

MARIA SCHNEIDER'S 30-YEAR RETROSPECTIVE

DOWNBEAT®

Jazz, Blues & Beyond

47th
ANNUAL DOWNBEAT
STUDENT
MUSIC
AWARDS

Matt Wilson's Good Trouble!

Tim Warfield Blindfolded

*Jacky Terrasson
on the Move!*



KENNY GARRETT & SVOY

WHO KILLED AI?

JUNE 2024

U.K. £6.99

\$7.99US \$8.99CAN

06>



0 74851 01493 6

DOWNBEAT.COM

 **YAMAHA**
Make Waves

GRACE KELLY DEPENDS ON YAMAHA



"My Yamaha 82Z alto plays with amazing ease and accuracy. It's effortless."
Scan the QR code or visit Yamaha.io/DB0624 to check out our saxophone lineup.

Grace Kelly
- Saxophonist, Singer,
Composer and Arranger



WITH
YOU
EVERY
STEP.

Vandoren[®]

PARIS

www.vandoren.com

ERIK PIZA SIGNATURE SERIES



tocapercussion.com • rbimusic.com

TOCA
Erik
Signature Series



DOWNBEAT

JUNE 2024

VOLUME 91 / NUMBER 6

President Kevin Maher
Editor & Publisher Frank Alkyer
Contributing Editor Ed Enright
Reviews Editor Michael J. West
Creative Director Žaneta Čuntová
Assistant to the Publisher Sue Mahal
Bookkeeper Evelyn Hawkins

ADVERTISING SALES

Record Companies & Schools

Jennifer Ruban-Gentile
 Associate Publisher
 630-359-9345
jenr@downbeat.com

Musical Instruments & East Coast Schools

Ritche Deraney
 Vice President of Sales
 201-445-6260
ritched@downbeat.com

Record Companies & Schools

Dan Kulasik
 Advertising Sales Associate
 630-359-9338
dank@downbeat.com

OFFICES

188 W. Industrial Dr., Ste. 310, Elmhurst, IL 60126
 630-941-2030

<http://downbeat.com>
editor@downbeat.com

CUSTOMER SERVICE

877-904-5299 / service@downbeat.com

CONTRIBUTORS

Senior Contributors:

Aaron Cohen, Howard Mandel, John McDonough

Atlanta: Jon Ross; **Boston:** Frank-John Hadley, Allen Morrison; **Chicago:** Alain Drouot, Michael Jackson, Jeff Johnson, Bill Meyer, Paul Natkin, Howard Reich; **Chicago:** Ayana Contreras; **Indiana:** Mark Sheldon; **Los Angeles:** Gary Fukushima, Josef Woodard, Scott Yanow; **Michigan:** John Ephland; **Minneapolis:** Andrea Canter; **Nashville:** Bob Doerschuk; **New Orleans:** Glee McCree; **New York:** Herb Boyd, Bill Douthart, Philip Freeman, Kira Grunenber, Stephanie Jones, Ashley Kahn, Matthew Kassel, Jimmy Katz, Suzanne Lorge, Phillip Lutz, Jim Macnie, Ken Micallef, Bill Milkowski, Ivana Ng, Dan Ouellette, Ted Panken, Tom Staudter, Jack Vartoogian; **Philadelphia:** Shaun Brady; **Portland:** Alexa Peters; **San Francisco:** Yoshi Kato; **Seattle:** Paul de Barros; **Washington, D.C.:** Willard Jenkins, John Murph, Michael Wilderman; **Canada:** J.D. Considine, James Hale; **France:** Jean Sziomowicz; **Germany:** Peter Margasak, Hyou Vielz; **Great Britain:** Ammar Kalia, Tina Edwards; **Portugal:** José Duarte; **Romania:** Virgil Mihaiu; **Russia:** Cyril Moshkow. **Contributor Emeritus:** Fred Bouchard.

Jack Maher, President 1970-2003
John Maher, President 1950-1969

SUBSCRIPTION INFORMATION: Send orders and address changes to: DOWNBEAT, P.O. Box 11688, St. Paul, MN 55111-0688. Inquiries: U.S.A. and Canada (877) 904-5299; Foreign (651) 251-9682. **CHANGE OF ADDRESS:** Please allow six weeks for your change to become effective. When notifying us of your new address, include current DOWNBEAT label showing old address.

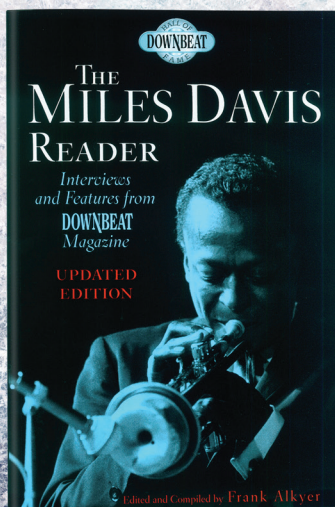
DOWNBEAT (ISSN 0012-5768) Volume 91, Number 6 is published monthly by Maher Publications, 188 W. Industrial Dr., Ste. 310, Elmhurst, IL 60126. Copyright 2024 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$34.95 for one year, \$59.95 for two years. Foreign subscription rates: \$56.95 for one year, \$103.95 for two years.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. MAHER PUBLICATIONS: DOWNBEAT magazine, MUSIC INC. magazine, UpBeat Daily.

POSTMASTER: Send change of address to: DownBeat, P.O. Box 11688, St. Paul, MN 55111-0688. **CABLE ADDRESS:** DownBeat (on sale May 28, 2024) Magazine Publishers Association.

More MILES!

DownBeat's Miles Davis Reader is now available in paperback with more photos, more articles and more reviews. It has 50-plus years of Miles coverage as it happened—ripped from the pages of DownBeat magazine.



THE PERFECT GIFT FOR A LOVED ONE... OR FOR YOU!
 Just go to downbeat.com/Miles



PRINTED
IN U.S.A.

BLUE NOTE®



MELISSA ALDANA
ECHOES OF THE INNER PROPHET

Saxophonist offers an introspective musical voyage that explores her spiritual journey featuring **Lage Lund**, **Fabian Almazan**, **Pablo Menares** & **Kush Abadey**.



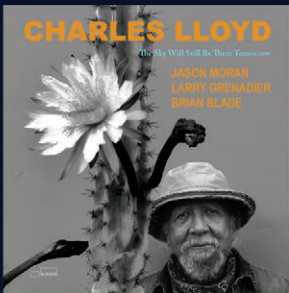
NORAH JONES
VISIONS

Singer-pianist collaborates with producer **Leon Michels** on a vibrant & joyous studio album of new songs with contributions from **Brian Blade**, **Jesse Murphy** & more.



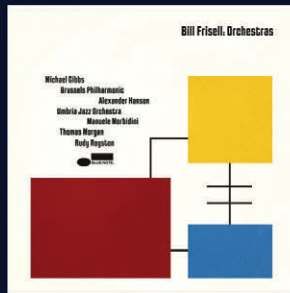
JULIAN LAGE
SPEAK TO ME

Guitarist teams with producer **Joe Henry** to travel a range of American music with **Jorge Roeder**, **Dave King**, **Kris Davis**, **Patrick Warren** & **Levon Henry**.



CHARLES LLOYD
THE SKY WILL STILL BE THERE TOMORROW

Legendary saxophonist convenes a new quartet with **Jason Moran**, **Larry Grenadier** & **Brian Blade** for an expansive double album of originals new & reimagined.



BILL FRISELL
ORCHESTRAS

Double album of guitarist's trio with **Thomas Morgan** & **Rudy Royston** collaborating with **Brussels Philharmonic** & **Umbria Jazz Orchestra** arranged by **Michael Gibbs**.



NDUDUZO MAKHATHINI
UNOMKHUBULWANE

South African pianist's deeply spiritual trio album is a profound 3-movement offering to humanity featuring **Zwelakhe-Duma Bell le Pere** & **Francisco Mela**.



RON MILES
OLD MAIN CHAPEL

Brilliant & beloved cornetist's legacy is honored with this sublime 2011 live recording at Old Main Chapel featuring guitarist **Bill Frisell** & drummer **Brian Blade**.



TONE POET AUDIOPHILE
VINYL REISSUE SERIES

All-analog 180g vinyl produced by **Joe Harley**, mastered by **Kevin Gray** from original master tapes, pressed at **RTI**, & packaged in **deluxe gatefold tip-on jackets**.



BLUE NOTE CLASSIC
VINYL REISSUE SERIES

All-analog 180g vinyl reissues of classics spanning all eras & styles of Blue Note mastered by **Kevin Gray** from original master tapes & pressed at **Optimal**.

GET OFFICIAL BLUE NOTE MERCHANDISE AND EXCLUSIVE RELEASES AT
STORE.BLUENOTE.COM

twitter.com/bluenoterecords
facebook.com/bluenote
instagram - @bluenoterecords

BlueNote.com
© Blue Note Records

JUNE 2024

Inside

ON THE COVER

24 **Kenny Garrett & Svoy**

What's Next Is Now!

BY GARY FUKUSHIMA

Kenny Garrett is about to release his 18th album as a leader or co-leader, a collaboration with electronic music artist Svoy called, provocatively, *Who Killed AI?* [Mack Avenue]. This project, done entirely on a laptop without an actual band of fellow jazz musicians, seems to be a departure from every other album Garrett has done to date.



"Any time Matt sits down with a group of musicians, whether or not they even know each other, they sound like a band — he brings everyone into the sound," says saxophonist Jeff Lederer of drummer Matt Wilson.

Cover photo by Jimmy and Dena Katz

FEATURES

32 **Maria Schneider** *A Boxful of Treasure*

BY SUZANNE LORGE

38 **Matt Wilson's** *CommUnity*

BY TED PANKEN

68 **Indie Life**

- 68 Christopher Zuar
- 70 Alyssa Allgood
- 72 Willy Rodriguez



48 Marta Sánchez



49 Omar Sosa



54 Troy Roberts



56 Alice Coltrane

DEPARTMENTS

- 8 **First Take**
- 10 **Chords & Discords**
- 13 **The Beat**
 - 13 Jacky Terrasson
 - 16 Taylor Eigsti
 - 18 Grace Kelly
 - 20 Bright Dog Red
 - 22 Giorgi Mikadze
- 45 **Reviews**
 - 47 Hot Box
 - 50 Electric
 - 52 Stephan Wremble & Michel Pilc
 - 56 Historical
- 58 **Master Class**
The Concept of Triple Diminished
BY ADAM RUDOLPH
- 62 **Transcription**
Ingrid Laubrock's Solo on "The Last Quiet Place"
BY JIMI DURSO
- 66 **Toolshed**
- 67 **Gear Box**
- 122 **Blindfold Test**
Tim Warfield

SPECIAL SECTION



Soular Wave from Kent Denver School

75 **The 47th Annual** **DownBeat Student** **Music Awards**

CANNONBALL MUSICAL INSTRUMENTS

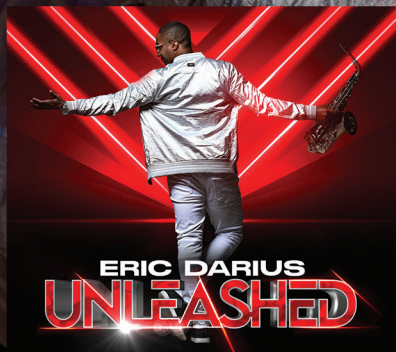
CANNONBALL

NBALL

www.cannonballmusic.com

ERIC DARIUS

DARIUS



AVAILABLE NOW ON:

APPLE MUSIC, AMAZON MUSIC,
SPOTIFY, PANDORA, BANDCAMP,
QOBUZ, DEEZER AND TIDAL

WWW.ERICDARIUS.COM

50 years of jazz recording
SteepleChase
 Complete catalog: www.steeplechase.dk

March / April new releases

CD - digital - streaming



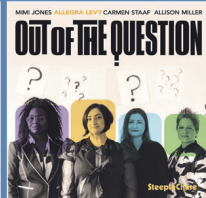
SCCD 31954



SCCD 31960



SCCD 36512



SCCD 31961

180g audiophile vinyl



G1127



G1960

US distribution: **Stateside**
www.statesidemusic.com - email: info@statesidemusic.com

First Take > BY FRANK ALKYER



The Maria Schneider Orchestra with the great multi-reedist Scott Robinson, left, soloing.

Peering Into the Future

IN THE 90-YEAR HISTORY OF DOWNBEAT magazine, the term A.I. never appeared. And now it's been on the cover twice in consecutive months. Such are the times we live in, where life moves lightning-fast and is getting faster. You either enjoy the thrill ride, or try to go off the grid. I, for one, still enjoy the ride.

For example, hearing Kenny Garrett doing the most Miles-like thing ever in his career: looking at the future and diving right in. His new offering, *Who Killed AI?* with electronic musician Svoij, is an unadulterated trip worth listening to and reading about. (See page 24.) Garrett learned from the best about not looking back, and his eyes are fixed straight forward, almost daring his fans to come along.

The same could be said for last month's cover subject, vibraphonist Stefon Harris, whose live show at the Apollo in New York incorporated artificial intelligence with wild results.

Folks, this is the beginning of a whole new world for music, with change we haven't seen since the advent of rap, since the advent of fusion, and maybe even bigger than that. Who knows?

On the other hand, we have artists who are leery of the role technology plays in our lives. Composer/bandleader Maria Schneider has certainly made her voice clear on the subject, speaking out on Capitol Hill against illegal online streaming and illustrating how it hurts musicians, and creating *Data Lords*, her magnum 2021 opus that was named Album of the Year in DownBeat's Critics and Readers polls.

Our feature on Schneider (see page 32) looks back at that recording as well as her entire 30-year career as she releases the lush three-LP boxed set *Decades*, a beautiful collection of music, photography and memories documenting the the Maria Schneider Orchestra from its first album release in 1994 to today.

One of the many interesting aspects of the piece is Schneider's savvy choice to be the first artist on ArtistShare, crowdfunding her recording projects before that was even a term. That DIY move has offered her a level of artistic freedom that few large ensemble composers could command up to that point.

While we're looking into the future, take a look at the DownBeat Student Music Awards. This 47th annual edition keeps chugging along for a great reason — it gives much-needed recognition to young artists as well as jazz education programs around the globe. A "DeeBee" win has been used more than a few times by band directors to bolster, or outright save, their music programs. And quite a few young artists have been inspired to greatness after receiving the recognition.

Maria Schneider is one of them.

"My hopes for having a career started with the DownBeat award I won back when I was in grad school," she said about her 1984 DeeBee. "When I was an undergrad, I would see those DownBeat awards and think, 'Wow, I can't even imagine ever winning one of those.'"

The same year she was honored, a young high school tenor saxophonist named Donny McCaslin — who would later become a long-time member of the Maria Schneider Orchestra — won an Outstanding Soloist award. The year before, Rick Margitza, another historically important group member, won a soloist award while in college. So did future MSO saxophonist Steve Wilson and, a few years later, saxophonist Dave Pietro.

So, if you want an encouraging glimpse of the future of jazz and improvised music, read through all the pages of the magazine — and pay particularly close attention to this year's SMA winners, starting on page 75. **DB**

Try a little
heavy metal



if you
 want
 to be a
 rock star
 playing
 jazz.

**PLATINUM
 LIGATURE**

- Superior control
- Presence & projection
- Superb facility & response



ROVNER®
PRODUCTS
 • MADE IN THE USA •

Rovner MC • Patents. See website.
www.rovnerproducts.com



John
Fedchock



Find Out More!

*John is an XO artist
and plays the
1632LT Trombone*

Congratulations to John Fedchock for being presented with the 2024 International Trombone Association Award. The ITA Award is presented to one individual every year who has greatly influenced the field of trombone in performance, composition, arranging, teaching, conducting, research, and/or service.



RACHEL GOULD



WHERE HAVE I BEEN ALL YOUR LIFE?

