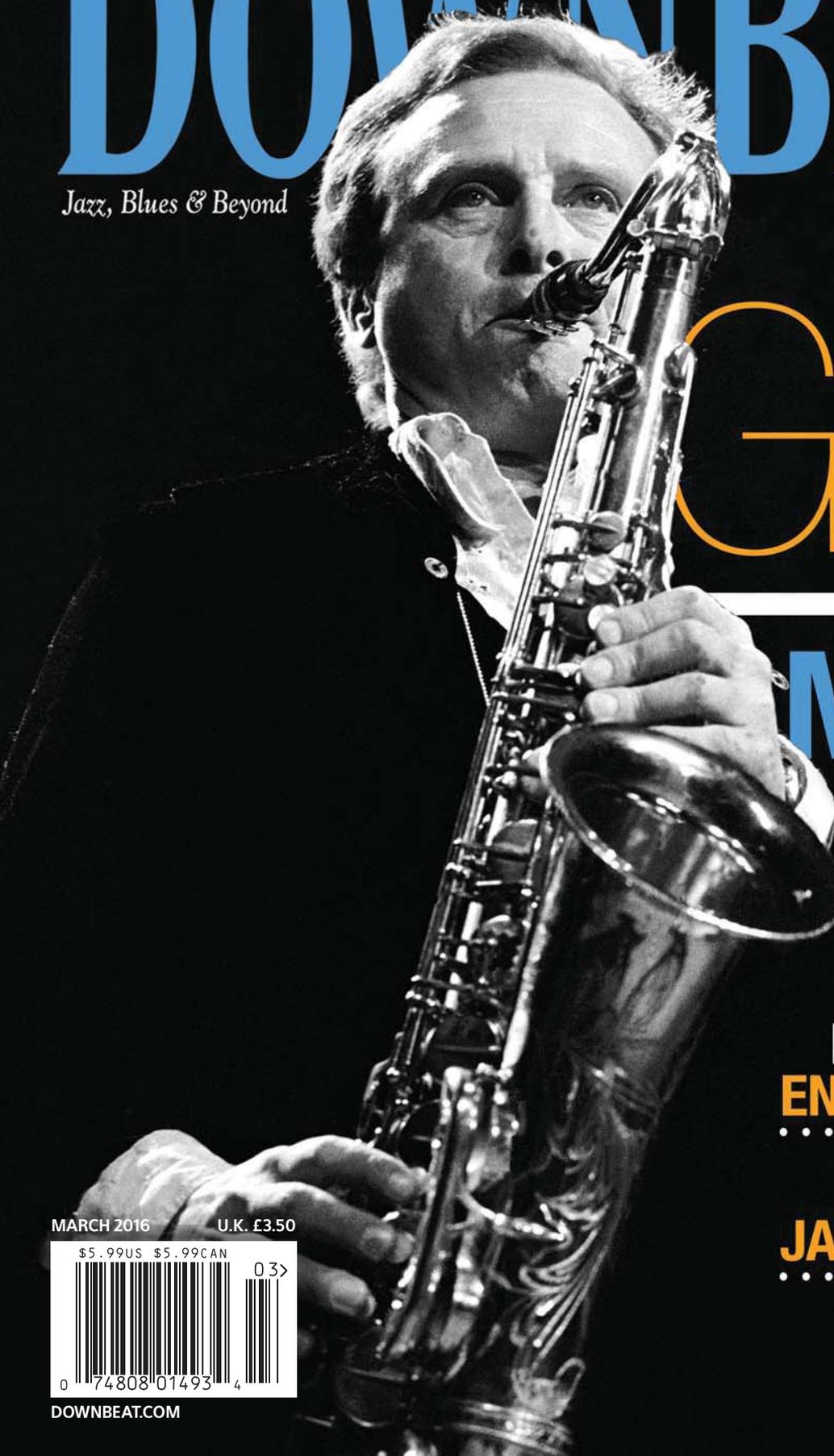


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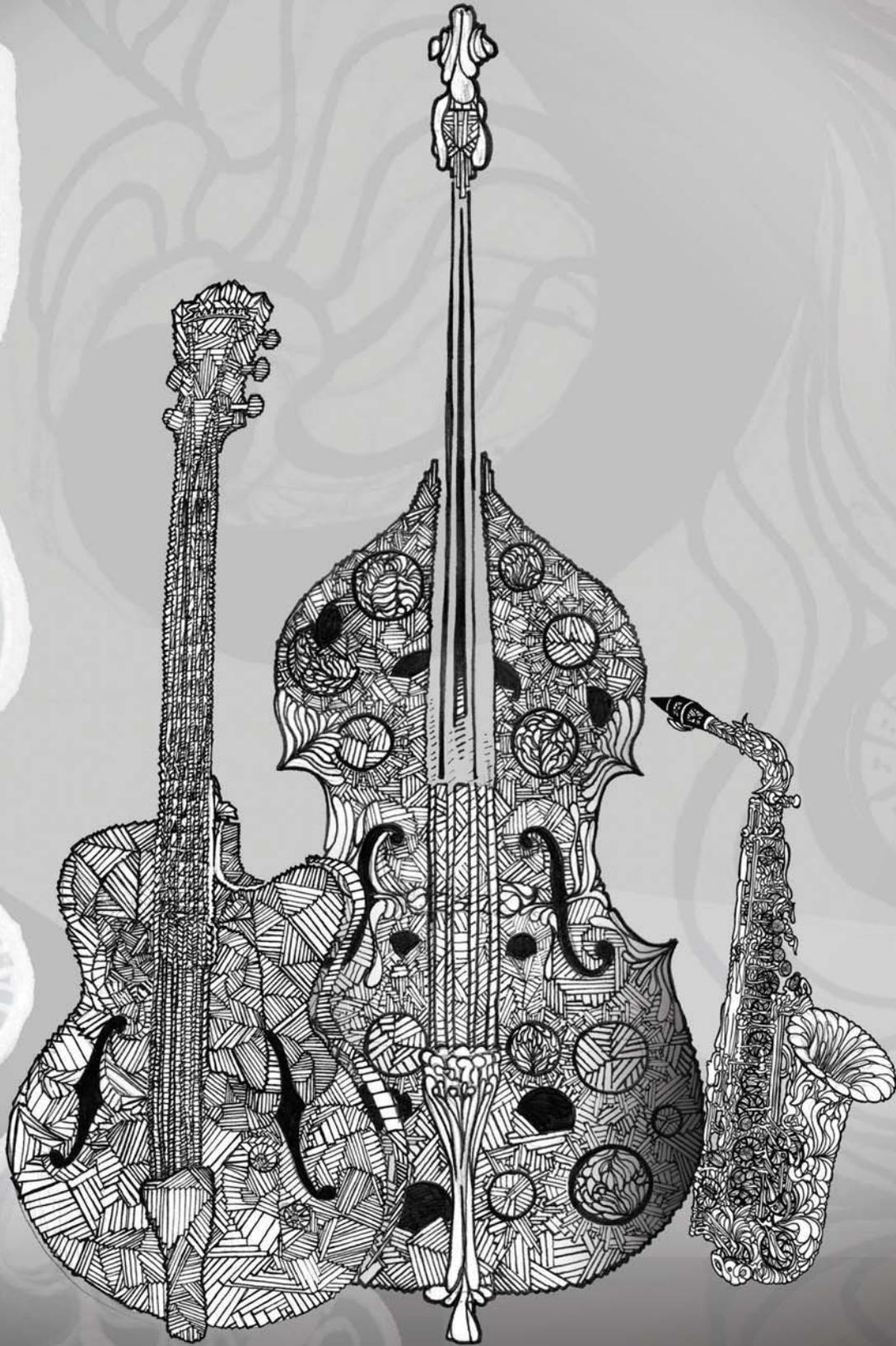
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MARCH 2016

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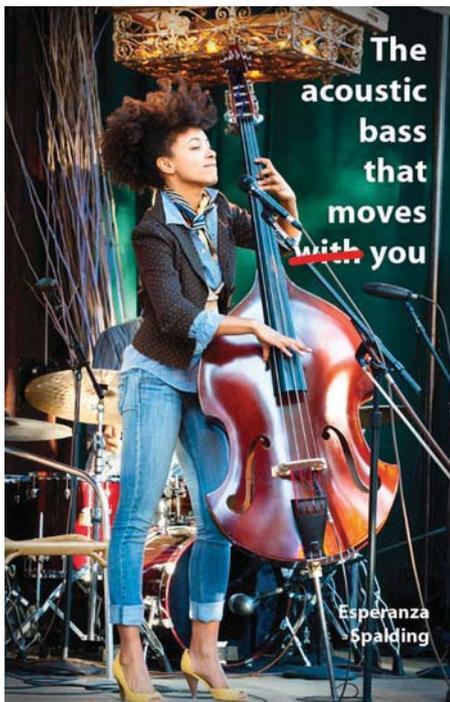
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MARCH 2016

Inside

ON THE COVER

24 Stan Getz *'You Can Hear the Warmth'*

BY JAMES HALE

Although the tenor saxophonist passed away nearly 25 years ago, a pair of previously unheard live recordings highlight two key elements of his career. Recorded at San Francisco's Keystone Korner in May 1976, they document his brief reunion with Brazilian guitarist/singer João Gilberto and illustrate how he continued to stay current by leading bands consisting of forward-looking musicians.



Stanley Clarke at the Blue Note jazz club in New York City on Nov. 4, 2015

Cover photo of Stan Getz (at a concert in Copenhagen in November 1974) by Jan Persson

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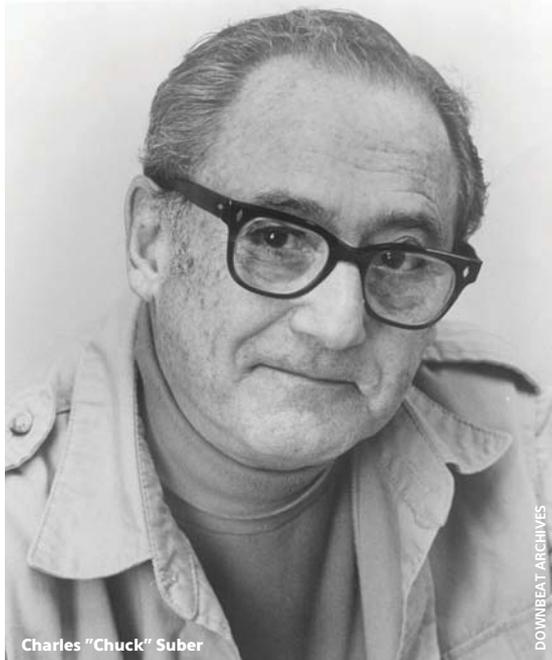
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Remembering Chuck



Charles "Chuck" Suber

DOWNBEAT ARCHIVES

MENTORSHIP IS SO IMPORTANT in jazz. We talk about it on the artistic side all the time. Two recent examples include the relationship between the great trumpeter Clark Terry and pianist Justin Kauflin, as depicted in the beautiful documentary *Keep On Keepin' On*, or the mentorship of trumpeter Wynton Marsalis to the young pianist Joey Alexander, highlighted by a segment on *60 Minutes* in January.

Mentorship has played an important role in jazz journalism, too. Here at DownBeat, we stand on the shoulders of nine decades (and counting) of great writers, editors, publishers and presidents. Each, in their own way, has influenced the direction of this magazine and helped it grow. And, to me, one of the most influential of this group was Charles "Chuck" Suber, the longtime publisher of DownBeat, a man I proudly call my mentor.

Unfortunately, time catches up with all of us, and Suber passed away on Dec. 29 at the age of 95.

Chuck served two stints as publisher, the first from 1952-'62, and the second from 1968-'82. If you asked him about his time at DownBeat, he'd chuckle that he was fired twice. But the late Jack Maher, the longtime owner and president of this company, would insist that Suber *quit* both times. As grown men, both well past retirement age, they were still disagree-

ing on a minor point of order.

In the end, it doesn't really matter how the relationship ended. What matters is what happened when Suber was here, and that was plenty.

In the 1950s, Suber became excited about the growing jazz education movement. He helped start the first college jazz festival at the University of Notre Dame. He ushered in a focus on jazz education that sustained DownBeat through some lean years and bolstered the magazine's reputation as the jazz education movement expanded.

He started the DownBeat Student Music Awards in 1978, which has developed into a premier opportunity for student musicians. He often noted that the SMAs (or "deebies," as they

are known) were one of his proudest professional achievements.

Just as significantly, Suber loved the written word. He encouraged young editors to seek out the best writers and to dig into the topics that meant the most to working musicians.

His approach made perfect sense: Reach musicians when they're young, and they will remember your brand for the rest of their lives. Cover jazz artists with depth and respect, and they'll call the magazine their own. It's a credo that we continue to live by today.

Long after he left the magazine, Suber served as a cheerleader when he liked an issue, and a sharp critic when we needed a good kick in the butt. He was smart and thoughtful and honest.

A compliment from Chuck would make my day, week and month. His counsel was a gift.

In my 26 years here, I have joked that I'm simply living Chuck Suber's professional life—just three decades later. He left us a remarkable blueprint on how to cover jazz and run a magazine.

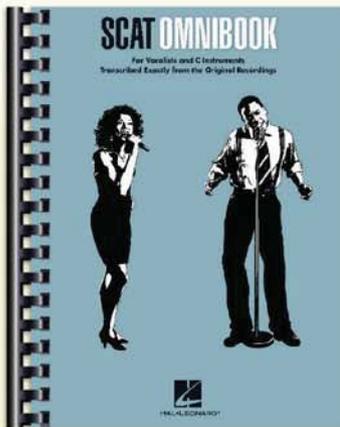
With his mixture of passion and professionalism, Chuck set an example for generations to follow. Today, we do our best to build upon the legacy that he and so many others created. Like them, we simply try to do right by this music we love.

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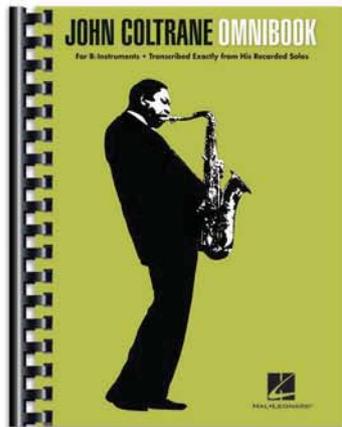
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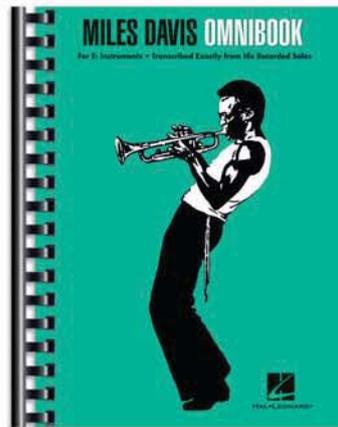
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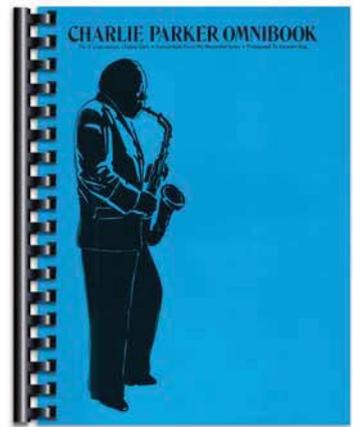
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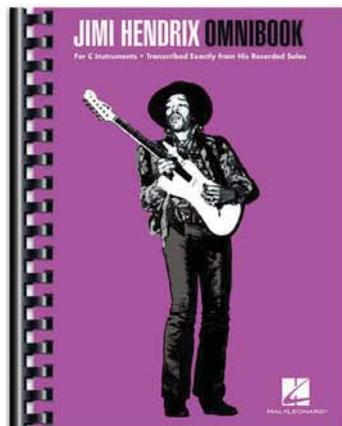
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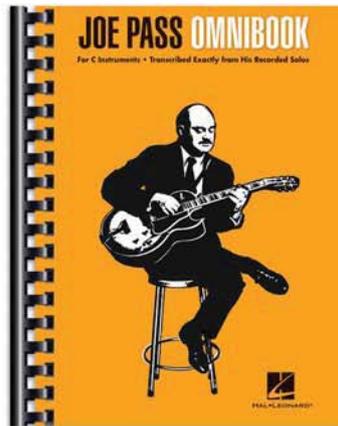
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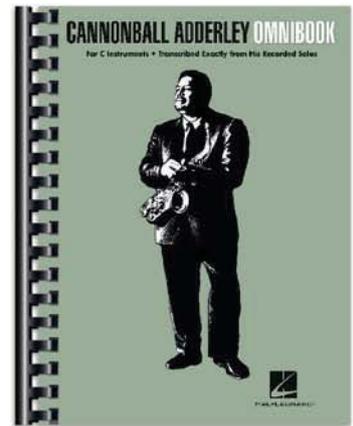
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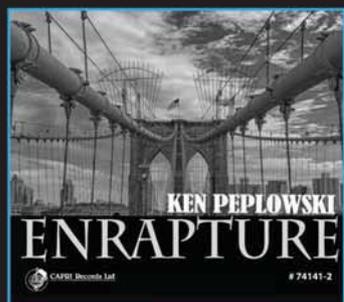
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– Brian Zimmerman, *DownBeat*
December '15 Editors' Pick

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Recalling Waller at Carnegie Hall

As I read Bob Doerschuk's Historical column in your January issue, I was puzzled by his reference to Fats Waller's "notoriously well-lubricated debut at Carnegie Hall in 1928." While it is true that Waller's Carnegie Hall debut was at an April 27, 1928, orchestral performance of James P. Johnson's "Yamekraw," during which he played piano and organ, I can find no report that he was on that occasion imbibing to excess.

However, on pages 98–102 of my 1994 book *Swing Era New York: The Jazz Photographs of Charles Peterson*, there is a brief account of (and several photographs shot at) the Jan. 14, 1942, Waller concert at Carnegie Hall. Perhaps it is this event that Doerschuk was thinking of.

"For several hours before curtain time," runs my caption, "a dozen or so well-wishing friends hung out in Fats' dressing room—the Toscanini Suite—and partied with him. Consequently, the great pianist, severely inebriated and quaking with nervousness, took to the stage confused as to the program that he had earlier committed



Fats Waller knew a thing or two about harmony.

DOWNBEAT ARCHIVES

to memory ... and the evening ... barely escaped collapsing into a shambles."

W. ROYAL STOKES
ELKINS, WEST VIRGINIA

Editor's Note: Contributor Bob Doerschuk responds: "Stokes is correct. Pianist Dick Hyman shared his recollections with me years ago about being in the audience on the night of Waller's 1942 recital. I apparently conflated Dick's account with the earlier Carnegie appearance by Waller, not stopping to do the math. My apologies."

Our Best Selves

In response to the First Take essay in your February issue, yes, I think jazz can help unify people. Here's a good example from Baltimore, a city quite divided by race and class.

I am a white, 65-year-old, semi-retired social worker and reed player. I recently went to a jam session in a neighborhood bar. The session was led by Clarence Ward III, a middle-aged, black trumpet and sax player. The session was very welcoming, and the players ranged from college students to a singer older than me.

Audience members were of various races and stations in life. There was a lot of camaraderie and collaboration, encouragement and joy.

Ward even invited people to make announcements. Being V.P. of the Baltimore Jazz Alliance, I took full advantage to plug our organization, hand out lists of jazz venues and sell a CD we produced. If we could only spread this example to the community at large!

BOB JACOBSON
BALTIMORE

Striving for Unity

I'm writing in response to the essay "Let's Get Together" (First Take, February). During the many years I taught at Penfield High School

(1968–'94), we felt that implementing in-school auditions and encouraging other competitive elements was, on balance, counterproductive. (We made special exceptions for participation in out-of-school opportunities, such as All-County or All-State competitions. In fact, in the '70s, our jazz ensemble won a DownBeat Student Music Award.)

There were some people in the school and larger communities who disagreed with this approach. I don't recall using Dr. Martin Luther King's phrase during those times, but it is applicable: "I believe that unarmed truth and unconditional love will have the final word." I hope that our musicians felt a sense of striving together for the greater good.

Our students were not without the competitive impulse. Our objective was to make cooperation the priority. We tried to move, on the continuum, toward unifying.

NED CORMAN
ROCHESTER, NEW YORK

Correction

■ In the 2016 Venue Guide (February), the listing for The Side Door jazz club in Old Lyme, Connecticut, misspelled the name of owner Ken Kitchings.

DOWNBEAT REGRETS THE ERROR.

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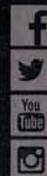


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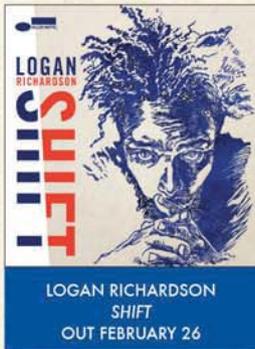
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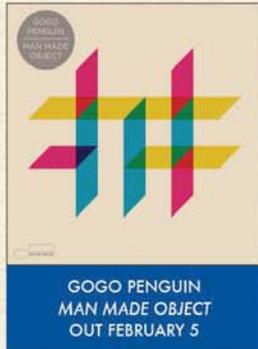




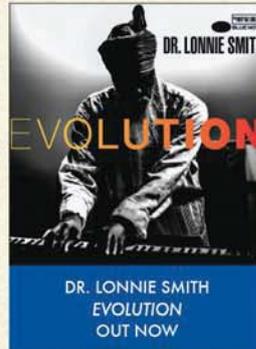
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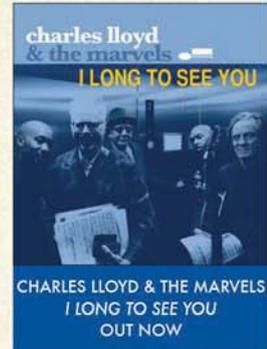
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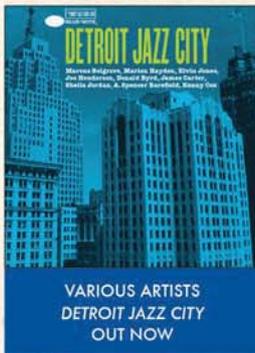
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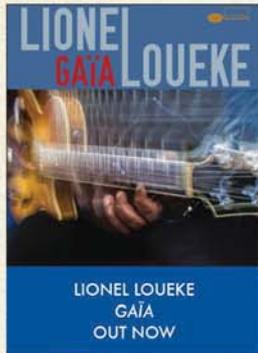
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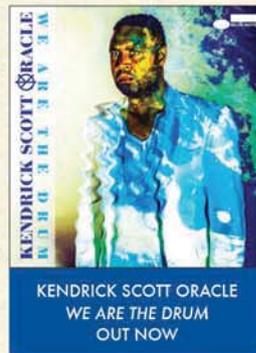
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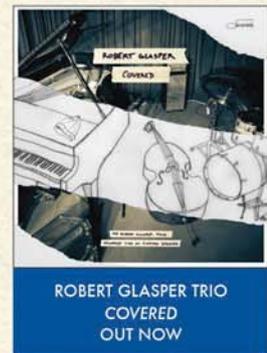
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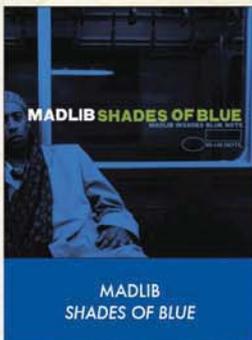


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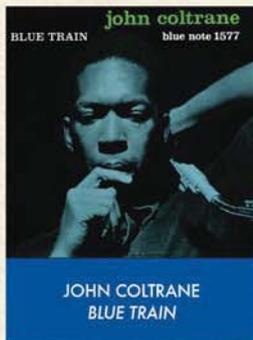


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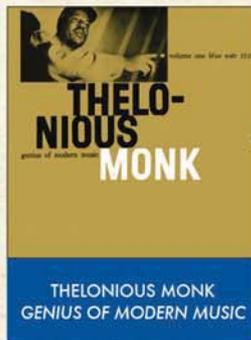
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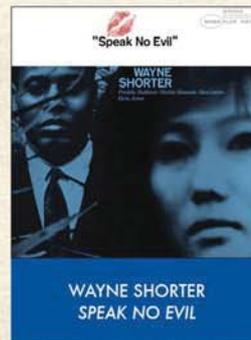
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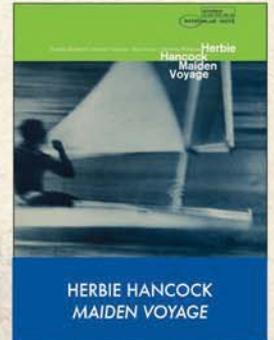
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Beat

Russell Revisits 'Harlem' for Album

Outside MSR Studios in midtown Manhattan on Dec. 1, a chilly rain was falling. Inside, vocalist Catherine Russell checked her smartphone while a 10-piece band prepared for another take on "Let Me Be The First To Know," a tune Dinah Washington recorded on her 1963 LP *Back To The Blues*.

Russell was well into the second of three days of recording for a new album, tentatively titled *Harlem On My Mind*, to be released by next summer. Working with her manager, Paul Kahn, and engineer Katherine Miller, Russell once again enlisted composer/tenor saxophonist Andy Farber to arrange and conduct.

The compact, ultra-tight orchestra included some of the finest players on New York's traditional jazz scene: trumpeters Jon-Erik Kellso and Alphonso Horne, trombonist John Allred and a tenor saxophone section consisting of Dan Block, Mark Lopeman and Farber, complementing the rhythm section of Matt Munisteri on guitar, Mark Shane on piano, Tal Ronen on bass and Mark McLean on drums.

They recorded a total of 18 songs over the three days, including "You're My Thrill," "Don't Take Your Love From Me," the Clarence Williams blues classic "You've Got The Right Key (But The Wrong Keyhole)" and "Harlem On My Mind," a typically witty Irving Berlin tune made famous by Ethel Waters.

This afternoon, Russell was up to take four of "Let Me Be The First To Know." Each take was a little different, but all were flawless—a natural result of her 30 years in the business, including singing backup for Paul Simon, Steely Dan, Cyndi Lauper and David Bowie.

Russell curates great songs, some well known, some obscure. "Lyrically, it has to be a good story," she said by phone a few days later. "I like old-fashioned romance." Her selections are very personal, she says, because this is music she grew up with as the child of Luis Russell, the legendary bandleader and Louis Armstrong collaborator, and bassist/singer Carline Ray, an original member of the International Sweethearts of Rhythm.

Armstrong, Washington, Billie Holiday and Frank Sinatra were big influences. "I used to go see Alberta Hunter at the Cookery, as well as Ruth Brown, because my mother played bass

with her during the 1980s," Russell said. "Those ladies inspired me. They gave everything emotionally to their audiences. That's what I want to do."

It's no small thing to interpret music of another era in a way that resonates with contemporary listeners.

"All the kids love her," Miller said. "When I go to her gigs, I see a wide range of ages. Sometimes there are people who might not normally be interested in jazz, people who are in their 20s and really like her. She's somebody who is modern even though her material is not."
—Allen Morrison

Catherine Russell sings at MSR Studios in New York City on Dec. 1.



Riffs >

Otis Clay (1942–2016)



Otis Clay RIP: Chicago-based soul and r&b vocalist Otis Clay died Jan. 8 of cardiac arrest. He was 73. Born in Waxhaw, Mississippi, and influenced by gospel music, Clay made his re-cording debut in 1965 with the ballad “Flame In Your Heart” and scored a Top 40 r&b hit with “Trying To Live My Life Without You” in 1973. Clay was inducted into the Blues Hall of Fame in 2013. “Working with Otis was a dream come true,” said bassist Bob Trenchard, who produced a number of albums for Clay, including 2015’s *Soul Brother* (Catfood Records) featuring guitarist Johnny Rawls. “Otis was one of the nicest people I’ve ever met—humble, gracious, even made his bed every morning.”

Band Competition: DC JazzFest has announced DCJazzPrix, a national jazz band competition that aims to identify and showcase emerging and exceptional jazz band talent. The winning band will receive a cash award of \$15,000 as well as business support, publicity, career services and a paid gig on the main stage at the 2017 DC JazzFest in Washington, D.C. The competition finals will take place during this year’s DC JazzFest on June 18. Deadline for entries in March 4.

More info: dcjazzprix.org

Boom Tic Boom CD: Drummer/composer Allison Miller and her band Boom Tic Boom will release their third full-length studio album, *Otis Was A Polar Bear* (The Royal Potato Family) on April 8. Boom Tic Boom features Miller alongside Jenny Scheinman (violin), Kirk Knuffke (cornet), Ben Goldberg (clarinet), Todd Sackafoose (bass) and Myra Melford (piano).

More info: royalpotatofamily.com



Colin Stranahan (left), Linda Oh and Oded Tzur perform at Cornelia Street Café as part of the Israeli Jazz Festival.

Voices Unite for Israeli Jazz Fest

IN THE DECADE SINCE THE ISRAELI JAZZ movement reached a tipping point in the U.S., the music, which is both progressive and steeped in Middle Eastern traditions, has become like a rich stew, one that gets better with every new ingredient added to the mix.

Case in point: the Jan. 10 performances by the bands of tenor saxophonist Oded Tzur and pianist Eden Ladin, who kicked off the Israeli Jazz Festival at New York’s Cornelia Street Café. Although a set by Tzur’s quartet was as meditative as Ladin’s was vigorous, the diversity of these and other acts in the festival lineup suggested that this sub-genre of jazz has acquired a compositional balance that was missing when the first wave of Israeli musicians came to New York years ago.

With each new cohort of young artists, America’s ever-evolving indigenous music is further enhanced—bringing refreshing change to a U.S. jazz landscape that has become increasingly homogenized since the days when regional styles defined jazz in places such as New Orleans, Kansas City and Chicago.

The three-day festival partly sponsored by the Israeli consulate and curated by guitarist Gilad Hekselman also featured a Jan. 11 duet by Hekselman and fellow guitarist Yotam Silberstein and a performance by pianist Gadi Lehavi and his band. The trios of guitarist Dida and drummer Ziv Ravitz closed out the festival Jan. 12.

“There was a phase where Israeli jazz was trying to define itself,” Hekselman said in an interview. “And there was what you called the Falafel Jazz movement, where every song was like a big party. But I think now it’s finally balancing itself out. There could be [Middle Eastern] influences but it’s not shouting it in the audience’s ear. It has become more subtle.”

Tzur’s devotion to Indian classical music was evident in the four pieces that progressed in a grand, unhurried fashion across the

Greenwich Village eatery’s basement bandstand. A protégé of classical saxophone master Gersh Geller, Tzur spent 10 years learning to play Indian music on the sax.

His fluid ability to change pitch between notes was on display in the opening piece, “Warrior Elephants Flying In The Moonlight,” a duet with bassist Linda Oh.

“With Oded, you’re hearing the saxophone played with a delicacy that’s not what you think of when you think of Adolphe Sax,” said Robin Hirsch, the café’s owner, referencing the inventor of the saxophone. “The great thing about jazz is it doesn’t have to be about form, about structure. It can be with form and with a sudden delicacy that one doesn’t naturally think of when you say jazz.”

In contrast to Tzur’s quartet, Ladin’s group offered a far more aggressive sound. A distinguishing aspect of the performance was how Ladin’s mellifluous, classically influenced piano rose above the cacophony, adding to the impressionistic experience.

While the set opener, “The Way We Used To Laugh,” had the quality of a Middle Eastern folk song, the classical flavor of Ladin’s piano and tenorman Dayna Stephens’ round tone broadened the tune’s scope. Flamboyant drummer Daniel Dor was a catalyst for the number.

The band cranked up the angularity of its set in the following number, “The Eel,” which featured muscular driving polyrhythms that showcased the group’s power and high-precision performance skills.

For some observers, the festival was a vote of confidence in Israeli jazz. “You cannot discuss the jazz scene without including the Israeli artists,” said Renee Schreiber, director of performing arts and music for the Israeli consulate, which has been collaborating with city clubs on Israeli jazz festivals since 2012.

—Michael Barris

Pianists Love Peterson

KELLY PETERSON, WIDOW OF DOWNBEAT

Jazz Hall of Famer Oscar Peterson (1925–2007), has brought to life music that was written by her late husband but hasn't been heard by the public—until now. Released Dec. 11, the box set *Oscar, With Love* (Two Lions) presents 30 compositions by Peterson, several of them previously unrecorded, as performed by 14 world-class pianists on the master's own personal piano. The recording, which honors Peterson's 90th birthday (last August), also includes songs written for Peterson by some of his closest musical friends.

Pianists Ramsey Lewis, Michel Legrand, Chick Corea, Monty Alexander, Oliver Jones, Makoto Ozone, Renee Rosnes, Bill Charlap, Kenny Barron, Gerald Clayton, Benny Green, Hiromi, Justin Kauflin and Robi Botos made the recordings on Peterson's Bösendorfer Imperial grand in his home studio in Mississauga, Ontario. Two of the performances feature the accompaniment of bassist Dave Young, Peterson's longtime associate. Other contributors include pianist/vocalist Audrey Morris and pianist/producer Lance Anderson. Impeccably recorded, the music resonates with incredible swing, sensitivity and heart.

Oscar, With Love contains 36 tracks and includes about 180 minutes of music. It is available in four versions: a three-CD box set, a Deluxe Edition CD set with a 100-page commemorative book, a five-LP Limited Edition Vinyl set and a super-deluxe Collector's Edition. Its release was celebrated with an "Oscar @ 90" concert at The Royal Conservatory of Music's Koerner Hall in Toronto at which Barron, Green, Clayton, Jones (accompanied by Young), Botos, Charlap and Rosnes performed on Peterson's piano, which was transported to the stage for the occasion.

In addition, Bösendorfer is releasing an Oscar Peterson Signature Edition Piano equipped with Yamaha Disklavier E3 technology. The instrument reproduces 13 Peterson piano performances originally captured during the '70s. Only 12 of the reproducing pianos will be available for sale worldwide.

DownBeat spoke by phone with Kelly Peterson, who served as executive producer on the *Oscar, With Love* project.

When did the recording sessions take place?

Recording began in October of 2014. But I had begun speaking to the pianists a year-and-a-half before that. The whole point was they were all done here on Oscar's piano in Oscar's studio. I asked each pianist to record two



songs. A couple of people recorded three songs because they included something that they had written for him. Chick Corea recorded just one that he wrote specifically for this project and specifically for Oscar. There are six tracks in the set that are not Oscar's compositions.

How did you sequence all the tracks?

On the first disc, I wanted to have tracks by each of the artists. The second disc is all ballads. And on the third disc there are some songs that were written by the artists for Oscar. That disc leads off with Chick's composition ["One For Oscar"]. The last six songs I was very specific with, starting with a piece that Monty wrote called "Trust"—not written specifically for Oscar, but one that we loved. Robi Botos wrote a piece called "Emmanuel" for Oscar; that came next. And then Audrey Morris, whose connection to Oscar was made at the London House in Chicago. She's the only vocalist, performing the only standard, "Look What You've Done To Me." And then Dave with the bass solo, a song that Oscar wrote called "Goodbye, Old Friend." Then Gerald Clayton performing "Hymn To Freedom." The very last piece is one that Oscar told me was the most beautiful song he'd ever written, called "When Summer Comes."

Talk about Oscar Peterson the composer.

The reason I started to do this recording is because I know that people are not as aware of how much music he wrote. And it's important for that part of his legacy to be more widely known, because he wrote an incredible amount of music and quite a variety of things. For instance, "Hymn To Freedom," his most iconic and widely known composition, is performed around the globe all the time still. Everything that he wrote, it's very clearly Oscar. It feels like him, it sounds like him. As we were doing this album, I told some of the pianists, "I don't want you to try to play like Oscar. The intent is to play his music, but with your voice." Some of them said it was very hard because there's so much Oscar in the music. —Ed Enright

camilameza
TRACES

SSC 1439 - IN STORES 2/26/16
WITH
SHAI MAESTRO - MATT PENMAN
KENDRICK SCOTT - BASHIRI JOHNSON
JODY REDHAGE - SACHAL VASANDANI

Vocalist/guitarist/composer Camila Meza is a rarity, a glorious triptych of an artist. She possesses a gift for composing brilliant musical landscapes, a captivating, soulfully pure vocal instrument, and a consummate prowess on guitar, ablaze with irresistible melodies and improvisations.

Meza's phenomenal guitar voice has become an important part of the local music scene, though it has been her voice that has really begun to set her apart from her peers. Her ability to simultaneously play intricate guitar lines and sing independent vocals is incredible, even more so knowing that she didn't receive academic training for voice.

Meza grew up in a musical household in her native Santiago, Chile. The music that Meza writes and arranges springs from experiences of an individual who has left her native country to adopt a new life in New York City. Like anyone who acclimates to a new environment, her feeling of excitement and expectations of things to come are counterbalanced with feelings of nostalgia and separation from her old home, friends and family.

In a sense, Meza's music is about finding herself and adjusting to her two lives, the one that she excitedly adopted by moving to New York and the one she left behind but wants to keep close to her heart.

The songs on *Traces* cover many themes but it centered around that of finding oneself through life's journey.

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European Scene / BY PETER MARGASAK

Henriette Pursues Bold Vision

Norwegian saxophonist and composer Mette Henriette Martedatter Rølvåg responded to questions about her music with the same air of mystery and poise that distinguished her stunning, untitled double-CD debut, released by ECM on Nov. 20. (The album cover bills her as Mette Henriette.) When asked her age, she replied, "I am halfway to halfway to 100. Born on the same date as Bruce Lee and Jimi Hendrix." When the 25-year-old was asked if she found it daunting that her debut was not only released by one of the world's most important and influential creative music imprints, but also spread across two discs, she said simply, "It inspired me."

Henriette was born and raised in Trondheim, Norway, home to one of the country's most important music universities, and although she never studied there, she interacted regularly with its students and faculty. "Our closest neighbor was a chocolate factory, and the air smelled of almonds, pralines and vanilla," she said, echoing a comment she made in her press release that she likes to "imagine scenes or scents" when she works with music.

Her immediate family, although not musicians, encouraged her pursuit of artistic sounds. She began playing the saxophone at age 12, focusing on the fundamentals before being pulled into her hometown's strong improvised music scene. "The experience I gained from those jam sessions, conversations and spontaneous concerts has, perhaps, shaped me more than any institutional program," she said.

She later studied at the Academy of Music in Oslo—where she has lived since 2010—and spent time in Brooklyn at the School for Improvisational Music, during which she cut the quietly impressive improvised trio album *Aella* (577 Records), with reedist Patrick Breiner and drummer Max Goldman.

Early in 2015 a closer glimpse of her own music was provided by *kost/elak/gnäll* (Jazzland) by the stunning collective called Torg, led nominally by pianist Johan Lindvall, a key collaborator. In fact, the first disc of Henriette's ECM album—one of the most dazzling and unique recordings of 2015—was made with a trio featuring Lindvall and cellist Katrine Schjøtt. Together they navigated Henriette's own miniature compositions—gauzy and delicate—with the leader's grainy tenor sound calmly filling in the spaces of the chamber-like constructions.

Henriette sounds more forceful on the second disc, made with a 13-member ensemble that included the acclaimed Norwegian string group Cikada Quartet and top-notch Norwegian improvisers such as trumpeter Eivind Lønning, trombonist Henrik Munkeby Nørstebø and bassist Per Zanussi.

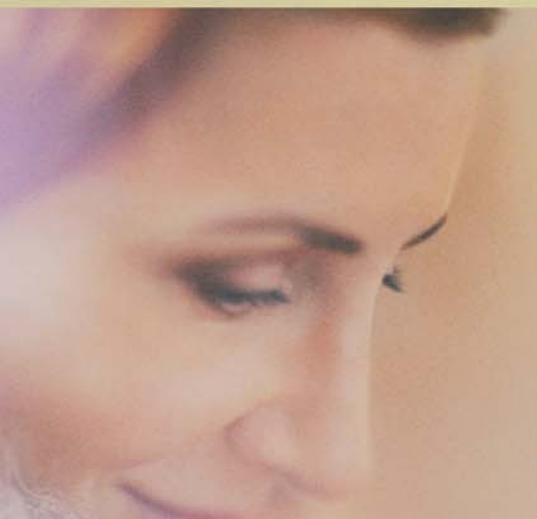
"I can say that Mette is a woman with talent and skills," said acclaimed Norwegian vocalist/composer Maja Ratkje. "She knows what she wants and she seems to find her own path."

Hopefully the path will include an exploration of Henriette's pure improvisational abilities. She noted she's working on new collaborations and a special event in 2016, but she said that she "will keep it a secret for now." **DB**



Mette Henriette

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In Memoriam: Paul Bley

PAUL BLEY, A JAZZ INNOVATOR WHOSE APPROACH TO THE PIANO was wholly original and highly influential, died at his home in Stuart, Florida, of natural causes on Jan. 3. He was 83.

Bley's piano solos could take boldly unusual turns, following his unique internal logic. They could erupt in bluesy swinging patterns, or quickly evolve into startling lines that sounded logical and illogical, all at once. Bley's avant-garde muse was entirely his own.

Bley worked with Charlie Parker at the Jazz Workshop in the pianist's hometown of Montreal in 1953. By 1957, Bley could be heard in Los Angeles, where he recorded a live session at the Hillcrest Club, a seminal 1958 date that included Ornette Coleman, Don Cherry, Charlie Haden and Billy Higgins. Moving to New York in 1960, Bley recorded with Sonny Rollins, Charles Mingus and George Russell.

Bley's debut as a leader, *Introducing Paul Bley* (Debut), was released in 1953, followed by many important (and now rare) recordings that include *Footloose!* (Savoy, 1962), covering the music of his then wife, Carla Bley; *Closer* (ESP-Disk, 1965); *Ramblin'* (BYG Actuel, 1966); *Ballads* (ECM, 1967); *Paul Bley With Gary Peacock* (ECM, 1970); *Japan Suite* (Improvising Artists, 1976); *The Paul Bley Quartet* (ECM, 1987); and *Memoirs* (Soul Note, 1990).

Bassist Gary Peacock, who recorded with the pianist in many incarnations, feels that one of Bley's most influential performances is on Sonny Rollins' 1963 LP *Sonny Meets Hawk!* (RCA).

"If someone wanted to really get a firsthand experience of what Paul had to offer, you can't do better than *Sonny Meets Hawk!*, where he plays on 'All The Things You Are,'" Peacock said. "What he was able to do there, effortlessly actually, was to deny and also at the same time include

what the actual structure of the melody and the harmony was ... I talked to Keith [Jarrett] the other day, and he mentioned the impact that performance had on him.

Bley continued to blaze his own path, including pioneering the use of synthesizers in jazz with Annette Peacock. He was also featured in the 1981 documentary *Imagine The Sound*. Additionally, he wrote an autobiography, *Stopping Time: Paul Bley and the Transformation of Jazz* (Vehicule Press, 1999).

"The musical value of Bley's life lies in his particular orientation to improvisation, which is beyond what you can [consciously] think," Peacock said.

—Ken Micallef



Paul Bley (1932–2016)



Stan Getz & João Gilberto
Getz/Gilberto '76
[Available 2/19/16]

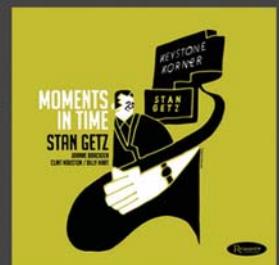
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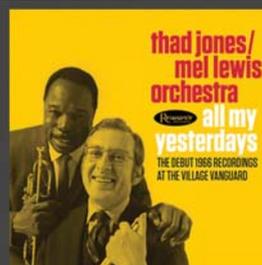
Stan Getz
Moments In Time
[Available 2/19/16]



[Available Now]

Wes Montgomery
One Night In Indy

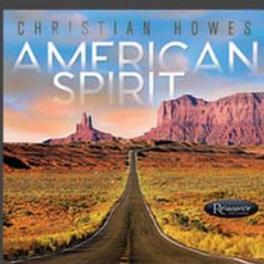
Recorded live in Indianapolis on January 18, 1959, this is only the 4th full album of previously unissued music by **Wes Montgomery** since 1968. Transferred from a tape provided by the late Indianapolis photojournalist Duncan Schiedt, this specially-priced CD features over 40 minutes of music and is the only known recording of Wes with the Chicago piano legend Eddie Higgins and former Ahmad Jamal Trio drummer Walter Perkins. [CD & LP]



[Available 2/19/16]

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Remembering Natalie Cole

NATALIE COLE, A GIFTED VOCALIST AND GRAMMY WINNER, DIED on Dec. 31 at Cedar Sinai Hospital in Los Angeles from recurring health problems. She was 65.

Throughout her career, Cole remained linked to her iconic father, Nat “King” Cole, and she found her greatest success by interpreting songs that he had helped popularize.

Natalie Maria Cole was born on Feb. 6, 1950, in Los Angeles. At age 6, she recorded a duet with her father, and by age 11 she had performed on his TV show. (He died from lung cancer when she was 15.)

Blessed with a strong voice, sterling articulation and a charismatic stage presence, she found success early. Her debut album, *Inseparable*, was released in 1975. It yielded the chart-topping hit “This Will Be (An Everlasting Love),” which earned her a Grammy in the category Best R&B Vocal Performance, Female.

She won the Grammy for Best New Artist of the Year for 1975. (Those two awards were the first of nine Grammys that she would eventually win.)

For the remainder of the 1970s and throughout the ’80s, Cole focused on smooth soul and r&b material.

In 1991, she released her most famous and successful album, *Unforgettable ... With Love*, a collection of jazz standards. The album was devoted to songs that her father had recorded, such as “Mona Lisa,” “Nature Boy” and “Route 66.” It famously included a duet version of “Unforgettable” in which her vocals were merged with a vintage performance by her father. The song earned her Grammy awards in the categories Record of the Year and Best Traditional Pop Performance. *Unforgettable ... With Love* won the Grammy for Album of the Year and made Natalie Cole a household name.

Cole would continue to win accolades during the latter part of her career, which found her frequently turning to the Great American Songbook.

Her final album—*Natalie Cole En Español* (Verve), released in 2013—was another tribute to her father. The program focused on songs that he had recorded, including “Bésame Mucho,” “Quizás,” “Quizás,” “Quizás” and “Acércate Más,” which she presented as a duet featuring her father’s vintage vocals.

Cole battled hepatitis C and had a kidney transplant in 2009. She wrote two books—*Angel On My Shoulder: An Autobiography* and *Love Brought Me Back: A Journey of Loss and Gain*. The latter book documents her process of searching for a kidney donor.

Soon after their mother’s death, Cole’s son Robert Yancy and his sisters Timolin and Casey Cole issued a statement: “Natalie fought a fierce, courageous battle, dying how she lived ... with dignity, strength and honor. Our beloved mother and sister will be greatly missed and remain UNFORGETTABLE in our hearts forever.”



DOWNBEAT ARCHIVES

DB

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A black and white photograph of Oran Etkin, a man with dark hair and a beard, wearing a dark suit jacket, white shirt, and dark bow tie. He is shown in profile, looking upwards and to the right, playing a clarinet. The background is dark and out of focus.

Players >

ORAN ETKIN

Starting Points

JOHN ABBOTT

The origin story of Oran Etkin's 2015 album, *What's New?: Reimagining Benny Goodman* (Motéma), dates to 1988 in Brookline, Massachusetts, when his parents, new owners of a CD player, bought discs by Mozart and Louis Armstrong. Then a 9-year-old saxophone aspirant, Etkin was instantly drawn to Armstrong's lyricism, phrasing and directness.

"I tried to listen to everything he did, and explored all the New Orleans players and Count Basie," Etkin recalled. His parents, scientists who had emigrated from Israel in 1983, "sealed the deal" with several trips to New Orleans, where Anthony "Tuba Fats" Lacen (1950–2004) invited Oran to sit in at Little People's Place in Tremé.

Soon thereafter, Etkin started adding clarinet to his arsenal, and encountered Goodman's recordings. "I realized the clarinet could assume Armstrong's melodic approach," he said. "In his quartet with Lionel Hampton, Teddy Wilson and Gene Krupa, Goodman was Louis Armstrong, playing lead, soaring above everything, while the vibes and the piano right hand were Johnny Dodds, dancing around him."

