coolest neighborhoods.

Lineup: See website. Last year’s performers included Sonny Fortune, Chano Dominguez, George Colligan, Wayne Horvitz, Cuong Vu, Corey Christiansen, Mimi Fox, Overton Berry, Gail Pettis.
ballardjazzfestival.com

Sacramento Music Festival
Sacramento, California
May 22–25

Now in its 42nd year, the Sacramento Music Festival provides quality music to the streets of Old Sacramento. Founded on jazz music, the festival has expanded to include rock, blues, zydeco country and Latin. This year’s fest will showcase more than 80 international, national and local bands.

Lineup: High Sierra, Stephanie Trick & Paolo Alderighi Double Trio, Sister Swing, Lisa Haley & The Zydekats, Tom Rigney & Flambeau, Kyle Rowland Blues Band, James Garner’s Tribute to Johnny Cash, Beth



Duncan, Mumbo Gumbo, On Air, Two-Tone Steiny & The Cadillacs, Cell Block 7, Royal Society, Wonder Bread 5, Vivian Lee, Mick Martin and the Blues Rockers, Ray "Catfish" Copeland Band, The Crescent Katz, Good Co., The Purple Haze Band, The Katrina Stahr Band, Brodie Stewart, Bob Draga.
sacmusicfest.com

Bellevue Jazz and Blues Festival
Bellevue, Washington
May 27-31

This 8th annual festival features two headlining shows at the Meydenbauer Center Theatre along with more than 40 free shows at participating venues throughout downtown Bellevue.

Lineup: Booker T. Jones, The Lloyd Jones Struggle, plus more than 40 free shows.
bellevuedowntown.com

Healdsburg Jazz Festival
Healdsburg, California
May 29-June 7

The 17th Annual Healdsburg Jazz Festival brings a wide array of jazz styles to Sonoma County's beautiful wine country, located 65 miles north of the Golden Gate Bridge. This 10-day festival presents concerts in wineries, theaters, outdoor parks and restaurants.

Lineup: Eddie Palmieri Latin Jazz Septet, The Cookers, Trio De Paz with guest Kenny Barron, Leny Andrade and Roni Ben-Hur, Benny Green Trio, Pablo Ziegler Jazz Trio for New Tango, George Cables Trio with guest Craig Handy, Terri Odabi Blues Band, Adam Theis Mega Quartet with Tiffany Austin, Wayne Wallace Latin Jazz Quintet with guest Jackie Ryan, Sylvia Cuenca Trio, Lorca Hart.
healdsburgjazz.org

San Francisco Jazz Festival
San Francisco, California
June 9-21

The 33rd Annual San Francisco Jazz Festival will present a nonstop celebration of legendary performers and up-and-coming artists at the SFJAZZ Center's Robert N. Miner Auditorium and Joe Henderson Lab.

Lineup: Snarky Puppy, Goapele, Julian Lage & Chris Eldridge, Robert Glasper, Pedrito Martinez, Dr. Lonnie Smith & Wil Blades, Chucho Valdez, Gonzalo Rubalcaba, John Scofield Quartet with John Medeski.
sfjazz.org

Greeley Blues Jam
Greeley, Colorado
June 12-13

This great blues weekend kicks off on an outdoor stage in downtown Greeley early Friday evening, followed by music in more than 13 venues. On Saturday, the festival moves to Island Grove Park arena, with two stages allowing for continuous music for 12 hours. Camping is available just outside the arena for tents or RVs. At the Blues 101 stage, attendees can learn to play the harmonica.

Lineup: Delbert McClinton, Elvin Bishop, Jimmy Hall with My Blue Sky, Jason Ricci & the Band Kind, Josh Hoyer & The Shadowboxers, The Boogie Boys.
greeleybluesjam.com



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Bootsy Collins at San Jose Jazz Summer Fest in California



Playboy Jazz Festival
Los Angeles, California

June 13-14

The Los Angeles Philharmonic Association will present the 37th annual Playboy Jazz Festival at the Hollywood Bowl. Hosted by George Lopez, the festival will feature an emerging generation of jazz artists as well as superstars of the genre.

Lineup: Herbie Hancock & Wayne Shorter with the Monk Institute Ensemble, Tower of Power, Eddie Palmieri Afro-Caribbean Jazz Band, Snarky Puppy, Terence Blanchard.
hollywoodbowl.com/playboyjazz

**Jazz Aspen Snowmass
June Experience**

Aspen, Colorado

June 26-July 6

The Jazz Aspen Snowmass (JAS) June Experience, celebrating its 25th anniversary this summer, features four nights of headline performances at the Benedict Music Tent in Aspen. A free nightly lawn party, which takes place prior to the shows, features a variety of food and beverage vendors and two stages with live music.

Lineup: Chicago, Rodrigo y Gabriela with special guests Naturally 7, Jazz at Lincoln Center Orchestra featuring Wynton Marsalis.
jazzaspensnowmass.org

Vail Jazz Festival
Vail, Colorado

June 28-Sept. 7

This program, now its 21st year, brings music lovers and jazz enthusiasts together to experience first-rate jazz performances in the heart of the picturesque Rocky Mountain town.

Lineup: See website. Last year's performers included Curtis Stigers, Wycliffe Gordon, Monty Alexander, Byron Stripling, Ann Hampton Callaway, John Clayton, Benny Green, Grace Kelly, Ken Peplowski, Jeff Hamilton, Terrell Stafford.
vailjazz.org

Safeway Waterfront Blues Festival
Portland, Oregon

July 2-5

Oregon Food Bank has produced the Waterfront Blues Festival since 1988 to raise funds and awareness for fighting hunger in the region.

Lineup: Curtis Salgado Big Band, Los Lobos, Ivan Neville's Dumpstaphunk, Boz Scaggs, Maceo Parker, Lee Fields and the Expressions, Los Lonely Boys, Charlie Musselwhite, Joan Osborne with the Holmes Brothers, Bombino, Blind Boy Paxton, Otis Taylor.
waterfrontbluesfest.com

Sunset Jazz at Newport
Newport Beach, California

July 8-Sept. 16

Entering its sixth summer, Sunset Jazz at Newport continues to attract mainstream jazz lovers from around Southern California, providing 11 Wednesday night concerts in the intimate Rose Garden of the Newport Beach Marriott Hotel & Spa.

Lineup: See website. Last year's performers included John Pizzarelli, The Four Freshmen, Wycliffe Gordon, Ernie Andrews, Byron Stripling, Kep Peplowski, Barbara Morrison, Houston Person, Jeff Hamilton, Bill Cunliffe, Dena DeRose.
sunsetjazzatnewport.com

New Mexico Jazz Festival
Albuquerque & Santa Fe, New Mexico

July 10-26

A bi-city, collaborative effort between Outpost Performance Space, the Lensic Performing Arts Center and the Santa Fe Jazz Foundation, the 10th annual NMJF will feature concerts and events at indoor and outdoor venues throughout Albuquerque and Santa Fe.

Lineup: Count Basie Orchestra, Kenny Barron with Stefon Harris, Vinizius Cantuarua.
newmexicojazzfestival.org

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JUN 14 - Playboy Jazz Festival

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JUL 10/11

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JUL 22

Sinatra's 100th Birthday Celebration

Kurt Elling, José James, Seu Jorge,

Seth MacFarlane, John Pizzarelli,

Luciana Souza, special guests

Christian McBride, musical director

The Count Basie Orchestra

AUG 5

Jamie Cullum

Soulive

Lisa Fischer

AUG 12

Jaco's World

with special guests Alex Acuña, Victor Bailey,

John Beasley, Peter Erskine, Paul Jackson

Jr., Booker T. Jones, Bob Mintzer, Sam Moore,

Felix Pastorius, Wayne Shorter and

Robert Trujillo

Vince Mendoza, musical director

Wayne Shorter Quartet

AUG 19

Orquesta Buena Vista Social Club:

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Diego El Cigala

AUG 23 - Smooth Summer Jazz

Dave Koz & Friends

with special guests Rick Braun, Kenny

Lattimore and more to be announced

Larry Graham and

Graham Central Station

Macy Gray

Harvey Mason Chameleon

AUG 26

Trombone Shorty & Orleans Avenue

Michael Franti and Spearhead

Additional artist to be announced

AUG 28/29

Diana Krall

Los Angeles Philharmonic

Gregory Porter

SEP 2

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Doc Severinsen and his Big Band

SEP 16

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Fairbanks Summer Arts Festival

Fairbanks, Alaska

July 12–26

With roots as a jazz festival, the Fairbanks Summer Arts Festival is entering its 35th year. It offers workshops for adults and concerts for all including Jazz Big Band, Afro-Cuban Band, Jazz Combos, Jazz Piano, Jazz Bass, Drumset Masterclass and Jazz Vocals. All skill levels are welcome, especially absolute beginners.

Lineup: Greta Matassa, Clipper Anderson, Darin Clendenin, Keith Karns, Zach Compston, Alex Frile.

fsaf.org

Jazz at the Bowl

Los Angeles, California

July 15–Sept. 16

Jazz at the Bowl presents stars from the worlds of jazz and the blues guided by Herbie Hancock, the Los Angeles Philharmonic Association's Creative Chair for Jazz.

Lineup: John Fogerty, Kurt Elling, José James, Seu Jorge, Seth MacFarlane, John Pizzarelli, Luciana Souza, Christian McBride, Count Basie Orchestra, Jaco's World, Wayne Shorter Quartet, Trombone Shorty and Orleans Avenue, Michael Franti and Spearhead, Jamie Cullum, Lisa Fischer, Orquesta Buena Vista Social Club, Diego El Cigala, Pink Martini, Doc Severinsen and His Big Band, Jazz at Lincoln Center Orchestra with Wynton Marsalis, Chick Corea and Béla Fleck, Cécile McLorin Salvant.

hollywoodbowl.com



Jazz Port Townsend

Port Townsend, Washington

July 23–25

Centrum's Jazz Port Townsend festival features some of the finest jazz musicians playing today. Artists and faculty perform in the 1,200-seat McCurdy Pavilion or at seven intimate downtown venues.

Lineup: John Clayton (Artistic Director), Regina Carter, Jeff Hamilton, Benny Green, Bob Mintzer, Steve Wilson, Kim Nazarian, Trio

da Paz, Matt Wilson, George Cables, Terrell Stafford, Joe LaBarbera, Sean Jones, Ben Wolfe, Dayna Stephens, Alvester Garnet.

centrum.org

Port Townsend Acoustic Blues Festival

Port Townsend, Washington

July 26–Aug. 2

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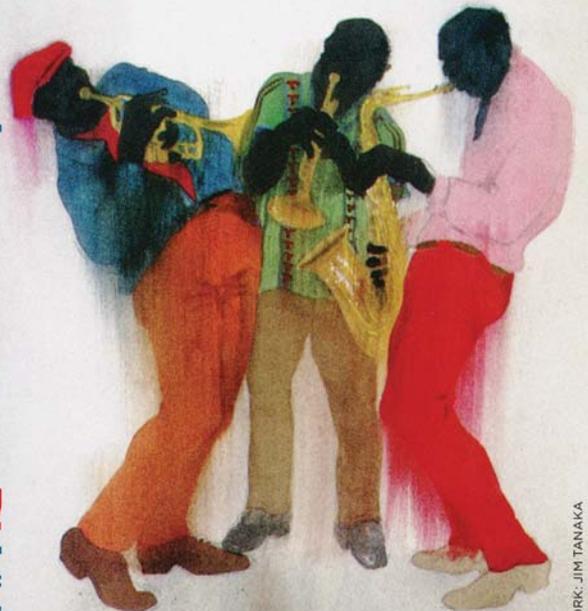
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Conducted by Vince Mendoza
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John Clayton & Jeff Hamilton

Lizz Wright

Lucky Peterson

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Cyrille Aimée

Etienne Charles & Creole Soul

Rudresh Mahanthappa Quintet

Kyle Eastwood Band

Theo Croker



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centrum.org

Telluride Jazz Festival

Telluride, Colorado
July 31–Aug. 2

The Telluride Jazz Festival is presented by the Telluride Society for Jazz, a non-profit

music education organization, to preserve the artistry of the American art form through entertainment and education of audiences and students.