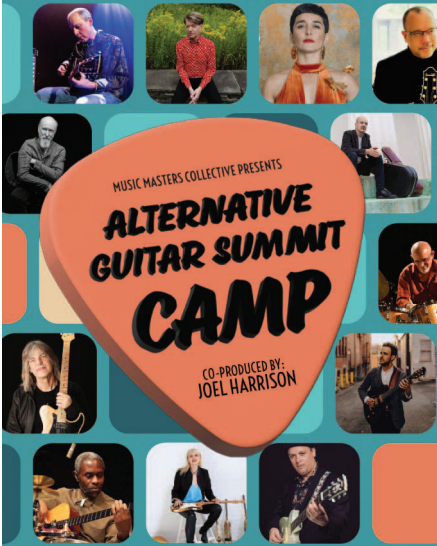
Rachel Gould
WHERE HAVE I BEEN ALL YOUR LIFE?

FEATURING:
 Rachel Gould — vocals
 Steve Davis — Trombone
 Ralph Moore — Tenor Sax
 Joshua Bruneau — Trumpet
 Jon Davis — Piano
 Jon Burr — Bass
 Willie Jones III — Drums

Available now on WJ3 Records

WJ3 www.wj3records

AUGUST 19-23, 2024 | Full Moon Resort Big Indian, NY



MUSIC MASTERS COLLECTIVE PRESENTS
ALTERNATIVE GUITAR SUMMIT CAMP
 CO-PRODUCED BY: JOEL HARRISON

Master Classes • Workshops • Jam Sessions
 Lodging • Gourmet Dining

featuring
 Kurt Rosenwinkel, John Scofield, Nels Cline,
 Mike & Leni Stern, Wolfgang Muthspiel,
 Gilad Hekselman, Camila Meza, Rodney Jones
 & Joel Harrison

artists at large
 Jerome Harris and Harvey Sorgen

www.alternativeguitarsummitcamp.com

Chords & Discords >

Editor's Note: Our April issue's 90 Greatest Jazz Artists of All Time feature has generated a massive outpouring of comments from readers adding their favorites to the list. We love it, truly expected it and continue to run your letters. Here's to our favorites!

Dreaming of Holland

A strong list! But here are some more names that I believe you should consider in April of '34 when you are (hopefully) compiling your list of the 100 Greatest Artists of all Time. You included Charlie Haden, which was excellent, but how about Dave Holland? Holland played with [Anthony] Braxton and Sam Rivers in the '70s and has been on many fine recordings (like his *Conference Of The Birds*) on ECM.

I was happy to see Albert Ayler and Sun Ra on your list, but how about Sam Rivers, Julius Hemphill or the AACM Chicagoans: Braxton, Abrams, Mitchell, Threadgill or Smith?

Finally, I believe there is a case to be made for Kenny Wheeler, who was a fantastic improviser and is one of my favorite jazz composers. I always come back to Wheeler's unique and beautiful music.

BOB ZANDER
 PALO ALTO, CALIFORNIA



covering" artists I'd previously overlooked. This year, so far, it's been James Moody, Sonny Criss and Perry Robinson. Sad to see DownBeat, inventor of the TDWR (Talent Deserving Wider Recognition) category, focus on the (cheap and easy) greatest. Afraid to stick your necks out?

TOM HUDAK
 CLEVELAND HEIGHTS, OHIO

Pepper to Baker to Zawinul!

Selecting the 90 greatest jazz artists of all time was always going to be a risky business fraught with the sins of omission. I personally regret the lack of Chet Baker and Art Pepper in your list. But I am baffled by the absence of Joe Zawinul, composer of three definitive jazz anthems: "Mercy, Mercy, Mercy," "In A Silent Way" and "Birdland," and founder and leader for 16 years of the iconic jazz-rock group Weather Report. Jazz is more than a number. Now, who to drop?

PAUL KELLY
 POOLE, DORSET, U.K.

Editor's Note: Not including Joe was seriously painful. One of my personal favorites, for sure. Good call!

... And Furthermore!

No Bobby Hutcherson or Mal Waldron?????
 ??????????

JAMES HUSSEIN CATCHPOLE
 TOKYO JAZZ SITE
 TOKYOJAZZSITE.COM

Wishing for Weston

I once asked composer/pianist Randy Weston why he did not receive more top billings. Weston looked at me straight with those huge honest eyes and said, "You know why, so why not say it?"

When my response was, "Because you talk about Africa too much," he just nodded. Then we spoke of other things like Creed Taylor forcing him to use an electric keyboard instead of concert grand for his composition *Blue Moses*.

Please don't ask me who I would take off the list, just change the number to 91!

LAURENCE SVIRCHEV
 WRITER-PHOTOGRAPHER
 WWW.MISTERIOSO.ORG

90% Credible? We'll Take It!

I challenge that list in the April edition of DownBeat. Carmen McRae not listed? And some of the others, I won't mention who, are not only questionable, but more contributing than McRae? I'm in a jazz DMA program in school, and I can't imagine this list being more than 90% credible.

ROCKY GORDON
 VIA EMAIL

One Last Jab!

Wynton Marsalis is the Lance Armstrong of jazz.

MARK CORROTO
 DELAWARE, OHIO

Editor's Note: From one Ohioan to another, that made me chuckle, but I am still a devoted Wynton fan!

Off With Our Heads?

As I enter my fifth decade of jazz listening, what I gain the most pleasure from is "dis-

Have a Chord or Discord? Email us at editor@downbeat.com or find us on Facebook & Twitter.

GATORCASES™

THE ALL NEW

ICON DRUM BAGS



FUNCTIONALITY OF A HARD-SHELL CASE
VERSATILITY OF A LIGHTWEIGHT BAG

WWW.GATORCO.COM

2024/25 SEASON

SYMPHONY CENTER PRESENTS

JAZZ



Charles Lloyd Quartet
featuring Aaron Parks,
Larry Grenadier & Eric Harland

Legacy of Wayne Shorter
featuring Danilo Pérez,
John Patitucci & Brian Blade
with special guest Mark Turner

OCT 25

Jason Moran and the
Harlem Hellfighters
James Reese Europe and
the Absence of Ruin

NOV 22

Jazz at Lincoln Center Orchestra
with Wynton Marsalis

JAN 24

Cécile McLorin Salvant

FEB 21

Bill Charlap Trio with special
guests Dee Dee Bridgewater
and Nicholas Payton

MAR 21

Hiromi's Sonicwonder

Brandee Younger Trio

APR 4

Eliane Elias

Edmar Castañeda: Family

MAY 9

Oscar Peterson's Africa Suite

JUNE 13



CSO.ORG/JAZZ
312-294-3000

SUBSCRIBE AND SAVE UP TO 30%!

Media Partners   

The Beat

Taylor Eigsti, Grace Kelly, Bright Dog Red,
Giorgi Mikadze, Albert "Tootie" Heath R.I.P.

"All the musicians I admire are the ones that sound like their own vocabulary after a certain time," Terrasson said about finding his own voice.



ALEXANDRE LACOMBE

Hello, Paris (Goodbye, New York)

Jackie Terrasson has always gone his own special way, finding expressive routes to accommodate both deep musical traditions and sometimes sly innovations. The French piano virtuoso's personalized balancing act is fully present and impressively showcased on his new album, *Moving On*, a relevant title on multiple fronts. His first post-pandemic release — and the first on his new Earth-Sounds label — arrives five years after his previous album *53* (yes, he is 58 now) on Blue Note. During that time between the two releases, Terrasson found himself moving from his long-time adopted home of New York City back to France to ride out the pandemic. Then, he decided it was time to settle back into his homeland.

Career and discography-wise, after battling frustrations in trying to get a new project out on a major label, Terrasson took the plunge into the self-determined, self-run label route: a path more easily navigated than ever before in the digital/social-media age.

Having long pent-up musical ideas and tracks finally go public is a cathartic moment,

he admits. Those creative urges "were trapped inside for a long time," he said. "This is the moment for all this energy to come out. I can't wait to bring that repertoire on stage in live settings. It's gonna be fun. Practicing is a great thing at home. To try to write is great, but my love is, well, being on stage and playing and sharing with other musicians and the audiences."

Among other virtues, the new album boasts some of this jazz season's most creatively — and lovingly — deconstructed versions of "Bésame Mucho," "Misty" and Michel Legrand's "I Will Wait For You." The varied 15-track album also showcases his gift for infectious originals, including a title track redolent of the '70s work of Keith Jarrett, a musician with whom he has often been compared.

Has it always been his goal to bring a fresh approach to well-trodden musical material? "Absolutely," says Terrasson, on the phone from home in Paris. "Even if I'm gonna approach traditional material, I really take a pleasure in taking a melody out of its original context and putting it in a totally differ-

ent environment. I like changing the colors, flavor, even the tempo, say, transforming your ballad into something speedier and vice versa.

"I'm really into cooking, and once you learn the recipes, you can allow yourself to take some freedom and change a little bit. I like to do it with standards or themes from movies or from folk or from the street."

He also abides by the idea of bringing an open, improvisatory spirit into the studio, within some structural guidelines. "I like to be 65% prepared," he says, "but not more. You have to let some stuff happen."

Moving On was fittingly recorded in both France and New York, with his French trio allies Sylvain Romano and Lukmil Perez on bass and drums, and Americans Kenny Davis and Alvester Garnett, with cameos by drummers Billy Hart and Eric Harland. Distinctive vocals are provided by Kareen Gulock and Camille Bertault (on the serpentine "Are You Following Me?"), and chromatic harmonica master Grégoire Maret joins in with empathetic depth on "Happy" and on Terrasson's sensuous, simmering original "Enfin."

With an African-American mother from Georgia and a French father, Terrasson's familial roots provide a groundwork for his layered cultural direction as a musician. After heading to the U.S. to study at Berklee, Terrasson quickly found his way into the ranks of respected new jazz figures in the early '90s. Along the way, he has done more than his part in bringing French music into the discussion of jazz, throughout his career and especially on his 2000 album *A Paris*.

Beyond Terrasson's ear-grabbingly rein-ventive standards, surprises await on *Moving*

On's track list, including a festive version of the Pharell Williams hit "Happy," laced with the pianist's own wily and most dissonant lines on the album. "I was not sure if we were gonna do that," Terrasson comments. "But with Eric, the energy was just there, and we kept the first take. *Boom*. It's a punchy one. It's basically three chords, maybe four. But I like that the harmony and form is pretty easy — but now let me just try to blow as much as I can on this," he recalls with a laugh.

Off in its own conceptual corner, his piece "Edith Piaf" nods to the legendary French

chanteuse in a unique way, transcribing the sophisticated melody of a bird captured when walking through a jungle in Borneo. He points out that the bird (who deserves co-composer credit) has a melody that "is almost like serial music. You never repeat one note before you've done a whole 12-tone cycle." To demonstrate, he plays the circular melody on his piano. "This is almost like [serial music architect Arnold] Schoenberg. I recorded it with my iPhone, and I was like, I'm gonna use it later."

He also pays homage to his Paris-New York twin residency on the brisk, post-bop-pish "AF006," titled after a popular transatlantic flight number. "I probably took that flight more than anyone in the world," he laughs.

Capping the album off with a romantic and subtly metaphorical touch is a teasingly brief run through "Theme From New York, New York," fading into the distance, like a departing plane. He confirms that the 53-second end track serves as "a symbol: We're leaving, but we'll be back. It ended up being faded out. I thought that a minute of that was just enough to leave you hungry."

Circling back to the subject of finding new angles on familiar themes and performance modes, Terrasson does admit he "was kind of on a mission from the beginning. There's only gonna be one Dexter [Gordon], one Bill Evans, one Thelonious Monk, one Ahmad Jamal, one Bud Powell. When you start out, it's great to try to copy these guys. But eventually, you want to really try to present something.

"All the musicians I admire are the ones that sound like their own vocabulary after a certain time. And in terms of pianists, I like to use the word 'eloquence.' They really have their own way of freedom, you know? That's really what it is. And, and picking out the right notes of the right words, or the right expressions, that's a lifetime of work."

Moving On also moves on from the standard definition of the time-honored piano trio format, with a structural freedom and collective heat-sensing impulse reminiscent of one of his true heroes, Jamal. In a piano trio, he notes, "the combination of the instruments is quite flexible. And there's still enough space and enough material for more ideas to be found, more notions of space."

With his impressive and long-awaited new album, and a new label to tend, Terrasson at 58 is embarking on the next phase of a long career as an important jazz voice. He's emerging from a dark period over the past few years that many musicians and listeners alike can relate to. In this unfolding moment, Terrasson says, "It's like more doors are opening. It's also like jumping from a plane and saying, 'Hey, I know I'm gonna land. I don't know how, but I'm gonna land.'" —Josef Woodard



2024 IOWA CITY

JAZZ FESTIVAL

JULY 5-7

FREE ADMISSION
DOWNTOWN IOWA CITY
 CULINARY DELIGHTS, ARTISTS,
 BEVERAGE GARDEN AND MORE!

- Lakecia Benjamin and Phoenix
- Ingrid Jensen and the Iowa Women's Jazz Orchestra
- Matt Wilson's Good Trouble
- Fareed Haque
- Emiliano Lasansky
- The Blake Shaw Big(ISH) Band
- 10 of Soul
- Trio Grismore
- United Jazz Ensemble
- North Corridor All Stars



FOR MORE INFORMATION VISIT
SummeroftheARTS.org

strobo

CLiPHDC™

Rechargeable · High-Def Color Display · *Real* Strobe Tuner


RECHARGEABLE


USB TYPE C


peterson
CONNECT

- Rechargeable Lithium-Ion Battery
- USB-C
- Firmware Updateable
- Over 65 Sweetened Tunings
- Assignable Display Colors



Width: 61mm • 2.4"
Height: 31mm • 1.2"
Depth: 48mm • 1.88" (with Clamp)
Weight: 37g • 1.3oz • 0.08lb



StrobeClip HDC is the next evolution in clip-on strobe tuners. Featuring a high-definition display, with assignable preset colors, StrobeClip HDC brings many customer requested features.

StrobeClip HDC operates on a rechargeable lithium-ion battery. The rechargeable battery provides up to 6 hours of constant tuning time (color dependent) on a single charge.

More than 65 Sweetened Tuning presets are included, customized for your instrument type. Just select your instrument and tune. Drop tune by 6 half steps or capo up by 5. Adjust your concert A range from 390 to 490Hz. Update firmware and customize to your instruments via the USB-C port and the Peterson website.



Celebrating 75 Years of Precision Tuning

peterson
STROBE TUNERS



"I tend to love that type of challenge," says Taylor Eigsti of bringing together 20 musicians for a live performance of music from his new album. "But it involves a lot of poster board and graphs to figure out who's soloing where."

Taylor Eigsti's Puzzle Mastery

IT'S EARLY MARCH IN CAMBRIDGE, Massachusetts, and a local, classically trained instrumentalist is astonished as she learns about Taylor Eigsti's many musical associations while hanging around after the pianist/composer's Regattabar bandleading debut.

Yes, it's not uncommon for a working jazz musician to maintain gigs concurrently among several collaborators — with trum-

peter Terence Blanchard, vocalist Lisa Fischer and tenor saxophonist/multi-reedist Ben Wendel in Eigsti's case. But the 39-year-old has garnered a reputation among his peers for nourishing those relationships.

It's at the heart of his latest album, *Plot Armor*, which was released in March by GroundUp Music. And by pure chance, it was also reflected in the pair of album release dates

that the Bay Area native booked at the Regattabar and also the prior night at Le Poisson Rouge in Greenwich Village.

Aside from keyboardist Maya Kronfeld, he fielded two entirely different bands that played in distinctly different settings. The patrons were mostly standing, with many active musicians in attendance in New York while a decidedly older crowd were seated in Massachusetts. Eigsti, the 2022 Contemporary Instrumental Album Grammy winner for his *Tree Falls*, managed to feature half of *Plot Armor*'s 20 musicians between the two gigs, plus Nasseem Alatrash (cellist for the Turtle Island String Quartet), tenor saxophonist Walter Smith III (Eigsti's former bandmate in Eric Harland's Voyager group) and drummer Mark Whitfield Jr.