That instrumentation resonated two years ago when Jazz at Lincoln Center asked Etkin to present a project for the Newish Jewish Festival at Dizzy's Club Coca-Cola. "I thought about

the Jewish roots of jazz, from Irving Berlin and George Gershwin to Artie Shaw and Benny Goodman," Etkin said. "I realized the sounds in the Benny Goodman Quartet could go anywhere, and decided to explore that."

In the process, Etkin—a double major in classical clarinet and economics at Brandeis University—accessed a melting pot of refracted influences, including the '90s recordings of Don Byron and Steve Lacy as well as hands-on mentoring from George Garzone, Yusef Lateef and Danilo Pérez. Etkin joined a Malian band that connected him to singer Abdoulaye Diabaté and Super Rail Band guitarist Djelimady Tounkara and consequently led him to spend quality time in Mali after graduating in 2000. In 2002, Etkin matriculated at Manhattan School of Music, where his teachers included saxophonist Dave Liebman and clarinetist David Krakauer.

"The African stuff became part of me musically," Etkin said. "The griot sang huge, wide lines like Louis Armstrong. Trying to play clarinet like kora and balafon moved my playing in different directions that come out even when I play a standard. Then I entered MSM with this post-Coltrane sax concept I'd gleaned since I was 14 from Garzone—who has a clarity and gutsiness in his playing—that feels like Armstrong and Goodman. Sitting in jazz band with everyone playing that post-Coltrane style triggered a need to find a different

voice, and I started reconnecting with the qualities in Armstrong that fascinated me as a child. Krakauer helped me understand klezmer and cantorial singing as an art form and a lineage, and how to incorporate it in my own playing."

These flavors emerge throughout *Reimagining Benny Goodman*. Etkin recruited pianist Sullivan Fortner, vibraphonist Steve Nelson and drummer Matt Wilson to interpret his reharmonizations or flat-out deconstructions of Goodman-associated repertoire like "Sing, Sing, Sing," "Lady Be Good," "Running Wild," "Dinah," "King Porter Stomp" and two signifying originals. Singer Charenée Wade is fresh and soulfully idiomatic on "After You've Gone" and the Peggy Lee vehicle "Why Don't You Do Right." All are sufficiently intimate with the older language to navigate it with a creative, no-preconceptions spirit.

"Oran explained that he wanted to cover a wide spectrum," Fortner said. "He's very studied, very proactive, very honest. He wanted us to use the voices of the Benny Goodman Quartet and take them further, to express ourselves on what they did. It was very open. It was free."

"There are people who play like Benny Goodman," Etkin said. "I think that's fun, but not fulfilling. I put as minimal amount of information in the charts as possible to get a certain approach, but I'm really interested in creating starting points for conversation." —Ted Panken



Players >

DAVID GILMORE

Unexplored Territory

In the press materials for David Gilmore's latest album, *Energies Of Change* (Evolutionary Music), the guitarist explains, in somewhat mysterious terms, the larger vision that he and his quintet explored during the project:

"*Energies Of Change* refers to that movement, on both a personal and universal level (which in essence is inseparable and one and the same), toward being more conscious and aware of one's own true nature. There is a substrate to all of what we perceive as the material world, and an awareness that permeates all existence, yet its true nature appears to be hidden from many; perhaps most of us."

That sounds as if Gilmore—an in-demand guitarist who was once a member of Steve Coleman's M-Base Collective and the fusion band Lost Tribe, and who has played and recorded with Wayne Shorter, Dave Douglas, Trilok Gurtu, Don Byron and Rudresh Mahanthappa, in addition to leading his own acclaimed projects—is an expert on Egyptian Mystery Schools, astrology and numerology combined. He is. And he isn't. Regarding his music, which draws on complex rhythms and unusual harmonies, Gilmore is more forthcoming.

"Rhythm is still largely unexplored territory in jazz," he said. "It began with Coltrane exploring Indian rhythms on *Afro Blue Impressions* and Dizzy Gillespie, who experimented with Caribbean beats. Now you have African Americans as well as Indian Americans bringing their own aesthetic to jazz. When I hire musicians, I make sure they know how to

hear and play certain things, especially when it comes to rhythm."

Employing saxophonist Marcus Strickland, pianist Luis Perdomo, bassist Ben Williams and drummer Antonio Sanchez, as well as percussionist Kofo Wanda (who plays on one track), Gilmore envisioned *Energies Of Change* as both an outlet for his flowing, cyclical compositions and as an homage to masters past and present. Shorter's "Over Shadow Hill Way" and Kenny Kirkland's "Revelations" are transformed by Gilmore's approach. No matter how dense the arrangement or challenging the performance, Gilmore's songs provide an easy entrance, an admirable feat when metric modulation and odd-meter trickery support scurrying melodies.

"Dave has an amazing ear and rhythmic sense when it comes to polyrhythms, hemiolas and odd times," Sanchez said. "Those elements are hard to make sound fluid and relaxed because of their challenging nature, but Dave's music is never gratuitously complicated. There's a lot of great melodic and rhythmic substance as well as nuance and logic to his compositions."

And what about the esoteric messages seemingly buried in Gilmore's music?

"There are so many words that point to this knowing of something that is greater than ourselves," replied Gilmore. "Religion gives it different names: consciousness, spirit, awareness. Spiritual teachers say that ultimately we're energy, apart from our mind/body structure. Essentially, it's knowing that whatever happens, you're at peace with it." —Ken Micallef

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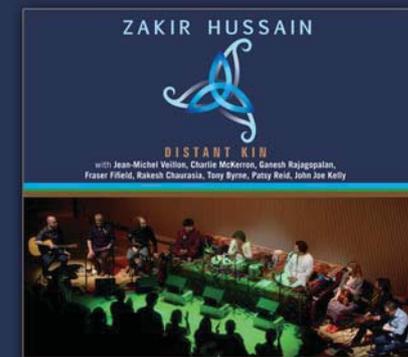
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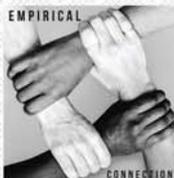
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Like any universal narrative, Kim Nalley's album *Blues People* tackles a broad scope of life's themes.

Lust is addressed, notably on the salty "Trombone Song (Big Long Sliding Thing)" and "The Chair Song (If I Can't Sell It)." So, too, is true love, on "A Sunday Kind Of Love." Other prominent themes include personal triumph ("Movin' On Up"), social inequity (Nalley's own "Big Hooded Black Man" and "Ferguson Blues") and redemption ("Amazing Grace").

Nalley has enjoyed a rich, diverse professional life that mirrors her broad vocal range: She has sung with the jump blues/swing band Johnny Nocturne, acted in stage productions and owned the North Beach club Jazz at Pearl's from 2003 to 2008. The longtime Bay Area resident is currently a doctoral candidate in the University of California-Berkeley's History department, researching African American musicians in post-World War II Germany.

Named after the 1963 book on African American music by the late Amiri Baraka (né LeRoi Jones), *Blues People* presents life viewed through a wide historical lens. "This album is not a 'blues' album, really," Nalley said during a phone interview on New Year's Eve. "It's blues, yes. But it's also jazz, and gospel, and r&b."

The program unfolds with many changes in mood, opening with a powerful yet instrumentally sparse duo reading of "Summertime" in which Nalley is accompanied by Tammy Hall, her longtime pianist. It closes with a dynamic version of Bob Dylan's "I Shall Be Released."

"I definitely agonized over [the album's track sequence] for quite a bit," she said. "When I go see shows, I always write down songs. I like to look at the arc of a show, so that's pretty much what I did."

Even in today's environment of oversharing, "Trombone Song" and "The Chair Song" can elicit plenty of blushes, thanks to the double entendres. Combined with Nalley's charismatic tone and knowing delivery, the two songs even make her take on Bessie Smith's "Sugar In My Bowl" seem chaste.

"My husband, who often sells my CDs at my shows, said that every time I did these songs [in concert], people would come up to him and ask what album they're on," she recalled. "So he told me that I just *had* to put them on the new album."

Audiences, including one in November at the Kuumbwa Jazz Center in Santa Cruz, California, have been reacting enthusiastically to "Movin' On Up," a.k.a. the theme song to the TV series *The Jeffersons*. It's done with such conviction that one momentarily wonders if it was originally sourced from an Alan Lomax field recording.

"People are really funny about jazz singers deviating from Tin Pan Alley," she said. "We can *maybe* get to the 1960s ... In the meantime, instrumentalists can pretty much do whatever they want."

As for her topical protest songs about Trayvon Martin's death in 2012 ("Big Hooded Black Man") and Michael Brown's fatal shooting two years later ("Ferguson Blues"), Nalley says presenting them live can be difficult.

"Both of those tunes are very emotional, and when I perform them I sometimes get a little taste of what it might have been like for Nina Simone and others," she said. "People get really defensive and offended. I've even seen people get up and walk out. It's eye-opening to remember with the classic protest songs we now accept that when they were done in *their* time, they were very controversial." —Yoshi Kato

Players >

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When people ask Galactic Cowboy Orchestra vocalist/violinist Lisi Wright what kind of music the band plays, she replies, “art-rock.”

Her husband, bassist John Wright, explained that he started the Minneapolis-based quartet in 2008 out of desire to combine the loud riffs and pop hooks of rock with the open-ended improvisation of jazz. There are examples of all the above on the group’s sixth album, *Earth Lift*, released in October.

“There’s a piece on the new album called ‘Swara Kakali,’ based on an Indian raga,” John said, “and on stage the solo sections can go as long as we want them to. But the new record also has ‘You Do That,’ which is a rock song with a definite form, Lisi’s vocal and no solos. I like it all; it’s all valid. It’s OK to have a concise statement that goes from Point A to Point B; that’s the excitement of rock. And it’s also OK to have something that goes for 15 minutes, as long as it’s *going* somewhere. I love the idea of starting a song and not knowing what’s going to happen. That’s the lifeblood of jazz.”

John was playing in a country-rock band called Greazy Biscuits when he felt an urge to return to the jazz-rock fusion of his past. He had no reason at that point to believe that his bandmates—the classically trained Lisi and the virtuoso Americana picker Don Neale—would have any interest in such a project.

To John’s surprise, Neale knew even more about mainstream jazz than he did. And Lisi, while knowing little about jazz, had the conservatory training to handle any chord changes tossed her way. Like most musicians trying to make a living without a record contract, these players had to be flexible enough to handle whatever paying gig came their way.

With drummer Mark O’Day in tow, the four Greazy Biscuits became the Galactic Cowboy Orchestra. When O’Day got tired of the road, he was replaced by Billy Thommes, who plays on six of the 11 tracks on *Earth Lift*. When Thommes left, he was succeeded by Alec Tackmann, who completed the final four tracks on the album.

For all the jazz knowledge that Neale and Tackmann—who studied with Terri Lyne Carrington at Berklee College of Music—bring to the band, the Wrights insist that traditional rock ‘n’ roll songcraft is just as important.

“We want to create melodies that will stick with you just like you can remember Beethoven’s Fifth or Deep Purple’s ‘Smoke On The Water,’” John said. “The idea is not just get that part of song over with so we can get to the solo. The head should be just as important as the improvisation.”

“The melody should be the reason for the solo,” Lisi added. “We should like the riff or tune so much that we’re moved to add an improvisation to it.”

—Geoffrey Himes

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GETZ STAN

‘YOU CAN HEAR THE WARMTH’

BY JAMES HALE | PHOTO BY TOM COPI

Stan Getz once said that if his mother had not been visiting family in Philadelphia one weekend in the winter of 1943, he might have wound up having a career as a mediocre symphonic player instead of as an iconic jazz saxophonist. Without his mother’s overriding guidance, the 16-year-old Getz left high school to take a job with trombonist Jack Teagarden instead of pursuing the promise of a scholarship at The Juilliard School.

Throughout his 49-year path as a professional musician, timing was everything.

He hit the scene while big bands were still in vogue, yet developed his mature sound when saxophone soloists were king. He bounced through the turbulent 1950s as a mercurial gunslinger-for-hire and survived self-imposed exile to record two disparate masterpieces: *Focus* (Verve, 1961), arguably the best combination of jazz improvisation and classically influenced string music, arranged by Eddie Sauter; and *Getz/Gilberto* (Verve, 1964), the first jazz album to win the Grammy Award for Album of the Year, which helped ignite a widespread bossa nova craze. From the mid-’60s until his death in 1991, he appeared in a variety of settings, showcasing a singular sound that jazz writer Gary Giddins memorably called “a paradoxical blend of light and heavy ... a breezy tone backed by heroic force.”

Although Getz passed away nearly 25 years ago, a pair of previously unheard live recordings issued by Resonance Records highlight two key elements of his

career. Recorded at San Francisco’s Keystone Korner in May 1976—when Getz was 49—they illustrate how he continued to stay current by leading bands comprising forward-looking musicians like pianist Joanne Brackeen and drummer Jack DeJohnette, and his symbiotic relationship with Brazilian guitarist/singer João Gilberto. *Moments In Time* presents eight pieces by Getz’s quartet with Brackeen, drummer Billy Hart and bassist Clint Houston, while *Getz/Gilberto ’76* captures a rare reunion between the pair who had changed the sound of jazz a dozen years earlier.

Both recordings come from tapes made by Todd Barkan, who operated Keystone Korner in San Francisco’s North Beach neighborhood from 1972 to 1983.

“Stan loved the club, and he played there a dozen times in the 11 years we were open,” said Barkan. “He really helped us survive, because he sold out 99 percent of the times he appeared. He had fans who followed him around like the jazz equivalent of Deadheads.”

Barkan recalls that Getz contacted him with the idea of booking his quartet and Gilberto at Keystone Korner for a week, to promote the release of Columbia Records’ *The Best Of Two Worlds*, which brought the saxophonist and guitarist together in the studio for the first time since their epochal March 1963 sessions.

It was a gig that Barkan said he had first pitched to the shy, elusive Brazilian at a late-night meeting on New Year’s Day 1974, at Shadowbrook, Getz’s estate in Irvington, New York.



Stan Getz performs at Keystone Korner in San Francisco

Notoriously idiosyncratic (to the point that Getz and Barkan called him “the spooky elf”), Gilberto was difficult to pin down, but plans for his appearance with Getz’s quartet came together more than two years later.

“We started advertising two or three months in advance,” said Barkan, “and the response was huge. People came from Brazil for the gig.” The club printed posters promoting Gilberto’s appearances with the Stan Getz Quartet on May 11–16 as the guitarist’s “first public appearance in over four years.”

The success of the Getz/Gilberto pairing is

the kind of musical phenomenon that occurs once in a generation, and as is often the case, it was sparked by chance. Getz’s quartet was playing in Washington, D.C., in December 1961, when guitarist Charlie Byrd dropped by and invited the saxophonist to stay at his place in the capital. Byrd had recently returned from a U.S. State Department tour of Brazil, and he played Gilberto’s self-titled new album for his visitor. Attracted by the rich harmonies and sophisticated rhythm of Gilberto’s bossa nova—which combined the relaxed approach of the so-called cool jazz that Getz had helped popularize in the

early ’50s with elements of samba music and deeply poetic lyrics—Getz decided to record some of the compositions from the album.

The resulting LP, *Jazz Samba*, featuring Getz, Byrd and four others, was released by Verve in April 1962. A single from the album, “Desafinado,” written by Antonio Carlos Jobim and Newton Mendonça, reached No. 15 on Billboard’s pop music chart, two spots above “Sherry” by the Four Seasons and eight places ahead of “Love Me Do,” the first single by The Beatles. As a follow-up, Getz hired a young arranger, Gary McFarland, to put together charts for *Big Band Bossa Nova*, which they recorded in August 1962. While lacking the impact of *Jazz Samba*, the album scored a 5-star review from DownBeat and stayed on Billboard’s album charts for 23 weeks.

It was a time when the soundtrack from *West Side Story* appeared on the album charts alongside folk music from Peter, Paul & Mary and pure pop concoctions like Bobby Vinton’s *Roses Are Red*, and stereo recordings still existed on a separate chart from mono releases. Getz’s Brazilian explorations were a world apart.

“That was a period when people were interested in discovering new sounds in their living rooms,” said Alan Stanbridge, an associate professor in the University of Toronto’s Department of Arts, Culture and Media. “There was a taste for the exotic.”

Throughout 1963, artists scrambled to meet the demand. Eydie Gormé hit the charts with “Blame It On The Bossa Nova” in March and Elvis Presley erased southern boundaries by including “Bossa Nova Baby” in his film *Fun In Acapulco*.

For his part, Getz was back in the studio in February with Jobim, guitarist Luiz Bonfá and singer Maria Toledo to record *Jazz Samba Encore!*, the first of three albums Verve was planning that would combine Getz with Brazilian musicians. Five weeks later, he was in the studio again with Jobim, Gilberto, Gilberto’s wife, Astrud, and two other Brazilians for *Getz/Gilberto*, the album that would dwarf the sales of other bossa nova-themed recordings. Throughout the second half of 1964 and well into the next year, “The Girl From Ipanema”—featuring Astrud’s breathy English vocals and Getz’s husky tenor solo—was unavoidable on radio stations around the world. The remake of “Desafinado” and Jobim’s seductive “Corcovado” were irresistible to listeners.

Brackeen has no doubt about what the attraction was. “João and Stan were two geniuses,” she said. “They were perfect together. João was a perfect timekeeper, and Stan also had perfect timing.”

“They were both pioneers, and I think they complemented each other like peas and carrots,” said Zev Feldman, who produced the

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1976 recordings for Resonance. “The chemistry they had together is something that’s hard to define.”

But, while they might have been an ideal match making music together, the two were far from being on the same wavelength the rest of the time.

“They had tremendous mutual respect,” said Barkan, “but it was a very complicated relationship.”

Famously referred to as “an interesting bunch of guys” by his Woody Herman bandmate Zoot Sims, Getz could be irascible and even violent—mood swings that were exacerbated by his use of alcohol or heroin, both of which ruled his life for long periods of time. Gilberto, meanwhile, was prone to disappearing—“a true hermit,” as Barkan referred to him. Getting them on the road together to cash in on the rising success of *Getz/Gilberto* proved next to impossible. In January 1964, they set off on a three-week Canadian tour, taking with them 20-year-old vibraphonist Gary Burton. On Oct. 9, Gilberto joined Getz and Burton onstage at Carnegie Hall—a performance that resulted in *Getz/Gilberto #2*, released by Verve in 1966—but by then the saxophonist had begun an affair with Astrud, a pairing that features prominently on the album *Getz Au Go Go*. Musically, Getz was moving to put bossa nova behind him, recording *Nobody Else But Me* with Burton, bassist Gene Cherico and drummer Joe Hunt in March 1964, working with Tony Bennett and Bob Brookmeyer, and reuniting with Sauter for the soundtrack to Arthur Penn’s film *Mickey One*.

Stanbridge believes the overwhelming commercial success of the Brazilian recordings obscures important work, including the *Mickey One* soundtrack.

“The bossa nova period is the broad public persona of Getz,” he said. “He’s a bit like Miles Davis and *Kind Of Blue*, in the sense that people who are not huge jazz fans know Getz only from the bossa nova. That’s fine, but I think there’s a much deeper and broader legacy.”

Getz and João Gilberto would not perform together again until January 1972, when they appeared at New York City’s Rainbow Room. By then, against all odds, Getz’s star had begun to rise again and he was setting off with renewed energy after what biographers Donald L. Maggin and Dave Gelly describe as a particularly harrowing period of alcohol abuse and violence. Getz was now quite wealthy from the royalties of *Getz/Gilberto*. He purchased the Shadowbrook estate and a Spanish villa. He caroused with author Truman Capote. He was arrested and committed to rehab more than once.

By the end of 1971, he was on the rebound and putting together an all-star band consisting of keyboardist Chick Corea (a mainstay of

his 1967–’68 quartet, which had recorded the exceptional album *Sweet Rain*), bassist Stanley Clarke, drummer Tony Williams and percussionist Airto Moreira. This was a forward-looking move worthy of Davis—and, indeed, included three musicians from the trumpeter’s orbit—and demonstrated that Getz recognized the importance of surrounding himself with players who could introduce new energy and fresh compositions. While this quintet stayed together just long enough to make Getz’s high-profile residency at the Rainbow Room and record the album *Captain Marvel*,

which would inaugurate his new contract with Columbia Records in 1974, it signaled that Getz was moving into a new phase of his career and still playing with authority and grace.

When Corea left to form Return To Forever, Getz recruited 25-year-old Richie Beirach to fill the piano chair and pulled again from Davis’ past bands for bassist Dave Holland and drummer DeJohnette. He was moving now from strength to strength, and his return to bossa nova and the 1975 reunion with Gilberto was done on his own terms—as one project among many, rather than one that would dominate the

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way that Getz/Gilberto had a decade earlier.

That same attitude is evident in the Keystone Korner booking in May '76. Beirach had given way to Albert Dailey and then to Brackeen, and Hart had proven to be one of the few drummers who could step comfortably into the spot vacated by Williams and DeJohnette.

"Stan wanted the kind of energy we could bring," said Brackeen. "We played every kind of way with him. He gave us tremendous freedom, and he didn't have to, given who he was and what he had accomplished."

At Keystone Korner that May, with overflow crowds in attendance, the quartet went about its business, performing Getz standbys like Dizzy Gillespie's "Con Alma" and Wayne Shorter's "Infant Eyes," as well as originals like "Cry Of The Wild Goose," a song inspired by trumpeter Kenny Wheeler that was never recorded elsewhere. Hart and Houston are consistently propulsive, while Brackeen spins out long, inventive solos.

Meanwhile, said Barkan, Gilberto sat quietly backstage, awaiting his nightly set, during which Getz would add the occasional solo.

"João was very comfortable at the club," said Barkan. "There were no difficulties at all that week."

Barkan credits Hart with making Gilberto feel at ease: "Billy is the unsung hero of this gig. He had studied Brazilian music, and João really liked him. You can hear the warmth that existed on the stage that week. Everyone was paying attention, so there were no distractions. These recordings really capture the sound of that room at its best."

What is also captured is how strong and creative Getz sounds—from gorgeously sculpted playing on Horace Silver's "Peace," redolent of the sound of Lester Young (who deeply influenced Getz throughout his career), to gently swinging choruses on Jobim's "O Grande Amor."

Brackeen recalls that she was constantly surprised by what Getz came up with during this period.

"A few weeks after the Keystone Korner engagement, we were in Germany, playing a Fourth of July show to celebrate America's bicentennial. During 'La Fiesta' Stan played this unbelievable cadenza that sounded

like Coltrane. Billy and I couldn't believe how far out he was taking things."

The connection to Coltrane doesn't surprise Barkan. "I remember talking to Coltrane at Leo's Casino in Cleveland," he said. "He talked about having two influences: Getz and Sonny Stitt. And I know Stan was very interested in Coltrane's playing, too."

A quarter-century after his death from liver cancer, Getz is unquestionably not as well known as Coltrane, but his legacy lives on.

"I hear him in Joe Lovano for sure," said Barkan, "but the guy who really captures Stan best of all for me is Joel Frahm."

"He was an incredible influence on me," said Frahm, a saxophonist who regularly accompanies singer Diane Schuur, with whom Getz recorded three albums. "I've tried to emulate the seamlessness of his playing. He was unapologetic about sounding pretty, and his sound was so highly vocal. He was just such a lovely singer."

Tenor saxophonist Mike Murley, a Canadian-based musician and educator best known for his work with the quartet Metalwood, agrees that Getz's sound was what set him apart.

"It's so unique," Murley said. "You can tell him from other players in a second. His time feel and lyricism are almost perfect, but it's that sound more than anything that gets you. It's so refined."

As much as Frahm and Murley love Getz, both agree that he has become more of a secondary influence today among saxophonists.

"In my heart, I have to admit that Getz doesn't have the name recognition of Coltrane, Sonny Rollins or even younger guys like Chris Potter," said Frahm. "He was definitely more of an influence when he was alive."

"He wasn't an innovator," added Murley, "but I think we tend to overlook the value of someone like Getz, who continued to be open to change throughout his life."

"I think Stan Getz was a warrior," said Feldman. "In his playing on these recordings I hear someone who continues to resonate and speak to people. There's no question that he was one of the greatest voices on the tenor sax and he needs to be heard."

DB

Revisiting 2 Icons in '76

Resonance Records producer Zev Feldman unabashedly refers to the tapes of Stan Getz's quartet and Brazilian guitarist/singer João Gilberto at Keystone Korner in May 1976 as "the crown jewels." They are now available as two albums, *Moments In Time* (by Getz's quartet with pianist Joanne Brackeen, drummer Billy Hart and bassist Clint Houston) and *Getz/Gilberto '76*, featuring the same personnel, plus the legendary guitarist.

"When [Resonance founder] George Klabin and I learned about these tapes, we realized how important they were," Feldman said. "And when I finally heard them, I just melted. I started thinking about how we could get these performances out to the public, and I never stopped thinking about it."

Former Keystone Korner owner Todd Barkan, now a New York City-based producer, couldn't stop thinking about them, either.

"For years, I kept those recordings in a sealed box like a little savings account," said Barkan. "I've long considered these recordings to be the anchor of the club's legacy, and it has been a mission of mine to get these out someday."

"We started working with Todd in 2009," said Feldman, "and at first he wasn't even willing to discuss the possibility. We had to prove ourselves."

One of the keys for both Barkan and Resonance was



Getz at the Keystone Korner, leading his band with Billy Hart (left), João Gilberto, Clint Houston and Joanne Brackeen

ensuring that all the rights were cleared, performers or their estates paid and the packaging put together in a way that reflected the performances' historical importance.

Feldman and Klabin interviewed pianist Joanne Brackeen and drummer Billy Hart—the surviving members of Getz's quartet—and commissioned essays from jazz historian James Gavin and critic Ted Panken. Barkan and Getz's son Steve contributed commentary, and Feldman wrote about the quest to bring the recordings to the public.

"This project took three years," said Barkan. "The term 'labor of love' is terribly overused, but this is one." —James Hale

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Stanley Clarke performs at the New Orleans Jazz & Heritage Festival on May 4, 2013.

STANLEY CLARKE

Acoustic

RENAISSANCE

BY PHILLIP LUTZ | PHOTO BY ERIKA GOLDRING

Stanley Clarke was restless. Hunched over a desk and flanked by two flickering computer screens, the tall, long-limbed bassist seemed barely contained by the small, airless room in which he found himself, mired in the minutia of a score he was churning out for actor Ice Cube's popular *Barbershop* film series.

Clarke had already scored nearly 70 films and TV shows, including earlier *Barbershop* movies for which he garnered favorable notices. But, he acknowledged, the artistic rewards of film-scoring were hardly what was keeping him tied to his desk on this crisp, clear November night in New York.

"It definitely pays the bills," he said, laughing as he kicked back during a break.

Barely a week earlier, Clarke had been in another mode altogether. Deep into a two-week residency at the Blue Note, he was slapping, tapping and otherwise applying electric-bass techniques to the acoustic bass with dazzling expressivity, in the process seeming momentarily to render the electric instrument superfluous. The irony was not lost on him.

"Even though I got extremely famous playing the electric bass, and I thank everyone who ever looks at me as a gun-slinging electric bass player," he said, "I'm really an acoustic bass player."

Four decades after redefining the role of the electric bass with the seminal fusion group Return to Forever, Clarke, 64, has embraced the role of musical man for all seasons—scoring films, mentoring young musicians and, most of all, digging ever deeper into his first love, the acoustic bass.

Clarke's explorations of the acoustic bass have lately taken him from the most solitary of pursuits—his adaptation of Bach's cello suites is an impressive work in progress—to the renewal of longstanding friendships, most notably one with another icon of the 1970s, Jean-Luc Ponty, whose impact on violinists paralleled Clarke's on bassists.

Like Clarke, Ponty fashioned a sound for his instrument that matched the sensibility of a turbulent era—electrifying the scene, literally and figuratively, by fusing the erudition of jazz with the rebelliousness of rock as a member of the Mothers of Invention and the Mahavishnu Orchestra. And like Clarke, Ponty has over the years returned to the acoustic instrument.

The vehicle for their renewed relationship is the album *D-Stringz* (Impulse!), an all-acoustic collection of originals and standards for which the two musicians, joined by the veteran French guitarist Biréli Lagrène, have fully shed the trappings of rock 'n' roll and embraced their swinging selves.



Clarke (left), Jean-Luc Ponty and Biréli Lagrène recorded the acoustic album *D-Stringz* (Impulse!).

COURTESY IMPULSE!

The project grew out of a collaboration in 2012 at the Théâtre du Châtelet in Paris, where Ponty was being feted for his 50 years in the music business. For the occasion, Clarke flew in from the United States, while Lagrène, with whom Ponty had shared a bill but not a stage at a festival in Switzerland five years before, was invited to be the third leg of a trio.

The collaboration was expected to be a one-time affair, filling out a program in which Ponty performed with a symphony orchestra and later reunited with organist Eddy Louiss (1941–2015) and drummer Daniel Humair, compatriots from his pre-electric days in the '60s, when, fresh out of the Conservatoire National Supérieur de Musique de Paris, he made his name at local haunts like the Chameleon Club.

The set, an all-acoustic program that included Clarke's "Song To John," Ponty's "Renaissance," a blues by Thelonious Monk and a popular standard, was over in 20 minutes. But the response was long-lasting. "Everybody was blown away," Ponty said. "It was the highlight of the evening, following which Stanley said, 'Wouldn't it be nice to do it again?'"

That the trio did, meeting again for a brief rehearsal and concert at a small festival in Capbreton, off the southwest coast of France. "We wanted to get to know each other better as artists," Ponty explained.

When in 2014 a window opened up in the three musicians' schedules, they gathered for four days in the ICP Studios in Brussels. There, under the auspices of François Lacharme, the

concert organizer, and Jean-Philippe Allard, jazz director of Universal Music France and general manager for Impulse! Records, they laid down the nine tracks that became *D-Stringz*.

Clarke said he was drawn to the project in part by the challenge of a drummer-less group. "The traditional function of the bass player in a band is to bring the rhythm and the melody and the harmony together," he said, "but when you don't have any drumming there, it's heavy on the rhythm. It's true for everybody, but particularly on the bass. You really have to hold it down."

Clarke holds it down throughout, strikingly so on his original "Paradigm Shift." With its changes strategically placed over urgently rendered ostinatos, the tune recalls the elliptical sensibility of pianist Ahmad Jamal. Propelling the piece in the absence of White—whose presence hovers over the original recording—is no small feat.

"Bit Of Burd," the other Clarke original on the album, puts no less of a premium on Clarke's propulsive capabilities but adds a knottier harmonic element. A bebop-inflected exercise over the changes of Charlie Parker's "Confirmation"—the tune's title, Clarke said, is a mashup of "Bird" (Parker's nickname) and "Bud" (as in Powell)—it offers an opportunity to exercise a set of chops that were often dormant during fusion's heyday.

"Musicians who play bebop wear it like a badge of honor," he said. "To improvise on those kinds of changes takes some doing. Charlie Parker and

Dizzy Gillespie created a language, and learning that language is being part of the history of jazz. If I had any regrets about jazz-rock fusion, I wish there was more of that in there."

Clarke's affinity for the language of modern jazz had its roots in his musical upbringing in Philadelphia, where, he said, he learned its various dialects offstage with the renowned teacher Dennis Sandole and onstage with such local luminaries as French expatriate pianist Bernard Peiffer, a veteran of Django Reinhardt's groups. And he honed the language of bebop after coming to New York, where he played with giants such as Art Blakey, Dexter Gordon and Joe Henderson.

Hooking up with Chick Corea, he worked his way through Latin-tinged repertory in the earliest iterations of Return to Forever, performing "Spain," "Light As A Feather" and "500 Miles High" behind saxophonist-flutist Joe Farrell and singer Flora Purim before the group went electric with *Hymn Of The Seventh Galaxy* in 1973. Clarke was the only member of the group to survive the changeover.

Ponty, 73, also recalled the pre-electric days to which *D-Stringz* is a throwback. "It is the first truly jazz album I have recorded since the 1960s," he said, recounting his bebop debut in 1964 with Louiss and Humair, *Jazz Long Playing*. In 1967 he joined the Modern Jazz Quartet onstage at the Monterey Jazz Festival, which led to a U.S. recording contract with the World Pacific label that ultimately ushered in his electric innovations.

The nearest antecedent to the new CD is an

acoustic trio album with Clarke, Ponty and Al Di Meola on guitar, *Rite Of Strings*, from 1995. It was, Ponty said, “The first time I really came back to the organic traditional violin. And I really liked it. I loved the idea of exploring the acoustic instrument, its meaning.”

Unlike the new album, *Rite Of Strings* consisted of all original material. “It was not as much a jazz album as the album with Biréli,” Ponty said. “He is truly capable of playing modern jazz.”

Lagrène, Clarke added, has “a deep sense of jazz harmony, so we can do standards and he understands jazz guitar really well. That has added another layer for us.” The evidence is in the ease with which the group

negotiates two tunes associated with John Coltrane—the original “Blue Train” and Jimmy McHugh and Harold Adamson’s “Too Old To Go Steady,” which Coltrane rendered memorably on his 1963 album *Ballads*—as well as Django Reinhardt’s “Nuages” and Joe Zawinul’s “Mercy, Mercy, Mercy.”

Clarke said that the instrumentation helped determine the tone and texture of the project: “When you have violin, acoustic guitar and acoustic bass, it frames pretty much what music you’re going to play. There aren’t a lot of options with that sound. The violin handles most of the melodies, maybe with the guitar doubling and playing chords. The bass plays the rhythm, keeping it all together. Even if you play ‘Mary Had A Little Lamb,’ it’s going to have that sound.”

The selection of tunes, which also includes originals by Ponty (the plaintive “Childhood Memories” and “To And Fro,” a snappy bit of contrapuntal funk) and Lagrène (the animated album opener “Stretch”), was agreed on by musicians and producers alike. The one exception: “Nuages,” Allard’s choice, against which Ponty initially rebelled because of the tune’s strong association with the gypsy jazz of Reinhardt and Grappelli.

“He said that since this project was conceived in France, he wanted something French that people knew,” Ponty explained, referring to Allard. “I said, ‘No way.’ It’s a masterpiece by Django and Grappelli. The style and the sound of Grappelli is so linked to that title that I said I can’t do that because I’m not going to play like Grappelli.”

After a couple of weeks, however, Ponty reconsidered. “That’s when I came up with the idea of doing a kind of samba rhythmic feel, which would allow me to play with my style. And so I asked Biréli, because he is from the gypsy music tradition, ‘Do you think it’s valid?’

He said, ‘Yes, it works.’”

The song indeed works on its own terms, though Lagrène’s enthusiasm about the song’s inclusion seemed restrained. Despite his association with Reinhardt’s work—Lagrène had become a familiar onstage foil for Django’s guitar-playing son, Babik, who died in 2001—he said he wanted to explore new territory for the *D-Stringz* project.

“It was the producer’s idea,” he said, referring to the inclusion of “Nuages.” “I really didn’t feel like playing that tune. I said to myself, ‘Well, here

‘MUSICIANS WHO PLAY BEBOP WEAR IT LIKE A BADGE OF HONOR.’

I go again.’ But in the end we figured, ‘Why not?’”

Lagrène said he was happy to forgo his gypsy leanings and enter the world of two musicians whose reputations preceded them and were so intertwined. Ponty recalled that he and Clarke first played together in 1972, when drummer Tony Williams invited the bassist on a European tour.

Most recently, the two joined forces in a 2011 revival of Return to Forever. The experience, for Ponty, was a positive one. The group, he said, was open to using his compositions—“Renaissance” was on the set list alongside Clarke’s mid-’70s anthem “School Days.”

From the start, Clarke said, Return to Forever had been conceived as “a composer’s band.” That did not change when the ensemble adopted the full panoply of electric instruments, which only gave them a wider palette to work with straight through to their sixth and final studio album and biggest seller, 1976’s *Romantic Warrior*.

The group, he explained, disbanded not over Scientology, as has been reported—both he and Corea have at one time or another been involved with the practice—but over artistic differences between Di Meola, on the one hand, and Corea and him, on the other.

“Al comes from more of a progressive rock background and we come from a real traditional jazz background,” he said. “We wanted to do more standards, to bring more jazz into our repertoire. Al wanted to do more of the older tunes and keep it pretty much guitar-oriented, jazz-rock fusion stuff, which was cool. We just wanted to add some other stuff, and he wasn’t too interested in that. And that was that.”

The disbanding of the group, he said, did not constitute a permanent breakup. Starting in 2008, he, Corea and White toured with Di Meola

under the Return to Forever banner, though the guitar chair was held by Frank Gambale when Ponty came aboard three years later.

Clarke leaves little doubt where he is heading with his club engagements, at least to the extent that his November Blue Note residency, which made sparing use of the electric bass, was an indication. “I have a problem playing electric bass for audiences under 500 or 600,” he said. “I feel like their ears are going to start blowing out.”

The fact is, ever since Clarke was a 12-year-old trying to make music with a school-issue

bass that he said had “the nastiest sound ever,” he has been focused on the acoustic bass. “It’s a beautiful instrument, actually,” he said. “You can play chords, spell out tunes, really tell stories.”

Clarke makes full use of that range, wielding the acoustic bass with singular abandon. While he has hard-ly avoided the electric bass—*The Stanley Clarke Band: Up* (Mack Avenue), from 2014, makes ample use of the instrument—he said he never really studied it. Rather, he said, he regards the electric bass as “a fun instrument,” having reserved his formal study—he graduated from the Philadelphia Musical Academy, now part of the University of the Arts—for its acoustic counterpart.

The results are heard to full effect in Clarke’s arco work on his adaptation of Bach’s Cello Suite No. 1, which is posted online; he said he hopes to have No. 2 in shape by his birthday in March. Despite—or because of—the relative sparseness of solo repertoire for bass, he is writing a multi-movement piece for small group. And he is considering making time for solo engagements with symphony orchestras. “I have a good hour’s worth of music,” he said.

When that might happen is up in the air. It seemed far away on that November night as he leaned into his computer screens and, affecting a squint, put music to scenes from *Barbershop: The Next Cut*. Scoring the film, he said, he sometimes found it difficult to keep it as simple as the producers allowed.

But he wasn’t complaining; far from it. This man for all seasons is, by all indications, content with the turns his life has taken. “When I came out of college, right when I met Chick, my thing was I wanted to join the Philadelphia Orchestra and play in the bass section,” he said. “I don’t know if it was Chick who talked me out of it, but the idea came to me that, ‘You are going to have much more fun doing this other thing.’ And they were right.” **DB**

Gonzalo Rubalcaba performs at the 2015 Voll-Damm International Jazz Festival in Barcelona.





GONZALO RUBALCABA

COMMUNING WITH THE SPIRITS

BY TED PANKEN | PHOTO BY LORENZO DUASO

Some bands make musical brilliance look easy. A case in point is Volcán—the quartet of pianist Gonzalo Rubalcaba, drummer Horacio “El Negro” Hernandez and percussionist Giovanni Hidalgo, all 52, and electric bassist Jose Armando Gola, 37.

To conclude the band’s freewheeling, 90-minute soundcheck/rehearsal on Nov. 24, the drummers launched the dark, elemental *rumba* beats that bedrock Rubalcaba’s “Sin Punto,” documented on Volcán’s eponymous 2013 album released by 5Passion. Hernandez flowed through endless clave permutations; Hidalgo, unable to hand-strike his six-conga set because of an infected finger, deployed sticks in a way that made them sound like a new instrument; Rubalcaba goosed the dance with darting lines, stacking and signifying upon the rhythms.

“We travel through time,” Hidalgo said shortly thereafter in the dressing room. “Every night, we jump from 1910 to the present, differently every night. It’s one of the most avant-garde groups ever.”

This was a spot-on description of the ensuing concert at Barcelona Conservatory’s L’Auditori, during which the ensemble synchronously navigated seven Rubalcaba charts with kinetic grace and freewheeling discipline, switching on a dime between ideas suggested by the codes of *danzon*, *son*, *mambo*, *guaguancó*, *rumba*, *songo* and *timba*.

Rubalcaba himself improvised with an

orchestral conception, executing harmonically erudite, percolating lines and phantasmagoric shapes on piano and Korg keyboard, sometimes at levels of propulsion and metric complexity that transformed him into the ensemble’s third drummer, sometimes at levels of dynamic nuance that evoked conductor Simon Rattle’s encomium that he is “the world’s most gifted pianist.”

“Gonzalo makes even something very complicated very easy,” Hernandez had remarked the previous evening. “He writes transparently, logically, super-precise, putting on paper exactly what he hears in his head.”

Hernandez observed that, whereas three decades ago in the trailblazing, Havana-based ensemble Grupo Proyecto that they co-founded in 1984, Rubalcaba “sometimes experimented with a chord or a rhythm at a certain point, now there’s nothing to change. Then, Gonzalo was the centerpiece of everything—the arrangement, the improvisation. Now he shares more. He lets the others help.”

In 1992, Rubalcaba moved from Cuba to the Dominican Republic; in 1996 he moved to Miami. Concurrently, Hernandez migrated to Italy, then settled in New York. They next made music together in 2012, when guitarist Stefan Glass called Rubalcaba, Hernandez, Hidalgo and Gola—Rubalcaba’s frequent partner since 2001—for a Miami recording session.

On the second day, Hidalgo approached Rubalcaba—they first met in 1980, when the conguero came to Havana with the Puerto Rican group Batacumbele—with a proposition: “We need to do a quartet, and its name is going to be The Fourth Volcano.”

“That was it,” Hernandez confirmed. “We didn’t have to say it twice.”

“My response was, ‘Of course we should do that,’” Rubalcaba said. He immediately began to coalesce repertoire. “The idea is to propose a new music—to play original pieces but also versions of important compositions in the history of Latin music, whether Cuban, Brazilian, North American or Mexican, that contain both the past and the way we see it now. Everyone has a strong relationship with jazz vocabulary and a deep connection to Cuban and Afro-Cuban roots, not only musically but spiritually and as a religion. Everyone has space to expose what they can do individually, but at the same time the band works as a band. Our purpose is musical creation, not a commercial thing.”

Volcán was Rubalcaba’s third recording for the label 5Passion, which he co-founded in 2010 with Gary Galimidi, the CEO of Gables Engineering, a Miami-area manufacturer of high-tech equipment for the aviation industry. They met that March, after Rubalcaba had played a concert in Homestead, Florida, supporting the 2008 CD *Avatar*, which featured a stellar, New York-based quintet: Yosvany Terry on alto saxophone, Michael Rodriguez on trumpet, Matt Brewer on bass and Marcus Gilmore on drums. It was Rubalcaba’s 14th (and final) album for Blue Note, a string that had started with 1991’s *Discovery: Live In Montreux*.

Rubalcaba pushed hard to bring *Avatar* to fruition. Although Blue Note head Bruce Lundvall was a close friend, the label, itself circumscribed by sagging music industry economics, had long ceased to provide adequate infrastructural support for tours or album marketing, and was reluctant to provide Rubalcaba a budget sufficient to actualize the project to his exacting standards. And yet, Rubalcaba decided to turn lemons into lemonade. “In Cuba we had *nothing*, not even instruments in good shape or places to rehearse, and were able to execute the music at a high level,” he said. “I realized I could spend my own money, or find an investor. The important thing was to connect with new musicians.”

When he met Galimidi, with *Avatar* concluded, Rubalcaba assumed he had fulfilled his contractual obligations to Blue Note and was looking for a change. So was Galimidi, who had

been saving money and contemplating “getting into some other business.” A long-standing fan of Rubalcaba and a self-described frustrated musician, he’d purchased 20 tickets to the Homestead concert for his employees. One, who had known Rubalcaba in Cuba, asked the pianist to receive his boss backstage. Galimidi recalls that he shook Rubalcaba’s hand and received an autographed piano key; in Rubalcaba’s version, they didn’t meet. Whatever the case, the employee called Rubalcaba on the

the number of his saint, Oshún, is 5.”

Rubalcaba launched 5Passion with *Fé (Faith)*, a solo meditation on the classical and folkloric canons of Cuba and the points at which they intersect with jazz. He followed it with *XXI Century*, a double CD with Brewer and Gilmore, joined on various selections by guitarist Lionel Loueke, conguero Pedrito Rodriguez and drummer Ignacio Berroa, who played on all of Rubalcaba’s trio and quartet albums between 1998 (*Inner Voyage*) and 2006 (*Paseo*). On last year’s *Suite Caminos*, Rubalcaba unleashes the full measure of his powers on an eight-section recitative scored for alto saxophone (Will Vinson), tenor saxophone (Seamus Blake), trumpet (Alex Sipiagin), guitar (Adam Rogers), bass (Brewer) and drums (Ernesto Simpson), a *coro* of Miami-based Yoruba practitioners, and himself on piano, synths and organ.

‘WE CREATED AN ENVIRONMENT FOR CHARLIE’S SPIRIT TO BE THERE, RATHER THAN DUPLICATING ANYTHING CHARLIE DID.’

following day to extend Galimidi’s invitation for lunch. Himself a habitué of flight simulators, Rubalcaba accepted.

Their connection was immediate. Over lunch, Rubalcaba explained to Galimidi that the money from Blue Note had “dried up.”

“I completely understand that,” Galimidi said. “You put in a tremendous amount of money and don’t get much out. You need to be doing this for some reason other than return on investment. When I woke up the next day, I realized that I could fund Gonzalo’s records, I’d learn about music and recording, and my wife, who is a graphic designer, could be involved. To me, it was a no-brainer, because Gonzalo can produce the shit out of anything. You just give him money, a studio, and help him call the right people. I want people to know who he is. What he does is divine. When he plays, he grabs your soul; you have no choice but to listen.”

Upon hearing Galimidi’s proposal to partner on a label that would allow him “to make music without restriction” and eventually to own his masters,” Rubalcaba recalled, “I thought I was dreaming.” They offered Blue Note what Galimidi described as “very significant money” for Rubalcaba’s entire Blue Note catalog, but those negotiations didn’t pan out. In the end, they gave the label \$5,000 to release Rubalcaba from a provision that he owed Blue Note three more albums. Thus, Rubalcaba became a free agent.

Galimidi and Rubalcaba discussed names for their new label. “Gonzalo suggested taking the number 5, *cinco*, and putting the word *pasión* [Spanish for “passion”] behind it,” Galimidi said. “If you say it in Spanish, it’s ‘syn-copation.’ Gonzalo was raised in *santeria*, and

“The music was fearsomely difficult,” Vinson said, implying how Rubalcaba’s narrative represents the multi-dimensionality of his subjects. “We learned the parts over four or five days in the studio, but trying to feel your part, and fit it in with the rhythms, and navigate the sound and articulation in unison with Seamus and Alex made it 10 times more difficult.”

Suite Caminos gestated in 1995, after Rubalcaba completed *Antigua*, his first systematic exploration of Yoruban roots. During the ensuing 18 years, he worked not only with his own diverse bands, but performed Baroque and Impressionist piano music and collaborated on tango projects with accordionist Richard Galliano and guitarist Al Di Miola, pan-Brazilian concerts with João Bosco and Ivan Lins, and on two albums of boleros—both instant classics—with bassist Charlie Haden.

“I took risks to develop myself both as a piano player and a composer,” Rubalcaba said. “I put myself in contact with different spaces and musical visions, with people who wanted me to do things their way. Even when you are not totally comfortable with their ideas, you can always learn. Life is a palette with many tastes and flavors and colors and moments. If one moment is not sweet or illuminated, you try to be part of the darkness and force yourself to turn it into something bright. Even early in my career, when I had media exposure and Blue Note spent a lot to give me the privilege to play before large audiences at big venues around the world, I never was drunk with the applause. When I got home, I’d try to reset everything. I saw reviews or heard people say, perhaps with reason, ‘Well, he just played like that guy, he played fast,’ and so on. I considered every reac-

tion, even when people didn't express it in the best way. When you decide to live like that, the process is really long. You can feel really alone.

"So this work didn't come to me like a revelation: 'OK, now I am in position to do this.' It emerged from accumulating tools and reference and knowledge from a half-century of love, memory, and experience, so that I felt strong enough to do it as I did."