Lineup: Ernie Watts, The M&Ms (John Medeski, Papa Mali, Stanton Moore and Rob Mercurio), Maceo Parker, Bill Frisell Trio, Joey DeFrancesco, The Soul Rebels, The Nth Power, Euforquestra featuring Kim Dawson, The Voodoo Orchestra, Telluride Student All-Stars Jazz Ensemble.
telluridejazz.org

San Jose Jazz Summer Fest

San Jose, California
Aug. 7–9

The 26th annual San Jose Jazz Summer Fest takes over the urban core of downtown San Jose with a stellar lineup of international stars, emerging artists and regional favorites. You’ll enjoy 100-plus performances on more than 10 indoor and outdoor stages, including jazz, salsa, blues, r&b and New Orleans styles. In recent years, the fest has achieved renown for its Latin Jazz performances.

Lineup: See website. Last year’s artists included Pacific Mambo Orchestra, Boots Collins, Con Funk Shun, Jimmy Bosch Sextet, Kris Bowers, Snarky Puppy, Pedrito Martinez Group.
summerfest.sanjose.org

Montavilla Jazz Festival

Portland, Oregon
Aug. 14–16

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

Lineup: Darrell Grant’s All for Naught, George Colligan Quartet, John Gross Trio, Ryan Meagher’s Bloomsday, Peter Epstein Quartet.
montavillajazzfest.com

Idyllwild Jazz in the Pines

Idyllwild, California
Aug. 15–16

Jazz in the Pines takes place in the community of Idyllwild, in the mountains west of Palm Springs. Two outdoor stages and one indoor/outdoor stage feature jazz over the course of two days. Attendees enjoy a variety of culinary fare and a festival marketplace with local artisans.

Lineup: Charles McPherson Quintet, Graham Dechter Quartet, Marshall Hawkins, Harry Pickens, Gilbert Castellanos, Evan Christopher, Jason Jackson, Yve Evans, Sherry Williams, Peter Sprague, Joshua White, Robin Adler and Mutts of the Planet, Euphoria Brass Band, David Garfield & The Afro Cuban Jazz Project, Casey Abrams.
idyllwildjazz.com

Vail Jazz Party

Vail, Colorado
Sept. 3–7

The Vail Jazz Party is a gathering of jazz heavyweights, jamming in a variety of styles and formats over the course of a five-day experience in the picturesque town of Vail, Colorado. From stirring performances to thought-provoking multimedia tributes, the event pairs breathtaking Rocky Mountain vistas with intimate venues.

Lineup: Shelly Berg, George Cables, John Clayton, Bill Cunliffe, Joel Frahm, Roberta Gambarini, Wycliffe Gordon, Jeff Hamilton, Niki Haris, Sean Jones, Howard Levy, Russell Malone, George Mraz, Lewis Nash, Dick Oatts, Terell Stafford, Byron Stripling, Vail Jazz All-Stars, Vail Jazz Alumni Quintet.
vailjazz.org

Monterey Jazz Festival

Monterey, California
Sept. 18–20

The Monterey Jazz Festival is the longest continuously running jazz festival in the world. The 58th annual edition will have more than 100 performances, panel discussions, films, exhibits and events (including a DownBeat Blindfold Test) take place over two days and three nights on eight stages at the oak-studded Monterey County Fairgrounds.

Lineup: Jazz at Lincoln Center Orchestra with Wynton Marsalis, Chick Corea, Ambrose Akinmusire, Jaco’s World: A Tribute to Jaco Pastorius conducted by Vince Mendoza, Trombone Shorty, Chris Botti, Dianne Reeves, Snarky Puppy, Nikki Hill, Lucky Peterson, Patti Austin, Terence Blanchard, Ravi Coltrane, Gerald Clayton, Joe Sanders, Justin Brown, Pete Escovedo Latin Jazz Orchestra.
montereyjazzfestival.org

Oregon Coast Jazz Party

Newport, Oregon
Oct. 2–4

The Oregon Coast Jazz Party celebrates live jazz in the town of Newport on the central Oregon coast. Expect exceptional sound quality, multiple sets from renowned jazz stars, nightclub performances and educational events.

Lineup: John Clayton, Larry Fuller, Bill Mays Invention Trio, Renée Rosnes/Bill Charlap Piano Duo, Mary Stallings.
oregoncoastjazzparty.org

Earshot Jazz Festival

Seattle, Washington
Oct. 9–Nov. 14

Celebrating its 27th year, the Earshot Jazz Festival presents the full spectrum of jazz—from high-profile concerts in Seattle’s finest halls to cutting-edge creations that move the art form forward. The festival features more than 50 concerts by artists from around the world as well as local acts. Events include a series of rare jazz films, photo exhibits and educational programs.

Lineup: See website. Past performers have included Pharoah Sanders, Joe Lovano, Dave Douglas, Jacky Terrasson, Miguel Zenón, Dave Liebman, Industrial Revelation, Cuong Vu & Ted Poor, McTuff, Wayne Horvitz.
earshot.org

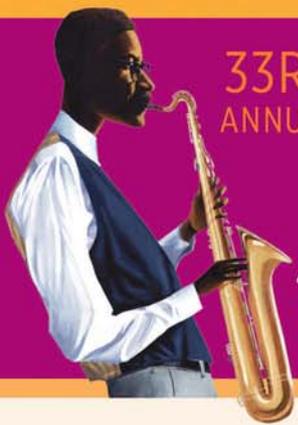


Joshua Redman and Charlie Musselwhite at Heidelberg Jazz Festival in California

GEORGE WELLS



Omar Sosa at the 2014 New Mexico Jazz Festival



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Canadian cellist Peggy Lee's band *Film in Music* is among the hundreds of improvising ensembles that have played the TD Vancouver International Jazz Festival.



CHRIS CAMERON

FOSTERING JAZZ & CULTURAL GROWTH

AT 30, VANCOUVER JAZZ FESTIVAL PLAYS INTEGRAL ROLE IN LOCAL COMMUNITY

BY JAMES HALE

By the mid-1980s, many North American cities had spawned summer jazz festivals—a convivial way of attracting tourists and bringing local music fans into urban cores. Most of those events focused on familiar artists, but in Vancouver, Ken Pickering and John Orysik had other ideas for a jazz festival. They went after musical outliers like John Zorn and European artists like Han Bennink who seldom visited Canada or the States, and they put musicians together in unlikely, one-time combinations.

Their inaugural festival in 1986 was essentially the city of Vancouver's coming-out party. The population was about 1.5 million (it is 2.3 million now) and the World's Fair dominated the city's activities, attracting 22 million visitors. Taking advantage of that setting, childhood friends Pickering and Orysik (along with a third founding partner) spent \$500,000 booking the likes of Tony

Williams, Bill Frisell, Steve Lacy, Jan Garbarek, Ornette Coleman, Miles Davis and Wynton Marsalis. They scored an unforeseen PR coup when the latter—then, a 24-year-old upstart—decided to sit in, uninvited, with Davis. The curmudgeonly older trumpeter was having none of it. Their contretemps—detailed in Davis' autobiography—made worldwide headlines, and put the nascent festival on the map.

Thirty years later, Vancouver regularly lands at the top of the lists of the world's best cities, and the TD Vancouver International Jazz Festival continues to present famous acts like The Bad Plus (with special guest Joshua Redman) alongside unique projects such as a showcase of artists in the orbit of Norwegian drummer Paal Nilssen-Love. This year's fest takes place June 18–July 1.

Pickering, who is responsible for the festival's artistic direction, and Orysik, who handles media

relations, adhere to a vision of reaching out to the broadest audience possible and welcoming all comers into the improvised music tent.

“On one of my first visits in the '90s, I remember walking the streets and hearing Human Feel play a free concert for families, fans and innocent bystanders,” trumpeter Dave Douglas wrote in an email. “All of them were loving it. Ken introduced a whole generation (or two) to the joys of jazz and improvised music.”

“Our goal was to build relationships from a basis of three types of jazz: traditional, adventurous and a hybrid of forms,” Orysik said. “We've recalibrated a few times to keep pace with the rapid growth and change of Vancouver, but our focus is still on connecting audiences and performers.”

Orysik said one of the strategies they have pursued over the years is to keep the festival as accessible as possible, employing a combination of

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VANCOUVER
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JUNE 18-JULY 1



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Ms. Lisa Fischer
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Abdullah Ibrahim
Mukashi Trio

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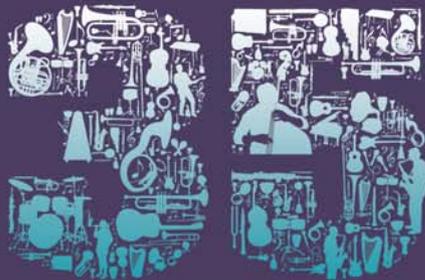




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Jazz headliners from the States, such as Terrell Stafford, have frequently played in Vancouver.



CHRIS CAMERON

Norwegian guitarist Terje Rypdal is one of the many acclaimed European artists who have played in Vancouver.



CHRIS CAMERON

free and ticketed events, and maintaining a number of channels into the community on a year-round basis.

“People throughout the city now see opportunities to reach new audiences through us,” Orysik said. “A lot of other cultural organizations look to us as leaders now. We have become part of the connective tissue of the city, and it is immensely fulfilling for Ken and I to help steer the cultural direction of the city we love.”

Pickering noted that although changes in the music industry have pushed artists’ fees up and newer festivals in Eastern Europe and Asia have increased the competition for talent, he has been able to maintain his original artistic vision.

“We’ve managed to keep that balance of musical types, and that all comes back to the relationships we’ve cultivated over the years,” Pickering said.

Douglas is one example of an internationally acclaimed musician who has remained loyal to the festival’s mission. He recalled his first Vancouver gig as a leader—at a comedy club—and the opportunities the festival gave him to collaborate with artists like Bennink and Louis Sclavis.

“It was an opportunity that opened wide for me the full vista of worldwide jazz and improvised music,” Douglas wrote.

Douglas was also introduced to Vancouver’s

vibrant community of improvisers, and work with visiting artists has provided locally based players like cellist Peggy Lee, drummer Dylan van der Schyff and trumpeter Brad Turner an audience far outside their hometown. Some, like saxophonist Michael Blake and bassist Chris Tarry, have now established careers based in New York City.

“I don’t think it’s an exaggeration to say that we’ve changed lives,” Pickering said. “For example, look at bassist Michael Bates. He began with us as a volunteer when he was a teenager, and his exposure to international artists allowed him to take his music to where it is now.”

Blake, Bates and many others from the festival’s 30-year history will be back in Vancouver this summer, as Orysik and Pickering present a broad cross-section of talent. For the first time in several years, Douglas will return, with his new electronic quartet High Risk, and for a reunion with Bennink. Other European guests will include cornetist Eric Boeren, pianist Julia Hülsmann and the U.K. trio GoGo Penguin. A large collective of Dutch and Vancouver musicians—including clarinetist Michael Moore and bassist Wilbert de Joode—will perform an all-Ellington program, while another presentation will be a mashup of local and Swedish musicians.

The series “South Africa Now” will showcase contemporary work by veterans Louis Moholo-Moholo

and Abdullah Ibrahim, and there will be a host of established U.S. artists, including Stanley Clarke, Jimmy Heath, Kenny Werner and Buddy Guy.

To help celebrate its 30th anniversary, the festival has added two extra days to its usual 12-day run, and has shifted some of its programming into the city's central core.

"We're adding more layers of what we always do, rather than changing things," Pickering said.