"It was a real puzzle putting it all together," Eigsti reflects, by phone from his home base in North Carolina. "I tend to love that type of challenge. But it involves a lot of poster board and graphs to figure out who's soloing where."

Following the release of his sixth studio album, 2010's *Daylight At Midnight* (Concord Jazz), Eigsti spent nearly five years touring with trumpeter Chris Botti's large ensembles as well as playing in bands led by the likes of vocalist Gretchen Parlato and drummer Kendrick Scott. After a more than decade-long break, he then released his two most recent albums in the span of three years.

Both *Plot Armor* and *Tree Falls* feature Eigsti's original compositions save one standard on the former ("Skylark") and two on the latter ("Bewitched, Bothered And Bewildered" and, as a bonus track, "Nancy With The Laughing Face").

"You can still hear progress when he plays, and that's very rare for somebody who already started at such a high level," remarks bassist Harish Raghavan, who's known and performed with Eigsti since their Southern California days at USC and plays on five *Plot Armor* tracks. "And he's just as natural a composer as he is a pianist. He can write a memorable tune on the spot if you asked him."

"Let You Bee" opens with guitarist Charles Alutra's amber tone and sleek lines before the session leader's dramatic chords and a layered string trio's playing further animate the titular insect. "Fire Within" is an emotive trio piece with Fischer and guitarist Julian Lage, a fellow former child prodigy who grew up and performed with Eigsti in California. It features lyrics that were compiled from lines written in his late mother Nancy's journals and is her first officially published work.

"Look Around You," with vocals by Becca Stevens, is taken from Eigsti's 2022 Hewlett Foundation 50 Arts commission in which he took music, photography, text and video submissions from 100 local students in Silicon Valley and composed a multimedia suite. The five-year

project was performed with a 12-piece band that included Fischer, Wendel and flutist Rebecca Kleinmann.

Long-form pieces often come later in a jazz artist's career. Eigsti wrote and performed his first, a trio-plus-orchestra symphony with

(under the direction of the late Michael Morgan), as well as the Bear Valley Music Festival Orchestra in Northern California. Through his new works, he was able to bring friends such as Lage, Stevens, Parlato, Harland and tenor saxophonist Dayna Stephens to the concert hall and onto the stage

more jazz got instilled in me early on.”

A full orchestral album may be in Eigsti's future. In the meantime, he's gotten a lush sound on his past two albums by having the string section replay parts from different areas of the studio. The multiple recordings are then mixed together for a fuller sound. And with Blanchard's E-Collective band frequently partnering with the Turtle Island String Quartet, he's regularly playing with string excellence on the road. "To be able to improvise with them on the highest level, it's wild. I feel very lucky to have that unique opportunity," he says.

While Eigsti's gigs and own recording sessions and concerts have involved scores of collaborators, some of his most recent live performances have been in intimate duo settings. In addition to Fischer, he's also performed with Kleinmann, jazz-schooled singer-songwriter Erin Bode and vibraphonist/multi-instrumentalist Christian Tamburr. "In a duo context, my number-one goal becomes how to make the other musician sound as good as possible," he reflects.

Mentally surveying this plethora of performing and recording opportunities, Eigsti cherishes the many different settings he's enjoyed as both a leader and a sideman. "Variety is essential," he concludes. "It both creates new landscapes and puts you in closer touch with the present moment." —Yoshi Kato

'That concept of combining classical instruments with things that are more jazz got instilled in me early on.'

Raghavan and drummer Aaron McLendon, in his mid-twenties. "I started getting these opportunities with Peninsula Symphony. And Mitchell Klein (the symphony's long-time music director and conductor) would ask me if I wanted to play *Rhapsody In Blue* or whatever. And I'd say, 'Yes, but I'd like to premiere two of my pieces while we're at it.'"

He later collaborated with another local orchestra, the innovative Oakland Symphony

with him and has compiled four hours of original symphonic compositions. "It makes the experience more memorable," he says, of sharing the soloist role with friends. "And all of them add something unique to each situation, musically."

"My journey with any of that really started by going to shows when I was a kid like when David Benoit would play with the San Francisco Symphony," he recalls. "That concept of combining classical instruments with things that are

MACK AVENUE MUSIC GROUP LOVES VINYL

New Releases for
RECORD STORE DAY
APRIL 20, 2024



Christian McBride & Edgar Meyer

But Who's Gonna Play the Melody?



Kenny Garrett & Svov

Who Killed AI?



Ghost-Note

Mustard n'Onions

"I don't want to stop at just playing it as it already was; we have to do something different," Grace Kelly said of reinterpreting classic movie themes with strings.

PASHA RIVER



Grace Kelly's Grand Movie Entrance

GROWING UP NEAR BOSTON, 31-YEAR-OLD

saxophonist-singer-songwriter Grace Kelly had a Friday night tradition with her family. They'd eat at their favorite Chinese restaurant, then rent a movie at Blockbuster and watch it together.

Kelly first laid eyes on actress Grace Kelly during one of these family movie nights. Immediately enamored, Kelly, who at the time still went by her birth name, Chung, declared that she was "Princess Grace Kelly" at school the next day. Luckily, her stepfather's last name was Kelly, so, her dream came true when she took his name.

"Some people think it's a stage name, but this is for real. It's even better than a fairy tale," said Kelly.

These coincidental and nostalgic ties to the silver screen, and a longstanding love of *Charlie Parker With Strings*, are Kelly's inspiration for *Grace Kelly With Strings: At The Movies*. The project features 16 renditions of movie classics, freshly arranged for Kelly, who sings and plays alto, tenor, baritone and soprano saxophones, as well as a string ensemble, rhythm section and special guests.

The repertoire for *Grace Kelly With Strings* includes childhood staples like the swoon-worthy "True Love," from the 1956 film *High Society* and the only song Princess Grace Kelly ever sang on screen; a jaunty rendition of "He's A Pirate" from *Pirates Of The Caribbean* (2003); a funky cover of Quincy Jones' "Soul Bossa Nova," which appeared in *Austin Powers* (1997); and "Power Of Love" from *Back To The Future* (1985).

The record also honors Kelly's longtime love of Disney with a five-song medley that includes an iconic version of "When You Wish Upon A Star" from *Pinocchio* (1940), an epic rendition of "Go The Distance" from *Hercules* (1997) and a cheeky vocal rendition of "Wanna Be Like You"

from *The Jungle Book* (1967).

"We have these timeless songs connected to, for some people and for myself, emotional stories and movies. But I don't want to stop at just playing it as it already was; we have to do something different," Kelly said.

Kelly shaped her own approach to these iconic melodies using Parker's elegant, melodic approach on *Charlie Parker With Strings* as her muse. Bird has been Kelly's musical idol since she was 10, and she's always especially loved the lyricism and romance of his landmark 1950 recording.

Kelly, in working with her arrangers, intended the record to merge traditional jazz influences, like *Charlie Parker With Strings*, with sounds and approaches from the contemporary era. For instance, the first track, "James Bond Medley," begins with the quintessentially jazzy 1962 theme song then transitions to a cover of Billie Eilish's "No Time To Die" from the 2021 Bond film by the same name.

"I feel it's really important ... to have that nod to the tradition," said Kelly. "I always say to my students to learn the history, learn where this music has come from. And from there, I think that the responsibility of an artist is to then capture culturally where we are now."

As for Kelly's decision to do a full album with strings, that's something she's wanted to do more of since playing with and arranging for the Boston Pops Orchestra when she was just 13.

"I remember when I was performing, there was this moment of, 'This feeling on stage with the orchestra is incredible.' I felt like I was floating on a cloud," said Kelly.

Kelly has continued to chase that string-induced dreaminess ever since, perform-

ing as a soloist with the Boston Landmark Orchestra, Wisconsin Chamber Orchestra, and the Kammerphilharmonie Bodensee and Philharmonie Konstanz in Germany. Still, she'd never done her own orchestral project.

In 2022, when she was given the opportunity to present a new project at The Barclay Theater in Irvine, California, she conceived *Grace Kelly With Strings*. With the theater's thumbs-up, she brought on her old friend, Grammy and Tony Award-winning drummer, vocalist, composer, arranger, orchestrator and bandleader Bryan Carter, as musical director and producer. Carter recruited Grammy and Tony Award-winning arranger Charlie Rosen and Grammy Award-winning arranger Steven Feifke, as well as some up-and-coming millennial arrangers, to contribute.

They also brought in violinist, composer and arranger Eli Bishop as concert master, and hired 12 string players from the L.A. area. *Grace Kelly With Strings* also includes Bishop on violin, nylon string guitar, tenor banjo and mandolin; John Shroeder, Shaun Richardson and Pasha Riger on guitars; Cooper Appelt on bass; Tamir Hendelman on piano; Jake Reed on drums and percussion; and Adam Bravo's additional synth programming. Jazz trumpeter Sean Jones and electric guitar colossus Cory Wong appear as special guests on "Soul Bossa Nova" and "Power Of Love," respectively.

Kelly and the ensemble performed *Grace Kelly With Strings* for a live audience at Barclay Theater in November 2022, before going into the studio with the project the following day. This tight timeline was necessity, as Carter, co-producer of the Broadway musical *Some Like It Hot*, could only take one day off from the show to go to L.A. and record.

The timeline meant everyone had to be on, especially Kelly, who learned each arrangement like the back of her hand. But there were moments when the musician was unexpectedly challenged by the record's scope. Particularly, works by John Williams like "The Flying Theme (From *E.T.*)" required her to hone her classical saxophone chops, a totally different animal from jazz saxophone.

"I just wanted to play the beautiful melody as close as I could to [the] recording," Kelly said. "But that's really tricky. On the saxophone, there's a lot of weird leaps, and playing in tune with strings I found to be hard ... because it needs to be so precise."

As she navigated making the record, Kelly's artistry has expanded, further cementing her love of large ensemble playing and movie soundtracks. A *Grace Kelly With Strings: At The Movies Part II* may soon be on its way, she said.

"There's so much to grasp onto with the dense, beautiful arrangements," said Kelly. "I feel like it's this bigger playground [with] that many more colors."
—Alexa Peters

THE ULTIMATE PRACTICE ACOUSTIC AMP


FISHMAN[®]

MICRO

Loudbox Micro packs 40 Watts of clean acoustic power into a lunchbox-sized acoustic combo at just over 9 lbs.

Featuring two channels with Master Volume, Digital Reverb & Chorus, balanced XLR DI output, Aux input, and a headphone jack for quiet practice.



LOUDBOX  **MICRO**

fishman.com/micro



From left, BDR's Cody Davies, Tyreek Jackson and Mike LaBombard. "There's a long history and precedent for what we do," says drummer/bandleader Joe Pignato. © Ken Spielman

Bright Dog Red's Double Release

IN A PRIOR LIFETIME, BACK IN THE 1990s, Joe Pignato was a dedicated record company guy, first as the U.S. rep for Kurt Renker's German-based CMP label ('90-'93) and then as right-hand man to Manfred Eicher at ECM Records ('93-'98). He later had a brief stint as consultant for Larry Rosen's N2K label before going into education, earning an interdisciplinary master's degree in music composition, cultural studies and cultural theory at New York University. Now a full professor and department chair of a vibrant music program at SUNY Oneonta in the central part of New York, Pignato leads a double life apart from the world of academia as drummer-conceptualist-bandleader and elder statesman of Bright Dog Red, an edgy intergenerational collective whose members were his former students.

The Albany-based band defies easy categorization by fusing funk, rock and free improv with socio-political-cultural poetry/rapping in an audacious manner that is certainly au courant, but also has a precursor in the '80s group Jayne Cortez & The Firespitters (led by the poet-social activist and former wife of Ornette Coleman and backed by Coleman's Prime Time band members Jamaaladeen Tacuma on electric bass, Bern Nix on guitar and her son Denardo Coleman on drums). The group's avant-funk edge also brings to mind other '80s bands like Defunkt, The Contortions, Bill Laswell's Material and the original Golden Palominos (with Laswell, Tacuma, Fred Frith, Arto Lindsay and John Zorn). Meanwhile, BDR's facile, politically charged rapping recalls the '80s Brooklyn-based, Afrocentric hip-hop group X Clan.

"Sometimes we hear from radio or press people or bookers at venues that our music is coming out of left field," said Pignato. "But there's a long history and precedent for what we do." With

Bright Dog Red's two simultaneous new releases, *Bad Magic* and *Hegemonitized*, the group's sixth and seventh outings on Ropeadope, Pignato and his young charges take things up a few notches on the intensity scale with some overt political messaging and hard-edged free improvising.

"I think of these two albums as a hybrid," he said. "*Hegemonitized* may be more of live energy, where we're starting to move into this angry music. *Bad Magic* shows more of the sheen of production."

Those two outings follow on the heels of Bright Dog Red's pandemic project, 2022's groove-oriented *Under The Porch* (recorded with the players scattered in disparate locations) and 2021's *In Vivo*, a completely improvised live outing from Brooklyn's Shapeshifter Lab, the group's home away from their Albany base.

"On the new albums, I credit myself with drums and concepts," said Pignato, who teaches music industry courses, digital music and beat production at SUNY Oneonta and also directs student ensembles that perform experimental music and improvised rock. "And what I mean by that is just that we're improvising music with the idea that we want to think about stuff that's important to us. And so prior to recording these two new albums, we were having conversations about the role that misinformation is playing in everybody's life and how quick people are to believe things that fit with what they want to believe. Or how people feel like they're changing the world by being social media warriors. It's almost like a strange allure for them. And that got me thinking about the people in the shadows manipulating things, whether it's manipulating an election or manipulating people to buy products. So we start with concepts and talk about them, and then we go from there."

On tunes like "Thoughts And Prayers," a

rumination on school shootings, and "Bone To Pick" (both from *Bad Magic*) or "Free America, My Contradiction" and "Hope Is Bleeding" (from *Hegemonitized*), poet-rapper Matt Coonan, an Oneonta alum who graduated in 2014, spits rhymes with a stunningly virtuosic flow while bringing pointedly provocative messaging and thoughtful verse to the table.

"He's a really talented poet and was part of the slam poetry team at Oneonta," said Pignato. "He eventually joined one of my student ensembles, and I just was amazed at how versatile he was in that group, so I eventually asked him to join Bright Dog Red. Now Matt has been on every project we've done since our third album."

While Philly-based tenor saxophonist Mike LaBombard brings a robust, jazzy edge to the group, alternately sounding like Stanley Turrentine and Manu Dibango on the urgent numbers like "Up From Under From Up" and "Dustpan," electric guitarist Tyreek Jackson lends a chopsy, fusionesque quality with his screaming distortion-laced solos on "Bone To Pick," "On (dis)Information And (dis)Belief," the raucous anthem "Free America, My Contradiction" and the edgy title track to *Hegemonitized*.

Trumpeter Martín Loyato, who lives in Spain, added his heavily effected, electric Miles-influenced parts in three days of overdub sessions at Pignato's home studio near Albany. And coloring it all is sonic explorer Cody Davies, who brings a painterly touch to the proceedings.

"He's been such an important part of our sound," said Pignato. "What he's doing is basically live sample manipulation, and he's extremely skilled at it. He also has a completely idiosyncratic approach to it. He's comfortable with dissonance, he's comfortable with consonance, and he's just endlessly inventive."

Rounding out the current lineup are acoustic bassist and BDR charter member Anthony Herman and the highly in-demand electric bassist Tim Lefebvre (currently the only non-Oneonta alum of the band). Lefebvre, who has appeared on more than 150 recordings ranging from David Bowie, the Tedeschi Trucks Band and Jamie Cullum to Wayne Krantz, Donny McCaslin and Bill Evans, first appeared with Bright Dog Red on their 2020 COVID album, *Under The Porch*.

"Tim has been an early and incredibly generous supporter of this band," said Pignato. "We connected on social media and it led to us doing a double bill with his trio with Jason Lindner and Zach Danziger at Shapeshifter. And as a seasoned musician who has played with a veritable Who's Who, he is really changing the possibilities for the group, which is exciting."