In Terry's view, *Suite Caminos* "could only come from someone who immersed himself in the religious traditions that still exist in Cuba and prevail in the countryside. It contains a depth of spiritual understanding that speaks to a larger community than just musicians. I believe it's the same spiritual feeling that was behind Bach with *St. Matthew's Passion* or Mozart with the *Requiem*."

Rubalcaba explicates the opening selection, "Sendero De Aliento"—scored for vocals, Afro-Cuban percussion with *batas*, and church organ—as "talking about the very fine line between life and death," he said. "The organ for me spiritually represents a lot of Christian and Catholic sound. When I visit cities like New York or Barcelona or Madrid, I try to visit churches, and often I've had the opportunity to see someone playing." As an instance, he recalled being the only corporeal attendee at a female organist's performance of a contemporary piece in St. Thomas Episcopal Church in Midtown Manhattan. "I believe that the saints were also there, and the spirits that I know as part of my family tradition—exactly what we are not commonly able to see," he said. "I try to connect with that."

In the wake of his father's death on Sept. 7, Rubalcaba is the last surviving member of his immediate family. He can no longer glean counsel and friendship from Lundvall, who died last year, or Haden, who died in 2014. "I felt alone, but it's not true," he said. This notion animated the recording sessions for *Charlie*, a new tribute album on which Rubalcaba joins Vinson, Rogers, Brewer and Gilmore for blue-flame treatments of his reharmonized charts of eight Haden originals and his own "Transparence." (The latter piece also appears on *Tokyo Adagio*, a 2015 Impulse release documenting an inspired Rubalcaba-Haden duo performance at Tokyo's Blue Note from 2005.)

"We created an environment for Charlie's spirit to be there, rather than duplicating anything Charlie did on some day," Rubalcaba said. "When we were recording, I was touring, talking, laughing with Charlie. We have to learn to continue life without the people we love—at least without seeing them every day. You have to find strong convictions about other ideas. This is what keeps you working, dreaming, living, playing."

DB

"...pushing the limits of jazz vocals to the edge of post bop conventional wisdom into a realm not otherwise traveled." --AllAboutJazz



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RALPH MOORE

'SHOOT FOR THE END OF THE PHRASE'

BY CLAIRE DALY
PHOTO BY JACK VARTOOGIAN

Jazz fans of a certain age remember Ralph Moore as a tremendously talented, in-demand saxophonist on the New York jazz scene of the '80s and early '90s. He arrived in the Big Apple in 1981, following studies at Berklee College of Music in Boston. The versatile Moore worked as a sideman for numerous legends, including Dizzy Gillespie, Horace Silver, Freddie Hubbard, Ray Brown, Roy Haynes, J.J. Johnson, Cedar Walton, Bobby Hutcherson, McCoy Tyner, Roy Hargrove, Oscar Peterson and Kenny Baron.

Moore also generated critical acclaim as a leader on albums such as 1988's *Rejuvenate!*, recorded with trombonist Steve Turre, pianist Mulgrew Miller, bassist Peter Washington and drummer Marvin "Smitty" Smith. The saxophonist's 1993 album *Who It Is You Are* was another all-star affair, recorded with Washington

(bass), Benny Green (piano) and Billy Higgins (drums).

Then in 1995 Moore seemed to disappear. But he was actually hiding in plain sight: He moved to Los Angeles for a gig in bandleader Kevin Eubanks' *Tonight Show* band, performing for millions of TV viewers night after night. Moore's plan was to do the show for a few years, save some money and return to his life in New York.

As fate would have it, Moore kept the gig for 15 years and stayed on the West Coast for a few more, occasionally playing local gigs. But now the London native has returned to New York and embarked on a flurry of activity. During the past couple of years, Moore has worked with trumpeter Brian Lynch as well as pianists Eddie Palmieri, Bill Charlap and Rob Schneiderman. He also participated in a collaboration involving trumpeter Tom Harrell's quintet and dancer Michele Wiles' troupe BalletNext. Harrell, who has known Moore for decades, also recruited pianist David Virelles, drummer Adam Cruz and bassist Ugona Okegwo for the project.

Moore, 59, is in a transitional period of his career. He sat down with baritone saxophonist Claire Daly—a colleague and one-time Berklee classmate—to talk about his musical development and plans for the future.



Ralph Moore at Scenic Hudson Park in Irvington, New York, on Dec. 13



Moore is once again an in-demand player on the New York jazz scene.

© JACK VARTOOGIAN/FRONTROWPHOTOS

Tell us about the start of your musical life, as a kid growing up in London.

I started on trumpet. My mom was cleaning the house and playing records, listening to Louis Armstrong. I was stopped dead in my tracks. It was like Louis said with his horn, "Hey, you. You need to do this." I started pestering my mom for a horn. She took me to the pawnshop. I picked out a used trumpet and she said, "I don't have a lot of money, so if you get this horn, you're going to practice it, right?" That was the beginning.

I played it for about two years. My teacher also played tenor saxophone, and I fell in love with the tenor on sight. The following Christmas we went back to the pawnshop and got an old tenor.

What was your experience like at Berklee?

I studied with Andy McGee the first year. I practiced all the time. Then I heard about Jerry Bergonzi. I took five or six lessons with him over the course of a year. He would give you so much information—I'm still working on it. It was like he took a can opener and opened my head up to a different way of approaching this music. I've never been the same. This was 1976. I was 19 at the time. After I left Jerry, I never took another saxophone lesson. There was no need to.

How did your move to New York City come about?

In the winter of 1980, Kevin Eubanks' brother Robin had found a place in Brooklyn. "We're moving to New York. What are you doing?" That was Monday night. Wednesday night they swung by with the van. I took my suitcase and my horn. I left all my records—I

still regret that—and I took a few clothes. Within the first week I was working in a bakery. Now I've got a place to stay and a job, so the second week I go to the Village Voice looking for a jam session.

Jo Jones Jr. was running a session at the Jazz Forum. So I get on the list and go up with trumpeter Barry Reese and drummer Harold White. Both of these guys worked with Horace [Silver] at the time. Harold says to me, "Horace is looking for a tenor player. I want to give him your name—I like the way you play."

Who else did you work with?

I went from Horace to a month in Europe with the Mingus Dynasty. Randy Brecker, Jimmy Knepper, John Handy and me. Brutal tour, but I was beginning to get invaluable experience. The following year I got a call to do Dizzy's big band. There was lots of time I was running around New York, making sessions at Dude's Lounge and Visiones.

Roy Haynes taught me how to swing. Kevin Eubanks pulled me in on Roy Haynes' band. Roy would give me about a chorus before he'd get frustrated and start bashing right over me. After about six months, I suddenly realized what he was doing with the time.

My analogy is like this: You watch a football game, and the [receiver] is running. You've got to throw the ball in front of him. Don't throw it to him, because he's moving. Throw it ahead of where the guy's going to be. That's kind of like the time, the swing. When you start your phrase, you've got to throw it to the end of the phrase. As soon as I figured out that I've got to follow through and shoot for the end of the phrase to make the time feel right, to make it swing, it was like a lightbulb went on, and from that moment on, Roy was smiling. It wasn't said with words. After he taught me how to swing,

there was nothing like it. I took that into all the other situations I went into, and I felt like it was an edge because you can do a lot with just a few notes if you know how to place them. You can do so much more with so much less and not get caught up in the ramble. Roy Haynes was like a train coming down the tracks. He was always pushing ahead, never dropped a beat. I spent four or five years with Roy.

Tell us about your time with Freddie Hubbard.

Freddie Hubbard was a tremendous influence on me. I'd go play with him, and my jaw would be on the floor at the amount of energy the man could create.

Benny Maupin told me, "Ralph, one thing about playing tenor with Freddie, you just have to get used to the fact that nobody sounds good with him." That was so true. What he could do was unbelievable and you just had to get used to being a sidekick. I ate, drank, slept and breathed Freddie Hubbard. I got to stand there night after night playing those lines with him.

What was it like working with J.J. Johnson?

I began to get a sense of what I was worth as a sideman. One thing in this business is nobody tells you what you're worth. I said, "I'm going to figure this out." We finished a series of gigs and J.J. says, "Great run, see you guys in two weeks," and I said, "J.J., I'm really sorry, but regretfully I can't go to Japan with you." By now I've made myself indispensable, because that's the thing to do. He said, "Oh, why?" I knew a few times in the past, if I couldn't make it, he didn't want to do the gig. I knew he wanted me there and I said, "J.J., I just can't go to Japan for the money your management is offering me, and they say there is no more. I'm so sorry, J.J., I just can't do it. And he says, "Well, it's up to me if there's more money or not." And I said, "I thought so, but they've made it clear. He says, "Hold on." A few days later I get a call from his manager, who was furious, but I got the money because J.J. is not going to go without me. I had leverage and I used it. You've got to speak up.

What do you want to do next?

At this point, I'm willing to wait and see what the future brings. I was always the type of person that had my eye on things. "One day I'm going to move to New York. I'd like to get that gig," etc. I no longer see what lies ahead for me. I've always been a goal-oriented type of person, but I don't know what's next. I'm trying to get comfortable with not knowing. In a way, I think spiritually that's a good place to be. You're more open to what does happen.

DB



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ALBERT RIVERA

ENTERPRISING ENERGY

By Ken Micallef

It can be difficult for a jazz musician to get a leg up in a world of shrinking budgets and expanding costs. For some, only the music matters. These individuals follow the same rules that lead to the same, often less-than-rewarding results. But in 2014, while pondering his next album, *Back At It*, saxophonist Albert Rivera devised a shrewd, innovative marketing strategy.

"Spotify, Pandora and iTunes affect the longevity of a musician's career," Rivera mused. "Many older musicians say we have to fight them. But jazz constitutes such a small percentage of all the music listened to in this country. Rather than boycotting the services, we should use them to our advantage. These services are a means to get more fans—fans that I may or may not reach since I'm not on a major label with budgets for marketing and promotion. The way we build longevity is gaining fans—even if it's one fan at a time."

Realizing the massive potential of streaming services and social media, Rivera kicked off a GoFundMe campaign to cover mixing, mastering and manufacturing costs. He used Facebook, websites, blogs and free downloads to spread the word. Once Rivera had cash in hand and CDs to ship, he gave away the fruits of his labors.

Rivera's logic: If you give one fan a CD, you appease that fan. But give that same fan 10 CDs, and all his friends will become fans as well. Rivera doesn't have solid numbers as to how many copies of *Back At It* (Truth Revolution Records) have sold or been given away for free, but his fan base is secure and growing.

"The competition between musicians is tough," Rivera acknowledged. "You have to stand out. My main focus was to get the music out there, not to make income from CDs. I wanted the album to be easy to find, cheap and accessible. I want *everyone* to have access to my music, not just the select few who are willing to buy the album. I wish more people could buy an album for \$15 a pop like it used to be. But the reality with streaming services makes that hard. Why would people buy it when they can stream it for free?"

Currently the director of operations for Litchfield Performing Arts' annual Litchfield Jazz Camp and the music director for Litchfield's Project Poetry Live! (both based in Milford, Connecticut), Rivera is an accomplished performer, composer and instructor. Like most artists, he wants to reach as many people as possible.

"The constant for all my records is my musical relationship with [pianist] Zaccai and [his brother, double bassist] Luques Curtis," Rivera explained. "They've played on all my records; we have a family bond. My first two records, *Re-Introduction* (2007) and *Inner Peace* (2011), featured special guests Christian Scott, Ralph Peterson Jr., Jimmy Greene and Mark Whitfield. With *Back At It*, I wanted to capture the feeling of a live club performance.

"But since making income wasn't my focus, my plan was a bit different. My goal was to create a larger fan base and a more international reach."

Once the music was mixed and mastered, he did a number of things.

"I sent every funder of the GoFundMe campaign an album download and anywhere from three to 10 CDs each, depending on the donation, so they would then give the extra CDs away as gifts," Rivera said. "This proved to be invaluable: The reach was instant. Even those

Albert Rivera



© JAMES KORN

who would typically qualify for just a digital download received a physical album."

Every three weeks leading up to the July 2015 release date, Rivera would release a single to his fan base, which was developed from his email list compiled from live performances and his website.

"Once the record was officially out, I submitted two individual tracks to All About Jazz's 'Download of the Day,'" he said. "That led to further development of my fan base. Fortunately, both tracks created a great buzz and hit thousands of individuals a day."

Rivera posted promotional videos and live tracks to YouTube and

Soundcloud. "I really focused on Twitter, Instagram and Facebook," he said. "And I started a regular Wordpress blog that I also published on Facebook as well. It all helps."

Teaming up with the Curtis Brothers' Truth Revolution Records to distribute *Back At It* was a no-brainer. "My goal was to help expand the label's catalog, because I believe in what [the label] stands for, to be an oasis for like-minded artists, producers, managers and fans who want to support and experience a path of musical freedom," Rivera said. "They distribute the CD internationally so they can turn a profit."

As with all crowd-funding campaigns, Rivera offered rewards commensurate with the level of donation. He began his two-month GoFundMe campaign in March 2014 with a desired goal of \$2,000. Mixing and mastering was performed by tenor saxophonist Don Braden in his personal recording studio. Rivera's various reward levels were typical except for the number of free CDs he included, which increased with the donation amount.

"I wanted the album available to the public in mass quantities," Rivera said. "GoFundMe allowed me to give away as many CDs as I wanted. Then I gave away CDs on every gig."

Rivera posted videos and free downloads

on Facebook every six weeks prior to the campaign's late-April end date. Additionally, he'd post the status of the GoFundMe campaign, info on upcoming gigs and links to make a contribution.

"Crowd-funding via Facebook can feel like begging," Rivera admitted. "As a jazz musician, it's such a hard art form, anyway; I didn't want to continue to feel that way. So I tried to limit how often I would post to Facebook. But I did increase posts near the end of the campaign."

The second single from *Back At It* was released on Oct. 19 and downloaded 1,660 times at All About Jazz. Free MP3s turned into cash sales at the website CD Baby, where *Back At It* sold out after each MP3 post. A carefully planned schedule of emails was key to the process.

"My general email list was based on those who have seen me perform; it's about 2,500 people," Rivera said. "I emailed everyone on the first day of the GoFundMe campaign, and again four weeks later; so twice in one month. We did another email push two weeks before the GoFundMe campaign ended. Then I could see who contributed what amount. Every three or four weeks prior to the release date I released an Internet single to the email list as a thank-you. If you don't promote

yourself, people will forget you're there."

All the CDs, free and purchased, were mailed via Rivera's website or his CD Baby account. Acknowledging greater profit when sold directly from his site, Rivera also spilled the beans regarding the licensing fees paid by the biggest streaming services.

"*Back At It* costs \$8.99 from CD Baby," Rivera said. "If I ship the CD from my website, it's \$8 including shipping and tax. iTunes sets their consumer price at 99 cents a track; \$9.99 for the complete album. I make 59 cents off an iTunes single, which is much better than Spotify, which is a joke when it comes to payment. You make less than one cent from Spotify. It's a per-single profit of .016 of 1 cent."

Ultimately, Rivera is a musician, not a businessman. But his enterprising energy in getting his music to fans has paid off.

"*Back At It* is the culmination of it all," Rivera said. "I may have been quiet for a couple of years, but all the while seeds were being planted and I was growing. That's a big reason why *Back At It* doesn't follow one specific model. We jump around from some heavy grooving funk to intense modal music to a jazz ballad with orchestral strings, and everything in between. I have a lot of stories to tell. I'm just getting started."

DB



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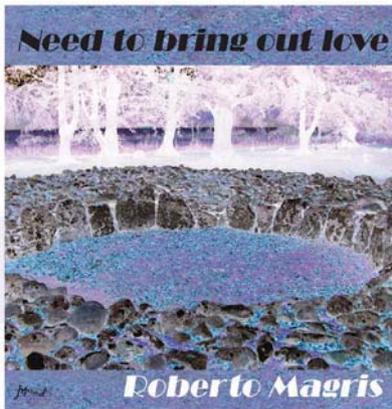
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Colin Trusedell

INDIE LIFE

COLIN TRUSEDELL

HIGH-ALTITUDE HUSTLE

By Bob Doerschuk

It's never easy to segue from the sheltering palms of academia into the wasteland of professional music. Diploma in one hand, your axe in the other, you try to figure out how to get your career underway as efficiently as possible.

For bassist Colin Trusedell, the plan was simple: Join the U.S. Air Force. And then, what the heck: Host your own radio show, run your own booking agency and earn a master's degree in music education online from Boston University. Now based in Colorado, he's a professor of bass at the University of Colorado–Pueblo. Plus, he puts in two hours of practice every day.

On his new album, a trio project aptly titled *It's All About The Hustle*, he displays strong chops, steady swing, a lustrous tone, expressive vibrato and melodic inventiveness. He wrote all the material. And it's available on MyShowsLive Records, which Trusedell launched and somehow finds the time to oversee.

Why does he load his plate with so many responsibilities? "I don't want to be one of those guys who's identified only as an Air Force musician," Trusedell said during a phone interview in mid-December. "I want people to think, 'Hey, that guy is really on it.'"

Yet Trusedell's military service makes his other activities possible—

all of which are setting the stage for his civilian career. "There aren't many options out there where you can make a steady salary and have benefits," he said. "As a staff sergeant, I make about \$50,000 a year—I have a wife and a kid and another kid on the way—and that bankrolls the whole thing. Then all the gigs I do on the outside bring in more money to dump back into the businesses that I own."

It's a plus that unlike many day jobs held down by musicians, Trusedell's is all about music. As musical director and tour manager for Blue Steel, the U.S. Air Force Academy's Top 40 ensemble, he books the shows, leads rehearsals, writes arrangements and otherwise hones essential skills. He also tours with the Academy Band, performing at middle schools and high schools and on local TV to kindle interest among potential enlistees.

Trusedell already had military musical experience prior to signing up with the Air Force. Fresh out of high school in Indiana, he auditioned for and was welcomed into the U.S. Navy Band. Along with boot camp, he was assigned to the Armed Forces School of Music in Little Creek, Virginia. There, he recalled, "You get two years of undergrad music school crammed into six months. I had to log 25 hours of practice time each week—on top of going to school eight hours a day. If I didn't come



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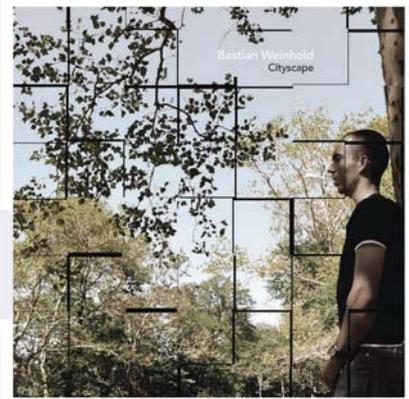


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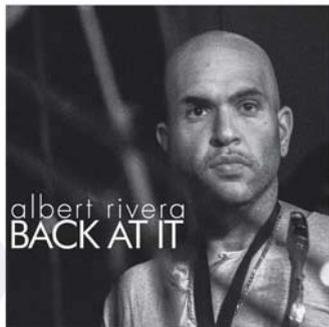
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**Albert Rivera
Back At It**

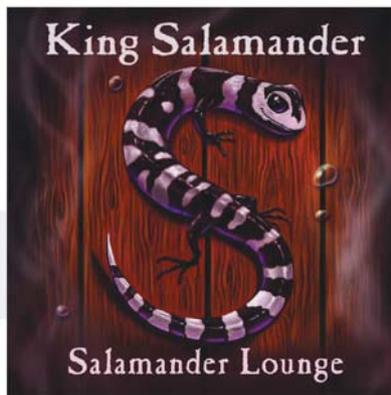
Rivera's newest album, *Back At It*, mixes music from multiple genres while connecting the jazz purist to the world of funk, contemporary and beyond with a goal to reignite the "Music For The People" movement. *Back At It* is more than an album, it is a statement.

"A Modern Jazz Messenger"
—Owen McNally, WNPR

"Rivera is part of the next wave in this jazz ritual."
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Album is \$5 at both Rivera's and Truth Revolution Records' websites, and downloadable via iTunes and CDBaby.

www.albertriverajazz.com
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in and play everything perfectly, the bass professor would make me do push-ups.”

Mustered out after three-and-a-half years, Trusedell enrolled at the University of Miami’s Frost School of Music, earning a music business degree on full scholarship. This led to jobs with AEG Live at the concert promoter’s Miami office and as an urban music booking agent in Miami Beach. “I wasn’t playing at all,” he said. “So when the Air Force Band had a national audition, I sent in a tape. I was one of five guys who were invited to try out for the bass chair.”

That was five years ago, and he’s still flying high. “I’m trying to build as much as I can because I only have about 11 years before I reach 20 years and can get out with a pension,” Trusedell said. “If you do 20 years active-duty military, when you retire you get 50 percent of your base pay for the rest of our life. You’re looking at anywhere from \$1,500 to \$3,000 each month, depending on your rank. I could retire at 40 and have a check and free medical and dental for my wife and I and our kids until they’re 21, if they’re student status. My mom and dad are paying \$1,500 a month in medical expenses, so that’s my plan.”

Until then, Trusedell said that he doesn’t have any significant down time. “This morning I did walk down to a park for 30 minutes or so with my family,” he offered. “My wife is amaz-

ing; she supports all of this because she knows with the career path I’ve chosen as a musician, this is how you have to do it if you’re going to do it long-term.”

He’s perpetually working, even when he’s not at work. “I work out about 15 minutes every morning, but this morning I spent that time brainstorming about the new Quartet Of Jazz Death album I’ll be recording,” he said, referring to his funk/fusion project. “I’ve got two recording projects in January, so we’re rehearsing every week up until then. We shoot two videos in the following two weeks. And my wife is due on February 19. By that time I’ll be able to focus on that and everything else—mixing, mastering, artwork—will be out of my hands.”

“Colin is very organized,” said Shawn Hanlon, a U.S. Air Force senior airman who plays piano on *It’s All About The Hustle*. “He writes the tunes, puts them into notation software and makes sure he’s got very clean charts every time we get together to rehearse.”

“It’s all about time management,” Trusedell affirmed. “You need to be your own advocate. You have to learn to be a webmaster. You have to know how to talk shop with an audio engineer or figure out what you’re worth to a booking agent—or, better, *be* the booking agent. You can no longer just do one thing in the music industry. The people who prevail have to do



Trusedell’s new album is titled *It’s All About The Hustle*.

everything. And keep in mind all the people who have helped you. Successful people want other people to succeed too.”

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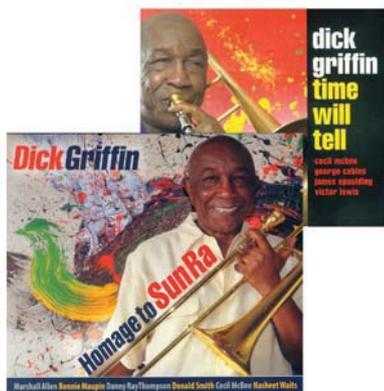
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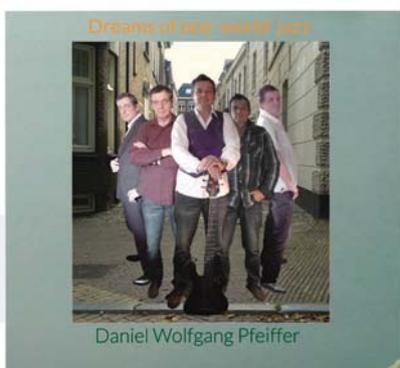


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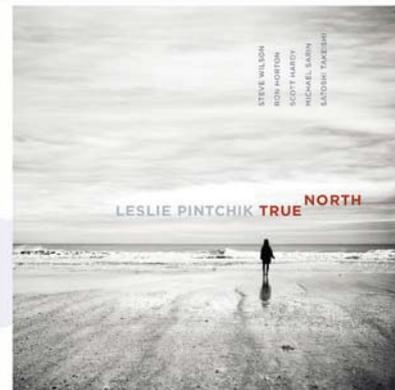


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INDIE LIFE

ILK MUSIC

ARTISTS IN CHARGE

By Josef Woodard

Artist-run labels, long part of the jazz legacy, have experienced a dramatic upsurge in the digital music era, a time of easier access to “indie” business models. But while taking charge of your own creative work can be liberating, it is also a fragile and fleeting business. One continuing success story and possible paradigm in the artist-run label universe comes out of Copenhagen, Denmark, in the form of ILK Music, which was founded in 2003.

The number of artists involved in ILK—aka “the ILKs”—has swelled to more than 20. They include some of the better-known players of the Danish jazz scene, including Kresten Osgood, Lotte Anker, Mark Solborg, Laura Toxvaerd, Nils Davidsen and Ibrahim Electric. Stylistically, the ILK roster is a varied one that often leans toward the avant-garde, experimental and eclectic. The common bond has less to do with idiomatic dogma than a will to thrive and survive in a way powered by the ideal of self-determination, and a desire to collaborate both within and beyond the Danish jazz landscape. Global jazz names involved with the label include Craig Taborn, Fred Frith, Han Bennink, Andrew Cyrille, Dr. Lonnie Smith, Axel Dörner and Gerald Cleaver.

Guitarist Solborg has been interwoven into the ILK story from its inception. “With time, ILK has achieved much more than we had ever hoped for when Jacob Anderskov, Stefan Pasborg, Jeppe Skovbakke and myself initially formed ILK and invited a selection of our Copenhagen-based friends and colleagues to join in,” he said. “We have global distribution—physical and digital—and our releases receive much attention and are praised all over.

“The rare thing about ILK is that we, as a collective entity, continue to inspire and ignite each other. We have succeeded in holding on to the [idea] that each of us represents the entire collective and has an obligation to maintain a high level of integrity and artistic quality.”

Solborg said he especially appreciates “the prejudice-less approach to our musical heritage. It’s all music. Let’s not be genre-judgmental.”

Reed player Toxvaerd, whose fourth album will be out this spring, is an adventurous, gifted conceptualist who has definitely found a good home at ILK. Her affinities go back to the label’s earliest rumblings.

Concerning the diverse group of ILKs and other colleagues, Toxvaerd noted: “I see a good amount of musicians in Copenhagen who are very concerned about developing their own expression and not necessarily following a certain tradition. Also, there are a number of musicians putting a great deal of work in underground venues and inviting international colleagues to participate in concerts. It is important to cherish a personal voice, and to believe that even in a relatively small community like Copenhagen, people can build something strong.”

Toxvaerd’s debut, *Laura Toxvaerd No. 1*, was an imaginative concept project in which every sound was produced, acoustically or with electronic manipulation, on her alto saxophone. Released in 2007, the album generated international critical respect while emboldening her continuing sense of adventure. “I discovered that ILK was very fruitful when it came to communicating the album to the world,” she said. “That was a wonderful experience that inspired me to continue my artistic work with the release of the Charlie Parker-punk rock tribute *Do Drugs* in 2010 and the graphic score-based *Phone Book* in 2012.” Her unique graphic scores, inspired by British left-end jazz luminary Barry Guy, have also been published.

“I am very proud that ILK artists cooperate, despite our diversity,” Toxvaerd added. “And I use that attitude more and more in my musical voice. I collaborate with musicians [who have] different aesthetics than my own. It creates a beautiful ambiguity in the artistic expression. An example could be my upcoming release *Pladeshop*, with Simon Toldam and Marilyn Mazur.”

Guitarist-composer Solborg is one of many artists on the label who could pursue the conventional path of seeking deals with existing labels, but the ILK creed and commitment runs deep.

As he pointed out, “I have rarely found that other labels could do things better than ILK, especially if you want independence, complete artistic freedom and to maintain royalty ownership. With ILK, the artists have taken charge. The ILKs take part in all major decisions and have a label manager and an artist-based executive committee to execute things professionally, on a daily basis. All ILKs have complete artistic freedom—and the responsibility that comes with it.”

DB



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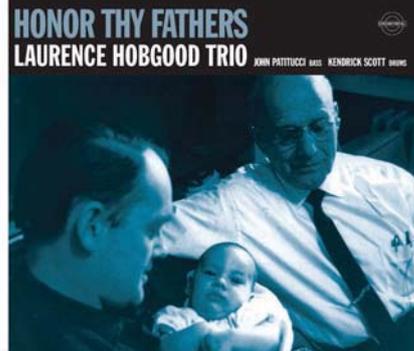


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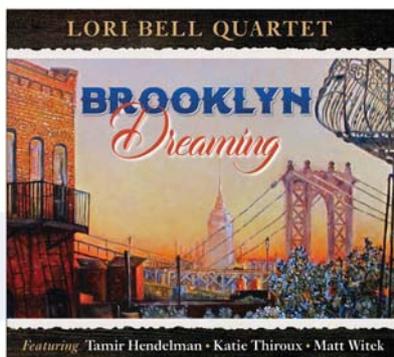
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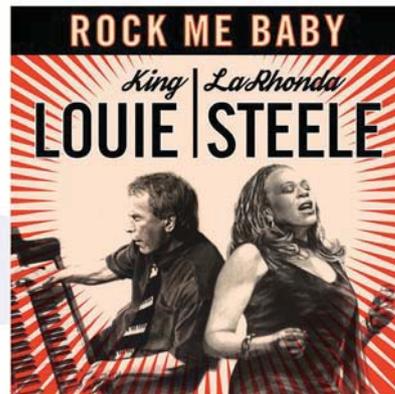
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Bill Stewart
Space Squid
PIROUET 3089

★★★★★

An appealing aspect of Bill Stewart’s approach is that it prizes the understated. There are no big statements here, no big demonstrations or fireworks, but the music is full of surprises and delights from start to finish. Go ahead and start with the leader’s superb drumming.

On “Blue Sway,” one of the most straightforward of *Space Squid*’s 10 originals, Stewart’s deep feel for what makes things move is immediately palpable. He’s comfortable on brush-

es, as on his ballad “If Anyone Asks You,” where the undercurrent should be active but shouldn’t be overly busy. But he can also let his cymbals talk, something aided by a close, crisp recording, and he locks in with bassist Ben Street, a player familiar to Stewart from the John Scofield band, with precision. Noteworthy, too, is Seamus Blake’s tenor playing, which is authoritative in defined rhythmic territory (like the title track) and more ambiguous in rubato zones (like “End Of Earth”). His soprano can teeter on the edge of too sweet.

Bill Carrothers proves himself a wonderful partner. The pianist, based in the Upper Peninsula of Michigan, is deft at subtly chang-

ing the color of a tune, adding peppery intervals that poke but don’t deflate, a quiet insistence that sometimes recalls Mal Waldron. Listen to “Dead Ringer,” a seemingly innocuous tune that has a real edge, something that Carrothers explores in a powerful solo. The one non-Stewart piece, the Arthur Schwartz/Howard Dietz tune “Dancing In The Dark,” is gorgeously reinvented, a gentle exclamation point at program’s end. —John Corbett

Space Squid: Paris Lope; End Of Earth; Tincture; Septemberism; Happy Walk; Drop Of Dusk; Dead Ringer; Blue Sway; If Anyone Asks You; Space Squid; Dancing In The Dark. (62:22)

Personnel: Bill Stewart, drums; Seamus Blake, tenor saxophone, soprano saxophone; Bill Carrothers, piano; Ben Street, bass.

Ordering info: pirouet.com



Chucho Valdés
Tribute To Irakere
(Live In Marciac)

JAZZ VILLAGE 570095

★★★★★

If you were lucky enough to see this band on the road last year, you will be happy to hear that the live recording Valdés has left behind in Marciac, France, nicely captures the group's rich textures and eclectic daring. Though billed as a tribute to his great Afro-Cuban-jazz-funk band Irakere, which from 1973 forward transformed the Cuban musical landscape, three of the cuts come from Valdés' more recent work

with the Afro-Cuban Messengers. That group forms the core of this youthful, horn-laden 10-piece unit.

Among its many accomplishments, Irakere foregrounded the sacred drumming of Santería in a jazz setting, so it's only fitting that the album begins with the dignified, intertwined bata drums and vocals of Dreiser Durruthy Bombalé, whose Yoruba call is answered by a chanting chorus on the Irakere classic "Juana 1600." Moving from the ceremonious to the salon, Valdés launches into the deliberate strut of "Lorena's Tango," with bassist Gastón Joya beefing up the melody with his bristling arco before the pianist lets fly.

But the album's showpiece is undoubtedly "Afro-Comanche," another hybrid composition built from a Native American-inspired pentatonic theme crossed with a blues riff, in which Valdés takes a side visit to Bach, rides jazz horns, then lays out as the bata drums and coro quietly come in for landing.

Overall, the focus here is on the ensemble and the through-line of Cuban musical history, which is a joy to hear.

— Paul de Barros

Tribute To Irakere: Juana 1600; Lorena's Tango; Congadanza; Afro-Comanche; Afro-Funk; Yansá (69:38)

Personnel: Chucho Valdés, piano, arrangements; Yaroldy Abreu Robles, percussion, vocals; Rafael Águila, alto saxophone; Rodney Barreto, drums, vocals; Dreiser Durruthy Bombalé, batás, lead vocals; Ariel Bringuéz, tenor saxophone; Gastón Joya, bass, vocals; Manuel Machado, Reinaldo Melián, Carlos Sarduy, trumpet.

Ordering info: jazzvillagemusic.com

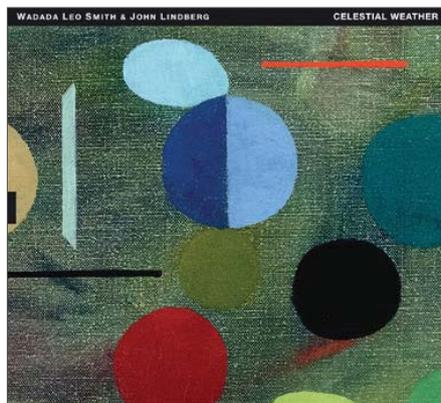
**Wadada Leo Smith/
 John Lindberg**
Celestial Weather

TUM 046

★★★★★

Wadada Leo Smith knows plenty about the macro realm. Extended works such as *Ten Freedom Summers* (a four-disc affair with an elaborate string section) and *Occupy The World* (for a 22-piece orchestra) have been rightly cited for their scope. But the trumpeter-composer is also a master of the intimate collaboration. Relatively recent forays with drummer Louis Moholo-Moholo and pianist Angelica Sanchez have underscored his commitment to partnership. In the large, it's these reduced pairings that woo me most.

Celestial Weather, a duet with bassist John Lindberg, is fetching stuff. The two met 40 years ago as part of Anthony Braxton's Creative Orchestra project and have remained connected since. You can hear their unity in the heady banter of these three discrete suites. Each is a cascade of curt phrases that manage to solidify as they align with those of their mate. There's a wealth of variety at work as Smith glides through the upper register in a clarion timbre, while Lindberg's bass resonates below.



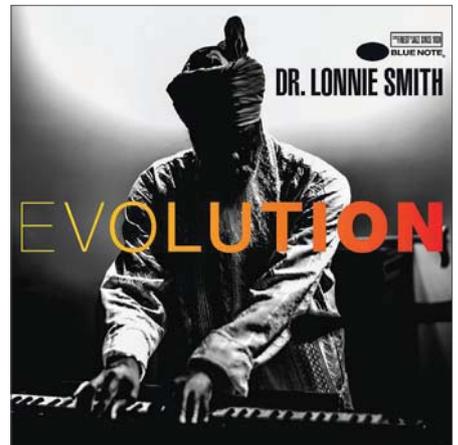
The title piece acknowledges extreme meteorological events, moving from "Cyclone" to "Tornado" in 35 minutes of twists and turns. With the bassist's bow clacking the strings and the trumpeter's gnarled blasts, "Hurricane" stirs up an expected storm. But they also build moments of calm into these excursions; "Icy Fog" is as placid as it is pressurized.

—Jim Macnie

Celestial Weather: Malachi Favors Maghostut—A Monarch of Creative Music: Part I; Part II; Celestial Weather Suite: Cyclone; Hurricane; Icy Fog; Typhoon; Tornado; Feathers And Earth: Part I; Part II. (62:21)

Personnel: Wadada Leo Smith, trumpet; John Lindberg, bass.

Ordering info: tumrecords.com



Dr. Lonnie Smith
Evolution

BLUE NOTE 00602547618986

★★★★

Here we have a CD of moderate distinction whose principal distinguishing concepts are 1) the use of two drummers when one normally does the job and 2) the celebration of Dr. Lonnie Smith's return to Blue Note Records after a 45-year sabbatical.

The two-drummer thing seems harmless enough. I probably wouldn't have noticed it without examining the personnel. As to the Blue Note return, the sentiment of a reunion is always worth noting as a reassuring link of continuity with the past. The other reunion here is the one offered between Smith and Joe Lovano, who logged a few encounters on the Groove Merchant and Chiaroscuro labels nearly 40 years ago. But alas, "Afrodesia," despite the clever title, is a churning, choppy, often fragmented piece that gives the great tenor a slim ration with which to work.

More encouraging is the single guest shot of pianist Robert Glasper on "Play It Back," on which Glasper's playing unfurls with a forceful and swinging simplicity. I often hear him talked about as a jazz/hip-hop guy, a characterization that would seem to undervalue his skills—based on the glimpse of them we get here.

"My Favorite Things" is disappointing. It begins with a long introduction of post-apocalyptic despair before the familiar tune begins to emerge. In the final four minutes it descends into a terminal single-chord drone that is simply boring. Ben Ratliff of the New York Times, which seems reluctant to dispense negative reviews, recently characterized Smith's working style as "Rust Belt organ jazz." I'm not certain what that means, but this sounds like it.

—John McDonough

Evolution: Play It Back; Afrodesia; For Heaven's Sake; Straight No Chaser; Talk About This; My Favorite Things; African Suite. (54:18)

Personnel: Dr. Lonnie Smith, organ; Keyon Harrold (1), Maurice Brown (2, 3, 5), trumpet; John Ellis, Joe Lovano (2, 3), tenor saxophone; Robert Glasper (1), piano; Jonathan Kreisberg, guitar; Johnathan Blake (1–7), Joe Dyson (1–3), drums.

Ordering info: bluenote.com

The Hot Box

Critics	John McDonough	John Corbett	Jim Macnie	Paul de Barros
Bill Stewart <i>Space Squid</i>	★★★½	★★★★	★★★	★★★
Chucho Valdés <i>Tribute To Irakere (Live In Marciac)</i>	★★★½	★★★★	★★★	★★★★
Smith/Lindberg <i>Celestial Weather</i>	★★	★★★★½	★★★★	★★★★
Dr. Lonnie Smith <i>Evolution</i>	★★★	★★★★	★★★	★★★½

Critics' Comments

Bill Stewart, *Space Squid*

Stewart, Blake and Carrothers, heard together on Blue Note 20 years back, reunite for a romp of mostly Stewart originals. The music has a settled confidence and comfort. Blake's Warne Marsh-esque cool sets the tone and temperature for this swinging set. —John McDonough

The drummer's squad blends inquisitive playing with an authoritative stance. There are some wan moments, but in the large their probing is substantiated by some very inspired interplay. —Jim Macnie

Stewart turns in a refreshingly subdued, even somber album of succinct statements, many constructed from a single interval. From the stately sadness of "Septemberism" to the Coltrane-ish intensity on the title cut, it's a mysterious mix that keeps listeners at a distance. —Paul de Barros

Chucho Valdés, *Tribute To Irakere (Live In Marciac)*

Who better to honor Irakere than its co-founder? Valdés remains a dazzling pianist and infuses the crackle with a dense jazz artistry. For folks who like to move. —John McDonough

From batá to Latin fusion, Valdés covers all levels of the Afro-Cuban experience. The raw and slick intermingle to produce a uninhibitedly sensual package. —John Corbett

A case could be made that their signature kick is fiercer than ever. Because this is a live show, there's a bit more formula involved, but measure for measure, quite a hoot. —Jim Macnie

Wadada Leo Smith/John Lindberg, *Celestial Weather*

A nervous and jumpy dialog grows out of small splatters of sound, like dabs of paint splashed in bold starbursts, jagged arcs, pointillistic pricks and trickling dribbles. Smith whines, scampers, and growls with a pinched, sawtooth sound. Lindberg is a soft foil. —John McDonough

This is such a perfectly suited twosome, a partnership so attuned and steeped in mutuality that it offers a beautiful window on both of them individually, as well as being something all its own. —John Corbett

It may surprise skeptics that Smith and Lindberg's passionate sound exchanges are not all sputtering, multiphonic excursions. They're mostly gorgeous, legato melodies. Their pure, quick-witted conversations are writ large against a terrain of haunting silence. —Paul de Barros

Dr. Lonnie Smith, *Evolution*

Hipper than scads of hipsters, Smith's got a cool reserve that sets him apart—he knows how to hold back as well as let go. "My Favorite Things" might not be my favorite, but dig that funky version of Monk's "Straight No Chaser." —John Corbett

What I'm looking for on albums by the good doctor is punch. This one's got it. Plus scope, playfulness and more than its fair share of intrigue. Who knew he'd be stretching out in his 70s? —Jim Macnie

Dr. Smith catapults the soul-jazz formula into new territory with surprise dynamics, orchestral textures and big-picture arrangements. "For Heaven's Sake" and "Straight, No Chaser" are high points, but the jungle sounds of the long "African Suite" are a bit too literal. —Paul de Barros

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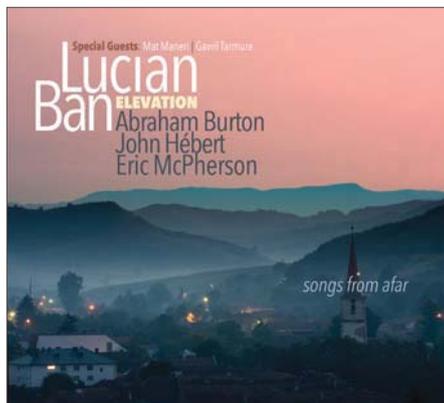
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Lucian Ban Elevation *Songs From Afar*

SUNNYSIDE 1387

★★★★★

There is an alluring timelessness to the music created by pianist Lucian Ban's Elevation quartet on *Songs From Afar*—the group's third album for Sunnyside. Perhaps that's the effect of mixing traditional Romanian folk songs—two of them sung with authenticity by Gavril Tarmure—with a band that can sound like it's channeling John Coltrane's quartet. It might also be the fact that the group, which expands to a sextet with the addition of Tarmure and violist Mat Maneri on one of two versions of a

traditional wedding song, plays without artifice, whether they are mining Transylvanian folklore or paying tribute to Sun Ra.

The band has a superb foundation in the soulful and lithe hands of bassist John Hébert and drummer Eric McPherson, who previously provided exceptional support to Andrew Hill and Fred Hersch. The duo adds gravitas to "Farewell," under Abraham Burton's moody tenor, and "Spiritual," which finds Ban remembering pianist Hank Jones' powerful connection to bassist Charlie Haden. The deeply felt solo piano etude "Teaca, A Song From Afar" and a meditative solo-piano homage to Abdullah Ibrahim tip the balance toward solemnity, but there is a strong life-force that seems to flow through this music.

Like fellow pianist John Stetch, who frequently mines his Ukrainian heritage, Ban has tapped an essential source with the addition of Tarmure's stately vocals. Hébert's arrangement of "Transylvanian Wedding Song," which pairs the singer with Maneri's micro-tonal viola, is especially powerful in a program that reveals new high points with each listen. —James Hale

Songs From Afar: Transylvanian Sorrow Song; Farewell; Travlin' With Ra; Solo For A Brother With Perfect Timing; Transylvanian Wedding Song I; Chakra, The Island; Spiritual (For HU); Transylvanian Wedding Song II; Southern Dawn; Teaca, A Song From Afar. (56:48)

Personnel: Lucian Ban, piano; Abraham Burton, tenor saxophone; Mat Maneri, viola (2, 3, 5, 6, 9); John Hébert, bass; Eric McPherson, drums; Gavril Tarmure, vocals (1, 5, 8).

Ordering info: sunnysidezone.com

Jaimeo Brown *Transcendence* *Work Songs*

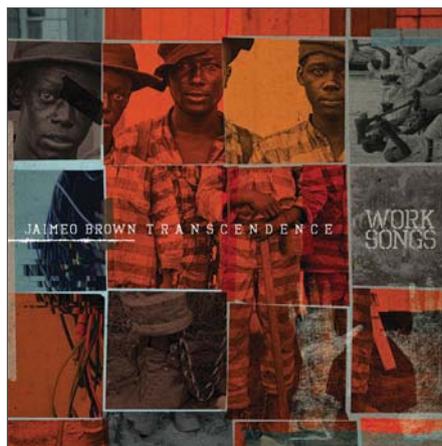
MOTÉMA 108

★★★★½

Jaimeo Brown avoids the sophomore slump with *Work Songs*, the superb follow-up to *Transcendence*, which was one of the most ambitious and scintillating jazz debuts of 2013. Instead of overhauling his artistic direction, the drummer builds upon the concept of the former disc on which he ingeniously enveloped sampled material from Gee's Bend Quilters singers in Alabama inside electronica-enhanced sonic soundscapes.

This time around, Brown turns his attention to works songs. While there's an emphasis on the black American experience—specifically, the somber "Lazarus" and the bittersweet "Be So Glad"—the disc's concept expands globally. Such is the case with the spectral "Safflower," on which Brown underscores a microtonal Japanese vocal melody with hip-hop rhythms to convey a sense of innocence lost and resilience after the country's 2011 earthquake and tsunami disaster.

Holdovers from *Transcendence* include the Gee's Bend Quilters singers, tenor saxophonist JD Allen and guitarist/co-producer Chris



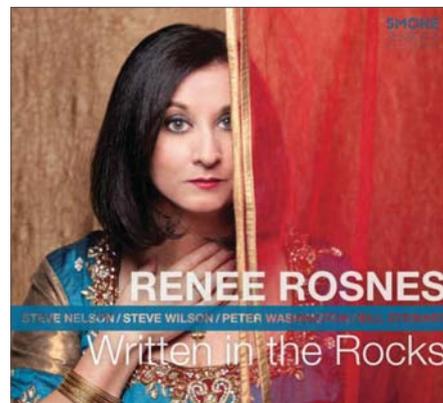
Sholar, affording *Work Songs* a nice continuity from its predecessor. But it's the new recruitment of keyboardists Big Yuki and James Francies that sharpens Brown's vision by strengthening the cinematic flow.

Work Songs is confirmation of Brown's potential of becoming one of the great jazz conceptualists of his generation. —John Murph

Work Songs: Hidden Angel; Mississippi; Lazarus; Safflower; Be So Glad; Happy Serving; 2113; Moment Of Rest; For Mama Lucy; Stonemason; Paterson; The Valley. (55:16)

Personnel: Jaimeo Brown, drums; Chris Sholar, guitars; JD Allen, tenor saxophone; Jaleel Shaw, alto saxophone; Gee's Bend Quilters Singers, vocals; Big Yuki, keyboards; James Francies, keyboards; Lester Chambers, vocals.

Ordering info: motema.com



Renee Rosnes *Written In The Rocks*

SMOKE SESSIONS 1601

★★★★

When confronted with a new album whose liner notes announce it as a conceptual creation, two options are available: Read the notes as the music plays, so the narrative becomes part of the listening experience. Or don't.

If you prefer blindfold listening, then skip this paragraph. First, the title is a little confusing. The album is called *Written In The Rocks*, yet its nine tracks are unified as *The Galapagos Suite*. Regardless, its inspiration is nothing less than "the arabesque history of life forms on the planet." So writes David Hajdu, whose liners clarify which events from that sprawling context inspire each of the works presented here.

You can't come up with a more ambitious concept than that, which is one reason why *Written In The Rocks* may better be judged as music on its own merits. By that measure, it's an exceptional achievement. Performances are confident and clear, individually and interactively. Drummer Bill Stewart's contribution is especially valuable: He animates written passages with empathetic spontaneity.