Shared Aesthetic

Blame the dominant image of the impresario who applies a singular vision to booking a jazz festival—George Wein naturally comes to mind—but it is unusual to think of festivals as collaborative partners with one another. That's especially true if the fests run simultaneously, 2,200 miles apart. Yet, that is the case with the 30-year-old jazz fest in Vancouver and the 35-year-old TD Ottawa International Jazz Festival.

Over the past decade, the two festivals have collaborated on about 30 individual shows, and this June they combine to present a showcase of South African jazz that will also form part of the Festival International de Jazz de Montréal. The package combines old and new, inspired by the staying power of pioneering bandleaders like pianist Abdullah Ibrahim and drummer Louis Moholo-Moholo (both of whom are included on the tour) and reports from Cape Town regarding new talent like the band Freshlyground and singer Zaki Ibrahim.

"We have never worked completely in isolation," said Ken Pickering, Vancouver's artistic director. "Ottawa has proven to be our most important collaborator."

His main connection to Ottawa was Catherine O'Grady, who became the festival's executive producer in 1996.

"We share an aesthetic on a lot of levels," Pickering said, "and it really encouraged us that she saw what we were doing in Vancouver as something apart from what other jazz festivals were putting onstage."

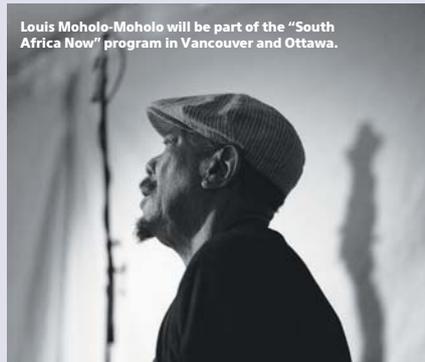
"More and more we collaborate on projects that a lot of other festivals, for various reasons, aren't keen on producing," O'Grady said in a separate interview. "We have a natural tendency to program innovative, robust, wild and weird work that appeals to our sense of musical risk-taking and bold experimentalism."

Pickering said it also is a boon that O'Grady has built a rapport with cultural decision-makers at the many embassies and high commissions that are located in Canada's capital city, a reality that has helped smooth the way to import acts from the Netherlands, France and various Scandinavian countries with assistance from those governments.

Putting the deal together for the South African showcase took more than two years and the help of a former Vancouver festival volunteer who works at the South African Consulate General in New York City.

"We have maintained remarkable consistency over the years, and that reflects how seriously I take my curatorial role. After all these years, I still love facilitating getting the best music I can onstage. For me, music remains a spiritual pursuit—a calling."

"Feeling the transformative power of music over and over is what keeps us going, and keeps us fresh," added Orysik. **DB**



Louis Moholo-Moholo will be part of the "South Africa Now" program in Vancouver and Ottawa.

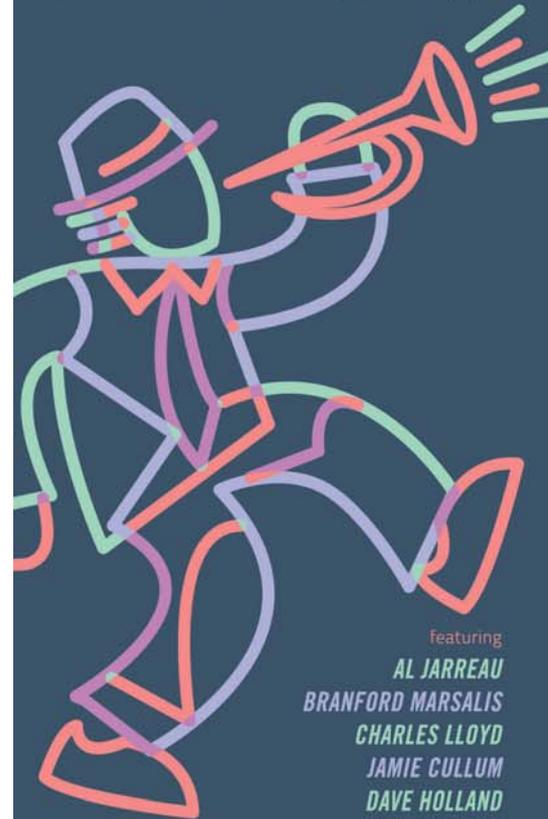
Pickering and his partner John Orysik are particularly excited about the return of Moholo-Moholo, now 75, who performed at the festival 10 years ago. At that show, he led a large contingent of British improvisers called the Dedication Orchestra. Evoking the memory of the Blue Notes—the band of South African exiles who lit up London's free-jazz scene in the mid-'60s—the Dedication Orchestra played pieces composed by Moholo-Moholo as well as other former Blue Note members Chris McGregor and Dudu Pukwana. The legendary concert at the Vancouver East Cultural Center lived up to the drummer's promise to not leave a dry eye in the house. Moholo-Moholo, the last surviving member of the Blue Notes, has not lost the fire that was born in an era when jazz equaled freedom in the literal sense for musicians living under apartheid.

"I got into this business because I believe in the power of music to bring about change," Pickering said. "Finding like-minded people around the world is one of the true joys in what I do, and bringing together something like this South African showcase and giving these artists exposure across the country reminds me why I love this music."

He added that what began out of necessity, based on geographic location, has now become a common approach to booking artists with niche audiences.

"In Vancouver, we're really proud of being on the leading edge of this kind of collaborative booking, giving artists who seldom get to North America the opportunity to put together a small tour. I mean, who's going to fly all the way from Norway or Sweden for one gig? If the success of what we've put together with Ottawa and other festivals like Earshot in Seattle tells us anything, it's that you can't operate in isolation these days." —James Hale

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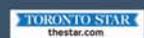




Photo by Ed Boulter

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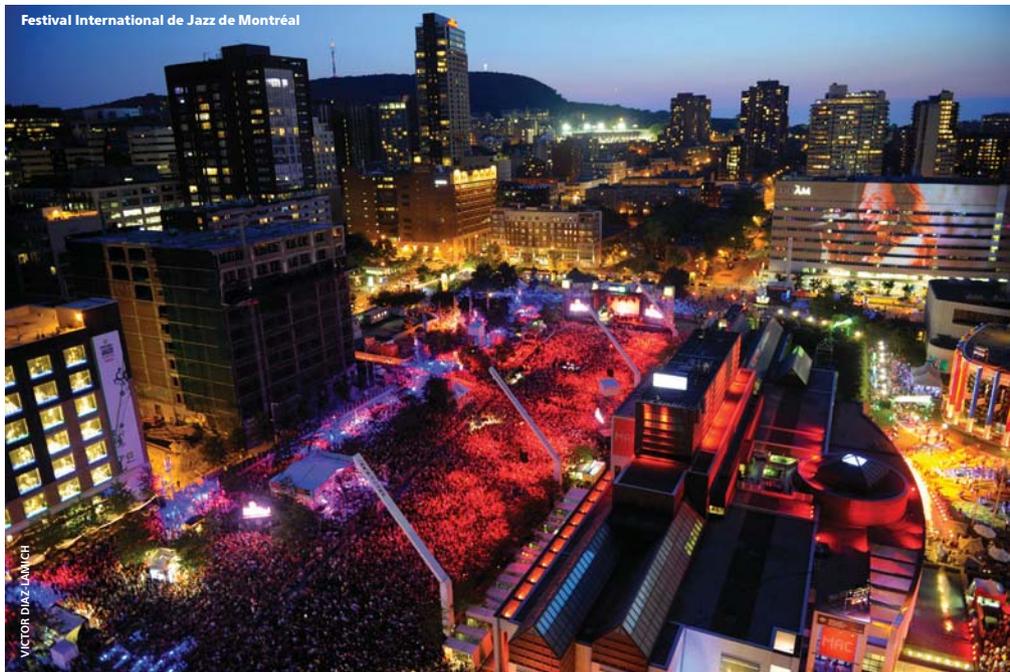
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Festival International de Jazz de Montréal

VICTOR DIAZ-LAMICH



MARTIN MORISSETTE

Marshall Allen & The Ratchet Orchestra at Festival International de Musique Actuelle de Victoriaville (FIMAV)

FIMAV 2014 ©Martin Morissette

 **Festival International de Musique Actuelle de Victoriaville**
Victoriaville, Québec
May 14–17

The 31st edition program will include world premieres, world-renowned musicians, visual arts and a circuit of sound art installations in public spaces. FIMAV is a laboratory of contemporary music, jazz, rock, electroacoustic music, and free improvisation.

Lineup: Jason Kao Hwang, Jean Derome, Suuns & Jerusalem In My Heart, Linda Bouchard, Instant Places, Deerhoof, Laibach, Ovo, Dieb 13/Isabelle Duthoit/Franz Hautzinger/Martin Tétreault, Hans Tammen Third Eye Orchestra, The International Nothing, Marc Ribot Ceramic Dog, Nels Cline Singers Unlimited, Jack Dupon, Erik Friedlander, Joshua Abrams with Hamid Drake, Akio Suzuki/Aki Onda, Kaze, Magma. fimav.qc.ca

World Guitar Festival (FGMAT)
Rouyn-Noranda, Northern Québec
May 23–30

Located in the friendly town of Rouyn-Noranda, “Le Festival des Guitares du Monde en Abitibi-Témiscamingue” has become one of the most welcoming guitar festivals in North America.

Lineup: See website. Last year’s lineup included Aboulaye Koné Moriké et son Bolo Kan, Alan Parsons Live Project, Alex Skolnick Trio, Anodajay, Ariane Zita, Bears of Legend, Bobby Bazini, Bourbon Gautier, Calum Graham, Carlos Marcelo Martinez, Caroline Planté, Chantal Archambault, David Rotundo, Diane Tell, Don Ross, Dylan Perron, Forestare, Frank Vignola, Jonny Lang, Tuck & Patti. fgmat.com

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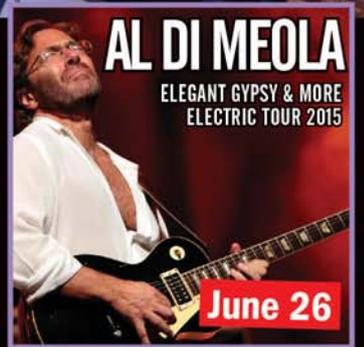
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June 30



**JAMIE
CULLUM**

July 1



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LA PRESSE

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TD Winnipeg International Jazz Festival

Winnipeg, Manitoba
June 11–21

Old Market Square and the historic Exchange District serve as town center within the rustic city of Winnipeg during this fest, as brass band bigwigs, hip-hop talent and chart-topping contemporary jazz artists perform.

Lineup: See website. Past performers have included Wynton Marsalis, The Roots, Trombone Shorty, Robert Glasper.
jazzwinnipeg.com

TD Toronto Jazz Festival

Toronto, Ontario
June 18–June 29

This showcase of music features local, national and international talent playing a diverse range of genres, with over 350 concerts taking place at more than 40 locations.

Lineup: Jamie Cullum, Kurt Elling, Radio Deluxe with John Pizzarelli Quartet featuring Jessica Molaskey & Alex Pangman.
torontojazz.com

TD Ottawa Jazz Festival

Ottawa, Ontario
June 18–July 1

Nestled in the heart of downtown Ottawa, this festival's idyllic indoor and outdoor settings attract scores of music fans. This year marks the 35th anniversary.

Lineup: Jamie Cullum, Chris Botti, Cloudmakers Trio, Louis Moholo-Moholo Quartet, Sidsel Endresen/Stian Westerhus, Kneebody, Sam Blaser, Benoit Delbecq and Gerry Hemingway, Julia Hülsmann Trio, Giulia Valle, Kyle Shepherd Trio, GoGo Penguin, Renee Rosnes Quartet, Paal Nilssen-Love Large Unit, Branford Marsalis Quartet, Stanley Clarke Quartet, Dave Douglas & HighRisk, Richard Galliano and Sylvain Luc—A Tribute to Edith Piaf, Abdullah Ibrahim, Bria Skonberg Quintet, Ranee Lee Quintet, Robi Botos with Seamus Blake, Christine Jensen Big Band, Michael Bates—Northern Spy, Kat Edmonson, Lindi Ortega, Bruce Cockburn, k.d. Lang, The Blind Boys of Alabama and The Dirty Dozen Brass Band, Steve Miller Band, Pink Martini, The Soul Rebels.

ottawajazzfestival.com

TD Vancouver International Jazz Festival

Vancouver, British Columbia
June 18–July 1

This year's 30th anniversary celebration will feature 400 concerts and 1,800 artists performing at multiple venues throughout Vancouver. More than half a million people attend this welcoming, adventurous festival.