For Pignato and Bright Dog Red, it's been a gradual progression since the band formed in 2015 and first played in public in November 2016. Now with *Bad Magic* and *Hegemonitized*, they are poised to take it to new heights.

—Bill Milkowski

OMNIBOOK

PLAY THE MASTERS NOTE-FOR-NOTE



Now all instrumentalists can learn from the masters, despite what instrument they play! These comprehensive collections feature the most accurate note-for-note transcriptions for all instrumentalists and are spiral-bound for easy usability. They also include chord symbols, metronome markings, and record information.

CANNONBALL ADDERLEY

- 00142379 C Instruments\$22.99
- 00307391 B \flat Instruments.....\$22.99
- 00142424 E \flat Instruments.....\$27.99

JOHN COLTRANE

- 00307393 C Instruments\$36.99
- 00307391 B \flat Instruments.....\$39.99
- 00307392 E \flat Instruments.....\$36.99
- 00307394 Bass Clef Instruments\$39.99

CHICK COREA

- 00364470 Piano Transcriptions\$34.99

MILES DAVIS

- 00122266 C Instruments\$29.99
- 00122260 B \flat Instruments.....\$29.99
- 00122267 E \flat Instruments.....\$29.99
- 00122268 Bass Clef Instruments\$29.99

BILL EVANS

- 00285972 Piano Transcriptions\$39.99

STAN GETZ

- 00130996 C Instruments\$27.50
- 00130998 B \flat Instruments.....\$34.99

JIMI HENDRIX

- 00119115 C Instruments\$32.99

WYNTON MARSALIS

- 00154153 B \flat Instruments.....\$24.99

THELONIOUS MONK

- 00291081 Piano Transcriptions\$34.99

JOE PASS

- 00128392 C Instruments\$39.99

JACO PASTORIUS

- 00293380 Bass Clef Instruments\$49.99

CHARLIE PARKER

- 00004002 C Instruments\$22.99
- 00004003 B \flat Instruments.....\$29.99
- 00004001 E \flat Instruments.....\$24.99
- 00004004 Bass Clef Instruments\$24.99
- 00240535 3-CD Set\$29.99

CHARLIE PARKER – VOLUME 1

With Online Audio

- 00284776 C Instruments\$34.99
- 00284777 B \flat Instruments.....\$39.99
- 00284775 E \flat Instruments.....\$36.99

CHARLIE PARKER – VOLUME 2

- 00265664 C Instruments\$29.99
- 00265663 B \flat Instruments.....\$24.99
- 00264662 E \flat Instruments.....\$29.99

OSCAR PETERSON

- 00139880 Piano Transcriptions\$45.00
- 00148435 C Instruments\$24.99
- 00148436 B \flat Instruments.....\$24.99
- 00148437 E \flat Instruments.....\$24.99
- 00148438 Bass Clef Instruments\$24.99

BUD POWELL

- 00294960 Piano Transcriptions\$39.99

SONNY ROLLINS

- 00232485 B \flat Instruments.....\$34.99
- 00232752 C Instruments\$29.99

SAXOPHONE

- 00345963 E \flat Instruments.....\$39.99
- 00345954 B \flat Instruments.....\$39.99

SCAT

Play the exact lines as scatted by some of the greatest jazz legends of all time: Louis Armstrong, Ella Fitzgerald, Mel Tormé, Sarah Vaughan, and more! Singers can get in on the fun, too!

- 00122426 C Instruments\$29.99
- 00122427 B \flat Instruments.....\$19.99

TRUMPET

Transcriptions of solos as played by some of the world's leading jazz artists, including Dizzy Gillespie, Nat Adderley, Clifford Brown, Freddie Hubbard, Arturo Sandoval and others.

- 00191850 B \flat Instruments.....\$27.99

JAZZ GUITAR

The Jazz Guitar Omnibook features transcriptions for all C instruments of solos as played by some of the world's leading jazz artists. Now all C instrumentalists – not just guitarists – can enjoy playing these fantastic versions!

- 00274203 C Instruments\$34.99

CLARINET

43 of the most famous jazz clarinet solos transcribed directly from the artist recordings so that anyone who plays a BE instrument (not just clarinetists!) can enjoy these fantastic tunes, too!

- 00242667 B \flat Instruments.....\$29.99



See your favorite music retailer or visit halleonard.com/omnibooks

Final Bar >



Albert "Tootie" Heath

Albert "Tootie" Heath, 1935–2024:

Albert "Tootie" Heath, a drummer of impeccable taste and time who was the youngest of three jazz-legend brothers from Philadelphia, died April 4 at a hospital in Santa Fe, New Mexico. He was 88.

His wife of 47 years, the former Beverly Collins Flood, told WRTI radio in Philadelphia that the cause of death was leukemia. Heath was the last survivor of the Heath Brothers, which included bassist Percy (1923–2005) and saxophonist Jimmy (1926–2020). Though substantially younger, Tootie cut his teeth along with them on the Philadelphia jazz scene. He regularly collaborated with both, joining them in 1975 as the Heath Brothers.

Heath cultivated a sound that was in some ways the Platonic ideal for modern jazz drumming: carefully tuned, neither overly loud nor understated, with a loose attack but tight time (positioning himself just at the leading edge of the beat) and a ride cymbal sound that was both whispery and resonant.

—Michael J. West

Michael Cuscuna, 1948–2024:



Michael Cuscuna

Michael Cuscuna, perhaps the leading record producer of jazz reissues over the past 50 years, passed away on April 20. He was 75.

Cuscuna's body of work includes production credits on more than 2,600 LPs and CDs, many of them reissues, including a series of definitive box collections released on the Mosaic Records label he founded in 1982 with Charlie Lourie.

"It's simply too limiting to call him the leading jazz reissue producer of the past 50 years — which he certainly was," jazz journalist Ashley Kahn wrote after Cuscuna's passing. "He was much more: as a producer of new jazz, R&B and rock recordings, as co-founder of a leading reissue record label, as a historian, journalist and DJ, and as the man who singlehandedly kept the Blue Note label on life support when no one else was paying attention or knew what to do."

DB



"Georgian folk music is considered one of the world's most advanced polyphonic folk music styles," Giorgi Mikadze says.

Giorgi Mikadze's Calling: Georgia, Jazz & Freedom

GIORGI MIKADZE, A VIRTUOSIC PIANIST and composer, possesses an extraordinary talent shaped by his heritage and diverse musical experiences. Born in Tbilisi, Georgia, Mikadze's formative years coincided with the collapse of the Soviet Union. In a discussion, he reflects on his youth, offering insights into how these experiences influenced his musical and personal journey.

"April 9, 1989, was one of the most devastating days in Georgia, when several people died in a massacre," Mikadze says. "It's considered the day in which the Soviet Union started collapsing. I was born right in those hard times. What's happening now in Ukraine was a lot like what happened in the '90s in Georgia."

Despite the turbulent political environment, Mikadze was able to develop musically, his mother, a vocalist, ensuring that he had top-flight teaching.

Classically trained, the pianist has always had a curiosity for improvisation. "When I was a kid, my mother was making sure that I was practicing the music of composers like Beethoven or Mozart, but as soon as she would leave the room, I would start improvising, and she would scream, 'Don't change what's in this score!' Jazz music was considered taboo in the Soviet Union. I didn't know jazz music until I met my composition teacher, who showed me recordings of Oscar Peterson, and I was like, 'This sounds completely different from what I listen to every day.' Then she showed me Ahmad Jamal. I was working on Beethoven while listening to Brad Mehldau. After graduating from the conservatory, I had to choose a classical or jazz path. I chose jazz, applied to Berklee and got a full scholarship."

At Berklee, he met the likes of Charlie Puth, Dave Fiuczyski and others, then went on to hone his jazz skills at the Manhattan School of Music, but the music of his homeland still rang in his ears.

While Mikadze enjoyed the versatility of the

many impressive projects he has been a part of, including tours and performances with Jack DeJohnette, Roy Hargrove, Dave Liebman, Lee Ritenour, Meshell Ndegeocello, Chris Potter and others, his true passion are projects in which he incorporates music from Georgia.

"Georgian folk music is considered one of the world's most advanced polyphonic folk music styles, as it has a microtonal direction and is not tempered. When I became a student at Berklee, I started digging more into the music of my culture. The idea of incorporating Georgian folk music with jazz language began when I attended the Manhattan School of Music for my master's degree.

"I would go to New York Jazz clubs and hear a lot of American jazz standards, and when I would go home to Georgia, I would listen to local musicians also playing American jazz standards. I eventually thought, 'Why not use the Georgian melodies from my home?'"

Mikadze is particularly enthusiastic about his newest Georgian-inspired release, *Face To Face (Vol. 1)* on PeeWee! Records, and plans to create a second volume. The pianist reveals, "The new album was recorded in Paris with bassist François Moutin and drummer Raphaël Pannier. I have to say our connectivity in the studio was incredible. After the recording, we had some celebrated sold-out performances in Paris, and the French media is still talking about it."

Mikadze is currently working as an associate professor at Berklee and contributing to projects for others. Still, his main focus is on continuing to bring elements of Georgian music to the masses.

"I would like to share more of my music with this current project and make Georgian music more popular. Georgia has much to offer, yet the world doesn't know it. One of the most important things is the freedom that jazz gives to musicians, and Georgians love freedom."

—Jay Sweet



ORIGIN RECORDS



BEN PATTERSON JAZZ ORCHESTRA

Groove Junkies

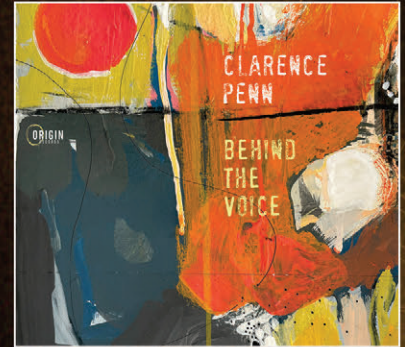
“...one brilliant party record...” All About Jazz



GEOFF STRADLING & THE STRADBAND

Nimble Digits

“...a hi-fi, high-octane tour de force.”
Don Breithaupt



CLARENCE PENN

Behind the Voice

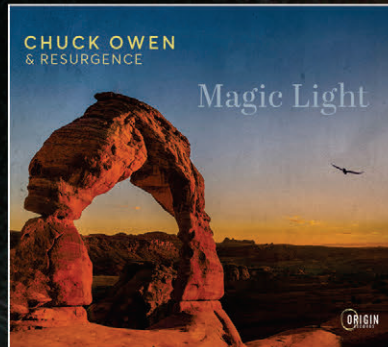
Reimagined songs by master pop/R&B drummers, with Kurt Elling, Adam Rogers | Chelsea Jackson & more



JORDAN VANHEMERT

Deep in the Soil

Helen Sung | Lewis Nash
Terell Stafford | Michael Dease | Rodney Whitaker



CHUCK OWEN & RESURGENCE

Magic Light

Kate McGarry | Sara Caswell
Corey Christiansen | Jack Wilkins | Matt Wilson
Danny Gottlieb | Mark Neuenschwander



ANGELA VERBRUGGE

Somewhere

feat. Ray Gallon | Miles Black | Jodi Proznick



JOHN BISHOP

Antwerp

with Bram Weijters | Piet Verbist



IDIT SHNER & MHONDORO

Ngatibatanei / Let Us Unite!



JARED HALL

Influences

Tal Cohen | Michael Glynn | John Bishop

WWW.ORIGINARTS.COM

AVAILABLE EVERYWHERE — CITY HALL RECORDS (US) | CHALLENGE RECORDS (EUROPE) | GATS (JAPAN)



Kenny Garrett & Svooy WHAT'S NEXT IS

NOW!

BY GARY FUKUSHIMA PHOTOS BY JIMMY AND DENA KATZ

It's 8:30 in the morning, and Kenny Garrett is walking. He does this most mornings, on a track near his home in Glen Ridge, New Jersey, about 45 minutes outside of New York City.

“Hold on, let me find a spot that’s a little quieter,” he says over the din of traffic. “It’s noisier than I thought it would be out here.” He normally begins his walk around 7 a.m., before the morning rush, starting later on this day so he can multitask his workout with this interview.

Perhaps it’s no surprise that Garrett is an early riser. He certainly was just that when he launched his musical career as a prodigious alto saxophonist from Detroit. He joined the Duke Ellington band while still a teenager, followed by stints with the Thad Jones/Mel Lewis Orchestra, Art Blakey, Donald Byrd, Freddie Hubbard, Woody

Shaw, Cedar Walton and Wallace Roney. Garrett’s ascension became stratospheric when he joined Miles Davis’ band in the spring of 1987. This all happened before his 27th birthday.

Nearly four decades later, that ongoing trajectory has put Garrett into an orbit far above all except the loftiest of jazz icons past and present. At age 63, he isn’t showing any signs of slowing, as evidenced by his early morning exercise regimen and by his busy performance schedule, which includes a four-night run at the Blue Note in New York, followed by a 16-day tour in support of his 2021 album, *Sounds From The Ancestors* (Mack Avenue).



'There's life before Kenny Garrett, life after Kenny Garrett.'

—Immanuel Wilkins

And Garrett is about to release his 18th album as a leader or co-leader, a collaboration with electronic music artist Svoy titled, provocatively, *Who Killed AI?* (Mack Avenue).

"The title actually came from a friend of mine, Skip Pruitt," explains Garrett, who had let his Detroit-born saxophone colleague listen to the new album. "I think he had watched something on *60 Minutes* or something, and he's like, yeah, man, you know that sounds like 'Who Killed A.I.'" Svoy's metallic percussion grooves and dreamy synth soundscapes could certainly evoke Brad Fiedel's hauntingly dystopian soundtrack to *The Terminator*, the 1984 blockbuster movie starring Arnold Schwarzenegger as the un-killable robotic assassin sent by Skynet, that most famous of cinematic artificial intelligence threats to humankind.

If any jazz musician could defeat Arnold's T-800, surely it would be Kenny Garrett, who has over his long career obliterated any obstacles along the way to his crowning as next in line to the storied pantheon of alto saxophonists, after Bird, Cannonball, Ornette, Dolphy, Woods. There are others who have since toed that lineage: Steve Coleman, Greg Osby, Jaleel Shaw and David Binney to name a few. Yet it

was Garrett who captured the love and admiration of a new generation of jazz musicians in the 21st century: Will Vinson, Jon Irabagon, Casey Benjamin (who passed away at age 45 at the time of this writing), Braxton Cook, Lakecia Benjamin and Immanuel Wilkins, the altoist who currently sits atop the DownBeat Critics Poll for Alto Saxophonist of the Year, a year after Garrett had done the same (the 14th time Garrett had won the award for alto in either the Readers or Critics polls).

Wilkins lauds Garrett as one of his earliest and most formative influences. "This might be a bold statement," he offered, "but similar to the way that there was life before Charlie Parker and after Charlie Parker, in a lot of ways there's life before Kenny Garrett, life after Kenny Garrett."

Speaking to DownBeat by phone from his hometown of Philadelphia, Wilkins recounted his first gig as a leader there, performing a number of Garrett's compositions. "I was a fanatic," he said. "There was a certain immediacy to his sound that caught my attention, and I think he's responsible for the new sound of alto saxophone. It sounds like something that should have been around forever, way before Kenny. To arrive at something that is so blatantly obvi-

ous in hindsight is actual genius."

That huge, warm, undeniably expressive sound is still Garrett's hallmark, but *Who Killed AI?* might challenge established perceptions of who Kenny Garrett is as an artist, even as he burns in typically spectacular K.G. fashion over the robotic, futuristic synthetizations on the album's liftoff track, "Ascendence." This project, done entirely on a laptop without an actual band of fellow jazz musicians, seems to be a departure from every other album Garrett has done to date.

He disagrees. "To me, it's not a departure," he says. "My teacher was Miles Davis, so I've always been open to all genres of music, you know, playing with Peter Gabriel and Sting, doing stuff with Bruce Hornsby. I practice interpreting music ... to put my voice on the music. So, I never think of this as a departure or anything, it's just like a continuation."