Those written parts are central to this project. *Written In The Rocks* establishes—or reinforces—that Rosnes is a virtuoso jazz composer. She more than meets the challenge of orchestration for small ensemble. Bass and soprano sax pull from opposite spectra to create a rich sonic texture in stating one of the themes in "The KT Boundary" behind an arpeggiated backdrop on piano. Later in the same piece, saxophonist Steve Wilson solos on soprano over a more intricate ostinato played by vibes, piano and bass. Advanced yet accessible, complex but never ostentatious, this is as good as writing can get in this setting. —Bob Doerschuk

Written In The Rocks: The KT Boundary; Galapagos; So Simple A Beginning; Lucy From Afar; Written In The Rocks; Deep In The Blue (Tiktaalik); Cambrian Explosion; From Here To A Star; Goodbye Mumbai. (58:48)

Personnel: Renee Rosnes, piano; Steve Nelson, vibraphone; Steve Wilson, flute, soprano saxophone, alto saxophone; Peter Washington, bass; Bill Stewart, drums.

Ordering info: smokesessionsrecords.com

Expansions: Dave Liebman Group

The Puzzle

WHALING CITY SOUND 075

★★★★

Acce soprano saxophonist, uncompromising soloist, seasoned band-leader, exploratory composer-arranger, valued mentor—Dave Liebman fills all these roles on *The Puzzle*, the second album by his cross-generational ensemble Expansions. Now 69, Liebman leads keyboardist Bobby Avey, multi-reedist Matt Vashlishan and drummer Alex Ritz, all less than half his age, plus bassist Tony Marino, in his 50s, through an original repertoire that's thoroughly up to date.

The quintet coheres, so all five players seem responsible for the texture of these performances. Liebman's title track evokes inquiry, the unit seeking a definitive solution. Marino's "The Thing" refers to dissonant chromaticism, though that's not evident without a liner notes reference.

The mix is transparent, even as the music grows dense with contrasting movement. Throughout, Liebman plays brilliantly, his musical thoughts, however complex, instantaneously translated into sound. And he's succeeded in figuring out how to help his fellow musicians do the same. Bravo!

—Howard Mandel

The Puzzle: Hat Trick, For J.A.; Vendetta; Good Bait; Sailing; The Puzzle; Off Flow; Continue To Ignore; Off And Off; The Thing That Wouldn't Leave; Danse De La Fureur. (65:45)

Personnel: Dave Liebman, soprano saxophone, wooden flute; Bobby Avey, piano, electric keyboard; Matt Vashlishan, alto saxophone, flute, clarinet; Tony Marino, bass; Alex Ritz, drums, frame drum.

Ordering info: whalingcitysound.com



Rotem Sivan Trio

A New Dance

FRESH SOUND NEW TALENT 480

★★★★

The third CD led by Israeli-born guitarist Rotem Sivan is a laid-back affair filled with subtle creativity. Sivan, bassist Haggai Cohen-Milo and drummer Colin Stranahan engage in mostly quiet interactions that let the music breathe.

While the versatile Sivan is sometimes reminiscent of Pat Metheny (particularly on "A New Dance"), his thoughtful improvising and general approach are often closer to that of Jim Hall. He and his trio perform fresh renditions of three standards plus seven of his originals.

The title cut opens the program at a low volume before gradually building up to a fiery guitar solo. While the brief "Sun & Stars" has a theme that could have been the basis for a much longer performance, the trio's "Angel Eyes" is a complete reworking of the familiar standard. "Yam" features some expert melodic improvising by Cohen-Milo and Sivan with inventive drum breaks from Stranahan, and "Fingerprints" features explorative group improvising. The haunting rendition of "I Fall In Love Too Easily" that closes the set finds Oded Tzur interpreting the melody on tenor saxophone.

All in all, *A New Dance* is filled with concise performances that grow more interesting with each listen.

—Scott Yanow

A New Dance: A New Dance; Sun & Stars; Angel Eyes; One For ABA; Yam; I Wish You Were Here; In Walked Bud; Almond Tree; Fingerprints; I Fall In Love Too Easily. (45:38)

Personnel: Rotem Sivan, guitar; Haggai Cohen-Milo, bass; Colin Stranahan, drums; Daniel Wright, vocals (8); Oded Tzur, tenor saxophone (10).

Ordering info: freshsoundrecords.com



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Toddlin' Town

Jazz in the Windy City is carried out the Chicago Way: veterans pave the way for innovators; experimentalists and main-streamers form supportive communities; and everyone values practicality, originality and integrity. The scene's breadth and depth continue to impress. Here are five new releases by Chicagoans of all sorts. Some are natives who moved away. Others are transplants that have made the city home. All embody the Chicago spirit.

Larry Novak, at age 82, is current dean of Chicago's pianists. *Invitation* (Delmark 5022; 68:30 ★★★★★) is his second album as a leader after 50 years of steady presence at major clubs. With frequent sidemen bassist Eric Hochberg (the album's producer) and drummer Rusty Jones (who died in December 2015), Novak interprets not-quite-standards with elegant touch, deft technique and self-effacing swing.

Ordering info: delmark.com

Some 30 years Novak's junior, **Laurence Hobgood** in *Honor Thy Fathers* (Self Release; 60:53 ★★★★★) updates the trio format with understated treatments of would-be-pop anthems ("Sanctuary"), intimations of classicism ("Tryptich") and hymn-like airs ("The Road Home") that suggest Keith Jarrett is a touchstone. Ultra-responsive bassist John Patitucci and drummer Kendrick Scott work with him on five original compositions, plus a New Orleans-synopated "Straighten Up And Fly Right" and Stevie Wonder's "If It's Magic."

Ordering info: laurencehobgood.com

Conga drummer **Art "Turk" Burton and Congo Square's Spirits: Then & Now** (TNTCD 101; 74:50 ★★½) arrives in conjunction with the 50th Anniversary of Chicago's AACM (Association for the Advancement of Creative Musicians) last year. That loose-knit cooperative on principle rejects repertoire staples for unconstrained yet rigorous new music. Here, two pieces from a 1983 live radio broadcast and six studio tracks from 2015 strive to meet the AACM standard. "Cuba: A Tribute To Chucho" and "When Sunny Gets Blue" are the old bits. The recent tracks feature Ari Brown on tenor and



Caroline Davis

soprano saxes, his brother Kirk playing piano, Taalib-Din Ziyad on flute, Harrison Bankhead on bass and Avreeeay! Amen Ra on drums.

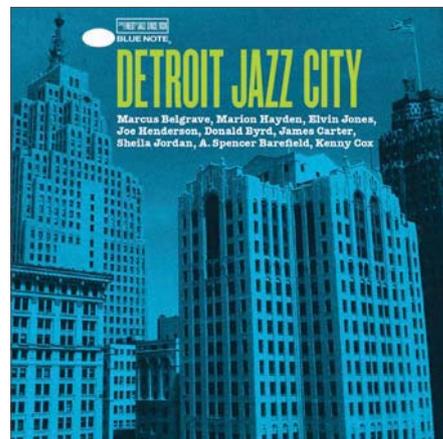
Ordering info: artburton.com

Conversely, **Doors: Chicago Storylines** (ears & eyes 15-039; 64:12 ★★½) by saxophonist **Caroline Davis** and her quartet is all about narrative. Small group instrumental episodes are interspersed with snippets of musicians sharing memories of the music scene in the mid-'80s. In effect, Davis has created a podcast-and-suite hybrid, without directly copying the structure or pace of either form. "Lincoln Land," "Rounds: For The Horses," "Fields" and "Doors" prove that Davis, a graceful soloist with a silvery tone, has a full album even without the talk and sound effects.

Ordering info: earsandeyesrecords.com

Tenor saxophonist **Roy McGrath's** quartet favors straightforward presentation over high concept on *Martha* (JL Music; 64:52 ★★½) comprising six of the leader's compositions, a Latin version of Cole Porter's and Daniel Iversen's "Spirit Of The Living God." Born and raised in Puerto Rico, McGrath studied at Northwestern University under Jazz at Lincoln Center Orchestra reedist Victor Goines. McGrath attains a sound capable of Dexter Gordon-like languor and Stan Getz gleam. Pianist Joaquin Garcia performs creatively, attuned—as are bassist Kitt Lyles and drummer Gustavo Cortiñas—to McGrath's subdued moods. The four have the talent and chops to add positivity to Chicago's soundscape. **DB**

Ordering info: roymcgrath.com



Various Artists Detroit Jazz City

BLUE NOTE 002405002

★★★★★

Detroit has long had one of North America's most vibrant, if often under-the-radar, jazz scenes. So *Detroit Jazz City* feels like a natural phrase to anyone who lives there. This compilation, a benefit for local non-profit Focus: HOPE—an educational and community organization dedicated to fighting racism and economic inequality—features a strong assemblage of some of the city's finest players.

The disc seamlessly mixes vintage tracks and new performances and primarily traffics in a hard-bop/post-bop sound that never seems to grow old. Late greats Donald Byrd, Elvin Jones, Kenny Cox and Joe Henderson all check in with excellent tunes from their '60s heydays, and the other five songs, all produced by Don Was, capture a similar spirit.

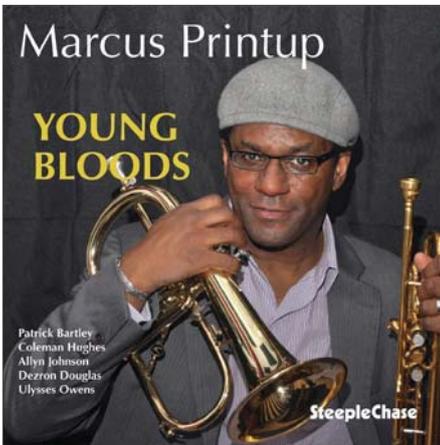
James Carter's soprano sax rips on "Many Blessings," and the rhythm section of bassist Marion Hayden, drummer Sean Dobbins and pianist Mike Jellick that underpins several songs has a groove that converses easily with the older material. The late Marcus Belgrave shines on his own composition "Lottie The Body's Mood."

The only knock against the set is that it closes with Sheila Jordan, now in her 80s, singing her own autobiography in loopy, straightforward prose, which is fun but doesn't quite fit with the other pieces. —Joe Tangari

Detroit Jazz City: The Uncrowned King; You; Many Blessings; Mode For Joe; Lottie The Body's Mood; Reza; Ghost Dancers; French Spice; Sheila's Blues. (69:24)

Personnel: Marion Hayden, bass (1, 3, 5, 7, 9); Mike Jellick, piano (1, 3, 9); Sean Dobbins, drums (1, 3, 7, 9); Rayse Biggs, trumpet (1); Vincent Bowns, tenor saxophone (1), flute (5); Cassius Richmond, alto saxophone (1); Kenny Cox, piano (2); Charles Moore, trumpet (2); Leon Henderson, tenor saxophone (2); Ron Brooks, bass (2); Danny Spencer, drums (2); James Carter, soprano saxophone (3); Joe Henderson, tenor saxophone (4); Lee Morgan, trumpet (4); Curtis Fuller, trombone (4); Bobby Hutcherson, vibraphone (4); Cedar Walton, piano (4); Ron Carter, bass (4); Joe Chambers, drums (4); Marcus Belgrave, trumpet (5); Gayelynn McKinney, drums (5); Bill Meyer, piano (5); Joe Farrell, tenor saxophone (6); Jimmy Garrison, bass (6); Elvin Jones, drums (6); A. Spencer Barefield, guitar (7); Donald Byrd, trumpet (8); Wayne Shorter, tenor saxophone (8); Herbie Hancock, piano (8); Butch Warren, bass (8); Billy Higgins, drums (8); Sheila Jordan, vocals (9).

Ordering info: bluenote.com



Marcus Printup
Young Bloods

STEEPLECHASE 31804

★★★★½

Stanley Cowell
Reminiscent

STEEPLECHASE 31809

★★★★★

These two fine SteepleChase releases affirm the mainstream values of that stalwart Danish jazz label: swing, open forms, interplay and room for individual solo freedom. Piloted by trumpeter Marcus Printup and pianist Stanley Cowell, the albums pull the curtain on the ongoing work of a journeyman and an underappreciated master, respectively.

No longer a young lion, Printup heads a sextet of, well, young bloods. The music is largely a refined extension of the more lyrical moments from the Jazz Messengers and Horace Silver. The frontline blend on “In Your Own Sweet Way” shows a tight, well-rehearsed unit. Charlie Parker’s “Au Privave” reconstruction is anchored by a rhythm section (bassist Dezron Douglas holds it all together) that’s minimal in a daring way. This outfit has potential.

Printup is solemn and moving on “How Great Thou Art”—supported by the gospel-savvy pianist Allyn Johnson—and the trumpeter is downright nasty on his blues “Greasy,” which contrasts nicely with the smooth trombonist Coleman Hughes. Maybe it’s not a major statement, but Printup’s album gives a solid accounting of himself and a forum for a band of promise.

The Cowell album portrays a fascinating piano stylist with many ingredients under his fingers. The programming, like Cowell’s lines and contrary motion, flows beautifully—aided in no small part by the understated strength and flexibility of bassist Jay Anderson and drummer Billy Drummond.

Cowell never hurries, even on bright tempos, as with his own “Re-Confirmed,” with its brief parallel hands. He also makes Brahms’

“Intermezzo” and Thad Jones’ “A Child is Born” swing gently.

The latter precedes an alternately dancing and reflective 10-minute suite of Christmas-themed chestnuts. Crystalline lyricism abounds, like on Richie Powell’s well-chosen “Time” and a clever retooling of “Round Midnight” called “Midnight Diversion.”

The set confirms Cowell as a melodic and harmonic delight and a clever dealer of rhythmic wild cards. It’s good to have this update.

—Kirk Silsbee

Young Bloods: En Route; The Bishop; My Foolish Heart; Young Bloods; How Great Thou Art; In Your Own Sweet Way; Au Privave; Greasy. (60:14)

Personnel: Marcus Printup, trumpet; Patrick Bartley, alto saxophone; Allyn Johnson, piano; Dezron Douglas, bass; Ulysses Owens, drums; Coleman Hughes, trombone.

Ordering info: steeplechase.dk

Reminiscent: Intermezzo; Re-Confirmed; A Child is Born; A Xmas Suite; Peace; Midnight Diversion; Hear With Me; Time; Reminiscent; Sweet Song. (65:01)

Personnel: Stanley Cowell, piano, thumb piano (7); Jay Anderson, bass; Billy Drummond, drums.

Ordering info: www.steeplechase.dk



ECM

Avishai Cohen
Into The Silence

Avishai Cohen trumpet
Yonathan Avishai piano
Eric Revis double bass
Nasheet Waits drums
Bill McHenry tenor saxophone



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Ernie Krivda *Requiem For A Jazz Lady*

CAPRI RECORDS 74140

★★★★

Few saxophonists on the scene today play the horn like Clevelander Ernie Krivda. Just ask fellow Ohioan Joe Lovano, who maintains that Krivda is a strong influence.

While Lovano has gone the post-bop route and beyond, Krivda, now 70, is a modernist, but his tone evokes Ben Webster and Coleman Hawkins, as well as other tenor titans of years past. This could be because Krivda's focus is on a full-bodied saxophone sound, which in his case is rich, brawny and colorful.

Here, Krivda contributes six originals and one standard, the ballad "I'll Close My Eyes," which he plays romantically. His quartet members include bassist Marion Hayden, pianist Lafayette Carthon and drummer Renell Gonsalves.

Krivda wails on the opener, "The Remarkable Mr. Black." His tonal variations and melodies are marvelous. We're reminded of Horace Silver's classic "Señor Blues" on the Latinish "Great Lakes Gumbo," and just when you think you've heard Krivda's saxophone at its most prodigious, he gives you more fresh sounds on "Emerald." Ending with the title tune, dedicated to his hometown, Krivda gets such a plaintive sound that some Clevelanders (and perhaps others) could shed a tear or two.

—Bob Protzman

Requiem For A Jazz Lady: The Remarkable Mr. Black; I'll Close My Eyes; Questions; Emerald; Great Lakes Gumbo; Little Face; Requiem For A Jazz Lady. (50:47)

Personnel: Ernie Krivda, tenor saxophone; Lafayette Carthon, piano; Marion Hayden, bass; Renell Gonsalves, drums.

Ordering info: caprirecords.com



Carol Welsman *Alone Together*

WELCAR MUSIC 368

★★★★

Do you have to be a great scat singer to be a great jazz singer? Neither Frank Sinatra nor Billie Holiday scatted much, but both are among the greatest jazz singers of all time.

Still, brilliant vocal improvisation sure doesn't hurt, as the Canadian-born singer/pianist Carol Welsman proves on several tracks of her new album, *Alone Together*. Welsman, a six-time Juno nominee with an international following, scats in a way that discloses a keen harmonic sense and complements her highly proficient piano playing. She combines the two in her uptempo, hard-bop treatment of the Sinatra standard "Day By Day," scattling along with a soaring, rewarding piano solo. And her a cappella scat introduction to the title tune is a knockout.

Great scattling is just one of the tools in Welsman's arsenal on this, her 11th album. Backed by a stellar band—bassist Rufus Reid, drummer Lewis Nash, trumpeter Wallace Roney and guitarist Jay Azzolina—she displays unerring taste with her choice of material, bringing a spot-on reading of Eddie Jefferson's "Disappointed" (a vocalese version of Charlie Parker's solo on "Lady, Be Good") and an exquisite version of "Killing Time" by Jule Styne and Carolyn Leigh.

—Allen Morrison

Alone Together: Day By Day; It Might As Well Be Spring; Sand In My Shoes; My Ship; Alone Together; Disappointed; If The Moon Turns Green; You Taught My Heart To Sing; The Blues Are Out Of Town; I Didn't Know About You; Killing Time. (49:39)

Personnel: Carol Welsman, piano, vocals; Rufus Reid, bass; Lewis Nash, drums; Wallace Roney, trumpet; Jay Azzolina, guitar (3, 6, 8, 10); Steven Kroon, percussion (3).

Ordering info: carolwelsman.com



Ben Wendel/ Harish Raghavan/ Nate Wood *ACT II*

SELF RELEASE

★★★★½

Reedist Ben Wendel, bassist Harish Raghavan and drummer Nate Wood have worked together for years in the groove-heavy electronically leaning quintet Kneebody, fashioning a rigorous, hard-hitting ensemble sound. A few years back they formed the superb low-key trio ACT to play together in a less pressured atmosphere, and the experience has been rewarding for listeners.

Raghavan wrote most of the eight original pieces and some of them have been featured in other contexts: Wendel's buoyant, attractively slaloming "Unforeseeable" was intended as part of his cool "Seasons Project," an online video endeavor, but did not get used, while Raghavan's "Bass Song" previously turned up under the name "Raghavan" on drummer Eric Harland's *Vipassana* album a couple of years back.

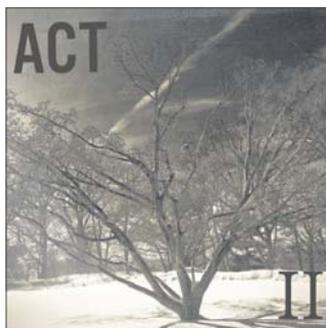
Not everything on the trio's second album is an act of creative repurposing, but the practice demonstrates the unit's interest in exploring new angles in familiar material. The album closes with Wendel's crafty rewrite of Cole Porter's "Night And Day" as "Day And Night"—a nifty, syncopated jam spiked by deft group handclaps and woozy, almost dubby melodic washes.

—Peter Margasak

ACT II: Unforeseeable; Bass Song; Something New; Memorial; Subway Song; Yes You; Last; Day And Night. (46:19)

Personnel: Ben Wendel, tenor saxophone, melodica, bassoon; Harish Raghavan, bass; Nate Wood, drums.

Ordering info: itunes.com



Bret Higgins' Atlas Revolt

TZADIK 7813

★★★★½

Led by bassist-composer Bret Higgins, this Toronto quintet has turned in a winningly melodic debut of carbonated chamber jazz.

Unpredictable and swinging, *Bret Higgins' Atlas Revolt* is an exceptional album.

The front line is piano man Robbie Grunwald, electric guitarist Tom Juhas and violinist Aleksandar Gajic. Higgins provides the backdrop and drummer Joshua Van Tassel adds color. This jaunty and fearless fivesome seem born to play with one another, their instruments blending so seamlessly one often can't identify the lead.

The bassist has a knack for melody and knows how to develop one. His compositions feel strategic: On "El Metate," he and Van Tassel lay down a deliberate, rocking groove as Gajic waxes florid and Juhas channels Duane Eddy. The tension in the tune is palpable. Suspense and drama also suffice "Vorticism," a showcase for Van Tassel's mastery of stick, cymbal and dynamics. While he doesn't quite solo here, the rhythm bed he lays down makes the tune magnetic.

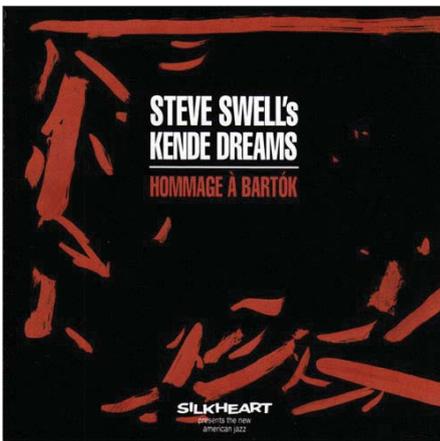
This sensual album, marbled with Latin, soul, gypsy and Middle Eastern spicing, is one of the essential releases of the year. —Carlo Wolff

Bret Higgins' Atlas Revolt: Atlas Revolt; El Metate; All About The Starry Dark; Zagazig; Electric Sinner; Sanan; Meat For Dogs; Flashbulb Memories; Vorticism; Jakaranda. (43:00)

Personnel: Bret Higgins, bass; Aleksandar Gajic, violin; Robbie Grunwald, piano; Tom Juhas, electric guitar; Joshua Van Tassel, drums, percussion.

Ordering info: tzadik.com





**Steve Swell's
Kende Dreams**
Hommage À Bartók
SILKHEART 160

★★★★½

Steve Swell
*The Loneliness Of The Long
Distance Improviser*
SWELL RECORDS 001

★★★★½

Early stints with Buddy Rich and Lionel Hampton helped trombonist Steve Swell build a foundation, but it is as a contributor to the New York Downtown scene that he found and pursued his own path. In 2015, he celebrated his 61st birthday with a series of recordings, including a new quintet, Kende Dreams, and his first ever solo recording.

Swedish label owner and producer Lars-Olof Gustafsson came up with the concept for *Hommage À Bartók*. In many ways, the music is typical Swell: the catchy melody line used as a springboard for unfettered improvisation or the intensity of group interplay. However, he had a eureka moment in inviting pianist Connie Crothers to join an already stellar group of long time collaborators (alto saxophonist Rob Brown, bassist William Parker, and drummer Chad Taylor). Her simple comping on “Bartók Screams” has the power to transform the composition, and Swell credits her for being the “Bartókian” element. She can also assume different roles, an asset that frees up the other musicians and allows them to let their creative juices flow.

Full of improvisational highlights, *Hommage À Bartók* is a mature work that ranks high in the trombonist’s discography.

The Loneliness Of The Long Distance Improviser takes the listener on a separate journey. Swell had toyed with the idea of a solo recording for a while, and reaching his sixth decade convinced him to make the jump.

While none of the pieces goes over the

five-minute mark, they are neither miniatures nor vignettes; they are short enough to prevent any weariness from creeping in and long enough to develop ideas.

Throughout, as he explores the sonic possibilities of his instrument via the use of extended techniques, he displays a richness of vocabulary. What could amount to a simple array of sounds (wheezes, hisses, slurs, brassy outbursts) is offset by the way Swell carefully assembles them to create soundscapes that are manifestations of a clear sense of purpose. As challenging it is, *The Loneliness...* remains

a sincere statement from an ever-searching musician.
—Alain Drouot

Hommage À Bartók: Roswellian Folk Song; For Will Connell Jr.; After SO4; Attack Of The Mikrokosmos; Bartók Screams; Lent-Oh; Ultima. (70:25)

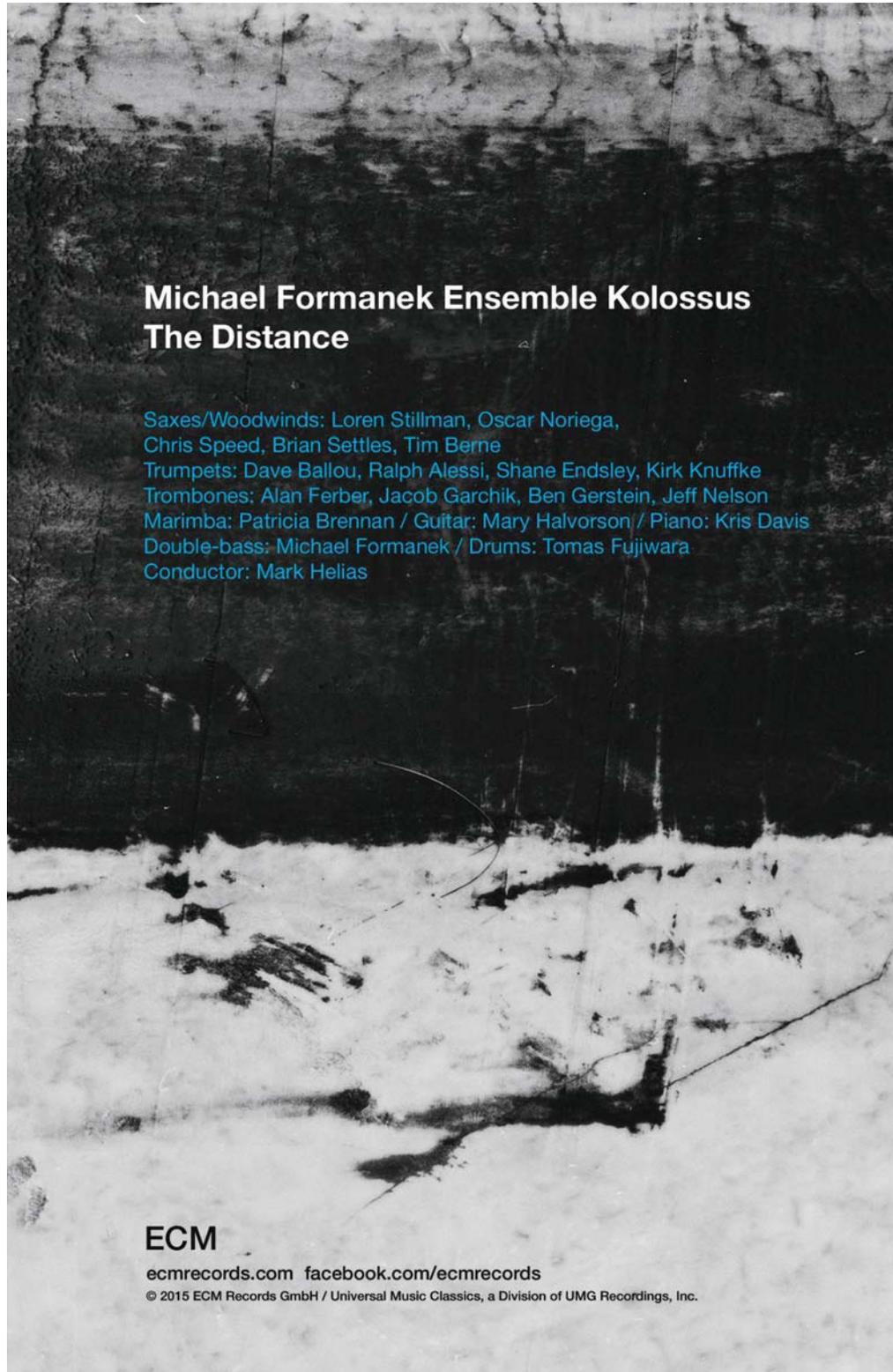
Personnel: Steve Swell, trombone; Rob Brown, alto saxophone; Connie Crothers, piano; William Parker, bass; Chad Taylor, drums.

Ordering info: silkheart.se

The Loneliness Of The Long Distance Improviser: Sonorifics; Metal Of Breath; Percolation Demonstration; For Kenneth Patchen; Sequences; Keep Your Head Low; Bubbling Quantum Novas; Off The Slide; Just On The Inside Corner; Cogitation; Tension-Attention; Ballet For Trombone; For Internal Use Only; Tongue Memory; Blue Spirit. (49:20)

Personnel: Steve Swell, trombone.

Ordering info: steveswell.bandcamp.com



Michael Formanek Ensemble Kolossus
The Distance

Saxes/Woodwinds: Loren Stillman, Oscar Noriega, Chris Speed, Brian Settles, Tim Berne

Trumpets: Dave Ballou, Ralph Alessi, Shane Endsley, Kirk Knuffke

Trombones: Alan Ferber, Jacob Garchik, Ben Gerstein, Jeff Nelson

Marimba: Patricia Brennan / **Guitar:** Mary Halvorson / **Piano:** Kris Davis

Double-bass: Michael Formanek / **Drums:** Tomas Fujiwara

Conductor: Mark Helias

ECM

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Rippin' It Up

James Cotton, *Mighty Long Time* (New West 2501; 68:04 ★★★★★) is part of New West's remastered reissue campaign to revive albums originally appearing on the Austin-based Antone's label. The 1988 CD finds the harmonica kingpin revisiting material first tackled early in his career, like "Straighten Up Baby." His voice is as coarse as a steel file, but it's still mighty expressive, and so are his hot-to-the-touch harmonica declarations.

Ordering info: newwestrecords.com

Mitch Woods, *Jammin' On The High Cs* (Club 88 Records 8815; 68:47 ★★★½) Good times is the name of the game when pianist Mitch Woods resides over a ship's lounge on the annual Legendary Rhythm & Blues Cruise in the Caribbean. Demonstrating his great showmanship with a special flair for boogie, he had guitarists Tommy Castro, Popa Chubby and Coco Montoya, harmonica player Billy Branch, zydeco man Dwayne Dopsie and several others helping him cause a blues-and-r&b nautical ruckus.

Ordering info: mitchwoods.com

Brad Vickers & His Vestapolitans, *That's What They Say* (Man-HatTone 1090; 47:40 ★★★½) New Yorker Brad Vickers is a talented guitarist and amiable singer with an unstudied feel for the blues, ragtime and breakdowns of the Old South. Indeed, he and fiddlers Margey Peters and Charles Burnham (James Blood Ulmer, Living Color) combine qualities of integrity and congeniality, encouraging listeners to cozy up to 13 entertaining original tunes, Tampa Red's "Seminole Blues" and the Lead Belly-associated "Don't You Love Your Daddy No More?"

Ordering info: bradvickers.com

Heather Crosse, *Groovin' At The Crosse Roads* (Ruf 1217; 41:59 ★★★½) Heather "Heavy Suga" Crosse sings and plays bass with enough élan and heart to make *Crosse Roads* one of the year's most rewarding debuts. Reminiscent of Texan Lou Ann Barton, she resolutely occupies Etta James' "Damn Your Eyes," and she's right at home with her revival of Gwen McRae's 1975 pop hit, "Rockin' Chair."

Ordering info: rufrecords.de



Chris Yakopcic, *The Next Place I Leave* (Yako 701; 41:05 ★★★½) Embracing individuality, Chris Yakopcic has more in mind than singing and fingerpicking guitar in emulation of past bluesman. Accompanied by solid bassist Leo Smith and drummer Brian Hoeflich, the Ohioan leans into classics by Robert Johnson and Fred McDowell with the pleasure of discovery, finding his own expressive qualities to share with listeners.

Ordering info: chrisyakopcicmusic.com

Bobby Rush, *Chicken Heads: A 50-Year History Of Bobby Rush* (Omnivore 147; 59:26/76:27/74:44/79:09 ★★★½) The first and definitive overview of Bobby Rush's entire career is a 74-track abundance of riches for fans who think this singer-guitarist-harmonica player belongs in the blues pantheon. Novitiates and casual admirers, though, will likely be worn down by three discs worth of in-the-shadow-of-James Brown funk, with all its sexual come-ons and glistening r&b accompaniment. Disc Four, its tracks taken from albums issued between 2004 and 2014, stores samplings of Rush's exceptional, unvarnished soul-blues.

DB

Ordering info: omnivorerecordings.com



Food *This Is Not A Miracle*

ECM 2417 4739039

★★★★½

Food is the brainchild of Iain Ballamy, a saxophonist and electronics wizard, and Thomas Strønen, a specialist in old-school Fender Rhodes and Moog synthesizer who also plays "electronic percussion." Along with guitarist Christian Fennesz (who also works electronics), the Food founders make music spanning the sirocco funk of "Where Dry Desert Ends," the horror-show soundtrack wannabe "First Sorrow" and the ominous "Sinking Gardens Of Babylon," a track on which Ballamy waxes lyrical against insistent, itchy percussion.

For a group so European—Ballamy is English, the others Norwegian—Food sounds weirdly exotic. References to the Middle East and Africa abound, and the soundscape often evokes a desert wind of synthesized howl and holler, as on the eerie "Exposed To Frost." The atmosphere is dry, and the music crackles like a campfire about to burst into flame.

Food walks a fine line between tension and excitement. For a good example, check out "Age Of Innocence," a dialogue between Ballamy's slow declamations and Strønen's urgent percussion. They also know how to rock: Strønen propels "Where Dry Desert Ends" into whirling synthesizer territory, conjuring a path so profound it's psychedelic. But the recording can also pall, as on "Earthly Carriage," an overwrought mood piece in search of a hook.

Akin to the industrial rock pioneered by Ministry and Die Warzau, Food enlists all manner of sound, suggesting hypnotic performances that rely on surprise more than theatrics. At best, Food's music is a show unto itself.

—Carlo Wolff

This Is Not A Miracle: First Sorrow; Where Dry Desert Ends; This Is Not A Miracle; The Concept Of Density; Sinking Gardens Of Babylon; Death Of Niger; Exposed To Frost; Earthly Carriage; Age Of Innocence; The Grain Mill; Without The Laws. (47:33)

Personnel: Iain Ballamy, saxophones, electronics; Christian Fennesz, guitar, electronics; Thomas Strønen, drums, electronics, percussion, Moog, Fender Rhodes.

Ordering info: ecmrecords.com

Charles Lloyd & The Marvels

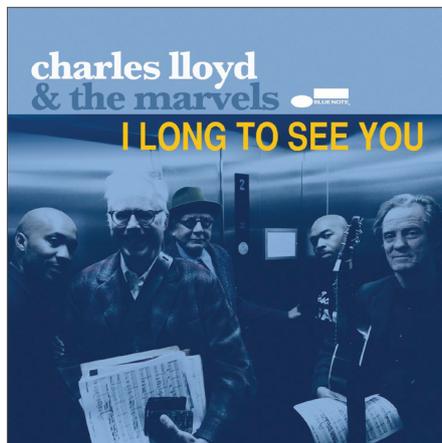
I Long To See You

BLUE NOTE B002427702

★★★★½

Charles Lloyd had a milestone year in 2015. Not only did the visionary saxophonist receive a National Endowment for the Arts Jazz Masters award, but he also made his long-awaited return to Blue Note Records, releasing the live album *Wild Man Dance* to critical acclaim. His Blue Note follow-up, a studio album, delves even deeper into Lloyd's socially conscious approach to music, tapping a distinctly spiritual vein. Its 10 tracks range from anti-war folk songs (Bob Dylan's "Masters Of War") to funky soul-jazz originals ("Of Course, Of Course"), artful renditions of standards ("You Are So Beautiful") to Americana touchstones ("Shenandoah"). All are united by the same focused energy and meditative clarity.

Overall, the soundscape of *I Long To See You* is defined by tenderness and restraint. Whispered melodies, gauzy backdrops and swirling grooves make up the bulk of this disc, and much of that sound can be attributed to Lloyd's use of two guitarists: Bill Frisell, a proven master of the quiet statement, and Greg Leisz, one of the most respected pedal steel guitarists on the scene today. In another unique twist, Lloyd has enlisted



the help of two pillars of American song: Norah Jones, who performs a gossamer version of "You Are So Beautiful," and Willie Nelson, whose voice emboldens a rendition of Ed McCurdy's protest song "Last Night I Had The Strangest Dream."

As for the leader, all signs point to a renewed commitment to simplicity and melody. His serene tenor saxophone statement on "All My Trials," based on a Bahamian lullaby, is as cool and calm as fresh water. —*Brian Zimmerman*

I Long To See You: Masters Of War; Of Course, Of Course; La Llorona; Shenandoah; Sombrero Sam; All My Trials; Last Night I Had The Strangest Dream; Abide With Me; You Are So Beautiful; Barche Lamsel. (67:49)

Personnel: Charles Lloyd, tenor saxophone, wooden flute (4); Bill Frisell, guitar; Reuben Rogers, bass; Eric Harland, drums; Greg Leisz, pedal steel guitar; Willie Nelson (7), Norah Jones (9), vocals.

Ordering info: bluenote.com.

Racha Fora

Racha S'Miles: Racha Fora's Tribute To Miles

JAZZ TOKYO 1001

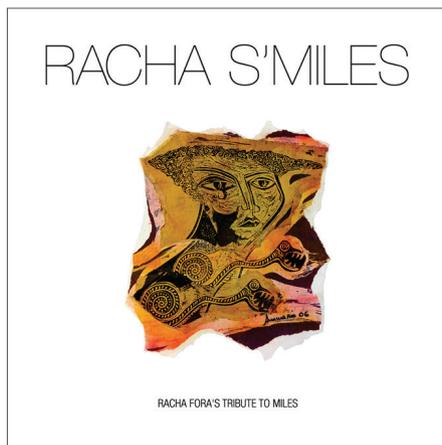
★★★★½

Racha Fora is an intriguing fusion jazz quartet made up of two Japanese and two Brazilian musicians. They met in Boston and started playing together as a band in 2010. Flutist and EWI player Hiroaki Honshuku leads the group with violinist Rika Ikeda joining him on the front line. Nylon guitarist Mauricio Andrade and bass guitarist/vocalist Rafael Russi constitute the rhythm section.

Multi-percussionist Benhur Oliveira joins them in the studio for *Racha S'Miles*, the group's Miles Davis-inspired sophomore album. Davis band alumnus Dave Liebman contributes soprano sax on three pieces.

Half of the tracks are Davis compositions with two others by Wayne Shorter and the remaining four by Honshuku. The album opens with a joyful version of "Milestones" that features Liebman gliding effortlessly. A heavier take on Shorter's "E.S.P." doesn't land quite as well, though Russi's wordless vocals and delicate soloing on "Blue In Green" quickly elevate the proceedings.

Unsurprisingly, Racha Fora excels most when performing Honshuku's pieces, and



Ikeda's emotive solos on the Honshuku-penned "Chicken Don" and "Door 8" are a highlight.

Two other standout tracks are a spirited take on "Seven Steps To Heaven," with Russi's wordless singing again sharing the lead, and Shorter's "Footprints," which is interpreted as a funky closing number with hints of hedonism.

—*Yoshi Kato*

Racha S'Miles: Milestones; E.S.P.; Blue in Green; Feather Roux; Chicken Don; Door 8; Solar; All Blues; Circle; Seven Steps To Heaven; Wood Row; Footprints. (51:37)

Personnel: Hiroaki Honshuku, flute, alto flute, piccolo, EWI (2, 10, 11), voice (7); Rika Ikeda, violin; Mauricio Andrade, nylon guitar; Rafael Russi, bass, voice (1, 3, 4, 10); Benhur Oliveira, pandeiro, cajon, tamborim, ocean drum, voice (10); Dave Liebman, soprano saxophone (1, 7, 11).

Ordering info: rachafora.com



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Ivo Perelman is entering 2016 with three brand new recordings. His totally unique style of free jazz which sparkles with originality continues to surprise both his fellow-musicians and listeners. He is a bold innovator who dares to go places where nobody has been before.

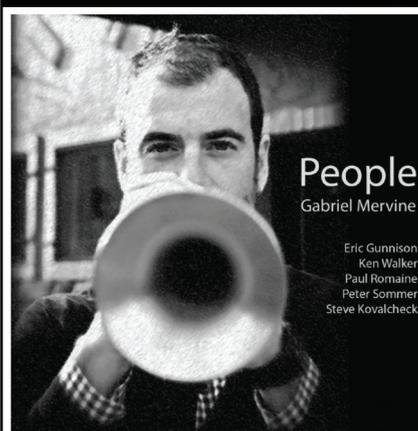


CD LR 740 Ivo Perelman / Matthew Shipp / Whit Dickey; **Butterfly Whispers**

CD LR 742 Ivo Perelman / Matt Maneri / Tanya Kalmanovitch; **Villa Lobos Suite**

CD LR 744 Ivo Perelman / Matthew Shipp; **Complementary Colors**

www.leorecords.com
www.ivoperelman.com



People

Gabriel Mervine's debut record as a leader *People* pays tribute to jazz masters Lee Morgan, Tom Harrell, Freddie Hubbard, Donald Byrd and Horace Silver while premiering original compositions inspired by life on the road as a modern freelance trumpeter.



www.gabrielmervine.com

String Bound

The globe spins to the sound of strings bowed, plucked, strummed, tapped, struck or otherwise manipulated. Every region has its own indigenous instruments, and virtuosic musicians and mere mortals alike choose to stick with tradition or follow their own music-making instincts and far-ranging influences.

Cross-cultural enthusiasts **Ballaké Sissoko**, a Malian kora player, and **Vincent Ségal**, a French cellist, do justice to the title of their second collaborative album, *Musique De Nuit* (**Six Degrees 657036; 42:35 ★★★★★**) The two meld affecting expressions of melodic serenity and rhythmic anxiety with the deft touch of liberated masters in complete empathic accord.

Ordering info: sixdegreesrecords.com

On *22 Strings/Cordes* (**ARC 2585; 50:26 ★★★★★**), **Seckou Keita**—a scion of an ancient Malian ruler—makes his extra-stringed kora emit notes that sparkle like the sunbeams reflected in the Senegal River. Here he establishes tunes as melodic narratives that set moods appropriate to, among 10 songs, an emotional quest to locate his long-absentee father and a dream about his wise grandfather.

Ordering info: arcmusic.co.uk

A million musical miles from Africa, Toronto's string quintet **Ozere** puts *Finding Anyplace* (**Self Release; 45:27 ★★**) in a niche more on the side of international folk than the staid classical music that bandleader-violinist Jessica Deutsch grew up on in western Canada. The string players, contributing to so-so original material, are skilled but predisposed to preciousness.

Ordering info: ozere.ca

Based in Los Angeles, guitarist **Vahagni** metes out his influences—the folk music of his homeland Armenia, as well as flamenco, modern sound design, Western classical music and jazz—in his highly personalized third album, *Imagined Frequencies* (**Self Release; 42:38 ★★**). He is an outstanding proponent of happy-sad flamenco guitar music, having lived and studied in Andalusia. But the audio processing, including stretches reminiscent of Frippertronic and a bit of Salvador Dalí



Ballaké Sissoko and Vincent Ségal

CLAUDE GASSIN

prattle, come off as unneeded.

Ordering info: vahagni.com

Superior Iraqi oudist **Rahim AlHaj** joins forces with similarly brilliant Indian classical sarod player **Amjad Ali Khan** on *Infinite Hope* (**UR Music 007; 67:54 ★★★★★**). The duo conveys disciplined passion and lyricism with a natural authority while accompanied by Ayaan and Amaan Ali Khan—Amjad's two sarod-playing sons—and by several percussionists. Not inclined to showcase masterly technique, AlHaj and Khan make a sanctity of melody as they weave together segments of ragas, maqams and traditional music.

Ordering info: rahimalhaj.com

The **Aliya Cycon Project's** *We Will Be Light* (**Self Release; 28:22 ★★**) finds Berklee-schooled Cycon doing an alluring, shimmering dance between world-pop and traditional Arabic music. Her Arabic lute sometimes projects a palpable effervescence, other times an incisive ambiguity.

Ordering info: aliyacyon.com

Nashville-based **Alison Brown's** strong suit is her ability to share the warmth and affability of the banjo with listeners who want more than bluegrass. *The Song Of The Banjo* (**Compass 7 4658; 56:58 ★★**) qualifies as an attractive, easygoing album with Brown shining thanks to her skilled playing, imagination and purity of heart.

DB

Ordering info: compassrecords.com



Fred Hersch *Sarabande*

SUNNYSIDE RECORDS 1432

★★★★½

In his notes to this album, Fred Hersch recalls the two days that he, Charlie Haden and Joey Baron devoted to laying these tracks down more than 30 years ago. Then he adds a wistful reflection: "Though—unfortunately—this trio never played a live gig after the recording, I felt like the three of us danced through the music together in a very special way."

Perhaps a stronger word than "unfortunately" would be more appropriate—something along the lines of "tragically." Haden, of course, is no longer with us. But in the peculiar world of recorded music, he will likely pop up again for some time to come, as he does here, to remind us of what a titanic talent he possessed.

Haden was unique—a more pastoral Mingus—with an intensity tempered by his insight into the eloquence of silence. On Rodgers & Hammerstein's "I Have Dreamed," he conjures rather than locks down his groove. There isn't a moment of walking bass on this track; instead, when Hersch stretches out a couple of verses, Haden stays on the dominant tone, plucking it just enough to keep the performance from floating away. Baron, meanwhile, shows how to stay busy and unobtrusive at the same time, scattering taps around his kit, turning up the heat and then again backing away, leaving the spell unbroken.

The only questionable moment happens as they begin the closing number, "Cadences." Hersch describes this one as "a humorous take on the II-V-I progression," but even after what sounds like a fantastically misconceived slapstick intro, the trio finds a way to make the magic work. When they return to the goofball theme, it feels perfectly right. —*Bob Doerschuk*

Sarabande: I Have Dreamed; Enfant; The Peacocks; What Is This Thing Called Love?; Sarabande; This Heart Of Mine; Child's Song; Blue In Green; Cadences. (49:36)

Personnel: Fred Hersch, piano; Charlie Haden, bass; Joey Baron, drums.

Ordering info: sunnysidezone.com

Electric Squeezebox Orchestra

Cheap Rent

OA2 RECORDS 22120

★★★★½

Humor and camaraderie characterize the thoroughly enjoyable debut from this communal big band with an ongoing Sunday residency at a stylish and comfortable subterranean venue in San Francisco's North Beach neighborhood.

Led by trumpeter Erik Jekabson, the ESO is an impressively democratic group. On this album, 15 of the 23 members have solos, and five contribute original compositions. *Cheap Rent* opens with a bright-sounding arrangement of Wayne Shorter's "ESP," and the repertoire of Shorter's longtime comrade Herbie Hancock is also visited in the form of a version of "People Music" that maintains the electric cool of the original 1976 recording.

The title track, written by trumpeter Darren Johnston, could be interpreted as an ironic nod to the Bay Area's skyrocketing housing market. Alto saxophonist Sheldon Brown's "Bolenge Shuffle" could energize the dance floor of many a wedding reception. And Garland's "Gap Toothed Grin" brings a welcomed second-line spirit to the bandstand. —Yoshi Kato

Cheap Rent: ESP; Cheap Rent; Electric Squeezebox; Compus Mentis; Bolenge Shuffle; It's Gonna Be Alright; Gap Toothed Grin; Chataigne Grilles; People Music; Trotsky. (66:33)

Personnel: Erik Jekabson, trumpet; Darren Johnston, Doug Morton (1, 2, 4–8), Henry Hung (2, 3, 5–8, 10), Dave Scott (1, 3, 4, 9, 10), Ian Carey (9), trumpets; Sheldon Brown, Kasey Knudsen, alto saxophones; Michael Zilber, Marcus Stephens (1–4, 6–8, 10), Teddy Raven (5, 9), tenor saxophones; Charlie Gurke, baritone saxophone; Rob Ewing, Mitch Butler (1–4, 7, 10), Danny Lubin-Laden (5, 6, 8, 9), Patrick Malabuayo, trombones; Richard Lee, bass trombone; Grant Levin (1–4, 7, 10), Colin Hogan (5, 6, 8, 9), piano; Jordan Samuels, guitar; Tommy Folen, bass; Eric Garland (1–4, 7, 10), Alan Hall (5, 6, 8, 9), drums.

Ordering info: oa2records.com



Scott DuBois

Winter Light

ACT 9810

★★★★

Guitarist Scott DuBois shapes an astonishing variety of sounds on *Winter Light*, an album that changes as starkly as the atmosphere it conjures. In a sometimes joyous, often knotty, tangle with bassist Thomas Morgan, drummer Kresten Osgood and reedist Gebhard Ullmann, DuBois has come up with seven challenging but ultimately winning tracks.