Lineup: Snarky Puppy, Eliane Elias, The Bad Plus with Joshua Redman, Dave Douglas, Renee Rosnes, The Stanley Clarke Band, Abdullah Ibrahim Mukashi Trio, Antonio Sanchez, k.d. Lang, Kenny Werner, Fred Hersch, Buddy Guy, Steven Wilson, Pink Martini, Tower of Power.

coastaljazz.ca

TD Victoria International JazzFest

Victoria, British Columbia
June 19–28

The 31st TD Victoria International JazzFest will feature jazz, blues, world and roots music performed by Canadian and internationally acclaimed musicians. Taking place in downtown Victoria, it incorporates 10 venues, 91 individual performances and 349 musicians in 72 bands. Since its inception in 1985, the festival has been presented and produced by the Victoria Jazz Society.

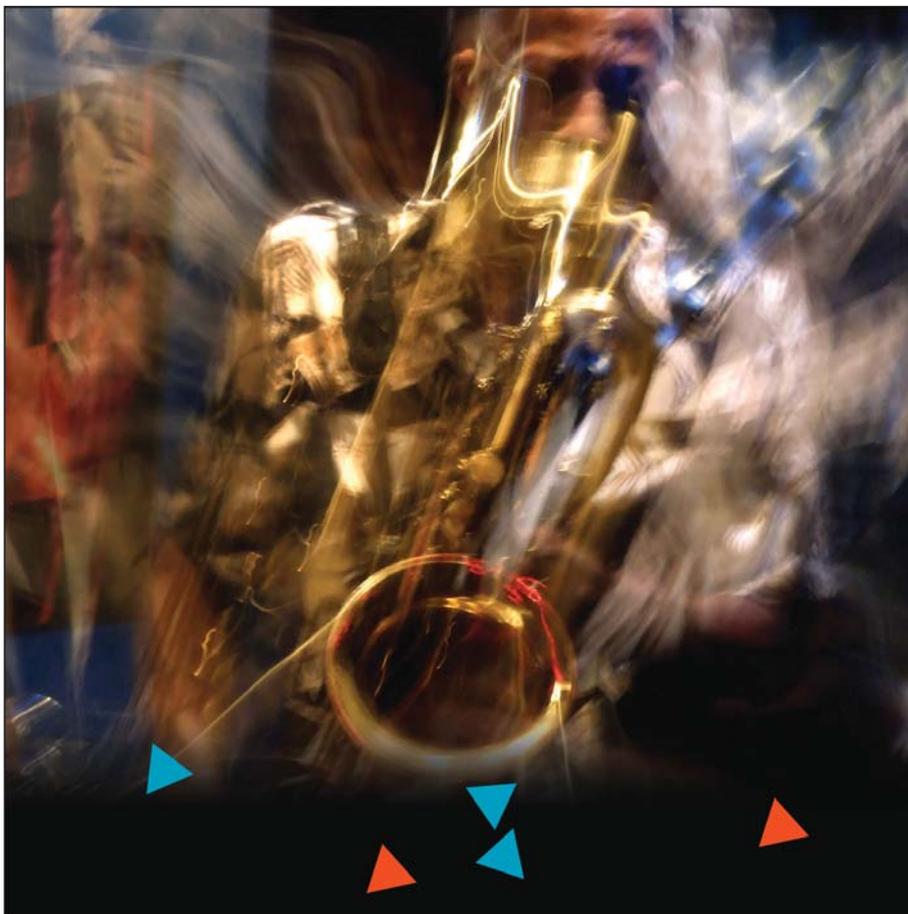
Lineup: Snarky Puppy, Tower of Power, Kneebody, Eliane Elias, Bria Skonberg, Ester Rada, Campbell Brothers, The Bad Plus with Joshua Redman, Kenny Werner Trio, Antonio Sanchez and Migration, Dave Douglas High Risk with Shigeto, k.d. Lang, Naturally 7, Lisa Fischer, Pink Martini.

jazzvictoria.ca

SaskTel Saskatchewan Jazz Festival

Saskatoon, Saskatchewan
June 25–July 5

saskteljazz.com



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For 10 days each summer, the city of Saskatoon bursts into song as the SaskTel Saskatchewan Jazz Festival plays host to hundreds of world-class artists. More than 85,000 music fans devour the sounds of jazz, blues, funk, pop and world music each year, with a program that spans as many genres as it does continents.

Lineup: See website. Past headliners have included Lauryn Hill, The Roots, Common, John Legend, City and Colour, Ben Harper, Metric, Herbie Hancock, Macy Gray, Tegan and Sara. saskjazz.com

Festival International de Jazz de Montréal

Montréal, Québec
June 26–July 5

Now in its 36th edition, the festival hosts some 1,000 concerts and activities—two-thirds of them free—in 15 concert halls and on eight outdoor stages from noon to midnight.

Lineup: Abdullah Ibrahim, Paolo Fresu, Al Di Meola, Madeleine Peyroux, Chris Botti, Colin James, Bebel Gilberto, The Stanley Clarke Band, Steven Wilson, The Bad Plus with Joshua Redman, Snarky Puppy, Richard Galliano with Sylvain Luc: Tribute to Edith Piaf, Jamie Cullum, Dee Dee Bridgewater with Irvin Mayfield & The New Orleans Jazz Orchestra, Eliane Elias, Battle of the Bands: Tommy Dorsey Orchestra vs. Jimmy Dorsey Orchestra, Beth Hart, Steve Miller Band, Garland Jeffreys. montrealjazzfest.com

TD Halifax Jazz Festival

Halifax, Nova Scotia
July 8–12

This diverse, lively festival presents jazz, world, blues, funk, Latin, r&b and more at its main stage, located on the picturesque waterfront, and at venues throughout the city. Coinciding with the festival are master classes and the Creative Music Workshop.

Lineup: Brian Blade “Mama Rosa,” Kenny Werner Trio, Joey DeFrancesco Quartet, Tin Men & The Telephone, Gordon Webster Sextet with Brianna Thomas, Afro Cuban Allstars, Robi Botos Quartet, Nils Berg Cinemascope, Jane Ira Bloom, Raneé Lee, Curtis Nowosad, Heavyweights Brass Band, Moon Hooch, Pram Trio. halifaxjazzfestival.ca

Edmonton Blues Festival

Edmonton, Alberta
Aug. 21–23

Western Canada’s premiere blues event is held in Edmonton’s sonically superior and party-friendly Heritage Amphitheatre. The 17th annual festival will feature birthday parties for Canned Heat (50) and Henry Gray (90).

Lineup: Shawn Holt and the Teardrops, The 44’s with Kid Ramos/Elvin Bishop/Diana Braithwaite/Chris Whiteley, Mr. Sipp, Adrianna Marie and Her Groovecutters, The West Coast Blues All Stars featuring Junior Watson and Bob Corritore, Sugaray Rayford Big Band, Jimmy and the Sleepers with Big Dave McLean and Rusty Reed, The Rockin’ Highliners Reunion, Henry Gray with Bob

Corritore and the West Coast All Stars, Janiva Magness, Canned Heat. bluesinternationaltd.com

Guelph Jazz Festival

Guelph, Ontario
Sept. 16–20

With a distinctive flair for the adventurous, this festival offers artisanal music that inspires listeners to hear and see the world with a fresh perspective. Based in the vibrant community of Guelph, it is a provocative musical experience.

Lineup: See website. Last year’s performers

included Randy Weston’s African Rhythms Trio, Sun Ra Arkestra, Coleman Lemieux & Compagnie, Vijay Iyer Trio, Milford Graves, D.D. Jackson, Kidd Jordan, Ernst Reijseger. guelphjazzfestival.com

Pender Harbour Jazz Festival

Pender Harbour, British Columbia

Sept. 18–20

The 19th annual festival will feature 24 world-class performances around the harbor at intimate oceanside venues.

Lineup: Louis Hayes Quintet, The Hummingbird Brigade.

phjazz.ca



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14 TO 17
MAY 2015

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August Rosenbaum at Copenhagen Jazz Festival

JONAS FRYSNER

International Jazz Festival Bern

Bern, Switzerland

March 16–May 24

Marian's Jazzroom presents international jazz and blues acts, and the fresh outdoor series at Hotel Innere Enge offers bits of local flavor.

Lineup: Billy Branch & The Sons of Blues, Bettye LaVette, Corey Harris, Paquito D'Rivera Sextet, Mike Mainieri leads the Swiss Jazz Orchestra, The Cookers, Herlin Riley Group, Anat Cohen, Brian Lynch, Dave Stryker and The Brazilian Trio, Cécile McLorin Salvant. jazzfestivalbern.ch

Jazzfestival Basel

Basel, Switzerland

April 16–May 10

A selection of off-the-beaten-path and left-of-center tributes, duo configurations and international talent hits the Swiss mainland in spring, but organizers like to throw a fest-circuit veteran into the mix, too.

Lineup: E.S.T. (Esbjörn Svensson Trio) Symphony, Yaron Herman Duo, Paolo Fresu Duo, Dino Saluzzi Group, Stanley Clarke Band, Till Brönner Quintet, Anouar Brahem New Group, Marc Perrenoud Trio, Joachim Kuehn Trio, Jan Lundgren Trio & Grégoire Maret, Lars Danielsson, Gregor Hillbe/Christian Zehnder Trio, Daniel Humair & Pete York, Jane Monheit Quartet, Ambrose Akinmusire Group, Joe Lovano & The Village Rhythm Band, Dianne Reeves. offbeat-concert.ch

Ulrichsberger Kaleidophon

Ulrichsberg, Austria

May 1–3

This is the 30th edition of this small festival for jazz, improvised music and contemporary composed music.

Lineup: Plasmic-Quartett, Urs Leimgruber/

Barre Phillips/Jacques Demierre, The Peeled Eye, John Butcher & Claudia Ulla Binder, Foils Quartet, Barre Phillips Solo, The Dorf, Annelie Gahl, Tiziana Bertocini & Thomas Lehn, Carl Ludwig Huebsch/Pierre-Yves Martel/Philip Zoubek, Benat Achary & Erwan Keravec, Tanja Feichtmair/Frank Gratkowski/Peter Herbert/Christian Lillinger. jazzatelier.at/kal_e.htm

EUROPAfest

Bucharest, Romania

May 8–23

EUROPAfest is a distinguished festival with a 22-year tradition presenting jazz, blues, pop and classical music. It celebrates the cultural diversity of Europe, annually presenting more than 300 artists in a wide range of events, including concerts, competitions, master classes and workshops.

Lineup: Last year's lineup included D'lys, Vassilis Blue Sotiriou & The BRB, Alex Hahn & The Blue Riders, Margareta Paslaru, Two 4 the Road, The Windwalkers, The Adam Green Continuum, Parc X Trio, Open Source Trio, Linda Chatterton, Mosaico Jazz Trio, Malin Kojola & Johan Emet, Mag Balay Quartet. jmevents.ro

Newbury Spring Festival

Newbury, England

May 9–23

The 37th annual festival will present two weeks of jazz, folk and classical concerts at 20 venues in and around Newbury, offering international events at places of special interest including the Sheepdrove Eco Conference Centre, classic English Churches, Highclere Castle (TV's Downton Abbey) and other stately homes.