A continuing story that began 20 years ago, when a young jazz pianist and composer from Vladivostok named Misha Tarasov met Kenny Garrett. Tarasov, fresh out of school at Berklee College of Music, was basking in the glow of winning the BMI John Lennon Award for songwriters (and having the award handed to him from Lennon's widow, Yoko Ono). He had

67TH ANNUAL

MONTEREY JAZZ FESTIVAL

SEPTEMBER 27-29, 2024

STANLEY CLARKE N•4EVER ▪ SAMARA JOY ▪ MAVIS STAPLES
JOSHUA REDMAN QUARTET FEAT. GABRIELLE CAVASSA
ROBERT GLASPER FEAT. YEBBA ▪ LILA DOWNS ▪ JASON MORAN & THE BANDWAGON
CORY HENRY & THE FUNK APOSTLES ▪ SOMI ▪ KEYON HARROLD FEAT. PJ MORTON
EASTWOOD SYMPHONIC ▪ CHIEF ADJUAH ▪ MUMU FRESH
BLIND BOYS OF ALABAMA WITH SPECIAL GUEST BOBBY RUSH
ENDEA OWENS & THE COOKOUT ▪ THE SOUL REBELS ▪ BRANDEE YOUNGER QUARTET
PEDRITO MARTINEZ ▪ JOEL ROSS "GOOD VIBES" ▪ AVERY* SUNSHINE
SEAN MASON QUARTET ▪ MIGUEL ZENÓN & LUIS PERDOMO
RED LILY QUINTET FEAT. JAMES BRANDON LEWIS ▪ SHAYNA STEELE
SUNNY JAIN'S WILD WILD EAST ▪ CHRISTIE DASHIELL ▪ JACKIE VENSON
HARRIET TUBMAN FEAT. BRANDON ROSS, MELVIN GIBBS, J.T. LEWIS
AND MANY OTHERS

3 DAYS ▪ 5 STAGES ▪ 85 SHOWS

BUY TICKETS NOW!



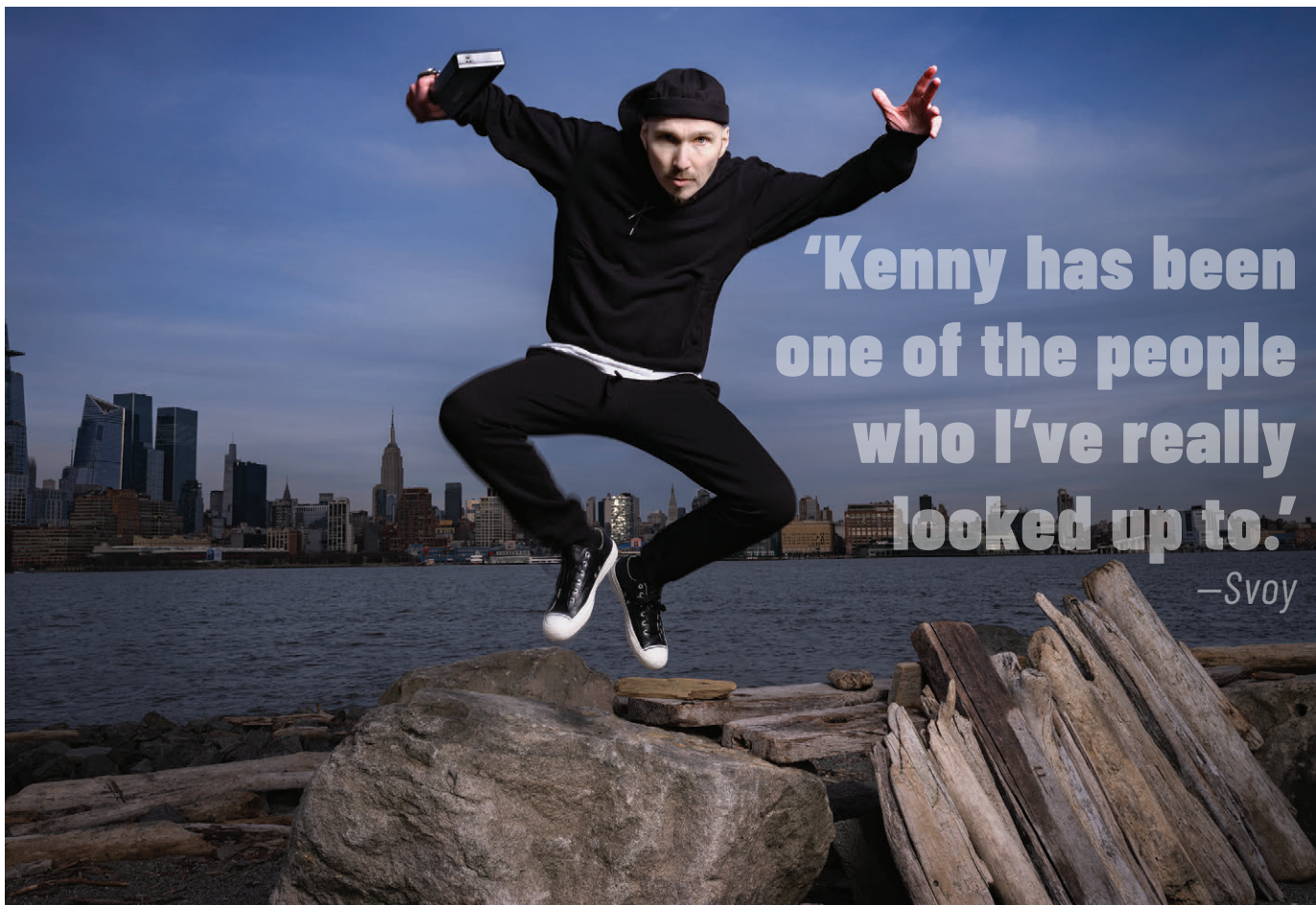
WE LOVE VINYL TOO.

This year, MJF has partnered with Record Store Day to present a vinyl pop up store at the festival. Be sure to stop in!



MONTEREYJAZZ.ORG





'Kenny has been one of the people who I've really looked up to.'

—Svoy

adopted a moniker, Svoy, which can be loosely translated from Russian as “self contained,” fitting for a solo artist who normally composes and produces his music entirely by himself.

“I remember that that Kenny had initially spoken about me writing some tunes for him at some point, I guess in 2004,” Svoy says, on the same call with Garrett, speaking by phone from Parsippany, New Jersey, less than half an hour drive from Garrett’s home in Glen Ridge. “I could not quite believe [it], because it felt a little bit unreal that someone, anyone, would ask basically a college kid to write some music. So I thought that I might have had a little bit of extra alcohol on that day — but I did not,” he quickly asserts, “I only had one drink.”

Svoy eventually ended up doing some work for Garrett, providing vocals on Garrett’s 2012 album *Seeds From The Underground* (Mack Avenue) and a string arrangement on his next one, *Pushing The World Away* (Mack Avenue, 2013). “He was actually in the studio a lot when I was recording,” Garrett remembers. “He would come by and visit, and there were some things that I needed — that was one of the ways we hooked up.”

All the while, Svoy continued to work on his own electronic music career, producing a

bevy of solo albums and collaborating with artists ranging from Lenny White and Adam Levy to Claudia Acuña and Meshell Ndegeocello. Finally, the timing was right for both of them to realize their long-discussed project. “Tiny steps,” Svoy muses. “Kenny has been one of the people who I’ve really looked up to. Getting to meet him in person when I got to the States, and eventually working with him, it just means ... well, I can’t really put it into words.”

That they lived not far from each other made recording the album quite simple: Svoy would put a track together, then bring his laptop over to Garrett’s house, where the saxophonist would listen to it, come up with a melody and improvise to what he was hearing. “Yup, right in the living room,” Svoy affirms.

“Yeah, well, that’s Kenny Garrett’s studio,” says Garrett, chuckling jovially. “It was so free and so easy, you know? I think it’s probably one of the easiest records I’ve done, not having the pressure of getting in the studio ... There’s no stress to really have to perform, it’s just having fun.” In the capable hands of an experienced laptop producer like Svoy, it was a liberating revelation for Garrett.

“I got a laptop back in the early 2000s when I was still at Berklee,” says Svoy. “I’ve been

making music in my bedroom since I was 15 years old.” This places Svoy on the electronic music timeline before the advent of Ableton Live and the many post-millennial artists who have used that digital audio platform to jump off into social media fame and fortune. Svoy, who recently turned 44, continues to use the time-tested Digital Performer, which he first learned while in college, later honing those skills when he apprenticed with television composer Mike Post. “There is an audience in the studio, and you have to prepare and behave a certain way,” Svoy explains. “While you are creating on a laptop at home, you can just relax completely — you don’t [even] have to have your clothes on.”

Garrett isn’t confirming or denying whether he was fully clothed during his sessions, but regardless he appreciated both the comfort of recording at home and the authenticity of the electronic sounds his counterpart designed for him, sounds he’s always wanted to explore and emulate. He remembers, “When I was playing with Kenny Kirkland, Jeff [‘Tain’] Watts] and Nat Reeves, we wanted to do drum and bass. I was like, ‘Wow, this is interesting, we’re playing what they’re playing, but it doesn’t sound like that.’ And then I realized it was the coloring

nationalgrid
SYRACUSE
INTERNATIONAL
JAZZ FEST
2024



Kenny G



O'Jays



Mavericks



Gino Vannelli



Freda Payne



Catherine Russell



Gunhild Carling



**Jane Bunnett
& Maqueque**

Free Admission !

**James Carter • Bill O' Connell's Latin Jazz All Stars
Joe Magnarelli • Ralph Lalama • Marissa Mulder
Brian Scherer • McKinley James • Akiko Tsuruga
Wayne Tucker & The Bad Motha's**

June 26 - 30 | Syracuse, NY | Clinton Square

www.syracusejazzfest.com | www.VisitSyracuse.com



of it, the drum machines they were using, the sounds they were using, we weren't using them. It sounded more like fusion because it was more of an acoustic sound."

Ironically, fusion was responsible for moving jazz from an acoustic to an electric sound. During his time with Miles Davis and in the immediate years following, Garrett himself used a number of electronic effects to enhance both his sound and the music he made, particularly on his 1989 album *Prisoner of Love* (Atlantic), but he switched to an all-acoustic paradigm on his next album for Atlantic, *African Exchange Student* (1990). That album was a catalyst for a shade of modern acoustic jazz that worked through Garrett's albums of that decade, peaking with the 1995 masterpiece *Triology* (Warner Bros.) and his next two critically acclaimed albums for Warner, *Pursuance: The Music of John Coltrane* (1996), and *Songbook* (1999), records which ultimately cemented his status as one of the most outstanding straight-ahead jazz musicians of his generation. During that time, he recorded and toured with another leading electric jazz pioneer, Chick Corea, but it was for the pianist's decidedly acoustic, bebop-oriented homage, *Remembering Bud Powell* (Stretch, 1997). It's taken nearly 35 years for Garrett to don once again the electric colors he wore with Davis.

There are two tracks on *Who Killed AI?* that are in direct tribute to the Prince of Darkness, the harbinger of fusion. "Miles Running Down AI" charges out of the gate with a kinetic, industrial beat, in contrast with the loping, slow-developing groove of the track's namesake, "Miles Runs the Voodoo Down" from the ground-

breaking 1969 album *Bitches Brew* (Columbia), yet the wah-pedal effects, combined with Garrett's emulation on soprano saxophone of both Davis' and Wayne Shorter's playing styles, certainly evoke that early era of free-fusion.

The second tribute is perhaps the most moving track on the album. Garrett, again on soprano, slow walks a mournful melody over a densely layered, rhythmically active but harmonically static drone. It might take a minute to realize he is playing the melody to one of Davis' most iconic ballads over the poignant panoply of sonic colors and textural rhythms. "You know, the thing about 'My Funny Valentine,'" says Garrett, "it wasn't really 'My Funny Valentine.' There was a vibe that I heard there, and I started playing that melody . . . I just injected that melody in there."

He elaborates, "I was with Miles for five-and-a-half years, so the language is there. Of course, we were trying to get a couple of tunes to sound like that for sure. We definitely touched on some of the experiences I had with Miles, and other people."

The album, as fun as it was to make, often manages a seriousness and profundity that radiated from the core of Davis' music. "Miles is always there," Garrett says. "Not only Miles, but Freddie and Woody, all the elders are there because they shared their musical experiences with me. At some point," he continues, "on certain tunes, Pharoah's spirit will be there."

Those who continued to trace Garrett's career past the Y2K line would know that Garrett invited Pharoah Sanders to record together on *Beyond The Wall* (Nonesuch, 2006) and *Sketches Of MD: Live At The Iridium* (Mack

Avenue, 2008), featuring some of Garrett's most visceral musical statements on record. As he first intimated on *Pursuance*, the specter of John Coltrane can be readily heard in Garrett's tone, his intensity, his passion. Yet Sanders, who helped Coltrane fully realize his ultimate potential on the way to his final transformation from jazz saxophonist to spiritual leader, appears to inspire Garrett to rise to a similar plane of enlightenment, in the process making Garrett one of the few (if not the only) after Coltrane himself to play and record with both Davis and Sanders.

Perhaps Davis and Sanders can be seen through the reverse clairvoyance of history as kindred spirits. They were as enigmatic figures in jazz as have ever existed, men who could command authority without having to say much.

"Even though they weren't speaking, they were speaking, you know?" Garrett offers. "They said minimum words, but they were speaking through their music, and I think that's what pulled me in, from both of my mentors."

And both of them, like Garrett, continued to find new expressions in music. Sanders' last recorded work was 2023's *Promises* (Luaka Bop), a collaboration with Floating Points, who, like Svoy, is an electronic musician and producer who desired to collaborate with his jazz saxophone hero to produce and introduce a synthesis of their music to new audiences. Younger musicians continue to seek knowledge from their elders, crossing generations, cultures and genres in the process. Garrett was once the youthful apprentice; he is now the master, even a few years older than Davis was when the trumpeter first hired Garrett to play in his band.

Having arrived at that same life stage, does Garrett understand better where Miles was coming from at the end of his life? "You want to continue to grow as a human and a musician for sure, and I think if you have these different projects, that helps you to continue to try to keep on honing your craft," he posits. "It might seem a departure, but it's something that I need in life. I need to keep getting up every day, trying to get ready for the next chapter."

"I now understand that at some point [Miles] couldn't continue to do the same thing, because it wouldn't allow him to continue to grow as a human. And so, it's the same thing: I have to continue to grow, even though people prefer you in a certain place. I continue to grow, and I'm not departing. I'm still just playing music. I'm excited about life. I'm on the track, trying to walk, trying to get it together, trying to keep it together."

With that utterance, Kenny Garrett laughs heartily as he continues around the track, stepping towards the next thing, not walking away from anything.