Abstract yet lyrical, these excursions pulsate with determination as they work their way toward wonder. And if they're not exactly swinging—groove is not part of this universe—they're absorbing.

DuBois uses his guitar largely for shadowing and background. He doesn't solo much, but when he does, as on "Early Morning Forest," he's startling and full-bodied, even rhapsodic.

Ullmann is dour on bass clarinet and explosive on tenor saxophone; check out his range on "Noon White Mountain," a joyous mini-symphony unto itself. The tune shifts gears constantly, as does the rest of this album. DuBois' music is proudly irregular, but no matter how discursive the tune, the group keeps it on track. Were these considered classical compositions, they'd be tone poems. —Carlo Wolff

Winter Light: First Light Tundra; Early Morning Forest; Late Morning Snow; Noon White Mountain; Afternoon Ice Fog; Evening Blizzard; Night Tundra. (68:35)

Personnel: Scott DuBois, guitar; Thomas Morgan, bass; Kresten Osgood, drums; Gebhard Ullmann, tenor saxophone, bass clarinet.

Ordering info: actmusic.com



Michel Godard & Le Miroir du Temps

A Serpent's Dream

INTUITION 34402

★★★★

French tuba player Michel Godard burst onto the French scene in the 1980s. Since then, he has added to his arsenal the electric bass and the serpent, a medieval and snake-shaped wind instrument that was a predecessor to the tuba. *A Serpent's Dream* is his first recording fully dedicated to the serpent.

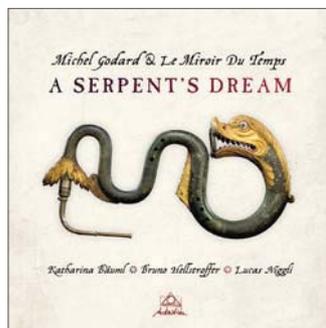
His quartet Le Miroir du Temps features other obscure instruments: Oboist Katharina Bäuml plays the *shawm*, which was the main double reed instrument in Renaissance-era music; Brunno Hellstroffer performs on the *theorbo*, a 16th-century string instrument belonging to the lute family; and drummer Lucas Niggli uses a wide array of percussion.

The album has many oases, starting with Bäuml's unaccompanied and straightforward rendition of "In Splendoribus." Other highlights include elements from the jazz tradition, such as when the oboist and tubist weave counterpoint lines on "Le Miroir Du Temps" and "A La Folie." "L'École De La Procrastination" is Niggli's creative tour de force, a virtuosic yet unassuming performance. —Alain Drouot

A Serpent's Dream: Serpent's Dream; Days Of Weeping Delights; In Splendoribus; Le Miroir Du Temps; Miserere; L'École De La Procrastination; Le Gardien Des Rêves; Old Black Snake Blues; Our Spanish Love Song; Les Portes Du 7e Ciel; A La Folie; A Trace Of Grace; Le Sommeil. (49:39)

Personnel: Michel Godard, serpent, electric bass; Katharina Bäuml, shawm; Brunno Hellstroffer, theorbo; Lucas Niggli, drums, percussion; Airelle Besson, trumpet (9).

Ordering info: intuition-music.com



Patrick Williams

Home Suite Home

BFM JAZZ 302 062 432 2

★★★★½

Jovial nostalgia reigns as Patrick Williams, dean of Hollywood studio orchestras, taps a crew of seasoned veterans to play demanding charts with executive precision. On *Home Suite Home*, the band swings with smooth, cinematic grace, scooping up dollops of sixties juggernaut swagger along the way.

The mastermind composer/bandleader who has written some of America's best-loved TV show and film themes (he's won four Emmys and two Grammys) rests his case in this extended family celebration that balances robust brass section work, Dave Grusin's crystal piano and airtight charts.

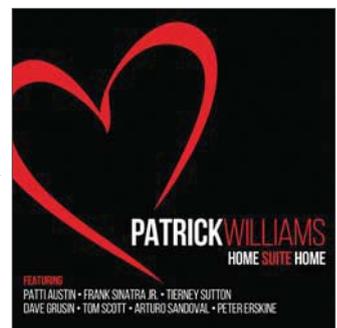
First-call vocal collaborators make good-natured cameos. Patti Austin kicks off with her animated shout-out to Roseland Ballroom's sepia-tint jitterbuggers, and in a globetrotter's tryst, Tierney Sutton meets Frank Sinatra Jr. to drop-those-other-two-sandals on a sandy strand.

But a tender/tough dedication to Williams' wife, Catherine, is the show-stealer. "Blue Mist" opens with an arresting solo by guest trumpeter Arturo Sandoval, who then engages in three dramatic duos with Grusin. The impeccably tiered piece builds to a sweetly paced conclusion. —Fred Bouchard

Home Suite Home: 52nd & Broadway; Home Suite Home I: Elizabeth (The Beautiful Scientist); II: Greer (The Dreamer); III: Patrick B. (The Real Deal); A Hefti Dose Of Basie; I've Been Around; Blue Mist (For Catherine); That's Rich (For Buddy). (51:01)

Personnel: Dave Grusin, piano; Chuck Berghofer, bass; Peter Erskine, drums; Dean Parks, guitar; Dan Higgins, Jeff Driskill, alto saxophone; Bob Sheppard, Tom Scott, tenor saxophone; Gene Cipriano, baritone saxophone; Wayne Bergeron, Dan Formero, Bob Summers, Michael Stever, Arturo Sandoval, (7) trumpets; Charlie Loper, Andy Martin, Bob McChesney, trombones; Craig Gosnell, bass trombone; Dan Grecco, percussion; Patti Austin (1); Frank Sinatra, Jr., Tierney Sutton (6), vocals.

Ordering info: bfmjazz.com



Sheila Jordan
Better Than Anything: Live
 THERE RECORDS 0025

★★★★

This album captures the adventurous, bebop-steeped jazz singer in 1991, at the height of her powers, in a live performance at Kimball's East, in Oakland, California. Jordan is a fearless improviser, and this set is a prime example of her idiosyncratic singing, which seems to have been entirely influenced by instrumentalists like Charlie Parker.

For this piano, bass and voice trio set, she could not have wished for better accompaniment than the virtuoso combination of pianist Alan Broadbent's cast-iron swing and Harvie S's crisply articulated bass. The three musicians leap effortlessly around the rhythm like trapeze artists; no one comes close to falling.

Jordan applies her deeply swinging approach to a set list that includes staples of her songbook, "Falling In Love With Love," "If I Had You" and "I Concentrate On You," among them. On the first standard (by Rodgers and Hart), she dispenses with the written melody to get to the main event: some spectacularly inventive old-school scatting, including her patented exaggerated way of slurring pitches. Regardless of your taste for that aspect of her art, nobody can touch her when she sings bebop standards. —Allen Morrison

Better Than Anything: Live: Better Than Anything; If I Had You; The Best Thing For You; I Concentrate On You; Medley: You'd Be So Nice To Come Home To, Mourning Song, Japanese Dream, What'll I Do; Confirmation; Waltz For Debby; Falling In Love With Love; The Caterpillar Song. (65:08)
Personnel: Sheila Jordan, vocals; Alan Broadbent, piano; Harvie S, bass.

Ordering info: shellajordanjazz.com



Chester Thompson Trio
Simpler Times
 JOYFUL NOISE

★★★★½

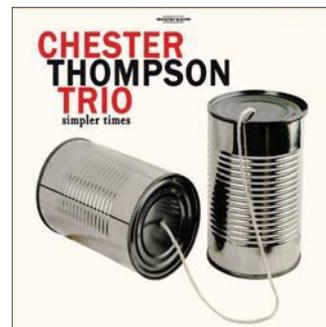
The veteran rock drummer (he had significant stints with Frank Zappa, Genesis, Santana and Weather Report) has in recent years returned to his jazz roots with an acoustic trio featuring pianist Joe Davidian and bassist Michael Rinne. Together they have been performing around Nashville, where Thompson is an adjunct professor at Belmont University's School of Music. *Simpler Times* features a few choice covers along with several originals by Davidian and Rinne. The drummer swings in ways he never had a chance to in his prog-rock heyday.

From the opening number, a buoyant Brazilian flavored "Elation," it's clear that Thompson is operating in a softer dynamic (and with a much smaller kit) than his powerhouse settings from the past. His approach throughout is more simmering than slamming, as he plays briskly with his trio partners on tunes like Davidian's "You Are Sid," Rinne's gently swinging "Joy Waltz" and the mellow title track. In the end, his unrestrained swinging on the uptempo closer "Single Source" reminds us that this indeed is another time with a different agenda for the eminent drummer. —Bill Milkowski

Simpler Times: Elation; You Are Sid; Joy Waltz; Naima; Desafinado; A Remark You Made; Better Git It In Your Soul; Serenity; Simpler Times; New Life; So In Love; Single Source. (71:44)

Personnel: Chester Thompson, drums, percussion; Joe Davidian, piano, keyboards; Michael Rinne, upright bass, electric bass; Kirk Whalum, tenor saxophone (4).

Ordering info: chesterthompson.com



Alex Mercado
Refraction
 FONARTE 1694

★★★★½

Spin any track on *Refraction* and you'll be left with an impression of thoughtfulness and sophistication. This is Mercado's strength, or at least the one that emerges most clearly throughout this collection of solo piano pieces. From the broader perspective, it is also arguably the album's most obvious shortcoming.

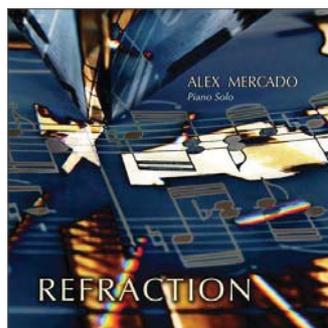
On these performances, Mercado presents himself primarily as a composer. Two tracks include the word "Improv" in their title, yet even these unfold with a structural coherence that's far from free-form.

It's clear Mercado has a strong technique, though the evidence isn't so much in any fire as it is in subtlety of his phrasing. There are parts of "Stage Plot" that nod toward Chick Corea, from the restless opening motif to a few sprightly flourishes. But even these moments are executed with restraint. All of which is to say that Mercado performs *Refraction* more as a recital than a jazz-oriented set. Even when improvising, he seems to melt everything he plays into the composition, without drama or disruption. The fact that those compositions show limited dynamic range and certain recurring characteristics (jumping to the top of the keyboard to lay down delicate, tinkling figures, for example) creates an impression of sameness overall. —Bob Doerschuk

Refraction: Refraction; Stage Plot; Broken Light; The Magician; Improv I—Colors; Magnifying Glass; Prisma; Mar; From Red To Violet; Improv II—Reflections; Sandprints. (56:15)

Personnel: Alex Mercado, piano.

Ordering info: alejandromercado.com



Laurie Dapice
Parting The Veil
 SELF RELEASE

★★★★

New Yorker Laurie Dapice has taken a giant first step forward with *Parting The Veil*, an album that she produced almost singlehandedly—writing the arrangements, choosing the musicians, recording the vocals and even contributing various African percussion instruments to certain tracks.

Dapice has a one-of-a-kind voice, at once powerful and delicate. Highly emotional (she's reminiscent of Judy Garland at times), she sings with verve and passion. With a voice that is strong and wide-ranging, she sings as if she believes fully in the 10 songs she has chosen for her repertoire, a set highlighted by a moving version of the spiritual "Motherless Child," for which Dapice wrote a special prelude. She also surprises with two rarely performed, challenging songs by vocalist/songwriter Abbey Lincoln, "Just For Me" and "Throw It Away." She is accompanied on this album by 10 very fine players, including bassist Rufus Reid, pianist Art Hirahara, cellist Akua Dixon and drummer Yaron Israel. Dapice's noteworthy arrangements involve all the players imaginatively in solo and supportive roles. They respond wonderfully. —Bob Protzman

Parting The Veil: You'd Be So Nice To Come Home To; What Is This Thing Called Love; Just For Me; Midnight Sun; Feeling Good; Goodbye Summer; Throw It Away; Social Call; Winter Waltz; Motherless Child. (62:36)

Personnel: Laurie Dapice, vocals, kalimba, rainsticks, shakers, ankle bells, singing bowl; Art Hirahara, piano (1–7, 9); Aaron Graves, piano (8, 10); Elias Bailey, bass (1–5, 8–10); Rufus Reid, bass (6, 7); Dwayne Cook Broadnax, drums (1–5, 9); Michael TA Thompson, drums/percussion (6, 7); Yaron Israel, drums (8, 10); Paul Lieberman, piccolo, alto saxophone, soprano saxophone, flute; Akua Dixon, cello.

Ordering info: lauriedapice.com



Benjamin Clementine

At Least For Now

CAPITOL 002339802

★★★★★

British singer/pianist Benjamin Clementine is difficult to compare to other performers. Surely he must have influences, but whatever they may be, they are refracted through his distinct approach much more than they are reflected in it. For instance, it may be possible to catch a glimpse of Nina Simone in his singing style. But it is her fearlessness more than any aspect of her specific sound that comes through.

Indeed, it is that fearlessness, that willingness to push his voice into a potentially uncomfortable space, that will likely make or break his debut album for most listeners. He is liable to launch wordy salvos such as, “And if chewing was to show me how much you cared/ You probably would have swallowed your tongue by now,” in rapid-fire runs that lock into his highly rhythmic piano playing with surprising precision. Outside of his piano, he arranges bass and drums in simple rhythms, then brings in the ESP string ensemble to buzz and whirl around him in arrangements that call on neoclassical music, indie rock, contemporary jazz and r&b, but never any of those at once. In this way, Clementine floats outside genre, but remains anchored to the familiar. If you’re disposed to float with him, the ride can be thrilling.

—Joe Tangari

At Least For Now: Winston Churchill’s Boy; Then I Heard A Bachelor’s Cry; London; Adios; St-Clementine-On-Tea-And-Croissants; Nemesis; The People And I; Condolence; Cornerstone; Quiver A Little; Gone. (50:50)

Personnel: Benjamin Clementine, vocals, piano, percussion; ESP Strings: Alexis Bossard, drums; Manu Sauvage, bass, keyboards; Jonathan Quarmby, bass; François Villevielle, violin (4); Julien Gaben, violin (4); Sylvain Favre-Bulle, violin (4); Barbara Le Liepvre, cello (4); Ian Burdge, cello (7).

Ordering info: capitolrecords.com



Omar Sosa

JOG

OTÁ RECORDS

★★★★½

Pianist Omar Sosa introduces a new trio on *JOG*. Aside from himself on assorted acoustic and electric keyboards, the group also features German trumpeter, vocalist and flugelhorn player Joo Kraus and Venezuelan drummer Gustavo Ovalles, who contributes a battery of hand percussion including *quitiplas*

(bamboo stalks) and *culo’e puya* (small Venezuelan congas).

“Echo Bay” lives up to its title with trumpet notes from Kraus that are awash in reverberating dub reggae effects. The musical setting here is dark, blue and dreamy. Conversely, “Down The Alley” is a bright, playful tune that recalls the Latin infused r&b of the 1960s. Wha-wha effects on keys and trumpet dance around a syncopated synth bass line and Ovalles’ jumpy percussion work, while Kraus’s rap delivers a poetic warning of pending ecological disaster. “Muevete En D,” from Sosa’s *Live À Fip* album, gets a jaunty reinvention, with Sosa’s Bach-like right hand trills and Kraus’s mixed down asides on trumpet playing off of the subtle maraca rhythms of Ovalles. It’s a reminder of Sosa’s ability to fuse jazz, classical and Afro-Cuban impulses.

—j. poet



JOG: Moforibale; Enchanted Breeze; Echo Bay; Muevete En D; Wood Soul; Recaredo; Down The Alley; Light In The Sky; Iyawo; JOG Mode; Peace River. (53:09)

Personnel: Omar Sosa, piano, Motif ES8, Fender Rhodes, samplers, EFX, vocals, synthesizers; Joo Kraus, trumpet, vocals, flugelhorn; Gustavo Ovalles, quitiplas, culo’e puya, maracas, percussion.

Ordering info: melodia.com

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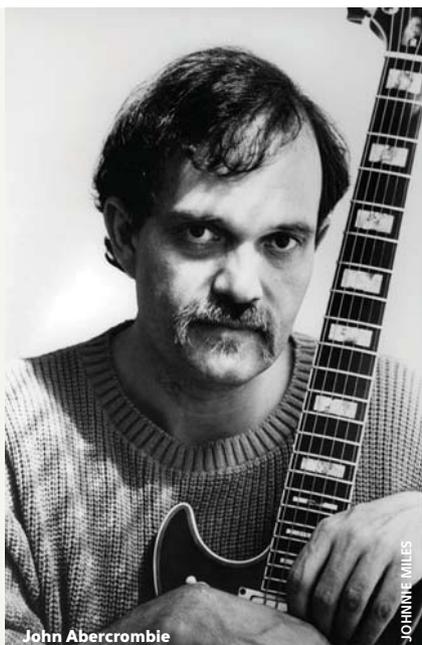
Guitar Redux

The First Quartet (ECM 473 2437, 39:36/45:41/45:55 ★★★★★) is a compilation of three albums released by guitarist John Abercrombie and his quartet between 1978 and 1980. Part of ECM's Old & New Masters series, the collection compiles the albums *Arcade* (1978), *Abercrombie Quartet* (1979) and *M* (1980), all of which feature Abercrombie joined by pianist Richie Beirach, bassist George Mraz and drummer Peter Donald. The collection has a collaborative vibe that recalls earlier Abercrombie sessions with two guitarists of note: Ralph Towner (on the introspective 1976 ECM release *Sargasso Sea*) and John Scofield (on the 1982 Quicksilver album *Solar*).

Abercrombie found superb kindred spirits with this band, his first as a leader. As is made evident through these three albums, the group manages to sound like one voice: a delicate but firm mix of swing with Latin forms, pop, chamber music, free-jazz and even funk. Beginning with Abercrombie's title track to *Arcade*, we hear a band template, with Abercrombie stating the theme and Beirach and Mraz providing alternate support. The music has a gentle feel to it. It's playful and within a delicate marching cadence, a soft reflection of the fusion world Abercrombie so recently inhabited without any of the attitude. The music on *Arcade* is tuneful, representing a smart late-'70s alternative to a jazz that had become less composerly, and producer Manfred Eicher's consistent touches enhance that airy, chamber feel.

A year later, and after much gigging, came *Abercrombie Quartet*. Abercrombie's "Blue Wolf" starts things off with a similar vibe, the band's medium-tempo gait firmly in place. Again, it's a place to hear Abercrombie's ease with improvising. The disc reaffirms the message of *Arcade*, meaning it is full of swing, but gently so.

The seven tracks of *M* lead us out on a high note, starting with Abercrombie's mesmerizing "Boat Song," the guitarist's untethered twang a welcome indulgence of sound. The tune "M" points toward *Solar*'s spirit and is the package's most swinging number.



John Abercrombie

JOHN MILES

With "What Are The Rules" and "Flashback," we hear the most fiery spirits conjured up by this group. The remaining three pieces recall a more tranquil, earlier period. It's a strange contrast, as if the many facets of Abercrombie were dovetailing together.

Ordering info: ecmrecords.com

The reissue of Sonny Sharrock's 1991 album ***Ask The Ages (M.O.D. Technologies 0016; 44:38 ★★★★★)*** presents the late guitar avatar with an outburst of swinging free-jazz energy. The last album he recorded before his death in 1994, *Ask The Ages* delivers as a composite of jazz and rock unlike any other. Corraling the forces of saxophonist Pharoah Sanders, bassist Charnett Moffett and drummer Elvin Jones, this co-production by Sharrock and Bill Laswell feels like a natural linkage between two idioms. "Who Does She Hope To Be?" has an emphasis on elocution, "Little Rock" dials in on edgy, uptempo swing. John Coltrane's latter-day spirit is realized with "As We Used To Sing," a fitting culmination to the disc, with Sharrock creating shards of sound, Sanders making haunting melodies and Jones banging away with an insistent gait. And "Once Upon A Time" bypasses rhythm and instead lets everyone stretch out. Raw and direct, the tune somehow remains melodic to its core.

DB

Ordering info: mod-technologies.com



Grace Kelly *Trying To Figure It Out*

PAZZ 23-16

★★½

Who can fault a young, charismatic, immensely talented woman like Grace Kelly for wanting more than merely jazz? After all, it must be frustrating to have all the chops in the world while you're still a teenager and watch as young women with a fraction of your talent rule the world as pop stars. On *Trying To Figure It Out*, the 23-year-old Kelly sets out to put that right, with blatant pop confections like a cover of Coldplay's "Magic"—all girly vocals, electronic percussion and an infectious bass line—and an alternate club remix of the song she composed for the TV detective show *Bosch*, engineered by Mocean Worker. For those craving something a little closer to traditional pop, there's a treacly version of Charlie Chaplin's "Smile," featuring pianist Henry Hey—best known for his recent work with David Bowie—and an annoying vocal shiver from Kelly.

Everything about the programming of *Trying To Figure It Out* is big—from the number of bit players called in to fill specific roles to the gallery of fashion-forward photos of Kelly. Pop music has never been about subtlety, but rarely does an artist make such an obvious play at gaining a larger audience. If Kelly is trying to figure anything out, it seems to be how to translate her ambition into something much bigger than what she already has. —James Hale

Trying To Figure It Out: Blues For Harry Bosch; He Shot A Man; By The Grave; Ballad For MC; Trying To Figure It Out; Smile; Somewhere Over The Rainbow; Hey's Connection; Magic; The Other One; Blues For Harry Bosch (Mocean Worker Remix); Amazing Grace; Lemons Make Lemonade (53:32)

Personnel: Grace Kelly, flute (1, 11), soprano saxophone (11, 13), alto saxophone (1–5, 7, 9–13), keyboards (3), vocals (3, 5, 6, 9, 10, 13), percussion (1, 11); Henry Hey, piano (2, 3, 5–8, 12, 13), keyboards (8, 9, 12), organ (2, 5, 10, 12, 13); Jeff Babko, Fender Rhodes (1, 11), piano (4); Mocean Worker, keyboards, electric bass (11); Jon Batiste, harmonica, vocals (13); Mike Abraham (1, 11), Pete McCann (2), Daniel Rojas (8, 9), David Poe (10), guitar; Nolan Shaheed (11), Jason Palmer (2, 12, 13), trumpet; Sam Crittendon, trombone (2, 12, 13); Dan Lutz (1, 4, 11), Mike League (2, 9), Tim Lefebvre (3, 5, 7, 10, 12, 13), bass, electric bass; Steve Hass (1, 4, 11), Ross Pederson (2), Lemar Carter (3, 7, 10, 12, 13), drums; Jamey Haddad, percussion (13); Shayna Steele (2), Louis Cato (13), vocals; Stephen Lukach, programming (9).

Ordering info: gracekellymusic.com

Ameen Saleem *The Groove Lab*

JANDO/VIA VENETO 103

★★★

Laboratories are reserved for meticulous calculation, and with his latest album, bassist Ameen Saleem seems bent on calculating the perfect groove. His results are mixed. On the more r&b-leaning tracks, on which he plays electric bass, the feel is at times sterile. But when he switches over to upright, the process becomes more organic and free-flowing.

Considering the guest appearances, it would be hard not to. Saleem has stacked the deck with keyboardist Cyrus Chestnut (who brings a bluesy touch), trumpeter Roy Hargrove and drummer Gregory Hutchinson. With good pruning, this could have been a more potent album. Instead, there's a lot to sort through. The sandal-jazz of "Epiphany" and "I.L.Y.T." are a little too smooth, especially in relation to the raunchy jam that is "Best Kept Secret," which appears toward the end of the program. Saleem, who composed every track, left the lyrics to vocalist Mavis "Swan" Poole, and she doesn't shy away from the funk.

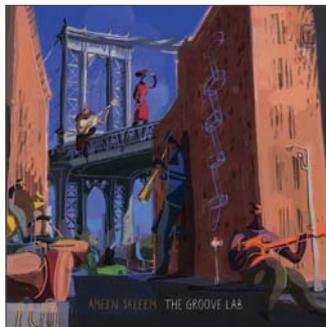
The band churns with a spacious intensity that would be worth investigating further.

—Sean J. O'Connell

The Groove Lab: Korinthis; Epiphany; Don't Walk Away; I.L.Y.T.; Love Don't; Neo; For My Baby; "A" Theme; Best Kept Secret; Baby It'll Be Alright; So Glad; Possibilities; For Tamisha. (81:13)

Personnel: Ameen Saleem, electric bass, double bass; Cyrus Chestnut, piano; Rhodes, Wuritzer organ; Jeremy "Bean" Clemons, drums, percussion; Stacy Dillard, tenor saxophone, soprano saxophone; Ramona Dunlap, vocals; Roy Hargrove, trumpet, flugelhorn; Gregory Hutchinson, drums; Craig Magnano, guitar; Mavis "Swan" Poole, vocals.

Ordering info: jandomusic.com



Denise Donatelli *Find A Heart*

SAVANT 2150

★★½

Denise Donatelli packs several compelling components inside the Grammy-nominated *Find A Heart*. There's the smart repertoire, which leans more toward top-shelf contemporary pop; there's the cast of esteemed musicians, which include pianist Geoffrey Keezer, drummer Marvin "Smitty" Smith and trumpeter Chris Botti; and then there's her buttery alto, precise and pliant.

Somehow, though, the proceedings rarely rise above competence. To be sure, Donatelli brings a high level of professionalism to the fore, as do the musicians. But the music seldom lodges into memory. Perhaps the burnished veneer of Keezer's arrangements, particularly on the Yellowjackets' "Love And Paris Rain" and Sting's "Practical Arrangement," prevents Donatelli or anyone else from truly standing out. In spite of the uptempo opener—a hard-bop reading of Donald Fagen's "Big Noise, New York," the disc settles a languid, torch-song mode that makes the tunes sound interchangeable.

—John Murph

Find A Heart: Big Noise, New York; Love And Paris Rain; Spaced Out (En Babia); Practical Arrangement; Find A Heart; Not Like This; Eyes That Say I Love You; In This Moment; Troubled Child; Midnight Sun; Daydream. (58:03)

Personnel: Denise Donatelli, vocals; Geoffrey Keezer, piano; Leonardo Amuedo, Michael Thompson, guitar; Carlitos Del Puerto, bass; Marvin "Smitty" Smith, drums; Walter Rodriguez, percussion; Chris Botti, trumpet; Bob Sheppard, tenor saxophone; Christine Jensen, soprano saxophone; Giovanna Clayton, cello; Alma Fernandez, Matt Funes, Darrin McCann, viola; Yutaka Yokokura, Sy Smith; Julia Dollison, background vocals.

Ordering info: jazzdepot.com



Guilhem Flouzat *Portraits*

SUNNYSIDE 1398

★★★½

A Parisian native now based in New York, drummer-composer Guilhem Flouzat studied simultaneously at the Manhattan School of Music and the nightclub Smalls. He makes a distinct if airily abstract impression with *Portraits*, his second album and Sunnyside debut. Besides writing all the music plus lyrics for two tracks, Flouzat produced the program to showcase eight collaborative friends.

The music's tone is reflective, warm and intimate. The recording's transparency provides sweet balance to tenor saxophonist Ben Wendel's roaming solo and Can Olgun's piano accompaniment on "Ben's Song," also allowing pianist Laurent Coq to shine without distracting from singer Becca Stevens' breathy vocals on "Where We Should Go." Olgun, bassist Desmond White and Flouzat interact sensitively, as if touching fingertips, on the odd-metered "Underachiever," and alto saxophonist Jay Rattman slips fleetly through "At This Juncture In Time."

Perhaps because of his focus on convening the troupe and repertoire here, Flouzat comes off as colorist more than a rhythm-maker. If he's the leader or hub of the talented circle presented here, he's too self-deprecating. I long to hear him and his people cut loose.

—Howard Mandel

Portraits: Ben's Song; Where We Should Go; Underachiever; At This Junction In Time; Knight; Sleepwalk; Truce; What's Up Yourself; A Dream. (50:25)

Personnel: Guilhem Flouzat, drums; Becca Stevens, voice (2, 9); Ben Wendel, tenor saxophone (except 3); Jay Rattman, alto sax (4, 6, 8); Laurent Coq, piano (2, 5, 7, 9); Anna Webber, tenor saxophone and flute (4, 6, 8); Laurent Coq, piano (2, 5, 7, 9); Can Olgun, piano (1, 3, 4, 6, 8); Desmond White, bass.

Ordering info: sunnysidezone.com



Lori Bell Quartet *Brooklyn Dreaming*

SELF RELEASE

★★★★

Flutist-composer-arranger Lori Bell pays tribute to her hometown in this collection of originals and NYC-themed jazz standards. With an accomplished and empathetic rhythm section of Katie Thiroux on bass, Tamir Hendelman on piano and Matt Witek on drums, Bell flaunts prodigious chops on both C flute and alto flute, though her pen might be mightier than her sword.

Her originals like the midtempo swinger "Streets Of New York," her lovely jazz waltz "Brooklyn Dreaming" and her quirky, Monk-ish uptempo blues "A Dog On Coney" all reveal a wide harmonic palette, a sophisticated rhythmic sensibility and a refined sense of dynamics, along with an urge to swing. Several of her pieces morph in subtle ways, like her shifting from a busy 12/8 to solid 4/4 walking groove on "Lower Manhattan," or her "A Night In Tunisia"-like segue from Afro-Cuban to straight-up 4/4 blues on "Streets Of New York."

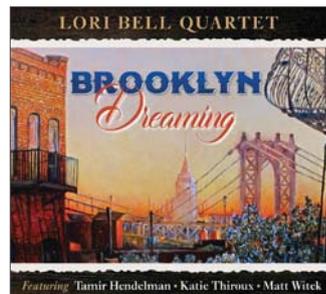
Regarding her sidemen for this copasetic session, Thiroux is a reliably swinging bassist with a resounding tone, while Hendelman is a bop-informed burner of the highest order. Witek is a remarkably versatile drummer skilled with brushes, and all are melodic and effortless improvisers.

—Bill Milkowski

Brooklyn Dreaming: Nostalgia In Times Square; Times Squared; 52nd Street Theme; Streets Of New York; Brooklyn Dreaming; A Dog On Coney; Lower Manhattan; 3 Deuce Blues; Harlem Nocturne. (48:00)

Personnel: Lori Bell, C flute, alto flute; Tamir Hendelman, piano; Katie Thiroux, bass; Matt Witek, drums.

Ordering info: loribellflute.com



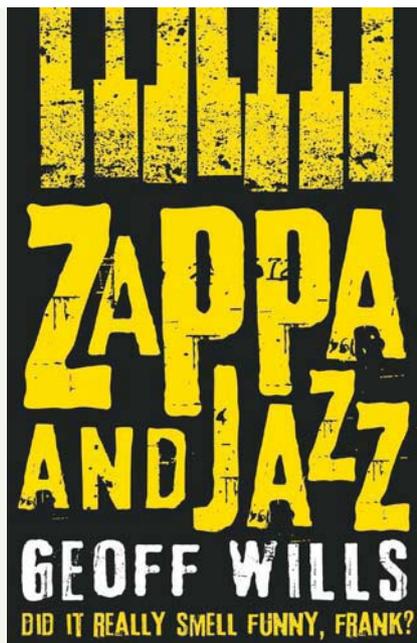
Zappa Swings

In his meticulously researched book **Zappa And Jazz: Did It Really Smell Funny, Frank?** (Matador), British author **Geoff Wills**, a former professional musician and clinical psychologist, refutes the notion, proffered by Zappa himself in misleading interviews, that the enigmatic guitarist-composer-satirist disliked jazz.

Given that Zappa was the classic outsider, Wills theorizes that it was the “jazz establishment” that the irascible genius didn’t care for, just as he disliked all establishments, be they school, politics, religion or other orthodoxies of society. As he writes, “His scathing opinions often acted as smoke screens and defense mechanisms, so while he was saying one thing, he was doing another.”

The evidence that he offers to support his thesis includes the numerous jazz musicians that Zappa collaborated with throughout his career, including former Cannonball Adderley keyboardist George Duke (a key member of the fusion-informed edition of Zappa’s Mothers of Invention from 1970 to 1971 and again from 1973 to 1975), the Brecker Brothers and baritone sax ace Ronnie Cuber (who appeared on 1978’s *Zappa In New York*), reedman and Supersax founding member Jay Migliori (who was on the 1972 *Hot Rats/Grand Wazoo* tour), ex-Woody Herman and Buddy Rich trumpeter Sal Marquez (1972’s *Waka/Jawaka* and *The Grand Wazoo*, 1973’s *Over-Nite Sensation*, 1974’s *Apostrophe*), trumpeter-composer-bandleader Don Ellis (who played on “Brown Shoes Don’t Make It” from 1967’s *Absolutely Free*) and former Joe Henderson bassist Patrick O’Hearn (*Zappa In New York*, 1979’s *Sleep Dirt*). Another key early collaborator of Zappa’s, alto saxophonist/keyboardist Ian Underwood, plays with frenzied avant garde-inspired intensity on 1969’s *Uncle Meat* and on “Eric Dolphy Memorial Barbecue” from 1970’s *Weasels Ripped My Flesh*.

More evidence of Zappa’s jazzy leanings include his rhythmically complex “Inca Roads” (from 1975’s *One Size Fits All*), the free-blowing “Didja Get

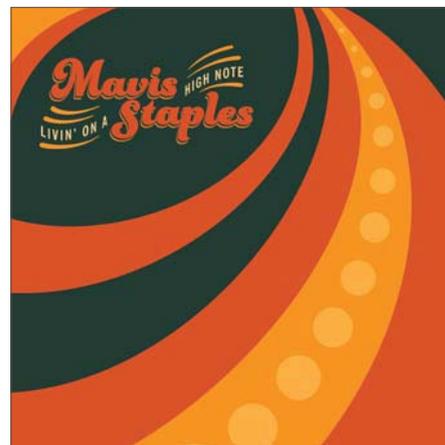


Any Onya,” underscored by Art Tripp’s swinging drum pulse, the buoyant jazz waltz “Toads Of The Short Forest” with its dissonant, skronking 5/4 free-jazz interlude (both from *Weasels Ripped My Flesh*) and the mellow “It Must Be A Camel” (from *Hot Rats*). “Eric Dolphy Memorial Barbecue” from *Weasels* would also indicate that Zappa was taking at least a few cues from Dolphy’s 1964 Blue Note album *Out To Lunch!* And then there’s the matter of Zappa thanking Rashaan Roland Kirk, Charles Mingus, Dolphy, Cecil Taylor and Bill Evans on the back of *Freak Out!*

Wills goes into some behind-the-scenes detail on Zappa’s jazziest albums like *King Kong*, which he composed as a showcase for French jazz violinist Jean-Luc Ponty and which also featured Duke on piano, The Crusaders’ Wilton Felder on bass, saxophonist Ernie Watts and free-jazz bassist Buell Neidlinger, and he sheds new light on the early ‘70s tours behind *The Grand Wazoo* and *Waka/Jawaka* albums (documented on the brilliant 2008 two-CD set *Zappa/Wazoo*).

It is a fact that Zappa did make the statement on his 1974 album *Roxy & Elsewhere*: “Jazz is not dead ... it just smells funny.” But detective Wills has rooted out plenty of evidence in his insightful tome to suggest that Frank liked the smell of jazz just fine. **DB**

Ordering info: troubador.co.uk



Mavis Staples *Livin’ On A High Note*

ANTI- 86993

★★★★

After recording two highly acclaimed albums with Wilco’s Jeff Tweedy and a 2015 EP with budding soul-blues star Son Little, Mavis Staples again ventures outside of the soul-gospel realm for *Livin’ On A High Note*. This time it’s folk-Americana hero M. Ward (She & Him, Monsters of Folk) at the controls, and the results are just as satisfying as with the Tweedy-produced *You Are Not Alone* (2010) and *One True Vine* (2013).

The 76-year-old Staples’ husky, world-weary contralto has lent itself to some of the most iconic soul-gospel tunes ever recorded, including “I’ll Take You There,” “Respect Yourself” and “Let’s Do It Again,” both as a member of the Chicago-based family band the Staple Singers and as a solo act.

Her latest album is designed as a showcase for prominent songwriters who contribute original material for her. This might have led to a disastrous mishmash of musical styles, but Ward wisely turned to like-minded blues-rock and folk-rock writers such as Benjamin Booker (“Take Us Back”), Nick Cave (“Jesus, Lay Down Beside Me”), Valerie June (“High Note”), Ben Harper (“Love And Trust”) and Neko Case (“History, Now”).

The standout, though, is Ward’s own “Don’t Cry,” with a sound so classic and retro that it could have come fresh off one of those Numero Group compilations of “eccentric soul” gems. Nathaniel Walcott’s horn arrangement punctuates the raw, crisp sound. —Jeff Johnson

Livin’ On A High Note: Take Us Back; Love And Trust; If It’s A Light; Action; High Note; Don’t Cry; Tomorrow; Dedicated; History; Now; One Love; Jesus Lay Down Beside Me; MLK Song. (38:41)

Personnel: Mavis Staples, vocals; M. Ward, guitar, organ, synthesizer, backing vocals; Rick Holmstrom, guitar; Stephen Hodges, drums; Jeff Turmes, bass; Donny Gerrard, Vicki Randle, backing vocals; Sean Billings, trumpet; Nathaniel Walcott, trumpet, clarinet, organ; Alex Budman, tenor saxophone, flute; David Moyer, baritone saxophone; Humberto Ruiz Jr., Trombone Shorty, trombone; Tucker Martine, tambourine.

Ordering info: anti.com

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A young woman with long dark hair is playing a double bass. She is wearing a purple t-shirt and has a bracelet on her left wrist. The background is a warm, purple-toned stage setting with a drum set partially visible on the right.

DOWNBEAT 2016 INTERNATIONAL JAZZ CAMP GUIDE

Get Inspired!

Skidmore Summer Jazz Institute
Improve Your Improv Chops
PAGE 82

Jamey Aebersold
A Jazz Icon's Journey
PAGE 94

Stanford Jazz Workshop
Study with Elite Alumni
PAGE 104

EAST

 This trumpet denotes a corresponding ad in this guide.



Eastern U.S. Music Camp at Colgate University

All Female Jazz Residency Montclair, New Jersey

July (see website)

The New Jersey Performing Arts Center (NJPAC) and jazz artist Geri Allen present a one-of-a-kind opportunity for young women from across the country. Students participating in this one-week all-female jazz residency will receive a blend of instruction and mentorship as they are taught in the areas of improvisation, musicianship, jazz theory and more by some of the most respected female jazz musicians in the industry. The students will live on a college campus in a residence hall at Montclair State University. Students will experience a live jazz performance in New York City and participate in a culminating performance.

Faculty: Geri Allen and others.

Cost: See website.

Contact: njpac.org/arts-education-1/overview-4

Berklee College of Music Summer Programs

Boston, Massachusetts June–August

Participants study with renowned faculty who are the best at what they do. These programs provide a taste of what Berklee, Boston and college life are all about. Participants can come from middle school, high school, college or beyond. There are a total of 20 summer programs to consider, including a five-week performance program.

Faculty: See website.

Cost: Varies per program.

Contact: berklee.edu/summer

Camp Encore-Coda Sweden, Maine

**June 29–July 24,
July 24–August 14**

This camp offers private lessons, combos, jazz bands, classes in performance, history, theory, ear training and composition, as well as a full slate of traditional camp recreational activities. Located on Stearns Pond, the program typically serves about

140 school-age campers finishing grades 3–11.

Faculty: Kevin Norton, Jerome Smith, Noah Berman, Paul Jones, Will Caviness.

Cost: First session, \$4,900; second session, \$4,400; full season, \$8,000; “staccato” session for first-timers (July 10–24), \$3,450.

Contact: (207) 647-3947; encore-coda.com

Camp MSM at Manhattan School of Music New York, New York

**July 10–Aug. 6 (voice
majors); July 17–Aug. 6
(instrumental majors)**

Set on the Manhattan School of Music campus in the heart of New York City, Camp MSM provides intensive musical instruction in musical theater and instrumental music for students who have completed grades 6–11 (ages 11–17). All voice majors will have a private lesson each week with a camp faculty

member. Singers will develop vocal and dramatic skills and gain performance experience as they prepare for the summer’s culminating musical theater production. Instrumental majors will participate in various large and small ensembles, which may include orchestra, string ensemble, woodwind ensemble, percussion ensemble, jazz band, Latin jazz band, clarinet choir, flute choir, four-hand piano and an array of chamber groups. Instrumental majors will have a private lesson each week with a camp faculty member. All campers will receive theory and/or ear-training classes. Campers can also choose to take musical and non-musical elective classes including composition, improvisation, acting, art, songwriting and conducting.

Faculty: Many are Manhattan School of Music alumni. Last year’s camp faculty included Rachelle Betancourt, Rafael Betancourt, Daniela Bracchi, Mark Broschinsky, Elad Kabilio,

Amir Khosrowpour and others.
Cost: Day campers: voice, \$3,400; instrumental, \$2,700. Residential campers: voice, \$5,925; instrumental, \$4,575.
Contact: (917) 493-4475; summercamp@msmny.edu; msmny.edu

Community Music School of Springfield Summer Jazz Camp Springfield, Massachusetts July (see website)

This is a one-week day camp for students in grades 7–12. Camp sessions will focus on improvisation, ensemble playing and the art of effectively listening to jazz. Students will perform for the public at the end of the week at Robyn Newhouse Hall.

Faculty: Last year's faculty included Ross Novgrad, Haneef Nelson, Jonathan Chatfield, Scott Sasanecki, Wayne Roberts, Jim Messbauer, Billy Arnold.
Cost: \$400 plus a \$10 registration fee.
Contact: Christiana Racicot, (413) 732-8428; communitymusicsschool.com

COTA Camp Jazz Delaware Water Gap, Pennsylvania July 25–31

CampJazz is part of the educational program of the local Celebration of the Arts (COTA). Founded by Phil Woods and Rick Chamberlain to give young musicians an opportunity to learn the art of small group improvisation, a world-renowned roster of master class educators and individual small group mentors provides participants with the tools necessary to develop a mastery of the language of jazz. Highlights of the week include master classes, recording at Red Rock Recording, research at the Al Cohn Collection at East Stroudsburg University and a family picnic/performance.

Faculty: Dr. Matt Vashlishin (woodwinds), Evan Gregor (ensembles, bass), Bobby Avey (piano), Sue Terry (woodwinds), Jay Rattman (woodwinds), Spencer Reed (guitar), Kent Heckman (Red Rock Recording).
Cost: \$525 tuition; housing and two meals daily available at East Stroudsburg University for \$415.
Contact: info@campjazz.org; campjazz.org

Eastern U.S. Music Camp at Colgate University Hamilton, New York June 26–July 23

The camp is for all instruments and vocals. It offers performance in jazz ensembles and combos, bands, choirs, improvisation, theory, harmony, composition and arranging, conducting, private lessons, guest artists, master classes, weekly student concerts and recitals and recreation. Enrollment is approximately 125 students from ages 10–18.
Faculty: Professional educators, solo artists, composers and conductors.



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 Photo by Steve Sussman



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

Eastman@Keuka

Keuka Park, New York

July 10–22

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

Faculty: Gaelen McCormick (director), faculty members from the Eastman School of Music, the Eastman Community Music School and the Rochester Philharmonic Orchestra.

Cost: \$1,495 (\$2,160 housing and meals).

Contact: summer.esm.rochester.edu

Hudson Jazz Workshop

Hudson, New York

August 11–14

Now celebrating its 10th anniversary, the Hudson Jazz Workshop in upstate New York offers a focused four-day immersion in jazz improvisation and composition conducive to intensive study. Limited to 10 students who come from all over the globe, the level is high. Hudson Jazzworks grants four scholarships and is in collaboration with the Manhattan School of Music, the Conservatorium van Amsterdam, the Rytmisk Musikkonservatorium, the New School and William Paterson University. The workshop experience includes Catskill mountain views and cooking by a professional chef.

Faculty: Armen Donelian and Marc Mommaas. Special guest for 2016 will be Chris Washburne.

Cost: \$645

Contact: info@hudsonjazzworks.org; hudsonjazzworks.org

Jazz Academy JAM Camp

Chevy Chase, Maryland

June 27–July 15

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

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Aaron Seeber.

Cost: \$585

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

Jazz Academy JAM Lab

Silver Spring, Maryland

July 10–15

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

Faculty: Paul Carr, Pepe Gonzalez, Allyn Johnson, Aaron Seeber.

Cost: \$865 (Non-resident/Extended day); \$1,285 (Resident).

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

Jazz at Lincoln Center's Summer Jazz Academy

Castleton, Virginia

July 18–31

This is a two-week residential high school summer institute for advanced study in jazz performance. Students participate in big bands and small combos, receive private lessons from select faculty, and experience classes in aesthetics, culture, history, performance practice and pedagogy. The institute also several public performances featuring the student bands along with the Jazz at Lincoln Center Orchestra with Wynton Marsalis on the Castleton Festival main stage concert.

Faculty: Wynton Marsalis, Marcus Printup, Ted Nash, Vincent Gardner, Helen Sung, James Chirillo, Rodney Whitaker, Ali Jackson.

Cost: Tuition \$1,358; Room: \$1,190; Board: \$952; (Scholarships Available)

Contact: (212) 258-9816; SJAIInfo@jazz.org; jazz.org/summer-jazz-academy

The Jazz Camp at Newport

Newport, Rhode Island

July 17–23

This camp is for students aged 14–18. It is a partnership between the University of Rhode and Salve Regina University, and features daily jazz combo and big band rehearsals, master classes, jam sessions and theory classes. There will be a final concert at the end of camp, and students will receive a ticket to the 2016 Newport Jazz Festival for Friday, July 29, at Fort Adams State Park.

Faculty: Jared Sims, Joe Parillo, Dave Zinno, Steve Langone.

Cost: Overnight camp: \$1,150; Commuter: \$650

Contact: salve.edu/jazzcamp

Jazz House Kids Summer Workshop

Montclair, New Jersey

August 1–13

Students ages 8–18 (at all skill levels) receive mentoring and top-notch instruction to develop key skills and enhance knowledge in fundamentals of music and the art of performance, for both instruments and vocals. Highlights include master classes, small groups and big band ensembles, private lessons, history and culture, composition and film scoring. Students perform at NY's Dizzy's Club Coca Cola at Lincoln Center, Montclair State University's Leshowitz Recital Hall and Montclair Jazz Festival for 8,000 jazz fans. Guest artists conduct master classes throughout the two weeks. Past featured guest artists have included Geoffrey Keezer, Anat Cohen and Rudresh Mahanthappa.

Faculty: Christian McBride (artistic chair), Ted Chubb (managing director) Julius Tolentino, Josh Evans, Shamie Roytson (large ensembles), Freddie Hendrix, Ted Chubb, Nathan Eklund (trumpet), Dave Gibson (trombone), Bruce Williams, Ed Palermo, Mike Lee (saxophone), Dave Stryker (guitar), Michele Rosewoman, Radam Schwartz, Oscar Perez (piano and composition), Christian McBride, Andy McKee (bass), Steve Johns, Billy Hart (drums), Lovett Hines (history, theory and culture), Amy London, Dylan Pramuk (vocal).



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Eastman@Keuka

July 10-22, 2016 (2-week program)

Gaelen McCormick, director

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Students reside on the scenic campus of Keuka College, located on Keuka Lake, New York and enjoy swimming, hiking, and other recreational activities.

summer@esm.rochester.edu

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* Faculty subject to change depending on availability.

JAZZ HOUSE KIDS

MORE INFO: jazzhousekids.org
info@jazzhousekids.org | 973.744.2273

Cost: Tuition: \$1,495. \$25 registration fee per family. Discounts available for early payment, repeat campers and siblings. Housing: \$1,200 (Optional: includes food, transportation, and activities).

Contact: (973) 744-2273; www.jazzhousekids.org

KoSA International Percussion/Drum Camp & Festival

Castleton, Vermont
July (see website)

This intensive music camp for players of all ages and all levels offers hands-on classes with world-class drummers and percussionists. More than 100 attendees work and play with their mentors, perform with the rhythm section and attend concerts featuring the stellar faculty. College credit available.