Lineup: Ronnie Scott's All Stars, Julian Joseph Trio, Pasadena Roof Orchestra,

Cross Harbour, BBC Symphony Orchestra with Valeriy Sokolov, Warsaw Philharmonic Orchestra, Peter Donohoe, Mahan Esfahani, Adam Walker, Endellion String Quartet, Calefax Reed Quintet, Voces8, Tenebrae, Ex Cathedra.

newburyspringfestival.org.uk

Moers Festival

Moers, Germany

May 22–25

This festival started in 1972 as a relatively small open-air event in the courtyard of Moers Castle, but it has grown into a great presentation of improvised music with international acclaim. Each year, the festival presents a wide variety of contemporary music on one stage over four days at Whitsun. Last year, the festival established its new residence in the Festivalhalle Moers (Moers Festival Hall).

Lineup: Hayden Chisholm & Lucerne Jazz Orchestra, The Nest, Colin Stetson & Sarah Neufeld, The Jones Family Singers, Eve Risser White Desert Orchestra, sPacemoNkey, Pulverize the Sound, Michael Mantler "The Jazz Composer's Orchestra Update" featuring the Nouvelle Cuisine Big Band, Stetson/Dunn/Fox, The Baylor Project, Sara McDonald, Ziad Rajab Trio, Mikko Innanen 10+, Eivind Opsvik Overseas, Colin Stetson "Sorrow," RocketNumberNine, Dean Blunt, Trondheim Jazz Orchestra, Frank Gratkowski Z-Country Paradise, Bassekou Kouyaté. moers-festival.de

Nattjazz

Bergen, Norway

May 28–June 6

At Nattjazz (Nightjazz), founded in 1972, curiosity is a permanent state for both the festival and its audience. People see the festival as a chance to find their new favorite



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FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL

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36th EDITION

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Some of the artists scheduled to appear in this year's edition include:
Huey Lewis and the News / Steven Wilson / Snarky Puppy / Jesse Cook
Jamie Cullum / The Stanley Clarke Band / Al Di Meola / Chris Botti
The Bad Plus Joshua Redman / Steve Miller Band / Dee Dee Bridgewater
For the Record: Baz Luhrmann in concert / Bebel Gilberto / Eliane Elias
Colin James / Rodrigo y Gabriela / Pokey Lafarge/ AND MANY MORE!

For lineup information as it becomes available, go to montrealjazzfest.com!

THE TRIP INCLUDES:

- Two round-trip flights from anywhere in the U.S. for 3 days from June 26 to July 5, 2015.
- Three pairs of tickets for selected concerts at the Festival.
- Two nights of luxury hotel accommodation at the festival's official hotel, Hyatt Regency Montreal, on the Festival's site.
- Two official Festival T-shirts and programs.
- Two meals in selected restaurants on the Festival's site.

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Visit www.DownBeat.com/MontrealTripGiveaway to enter the contest!

The rules and conditions of The Montreal Jazz festival Getaway contest may be changed without prior notice. Official rules: To enter : fill out the online entry form at WWW.DOWNBEAT.COM/MONTREALTRIPGIVEAWAY. The Montreal Jazz Getaway contest drawing will take place May 31, 2015. The prize is non-transferable. If winner is unable to accept prize, it will be given to the next name drawn. No substitution or changes are possible. This offer is void where prohibited by law and is subject to all applicable federal, state and local regulations. Taxes are the responsibility of the winner. The rules and conditions of The Montreal Jazz Getaway contest may be changed without prior notice.

Festival.Jazz.Montreal @FestivalJazzMTL
montrealjazzfest.com



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artists or experience different types of jazz while wandering the old sardine factory USF Verftet by the seaside.

Lineup: Seun Kuti & Egypt 80, Emilie Nicolas, Marc Ribot's Ceramic Dog, Kari Bremnes, Obra-Bergen Big Band & Batagraf, The Bow Corpse, Arild Andersen Sextet Plays Mingus, Reflections In Cosmo, Elephant9, Humcrush, Espen Berg Trio, Steve Lehman Octet, Nils Økland Band.

nattjazz.no

Kerava Jazz Festival

Kerava, Finland

June 5–6

This festival has had the same artistic profile since 1991: free-jazz, avant-garde, spiritual jazz.

Lineup: John Surman, Valhalla Quartet featuring John Surman, Black Motor featuring Ernest Dawkins, Verner Pohjola Nordic group.

keravajazz.fi

Iford Arts Festival

Iford, England

June 6–Aug. 8

The Iford Arts Festival takes place in the exquisite Peto Garden of Iford Manor, near Bath in the southwest of England. The award-winning garden and its intimate performance spaces combine to create a magical experience.

Lineup: Get The Blessing, Clare Teal Band with Jason Rebello, Lucinda Belle, Cable Street Collective.

ifordarts.org.uk

Jazz à Vienne

Vienne, France

June 23, June 26–July 11

The 35th edition of Jazz à Vienne will featuring many different styles of music, including jazz, African music, salsa, blues, gospel, funk and soul. An extra night has been added this year.

Lineup: Pharrell Williams, French Touch with Philip Catherine/Richard Galliano/Didier Lockwood, Homage to Gil Evans, Cyrille Aimée, Jazz Legends with Billy Hart/Brian Lynch/Donald Brown/Cecil McBee/Benny Golson/Eddie Henderson/Chico Freeman/George Cables.

jazzavienne.com

JazzAscona

Ascona, Switzerland

June 25–July 4

Ascona, on the shores of Lake Maggiore, hosts more than 50 American and European bands. The festival has strong ties to New Orleans and proudly shares the spirit, music and atmosphere of the city with a brand new project called "The New Orleans Experience—Original Music & Food from Louisiana."

Lineup: Davell Crawford Tribute To Fats Domino, Davina & The Vagabonds, Dee Dee Bridgewater & Irvin Mayfield's New Orleans Jazz Orchestra, Denny Ilett Sings Sinatra, Emma Pask & Her Australian Trio, Jazz Five, King Pleasure & The Bisquit Boys, Malted Milk & Toni Green, New Breed Brass Band, Nikki & Jules, Paolo Alderighi & Stephanie Trick Double Trio, Ray Gelato & The Giants, Shannon Powell & His Hall Jazz Band, Tin Men, Trumpet Black & Heart Attacks, Teedy Boutté & Paul Longstreth, Young Sinatras.

jazzascona.ch



Jazz Fest Wien

Vienna, Austria

June 26–July 11

The festival is staged in historic landmark venues of the city of Vienna, including the Vienna State Opera and City Hall.

Lineup: The Roger Cicero Jazz Experience, Melody Gardot, Malia, Sinatra Tribute with Thomas Quasthoff, Sly & Robbie Meet Nils Petter Molvaer.

viennajazz.org

Istanbul Jazz Festival

Istanbul, Turkey

June 30–July 15

This festival has been held every year since 1994 and features jazz, pop, rock and world music performances. It attracts approximately 50,000 people to various historical venues in Istanbul.

Lineup: Joan Baez, Tigran Hamasyan, Marcus Miller, Melody Gardot, Jools Holland & his Rhythm & Blues Orchestra, Fatoumata Diawara & Roberto Fonseca, Masha Vahdat/Tord Gustavsen/Fahrettin Yarkin, The Bad Plus Joshua Redman.

caz.iksv.org/en

Kongsberg Jazz Festival

Kongsberg, Norway

July 1–4

One of the oldest and largest jazz festivals in Scandinavia presents a varied lineup of nearly 60 Norwegian, Nordic and international acts within modern jazz, avant-garde and commercial genres. Concerts take place in intimate club venues as well as big outdoor venues.

Lineup: Joe Lovano Quartet, Come Shine, Cortex, Bjørn Alterhaug Quintet, Brad Mehldau Trio, Van Morrison, Dr. John, Mathias Eick, Maja Ratkje, Seun Kuti & Egypt 80, Hedvig Mollestad Trio, Krokofant with Ketil Møster, Røyksopp, Arild Andersen & Christian Meaas Svendsen, Magda Mayas & Tony Buck, Ensemble Denada with Mari Kvien Brunvoll, Monkey Plot, Bohman Brothers, Jenny Hval & Susanna: Meshes of Voice.

kongsberg-jazzfestival.no

Ljubljana Jazz Festival

Ljubljana, Slovenia

July 1–4

The 56th edition of the oldest European jazz fest will focus on guitar sounds and large ensembles. Iconic guitarist James Blood Ulmer will play a solo concert to celebrate his 75th birthday. Other highlights include reggae masters Sly & Robbie performing with trumpeter Nils Petter Molvaer, as well as the world premiere of the Mats Gustafsson & Craig Taborn duo.

Lineup: James Blood Ulmer, Joe Morris, Terje Rypdal, Kalle Kalima, Igor Bezget, Flat Earth Society, Fire! Orchestra, Carate

Urio Orchestra, Carlos Bica Trio Azul, Sly & Robbie meet Nils Petter Molvaer; Diogo Nogueira and Hamilton de Holanda's Bossa Negra, Mats Gustafsson and Craig Taborn.

ljubljanajazz.si

JazzBaltica

Timmendorfer Strand-Niendorf, Germany

July 2–5

For 25 years, international jazz-stars have traveled to Northern Germany to celebrate the variety and beauty of jazz near the shore of the Baltic Sea. Since 2012, Swedish trombone player Nils Landgren has managed this weekend of music at the Niendorf Harbor in Timmendorfer Strand-Niendorf.

Lineup: JazzBaltica Ensemble, NDR Bigband, Vladyslav Sendeci, Maceo Parker, Arne Jansen Trio, Karin Hammar Band, Mathias Eick & Jon Balke, Michael Wolny Trio, Eva Kruse.

jazzbaltica.de

Love Supreme Festival

Brighton, England

July 3–5

This three-day festival of jazz and camping is celebrating its third year.

Lineup: Chaka Khan, Van Morrison, Hugh Masekela, Joshua Redman & The Bad Plus, Candi Staton, Terence Blanchard E-Collective, Dianne Reeves, Ginger Baker Jazz Confusion, Submotion Orchestra, Ambrose Akinmusire, Gogo Penguin, Rag 'n' Bone Man, Jarrod Lawson, Bill Laurance Project, Get The Blessing, Theo Croker, Kneebody, Joe Stilgoe, Gabby Young & Other Animals, Hackney Colliery Big Band, Dylan Howe's Subterraneans, Christine Tobin, Partisans, Blue Eyed Hawk, Elliot Galvin, The Vampires, Shiver.

lovesupremefestival.com

Copenhagen Jazz Festival

Copenhagen, Denmark

July 3–12

Presenting more than 1,000 concerts, the festival envelops the Danish capital, offering a sumptuous musical feast to some 250,000 guests who attend to enjoy live jazz in the streets, clubs, cafes, concert halls and open-air venues.