DB

ROCHESTER INTERNATIONAL JAZZ FESTIVAL

JUNE 21-29, 2024

9 DAYS 326 SHOWS WALK TO ALL 20 VENUES 100 FREE SHOWS & EVENTS 1750+ ARTISTS

TICKETED HEADLINER SERIES

				
FRIDAY, JUNE 21 · 8PM TAJ MAHAL	SATURDAY, JUNE 22 · 8PM LEE RITENOUR BAND + SPECIAL GUESTS RANDY BRECKER & BILL EVANS	WEDNESDAY, JUNE 26 LAUFEY	THURSDAY, JUNE 27 JOHN OATES	FRIDAY, JUNE 28 SAMARA JOY

FREE HEADLINER SERIES

				
CHRISTONE "KINGFISH" INGRAM EAST AVE & CHESTNUT STREET STAGE SATURDAY, JUNE 22 · 9PM	SHEILA E. AND THE E-TRAIN Wegmans STAGE @ PARCEL 5 WEDNESDAY, JUNE 26 · 9PM	LOS LONELY BOYS Wegmans STAGE @ PARCEL 5 THURSDAY, JUNE 27 · 9PM	CIMAFUNK Wegmans STAGE @ PARCEL 5 FRIDAY, JUNE 28 · 9PM	REJUVENATION 50! CELEBRATING THE METERS Wegmans STAGE @ PARCEL 5 SATURDAY, JUN 29 · 9PM

RIJF CLUB PASS SERIES HIGHLIGHTS

216 SHOWS AT 12 VENUES

 JOE LOVANO "TRIO TAPESTRY"	 STACEY KENT	 ARTEMIS	 CHRISTIE DASHIELL QUARTET	 BILL CHARLAP TRIO	 DJANGO FESTIVAL ALL STARS	 BRUBECK BROTHERS
 STANLEY JORDAN PLAYS JIMI HENDRIX	 GROOVER QUARTET	 ONE FOR ALL	 OLATUJA PROJECT	 STEVEN BERNSTEIN'S MILLENNIAL TERRITORY ORCHESTRA	 EKEP NKWELLE	 CALIFORNIA GUITAR TRIO
 LAILA BIALI	 CONNIE HAN TRIO	 THE LEVIN BROTHERS	 KEN PEPOWSKI & DIEGO FIGUEIREDO BRAZILIAN JAZZ QUARTET	 BENNY BENACK III QUARTET	 ALLISON CARDENAS & NASH	 GIVETON GELIN QUARTET

BUY TICKETS / CLUB PASSES & SEE FULL LINEUP AT ROCHESTERJAZZ.COM





MARIA SCHNEIDER

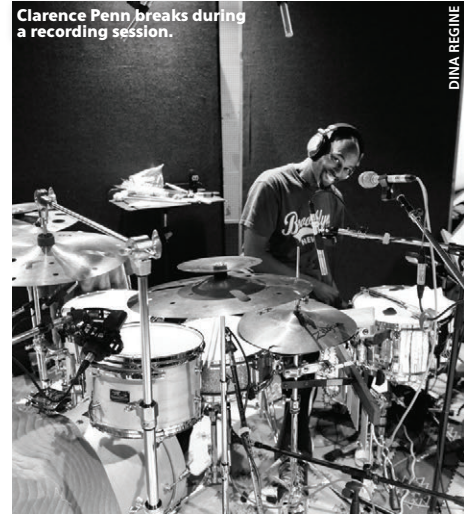
A BOXFUL OF TREASURE

By Suzanne Lorge Photo by Briene Lermite

Maria Schneider opened the sleek black box and placed it on a coffee table in her Manhattan apartment. Inside lay the three vinyl LPs of *Decades*, her new compilation release, each record tucked into its own brightly colored jacket.



Trombonist Ryan Keberle, drummer Johnathan Blake, bassist Jay Anderson and other Maria Schneider Orchestra members at The Jazz Standard in 2009.



Clarence Penn breaks during a recording session.



The trumpet section from the *Data Lords* sessions, from left, Mike Rodriguez, Tony Kadleck, Greg Gilbert and Nadje Noorhuis.



Ingrid Jensen (background) and the late Laurie Fink (foreground) in 2009.

“I tried to pick things that were monumental from each year,” the celebrated large-ensemble bandleader and composer told *DownBeat*. Schneider described how she and graphic designer Cheri Dorr created the progressive timelines that grace the jacket covers — timelines that condense the 30 years of The Maria Schneider Orchestra into a series of photos, album covers, gigs and award icons. The accompanying booklet — packed with more photos, big names, personal anecdotes — provides insight into the band’s landmark moments.

A deliciously rich package, it only begins to tell the story of Schneider’s formidable contributions to jazz — as the leader of a premier jazz ensemble, certainly, but also as one of the foremost exemplars of independent musicianship.

When Schneider released her first big band album, *Evanesence*, on the German imprint Enja in 1994, a jazz artist’s best option for a recording career was label representation. Under the then-existing business paradigm, her recording contract was a win. She soon noted, however, that at the center of the record industry’s traditional business model was an unfortunate compromise: The most successful artists didn’t necessarily receive compensation

commensurate with their contribution to the label’s profits.

“My records were expensive to make, and I was at the point where I was helping invest in the making of them. But I wasn’t seeing the profit, and they were selling really well,” she said. “You know — I get it. I forget what the exact number is, but something like one out of 12 record albums was profitable. So, of course [the record companies] have to make a lot of money on [that one] recording in order to pay for the 11 that are losing.”

The encroaching digital revolution of those years only made it harder for musicians to earn fair compensation, Schneider explained, as traditional labels struggled to find new ways of monetizing their catalogs in an internet-driven world. Today, under labels’ third-party distribution contracts with digital media, musicians make less via streaming than they did through in-person sales, and much of their music is given away for free.

Schneider readily understood the impact that further technological advancements would have on musicians’ livelihoods. After *Evanesence*, she released two more studio albums through Enja — *Coming About* (1996) and *Allégresse* (2000) — before swearing off

traditional labels. She’d found another way to forge ahead toward a profitable career, she thought — if it worked.

Around 2000, Schneider began a partnership with Brian Camileo, founder of ArtistShare, as the first musician ever to produce an album via the newly hatched alternative-finance platform. Through Camileo’s crowdsourcing site — something that hadn’t existed before — Schneiders’ fans would participate directly in subsidizing her recording projects and receive not only the album, but other bonuses based on their level of sponsorship.

“I wanted to bet on myself, instead of being with a record company and [having them] invest in me and take the pot of gold if I do well,” Schneider said. “I was willing to take on my own risk, as opposed to having somebody take on the risk for me.”

Schneider’s partnership with ArtistShare would lead to several unprecedented career turns: *Concert In The Garden*, her inaugural release through the site in 2004, became the first online-only release to win a Grammy Award. Her next five ArtistShare albums earned her not only a half dozen Grammys and a finalist spot for a Pulitzer Prize, but the bulk of each album’s profits. And, most remarkably, she’s

used the ArtistShare business model to fund her big band recordings for the past 20 years, even when the budget rose to almost a quarter of a million dollars (for *Data Lords* in 2020).

“What is really incredible is how this whole ArtistShare thing has endured for me,” she said. “It’s still strong. It’s still enabling me to do whatever I want to do.”

While it’s impossible to know how Schneider’s career would have unfolded had she proceeded with a traditional label, suffice it to say that she has built an unparalleled oeuvre without one. Unparalleled and important: Over the course of these last 30 years, she has managed to strike the optimal balance between creative freedom and financial innovation — and in the process crushed all notions of how a musician’s career is supposed to happen.

Faced with the task of curating her works for the new album, however, Schneider encountered unforeseen considerations beyond the historical heft of her catalog. Each track could run only 20 minutes before the audio quality would begin to deteriorate. The seven albums from which she’d culled the 12 selected tracks were recorded and engineered in different studios on varying equipment. And, technical problems aside, she wanted to honor her loyalists’ preferences, her own feelings about the compositions and the many exceptional musicians who had played with the band over the years.

The process “took me on a trip that I didn’t expect,” Schneider said. “It was almost like writing a biography. I really wanted to represent those periods. It is a pretty amazing thing: 30 years. And the band and my writing have morphed in different phases that I now recognize. In the moment, though, you don’t know the different forces that are changing your music.”

For the album’s initial track, Schneider chose “Hang Gliding” from *Allégresse*, her third studio album. This fantastical piece is her most popular, she reports — likely for the thrill of its swooping lines and insistent movement, so suggestive of cloud-bound flight. Released toward the end of Schneider’s first decade as a composer, the piece marks an epiphany in her writing.

“My first music was very earnest, and I love my first albums. But they’re intense,” she said. “I did have this idea that jazz had to be serious. And almost everything on *Allégresse* has dark tones. But then I [made my first trip to] Brazil and encountered this very sophisticated music that was full of joy and beauty, with tons of harmonic intricacy and masterful melodies. Just incredible rhythms. And I thought, I’m not going to be afraid of beauty and joy in my music.”

At the suggestion that her earlier pieces do convey a certain lightness, however, Schneider demurs. She rightly points to the compilation’s next three tracks, all of which predated “Hang Gliding” — the pensive “Gush” from *Evanescence*, with its clashing chords, ominous tensions and saxophonist Tim Reis’ plaintive improvisation. The title track from 1996’s *Coming About*, whose aching melodicism cycles through unsettling shifts in tempi and mood, underscored by the late Frank Kimbrough’s tensile piano soloing. The subdued action of “Some Circles,” also from *Evanescence*, against which tenorist Rich Perry extemporizes feelingly. Even so, as with the black box that houses the collection, within the shadow of these compositions something glistens.

“I like dark beauty. Not darkness just for intensity’s sake — there can be darkness in beauty,” Schneider said. “I don’t want my music to alienate people. That doesn’t mean that I’m trying to make my music simple. Music should have an inevitability, where you trust that the composer is going somewhere with an idea, and that when there are surprises, which there should be, you can go deeper in because you trust that it’s going to resolve.”

Entering her second decade with the band, Schneider again felt the stirrings of change. She’d become enamored with flamenco music, in all of its life-affirming drama, and wanted to write

KENNY BARRON

New Album

‘BEYOND THIS PLACE’

WITH AN EXCEPTIONAL
MULTIGENERATIONAL QUINTET



JOHNATHAN BLAKE, KIYOSHI KITAGAWA,
STEVE NELSON, IMMANUEL WILKINS



LIMITED VINYL EDITION

Including two bonus tracks
'You've Changed' & 'Dewdrop'



artwork records
ARS GRATIA ARTIS



GUSTAV ECKART



From left, woodwind players Dave Pietro, Steve Wilson and Donnie McCaslin during a 2015 gig at the club Unterfahrt in Munich.

to that impulse. From this place she composed “Bulería, Soleá y Rumba” for *Concert In The Garden*, an 18-minute opus in three distinct sections and the fifth cut of the compilation. From the opening sequence in which the cajon delineates the bulería, through saxophonist Danny McCaslin’s ferocious extrapolation on the soleá, to Greg Gisbert’s deft flugelhorn reaching toward the apex of the rumba,

it’s a breathless ride — and a magnificent bit of writing.

“I became prouder of it than any other piece I’ve written,” she said in the album booklet.

By the time Schneider released her next record, *Sky Blue*, just a few years later in 2007, her impetus for composing had shifted yet again. As she reveals in the compilation bio, the mid-2000s were a time of heavy personal loss,

even as her band thrived. David Baker, who’d engineered *Concert In The Garden*, passed away just days after its release. Schneider was also grieving a close friend who’d died from a terminal illness, and she herself had recently faced down a medical crisis.

Written during that time, the compositions from *Sky Blue* brim with heartbreak. The first of two, “The Pretty Road” leans toward nostalgic reminiscences of Schneider’s youth in small-town Minnesota; the result is a complex anthem that spirals upward on trumpeter Ingrid Jensen’s extraordinary range as a soloist. The title track — inner-facing and lovely — pays tribute to Schneider’s lost friend, honored in Steve Wilson’s riveting display on soprano saxophone.

After *Sky Blue*, it would be another eight years before Schneider released an album with the band. She was anything but idle during this time, however. Two high-profile projects would introduce her talent to listeners outside of the jazz world: 2013’s *Winter Morning Walks* with opera singer Dawn Upshaw, which won three Grammys as a classical release, and 2014’s arrangement of pop icon David Bowie’s “Sue (Or In A Season of Crime),” which gave Schneider a Grammy for Best Arrangement, Instrumental and Vocals.

It was in 2014, though, that her artist’s voice

PITTSBURGH INTERNATIONAL JAZZ FESTIVAL 2024

SEPTEMBER 19 - 22, 2024



ROBERT GLASPER • SHEMEKIA COPELAND
AVERAGE WHITE BAND FAREWELL TOUR • SEAN JONES
ORRIN EVANS & THE CAPTAIN BLACK BIG BAND
EMMET COHEN TRIO • ENDEA OWENS & THE COOKOUT
CIMAFUNK • LUEDJI LUNA • DAN WILSON • SELECTA
VANISHA GOULD • HOWIE ALEXANDER • CHRIS COLES
REAGAN GRAY & BLACK VITAMINZ • YOU AND MORE



**ALL ABOARD
THE JAZZ TRAIN®**

Join us on The Jazz Train®, which picks up fans at Amtrak stations in NYC, Newark and Philadelphia before arriving in Pittsburgh on September 19 and departing on September 23.

PITTSBURGHJAZZFEST.ORG



**VISIT
PITTSBURGH**

found its widest audience with her Congressional testimony against music piracy. Within minutes of releasing *Winter Morning Walks*, she told a House subcommittee, this protected intellectual property was available on file-sharing websites for free — a violation that she described as “devastating.” She then

two selections for *Decades*. The first, “Walking By Flashlight,” is an instrumental rearrangement of a tune from the Upshaw collaboration and one of Schneider’s most serene melodies. The second, the 2015 album’s title cut, also builds on a soothing melodic construct, interrupted only intermittently by harmonic dis-

humor, stands in contrast with “Sputnik,” a sober ballad of large-scale motion and other-worldly imagery, and “Data Lords” itself, an exultant musical statement with menacing overtones and an implicit warning in its frenzy.

“My concern about big data really did become a center of my life,” Schneider said. “It was a pretty serious thing, and that came out in my music naturally. You start to realize that your music is like a barometer for your life.”

If so, Schneider isn’t quite sure how the weather will change now that *Decades* is launched. She’s working on new pieces, but they haven’t coalesced around a theme yet. Not that they have to; she’s certain that the music will reveal itself eventually and, at the same time, tell her what’s going on in her life. Meanwhile, the retrospective has afforded her the opportunity to appreciate the long-lasting bond that she’s shared with her band members — in person, face to face, across all that time.

“The biggest thing about this release — maybe it sounds kind of stupid — but it’s a love letter from me to everybody who’s ever been in the band. Hopefully, they value it as being an important part of their lives — socially, musically, everything,” she said. “I just wanted to create something, put it in a beautiful box, and say, ‘Look at what we did. Treasure those years.’”

DB

‘I JUST WANTED TO CREATE SOMETHING, PUT IT IN A BEAUTIFUL BOX, AND SAY, “LOOK AT WHAT WE DID.”’

suggested changes to standing anti-piracy legislation that would benefit content creators (10 years on, this digital-rights battle still persists.)

By the time of this testimony, Schneider was solidly into her third decade with the band, though spending more time in nature, away from composing. The peacefulness of these pastoral settings made its way into *The Thompson Fields*, from which she borrowed

trass — whatever else might transpire, in the end, order prevails.

Her last compositions in the compilation carry a different message, however. Pulled from *Data Lords*, these works explore the dialectic between the natural world and the digital world, where order is disrupted by the ubiquity of technology. The whimsical “Stone Song,” with its glimpse into the composer’s sense of



BLUE ENGINE RECORDS

JAZZ AT LINCOLN CENTER

The scintillating debut album from the SNL Band trumpeter

Featuring special guest *Joey DeFrancesco*

LISTEN AT JAZZ.ORG/SUMMER



Matt Wilson's CommUnity

By Ted Panken Photo by Mark Sheldon

Mid-morning on the first Wednesday of April, Matt Wilson was making his weekly 75-minute drive from Baldwin, New York, a community of 30,000 near Long Island's south shore, to the Conservatory of Music at SUNY-Purchase in Westchester, where he serves as visiting affiliate artist. Once on site, he'd give private lessons with five different drummers and attend an evening recital by a former student before driving home. Meanwhile, he shared many specifics of his cram-packed itinerary.





The "Good Trouble" band, from left, Jeff Lederer, Tia Fuller, Matt Wilson, Dawn Clement and Ben Allison.

Per his custom, Wilson, who turns 60 in September, had been up since 7 a.m., although he'd played the night before at an upscale Midtown Manhattan lounge with singer Anais Reno (a Purchase undergrad), after concluding the second of two full days at the New School, another weekly sinecure.