Faculty: Past faculty members

have included John Riley, Dom Famularo, Dafnis Prieto, Steve Smith, Alex Acuña, Glen Velez, Jimmy Cobb, Dave Samuels, Arnie Lang, Changuito, Neal Peart, Emil Richards, Mike Mainieri, Giovanni Hidalgo, Horacio Hernandez, Memo Acevedo, Jeff Hamilton, Aldo Mazza.

Cost: See website.
Contact: (800) 541-8401; kosamusic.com

Litchfield Jazz Camp

New Milford, Connecticut
July 10–15, July 17–22, July 24–29, July 31–August 5

Students thrive in combo classes, master classes, theory, jam sessions and electives (swimming, basketball and running). The camp attracts students at a high level of play, but its non-competitive approach includes intermediate and beginners as well. Students perform at the Litchfield Jazz Festival on Aug 6–7.

Faculty: Don Braden (Music Director), Matt Wilson, Jimmy Greene, Gary Smulyan, Dave Stryker, Helen Sung, Sean Jones, Claire Daly and more.

Cost: Starts at \$975.
Contact: (860) 361-6285; info@litchfieldjazzfest.com; litchfieldjazzcamp.com

Middle School Instrumental Jazz at Eastman School of Music

Rochester, New York
August 1–5

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

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

Cost: \$265
Contact: summer.esm.rochester.edu

Music Horizons at Eastman School of Music

Rochester, New York
July 9–29

This program is for students currently in grades 9–12 who are seriously considering a career in music. This highly individualized program emphasizes solo performance (all orchestral instruments, piano, organ, voice, classical guitar, conducting or composition). This program is for mature students of advanced performance levels who can work well in a focused, collegiate-type environment.

It is important that students possess high-level musical skills, good organizational skills and mature personal skills.

Faculty: Petar Kodzas (director), members of Eastman Community Music School faculty and members of the Rochester Philharmonic Orchestra.

Cost: \$1,950 (tuition), \$3,525 (tuition plus housing and meals).

Contact: summer.esm.rochester.edu/course/music-horizons/

The National Jazz Workshop at Shenandoah University

Winchester, Virginia; Fairfax, Virginia; Pittsburg, Pennsylvania

**July 10–15; June 26–
July 1; July 24–29**

The National Jazz Workshop faculty represents the best jazz educators and performers from Washington, D.C. Throughout the week, students will receive instruction and coaching that is focused on raising the level of performance of each participant. The main goal of the workshop is to provide participants with the resources and direction to further develop and expand their individual skills throughout the year.

Faculty: Alan Baylock, Mike Tomaro, Darden Purcel, Matt Niess, Craig Fraedrich, Matt Neff, Wade Beach, Todd Harrison, Jim Carroll, Shawn Purcell, Harold F. Summey, Jr., Bob Larson.

Cost: See website.

Contact: cmcpg.org/njw

**New England
Conservatory's Jazz Lab
Boston, Massachusetts**

June 26–July 1

Jazz Lab is a program that emulates the NEC college experience. It offers the opportunity for motivated students to spend a week on campus performing with likeminded musicians, working one on one with world class faculty, and learning in a fun atmosphere. The program features daily classes in jazz theory and ear training, improvisation, small ensemble rehearsals, master classes and concerts. This year's renowned guest artists—Ran Blake, Dominique Eade, Allan Chase and Rakalam Bob Moses—will not only have an impact on participants through their innovative teaching, but with their spectacular performances throughout the week.

Faculty: Dominique Eade, Rakalam Bob Moses, Allan Chase, Ran Blake, Ken Schaphorst, David Zoffer, Rick McLaughlin, Tim Lienhard.

Cost: See website.

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

**New York Jazz Academy
Summer Jazz Intensives**

**New York, New York
July 5–September 2**

These are summer jazz programs for jazz musicians, both

teens and adults. These camps emphasize practical playing experience through a variety of classes, clinics, and performance activities. The camps offer an immersive jazz experience that incorporates visits to major New York City jazz venues, including clubs, historical sites, and visits with influential players on the NYC jazz scene. Each week features new curricular material, giving musicians the flexibility to attend as many weeks as they choose. All participants will be placed in performance ensembles that stress a combination of reading music, improvising and collaborative music-making.

Faculty: Tom Dempsey, Dave Ambrosio, Pete Zimmer, Adam Birnbaum, Dan Cray, Michael Webster, David Engelhard, Ron Horton, JC Sanford, Tammy Scheffer, Aubrey Johnson.

Cost: \$716–\$1,095 per week.

Contact: nyjazzacademy.com/programs/summer-jazz-intensives

**New York Jazz
Workshop Summer
Jazz Intensives**

**New York, New York
July 18 to August 28
(various sessions)**

These are 12 camp sessions focused on individual instruments and general musicianship. Courses include: Guitar, Piano, Saxophones, Vocal, Choir, Brass, Drums and Percussion, Improvisation, Composition, Rhythm.

Faculty: Dave Liebman, Vic Juris, Ari Hoenig, Kenny Wessel, Marc Mommaas, Tim Horner, Tony Moreno, Dan Weiss, Alan Ferber, John O'Gallagher, Scott Robinson, Fay Victor, Jocelyn Medina, Richard Boukas, Chris Washburne, Amina Figarova, Dave Scott.

Cost: \$495 and up

Contact: (646) 205-2800; info@newyorkjazzworkshop.com; newyorkjazzworkshop.com

**New York Voices
Vocal Jazz Camp
Ithaca, New York**

August 1–7

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intense six-day workshop setting. The camp is open to ages 14 and up: students, educators, professionals or anyone interested in expanding their knowledge of vocal jazz with New York Voices.

Faculty: New York Voices, Greg Jasperse, Chris Buzzelli, other faculty.

Cost: See website.

Contact: Kate Kooser (director), kate@newyorkvoices.com; newyorkvoices.com/summer-camp

NYU Summer Jazz Improv Workshop

June 27–July 8; July 11–22; July 25–August 5

The NYU Summer Jazz Improvisation Workshop combines cutting-edge jazz education with master classes and workshops by the finest jazz musicians in New York City. This workshop offers courses covering a wide range of subjects and a diverse ensemble program tailored to the needs of intermediate to advanced students. Along with world-renowned jazz studies faculty, the workshop will include daily interaction with jazz musicians from around the world.

Faculty: Tony Moreno, Adam Rogers, Rich Perry, Dave Pietro, Dave Schroeder, Rich Shemaria.

Cost: \$2,500.

Contact: (212) 998-5438; mpap.summer@nyu.edu; steinhardt.nyu.edu/music/summer/jazzimprov

Rutgers Summer Jazz Institute

Rutgers University, New Brunswick, New Jersey

July 12–22

Students will learn and perform the music of Duke Ellington, Thelonious Monk, Charlie Parker, Dizzy Gillespie, Horace Silver, Miles Davis, John Coltrane, Herbie Hancock, Wayne Shorter and many more in a comprehensive workshop environment on campus of Rutgers University. The RSJJ is ideal for young musicians, ages 13–18, who are interested in improving their jazz improvisation, small group and large ensemble skills. Students will work intensively in daily rehearsals with the jazz faculty of Rutgers' Mason Gross School of the Arts. All applications from students new to the RSJJ require a YouTube audition video.

Faculty: Conrad Herwig, Marc Stasio, Dave Miller, Ralph Bowen, Bill O'Connell, Victor Juris, Kenny Davis, Robby Ameen, Victor Lewis, Champion Fulton, Tim Hagans.

Cost: \$950 (residential rate); \$725 (commuter rate).

Contact: (732) 932-8618; summercamp@masongross.rutgers.edu; mgedsummerjazz.wordpress.com

The Jazz Camp at Newport, RI **July 17-23, 2016**

This camp is for students aged 14-18, and features daily **jazz combo** and **big band** rehearsals, **master classes**, **jam sessions** and **theory classes**.

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There will be a final concert at the end of camp, and students will receive a ticket to the 2016 **Newport Jazz Festival** on Friday, July 29 at Fort Adams State Park.

For more information: www.salve.edu/jazzcamp

Samba Meets Jazz Instrumental Week

Bar Harbor, Maine

August 7–13

Attendees experience a wide range of music: jazz, Brazilian, Afro-Cuban, even tango. This week offers personalized attention (max of 36) for hobbyists, educators and working musicians. Instruction for ensembles, big bands, improvisation, phrasing, and technique, plus jam sessions and concerts. Scholarship/work-study. Guests and chaperoned high school students are welcome.

Faculty: Nilson Matta (artistic/music director), Carlos Franzetti, Harry Allen, Paul Bollenback, Fernan do Saci.

Cost: See website.

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

Samba Meets Jazz Vocal & Instrumental Week

Beverly, Massachusetts

July 30–August 5

Adult hobbyists, working musicians, educators will have a unique opportunity to study, hang, play and sing with masters of jazz and Brazilian jazz, on Endicott College's oceanfront campus. Vocal camp includes: group/1:1 coaching, interpretation, phrasing, technique, scatting, Portuguese pronunciation (optional), percussion accompaniment, charting, theory. Instrumental camp includes: ensembles, harmony/improve, arranging, Brazilian rhythms/styles/phrasing.

Faculty: Nilson Matta (artistic/music Director) and other faculty.

Cost: See website.

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

Skidmore Jazz Institute

Saratoga Springs, New York

June 27–July 11

The Institute provides musicians ages 14 and up the opportunity to mingle with and learn from gifted educators and world-class performers in an intimate, supportive environment. Approxi-

mately 65 students from around the country are accepted each year (international students have attended as well). The Institute has established strong ties to the New Orleans Center for Creative Arts, the Houston High School for Performing and Visual Arts, and the Fiorello H. LaGuardia High School of Music & Art and Performing Arts, which all some of their best students to the Institute each summer.

Faculty: Todd Coolman, John Nazarenko, Mark Beaubriand, Jeb Patton, Paul Bollenback, John Riley, Bill Cunliffe, Gary Smulyan, Michael Dease, Kenny Washington, Jon Faddis, Doug Weiss, Jimmy Greene, Scott Wendholt, Bob Halek, David Wong, Vic Juris.

Cost: \$1,900 (room and board on campus is \$812). Scholarships available.

Contact: (518) 580-5590; skidmore.edu/summerjazz

Summer Jazz Camp @ Moravian College

Bethlehem, Pennsylvania
July 11–15

The camp offers jam sessions, jazz history, master classes, workshops, classes in recording techniques, plus a recording session. Two tracks are offered: beginner/intermediate and advanced (by audition). Student musicians entering grades 8–12 or college are encouraged to enroll. High school juniors and older have the option to earn college credit.

Faculty: Tony Gairo, Alan Gaumer, Gary Rissmiller, Paul Rostock, David Roth, Neil Wetzel

Cost: \$400–475.

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

Summer Jazz Studies at Eastman School of Music

Rochester, New York

July 3–15

This program is for students currently in grades 9–12 who are seriously considering a career in music. The highly individualized program emphasizes solo performance or composition. This program is for mature students at advance performance levels

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Aug 4 - 7
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August 8 - 10
Choir Intensive

August 11 - 14
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August 15 - 17
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Students at the Jazz House Kids Summer Workshop in Montclair, New Jersey

who can work well in a focused collegiate environment.

Faculty: Harold Danko, Jeff Campbell, directors; Doug Stone, saxophone; Bill Tiberio, saxophone; Clay Jenkins, trumpet; Mike Kaupa, trumpet; Mark Kellogg, trombone; Bob Sneider, guitar; Harold Danko, piano; Dariusz Terefenko, piano; Paul Hofmann, piano; John Nyerges, piano; Jeff Campbell, bass; Rich Thompson, drums; Howard Potter, vibes; Dave Rivello, composition.

Cost: \$1,290 (\$2,190 with housing & meals).

Contact: summer.esm.rochester.edu

Tritone Jazz at Naz
Rochester, New York
July 24–29

The program offers a weeklong immersion in mainstream jazz playing for adult instrumentalists and singers. Participants play in combos, big band, jam sessions and concerts. Curriculum includes jazz theory and improvisation, master classes, and rhythm study. The instruction is personalized, with camper to faculty ratio never exceeding 5:1.

Faculty: Gene Bertoncini, Darmon Meader, Clay Jenkins, Mark Kellogg, Ike Sturm, Mark Ferber, Dariusz Terefenko, Kristen Shiner-McGuire and others.

Cost: \$775 plus room and board

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

UMass Fine Arts Center Jazz in July
Amherst, Massachusetts
July 11–22

Jazz in July is a concentrated two-week program in which jazz vocalists and instrumentalists study improvisation with some of the nation's best jazz artists and educators.

The program includes master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions and style explorations. Students perform before a live audience in community settings. For participants age 15 and up.

Faculty: Jeff Holmes, Sheila Jordan, Steve Davis, Avery Sharpe, Earl MacDonald, Steve Johns, Felipe Salles, Winard Harper, Barry Reis.

Cost: Commuting Students: One week, \$625; two weeks \$1,250; Residential Students (with room and board) one week: \$949; two weeks: \$2,039.

Contact: (413) 545-3530; jazzinJuly@acad.umass.edu; jazzinJuly.com

University of the Arts Pre-College Summer Institute Music Business, Entrepreneurship & Technology Program

Philadelphia, Pennsylvania
July 11–23

High school students study the music industry and new media business concepts. They participate in on-the-job learning through simulated and real-world projects. Courses include Intro to Music Business, Digital Media & Marketing, Live Sound, Digital Audio/MIDI, Recording and Web Radio.

Faculty: Michael Johnson, Johnpaul Beattie, Matt Manhire, Juan Parada, Erik Sabo.

Cost: See website.

Contact: (215) 717-6430; uarts.edu/academics/pre-college-programs/summer-institute-music-business-entrepreneurship-technology

University of the Arts Pre-College Summer Institute Music Program

Philadelphia, Pennsylvania
July 11–23



Jazz at Lincoln Center's Summer Jazz Academy

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Participants perform, study and collaborate with musicians with a goal of taking their sound to the next level. Participants work with a faculty of regularly touring and recording musicians. Lessons, ensembles performances and workshops make up the curriculum of this program.

Faculty: Marc Diccaini, Micah Jones, Chris Farr.

Cost: See website.

Contact: (215) 717-6430; uarts.edu/academics/pre-college-programs/summer-institute-music

Vermont Jazz Center Summer Jazz Workshop

Putney, Vermont

August 7–13

The VJC hosts about 40 instrumental and 20 vocal participants from around the world for a challenging, invigorating weeklong summer workshop. Participants focus intensively on the music. Learning opportunities include classes in theory, composition and arranging, vocal studies, ensembles, listening, master-classes and jam sessions.

Faculty: Sheila Jordan (vocals), Cameron Brown (bass), Brian Adler (drums), Claire Arenius (drums), Freddie Bryant (guitar), Jay Clayton (vocals), Harvey Diamond (piano), Jeff Galindo (trombone/brass), Ray Gallon (theory and piano), Julian Gerstin (Latin percussion and rhythm theory), George Kaye (bass), Marcus McLaurine (bass), Scott Mullett (saxophone), Francisco Mela (drums), Eugene Uman (theory and piano).

Cost: \$1,495.

Contact: (802) 254-9088 ext. #2; ginger@vtjazz.org; vtjazz.org

William Paterson University Summer Jazz Workshop

Wayne, New Jersey

July (see website)

This program offers seven intense days of small-group performances and rehearsals for students age 14 and up. The workshop includes classes in improvisation (four levels), arranging and jazz history; master classes with daily guest artist; free admission to nightly Summer Jazz Room concerts; a free trip to a New York jazz club; and a final performance with faculty.

Faculty: NEA Jazz Master Jimmy Heath in residence, Jim McNeely, Steve LaSpina, Marcus McLaurine, James Weidman, Tim Newman.

Cost: See website.

Contact: (937) 720-2354; wpunj.edu/cpe/youthprograms

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Skidmore Summer Jazz Institute offers private and semi-private lessons, small group combo rehearsals and master classes.

MARIA MCCOLL

ENCOUNTERS WITH ELITE PLAYERS

By Thomas Staudter

For 65 or so select individuals each year, the Skidmore Summer Jazz Institute (SJI) stands as the nonpareil destination for attentive and engaged instruction in the improviser's art. The two-week program, which is celebrating its 29th year in 2016 and features a faculty of top jazz practitioners, is held on the campus of Skidmore College in Saratoga Springs, New York, a charming burg just north of Albany initially made famous by the pur-

ported health benefits of its abundant mineral water springs.

The jazz aspirants of the Skidmore program join a large annual influx of visitors to Saratoga Springs, which becomes a veritable summer playground of endless activity, thanks to its thoroughbred horse racing season (established in the 1860s) and a full schedule of arts and entertainment events. The Philadelphia Orchestra and New York City Ballet each take residence for several weeks in the city, and the

Saratoga Performing Arts Center (SPAC) welcomes a wide array of musicians and dancers to its stage. SPAC also hosts Freihofer's Saratoga Jazz Festival, which will be presenting its 39th edition on June 28–29.

SJI offers private and semi-private lessons, small group combo rehearsals and master classes, coaching in performance skills and ProTools recording classes. It has established strong ties with some of the country's top performing arts high school programs, regularly hosting the best and brightest students from New Orleans Center for Creative Arts, Houston High School for the Performing and Visual Arts and Fiorello H. LaGuardia High School of Music & Art and Performing Arts.

Attendees (past participants include present-day stalwarts like Kendrick Scott, Jonathan Batiste, Myron Walden, Christian Scott, Sullivan Fortner and Troy "Trombone Shorty" Andrews) arrive in time to catch the two full days of music at the Freihofer's festival—a fitting introductory jolt of inspiration and one of the aspects of the program that sets it apart.

Todd Coolman, the institute's director since 2011, points to a picky application process and the college's support staff as key factors in the program's success. "This is a place where serious-minded students are being nurtured by great teachers, all of whom are beneficiaries of months of preparations and careful attention to detail," said Coolman, a two-time Grammy Award-winning bassist and educator known for his long tenure with James Moody and heading Purchase College's Conservatory of Music Jazz Studies Department for 10 years. "Everything is directed toward creating a life-changing experience for these young musicians. And even though the college receives only indirect benefits from hosting the jazz institute, it provides generous use of its resources and infrastructure."

The Skidmore campus is renowned for its beautiful setting, but better yet, all instruction at SJI as well as performances by students, faculty members and guest artists take place in Skidmore's Arthur Zankel Music Center, a new 54,000-square-foot facility that includes a 600-seat concert hall, lecture halls, recital spaces and administrative offices. "It's a state-of-the-art building with perfect acoustics that totally impresses everybody," said Coolman.

Evening SJI performances are offered at little or no cost to the public; all tickets are under \$8, and some are free. Part of the institute's mission is to educate the surrounding community in the art and history of jazz and to expose them to musicians of the highest caliber. Guest artists frequently conduct free master classes as part of the concert series.

One of several educational programs set up during the 1980s to utilize Skidmore's buildings and dorms during the summer months, SJI was the brainchild of Don McCormack, a dean of special programs at the college—and a good friend of record company executive Bruce Lundvall (1935–2015) since their college days at Bucknell. McCormack and Lundvall helped get the program off the ground in 1987, though the first year was limited to performances for the community. The following year McCormack hired trombonist/educator Gerald Zaffuts as a director, who recruited the first group of faculty members—two of whom, legendary bassist Milt Hinton and *Tonight Show* drummer Ed Shaughnessy, a formidable rhythm section in their own right, became a natural bedrock of the program through its first decade.

"When we first started the Summer Institute, one of the decisions made was to emphasize small group playing and improvisation instead of playing in a big band format," recalled McCormack. "This way, the students could spend a lot more time interacting with the faculty and receiving closer instruction."

Many prospective attendees of summer jazz

programs fixate on opportunities to study with elite jazz stars, and in this regard Skidmore has always boasted of a superb faculty consisting of jazz artists with a zeal for education. Among the notables gearing up for the 2016 Skidmore students are trumpeter Jon Faddis, baritone saxophonist Gary Smulyan, drummer Kenny Washington, saxophonist Jimmy Greene and guitarist Vic Juris. The popular SJI faculty concerts have helped to build a jazz audience in Saratoga Springs, according to McCormack.

Tuition and board for SJI cost about \$3,000. Financial aid is available. At the program's inception, and for 28 years, Blue Note/Capitol Records and Lundvall helped to establish a scholarship fund for promising young musicians who would otherwise not be able to attend. Saxophonist Myron Walden was the first Blue Note Scholar. This year, SJI has established a new scholarship fund in honor of Lundvall, fondly remembered as a friend, advisor and benefactor who would visit campus each summer when the institute was in session.

Los Angeles-based pianist Bill Cunliffe, who'll be trekking east and marking his 10th year on the Skidmore faculty in 2016, marvels at how the summer program balances intense learning, both one-on-one and on the bandstand, with an environment that frowns on wall-to-wall programming. "The focus is on discovery and progress," Cunliffe said. "Instead of memorizing charts, there is reading, writing and collaborating in different ensembles." The combos, created with several carefully matched students, play together throughout the session and are guided by both a faculty combo leader and rotating faculty members. The entire experience often inspires students to return for a second year.

In 1998, long before he joined the Vanguard Jazz Orchestra or recorded albums with Roy Haynes, Russell Malone and Wycliffe Gordon, bassist David Wong attended the two-week-long Skidmore Summer Jazz Institute Later, as a member of the Heath Brothers band, Wong performed at the institute as a guest artist. Now, this upcoming year will be Wong's third as a member of the institute's faculty.

"Being on the younger side and having attended the Skidmore Jazz Institute, I can still remember the excitement and anxiety that came with learning jazz from the beginning," said Wong. "All of this, I think, helps me connect with the students at Skidmore and make it as meaningful and relevant experience as possible for them."

SJI has received widespread acclaim, and numerous important organizations support it. SJI is sponsored in part by the National Endowment for the Arts, the New York State Council on the Arts, the Howard Bayne Foundation and the Arthur Zimbaum Foundation.

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Campers at the Louis "Satchmo" Armstrong Summer Jazz Camp at Loyola University in New Orleans



Frost Young Musicians' Camp

University of Miami
Frost School of Music
Coral Gables, Florida
June 13–July 24,
June 27–July 8

This camp welcomes intermediate and advanced players from grades 4–12. The advanced and honors programs are for both instrumentalists and vocalists. Improvisation is emphasized in all settings. The faculty includes Ira Sullivan, who played alongside Charlie Parker and Lester Young. Electives include Film Writing, Digital SoundDesign (Using Logic Pro 10), Music Biz/Multimedia and Songwriting/Composition.

Faculty: Ira Sullivan, Chuck Bergeron, Brian Murphy, Kate Reid, Ed Maina, Brian Russell.

Cost: See website.

Contact: Sarah Neham Salz (director), email:

youngmusicianscamp@gmail.com; website: youngmusicianscamp.com

High School Jazz
Improvisation Camp
University of Texas,
Butler School of Music
Austin, Texas
June 12–17

This camp is open to students entering grades 10–12. Young jazz musicians will have the opportunity to develop and improve their improvisational abilities. Activities include jazz combos, jazz theory, improvisation classes, jazz history, listening and instrumental master classes. This camp culminates with a required student performance.

Faculty: Jeff Hellmer, John Fremgen.

Cost: \$400 (day camp); \$550 (residential camp).

Contact: (512) 232-2080; lmc@austin.utexas.edu;

lmc.music.utexas.edu

Louis "Satchmo" Armstrong Summer Jazz Camp Loyola University

New Orleans, Louisiana
June 27–July 15

This camp, which is for students from 10 to 21 years old, offers instruction in brass and woodwind instruments; acoustic and electric bass; strings; piano; drums and percussions; large and small ensembles; vocals; swing dance; and music composition. Online or in-person audition required.

Faculty: Kidd Jordan (artistic director), an annual national artist-in-residence, Norma Miller (returning dance artist-in-residence).

Cost: Varies depending on sliding scale fees.

Contact: (504) 715-9295; jazzcamp@louisarmstrongjazzcamp.com; louisarmstrongjazzcamp.com

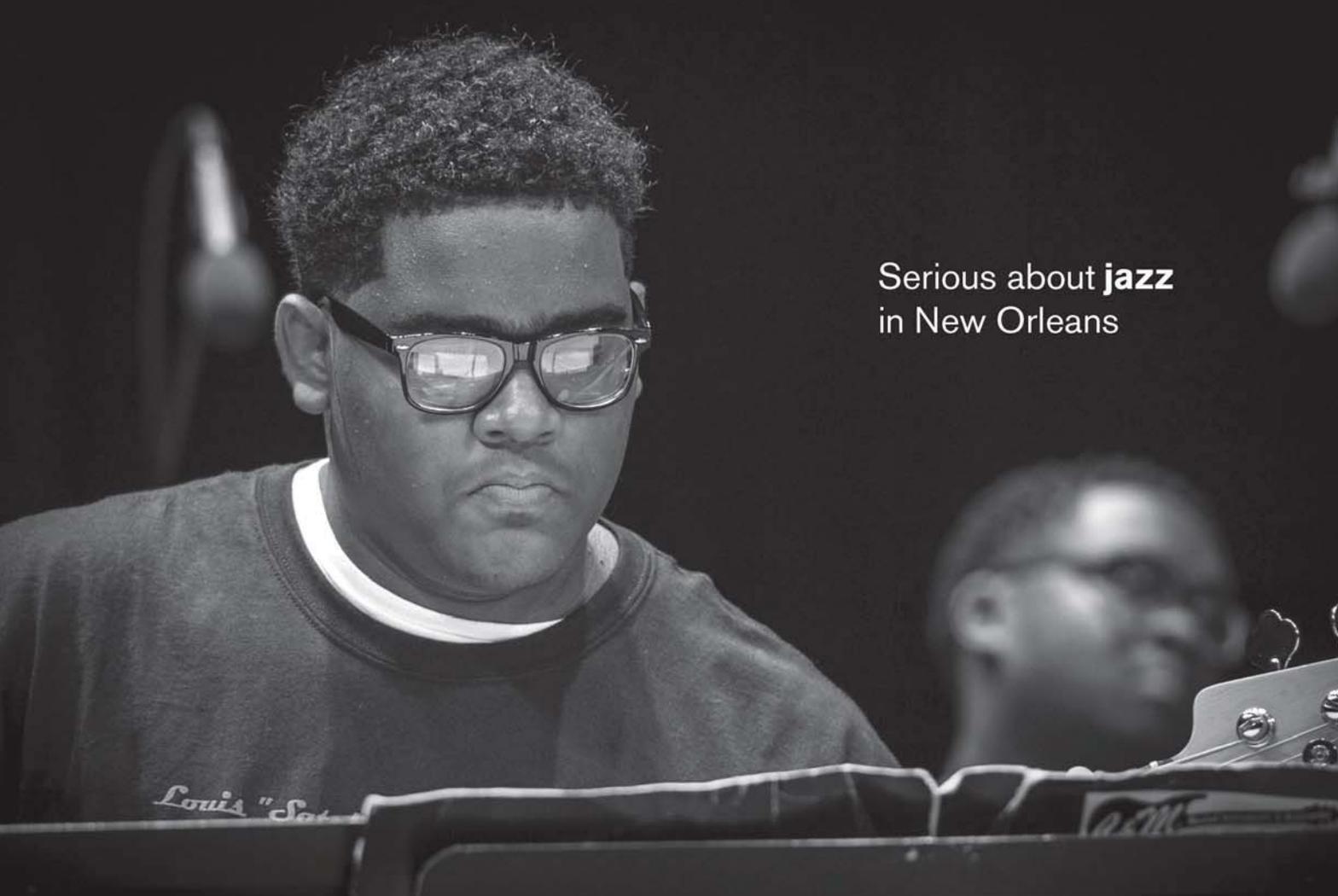
Loyola University
Summer Jazz Camp
New Orleans, Louisiana
June 13–16

This camp offers four full days of combos, improvisation, individual lessons, daily concerts and master classes on uptown Loyola University campus in the heart of New Orleans. It is tailored for aspiring jazz musicians who have completed the 7th, 8th, 9th, 10th, 11th or 12th grade, and who play brass, woodwinds, string instruments, piano, bass, guitar or drum set.

Faculty: Tony Dagradi (Saxophone), Don Vappie (Guitar), Nick Volz (Trumpet), Matt Lemmler (Piano), Wayne Maureau (Drums), Ed Wise (Bass), Gordon Towell (Director).

Cost: \$225 for commuters; \$525 with room and board.

Contact: (504) 865 2164; cmfa.loyno.edu/music/summer-jazz-band-camp; gltowell@loyno.edu



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2016 artist-in-residence: Albert "Tootie" Heath

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*Photo by Jack Bradley, Courtesy of the Louis
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New Orleans Traditional Jazz Camp

New Orleans, Louisiana
June 19–24, July 30–August 4

Participants will receive ensemble, sectional and private lessons, play evening jam sessions, sit in at jazz clubs, play at Preservation Hall, march and play in a second line parade through the French Quarter and perform in a concert in the Ballroom of the Bourbon Orleans Hotel. Students under 18 can register if they are accompanied by an adult and provide a letter of recommendation.

Faculty: Banu Gibson, Connie Jones, Ed Polcer, Ben Polcer, Dan Levinson, Tom Fischer, Ray Moore, David Sager, Rick Trolsen, Steve Pistorius, David Boeddinghaus, Katie Cavera, Kerry Lewis, Gerald French, Leah Chase, Kris Tokarski.

Cost: \$1,900.

Contact: Banu Gibson, (504) 895-0037; info@neworleanstradjazzcamp.com; neworleanstraditionaljazzcamp.com

University of North Carolina–Wilmington Summer Jazz Workshop

Wilmington, North Carolina
July 10–15

This workshop is geared for middle and high school students, and covers virtually every aspect of jazz studies, including music theory classes and jazz history with individual lessons and evening performances. This workshop also features opportunities to work one-on-one with jazz faculty and guest artists.

Faculty: Frank Bongiorno, John LaCognata, Tom Davis, Natalie Boeyink, Michael D'Angelo, Justin Hoke, Jerald Shynett, Mike Waddell, Andy Whittington.

Cost: \$495 for tuition, housing and three daily meals during the workshop.

Contact: Dr. Frank Bongiorno, (910) 962-3390;

uncw.edu/music/smc/smcjazz.html

University of North Texas Combo Workshop

Denton, Texas
July 10–15

Open to musicians of all levels (minimum age of 14), this program offers comprehensive studies in jazz combo playing and improvisation. The curriculum includes combo, faculty concerts, jazz history and listening, jazz theory (basic to advanced) and master class instruction on bass, drums, guitar, piano, saxophone, trombone and trumpet. Students participate in concerts and jam sessions.

Faculty: Mike Steinel (director), Will Campbell, Mike Drake, Jeff Eckels, Dan Haerle, Fred Hamilton, Steve Jones, Chris McGuire, Bob Morgan, John Murphy, Lynn Seaton, Ed Soph

Cost: \$495 tuition, plus housing and meals.
Contact: jazz.unt.edu/workshops

University of North Texas Lynn Seaton Jazz Double Bass Workshop

Denton, Texas
June 6–10

This workshop offers a week of study and performance opportunities for the jazz bassist. Classes include bass line development and daily sessions on technique. Also, participants will have an opportunity to perform with a rhythm section and be coached. Faculty concerts will be presented throughout the week. Attendees will participate in the Friday evening Bass Bash concert. This workshop is open to advanced high school (14+), college, professional and serious amateur bassists wishing to expand their capabilities.

Faculty: Lynn Seaton.

Cost: \$495 plus housing.

Contact: (940) 565-3743; jazz@unt.edu; jazz.unt.edu/doublebassworkshop

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Bob Morgan (center) leads a class at the University of North Texas Combo Workshop



Chris Potter (left) and Eric Alexander at Jamey Aebersold's Summer Jazz Workshop

UNT Summer Jazz Workshops

The Lynn Seaton Jazz Double Bass Workshop
June 6-10, 2016



UNT Vocal Jazz Summer Workshop
June 19-24, 2016
UNT Vocal Jazz Educator Seminar
June 17-18, 2016



Jennifer Barnes
Workshop Director

UNT Jazz Combo Workshop
July 10-15, 2016



Mike Steinel
Workshop Director

For more information:

jazz.unt.edu/workshops

University North Texas Vocal Jazz Educator Seminar

Denton, Texas
June 17-18

The content of this seminar will be relevant to current or aspiring vocal jazz educators of high school and college-level vocal ensembles, with topics to include: rhythm sections, repertoire, sound reinforcement, solo singing and improvisation, rehearsal techniques, auditions and warm-ups. Take-home materials are provided.

Faculty: Jennifer Barnes, Curtis Gaesser.
Cost: \$200 tuition, plus room and board.
Contact: jazz.unt.edu/vocaljazzedsseminar

University of North Texas Vocal Jazz Summer Workshop

Denton, Texas
June 19-24

At this workshop, participants from age 13 to senior citizens will dive into every aspect of vocal jazz. Solo coaching, evening solo performances, improvisation, ensembles, songwriting and music theory are divided by level and start with the basics. Music educators attend daily topical sessions with Jennifer Barnes.

Faculty: Jennifer Barnes, Rosana Eckert, Greg Jasperse, Justin Binek, Gary Eckert.
Cost: \$495 tuition, plus room and board.
Contact: jazz.unt.edu/vocaljazzworkshop



MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Creative Strings Workshop

Columbus, Ohio

July 3–9

Creative Strings offers small ensemble coaching, clinics, master classes, jam sessions and concerts spanning world music, jazz, rock and fiddle styles. Participants age 14 and up are welcome, and no previous jazz strings experience is required.

Faculty: Christian Howes, Jason Anick, Alex Hargreaves, Nicole Yarling, Mike Forfia, Mike Barnett, Eli Bishop, Greg Byers and others.

Contact: Christian Howes, (614) 332-8689; christianhowes.com/education/creative-strings-workshop

Elmhurst College Jazz Combo Camp

Elmhurst, Illinois

June 21–23

This camp is designed to help middle school and high school students expand their knowledge of jazz. Fee includes instruction, interaction with jazz faculty, lunch and final performance at the venue Fitz's Spare Keys in Elmhurst. This camp is non-residential.

Faculty: Doug Beach, Frank Caruso, Mark Colby, Tom Garling, Kirk Garrison, Ken Haebich, Mike Pinto, Frank Portolese, Bob Rummage, Mark Streder.

Cost: \$350

Contact: jazzcamp@elmhurst.edu

Fernando Jones' Blues Camp

Chicago, Illinois

July 11–15

Fernando Jones' international Blues Camps will be held in the United States, England, Italy and Japan. This weeklong experience is designed for intermediate and advanced students from ages 12 to 18 who want to experience this cultural enrichment opportunity with like-minded kids.

Faculty: Fernando Jones and other professional educators.

Cost: Free.

Contact: blueskids.com; fernandojones.com

Illinois Summer Youth Music

Urbana-Champaign, Illinois

July 10–16

The program offers Senior Jazz (current grade grades 8–12) and Junior Jazz (grades 6–8) one-week residential programs on the University of Illinois campus. Senior Jazz focuses on improvisation in a combo setting, while the Junior Jazz program offers big band experience with combo possibilities. The program includes sectional rehearsals, improvisation, master classes, a listening seminar and study of individual instrument technique.

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

Cost: \$650 (\$430 for commuters), all inclusive.

Contact: (217) 244-3404; isym.music.illinois.edu; isym@illinois.edu.

Interlochen Arts Camp

Interlochen, Michigan

June–August (see website)

Interlochen Arts Camp is a summer arts program for grades 3–12. The camp attracts students, faculty and staff from all 50 U.S. states and more than 40 countries. Student-artists learn from world-class instructors and produce hundreds of presentations in music, theatre, creative writing, dance, film and visual arts.

Faculty: Bill Sears, Jeremy Allen, David Onderdonk, Frank Portolese, David Hardman, Luke Gillespie, Leonard Foy, Robbie Malcolm Smith.

Cost: \$1,000–\$10,000.

Contact: admission@interlochen.org; camp.interlochen.org

Jamey Aebersold's Summer Jazz Workshops

Louisville, Kentucky

July 3–8, July 10–15

One of the nation's most popular jazz camps features 50 faculty members, 25 concerts and 40 hours of rehearsals, classes and lectures. Ages range from 11 to 85, and participants come from all over the world. All instruments are welcome, including strings and voice. The camp welcomes players of all levels, including middle/high school students, college students, hobbyists, professional adults, and those who are retired and ready to jam.

Faculty: Jamey Aebersold, Eric



University of Wisconsin-Madison Summer Music Clinic

Alexander, Sara Caswell, Ed Soph, JB Dyas, Jim Snidero, Bobby Shew, Dan Haerle, Rufus Reid, Jennifer Barnes.

Cost: Tuition starts at \$595.

Contact: (812) 944-8141; summerjazzworkshops.com

Suzanne Pittson.

Cost: \$625 (housing and meals available for an additional \$300).

Contact: Janice Borla, (630) 416-3911; janiceborla@gmail.com; janiceborlavocaljazzcamp.org; finearts.northcentralcollege.edu

Janice Borla Vocal Jazz Camp at North Central College

Naperville, Illinois

July 22–27

Founded in 1989, this camp provides a unique educational experience for aspiring jazz vocalists in an intensified, one-week course of study and skills development. The curriculum is designed specifically for the solo jazz vocalist. Daily activities include workshops in jazz improvisation, performance styles and techniques and solo performance preparation as well as master classes, vocal jazz history and music theory. There are also nightly faculty artist concerts, jam sessions and a final concert featuring each participant performing with the staff rhythm section. The camp is for age 14 and up. Professional musicians on staff include Art Davis, Dan Haerle, Bob Bowman and Jack Mouse.

Faculty: Janice Borla, Jay Clayton,

Kansas City Jazz Camp

Kansas City, Kansas

June 6–10

Held at Kansas City Kansas Community College, this is a jazz combo camp with an all-star big band. The camp offers programs in jazz theory, master classes and listening from 9 a.m. to 3 p.m. daily with faculty lunch concerts.

Faculty: Jim Mair, Doug Talley, Steve Molloy, Mike Pagan, James Albright, Ray DeMarchi, Rod Fleeman.

Cost: \$200 (includes lunch).

Contact: kansascityjazz.org

Keith Hall Summer Drum Intensive at Western Michigan University

Kalamazoo, Michigan

June 13–18, June 20–25

Students learn jazz drum set concepts and new tunes during rehearsals with various professional rhythm sections,

vocalists, horn players and a drum choir. The June 13–18 program is for beginner/intermediate students, and June 20–25 is for advanced students. The week culminates in two performances at the local jazz club. This year is the 10th annual edition.

Faculty: Past years have included Jay Sawyer, Christian Euman, Evan Hyde, Matthew Fries, David Morgan, Phil Palombi, Matt Hughes, Logan Thomas, Sam Weber, Benje and Ashley Daneman, Max Colley III. Tuition: Last year's costs were \$650 (includes meals); \$775 (housing).
Contact: Keith Hall, (201) 406-5059; keithhallmusic.com

KU Jazz Workshop at the University of Kansas

Lawrence, Kansas

July 10–15

This workshop offers a week of instruction in all aspects of jazz, with special emphasis on small group performance. Personal instruction is offered in jazz improvisation, combos, big band, jazz history and jazz theory. Student and faculty concerts and jam sessions offer students at all levels the chance to perform and grow in improvisational, small group and ensemble playing. The workshop is open to students entering grade 9 through students who have graduated grade 12.

Faculty: Dan Gailey, Matt Otto, Steve Owen, Steve Leising, Fred Mullholland, Dave Glenn, T.J. Martley, Danny Embrey, Jeff Harshbarger, Brandon Draper.
Cost: \$625 overnight/\$375 for commuters.
Contact: Dan Gailey, (785) 864-3367; dgailey@ku.edu; musiccamp@ku.edu; music.ku.edu/mmc.

McNally Smith Summer Jazz Workshop

St. Paul, Minnesota

June 24–30

These workshops are a unique opportunity for teens age 13 and up to get hands-on music industry experience. Participants jam with peers, study with expert faculty, perform on stage and record in the McNally Smith studios. Players can improve their jazz chops and explore improvisational techniques.

Faculty: McNally Smith faculty.
Cost: \$525.
Contact: Dr. Scott Agster, (651) 361-3601, scott.agster@mcnallysmith.edu; mcnallysmith.edu/summer/workshops

Northern Illinois University Jazz Camp

Dekalb, Illinois

July 10–15

The NIU jazz camp is for grades 8–12 and focuses on a creative approach to improvisation and ensemble jazz playing. Campers attend rehearsals, seminars, master classes, sectionals and group classes, all taught by renowned faculty, alumni, and students from Northern Illinois University. Concerts, optional private lessons and recreational activities fill the evening hours.

Faculty: Geof Bradfield.

JULY 3 - 8, 2016

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Cleveland, Ohio

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ARTISTIC DIRECTOR/ARTIST-IN-RESIDENCE



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Cost: Early Bird registration (postmarked June 1 or earlier): \$545; Regular registration (postmarked June 2 or later): \$605.
Contact: (815) 753-1450; niu.edu/extprograms/summer-camps/jazz.shtml.

Oakland University Jazz Workshop with Regina Carter
Rochester, Michigan

June 4–5
 Oakland University's jazz faculty, jazz violinist Regina Carter and the OU Jazz Quartet lead musicians ages 14 to adult through a weekend of combo rehearsals, listening classes, steel drum sessions and

more. Non-traditional jazz instruments are also welcome.
Faculty: Regina Carter (artist-in-residence), Miles Brown, Sean Dobbins, Scott Gwinnett, Mark Stone.
Cost: See website.
Contact: Deneen Stapleton, stapleto@oakland.edu; oakland.edu/mtd/workshops

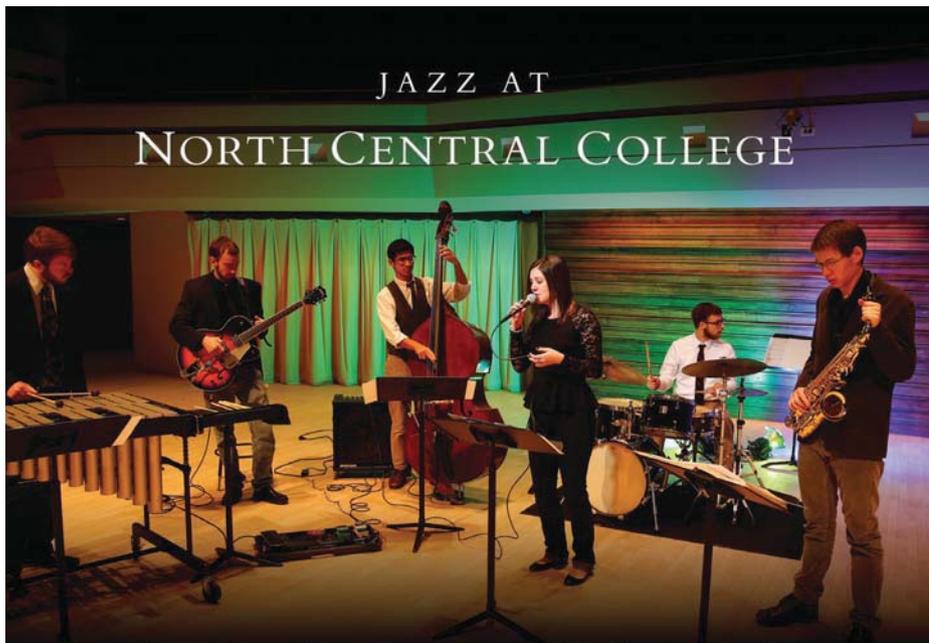
Oberlin College Conservatory of Music, Milt Hinton Institute for Studio Bass

Oberlin, Ohio
June 12–19
 This dynamic biennial program for classical,

jazz and electronic bass players is open to bass students, ages 13–21, of all musical levels. Participants attend a week of master classes, studio sessions and music lessons led by some of the finest teachers and performers in the country. The session meets in the Bertram and Judith Kohl building at Oberlin Conservatory of Music.
Faculty: See website.
Cost: \$1,025.
Contact: oberlin.edu/con/summer/hinton/hinton

Roberto Ocasio Foundation Latin Jazz Music Camp

Cleveland, Ohio
July 3–8
 This is a resident camp specializing in the Latin side of the jazz continuum for grades 8–12. It offers eight to 10 hours per day of instruction/interaction with renowned Latin jazz artist, educator, and Grammy nominee Bobby Sanabria. The camp includes lessons on technical aspects of performance, composition, improvisation in various styles of Latin jazz, and analysis of Latin American rhythms. Plus, there are rehearsals, jam sessions, presentations, Latin dance, field trips and a public concert. Participants study Latin-jazz culture and history and their relationship to all forms of American popular music.
Faculty: Bobby Sanabria (artistic director/artist-in-residence), Paul Ferguson, Jackie Warren, Peter Dominguez, Dave Kasper, Scott McKee.
Cost: \$650.
Contact: (440) 572-2048; trof@robertoocasiofoundation.org; robertoocasiofoundation.org



Shell Lake Arts Center: Big Band for Adults

Shell Lake, Wisconsin
June 17–19
 Shell Lake Arts Center provides a premium learning experience for all students. Programs and staff are well respected nationally with some of the longest running music programs of their kind in the United States.
Faculty: Greg Keel, Tom Luer, Scott Johnson, Jeff Gottwig, Dean Sorenson, Phil Ostrander, Dave Cooper.
Cost: \$300 (non-credit); \$425 (one graduate credit).
Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Extreme Strings

Shell Lake, Wisconsin
July 3–8
 Stringed instrument players study jazz, blues and rock performance with the help of esteemed educator Randy Sabien. Violin, viola, cello and bass players will explore alternate rhythms and scales outside the classical repertory.
Faculty: Randy Sabien.
Cost: \$585 per session (early bird rate of \$540 if received by March 1).
Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Our students choose from majors in music, music education or jazz studies and also pursue countless other passions.

Jazz Faculty

- Janice Borla - Voice
- Mitch Paliga - Saxophone
- Art Davis - Trumpet
- Tim Coffman - Trombone
- Brad Stirtz - Vibraphone
- John McLean - Guitar
- Chris White - Piano
- Kelly Sill - Bass
- Jack Mouse - Drum Set and Program Coordinator

To schedule an individual campus visit call 630-637-5800 or visit northcentralcollege.edu/visit

North Central College
 30 N. Brainard Street
 Naperville, IL 60540

Freshman Visit Days:
Friday, March 4
Friday, April 1
 Transfer Visit Days:
Saturday, March 12
Friday, April 15
Monday, May 23
 Audition Day:
Saturday, March 5



Shell Lake Arts Center: Jazz Ensemble and Combo

Shell Lake, Wisconsin
June 19–24, June 26–July 1

Large ensembles and small groups are prevalent at this camp. The program, which is geared toward students in grades 6–12, targets individual improvisation and arranging, among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gottwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$585 per session (early bird rate of \$540 if received by March 1).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Shell Lake Arts Center: Jazz Improvisation and Combo

Shell Lake, Wisconsin
June 3–8

Jazz improvisation and small groups are the focus at this camp. The program, which is geared toward students in grades 6–12, targets individual improvisation and arranging,

among other topics.

Faculty: Greg Keel, Mike Walk, Tom Luer, Billy Barnard, Jeff Gottwig, Dean Sorenson, Phil Ostrander, Dave Cooper, Chris White, Nick Schneider, Steve Zenz, Jason Price.

Cost: \$585 per session (early bird rate of \$540 if received by March 1).

Contact: (715) 468-2414; info@shelllakeartscenter.org; shelllakeartscenter.org

Tri-C JazzFest Summer Jazz Camp

Cleveland, Ohio
June 13–24

Held at Cuyahoga Community College, the Tri-C JazzFest Summer Camp is a two-week day camp that turns into a world-class jazz festival. It is for students ages 8–18. Each day from 9 a.m. to 4 p.m., students work on improvisation, directed listening and big band and small ensemble playing. All camp participants receive free tickets to the festival and a chance to perform on the outdoor stage.

Faculty: Steve Enos, Ernie Krivda, Dan Wilson, Dave Sterner and special guests from the JazzFest lineup.