Lineup: Dianne Reeves, Caetano Veloso and Gilberto Gil, Brad Mehldau Trio, Tony Bennett & Lady Gaga, Herbie Hancock and Chick Corea.

jazz.dk

Montreux Jazz Festival

Montreux, Switzerland

July 3–18

Founded by Claude Nobs in 1967, the Montreux Jazz Festival has become a "must see" event for music fans in Switzerland and



David Sánchez at Langnau Jazz Nights in Switzerland

MANUEZINGG

around the world. This epic music gathering on the most stunning shores of Europe takes place over 16 days in three main concert halls and five free venues, with more than 1,000 musicians and over 1,000 hours of music.
Lineup: See website. Last year's headliners included Stevie Wonder, Massive Attack, Outkast, Pharell Williams, Wayne Shorter, Angus & Julia Stone, Chet Faker, Agnes Obel, Benjamin Clementine, Everlast, Terri Lyne Carrington.
montreuxjazz.com

Nice Jazz Festival Nice, France July 7–12

More than 75 jazz concerts will take place, with performances on three different stages in the olive groves and Roman amphitheater every evening.
Lineup: See website. Past performers have included Dizzy Gillespie, Miles Davis, Jimmy Cliff.
nicejazzfestival.fr

Bohemia JazzFest Czech Republic July 9–25

This free-admission jazz festival celebrates its 10th anniversary this year, with more than 40 concerts taking place in historic town squares within the Czech Republic.
Lineup: Bill Frisell, Ravi Coltrane, Chris Potter, Dave Holland, Avshai Cohen, Hakon Kornstad, Rudy Linka, Sunna Gunnlaug.
bohemiajazzfest.com

North Sea Jazz Festival Rotterdam, The Netherlands July 10–12

This year marks the 40th edition of the Port of Rotterdam North Sea Jazz Festival, the largest indoor music festival in the world. In addition to jazz, other genres such as blues, soul, funk, hip-hop, world, pop and more will be presented.
Lineup: Tony Bennett & Lady Gaga, Chick Corea & Herbie Hancock, Terence Blanchard, Lionel Richie, Hozier, Kurt Elling, Ron Carter's Foursight, Alabama Shakes, Stanley Clarke Band, Benjamin Clementine.
northseajazz.com

Gent Jazz Festival Ghent, Belgium July 10–19

In the gardens of the historic Bijloke monastery, Gent Jazz Festival offers a selection of the best international jazz, soul, singer-songwriter and electronic music.
Lineup: Tony Bennett & Lady Gaga, Gregory Porter, Charles Lloyd Quartet, Abdullah Ibrahim Trio, Jack DeJohnette: "Made In Chicago," Vijay Iyer Trio.
gentjazz.com

Jazz à Juan Juan-les-Pins, France July 10–19

Since 1960, the Festival International de Jazz à Juan has presented a diversity of styles and programs. The fest has featured newcomers who have become famous names, trend-setting iconoclasts, and classical and modern artists.
Lineup: Charles Pasi, Carlos Santana, Tigran Hamasyan, Avishai Cohen, Marcus Miller.
jazzajuan.com

Umbria Jazz Perugia, Italy July 10–19

Umbria Jazz is Italy's finest music festival. Since it began in 1973, a great deal has changed, but not its spirit and identity.
Lineup: Tony Bennett & Lady Gaga, Herbie Hancock & Chick Corea, Cassandra Wilson, Joshua Redman with The Bad Plus, Snarky Puppy, Caetano Veloso & Gilberto Gil.
umbriajazz.com

Aarhus Jazz Festival Aarhus, Denmark July 11–18

Held in the city of Aarhus in Denmark since 1989, this festival consists of 250 concerts during eight days allocated over 30 venues on squares and lanes, in tents, in streets and alleys and in museums and cafes. The festival's original ambition of presenting international stars as well as new talent and currents in quality jazz remains. This strategy makes the program unpredictable but also familiar to the audience.
Lineup: See website. Past performers have included Scott Robinson, Adam Baldych, The John Scofield Hollowbody Band, Al Di Meola & Gonzalo Rubalcaba, Moscow Art Trio, Eliane Elias, Curtis Stigers, Andrew Cyrille.
jazzfest.dk

Pori Jazz Pori, Finland July 11–19

Pori Jazz will present its 50th edition this summer. During the main concerts, music will be played on several different stages in the beautiful Kirjurinluoto Concert Park.
Lineup: Stanley Clarke Band, Dee Dee Bridgewater & Irvin Mayfield and the New Orleans Jazz Orchestra, Robert Plant & the Sensational Space Shifters, Orquesta Buena Vista Social Club, GoGo Penguin, Melissa Aldana & Crash Trio, John Hiatt & the Combo, Paloma Faith, Sly & Robbie Meet Nils Petter Molvaer, Theo Croker & DVRK FUNK.
porijazz.com

moers festival

May 22nd to 25th 2015

Hayden Chisholm & Lucerne Jazz Orchestra

The Nest

Colin Stetson & Sarah Neufeld

The Jones Family Singers

Eve Risser »White Desert Orchestra«

sPacemoNkey

Pulverize the Sound

Michael Mantler »The Jazz Composer's Orchestra Update«

Stetson/Dunn/Fox

The Baylor Project

Sara McDonald

Ziad Rajab Trio

Mikko Innanen 10+

Eivind Opsvik Overseas

Colin Stetson »Sorrow, a reimagining of Gorecki's 3rd Symphony«

RocketNumberNine

Dean Blunt

Trondheim Jazz Orchestra feat. Sofia Jernberg

Frank Gratkowski

»Z-Country Paradise«

Bassekou Kouyaté

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🎷 Molde International Jazz Festival

Molde, Norway
July 13–18

This festival takes place in the city of Molde by the Romsdalsfjord, with an incredible view of 222 mountain tops. This year's 55th edition will present more than 120 concerts at numerous venues, with Romsdalsmuseet being the biggest one. A daily parade down the main street is a big attraction.

Lineup: Robert Plant & The Sensational Space Shifters, Gregory Porter, Dee Dee Bridgewater & Irvin Mayfield and The New Orleans Jazz Orchestra, Jack DeJohnette "Made In Chicago," The Bad Plus with Joshua Redman, Kurt Elling, Sly & Robbie Meet Nils Petter Molvaer, Espen Reinertsen & Trondheim Jazzorchestra, Driving Miles, Møster!, Emilie Nicolas.
moldejazz.no

🎷 Festival de Jazz de Vitoria-Gasteiz

Vitoria-Gasteiz, Spain
July 14–18

This festival presents its 39th edition in Vitoria-Gasteiz, the capital of the Basque Country. It is famous for encouraging great encounters on stage.

Lineup: Chick Corea & Herbie Hancock, Brad Mehldau Trio, Chris Potter/Dave Holland/Lionel Loueke/Eric Harland, Anat Cohen, Estrella Morente & Nino Josele, Jason Marsalis Quartet, Jason Brandon Lewis, Edmar Castaneda, Vincent Peirani.
jazzvitoria.com

Langnau Jazz Nights

Langnau, Switzerland
July 21–25

Over the last 25 years, this fest has impressed with an international lineup and an amazing atmosphere. An incorporated jazz workshop makes it a popular meeting point for musicians from all over Europe and the United States.

Lineup: Jean-Michel Pilc Trio, Snarky Puppy.
jazz-nights.ch

Heineken Jazzaldia

San Sebastian, Spain

July 22–26

This year marks the festival's 50th anniversary, with 17 stages spread throughout the city.

Lineup: Jamie Cullum, The Cookers, Gregory Porter, Benny Golson Quartet, The Bad Plus with Joshua Redman, Charles McPherson Quartet, Azar Lawrence Quartet, John Zorn with Bill Laswell and Dave Lombardo.
heinekenjazzaldia.com

🎷 Ystad Sweden Jazz Festival

Ystad, Sweden

July 29–Aug. 2

This international jazz festival takes place in Ystad, a small medieval town with 40 kilometers of sandy beaches. Artists and audiences get close and share unique experiences at intimate historical venues with 100–400 seats. Jan Lundgren is the festival's artistic director, and Quincy Jones is a lifetime honorary ambassador for the festival.

Lineup: Dianne Reeves, Dave Holland, Kenny Barron, Robert Gasper, Maria João, Richard Bona, Tineke Postma, John Taylor, Nicole Johánntgen, Diana Torto, Karin Krog, Diogo Nogueira, Hamilton De Holanda, Marius Neset, Nils Landgren, Bobby Medina, Pierre Dørge, New Jungle Orchestra, Rigmor Gustafsson, Linda Oh, Adam Baldych, Mathias Eick, Guillaume De Chassy, Jan Allan, Guinga, Lars Danielsson, Viktoria Tolstoy, Ewan Svensson.
ystadjazz.se

Gouvy Jazz & Blues Festival

Gouvy, Belgium

Aug. 7–9

Situated in Belgium on the northern border of Luxembourg, this festival takes place in an environment of woods, pasture and streams

with free camping. With its combination of tranquility and good music, the festival enriches the Belgian Ardennes region. Friday and Saturday are dedicated to bebop, and Sunday features blues performances.

Lineup: See website. Past artists have included Yllan Canizares Quartet, Ibrahim Maalouf Octet, Bobby Few Quartet, Nicolas Payton Trio, Freddy Cole Quartet, Nico Wayne Toussaint, King King, Mike Sanchez Sextet, Dixon Plans, Géraldine Jonet Trio.
gouvy.eu/madelonne

Jazz em Agosto

Lisbon, Portugal

Aug. 7–16

Over the last three decades, the Jazz em Agosto festival, promoted by the Calouste Gulbenkian Foundation, has staged approximately 300 concerts featuring leading jazz innovators from the United States and Europe.

Lineup: See website. Last year's performers included James "Blood" Ulmer Memphis "Blood" Blues Band featuring Vernon Reid, The Soul of a Man, Evan Parker & Matthew Shipp, Marc Ribot Ceramic Dog, Fred Frith, Joëlle Léandre, Hamid Drake, MMM Quartet, Massacre.
musica.gulbenkian.pt/jazz

Oslo Jazz Festival

Oslo, Norway

Aug. 10–15

Since 1986, Oslo Jazz Festival has filled the Norwegian capital with music. Concerts take place at large, glamorous venues like the National Opera & Ballet and small, intimate jazz joints like Herr Nilsen. The festival showcases a wide variety of jazz, both traditional and modern, and also takes an occasional turn towards soul and electronica.

Lineup: Gregory Porter, Abdullah Ibrahim, Marius Neset, Steve Kuhn with Karin Krog.
oslojazz.no



Umbria Jazz 15

Perugia - Italy, July 10 - 19

www.umbriajazz.com



Ystad Sweden 2015 Jazz Festival

Jul 29 – Aug 2

Dianne Reeves
 Dave Holland
 Kenny Barron
 Robert Glasper
 Maria João
 Richard Bona
 Tineke Postma
 John Taylor
 Nicole Johänntgen
 Diana Torto
 Karin Krog
 Diogo Nogueira
 Hamilton De Holanda
 Marius Neset
 Nils Landgren
 Bobby Medina
 Pierre Dørge
 New Jungle Orchestra
 Rigmor Gustafsson
 Linda Oh
 Adam Baldych
 Mathias Eick
 Guillaume De Chassy
 Jan Allan
 Guinga
 Lars Danielsson
 Viktoria Tolstoy
 Ewan Svensson
 Sylvia Wrethammar
 more...

Artistic Director
Jan Lundgren

ystadjazz.se



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Roccella Jazz Festival

Calabria, Italy
 Aug. 11–22

The 35th edition of this festival will showcase performances by famous and emerging artists, master classes, seminars and fringe events. All this spans 12 days, 10 venues and 35 concerts, many taking place in historical sites in Roccella Jonica and beyond.

Lineup: Stanley Clarke Band, Wadada Leo Smith, Raphael Quenehen/Jeremie Piazza, Greta Panettieri Quintet, Balkanica Quintet, Anita Vitale Quartet, Camera Soul, Pop Corn Reflections, Luca Ciarla & Chris Jarrett Quintet, Gianluigi Trovesi & Orchestra Laureana, Slanting Dots Trio, Francesco Scaramuzzino Trio, Roscoe Mitchell Trio, Tommaso Starace Quartet, Francesco Marocci Quartet & Dave Liebman.
rocellajazz.net

Time in Jazz

Sardinia, Italy
 Aug. 13–15

This vibrant festival was launched in 1988 by trumpeter Paolo Fresu. Most concerts take place in Berchidda, and last year there were also shows in Sassari. The festival typically lasts several days (see website for exact dates).

Lineup: See website. Past performers have included Omar Sosa, Dave Holland, Mulatu Astatke, Elina Duni.
timeinjazz.it

Jazz Middelheim

Antwerp, Belgium
 Aug. 13–16

Taking place since 1969 in Middelheim/Den Brandt park in Antwerp, this festival features a lineup of the contemporary jazz artists ranging from international legends to the finest Belgian talent. Every year, an artist-in-residence presents various projects.