Before hitting the road, he watched a video clip of drummer Andrew Cyrille and reviewed the scores he'd written to frame 18 poems by Carl Sandburg — from Galesburg, Illinois, one town over from Wilson's hometown of Knoxville — that became the basis for his 2017 recording *Honey And Salt* (Sunnyside). He'd be performing that material Thursday and Friday at Boston's Regattabar and the University of New Hampshire.

On Saturday, he'd drive four hours from New Hampshire to Sarah Lawrence College (where he teaches most Thursdays) for another student recital, before heading home, where, on Sunday, he'd fulfill his functions as a deacon of Baldwin's First Presbyterian Church.

It's the schedule of a full life and a successful jazz artist — Monday, the New School and fly to St. Louis to perform as guest artist, Wednesday off to the San Francisco Conservatory of Music for a monthly three-day teaching stint and performance, Saturday a cross-country swing to Chris' Jazz Café in Philadelphia and Sunday back to Brooklyn to code-switch with Jane Ira Bloom and Mark Helias.

"After I taught at the New School on Monday, I rehearsed with Jane and Mark," Wilson added. "That's the way it goes. I love this."

Thoughts of his impending night in Boston spurred Wilson's recollection of a "life changing" lesson there in 1991 with Cyrille, in town for a concert with pianist Donal Fox. He'd moved to Boston after graduating from Wichita State University four years earlier, with his new bride, Felicia, a violinist. From then until

moving to New York in 1992, Wilson worked steadily around Boston, forming friendships with kindred 360-degree spirits like keyboardist John Medeski, saxophonist Charlie Kohlhase and bassist Bob Nieseke, all members of the Either/Orchestra, Russ Gershon's accomplished left-of-center big band in which Wilson applied Cyrille's observations on "the reinforcement of basics of movement, sound, stroke and also using your imagination on how to address the music," establishing the mix-it-all-up approach that still informs his musical production.

"Andrew's playing with Donal [Fox] was great accompaniment drumming, so intertwined in the fabric of the sound," Wilson said. "It was the same when I saw Ed Blackwell with Dewey Redman in January 1988. Melody is rhythm, or sounds, or spaces. People often focus on the point of the beat — the striking of, say, the cymbal to start the sound — and not as much on the spread that results from the sound or the space that happens before you strike it again. If you're aware of those three elements, you have a lot more ways of sharing the time."

He recalled listening from the drum chair as singer Bill Henderson sang "Days Of Wine And Roses" a cappella at the Algonquin Hotel in an October 2001 revue titled, "Made for the Movies: A Hollywood Songbook."

"Every night, I was infatuated by what he did with the ends of his notes," Wilson said. "You can do vibrato or trail off with a voice or saxophone or trumpet. When we strike the drums, it lasts. So we've got to be aware of where that sound goes, and if we have that intention in our imaginations, we can do the same thing. I always assign students to listen to the ends of the notes when vocalists and saxophonists play ballads."

Jaylen Petinaud, drummer on most of Herbie Hancock's tours last year, testified to the

efficacy of Wilson's "the space is what matters" mantra. "Matt starts his lessons talking with you for at least 10 minutes, to figure out what you're feeling and what you need," Petinaud said by phone before attending soundcheck for a preview performance of Alicia Keyes' Broadway musical *Hell's Kitchen*. "He saw that I needed help in being creative and wide-open. He showed me how to dive deeper into the drum set, to think about it as a blank canvas to which you're adding the colors. It's not just playing fast or playing different rudiments."

He recalled witnessing Wilson at the Jazz Standard before the pandemic lockdown. "I couldn't believe the different tones he got out of the hi-hat," Petinaud said. "He's not playing the hi-hat on 2 and 4, but you don't miss it or notice it because of how powerful and intentional his ride cymbal beat is. He'd give me exercises where the ride is consistent, but you're thinking about playing a whole note or half note with your left hand. I still use the techniques he showed me to get a big, full sound."

Wilson's keen attention to the details of rhythm-timbre and his inclusive personality are two primary factors why, as his old friend Jeff Lederer said, "Any time Matt sits down with a group of musicians, whether or not they even know each other, they sound like a band — he brings everyone into the sound."

Lederer and Wilson bonded on an initial 1993 encounter in the East Village, when Wilson uncorked a surf rock groove midway through Lederer's balls-out declamation on Albert Ayler's "Universal Indians." "I thought he'd brought to the party exactly what the music needed, and he does it every time," Lederer said, referring to the variety of bands the two have played in together — from Lederer's Ayler-inspired Sunwatcher and Brooklyn Blowhards bands to Wilson's Quartet, the holiday-inspired Christmas Tree-O, the Leap Day Trio and the

NEWPORT JAZZ



ANDRÉ 3000 • NILE RODGERS & CHIC • KAMASI WASHINGTON • ELVIS COSTELLO

LAUFEY • ROBERT GLASPER • BRITTANY HOWARD • CORY WONG

DINNER PARTY FEAT. TERRACE MARTIN, ROBERT GLASPER, KAMASI WASHINGTON THIEVERY CORPORATION

SAMARA JOY • NONAME • PJ MORTON • GALACTIC WITH IRMA THOMAS • MOONCHILD

TERRACE MARTIN & CALVIN KEYS • CIMAFUNK • GHOST-NOTE • SHABAKA

CHRISTIAN MCBRIDE'S JAM JAWN (SPECIAL GUESTS TBA) • MESHELL NDEGECELLO

ARTEMIS • CHIEF ADJUAH • AJA MONET • SUN RA ARKESTRA • JULIUS RODRIGUEZ

MAKAYA MCCRAVEN + JEFF PARKER • STANLEY CLARKE N-4EVER • LIANNE LA HAVAS

BILL FRISELL FOUR FEATURING JOHNATHAN BLAKE, GERALD CLAYTON, & GREGORY TARDY

ACID JAZZ IS DEAD W/ DJS ADRIAN YOUNGE, ALI SHAHEED MUHAMMAD (A TRIBE CALLED QUEST), & SPECIAL GUESTS

ALEX ISLEY • ANAT COHEN QUARTETINHO • KENNY BARRON TRIO • JALEEL SHAW

LEGACY OF WAYNE SHORTER DANILÓ PÉREZ, JOHN PATITUCCI, TERRI LYNE CARRINGTON, & RAVI COLTRANE

KASSA OVERALL • THEO CROKER • ANEESA STRINGS • CISCO SWANK

JOHNATHAN BLAKE PENTAD WITH IMMANUEL WILKINS, JOEL ROSS, DAVID VIRELLES, & DEZRON DOUGLAS

THE MESSTHETICS & JAMES BRANDON LEWIS • AMARO FREITAS • NICOLE ZURAITIS

RILEY MULHERKAR • SUNDAY JAZZ • AND MORE TO BE ANNOUNCED!

CELEBRATE OUR 70TH ANNIVERSARY • VISIT NEWPORTJAZZ.ORG FOR DETAILS



"Swing to me isn't a beat," says Wilson, shown here with Paul Sikivie and Lederer — AKA, the Christmas Tree-O. "It's a community feeling on a bandstand."

Honey and Salt ensemble.

"Matt has a way of incorporating word structure into everything he does, but especially in *Honey and Salt*," Lederer said, citing Wilson's deep connection to Ed Blackwell via Dewey Redman, his frequent 1990s employer, and to West African drum-as-storyteller traditions. He also cited Wilson's predisposition to apply projects playful, ritualistic frames that make the medicine go down smoothly, no matter how venturesome the musical flow.

"In the Christmas Tree-O, we'll do something that might feel odd or silly, or run the risk

of being completely bizarre in a kitsch way — and then Matt turns it on its head, into a profound musical gesture," Lederer said. "The clarity of his sound, particularly his ride cymbal beat, is unmatched. He doesn't force your feeling of where the time is, but connects to whatever your rhythmic feel is. For me, it feels like breathing together, and I'm sure a lot of people experience that with Matt. And he's very aware of orchestrating on the drums. Sometimes he'll stick with a clear, relatively simple texture for chorus after chorus; other times he'll create a non-traditional texture, maybe keeping time in

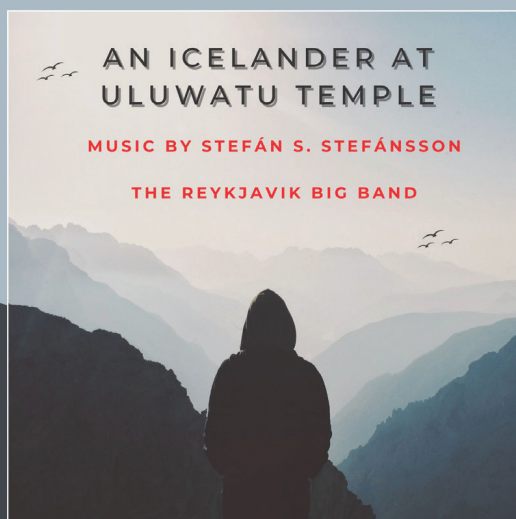
another component and using the cymbal only for color."

For Wilson, the attitude implied in the flexibility that Lederer referenced is what swinging and orchestration is all about. "Swing to me isn't a beat," he said. "It's a community feeling on a bandstand."

That spirit animates Wilson's latest release, *Good Trouble* (Palmetto), by a quintet comprising Lederer, alto saxophonist Tia Fuller, pianist/vocalist Dawn Clement and bassist Ben Allison, who each have consequential histories with Wilson but had never performed as a unit until convening in 2022 at Galesburg's Rootabaga Jazz Festival, named for Sandburg's *Rootabaga Stories*.

As suggested by the title, the 10-tune album is built around Wilson's three-part "Good Trouble Suite," which begins and ends with tone-parallels to Justice Ruth Bader Ginsburg ("RBG") and Representative John Lewis ("Good Trouble"), sandwiching "Walk With The Wind," named for Lewis' memoir.

Wilson also composed "Fireplace" (a contrafact of Geri Allen's "Feed The Fire") and the affirmative, highlife-tinged "CommUnity Spirit," as well as arrangements of Gary Bartz's "Libra," from Max Roach's iconic 1968 album *Members Don't Get Weary*; Ornette Coleman's ebullient "Feet Music"; and John Denver's "Sunshine On My Shoulders."



AN ICELANDER AT ULUWATU TEMPLE

NEW MUSIC FROM STEFÁN S. STEFÁNSSON AND THE REYKJAVIK BIG BAND

From Iceland - The land of fire and ice, new exciting music with the leading jazz orchestra in Iceland, The Reykjavik Big band, playing new music from award-winning composer Stefán S. Stefánsson.

The album was awarded the best jazz composition award at the Icelandic Music Awards in 2024.



More info on
stefanstefansson.net

“Matt sometimes shies away from calling himself a composer, but he’s one of the greatest jazz composers I know,” Lederer said. “He usually creates clear, not-complex structures. But in every song he does something special — maybe a slightly different phrase length, or making the ‘A’ sections a little different. There’s always a twist.”

Wilson debuted the tunes in the suite a few days after Justice Ginsburg’s death, at a September 2020 outdoor concert performance in Central Park produced by Jimmy Katz’s Walk With the Wind series.

“We read out the tunes, and then Matt and I had conversations about the idea,” Lederer said. “It sounds a bit nerdy, but at that particular political moment there was a need for music that felt patriotic. The germ of the Good Trouble group began with Matt’s impulse to write these songs that have, even more than a community feeling, almost a civic feeling to them.”

Following his preference for “always liking things to be an event,” Wilson decided to bring an expanded, Lederer-arranged version of the suite to an all-state high school band concert in Kansas that he was scheduled to conduct in January 2021.

“They rehearsed and recorded it online, and did readings from Justice Ginsburg and Representative Lewis,” Wilson said. “They worked so hard that I decided they needed other opportunities. I called Wynton Marsalis and asked him to talk to them. He said, ‘What day, what time?’ ‘Saturday afternoon.’ So Saturday afternoon at 1 p.m., Wynton spent an hour-and-a-half online answering questions from these students. I think they had a way more powerful philosophical and cultural experience than if I’d flown out there and rehearsed some music for them to play. I’m in touch with these students a lot. It got a nice response, and I decided to do it with this band at the Rootabaga Festival and on the new record. The chemistry was great.”

During the 2022 Rootabaga Fest, Wilson and Lederer celebrated their long association by filming tenor sax and cymbal-snare drum duets at different local landmarks: the kitchen of the farmhouse where his father grew up, in the family since the 1850s; Maid-Rite, a sandwich shop specializing in loose meat sandwiches; the Coney Island, a hot dog stand; the Lutheran church he grew up in. “We called it the AgriCulture Duo,” Wilson said. “I want people to know my roots a little bit. I played on weekends as a kid with great musicians. When I’m at the farmhouse, I try to catch sunsets and sunrises, and I think how many people have looked out over that field to see it. I often think, wow, I’ve come a long way from here. But really, you create your community. You find things or do research, broaden your horizons, find out what’s new and not be closed off. My parents were like that. They loved the music that I do. My dad could fix everything. Until he was older, I never saw him take the car to a mechanic. He changed engines. He dug our well.

“I was born with a club foot. I’ve had three surgeries, and had 27 casts on my left leg. I have two different sized feet. My mother thought I had an affinity for the drums because, since I couldn’t move around that much, she’d stack up records on the stereo console, and as they dropped and played one after the other, I loved playing along with the songs. Also, my dad and my grandfathers were all blacksmiths. They weren’t drummers, but without a relaxed stroke, they wouldn’t last very long as a blacksmith. You wouldn’t have an elbow. When you watch a blacksmith, they let that hammer bounce. They don’t go *boom*.”

Wilson had reached the Purchase campus, and it was time to wrap up. Before exiting the car, he mentioned that, earlier in the morning, one of his 22-year-old triplet sons had found a photograph of Lederer’s daughter holding him in August 2001, with Lederer holding her. “There’s a lot of connection over the years,” Wilson mused. “One day when Jeff and I were in Galesburg, I said, ‘The reason that we all came together is because of sound.’ All the people in all the bands, who come from all over the world, all kinds of different situations — we’ve all come together because of sound and this music.

“That’s powerful. I think, ‘Damn — these relationships.’”

DB

JAZZ IN JULY

July 17-27

AARON DIEHL, ARTISTIC DIRECTOR



KENNY BARRON • MARILYN MAYE

ISAIAH J. THOMPSON QUARTET

TYSHAWN SOREY TRIO

CATHERINE RUSSELL • BENNY GREEN

HELEN SUNG • EKEP NKWELLE

ETIENNE CHARLES & CREOLE SOUL

ADAM BIRNBAUM • JEB PATTON

& more!

Tickets & Details

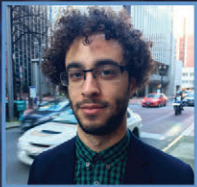
92NY.org/Jazz • 212.415.5500

Media Sponsor

88.3fm
WBG.org



NEXT RECORDS



2 MILLION+ #1 NEW RELEASE.
STREAMS **AMAZON MUSIC**

PLAYED ON 400+ RADIO STATIONS WORLDWIDE

TOP 15 ROCK CHARTS PLAY MPE RADIO

OVER 100,000 LIVESTREAM VIEWERS

TWITCH YOUTUBE INSTAGRAM

FEATURED PERFORMANCES

CHICAGO NEW YORK SEATTLE PORTLAND TREEFORT MUSIC FESTIVAL FAIRFIELD

BOISE NEW ORLEANS SALT LAKE CITY BOSTON SOUL FEST LANSING

SANDPOINT MUSIC FESTIVAL LOS ANGELES WASHINGTON D.C. MIAMI

AND WE'RE JUST GETTING STARTED...