Cost: \$300 (or \$250 if registered before May 15).

Contact: (216) 987-6145; Stephen

Enos at (216) 987-4256, stephen.enos@tri-c.edu; tri-c.edu/jazzfest/tri-c-jazzfest-summer-camp.html

Tritone Jazz at Bjorklunden

Baileys Harbor, Wisconsin
July 10–15

This camp offers a weeklong immersion in mainstream jazz playing for adult instrumentalists and singers. Participants play in combos, big band, jam sessions and concerts. Curriculum includes jazz theory and improvisation, master classes, and rhythm study. The instruction is very personalized, with a camper to faculty ratio never exceeding 5:1.

Faculty: Terell Stafford, Gene Bertoncini, Dean Sorenson, Ike Sturm, John Harmon, Janet Planet, Misty Sturm, Tom Washatka, Zach Harmon, Rod Blumenau.

Cost: \$875 plus room and board

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

UMKC Jazz Camp

Kansas City, Missouri
June 26–30

This camp brings world-re-

nowned performers and jazz educators to Kansas City to work with talented young instrumentalists ages 12 and up. Jazz Camp co-directors Bobby Watson and Dan Thomas—along with distinguished clinicians on saxophone, trumpet, trombone, piano, guitar, bass and drum set—provide insight and inspiration to student combos in a welcoming environment. All instruments are welcome. Daily master classes, theory/improvisation classes and performances provide a well-rounded experience that touches on all aspects of jazz performance and history. The camp concludes with a public performance by the student combos.

Faculty: Bobby Watson, Dan Thomas.

Cost: \$350 (\$320 if paid before April 24).

Contact: Julie Koch (coordinator), (816) 235-2741; kochjc@umkc.edu; info.umkc.edu/cmda-jazz; conservatory.umkc.edu/festivals

University of Central Oklahoma Jazz Lab Summer Jazz Camp

Edmond, Oklahoma
June 26–July 1

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Attendees participate daily in combos, master classes, improvisation and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun, relaxed environment. The camp is open to instrumentalists age 14 and up. The \$300 tuition includes a camp T-shirt and two meals.

Faculty: Brian Gorrell, Lee Rucker, Jeff Kidwell, Clint Rohr, Kent Kidwell, Michael Geib, Danny Vaughan, Dennis Borycki, David Hardman, Ryan Sharp, Zac Lee.

Cost: \$300. Convenient on-campus housing is available with rates starting at \$35 per night, double occupancy.

Contact: Brian Gorrell, Director of Jazz Studies, (405) 359-7989; briangorrell@ucojazzlab.com; ucojazzlab.com.

University of Michigan MPulse Summer Performing Arts Jazz Institute

Ann Arbor, Michigan
July 17–23

The MPulse Jazz Institute is open to students in grades 9–11 during the academic year. All instruments are welcome. Class offerings include improvisation skills, listening skills, jazz history, applied instrument training, theory/musicianship classes, creative collaboration with other MPulse sessions and small group (combo) performance.

Faculty: Andrew Bishop.

Cost: See website.

Contact: (734) 936-2660; mpulse@umich.edu; music.umich.edu/mpulse

University of Missouri–St. Louis Big Band Jazz Camp

St. Louis, Missouri

June (see website)

Students have daily instruction with members of the Jim Widner Big Band in big band rehearsals, sectionals, master classes on their instrument, improvisation and ear training. One of the highlights of the camp are daily concerts by the Jim Widner Big Band. Students in middle school, high school, college and adults are welcome.

Faculty: Last year's faculty included Kim Richmond, Chip McNeill, Joel Vander

heyden, Scott Whitfield, Brett Stamps, John Harner, Dave Scott, Mike Vax, Gary Hobbs, Rod Fleeman, Ken Kehner.

Cost: See website.

Contact: Jennifer Clemente, (314) 516-5994, clementej@umsl.edu; http://umsl.edu/summer/events; or Jim Widner (314) 516-4235; widnerjl@umsl.edu

University of Toledo Summer Jazz Institute

Toledo, Ohio

June 12–18

The curriculum is designed to provide fundamental, intermediate and advanced jazz experiences for interested students of all levels. The institute provides a positive and fun learning environment through lectures, master classes, jam sessions, performances and a recording experience. Participants immerse themselves in improvisation, performance, arranging and pedagogy with established professional jazz musicians/educators.

Faculty: Jay Rinsen Weik, Norm Damschroder, Gunnar Mossblad, Tad Weed, Dr. Olman E. Piedra.

Cost: \$500.

Contact: Gunnar Mossblad (director), (419) 530-4555 Gunnar.Mossblad@utoledo.edu; SummerJazz.utoledo.edu.

UW–Madison Summer Music Clinic

Madison, Wisconsin

June 19–25, June 26–July 1

Campers participate in skill-building rehearsals in band, orchestra, choir, musical theater and jazz ensemble. The Junior Session (June 19–25) is for students in grades 6–8, while the Senior Session (June 26–July 1) is for grades 9–12. Dynamic courses allow campers to polish their performance poise and increase their musical knowledge. Evening concerts and student performances round out the experience. Campers stay on the UW-Madison campus, with a commuter option available for middle school participants.

Cost: Junior Session—\$620/residential, \$400 commuter; Senior Session—\$672/residential.

Contact: Anne Aley, (608) 263-2242; anne.aley@wisc.edu; continuingstudies.wisc.edu/smc

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Jazz Ensemble & Combo
week I June 19–24 week II June 26–July 1

Jazz Improv. & Combo
July 3–8

Extreme Strings with Randy Sabien
July 3–8

Big Band for Adults
June 17–19

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Andrew Bishop, U-M faculty director



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Classes include:

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music.umich.edu/mpulse



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Jamey Aebersold (center) with veteran jazz educators who have taught at his camp, including JB Dyas (left), David Baker, Rufus Reid and Dan Haerle.

AEBERSOLD: A JAZZ ICON'S JOURNEY

By JB Dyas, Ph.D.

Jamey Aebersold is an enigma. A jazz musician and educator of the first order—having produced 133 play-along recordings while overseeing the preeminent summer jazz camp for decades—he still runs havoc on the basketball court. He is also a staunch political activist, especially regarding the issues of smoking and gun control. And he's funny, in *The Far Side* kind of way.

Moreover, Aebersold is a true philanthropist, having donated myriad jazz education materials to needy schools around the world. He has sponsored scholarships for deserving music students, and made a sizable contribution to the University of Louisville, home to the Jamey Aebersold Jazz Studies Program.

Over the past 50 years, this passionate jazz education icon has reached hundreds of thou-

sands of students of all ages worldwide, transforming the way America's indigenous art form is taught and learned. His highly respected and widely imitated Jamey Aebersold Summer Jazz Workshops (SJW) originally grew out of the Stan Kenton Band Clinics—under the auspices of the National Stage Band Camp—of the 1960s and '70s. Fully appreciating that the Kenton camps were mainly focused on big band ensemble playing with only a few students improvising, Aebersold began his *combo* camps in the early 1970s, in which *all* students learned to improvise. Since then his world-renowned mantra, "Anyone Can Improvise," has been the bedrock of his teaching philosophy.

Aebersold is also one of jazz's most underrated *players*. He is a superlative alto saxophonist with a beautiful sound, virtuosic technique,

creative and fluent ideas, and his own unique voice. He knows his way around piano, bass and tenor banjo as well.

This year's Summer Jazz Workshops will be held at the University of Louisville July 3–8 and July 10–15, with separate bass, drums and guitar primers July 2–3 and July 9–10. Aebersold also will present his annual two-day seminar, *Anyone Can Improvise*, July 2–3.

We caught up with Aebersold to find out what makes this multitalented musician, educator and NEA Jazz Master tick.

What is it about basketball that stirs such a passion in you? Even in your mid-70s, you are still able to hit 53 consecutive free throws and 26 three-pointers in a row.

It's similar to playing jazz in that there's that challenge every time you shoot the ball and every time you play your instrument. You want it to resonate and fill the expectation you have in your mind. A missed note or articulation can equal a missed basket. A poor solo can equal a bad basketball game in general.

How did your life in jazz education get its start?

While in college [at Indiana University in Bloomington, Indiana], I was quick to tell anyone who would listen that I wasn't going to be an

educator. My reasoning was: In order to teach, you had to be a really good player, and many of the [music] education majors that I heard practicing in East Hall didn't sound very good to me. But one spring day in the music school parking lot, Gene Montooth, who played tenor [saxophone] and oboe, approached me with the proposition of my teaching private students in Seymour, Indiana, at Johnny Ottee's music store on Saturdays. He had landed a school job and could no longer teach privately.

I stood there in the parking lot thinking about how many times I had told others that "I'll never teach" and wondered if giving private lessons was really teaching. I decided it wasn't and took the offer. Every Saturday I'd drive to Seymour and give 30-minute lessons on flute, clarinet and saxophone. I made about \$2 per lesson and a good day would net \$20. This was 1961.

While teaching a promising flute student, I asked her to improvise over a D minor scale while I accompanied her on piano. She began playing and I instantly could hear she was playing what she heard in her mind. No guessing. Her phrasing was normal and her note choices were the result of what she was hearing in her head. I was amazed. I thought you had to have a big stack of records, drink coffee and be grumpy in order to play jazz. So, that was the beginning of my thinking that maybe everyone could improvise if they were encouraged and given some advance information such as what scale to play and for how long. That was the beginning of "Anyone Can Improvise," which has been my motto since that day in Seymour.

After graduating from IU with a master's in saxophone, I moved back to New Albany with my wife, Sara, and we moved into an apartment across the street from my family's Aebersold Florist. I worked at the florist from 9 a.m. to 3:30 p.m., when I would begin giving private lessons in the apartment basement. I worked jobs on sax and bass in the evenings and eventually landed a six-night-a-week job playing bass at Stouffer's Hotel in Louisville with piano, then piano and drums.

In my basement I gave lessons on clarinet, flute and sax and eventually began helping anyone who was interested in jazz with jazz lessons. This gradually moved into my having jazz combos meet after school and on Saturdays. I was on my way learning how to teach jazz to all the instruments. This led to my publishing the Volume 1 book-and-LP of *A New Approach to Jazz Improvisation* in 1967. My students used it, and I could hear them progressing and learning the jazz language. At the time, I also loaned many jazz LPs to these students to listen to at home, which helped them *hear* the music of the pros. I quickly found their listening at home during the week was extremely important to their jazz foundation.

How did you get the idea for the Summer Jazz Workshops?

In the early '60s, I had gotten a scholarship to attend the weeklong National Stage Band Camp held at IU. It changed my life. I got to hang with the pros, and in 1965 I was asked to join the faculty, teaching four hours a day rehearsing sax sectionals. I did this for about six years in the summer, traveling around the country with the camps.

This was a lot different than teaching in my basement, where I'd see the students once a week, all year. The camps were only for five days and I had to distill my ideas each day in order to help them progress in such a short period of time.

I quickly realized that students were basically playing by ear and many hadn't spent much time listening to jazz on recordings. I started a listening class after dinner once or twice a week and introduced many jazz masters to these students. I also started a combo after dinner made up of the stronger students.

In 1972 I encouraged Ken Morris, who ran the National Stage Band Camps, to try a summer *combo* camp. It was so successful that after several years, he decided to do only combo camps. This was something that hadn't been done before. Everything had been big band-oriented, and there was very little emphasis on individual soloing. With the advent of the combo camps in the early '70s, the need to emphasize scales, chords, listening and methodical practicing was introduced to the world of jazz education. We did them [under the auspices of the Jamey Aebersold Summer Jazz Workshops] all through the '80s and into the '90s. Ken retired in 1992 when I took over [running] the combo camps.

Myself, David Baker, Dan Haerle and Jerry

Coker were at the forefront of these new combo jazz camps. Their popularity grew and grew, and we added faculty to where we had 70 teachers and 15 staff. I just completed my 50th year of doing jazz camps this past summer. In addition to the U.S., we have presented them in Canada, Germany, Scotland, New Zealand, England, Australia and Denmark.

Our jazz camps have always welcomed young and old, playing all instruments. We've had everything from harp to tuba to harmonica enroll. We've had people come 25 years *in a row*, which is really a testament to the kind of camp we run.

Describe some of your teaching methods.

I was one of the first to give combo students transposed parts and pass out sheets with scales, patterns, exercises, etc., including perhaps the first comprehensive jazz scale syllabus. When running a combo, I was always walking around the group correcting chords being played on guitar or piano, putting people back on track when they would get lost, offering various suggestions *while* they were playing.

I encourage combo instructors to do that at my jazz camps, too. Some faculty can be hesitant about offering criticism while the students are actually playing, but I have found it's the only way to make the band tighter and sound more professional and to impart information that can help their solos. When the tune ends, they probably can't recall what they played, so making suggestions *at the time* is valuable.

At my camps I love to have several extra faculty who will float from combo to combo, helping the groups sound better. Sometimes there

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may be three faculty members in a combo room all helping different students while they play a song. They may stay for 20 minutes or for the entire combo rehearsal.

I always suggest combo faculty assign a song or two for the next rehearsal. It helps to be able to look at a new tune before playing it. Even silently fingering through the melody and chord/scales can be helpful.

Also, at the beginning of the week, you may limit the number of choruses per person or the song could go on forever. After the first several rehearsals I encourage lengthening each person's solo and remind them they are taking the listeners' ears on a musical journey. So, be in control of your solos and don't just let your fingers go flying and not be connected to your mind.

The SJW is mostly focused on bebop language and swinging in the improvisation classes and combos. Why is this?

If you can play bebop well, you'll most likely be able to play in various jazz environments. Bebop is the foundation. In the more advanced combos at my camps, they may work on more contemporary songs and arrangements. Overall, our goal is getting students to swing, play the changes, keep their place and play what they hear in their head. And have fun in a group experience.

You are also well known for publishing jazz play-along books/recordings. How did that begin?

I found that the basis for jazz is scales and chords. Those two elements are the foundation to music and to the music we sing in our mind. We add articulation, rhythms, dynamics, phrasing and more, but it becomes individualized as we express ourselves musically. My "Play-a-Long" series of books and CDs offer the opportunity to practice the fundamentals and to learn to improvise at home with a professional rhythm section.

I published my first jazz play-along in 1967, and the [accompanying] booklet included concert [key] chords for each track. Subsequent printings added transposed chord symbols [for B-flat and E-flat instruments] and, eventually, I added the needed transposed scales and chords for each track. This was part of the evolution of jazz education—coupling the eye with the ear. Some felt this wasn't the way to do it. They felt I was giving the student *too much* and was too eye-oriented instead of letting the student use their ear. I got tired of hearing so many poor solos where the students were searching with their ear to find right notes and phrases. By my giving them the needed scales, they could see the sound that was being played in the rhythm section on the CD or in their combo. Using eyes

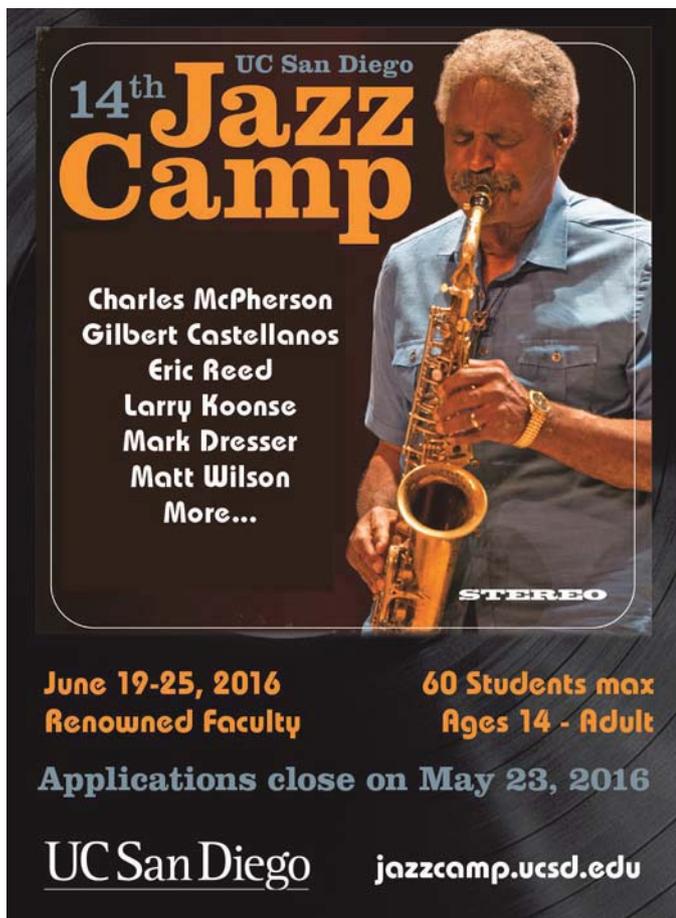
and ears proved to be a big stepping-stone for jazz education. I also began printing out pages and pages of basic information and giving it to the students at the camps. This eventually ended up being my red *Jazz Handbook*, which is used all over the world.

At my Summer Jazz Workshop [evening faculty concerts], I instituted putting the songs on an overhead projector with the screen on the side of the stage so the students in the audience could see the melody and harmony to the songs that the faculty was playing. We still do this.

Some artists criticize jazz education, saying that jazz cannot be taught. What is your response to that?

My first thought is they just haven't been teaching jazz and don't understand human potential. The teacher is the guide. They take what's there and try to mold it into something original, on the spot, that hasn't been played before. And the "on the spotness" can be at a very elemental level. We don't all move at the same speed. Who dares to say someone isn't talented when they can't see 20 years down the student's row? **DB**

Dr. JB Dyas has been a member of the bass faculty of the Jamey Aebersold Summer Jazz Workshops for the past three decades. He currently serves as Vice President for Education and Curriculum Development at the Thelonious Monk Institute of Jazz.



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Denver, Colorado

July 6–13

At 88 Creative Keys workshops, student pianists and teachers learn to balance traditional reading skills with improvisation in an upbeat and supportive atmosphere where everyone feels comfortable exploring new concepts like basic and advanced blues progressions. Immerse yourself in engaging presentations with advanced teaching technology, hands-on instruction on your own keyboard, large and small piano ensembles, fun “off bench” activities and optional private lessons.

Faculty: Bradley Sowash, Leila Viss, Debra L. Perez.

Cost: \$450 (includes all materials, snacks and lunch each day).

Contact: 88creativekeys.com

Brubeck Institute Jazz Camp

Stockton, California

June 12–18

The Brubeck Institute Jazz Camp is for high school musicians who have just completed grades

8–12. Students have the opportunity to perform in one of five jazz ensembles. Instruction also includes jazz combos, improvisation, jazz history and master classes with professional musicians. Nightly activities include jam sessions.

Faculty: See website.

Cost: \$675–\$795.

Contact: (209) 946-2416; musiccamp@pacific.edu; go.pacific.edu/musiccamp

Brubeck Institute Summer Jazz Colony

Lake Tahoe, California

June 26–July 1

The Summer Jazz Colony is a one-week intensive educational program in jazz performance for a limited number of students. Students study with Brubeck Institute faculty, guest artists and master teachers, in combo rehearsals, master classes and private instruction, classes in jazz theory and advanced jazz improvisation, and seminars on the music of Dave Brubeck and other topics. Colonists have extensive opportunities to visit with the artists and clinicians, participate in numerous jam ses-

sions and perform in concert.

Faculty: Stefon Harris, Edward Simon, Joe Gilman.

Cost: \$1,500 (scholarships are available).

Contact: (209) 946-3196; brubeckinstitute.org

California Brazil Camp

Cazadero, California

August 21–27, August 28–September 3

This camp is a full immersion into Brazilian music and dance for professional performers, educators and enthusiasts. Learn samba, bossa nova, batucada, Brazilian jazz, choro and more in a beautiful redwood grove in Northern California. There are more than 30 daily classes to choose from.

Faculty: See website.

Cost: \$88, both sessions: \$1,656.

Contact: info@calbrazilcamp.com; calbrazilcamp.com

Centrum Jazz Port Townsend

Port Townsend, Washington

July 24–31

Open to instrumentalists and vocalists high school-age and

older. Participants receive daily coaching in a small group setting from world-class faculty. Master classes, theory and special topics classes, and performances by faculty and guest performers are included. Audition requirements are posted at centrum.org.

Faculty: John Clayton, Benny

Green, Jeff Hamilton, Wycliffe Gordon, George Cables, Dee Daniels, Matt Wilson, Terell Stafford, René Marie, Joe LaBarbera, Gary Smulyan, Sean Jones, Kendrick Scott, George Colligan, Taylor Eigsti, Tamir Hendelman, Christoph Luty, Harish Raghavan, Jeff Clayton, Chuck Deardorf, Randy Halberstadt, Clarence Acox, Dawn Clement, Jon Hamar, John Hansen, Eric Verlinde, Julian MacDonough, Chris Symer, Michael Glynn, Kelby MacNayr, Jake Bergevin and more.

Cost: \$825 tuition only; room and board: \$595 for dorm and all meals, or \$510 for dorm with lunch and dinner only.

Contact: centrum.org

Cornish College of the Arts Advanced Jazz

Seattle, Washington

July 18–23

The Advanced Jazz Workshop affords talented high school and college students an opportunity to take their jazz improvisation skills to the next level with a week of formal and informal tutoring from Cornish College of the Arts jazz faculty and guest artists.

Faculty: Chuck Deardorf, Dawn Clement, Jay Thomas, Matt Wilson.

Cost: \$600.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

Cornish College of the Arts Intermediate Jazz

Seattle, Washington

July 5–9

Jazz at Cornish affords talented middle school and high school students an opportunity to develop their jazz improvisation skills with Cornish College of the Arts jazz faculty and special guest artists. Students can expect an exciting and fun-filled week playing in ensembles with other talented students, and will benefit from formal and informal tutoring by the faculty.

Faculty: Dawn Clement, Mark Taylor.

Cost: \$450.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

Cornish College of the Arts Jazz Theory, Arranging and Composing

Seattle, Washington

July 5–16

This two-week intensive takes an integrated approach to improvisation, arranging and composition in the jazz idiom. The lines between the soloist and the composer are often blurred in jazz, and this class will embrace this phenomena as part of what makes jazz great.

Cost: \$900.

Faculty: Wayne Horvitz.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

Cornish College of the Arts The ABCs of Latin Jazz: Argentina, Brazil and Cuba

Seattle, Washington

June 27–July 2

Jovino Santos Neto (Cornish College of the Arts), Chris Stover (The New School for Jazz and Contemporary Music) and Ben Thomas (Highline College and Cornish College of the Arts) will teach a five-day intensive workshop on traditional and modern music from three Latin American musical traditions that have had a tremendous impact worldwide: Argentina, Brazil, and Cuba.

Cost: \$450.

Faculty: Jovino Santos Neto, Chris Stover, Ben Thomas.

Contact: (206) 726-5148; summer@cornish.edu; cornish.edu/summer/music

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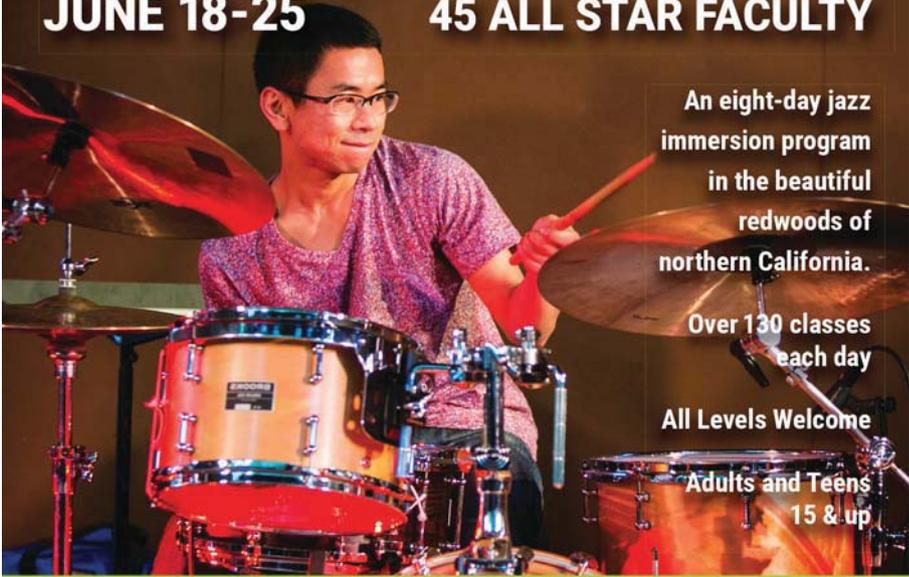


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Great Basin Jazz Camp

Caldwell, Idaho

July 11–15

This five-day camp with world famous faculty offers instruction in jazz theory, master classes, private instruction, solo and improv skills. Attendees will gain big band and combo experience.

Faculty: Bruce Forman, Carl Saunders, Scott Whitfield, Marcus Wolfe. Special guests and instructors for all instruments.

Cost: \$475 to \$525.

Contact: (208) 505-4750; director@greatbasinjazzcamp.com; greatbasinjazzcamp.com

Great Western Jazz Camp

Tucson, Arizona

June 13–17

This intense five-day camp features big band and combos. Classes are offered in jazz improvisation and theory, master classes, clinics and private instruction.

Faculty: Jason Carder, Rob Boone, Chris Wabich, Andrew Gross.

Cost: \$475 to \$500. Includes room and board and all materials.

Contact: greatwesternjazzcamp.com

Idyllwild Arts Summer Program

Idyllwild, California

July 3–16

The Idyllwild Arts Summer Program's Jazz Workshop is for

students in grades 8–12 and can only be taken as a two-week program. Courses include performance in big bands and combos, music theory, arranging and improvisational techniques, working with vocalists and master classes.

Faculty: Jeffrey Tower.

Cost: \$3,050 (includes tuition, meals and housing for two weeks).

Contact: (951) 659-2171 ext. 2365; summer@idyllwildarts.org; idyllwildarts.org

Jam Camp West

Loma Mar, California

July 23–29

Jam Camp West is a seven-day (six-night) music, dance and vocal program for students held in Northern California. Designed exclusively for students age 10–15 of all skill levels, Jam Camp exposes kids to contemporary musical trends along with the cultural underpinnings of jazz. Classes are taught by ear, offering hands-on group experiences and an array of classes and instrumental ensembles featuring vocals, dance, percussion, steel drums, songwriting, beatbox, turntable, spoken word, theory and more.

Faculty: Marcus Shelby, Josiah Woodson, the Dynamic Ms. Faye Carol, Mark Rosenthal.

Cost: \$945.

Contact: stacey@livingjazz.org; livingjazz.org

Jazz Camp West

La Honda, California

June 18–25

Jazz Camp West, a project of Living Jazz, is an eight-day jazz immersion program for instrumentalists, vocalists and dancers held at the YMCA Camp Jones Gulch in Northern California. The camp offers a combination of workshops, personalized instruction, student performances, faculty concerts and late-night jams. At Jazz Camp, 48 all-star faculty members and 250 participants of all ages (adults and teens 15 and up), backgrounds and levels come together for a creative experience.

Faculty: Allison Miller, Josh Nelson, Leon Joyce Jr., Randy Porter, John Santos, Patrick Wolff.

Cost: \$1,405–\$1,765 (depending on accommodation).

Contact: info@livingjazz.org; livingjazz.org

Jazzschool Girls' Jazz & Blues Camp

Berkeley, California

August 1–5

Produced by Jazzschool faculty members Jean Fineberg and Ellen Seeling (Asst. Dir. and Dir. of the Montclair Women's Big Band,) this instrumental and vocal camp provides a supportive musical environment for girls. Campers hone improvisational, technical and ensemble skills and create music with other young musicians.

Faculty: Jean Fineberg, Ellen Seeling and members of the Montclair Women's

Big Band.

Cost: \$495.

Contact: (510) 845-5373; girlscamp@cjc.edu; cjc.edu/girlscamp

Jazzschool Guitar Intensive

Berkeley, California

August 8–12

An all-day, weeklong intensive for aspiring professionals directed by jazz guitarist and educator Mimi Fox. Fox has been named in six consecutive DownBeat International Critics Polls. She has performed with Joey DeFrancesco, Branford Marsalis and Diana Krall, among others.

Faculty: Mimi Fox, guest instructors.

Cost: \$770.

Contact: Mimi Fox: (510) 845-5373; mfox@cjc.edu; cjc.edu/guitarintensive

Jazzschool High School Jazz Intensive

Berkeley, California

July 25–29

A five-day intensive for six to eight advanced high school jazz instrumentalists. Musicians are selected to work closely with top Bay Area jazz artists for a week of rehearsals, master classes and private lessons. Students develop improvisation and arranging/composition skills in an intensive rehearsal format. Openings for all rhythm section instruments and horns.

Faculty: Michael Zilber (artistic director).

Cost: \$795.

Contact: Erik Jekabson (Young Musicians Program director): erik@cjc.edu; cjc.edu/hsintensive

Jazzschool Summer Youth Program Berkeley, California

June 13–24

This program offers two five-day sessions for instrumentalists entering grades 7–10. All students participate in daily ensembles, theory classes, private lessons, workshops and performances with visiting guest artists, and are featured in performance at the conclusion of each session.

Faculty: See website.

Cost: \$495 per week or \$900 for both weeks.

Contact: Rob Ewing (director), (510) 845-5373 ext. 14; rob@cjc.edu; cjc.edu/jsyp

Jazzschool Vocal Intensive Berkeley, California

August 8–12

A weeklong program designed to help singers define, create and perform in a distinctive and authentic style. This unique intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth no matter

where your path leads. Limited to 10 students. Open to intermediate to advanced singers.

Faculty: Theo Bleckmann, Laurie Antonioli.

Cost: \$850.

Contact: Laurie Antonioli (director), laurie@cjc.edu; cjc.edu/vocalintensive

Jazzschool Women's Jazz & Blues Camp Berkeley, California

March 21–25

The Jazzschool Women's Jazz and Blues Camp is a concentrated weeklong program that provides women musicians the opportunity to study and perform jazz and related styles of music. This supportive environment equips musicians with technical and artistic skills they can apply to jazz in any setting, and affords them opportunities to network with others who share their passion for music.

Faculty: Jean Fineberg, Ellen Seeling, members of the Montclair Women's Big Band.

Contact: (510) 845-5373; women_scamp@cjc.edu; cjc.edu/womenscamp

Lafayette Summer Music Workshop Lafayette, California

July 31–August 5

The Lafayette Summer Music Workshop provides an intimate and inspiring environment for learning jazz. The workshop offers master classes, improvisation workshops, combos, theory and free-choice classes, led by preeminent jazz musicians. Average student to teacher ratio is 6-to-1. Student age is 11 through adult.

Faculty: Bob Athayde, Kyle Athayde, Dan Pratt, Anton Schwartz, Rick Condit, Matt Zebley, Guido Fazio, Mary Fettig, Zac Johnson, Kasey Knudsen, Melecio Magdaluyo, Bruce Mishkit, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, John Daversa, Erik Jekabson, Mic Gillette, Steffen Kuehn, Todd Minson, Alan Ferber, Wayne Wallace, Dave Martell, Jeanne Geiger, Sullivan Fortner, Joan Cifarelli, Frank Martin, Victoria Theodore, Kyle Athayde, Brian Pardo, Mike Dana, Mike Williams, Robb Fisher, Peter Barshay, Dan Parenti, Eliana Athayde, Akira Tana, Alan Hall, Dave Meade, Sean Lowecki, Rich Fongheiser, John Santos

Cost: \$590–\$630 (scholarships

available).

Contact: (925) 258-9145; lafsmw.org

LYNX National Arts & Media Camp Music Industry Program, University of Colorado–Denver Denver, Colorado

June 5–17

The music industry program is designed to offer high school students a window into what it takes to be a musician today. Students will get a preview of the CU Denver college music programs and explore many aspects of the industry including performance, music business and recording.

Faculty: Peter Stoltzman, Owen Kortz, Todd Reid, Storm Gloor, Pete Buckwald, Lorne Bregitzer, Benom Plumb, Pete Ellingson, Megan Burt, Owen Trujillo, Angie Stevens, Lukas Vesely, Curtis Madigan.

Cost: \$1,950 for residential students, \$1,100 for commuter students.

Contact: Dave Walter, (303) 556-4797, david.walter@ucdenver.edu; cam.ucdenver.edu/summercamps

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Florian Alexandru-Zorn
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Photo by Mario Schmitt

Monmouth, Oregon**August (see website)**

Students perform in large and small jazz ensembles and attend seminars that span topics like theory, history, improvisation, music business and music technology. The workshop also features jam sessions and faculty performances.

Faculty: Last year's faculty included Mel Brown, Gordon Lee, Derek Sims, Stan Bock, Renato Caranto, John Nastos, Keller Coker, Robert Crowell, Clay Giberson, Carlton Jackson, Tim Gilson, Christopher Woitach, Sherry Alves.

Cost: See website.

Contact: (503) 838-8275; melbrownworkshop@wou.edu; melbrownjazzcamp.com

Monterey Jazz Festival Summer Jazz Camp

Pebble Beach, California**June 13–24**

Held at Stevenson School and open to instrumentalists and vocalists age 12–18, a typical day includes instrument- and voice-specific master classes focusing on technique, theory and jazz language; small-group rehearsals to develop your improvisational skills and big band rehearsals tailored to your level. Camp-wide clinics and performances feature 2016 Artist-In-Residence Terri Lyne Carrington.

Faculty: Peck Allmond, Mike Galisatus, Robynn Amy, Gary Meek, Virginia Mayhew, Paul Contos, Bruce Forman, Eddie Mendenhall, Scott Steed, Vince Lateano, Matt Falker.

Cost: See website.

Contact: Paul Contos (education director), (831) 373-8842; pcontos@montereyjazzfestival.org; montereyjazzfestival.org/jazz-education/summer-jazz-camp

Sacramento Traditional Jazz Society Adult Jazz Camp

Pollock Pines, California**July 24–29**

The camp is focused on improvisation, both solo and group ensembles. It appeals to traditional jazz band instrumentation: trumpet/cornet, clarinet, saxophone, trombone, piano, bass/tuba, drums, banjo/guitar and vocalists. The camp program is in a beautiful, natural setting, conducive to the supportive and welcoming culture of the program.

Faculty: Rusty Stiers, Greg

Varlotta, Terry Myers, Anita Thomas, Howard Alden, Matt Perrine, Jason Wanner, Curtis Brengle, Shelley Burns, Ed Metz Jr.

Cost: \$900.

Contact: Bill Dendle (director), (916) 927-5222; bdendle@comcast.net; sacjazzcamp.org

Sacramento Traditional Jazz Society Teagarden Jazz Camp

Pollock Pines, California**August 1–7**

The camp is focused on improvisation, both solos and ensembles. We accept the traditional jazz band instrumentation: trumpet/cornet, clarinet, saxophone, trombone, piano, bass/tuba, drums, banjo/guitar and vocalists. Financial aid is available.

Faculty: Rusty Stiers, Bria Skonberg, Greg Varlotta, Terry Myers Anita Thomas, Jason Wanner, Curtis Brengle; Nahum Zdybel, Matt Perrine; Shelley Burns, Ed Metz Jr.

Cost: \$650.

Contact: Bill Dendle (director), (916) 927-5222; bdendle@comcast.net; sacjazzcamp.org.

“The Shed” PSU Summer Jazz Camp

Portland, Oregon**July (see website)**

Portland State University's Summer Jazz Intensive Workshop is open to high school, college and adult instrumentalists. “The Shed” is based around a select repertoire of jazz tunes. It accepts students of all levels and ages. Activities include jam sessions, coached ensemble sessions, master classes, lectures, group lessons and concerts. Past guest artists have included Alex Norris, Jimmy Greene and David Ephross.

Faculty: George Colligan, Ryan Meagher, Darrell Grant, David Valdez, special guests.

Cost: See website.

Contact: George Colligan, ghc@pdx.edu; pdx.edu

Stanford Jazz Workshop

Stanford, California**July 11–August 5**

SJW offers three jazz immersion opportunities for young players: Giant Steps Day Camp for middle school students; Jazz Camp, a residential program for students age 12–17; and Jazz Institute, which puts advanced young players together with some of the greatest jazz musicians in the world, focusing on improvisation skills and combo performance.



Monterey Jazz Festival Summer Jazz Camp

CRAIG LOVELL

Students can attend our two-week programs, the Giant Steps Package, the Jazz Camp Package or the Advanced Package, which combine two weeks of jazz immersion into a continuous program. Adult jazz players will enjoy the Jazz Institute. Jazz Camp and Jazz Institute are integrated with the Stanford Jazz Festival, which participants attend nightly.

Faculty: Approximately 80 faculty members, including Ambrose Akinmusire, Billy Hart, Ethan Iverson, Allison Miller, Linda Oh, Julian Lage, Mark Turner, Taylor Eigsti, Dayna Stephens, others.

Cost: \$1,155–\$2,465 per week, depending on program and housing choices.

Contact: Janel Thysen, Registrar: (650) 736-0324; registrar@stanfordjazz.org; stanfordjazz.org

Tucson Jazz Institute Summer Jazz Camp

Tucson, Arizona**June 6–July 29**

The 8th annual summer jazz camp will consist of big band, combo and music technology classes for students from grades 4–12. Big band classes focus mainly on classic repertoire from the likes of Count Basie and Duke Ellington, while combo classes work primarily on learning standard jazz songs and developing improvisation skills. Classes range from very begin-

ning to very advanced. Classes meet two days per week with the session culminating in a grand finale concert on July 31.

Faculty: Scott Black, Doug Tidaback, Brice Winston.

Cost: \$495 for eight weeks.

Contact: (520) 514-0935; tucsonjazzinstitute@gmail.com

UC San Diego Jazz Camp

La Jolla, California**June 19–25**

UC San Diego Jazz Camp is a five-day summer program designed for intermediate to advanced jazz musicians age 14–adult. Enrollment is limited to 60 students, who work directly with our faculty of international jazz artists, exploring styles ranging from classic bebop to contemporary open-form. Students receive one-on-one and small group instruction, earning three units of University of California continuing education credit.

Faculty: David Borgo, Gilbert Castellanos, Anthony Davis, Michael Dessen, Mark Dresser, Holly Hofmann, Willie Jones III, Geoffrey Keezer, Grace Kelly, Larry Koonse, Charles McPherson, Hugh Ragin, Eric Reed, Peter Sprague, Rob Thorsen, Joshua White, Matt Wilson, Mike Wofford.

Cost: \$1,000 (commuter

students); \$1,500 (residential/meals and housing); \$1,885 (international/meals and housing, health insurance).

Contact: (858) 534-6731; jazzcamp@ucsd.edu; jazzcamp.ucsd.edu.

University of Colorado—Boulder Summer Jazz Academy

Boulder, Colorado

July 5–9

This program offers an opportunity for a select number of talented music students from Colorado and around the country to receive world-class jazz instruction in a one-week summer session. The selected participants will be placed into jazz combo settings, and each student will also be divided up into one of many improvisation classes in order to gain invaluable educational experiences. Students will also participate in instrumental master classes and seminar sessions with the camp's nationally renowned guest artist and with the CU Jazz Studies faculty.

Faculty: See website.

Cost: \$650 residential; \$400 commuter.

Contact: colorado.edu/music/k-12/cu-summer-music-academy/
summer-jazz-academy

University of Northern Colorado Jazz Camp

Greeley, Colorado

July 10–15

Designed to be intensive, challenging and inspiring, the UNC Jazz Camp is led by faculty from the University of Northern Colorado and special guests. Attendees will be a part of student big bands, combos, vocal jazz ensembles, jazz master classes, jazz theory and listening classes, student jam sessions and nightly faculty concerts.

Faculty: Dana Landry, Kerry Marsh, Erik Aplegate, Jim White, Steve Kovalcheck, Julia Dollison, Kenyon Brenner, David Caffey, John Adler, Andy Dahlke, Nat Wickham, Don Aliquo, Clay Jenkins, Paul McKee.

Cost: See website.

Contact: (970) 351.2394; amy.murphy@unco.edu; arts.unco.edu/jazzcamp

Vail Jazz Workshop

Vail, Colorado

August 27–September 5

This 10-day jazz intensive features a curriculum of musical and professional development, focused on learning music by ear and culminating in several performance opportunities alongside professional jazz musicians. Each year 12 of the nation's most gifted high school age musicians (age 15–18; piano, bass, drums, sax, trumpet or trombone) are selected to participate, with a 2-to-1 ratio between students and the world-class faculty.

Faculty: John Clayton, Wycliffe Gordon, Terrell Stafford, Lewis Nash, Bill Cunliffe, Dick Oatts.

Cost: \$2,280. Needs-based financial assistance, up to a full scholarship, is available.

Contact: (970) 479-6146; workshop@vailjazz.org; vailjazz.org



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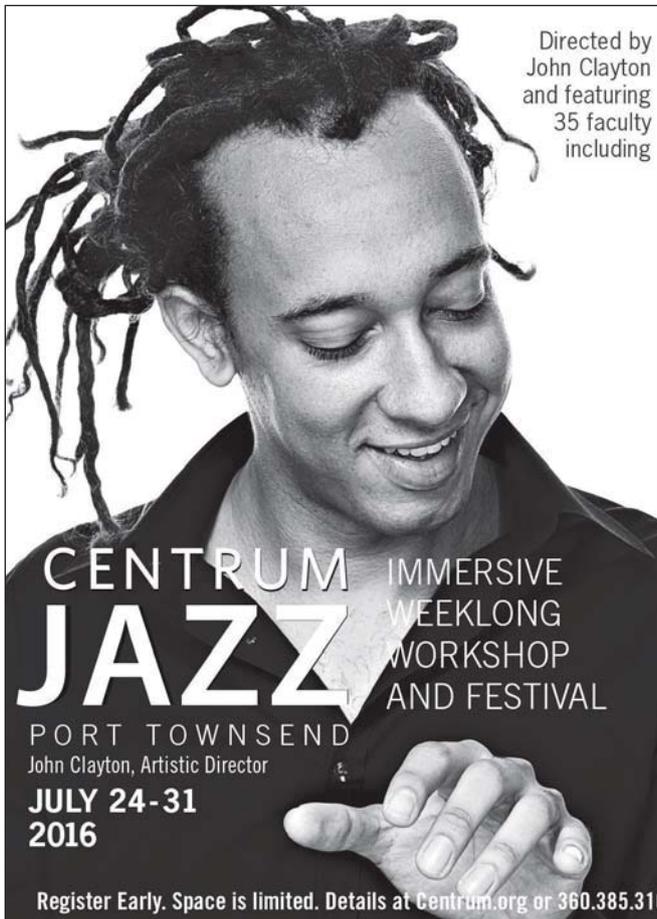
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George Colligan,
Taylor Eigsti, Tamir
Hendelman, Christoph
Luty, Harish Raghavan,
Jeff Clayton, Chuck
Deardorf, Randy
Halberstadt, Clarence
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Bassist Larry Grenadier (far right) works with students at the Stanford Jazz Workshop.

TERESA TAM STUDIO

FOSTERING A LEGACY

One way to gauge a jazz camp's success is to track the journeys of its alumni. Founded in 1972, the Stanford Jazz Workshop (SJW) in Stanford, California, has educated scores of students who have become stars, including saxophonist Ravi Coltrane, violinist Jenny Scheinman, bassist Larry Grenadier and guitarist Julian Lage.

"In 1997, one of the combos had [trumpeter] Ambrose Akinmusire, [tenor saxophonist] Dayna Stephens, [pianist] Taylor Eigsti, [guitarist] Charles Altura and [drummer] Thomas Pridgen," recalled Jim Nadel, SJW artistic and executive director. Many such SJW participants stay in touch over the years.

"We're open to playing with whoever, but we definitely stay connected here in New York," said Stephens, an 18-year SJW veteran. "I see Taylor a lot, and Julian. [Alto saxophonist and frequent SJW instructor] Yosvany Terry, too."

"Our students are definitely aware of the

program's legacy and very excited about it—especially the older, serious students," said saxophonist Kristen Strom, who has been on the SJW staff for 10 years and co-directs the SJW Giant Steps Day Camp for middle school students. "Sometimes in class I'll ask, 'Do you have any questions about anything?' And someone will ask, 'Was Taylor really that good when he was a kid, like my age?'"

Having high-profile alumni role models, including many who return to teach, is but one of the camp's draws. For 12- to 17-year-old students attending Jazz Camp or the Jazz Camp Vocal Program, SJW is six days and five nights of intensive study, performance and camaraderie among 200-plus likeminded peers.

"From the faculty point of view, Stanford is unique in that we get to reconnect with educators from other parts of the country every summer," Strom said. "While I get a thrill from hanging with these jazz greats like Jimmy Heath, Charles McPherson and Junior Mance,

it also lets the students interact with them. It sends the message that these older players are still relevant and their contributions invaluable."

The daily Jazz Camp schedule includes instrument-specific master classes; combo rehearsals; private lessons and noontime faculty concerts (both twice-weekly); optional early evening jam sessions; and free admission to the concurrent Stanford Jazz Festival.

Another key aspect of the SJW is that students are evaluated every day and given new schedules the following morning with class and group level adjustments. "We spend a tremendous amount of energy putting students in the best possible situation to learn," Nadel said. "So we make sure they're in classes where they're challenged but not overwhelmed—and we tweak that during the week, based on their teacher's feedback."

By having alumni such as Grenadier, Stephens, Eigsti and Lage return to teach, SJW has established a continuity that helps maintain its legacy. Stephens described the camp's style as one that is "very structured" yet also emphasizes the human element.

"In a way, it makes you a better teacher because you know what the students are going through," he noted. "We went through the same thing on the exact same campus." —Yoshi Kato

INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.



Trombonist William Carn (center) coaches his combo at Ottawa JazzWorks

COURTESY OTTAWA JAZZWORKS

Dutch Impro Academy The Hague, The Netherlands August 23–29

Six top musicians from Doek musicians' collective and the Instant Composers Pool will come together to teach, work and play with attendees at the Royal Conservatoire in the Hague. To round off the week, attendees will perform in the Hague at De Nieuwe Regentes and Amsterdam's renowned venue Bimhuis.

Faculty: The 2015 faculty included Han Bennink, Ernst Glerum, Mary Oliver, Eric Boeren, Wilbert De Joode, John Dikeman.

Cost: See website.

Contact: info@dutchimpro

academy.com;
dutchimproacademy.nl

Fernando Jones' Blues Camp

London, England
2016 (See website)

In 2016, Fernando Jones' Blues Camp will be held in England, Italy, Japan and the United States. Some of the best blues tutors in the world are coming to London to work with a specially chosen group of young musicians at The Premises Recording and Rehearsal Studios in Shoreditch. It will be a weeklong event where students will learn about the history, styles and rhythms of

the blues and perform a set at one of the most famous music studios in the U.K.

Faculty: Fernando Jones and other professional educators.

Cost: Free.

Contact: blueskids.com;
fernandojones.com

International Music Camp at International Peace Garden

Dunseith, North Dakota
June 19–July 9
(various sessions)

This resident camp located on the border between North Dakota and Manitoba, Canada, includes a full week of jazz stud-

ies—from performing with a big band to studying jazz theory, performing in combos, attending jazz master classes and studying privately with one of IMC's artist-teachers. Students perform in large ensembles, chamber groups, combos and take private lessons. A special University Preparatory Program for advanced musicians allows high school students to spend up to three weeks in an intense study of music history and composition.

Faculty: See website.

Cost: All full-week programs, \$395 (or \$380 if paid before May 1).

Contact: info@internationalmusiccamp.com; internationalmusiccamp.com

KoSA Cuba Drum & Percussion Workshop

Havana, Cuba

February 28–March 6

KoSA Music is proud to present the 13th edition of the KoSA Cuba Workshop and Fiesta del Tambor in Havana. The event features hands-on classes, seminars, playing, excursions and attending evening concerts. The workshop is a one-week immersion of Cuban rhythms, music, and culture. Daily classes are given on conga, bongo, timbales, drumset and other instruments by some of Cuba's top artists. All instruments are supplied on site. University credits available (up to three from a U.S. university). U.S. residents can travel legally.

Faculty: Giraldo Piloto, Yaroldy Abreu, Adel Gonzales, Amadito Valdez, Oliver Valdes, Rodney Barreto, Enrique Pla, Panga.