Lineup: See website. Last year's headliners included Herbie Hancock & Wayne Shorter, Avishai Cohen Trio with Strings, Ahmad Jamal, Enrico Rava & Stefano Bollani, Dave Douglas, Stacey Kent, Jef Neve Trio.
jazzmiddelheim.be

Nisville Jazz Festival

Nis, Serbia
 Aug. 13–16

Many heavyweights in jazz and swing have performed at the old fortress that houses Nis' popular fest, which hosted one of trumpeter Donald Byrd's final public performances.

Lineup: Past artists have included the Sun Ra Arkestra, Ginger Baker's Jazz Confusion, Jazzanova Live, Ron Carter Golden Striker Trio.
nisville.com

Jazz Festival Willisau

Willisau, Switzerland
 Aug. 26–30

Campers delight in the scenic grounds of this modern festival with medieval appeal. Programmers are quick to embrace the classics and a sturdy repertoire of straightahead jazz amid less-traditional performers.

Lineup: See website. Last year's lineup included Henry Threadgill, Sylvie Courvoisier Trio, Brian Blade & the Fellowship Band, Bänz Oester & The Rainmakers, Wayside Wayfarer, Marc Ribot, Steve Coleman & Five Elements.
jazzfestivalwillisau.ch

Saalfelden International Jazz Festival

Saalfelden, Austria
 Aug. 27–30

This festival, renowned for always being at the cutting edge, has earned a reputation as a "stage for free thinkers." This year, 32 concerts will be held across seven stages, four of which are at mountain huts among the stunning backdrop of the Steinernes Meer Plateau.

Lineup: See website. Last year's performers included Marc Ribot, Amir ElSaffar Quintet, Ben Goldberg, Kaze, Henry Threadgill Ensemble, Sylvie Courvoisier Trio.
jazzsaalfelden.com

Akbank Jazz Festival

Istanbul, Turkey
 Oct. 21–Nov. 1

Celebrating its 25th edition this year, the Akbank Jazz Festival is one of the longest-running festivals in Turkey. The organizers pride themselves on "painting the city with all the colors of jazz."

Lineup: See website. Last year's lineup included Jamie Cullum, Kenny Barron and Dave Holland, Christian McBride Trio, Ibrahim Maalouf, Mario Biondi, Chet Faker, China Moses.
akbankcaz.com_or_akbanksanat.com

Jazzfest Berlin

Berlin, Germany
 Nov. 5–8

Founded in 1964, the Berlin Jazz Festival has presented artists from all around the globe, with an increasing emphasis on contemporary European jazz. This year's edition will be curated by the British music publicist Richard Williams. Currently residing at the 1,000-seat theater Haus der Berliner Festspiele, as well as a couple of satellite venues, the festival draws capacity audiences, with media partners ARD (public)radio(system) and Deutschlandradio documenting the proceedings by simulcasts and live recordings.

Lineup: See website. Last year's artists included Denys Baptiste, Elliott Sharp, Eva Klesse Quartet, Francesco Bazzanti 4tet, Sarah Buechi, Archie Shepp Quartet, Get The Blessing, Alexander von Schlippenbach & Aki Takase, Jasper van't Hof, WDR Big Band & Kurt Elling, Jason Moran, Mostly Other People Do the Killing.

berlinerfestspiele.de

EFG London Jazz Festival

London, England
 Nov. 13–22

This fest presents a 10-day, diverse array of rock- and funk-infused jazz artists, along with a hearty mix of traditional and fusion talents. It all happens in the confines of London's esteemed concert halls and BBC archives.

Lineup: See website. Past artists have included Wayne Shorter, George Russell, Carla Bley, Gerald Wilson, Randy Weston, Archie Shepp, The Bad Plus, Tord Gustavsen.

efglondonjazzfestival.org.uk

Thanks to all jazz lovers,
Akbank Jazz Festival is celebrating its 25th year.

21st October - 1st November, 2015

25th
akbank
jazz
festival

Melbourne International Jazz Festival

Melbourne, Australia

May 28–June 7

This festival is held on the first two weekends in June in concert halls, arts venues, jazz clubs and throughout the streets of Melbourne.

Lineup: Chick Corea & Herbie Hancock, Kurt Elling with the Melbourne Symphony Orchestra.

melbournejazz.com

Jamaica Ocho Rios International Jazz Festival

Ocho Rios and Kingston, Jamaica

May 31–June 7

This year's festival will include a concert to honor Jamaican pianist/politician Seymour "Foggy" Mullings featuring young Jamaican pianists. There will be workshops by visiting artists and nightly jam sessions.

Lineup: The Jamaica Big Band, Antelope Valley Big Band.

ochoriosjazz.com

Savassi Festival

Belo Horizonte, Minas Gerais, Brazil

July 4–12

This annual jazz and instrumental music festival originated in Belo Horizonte, Brazil, in 2003. Today it is a matrix of musical activities that includes contests, recordings, artistic collaborations, exhibitions, artistic residencies and a host of live concerts representing the full spectrum of jazz.

Lineup: See website. Last year's lineup included Egberto Gismonti, Rafael Martini, Chris Washburne, Lage Lund Trio, Phronesis, Eládio Reinon Quartet, Paula Santoro, Kevin Hays Quartet, Sergio Krakowski with special guest Edmar Castañeda, Chico Pinheiro Trio, Scott Feiner.

savassifestival.com.br

Devonport Jazz

Devonport, Tasmania, Australia

July 23–26

Now in its 14th year, Devonport Jazz is a four-day festival featuring a host of Australian and Tasmanian artists in a range of cozy venues. Devonport Jazz incorporates many styles of jazz and blues in an array of special events, concerts, dinners, dances and film.

Lineup: Grace Knight, HERD Trio, Feel the Manouche, Rhonda Burchmore, Jan Preston, Lloyd Spiegel, Gianni Marinucci.

devonportjazz.com

Rio das Ostras Jazz & Blues Festival

Rio das Ostras, Brazil

Aug. 14–16, Aug. 20–23

For the 13th edition, during two August weekends, musicians will play on four outdoor stages around the beach and landscapes of Rio das Ostras.

Lineup: Robben Ford, Incognito, Omar Hakim, Matt Schofield.

riodasostrasjazzblues.com

Curaçao North Sea Jazz Festival

Willemstad, Curaçao

Sept. 4–5



Rio das Ostras Jazz & Blues Festival in Brazil

In 2010, the North Sea Jazz Festival in Rotterdam, the Netherlands, gained a younger sister: Curaçao North Sea Jazz. As in previous years, the festival will take place at the World Trade Center near Piscadera Bay. Good music combined with the tropical atmosphere on the island makes for a successful formula.

Lineup: George Benson, Sergio George's All Star Salsa Friends, Prince, Sting, Stevie Wonder, Rubén Blades, Lionel Richie, John Legend, Simply Red, Earth, Wind & Fire, Bruno Mars, Chic featuring Nile Rodgers, Alicia Keys, Rod Stewart, Maná, Caro Emerald.

curacaonorthseajazz.com

KL International Jazz & Arts Festival

Kuala Lumpur, Malaysia

Sept. 11–13

Mainstream jazz, contemporary jazz, smooth jazz, classic jazz, vocal jazz, fusion, r&b, swing, funk, classic rock and blues converge at this festival. An art exhibition and sale is also part of the event.

Lineup: See website. Past artists have included Diane Schuur, Ezra Brown, Ahmad Jamal, David Sanborn, Lee Ritenour, Ernie Watts, Rudresh Mahanthappa.

klinternationaljazz.com

Caribbean Sea Jazz Festival

Oranjestad, Aruba

Sept. 25–26

This fest is not only about music. It also has a great outdoor atmosphere and superb food.

Lineup: See website. Last year's performers included Prince Royce, Grupo Gualao, Kross-Hart Project, Shuffle Demons, 'N-Fuzion, Sazon Cubano, Weapons of Mass Percussion, Liv Warfield & NPG Hornz, Candy Dulfer, Charles Brouwer, Down Town

Dixie Society, Ryan the Haret, Tsunami, Eric Calmes & Friends, Richard Bona Quintet.

caribbeanseajazz.com

Wangaratta Jazz & Blues Festival

Wangaratta, Victoria, Australia

Oct. 30–Nov. 2

With more than 200 world-class musicians performing across 14 intimate venues—all surrounded by markets, workshops, wine-tasting and bike trails—the festival aims to offer "seriously good music in a seriously relaxed place."

Lineup: See website. Last year included Enrico Rava, Jeff "Tain" Watts, Joe Louis Walker.

wangaratajazz.com

Jazzmandu

Kathmandu, Nepal

Nov. 4–10

In its 13th installment, Jazzmandu, the Kathmandu International Jazz Festival, will gather musicians from across the world in the Himalayan foothills.

Lineup: See website. Last year's artists included KJ Denhert, Kristian Persson Elements, Tropic Green.

jazzmandu.org

Dominican Republic Jazz Festival

Puerto Plata, Sosua and Cabarete, Dominican Republic

Nov. 5–8

The 19th Dominican Republic Jazz Festival celebrates four nights of free concerts in the North Coast towns of Puerto Plata, Sosua and Cabarete. Presented by the Dominican Ministry of Tourism, the festival also conducts musical workshops for youth through FEDUJAZZ, the festival's foundation.

Lineup: David Sánchez, John Patitucci.

drjazzfestival.com



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Victor Goines (right), a saxophonist in the Jazz at Lincoln Center Orchestra, works with Kayla White and other JazzU students in St. Louis.

DEVIN RODRIGO

JazzU Committed to St. Louis Teens

JAZZ ST. LOUIS, THE NONPROFIT ORGANIZATION known for its concert series at the newly renovated Ferring Jazz Bistro, has stepped up its programs in jazz education. In mid-January, jazz artists Terrell Stafford, Chris Crenshaw, Victor Goines and Alvin Atkinson led six days of clinics and workshops in the metro area, reaching more than 500 students in 20-plus high school programs—with a special emphasis on kids enrolled in Jazz St. Louis' innovative JazzU program.

JazzU, which is funded by grants and sponsorships, is a program that places middle school and high school musicians who have passed an annual audition in jazz combos that play under the tutelage of local pros.

"We started JazzU in 2007," explained Jazz St. Louis Director of Education Phil Dunlap. "It really is an extension of our commitment to bring all the jazz musicians who come to play at the Bistro into community schools."

This past year, 135 high school and middle school students from the area auditioned for the JazzU program, and 53 were accepted and placed in one of seven combos that meet throughout the school year at the new Centene Jazz Education Center located above the Ferring Jazz Bistro.

It's a concept designed to augment and support the efforts of area high school and middle school jazz education programs. And it's succeeding. JazzU has earned high marks from area band directors for its effect on student participants.

"We've had a large number of students in the program, and consequently, we've seen great benefits for our students," said Kevin Cole, band director at Webster Groves High School. "JazzU has really enhanced our program."

As Bishop DuBourg High School continues working to develop its jazz program, band director Matt McKeever has observed the positive influence of JazzU on his students—especially senior bassist

and JazzU participant Nathan Pence.

"When Nathan first came to DuBourg as a sophomore, he had already been part of JazzU for a year," McKeever said. "Nathan made an immediate impact in our jazz band as a stellar bass player, and over the past two-plus years, I've seen significant development not just in his bass playing, but in his overall musicianship."

Pence recognizes that his participation in JazzU has been a critical element in his growth as a musician. "I've been in JazzU for four years, and in addition to improving as a player, I've met some amazing musicians who have come here to play and teach," he said. "I've also learned how valuable it is to build musical relationships and make connections. I'm a much more well-rounded musician because of JazzU."

Stafford, who is the director of jazz studies at Temple University's Boyer College of Music and Dance, has made it a habit to work with local schools and JazzU participants whenever he travels to St. Louis for performances.