Cost: See website.

Contact: Aldo Mazza (Director)
(514) 482-5554, 1 (800) 541-8401,
kosamusic.com

MacEwan University Summer Jazz Workshop

Edmonton, Alberta, Canada

August 15–19

This workshop offers musicians the opportunity to study and perform in both big band and combo formats. Improvisation, technique and performance skills are devel-



Samba Meets Jazz Workshop in Rio de Janeiro, Brazil

oped in a fun and friendly rehearsal setting. The workshop is open to standard big band instrumentalists age 13 to adult.

Faculty: MacEwan University faculty members and guest clinicians.

Cost: \$425 (CAD)

Contact: (780) 633-3725; conservatory@macewan.ca; macewan.ca/conservatory

Ottawa JazzWorks Jazz Workshop and Composers Symposium

Harrington, Quebec, Canada

August 16–18, August 18 – 21

This camp and symposium provide an opportunity for singers and instrumentalists to learn jazz theory and technique from innovative Canadian jazz musicians and international guests. It's an intensive, adult-focused learning experience where participants of all levels immerse themselves in combo rehearsals, master classes, improvisation, jazz history, composition and arranging, with nightly jam sessions and concerts. The Composers Symposium runs from August 16–18, and the JazzWorks' jazz camp from August 18–21.

Faculty: Past faculty members include Ted Nash, Donny McCaslin, Don Braden, John Geggie, Nick Fraser, Julie Michels, David Restivo, Christine Duncan, Rob Frayne, Kevin Barrett.

Cost: \$465.00 (room and board are an additional cost)

Contact: (613) 523-0316; jazzworkscanada.com

Samba Meets Jazz Workshop

Rio de Janeiro, Brazil

Winter 2017 (see website)

This musical exchange across cultures attracts instrumentalists and vocalists seeking to immerse themselves in Brazilian music and jazz. In addition to participating in six hours of instruction daily (ensembles, harmony and improvisation, percussion, vocal repertoire, Brazilian rhythms, styles, phrasing) and jam sessions, participants will visit Rio's music hotspots—from a samba school to venues featuring jazz and chorinho. The weeklong workshop culminates in a student performance in a Rio jazz club. Scholarships are available. Enrollment is limited to 20–25 participants.

Faculty: Past faculty has included Nilson Matta, Pascoal Meirelles, Célia Vaz, Gilson Peranzetta, Alfredo Cardim and special guests such as Ivan Lins, João Bosco, Chico Pinheiro.

Cost: See website.

Contact: alice@sambameetsjazz.com (English);
luisa@sambameetsjazz.com
(Portuguese); sambameetsjazz.com

University of Manitoba Jazz Camp Winnipeg, Manitoba, Canada

August 14–20

This camp strives to foster the growth of participants' jazz skills. Enrollment is open to junior and senior high students, university students, jazz musicians, music educators and anyone hoping to further their performance skills. The camp strives to keep an instructor-to-student ratio of 1:10

Faculty: Steve Kirby, Derrick Gardner, Jon Gordon, Quincy Davis, Will Bonness, Anna Lisa Kirby.

Cost: \$398 (CDN + GST)

Contact: Jennifer Riddell, 1-(888) 216-7011
ext. 8019; jennifer.riddell@umanitoba.ca; umanitoba.ca/summer/jazz

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S U M M E R 2 0 1 6

Fundamentals of a Solid Jazz Foundation

ONE OF THE MOST CRITICAL ISSUES FOR young jazz players is having what I call a foundation. I was very fortunate that I had great teachers to help show me the fundamentals of music and my instrument, as well as some basic jazz harmony, language and history. I was also extremely blessed to study, play and spend time with heroes of mine outside of school like Phil Woods, Charles McPherson, Eddie Locke, Eddie Chamblee and others. With the help of these and other great musicians, I began to develop a foundation as a player, and the start of a personal concept.

I have found that some students want to move quickly to a personal vision of music before they've assimilated the basic elements needed for a foundation. Unfortunately, they're rushing past the essential steps needed to eventually realize a personal concept. As a result, they're often frustrated by not being able to play what they hear and feel stuck. What I'm going to give you here in this article (and in a second installment to appear later this year) are some fundamentals for that foundation.

SCALES

Write out the major scale (two octaves) and spell out the major triad (built from the first, third and fifth steps of the scale) at the end. Start with C, and then go up in half steps, writing out the 12 major scales and triads.

On a separate page, write the 12 relative minor scales. To produce the relative minor scale, start on the sixth step of the major scale (for C major, that would be A) and use the same notes from the major scale. This is also known as a natural minor scale. Write out the full two octaves, and add the three-note minor triad after each scale. Work your way up in half steps.

Then write out the harmonic minor scale in all 12 keys. For this, the only change from the natural minor scale is that you'll raise the seventh step. That means, for A harmonic minor, you will need a G# rather than G natural.

Then write out the melodic minor scale in all 12 keys. You will now need to raise the sixth, as well as the seventh, from the natural minor scale. So, for A melodic minor you'll need an F# as well as a G#. In classical harmony, the sixth and seventh steps are lowered when going back down this type of scale. But in this case, leave the sixth and seventh steps raised going both up and down. This is sometimes known as the "jazz melodic minor."

Once everything is written out, I suggest practicing these scales 20–30 minutes a day until

they're memorized. Master/memorize the major scales first before going on to the minor scales.

If you're a typical student who's serious about music, you're probably also practicing music for your school bands. Along with that and your scales, start learning one Charlie Parker solo a week in the *Charlie Parker Omnibook* (Hal Leonard). Begin with "Confirmation" (take 20–30 minutes).

You'll also want to work on some jazz or classical etudes. It could be Bach preludes, Joe Viola's saxophone etudes, saxophone/oboe etudes by Franz Wilhelm Ferling, the Hadyn trumpet concerto, etc. (20–30 minutes).

Along with some basic tone exercises or warmups, your practice sessions should last somewhere between 90 minutes to 2 hours. If you do that and are also listening to music actively, you'll be off to a solid start.

INTERVALS

Once you've memorized the major and minor scales in all 12 keys, you're going to write out and play them in every interval: thirds, fourths, fifths, sixths and sevenths. (Figure 1 shows how to begin each scale-interval exercise starting in the key of C.) This is something that saxophonist Caesar Di Mauro taught me. It will not teach you taste, feeling or creativity. For those unquantifiable things you need to listen, transcribe, hear music live and practice as much as possible. Once you've learned this process, you'll be able to apply it to other scales, and that adds up to a lot of creative possibilities.

After you finish writing out the major scale in all intervals and all 12 keys, go on to the harmonic and melodic minor scale intervals. Writing them takes time, but I have found it helps students remember them. This may take several weeks or months to fully master. But this is something you'll continue to integrate into your playing over time.

Your daily practicing should now look something like this:

- Warmup/scales review (10–20 minutes)
- Intervals (20–30 minutes)
- Bird solos (20–30 minutes)
- School band/ensemble parts (20–30 minutes)
- Jazz or classical pieces/etudes (20–30 minutes)

THE FOUR SOUNDS

This next exercise is called the Four Sounds.

It was taught to me by my first hero, the great Phil Woods. This is an excellent introduction to what to play over ii–V–I chord progressions, the basic building blocks of jazz harmony. Figure 2 shows the Four Sounds in the key of C major.

The first "sound" is a ii7 chord. In the key of C, that's Dm7. Start on D, go up scale-wise (using the notes of the C major scale) to the ninth step (E) and come back down on the sev-



enth (C), fifth (A), third (F), second (E) and first (D) steps. This is a slightly different minor scale from the ones I previously described.

The next "sound" is the half-diminished ii chord, which is a Dm7b5 in the key of C. For this scale, lower the fifth and sixth steps from the previous D minor—in this case the notes would be A \flat and B \flat .

The third "sound" is a diminished scale played over a V7 chord, which is a G7 in the key of C. Start the scale a half step above the root of the V7 chord—in this case that note would be A \flat (and would be considered a flat second or flat ninth in relation to the root of the chord; this scale also includes tones that function as

the sharp ninth and sharp 11th of the V chord). The diminished scale alternates between whole and half steps, making it an eight-note scale. Again, come down via the ninth (which is now flat), seventh, fifth, third, second (flat) and root.

The last of these four “sounds” is the major I chord. In this case you will raise the fourth step—in the key of C, the F will become an F# (which functions as a #11 in the chord). Again, go up the scale to the ninth and come down via the seventh, fifth, third, second and root.

It’s important to cross-reference these sounds. Remember, the minor ii chord “sound” described above is simply the major scale starting on the second degree. It also is known as the dorian scale or mode. We’ll deal with other major modes as we go on.

The scale for the half-diminished ii chord is a melodic minor scale starting on the sixth step—for example, the scale for D half-diminished is F melodic minor starting on D. We’ll use other modes of the melodic minor scale for other options on dominant (V) chords in Part 2.

When practicing the diminished scale in different keys, notice how the actual notes of the scales begin to repeat themselves after every third step. As a result, there are only three diminished scales to learn.

When we raise the fourth degree of a C major scale, it creates a new scale that we previously would have called G major, but we can also think of as C lydian. If you build the major scale up in thirds on the piano, you’ll hear that the sharp 11th will sound more resolved than the natural 11th. As you learn to use scales freely as an improviser over time, you’ll find yourself using both the sharp 11th and natural 11th depending on context.

Note that there are differing interpretations of the half-diminished sound: the one described above with a natural ninth, and one using a flat ninth (making it the seventh mode of the major scale, or locrian). You can clearly make a case for both, and the idea is to eventually be able to use both. The flat ninth of D half-diminished is E \flat . The half-diminished ii chord is often used when in a minor key (or going into a minor key), so that E \flat would serve as the minor third of C minor. However, the E natural over D half-diminished can create a different color by giving us a sound based around the melodic minor scale as opposed to another mode of the major scale like dorian or lydian. For now, just use the one shown in the exercise. Over time, you’ll learn more options for dominant (V) chords, and that will also inform your choices of what to play over the ii chords that precede them.

If you are learning tunes along with these lessons, start plugging in these sounds over the appropriate chords.

Your practicing should now look something like this:

Figure 1

Figure 2

- Warmup/tone exercises (10–20 minutes)
- Scales and intervals (15–20 minutes)
- The Four Sounds (20–30 minutes)
- Bird solos (20–30 minutes)
- Jazz or classical etudes (20–30 minutes)
- School band parts (20–30 minutes)

Don’t forget—daily active listening to recordings and live performances, while usually done outside the practice room, is an essential part of learning how to improvise.

In the next article, we’ll talk about more

options on dominant chords and look at ways to strengthen your language, time and ear. **DB**

Jon Gordon is a professor at the University of Manitoba. The winner of the Thelonious Monk International Jazz Saxophone Competition in 1996, Gordon was once described by Phil Woods as “one of the greatest alto players ever.” His CD *Evolution* (ArtistShare) was released in 2009, and a live trio CD featuring Steve Kirby and Quincy Davis is due out later this year. Gordon’s book *Foundations for Improvisers and Further Concepts* is distributed by Colin Publications and is available through jazzbooks.com. His book *For Sue* is available through Amazon and via the websites jongordonmusic.com and jongordon.artistshare.com.



Power in Parallel

THE ROLICKING, JET-FUELED IMPROVISA-tions of McCoy Tyner may seem to have little in common with Pearl Jam's fist-pumping anthem "Alive"—but listen past the melodic complexity of the former, and the distortion and defiance of the latter, and an unexpected nexus reveals itself. Whether through Steinway strings or Marshall stacks, both channel great energy, to great effect, via the tasteful application of parallel intervals.

The outermost layer of this is simple, and something I have witnessed personally. I first saw Tyner play live during my teenage years growing up near Washington, D.C. Performing at Blues Alley with his trio of Aaron Scott and Avery Sharpe, Tyner would lean into blistering octave passages with his right hand, seeming to ignite the air around him as he drummed parallel intervals out of the piano, making it all look so very easy.

I also saw Pearl Jam headline D.C.'s iteration of the Tibetan Freedom Concert. Each time the band turned the corner into the momentous and memorable chorus of "Alive," the song's cycling power chords would lift

Eddie Vedder's vocals, simultaneously cranking up the electricity in the stadium with every repetition.

In both instances, the effects of parallel intervals were instant, the impact palpable, the energy explosive.

Those experiences made it clear to me why many guitarists relish power chords—the open-fifth chord voicings, often with an octave doubling the root, that propel so many of the iconic rock tracks of the last few decades—and why classical composers have been using open fifths to create sonic power for centuries. This sort of approach can alchemize a powerful, aggressive, ballsy sound, one that grabs attention and sends ripples of energy into the ears of the listener. But it's also one that has to be applied with taste and wisdom.

GREAT POWER, GREAT RESPONSIBILITY

I'm a little older and wiser now than I was when I first witnessed the parallel intervals employed by my rock and jazz idols. But I still have a sweet tooth for both "Passion Dance"

and the many flavors of grunge and hard rock cultivated in the 1990s and 2000s. Some of my favorite driving music, for example, is the Broadway reimaging of Green Day's 2004 album *American Idiot*, a show that stuck out to me for its gorgeous extrapolations on the band's original, unadorned punk rock arrangements and poignant perspective on coming of age during the years following 9/11.

But, much as I love that album, I need silence after hearing it through. The power chords become too much. The saturation of parallel fifths leaves me feeling like someone is bouncing a Wiffle Ball bat off of my head. This is not an aftertaste you want people to experience when listening to your music.

To that end, harnessing the mojo of power chords and other strong voicings that can be moved in parallel intervals—but applying them with taste and intelligence—has been a constant goal of mine, both as a composer and an improviser. Apply too little, and the desired ripples of energy don't emerge; lay it on too heavily, and the audience goes numb.

Through experimentation and road-testing

"Sandra And Michel"

The image shows a musical score for the piece "Sandra And Michel" in 2/4 time, key of B-flat major. The score is written for piano and features a prominent ostinato in the left hand. The first system (measures 1-8) is marked *p* and consists of a steady eighth-note pattern in the bass. The second system (measures 9-16) is marked *Repeat ad lib* and continues the ostinato. The third system (measures 17-24) is marked *mp* and features a melodic line in the right hand labeled "A" starting at measure 17. The fourth system (measures 25-32) continues the right-hand melody. The fifth system (measures 33-38) shows the right hand playing a more complex melodic line with triplets. The sixth system (measures 39-46) continues the right-hand melody. The score is arranged in six systems, each with a grand staff (treble and bass clefs).

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techniques and arrangements at various residencies I've played, I've come up with a number of compositions that, to my ears, strike the balance well, including the one partially notated in this article.

GROUND-LEVEL PARALLELS

Perhaps the most parallel-boned piece I've ever composed is "Sandra And Michel," written in honor of Sandra and Michel Camilo and included on my 2015 trio album *Live Plus One* with Dmitry Ishenko on electric bass, Rob Mitzner on drums and Pepe Gonzalez guesting on acoustic bass.

As you can see in the first line of music, the vibe of the piece is set by an almost tribal-sounding ostinato made up completely of parallel open fifths. Played on its own, this ostinato can quickly conjure a vibe of excitement or mystery, something sinister or sexy, depending on the magic in the room on any given night. But I'm always careful to begin tempering it—turning the raw, open fifths into smoother-sounding open-voiced triads,

as in the second line—as soon as the edge on that ostinato begins to dull and my patience with it wears thin.

Measure 17 shows the melody of the "A" section coming in via the right hand. Compared with the unrelenting power chords of the left-hand pattern, which are also doubled in fifths by the bass, the right-hand melody moves sinusoidally, never in the same direction for long, and often in contrary motion to the harmonic movement progressing underneath it.

The overarching idea is that, while the parallel intervals in the bass might push forward bluntly and continuously, the effect is tempered by the circuitous wanderings of the right hand.

In fact, when I was writing this piece, I felt that the ostinato of bedrock power chords in the left hand, so firmly rooted in parallel fifths, gave me even greater harmonic space and liberty to explore riskier elements like close tonal clusters (see measure 30) and extreme register changes (beginning in measure 33) in the right hand.

APPLICATIONS IN IMPROV

As an improviser, I always try to be as mindful of power chords and parallel intervals (also parallel motion) as I do when composing and arranging. Sometimes, when performing "Sandra And Michel," I play long passages of weaving melodies inspired by the right-hand line of the "A" section, jumping registers and changing direction often, pushing that mood and approach to a high point before sharply returning to octave-plus-fifth power chord melodies that lock in parallel with the piece's foundational ostinato.

Or I'll do the opposite, beginning with delicate, upper-register figures that rise and fall in parallel with the underlying ostinato, but then start to morph into more contrary lines as the improvisation moves forward. Either way, the pattern is the same: Temper parallel motion with contrary motion, intervals that move in parallel with those that don't—and in terms of vibe, tension with release, hot with cool.

When it comes to deciding the right flavors and amounts of such techniques to use while improvising, guts help. I recently interviewed Grammy-winning recording engineer and producer Frank Filipetti and was intrigued to hear him describe how physical his experience at the mixing board can be. Often, he discovers that something isn't quite right with a mix by sensing a subtle discomfort in his body and paying attention to how the music makes him feel tense or at ease.

In matters of improvisational tension and release, the same applies. If you find yourself tiring, tightening or bored after a certain amount of parallel-interval-heavy figures, find a way to transition into something more multidirectional and nuanced. If you find yourself wanting to take a bite out of the pretzel of twisting melodies you've been creating over the last three choruses of your tune, lay into some power chords, or explore other figures that run in parallel with musical elements happening at the time, and see what happens.

Finally, if you choose to experiment with the tasteful application of parallel intervals and beyond, try recording yourself, in practice and in concert, and listening back. Before I got to the point where I could pat myself on the back for transitioning to and from sections of intense parallel motion and intervals in ways that felt satisfying, there were numerous instances of me hearing myself play, after the fact, and wishing I had transitioned earlier, later or never. Practicing, experimenting, listening and mindfully observing are the keys here. Best of luck on your own explorations, in whatever directions your music may lead.

DB

Pianist/keyboardist, composer, producer and writer Michael Gallant records and tours with the Michael Gallant Trio and Aurical. He lives in New York City. Visit Gallant online at gallantmusic.com and michaeltgallanttrio.com.

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Ambrose Akinmusire's Trumpet Solo on 'With Love'

"WITH LOVE," FROM TRUMPETER AMBROSE
Akinmusire's 2011 Blue Note album *When The Heart Emerges Glistening*, has a tricky structure to improvise over. For one thing, it's in 6/4, but divided as 2+2+2 rather than a symmetrical 3+3. For another, the chords often change within the measure and not on the downbeat.

With either the soloist or the rhythm section—or both—sometimes emphasizing other parts of the measure, it can create the sense that any given downbeat is somewhere that it's actually not. Poignant examples are in bars 17 and 40. In both instances, everyone accents beat 5, making it sound like a 1. Having the Am chord sustain over the bar line into the next measure serves to further the illusion.

Akinmusire plays with this idea throughout this solo, either by playing lines that

extend over the bar line, such as the long strings of eighth notes that appear throughout his solo, or by accenting another part of the measure as if it's a downbeat—or both. Measure 41 is a great example. After making beat 5 sound like the 1 of the previous bar, he lays out for the beginning of this bar, and then comes in with a pickup to beat 3. Combined with a chord change on this beat, it makes this 3 sound like the beginning of a bar. Bar 31 is another example, where he ends his phrase on the pickup to the E_b/G chord, creating the sense that this is a new bar, even though it's the tail end of the current measure.

For contrast, there are other places where the downbeat is made clear. The start of his second chorus (measure 25), where he plays a pick-

4:24 G⁷/B Fm C/E Cm^b/E^b Bm/F[#] Em/G F[#]m/A

5 F[#]/A[#] D/A A/C[#] C⁶ A^bm/E^b C[#]m/E

8 E^bm/G^b E^b/G A^bm⁷(b13) G^b/A^b G[#]m E⁶ F[#]add⁹

11 E⁶ F[#]add⁹ E⁶ F[#]add⁹E^b/G A^bm⁷(b13) G^b/A^b G[#]m E⁶

15 F[#] E⁶ F[#]add⁹ E^b/G E/G[#] 3 Am⁷ 3 E/G[#] Em/G

19 E^bm/B^b G[#]m/B B^bm/D^b B^b/D F[#]/C[#] D^b/F

22 E⁶ Cm/G Fm/A^b Gm/B^b G⁷/B Fm C/E

26 Cm/E^b Bm/F[#] Em/G F[#]m/A F[#]/A[#] D/A

29 A/C[#] C⁶ A^bm/E^b C[#]m/E E^bm/G^b E^b/G

32 A^bm⁷(b13) G^b/A^b A^bm E⁶ F[#]add⁹ E⁶ E⁶ F[#]add⁹ E^b/G

36 A^bm⁷(b13) G^b/A^b A^bm E⁶ F[#] E⁶ F[#]add⁹ E^b/G

40 E/G[#] Am⁷ E/G[#] Em/G E^bm/B^b G[#]m/B

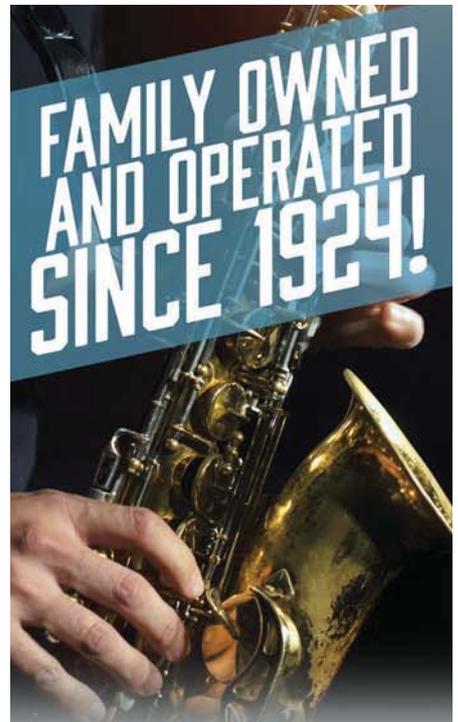
up into the Fm chord, is one such place, and a very appropriate one as it's the beginning of the form. Also, since the end of the form has a single measure of 4/4, which makes the meter feel even more ambiguous, it's nice that Akinmusire made this downbeat strong, so that the piece doesn't become too amorphous.

There are points where Akinmusire juxtaposes these ideas. For example, in bar 10 he stresses a B natural at the beginning of the bar, making it sound like the downbeat that it is. But on beat 5 he stresses the F# on the chord change, making this sound like the start of a new measure. Also in bars 16–18. He ends a long string of eighths on beat 2 of bar 16, but then plays a triplet line that gives us a strong 1 on bar 17, leading to the aforementioned fake-out on beat 5 of the same bar.

When the saxophone reenters from bars 32 to 38, we hear the same approach. Akinmusire starts by giving us a strong downbeat, and

though he hits the high D_b on the downbeat of measure 33, the E_b on beat 5 of bar 32 and the B_b pickup to beat 3 of bar 33 make this sound like it could have been three bars of 4/4 rather than two bars of 6/4. After this, hitting the high E_b on beat 6 and then the long string of eighth notes culminating in the high G on beat 4 of the following bar makes it very unclear where his downbeats are. But then he hits the B_b pickup held into bar 36, once again making the downbeat clear. We also hear him giving us accents on the downbeats of the next two measures, making sure we know where 1 is just before obscuring it again in measure 40. All this can keep the listener off-balance as to where exactly the bar lines are, and even what meter the song is in, which adds to the musical suspense of his solo. **DB**

Jimi Durso is a freelance guitarist and bassist based in the New York area. Visit him online at jimidurso.com.



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Sakae Drums Trilogy Kit

Classic Sound, Look & Feel

Sakae Rhythm, a third-generation Japanese drum company founded in 1925, has emerged from the world of high-end OEM manufacturing in recent years to create an original brand and share its vision of how percussion should be on its own terms. It might have seemed like a risky move, but Osaka, Japan-based Sakae Drums has certainly come out of the gate swinging and has been praised for its attention to detail—sonically and visually.

I play-tested a four-piece kit from Sakae's Trilogy line along with a full complement of hardware. The idea behind the Trilogy line is to recreate the sounds of instruments made by the classic drum companies in the 1950s, '60s and '70s. Trilogy drums are made with a thin, three-ply maple/poplar/maple shell that uses plied maple reinforcements ring at the top and bottom. And while in the original '50s/'60s era there could be slight variations (mahogany instead of poplar, solid reinforcement rings instead of plies), these drums are assembled in such a way that gives you that authentic feel but with the added benefit of modern processes. The general idea behind the maple/poplar/maple blend is that it's going to give you a full, warm sound with a nice attack, and the thin shells provide maximum resonance.

I was sent a 20- by 14-inch kick, 12- by 8-inch tom, 14- by 14-inch floor tom and 14- by 5.5-inch snare, all in champagne sparkle finish. Sakae offers more than 10 different finishes on the Trilogy kits, ranging from the traditional sparkles and pearls to more visually explosive patterns (the Trilogy kit shown here is in black oyster pearl). I did like the wrap options, but would also like to see some of the natural stained options that are offered with Sakae's other drum set lines.

The sound of the Trilogy was everything you would expect from a maple/poplar/maple kit. It had a warm, focused attack, and the shells rang freely at their fundamental pitch without any overbearing overtones obstructing the sound. It was a very pure, rounded tone. And I found from gig to gig the tuning of the drums remained very consistent. Some days I didn't really have to tune much at all, as the drums were still in the same range as when I had left them the previous gig. I'm certain this was due to a very consistent bearing edge around the entire drum, which decreases or eliminates any uneven tension around the drumhead.

Sakae offers three versions of hardware: double-braced, single-braced and flatbase hardware. Similar to the drums, the flatbase hardware has elements of classic design—mainly, the tripod legs that hug the floor when fully extended. Positioning stands close to other stands or hugging against your bass drum can be much easier when the

legs are horizontal to the floor. Plus, the flatbase hardware is lightweight and folds down to a small size, which makes carrying much easier compared to a lot of modern single- and double-braced hardware. A straight cymbal stand, hi-hat stand, and snare stand are all available in the flatbase hardware. The only issue I had with the hardware was the way the hi-hat pedal was attached to the legs. Occasionally, it would get caught when I was trying to pack up; other times, it came loose when I was intentionally bringing my foot off the pedal for louder passages, like creating a 2-and-4 splash effect with the hi-hats. While the action was nice with the hi-hat stand, it was a little frustrating when the pedal issues occurred.

Another piece of hardware I tried was Sakae's X-Calibur single pedal, which I liked a lot. Even though it's not a solid footboard, the fulcrum and action are set up in such a way that the rocking back-and-forth seemed effortless, especially in the heel-down position. It reminded me of the kind of action that I have felt with solid footboard kick pedals: very smooth and responsive.

I like the fact that Sakae is positioning itself across several genres with various lines, from more modern wood types and heavy-duty hardware. The Trilogy kits will definitely appeal to drummers who prefer straight-ahead jazz and early rock sounds. And, when utilized with thicker drumheads, the Trilogy's distinctive attack creates the punchy tones of early r&b and '70s rock.

From solid construction to stylish badges, wraps and hardware, Sakae Drums is on course to be a successful stand-alone company for some time to come.

—Matt Kern

Ordering info: sakaedrums.com



Kawai ES8 Digital Piano

Responsive, Superb-Sounding Portable

Kawai has come out with yet another reasonably priced, outstanding portable digital piano that's suitable for home or professional use. The ES8 is a superb-sounding, authentic-feeling instrument with high-tech features that connect players seeking a classic acoustic grand piano experience with the modern digital age.

Like its predecessor, the ES7, the ES8 relies on Kawai's Harmonic Imaging XL Sound Technology with 88-note piano sampling to provide a selection of incredibly real-sounding high-end pianos. Its primary grand piano sounds are samples of the company's premium SK-EX concert grand, EX concert grand and SK-5 chamber grand. The ES8's upright, jazz and pop pianos—some warm, some bright, some in-your-face—all sound fantastic as well. An assortment of classic electric keyboards and organs are enhanced by a nuanced amp simulator that puts such sounds in their appropriate contexts, adding tweakable amounts of tremolo, overdrive and Leslie-type effects.

When I play-tested the ES8, it not only sounded like the real thing—it felt like it, too. The instrument's keyboard, which features Kawai's RHIII graded-hammer action, is finely balanced and highly responsive. An Ivory Touch key surface adds a realistic, comfortable texture to the keyboard and even helps with the absorption and evaporation of moisture. The playing experience was beyond believable—to my fingers and ears, it was downright convincing. Even the pedal surpassed expectations with its ability to achieve half-damper effects, a feature uncommon among portables.

The ES8 is capable of incredible fine-tuning, thanks to various tone and touch controls. An advanced "virtual technician" section gives you the ability to tweak everything from string and damper resonance to temperament type to the noises made when a piano's keys fall back into place. You can split and layer sounds to your heart's content, and you might even enjoy playing along with some of the 100 built-in accompani-



ment styles. You can save up to 28 different settings of your own design in the ES8's registration section for quick and easy recall on the gig.

Connectivity on the ES8 is awesome. A "USB to host" port can link it to a computer or mobile device for use with any type of music software, and a "USB to device" connection lets you record and playback MP3 and WAV files using a memory stick. It has full MIDI capability and an onboard MIDI recorder as well.

The ES8 comes in black and white versions, and it's compatible with the optional HM4 furniture stand. The built-in speaker system creates a nice sound field and is loud enough to fill a small to medium-sized room. With a suggested retail price of \$2,499, it's an outstanding choice for anyone in need of a high-functioning portable digital piano for stage, studio or home use.

—Ed Enright

Ordering info: kawalus.com

Sopranoplanet Alma Mouthpiece

Soulful Setup for Alto Saxophone

Joe Giardullo of Sopranoplanet has expanded his design focus to include his first alto mouthpiece, the Alma (which means "soul" in Italian). He drew upon ideas from his many existing soprano mouthpiece designs and focused on what he calls the "sonic territory that runs from Paul Desmond to Cannonball Adderley." The Alma alto mouthpiece is designed to capture the elegant sound of these two celebrated and highly influential players from the classic jazz era, and to fit Giardullo's personal concept of the way he hears himself on alto.

I added the Alma #6 to my Selmer Mark VI alto and immediately enjoyed a free-blowing experience. The mouthpiece felt very comfortable and sang out with a warm, full tone throughout the registers. Good tuning focus and rich sound quality were obvious.

A few minutes of playing left no doubt the Alma would be fun to try in performance situations.

My first performance with the Alma was with a 10-piece dance band in a ballroom-type setting. Sectional blend was exceptional and very comfortable from the start. I had little thought of being on a new mouthpiece at all. Low tones responded easily even when playing

soft and subtone passages. The Alma's quick articulation was especially impressive in the many Latin tunes performed during the gig.

The next musical venture was playing lead alto in a big band. Again, the Alma was impressive. The saxophone section was impressed with the warmth of my sound, even in louder passages, and I felt that I was able to project well in the larger ensemble setting. I found that the Alma rewarded increased air flow with a big sound, and without sacrificing any of the tonal qualities already mentioned.

Alma alto mouthpieces offer a wide variety of sizes, from #3 to #8, and models #3–#7 also have an available star (*) size indicating a slightly larger tip opening.

Sopranoplanet has an excellent website that prominently displays the brand's 100-percent guarantee. On the site, Giardullo leads visitors through the ways he custom-designs a mouthpiece according to customers' specific requests. He starts all customer interactions with a set of questions to learn what the player likes or dislikes about their current setup, and he promises to collaborate with each player toward the goal of designing the mouthpiece to "reach your goal." This personal approach seems to be a fantastic way to acquire a great mouthpiece.

The Alma alto mouthpiece shows a lot of soul, and it allows for plenty of expression and control. It could be a fine choice for jazz or classical saxophonists.

—Bruce Gibson

Ordering info: sopranoplanet.com



1. Scat Singing App

Student vocalists can now develop their improv skills anywhere, anytime with ScatAbility, a scat singing app available for iOS devices at the iTunes app store. Designed by vocal arranger and educator Michele Weir, the app is an immersive educational experience that allows the vocalist to rehearse jazz chord progressions and intricate melodic lines, while developing skills in phrasing, syllables, style, ear training and rhythmic feel. ScatAbility can be customized for specific targeted practice and varying levels of ability, and it provides singers the ability to record their sessions.

More info: itunes.apple.com

2. Apollo Revived

SLM has revived the Apollo drum brand with the entry-level AP522 five-piece kit. It features six-ply poplar construction, 10- and 12-inch mounted toms, a 16-inch floor tom, 22-inch bass drum with foldable spurs, and a matching 5- by 14-inch wood snare drum. The AP522 includes double-braced hardware, a double-braced throne, chain-drive bass drum pedal, 14-inch hi-hats and a 15-inch crash/ride. It comes in black, red and gun metal finishes. More info: stlouismusic.com

3. Dynamic Life

Fender's Acoustic SFX features smooth bent plywood construction that is designed to enhance the outward projection of the guitar's tone. With its Stereo Field Expansion technology, the SFX imparts dynamic life to the onboard hall reverb, echo, delay, chorus and Vibratone effects by moving them around the listening area to create a multidimensional sound.

More info: fender.com

4. Subtle Gestures

The Seaboard RISE is a universally accessible music-making device that features patented SEA Interface technology, which remodels the keyboard as a pressure-sensitive, continuous surface that responds to subtle gestures. The Seaboard RISE's keyboard-like surface lets players shape notes by modulating the character of sound in real time with simple finger movements. More info: roli.com

5. Versatile Delay

The Boss DD-500 is a versatile digital delay pedal that features 12 distinctive delay modes along with deep editing controls, a graphic display, patch memories and MIDI. The Vintage Digital mode offers Boss' first emulations of classic sounds from the 1980s, including the SDE-2000 and SDE-3000 rack units from Roland and the Boss DD-2.

More info: bossus.com

6. Birthday Brush

On the Steve Gadd Wire Brush, Vic Firth has refined the design with a new angle that lets the wire glide more easily across the drumhead, providing a smoother sweep and a velvety swish. The retractable pull-rod includes a third crimp that offers the player enhanced setting capability. The brushes are labeled with the commemorative Gadd 70th birthday logo. More info: vicfirth.com



2



5



3



1



6



4

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Doc Severinsen (left) performs with Elmhurst College students conducted by Director of Jazz Studies Doug Beach (right) on Nov. 19.

FRANK ALKYER

Severinsen Showcases Humor, Chops on Tour

TRUMPETER DOC SEVERINSEN SAYS HE hasn't met a trumpet player he didn't like. He likes most trumpets, too, but he prefers his own—a Destino III by S.E. Shires—over all others.

"We're thinking of getting married," Severinsen, 88, quipped about his instrument of choice during a Nov. 19 visit to Elmhurst College in Elmhurst, Illinois. It was one of several lighthearted moments during a clinic in which the former leader of *The Tonight Show* band shared musical advice, told hilarious anecdotes and put horn to lips while demonstrating passages from a new arrangement of the standard "September Song."

The performance proved that this youthful octogenarian still has remarkable chops.

"Looks pretty innocent, doesn't it?" Severinsen said of his trumpet. "This thing can make you happy. It can make you angry. It can break your heart. People who play the trumpet are different. Ask all of my ex-wives and they'll tell you. When you meet another trumpet player, you're meeting another traveler, another sufferer—someone that you share joylessness with."

Severinsen made stops at other schools in the Chicago area (including VanderCook College of Music and Northwestern University) Nov. 18–20 as part of a mini-tour in support of his S.E. Shires endorsement. The three days of clinics and performances were facilitated by local band instrument retailer Quinlan & Fabish under the leadership or proprietor George Quinlan Jr. In concert at Lincoln Way Central High School in New Lenox, Illinois,

Severinsen was backed by a high school honors big band and an all-star ensemble consisting of regional jazz educators and players.

During the Elmhurst clinic, Severinsen reminisced about trumpeter Harry James, an early influence. "I knew Harry," Severinsen said. "He was considerably older than I was. [Once] I got off an airplane in Portland, Oregon. I was going there to visit my family and my wife at the time, who said she'd pick me up at the airport. So I'm walking along and I'm thinking, 'I wonder where she is?' I look up and there's my wife in the arms of Harry James. He was in town with his band to play, and he said, 'Get back on the plane, Doc, you're not needed.'"

"As a kid, in the circus, Harry had to perform—and he was a contortionist," Severinsen continued. "Harry could control his body [like] a great athlete, and you could hear it when he played. Everything was so fluid and relaxed. Then, of course, he found a very commercial way of playing and made a lot of money. He played great music. A lot of jazz guys thought he was too syrupy and didn't play enough jazz. His hero was Louis Armstrong, and Louis felt that way about [James], but beauty is in the eye of the beholder."

On his advancing age, Severinsen said, "Getting old is not so bad if you do it right. I'm not in any hurry to die. In the meantime, we're going to manufacture beautiful instruments, and have beautiful people to play them, and make the world a little bit of a better place."

DB



Terrell Stafford

Camp Faculty: Grammy Award-winning trumpeter, bandleader and educator Terrell Stafford will be on the faculty of the Vail Jazz Workshop (Aug. 27–Sept. 5) and other jazz camps in 2016. For a complete list of this year's top jazz camps and workshops, see this issue's annual DownBeat International Jazz Camp Guide starting on page 71.

Studio Gift: The Indiana University Jacobs School of Music has received a \$1 million gift from the Georgina Joshi Foundation to provide finish materials and equipment for a state-of-the-art audio recording studio. The new facility, to be named the Georgina Joshi Recording Arts Studio, will be in the extension of the Musical Arts Center, which is under construction on the Bloomington, Indiana, campus. The new studio will be an asset for music students, as well as for those pursuing careers in film production, game design and broadcast journalism. indiana.edu

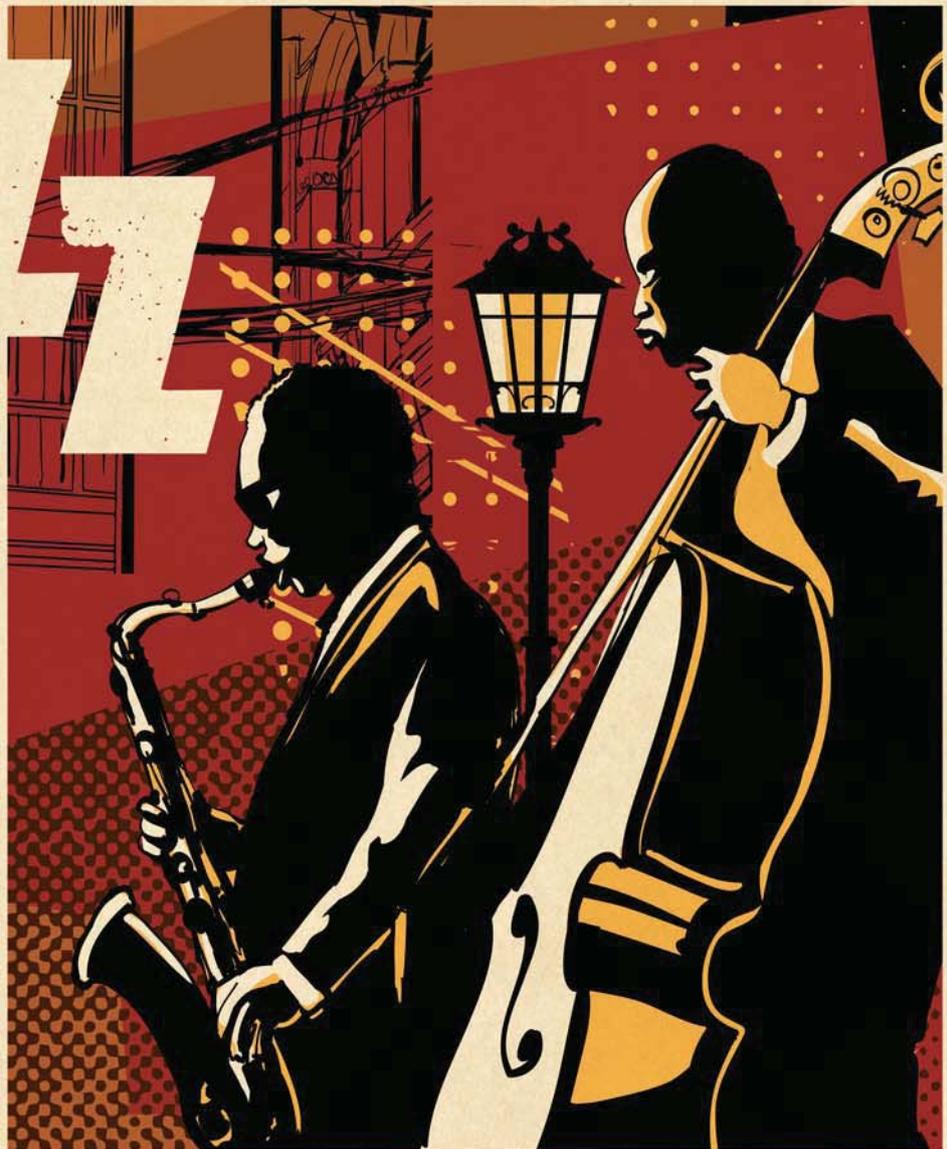
Accurate Monitoring: Five new Carl Tatz Design PhantomFocus Systems (PFS) have been installed in Middle Tennessee State University's Department of Recording Industry studios to support the department's B.S. in Audio Production and M.F.A in Recording Arts and Technologies programs. Their addition brings the total number of PFS systems on campus to seven. The systems are known in the recording industry for their ability to provide highly accurate monitoring through precise imaging and spectral balance. mtsu.edu/recording-industry

Big Bands in Britain: The University of Sunderland in the U.K. will host the 13th Annual Great North Big Band Jazz Festival March 4–6. Events for the Schools and Youth section will take place on March 6. sunderlanduniversitybigband.co.uk

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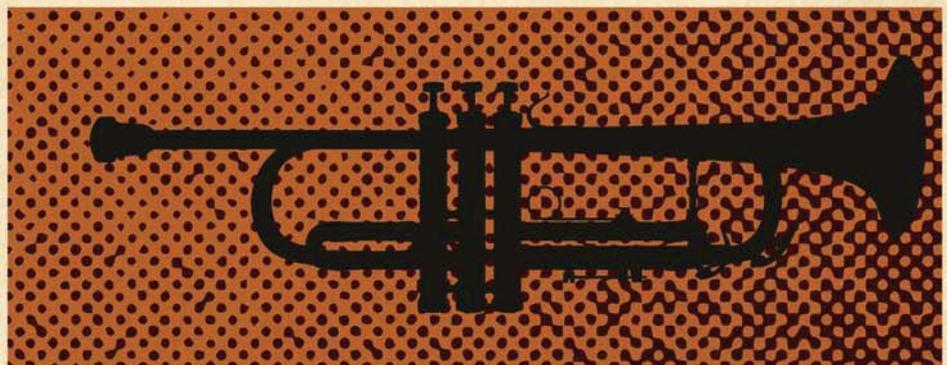


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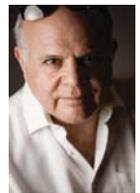
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Jon Irabagon

Winner of the 2008 Thelonious Monk Jazz Saxophone Competition, Jon Irabagon, 36, displayed his conceptual scope on last year's *Behind The Sky*, a post-boppish date with guest Tom Harrell, and *Inaction Is An Action*, a solo soprano sax recital. This was his first Blindfold Test.

Vincent Herring

"The Gypsy" (*Night And Day*, Smoke Sessions, 2015) Herring, alto saxophone; Mike LeDonne, piano; Brandi Disterheft, bass; Joe Farnsworth, drums.

"The Gypsy." The alto player's inflections are a lot like Sonny Stitt's version, but the sound has just as much Cannonball and Bird. It's a great arrangement that stays true to the tune, with just enough arranged parts of the chords and turnarounds to keep it interesting. At first I thought Charles McPherson, but the lines aren't as long and flowing. The vocabulary and phrasing made me think of Vincent Herring, though the sound doesn't cut through quite like his does. 3½ stars.

Jorrit Dijkstra

"Bucket" (*Music For Reeds And Electronics: Oakland*, Driff, 2014) Frank Gratkowski, alto saxophone solo; Dijkstra, Phillip Greenlief, Jon Raskin, saxophones, woodwinds, electronics; Kyle Bruckman, woodwinds, electronics.

Incredible. 4½ stars. With all the multiphonics and blast-based language, it was hard to tell how many players there were. The minimalism and compositional repetition initially made me think of a Roscoe Mitchell saxophone quartet, but it was a little too aggressive for too long to be Roscoe's group. The soloist's facility was incredible, and I liked the idea of expanding on the compositional repetition and adding their own triplets on top of it, with flutter-tonguing and squealing.

Donny McCaslin

"Midnight Light" (*Fast Future*, Greenleaf, 2015) McCaslin, tenor saxophone; Jason Lindner, piano, keyboards; Tim Lefebvre, electric bass; Mark Giuliana, drums; David Binney, Nina Geiger, vocals.

The sound—the precise, clean articulation—immediately told me Donny McCaslin. Donny has done great things for jazz, especially recently with his Greenleaf releases; the instrumentation and songs have attracted a lot of younger musicians who see that a world-class saxophonist and improviser can create music they can nod their heads to and enjoy with their friends. Donny has found a perfect balance of being an artist and being able to translate that to the maximum amount of people. 4 stars.

Johnathan Blake

"Cryin' Blues" (*Gone, But Not Forgotten*, Criss Cross, 2013) Blake, drums; Chris Potter, Mark Turner, tenor saxophone; Ben Street, bass.

Chris Potter? Mark Turner? Both are very influential. It was interesting to hear Mark play off of Chris, and incorporate some Chris-isms; I wasn't quite sure it was him, but enough shone through for me to guess Mark. Those two tenor players playing on a blues—that's a recipe for something great to happen. Is that Johnathan Blake's record? Great planning on his part. 4 stars.

Aaron Diehl

"Flux Capacitor" (*Space Time Continuum*, Mack Avenue, 2015) Diehl, piano; Stephen Riley, tenor saxophone; David Wong, bass; Quincy Davis, drums.

I liked that the tenor saxophonist's tone stayed relaxed even throughout the feel changes, that he kept his cool vibe when it switched from swing into the funk section. That level of cool makes me think of Loren Stillman, but it wasn't him, and the unique lines made me think of Ned Gould, but



it wasn't him, either. I couldn't stop listening to the sounds. I'm wondering if that's this person's continuous approach. If it is, I need to check him out a lot. 5 stars for the saxophonist; 3½ for the rest.

Steve Coleman

"Celtic Cells" (*Synovial Joints*, Pi, 2015) Coleman, alto saxophone; Tim Albright, trombone solo; Jonathan Finlayson, trumpet; David Bryant, piano; Greg Chudzik, bass; Marcus Gilmore, drums; Jen Shyu, vocals; Barry Crawford, flute; Rane Moore, clarinet; Jeff Missai, David Nelson, brass; Kristin Lee, Chris Otto, Jay Campbell, strings; Alex Lipowski, mallet percussion; Nei Sacramento, hand percussion.

Within the first 10 seconds I thought of Steve Coleman because of the sound and phrasing, but the melody didn't sound Steve-like, which threw me for a loop. When the solo began, I heard a certain quarter-tone or false-fingering thing—depending how you look at it—that Steve does that signified it was him. There's something complete and monumental about his time feel. His rhythmic concept has been a revelation for almost every musician I know who is willing to listen to his music. 4 stars.

Sonny Rollins

"More Than You Know" (*Road Shows, Vol. 1, Doxy*, 2008) Rollins, tenor saxophone; Clifton Anderson, trombone; Bobby Broom, guitar; Bob Cranshaw, electric bass; Victor Lewis, drums; Kimati Dinizulu, percussion.

Sonny Rollins. Definitive sound. Definitive rhythm. Definitive philosophy. He's one of my musical heroes. At a certain point, Rollins is moving forward rhythmically with one or two notes, then stops and lets Clifton Anderson play. He's thinking bigger picture than tried-and-true linear improvisation, and he helped me realize there are other philosophies you can bring to improvisation. 5-plus stars for Sonny. He's the man. **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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