"I've been coming here to the Bistro for about six years," the trumpeter said. "I enjoy the clinics at schools during the day, but those one-hour time frames can be intense, especially in a very busy week like this one. But the evening sessions with the JazzU kids are very laid-back. The kids still want you to give them information; they still want you to think and process, but you have a longer time to do it. You can try things out. You get them laughing and you can really make a difference, because you can build trust."

Stafford has built a strong rapport with JazzU students such as Pence. "From working with Nathan, I know he's a talented young man who I'm very likely to play with professionally in the future," he said. "This week, whenever he played, every instructor was looking at him and smiling, because he played so great." —Terry Perkins



Miguel Zenón

JIMMY KATZ

Lab Work: Students ages 14–18 are invited to New England Conservatory during Jazz Lab, a one-week intensive program offered June 21–26. Students work with NEC jazz faculty and participate in a curriculum of improvisation, small group training, jam sessions, entrepreneurial workshops and college audition prep. Guest artist Miguel Zenón and NEC Jazz Studies Department Chair Ken Schaphorst will hold master classes paired with evening concerts. No pre-audition is required. Tuition is \$890, which includes all classes, nightly concerts, jam sessions, one private lesson with faculty, T-shirt, lunch and dinner. Overnight students pay an additional \$490 for five nights of housing, including breakfast.

necmusic.edu/jazz-lab

Campus Mixer: Walter Clissen, associate professor in the audio engineering department at Husson University's New England School of Communications, mixed a new recording by José Feliciano in the school's Audio Control E this spring. The album, which will be released in both stereo and Dolby 5.1 Surround Sound, features Feliciano playing guitar with members of the Sofia Symphonic Orchestra and soprano Arno Raunig. nescom.husson.edu

Preserved & Refreshed: North Central College in Naperville, Illinois, will present the Preservation Hall Jazz Band in concert May 16. The historic, New Orleans-based group is currently on a world tour promoting the album *That's It* (Sony/Legacy), which marks the first time that a substantial body of new music was created by the band and entered into repertoire. northcentralcollege.edu

Departed Mentor: Steve Zegree, an internationally respected vocal jazz educator who was also an accomplished pianist and choral conductor, died March 7 in Bloomington, Indiana. He was 61. Zegree served as the Pam and Jack Burks Professor of Music at Indiana University's Jacobs School of Music, where he directed the Singing Hoosiers and Vocal Jazz Ensemble I. Prior to that, he was a longtime faculty member at Western Michigan University, where he began his teaching career in 1978. In the June issue, *DownBeat* will publish a tribute to Zegree, who entered the magazine's Jazz Education Hall of Fame in 2012.



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Jane Monheit

Vocalist Jane Monheit, who sustains a busy touring schedule while also home-schooling her 6-year-old son, has scant time to stay abreast of the *au courant*. “The times I get to listen to music are comfort times, not times I really want to challenge myself,” she said. Monheit’s responses to a cohort of new recordings displayed the warmth and intelligence that has marked her singing since she became a star in 2000. Her most recent CD, *The Heart Of The Matter* (Emarcy/Decca), was released in 2013.

Luciana Souza

“Waters Of March” (*The New Bossa Nova*, Verve, 2007) Souza, vocal; Chris Potter, tenor saxophone; Romero Lubambo, guitar; Edward Simon, piano; Scott Colley, bass; Antonio Sanchez, drums.

It’s nice to hear this treated differently; everyone’s recorded it, including me, when I was very young. My recording was traditional; I wasn’t thinking too much outside the box. I like the singer’s simple, sincere delivery, how grounded and centered she is. It’s not different for the sake of being different. My favorite singers have that quality of singing in a way that feels true. 4 stars.

Nancy King

“There’s A Small Hotel” (*Live At The Jazz Standard With Fred Hersch*, MaxJazz, 2006) King, vocal; Fred Hersch, piano.

Beautiful intro. This is one of my favorite songs. I do it in this key, too. She’s Carmenesque, but some things don’t feel like Carmen [McRae]. I love the piano player—what he’s playing is inventive, fun and adorable. It’s swinging. I love the personality in the approach and phrasing. It’s sung lightheartedly, but appropriate to the composer’s original intention, which I’m a stickler about. Killing [scat] solo. When we find humor in these tunes, it’s another way of giving them life. 4 stars.

Billy Childs

“To A Child” (*Map To The Treasure: Reimagining Laura Nyro*, Sony Masterworks, 2014) Dianne Reeves, vocal; Childs, piano, arrangement; Dean Parks, guitar; Carol Robbins, harp; Carlitos del Puerto, bass; Vinnie Colaiuta, drums; Mark Robertson, Jen Choi Fischer, violin; Luke Maurer, Vanessa Freebairn-Smith, viola; Sara Andon, flute.

Sounds like a Vince Mendoza chart. He wrote a bunch on my early albums; he loves the harp. Dianne Reeves’ voice is singular. She’s our greatest living jazz singer, so modern without ever sacrificing the tradition. I don’t know the song. I love how swirly and magical the arrangement is. Gorgeous. 5 stars.

Cécile McLorin Salvant

“Jitterbug Waltz” (*WomanChild*, Mack Avenue, 2013) Salvant, vocal; Aaron Diehl, piano.

I love the pianist’s introduction, how the groove creeps in. Is this Cécile? She has so much ability, such great respect for the music, and sings with so much personality. I had a similar experience to hers—first record in your twenties, and the world descends. Her instrument is magnificent—enormous range, a beautiful sound. She had an amazing genetic starting point, and she’s worked incredibly hard to develop her musicianship. She has a beautiful style that’s reminiscent of the greats but is unique to her—a seamless mix of traditional and modern. It’s uncanny that she knows exactly who she is at an age where no one does. 5 stars.

Maria Pia De Vito

“Amelia” (*So Right*, CamJazz, 2005) De Vito, vocal; Danilo Rea, piano; Enzo Pietropaoli, bass.

The movement is characteristic of Joni Mitchell’s tunes. Her voice is very pretty. It’s simple and clean; you can’t go wrong. I like the absence of drums. I often like being able to hear the bass with such clarity; it leaves a lot of space. 3 stars. [after] The way Joni sang was very particular to her. It’s rubbed off on almost all of us, one way or another. You don’t always hear her influence, but it comes out when we sing her music.



Mary Stallings

“Lucky To Be Me” (*Remember Love*, Half Note, 2005) Stallings, vocal; Geri Allen, piano; Darryl Hall, bass; Billy Hart, drums; Vincent Herring, alto saxophone.

It’s not Nancy [Wilson], is it? You can hear the influence. Is it Mary Stallings? She’s a great singer. I’ve never heard a version quite this modern. She’s so relaxed, and sings without artifice, a completely natural delivery. 4 stars.

Roseanna Vitro

“In Germany Before The War” (*The Music Of Randy Newman*, Motéma, 2011) Vitro, vocal; Sara Caswell, violin; Mark Soskin, piano; Dean Johnson, bass; Tim Horner, drums.

I can hear Rosemary Clooney’s influence—something in the vowels. I’ve never heard the tune. It’s so dramatic and interesting, and I love the arrangement. The voice is lovely, so familiar, but I can’t place it. 4 stars.

René Marie

“Peel Me A Grape” (*I Wanna Be Evil: With Love To Eartha Kitt*, Motéma, 2014) Marie, vocal; Kevin Bales, piano; Elias Bailey, bass; Quentin Baxter, drums.

The arrangement gives her space to be all over that lyric. On sexy tunes like this or “Whatever Lola Wants,” it’s wonderful to have a frame around you that evokes that feeling. I like that the inventiveness in her singing comes straight out of the lyric. When our choices tell the story a little better, then we’re really doing the job. 4 stars.

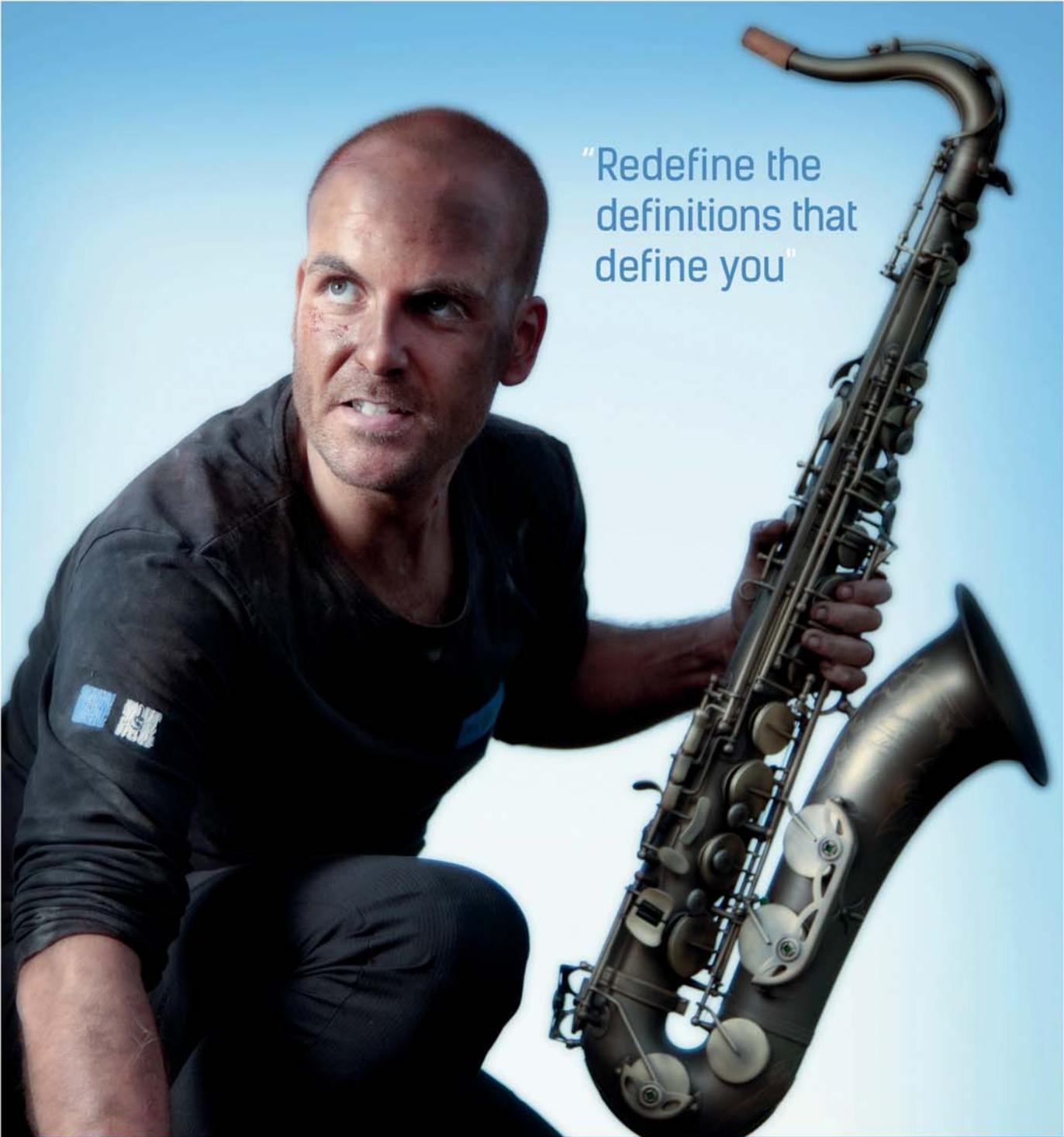
Dee Daniels

“You’ll Never Walk Alone” (*Intimate Conversations*, Origin, 2014) Daniels, vocal; Cyrus Chestnut, piano.

I don’t recognize the singer. There’s no bull; she sounds at ease with herself. I grew up hearing a lot of show tunes, the original cast recording and then a jazz version—say, by Ella—on the same day. That has influenced the way I approach those tunes now. I’ve never heard this done with this kind of edge, that slightly gospelly feel. It really works. The harmony in the [piano] vamp makes me think of Stevie [Wonder]. 4 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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