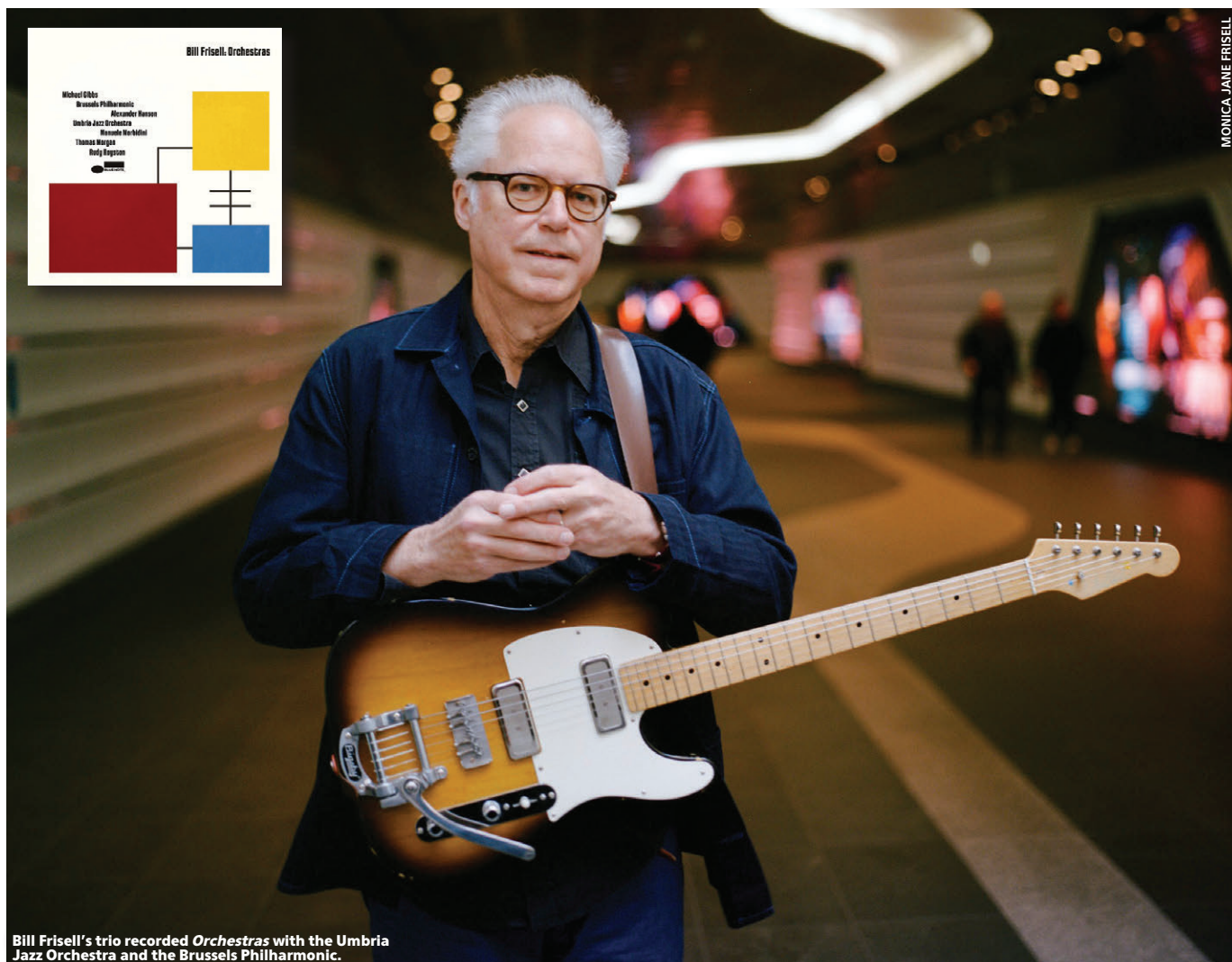
BE A PART OF WHATS NEXT



NEXTMUSICCOMPANY.COM

Reviews

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



Bill Frisell's trio recorded *Orchestras* with the Umbria Jazz Orchestra and the Brussels Philharmonic.

Bill Frisell *Orchestras*

BLUE NOTE

★★★½

Call it the lure of the large. From Charlie Parker and Miles Davis onward, first-rank small group leaders have often succumbed to the temptation of hearing their music performed by an orchestra, while they sail over it all. Even Jimi Hendrix — the ultimate soloist — pined for backing from Gil Evans before his 1970 death.

Orchestras provides ample evidence that it doesn't always work, although it can create a rich canvas for an expressive painter like Frisell.

Fronting the 11-piece Umbria Jazz Orchestra (directed by Manuele Morbidini),

Frisell, bassist Thomas Morgan and drummer Rudy Royston take great advantage of Michael Gibbs' arrangements, using the darker-sounding reeds as a highly effective foil. "Lookout For Hope" showcases the horns' range of colors with charged interplay, including some call-and-response where Frisell's tonal palette sounds extraordinarily bright.

On "Electricity," the added instruments generate some expressive movement. Conversely, they fail to add much to the leader's "Strange Meeting," but this half of the program ends on a high note, a dirge-time "We Shall Overcome" that allows Frisell to dig deep for some particularly emotive playing and concludes with a rousing peak.

Things get a bit more leaden when the trio joins the Brussels Philharmonic, almost

60 musicians deep. Several pieces, in particular "Beautiful Dreamer" and Frisell's "Throughout," offer so little interaction that it seems like the trio is playing over a pre-recorded bed. "Richter 858, No. 7" fares the best, shifting from a blurry introduction to lively, layered playing by the orchestra and a tart, aggressive performance by Frisell.

—James Hale

Orchestras: Disc 1: Nocturne Vulgaire; Lush Life; Doom; Rag; Throughout; Electricity; Sweet Rain; Richter 858, No. 7; Beautiful Dreamer. Disc 2: Lookout For Hope; Levees; Strange Meeting; Doom; Electricity; Monica Jane; We Shall Overcome. (45:49/40:16)

Personnel: Bill Frisell, guitar; Thomas Morgan, bass; Rudy Royston, drums; Brussels Philharmonic with Alexander Hanson, conductor (1–9); Umbria Jazz Orchestra (10–16).

Ordering info: bluenote.com



Fred Hersch *Silent, Listening*

ECM

★★★★

As leader of his masterful trio, pianist Fred Hersch has honed an intimately lyrical style, producing finely wrought melodies that shimmer across the surface of his steady rhythm section, while also interjecting bursts of energy capable of changing a composition's atmosphere entirely. As a soloist, Hersch finds space to emphasize this dual quality of quietude and force, with his solo debut for ECM, *Silent, Listening*.

Across 11 tracks, Hersch performs several standards, highlighting his tone and stylistic choices. Opening with Duke Ellington's "Star-Crossed Lovers," he emphasizes the song's lilting melody, stripping away ornamentation and leaving only Hersch's gentle phrasing to convey its plaintive emotion.

Russ Freeman's "The Wind," meanwhile, luxuriates in a slow melodic descent to a dark and evocative sonic palette, leaving ample space between the notes to hold the song's imaginative textures.

This sense of resourceful minimalism also accompanies Hersch's own compositions on the album. "Night Tide" unfurls with a disconcerting jaunt, leaning heavily on the bass tones of Hersch's left hand, while "Little Song" twinkles through a sprightly dance that avoids neat resolution, and "Akrasia" develops via muted strings to evoke the sense of an uneasy realization.

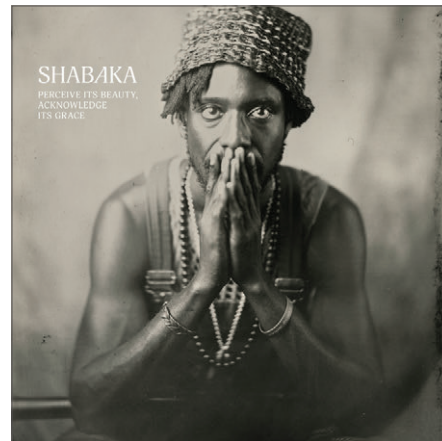
While *Silent, Listening* might seem to veer too far into softness and space, it is ultimately through the restraint of his sparse phrasing that Hersch attunes our ears to his emotive message, as pervasive as it is ambiguous.

—Ammar Kalia

Silent, Listening: Star-Crossed Lovers; Night Tide Light; Akrasia; Silent, Listening; Starlight; Aeon; Little Song; The Wind; Volon; Softly; As In A Morning Sunrise; Winter Of My Discontent. (50:37)

Personnel: Fred Hersch, piano.

Ordering info: ecmrecords.com



Shabaka *Perceive Its Beauty, Acknowledge Its Grace*

IMPULSE!

★★★★

Shabaka's new album picks up where he left off on his 2022 EP, *Afrikan Culture*, with the London-based reedist eschewing searing saxophone riffs and multiphonic histrionics in favor of more serene, flute-centric abstractions. It's more a showcase for his dexterity over multiple woodwinds than for virtuosic acumen. And Shabaka wants listeners to take on the musical journey, at a leisurely pace.

The music retains a gentle, atmospheric quietude. Shabaka's coiling clarinet filigrees or fluttery, invocational flute melodies float across celestial soundscapes, often accentuated by Brandee Younger and/or Charles Overton's cascading harp accompaniments. Each song casts the lulling splendor of incidental score music for some lofty widescreen arthouse film.

For all its rarefied beauty, it's challenging to pinpoint any standout cut. Even with heavy-swinging drummers Nasheet Waits and Marcus Gilmore guesting, nothing thumps in postmodern bop fashion. It's only on the pneumatic, African stomp on "Body To Inhabit" and the hypnotic "I'll Do Whatever You Want" that the grooves hint at breaking a sweat. Noteworthy vocal appearances by Eska and Lianne La Havas seem to evaporate inside Shabaka's sonic rainforest without leaving lasting imprints. This is an album that should be taken on its own terms.

—John Murphy

Perceive Its Beauty, Acknowledge Its Grace: End Of Innocence; As The Planets And The Stars Collapse; Insecurities; Managing My Breath; What Fear Has Become; The Wounded Need To Be Replenished; Body To Inhabit; I'll Do Whatever You Want; Living Breathing; Kiss Me Before I Forget; Song Of The Motherland. (47:06)

Personnel: Shabaka Hutchings, clarinet (1, 9), shakuhachi (2, 7), flute (3, 9–11), bamboo flute (4), quena flute (5), svirel (6, 8), saxophone (9); Jason Moran (1, 10), Nduduzo Makhathini (5), piano; Floating Points, Rhodes Chroma (7); Surya Botofasini, synthesizer (5); Nasheet Waits (1, 10), Marcus Gilmore (7), drums; Carlos Nino, percussion (1, 5, 7, 10); Brandee Younger (2, 6, 8), Charles Overton (2–4, 6, 8, 11), harp; Miguel Atwood-Ferguson, violin, viola, cello (2, 8); Moses Sumney (3), Saul Williams (4); Elucid (6), Laraaji (7), Eska (8), Lianne La Havas (1), Anum Iyapo (11), vocal; Esperanza Spalding (6, 7), Tom Herbert (7), bass; Andre 3000, drone flute (7); Dave Okumu; guitar (7); Rajna Swaminathan, mrudangam.

Ordering info: impulserrecords.com

Summer Camargo *To Whom I Love*

BLUE ENGINE

★★★★½

In February 1938, this magazine did itself no favors running a story bannered "Why Women Musicians Are Inferior." (Even after 86 years, the particulars are still too embarrassing to enumerate.) Yet a macho aura still clings to certain horns, especially the trumpet, despite a procession of lady notables from Valaida Snow to Ingrid Jensen.

So, Summer Camargo's debut is, alas, no glass ceiling of gender imperialism. In showcasing her range, she has fashioned a letter of appreciation to her past and a calling card for her present and future, which now puts her in the trumpet chair of the *Saturday Night Live* band — one that comes with many musical bases she seems well prepared to cover.

Camargo delivers a broad, bright sound and a light, medium-level energy. She presents herself in a somewhat incognito small-group setting without planting herself in any particular pot. On "Tears Of Joy" she and guest artist Joey DeFrancesco (in his final session) stir swirls of lullaby, gospel and funk into a frothy sermon that teeters between pulpit and parody. (Think Lester Bowie's "Great Pretender" with-



out the slapstick.) More serious is her wave to Louis Armstrong, "Sunny Side Of The Street," where she finds much of the Great Man's spirit in a New Orleans front line with no rhythm section. "Tenderness" and "Good Times" are done with lyrical restraint. At 22, Camargo is a player of many voices and much time to find her own.

—John McDonough

To Whom I Love: JP Shuffle; Girl In The Jeep; Tears Of Joy; Tenderness Within; Splanky; Exploring The City; Grateful For The Good Times; Sunny Side Of The Street; Dance Of The Merry-makers. (51:16)

Personnel: Summer Camargo, trumpet; Jeffery Miller, trombone; Veronica Leahy, woodwinds; Esteban Castro, piano; Joey DeFrancesco (3, 9), organ; Raul Reyes, bass; Varun Das, drums; Jamey Haddad (2, 4, 6, 9), percussion.

Ordering info: blueenginerecords.com

The Hot Box

	Critics	James Hale	Ammar Kalia	John McDonough	John Murph
Bill Frisell <i>Orchestras</i>		★★★½	★★★★	★★★★	★★★★
Fred Hersch <i>Silent, Listening</i>		★★★★	★★★★	★★★	★★★★
Summer Camargo <i>To Whom I Love</i>		★★★	★★★	★★★½	★★★½
Shabaka <i>Perceive Its Beauty ...</i>		★★★	★★★★	★★½	★★★

Critics' Comments

Bill Frisell, *Orchestras*

Frisell's double album of symphonic orchestrations explores the graceful capacity of his trio to fit in seamlessly with large ensembles. Highlights come on the sweeping woodwind textures of "Strange Meeting," while the cinematic quality of "Throughout" sees Frisell's guitar tripping lyrically over airy string arrangements. —Ammar Kalia

Two contrasting contexts amplify the imperial beauty of Frisell's statuesque guitar, whose authority relishes the flattery of the of the Brussels strings. Umbria chamber band provides more discreet support. Object is to revisit, refit and revise familiar Frisell favorites. —John McDonough
Sumptuous and, at times, startling in its Mingus-like orchestral punch and flickering intimacy. —John Murph

Fred Hersch, *Silence, Listening*

Rarely does a recording demand such close attention, and not many pianists besides Hersch can hold a listener's ear this well with so little structure. Gauzy, yet expressive, *Silent, Listening* is a balm for troubled times. —James Hale

Hersch gives us 11 spidery daydreams, each a still-life of emotional repose so soft, sedate and spacious, it seems too fragile to touch. Surprise becomes a sign of life ("Night Tidelight"); familiarity, a compass of orientation. Music to sedate and empty the mind. —John McDonough

Spellbinding solo piano outing that maximizes dynamic control, spatial awareness and crisp, poignant melodicism. —John Murph

Summer Camargo, *To Whom I Love*

Few young musicians create albums this fulsome. Fewer still go in a direction rooted in the creative music of the early '60s. At just 22, Camargo displays the tone and technique to mark her as someone to watch as she develops her range. —James Hale

Deep swinging and eminently joyous, Camargo's debut is a pleasant and unchallenging listen, reaching an apex on the warm organ tone and bluesy shuffle of Joey DeFrancesco feature "80 Tears Of Joy." —Ammar Kalia

A no-frills debut from a skillful trumpeter who will surely command more attention in the future. —John Murph

Shabaka, *Perceive Its Beauty, Acknowledge Its Grace*

Although pieces like "Body To Inhabit" and "Breathing" tease bubbling cross-currents — akin to a contemporary *In A Silent Way* — too much focuses inward, leaving the listener outside the experience. —James Hale

Shabaka's shift from saxophone to flutes arrives with depth and confidence. The spoken word elements can be jarring, but this is ultimately a record of immense promise for the artist's latest chapter. —Ammar Kalia

Arty titles and exotic cultural conceits camouflage a docile emptiness treading time in a trance-like state. Wispy woodwinds whimper under a pixieish twinkle while vapid "poetry" distracts. Atmospheric but passive in its satiny ennui. —John McDonough

AVAILABLE AT MVDSHOP.COM
+ EVERYWHERE MUSIC IS SOLD



IN STORES MAY 3, 2024

AMINA FIGAROVA & MATSIKO WORLD ORPHAN CHOIR

Suite For Africa

Pianist/composer Amina Figarova pairs her stellar sextet with a choir of orphaned and at-risk children from Liberia on her masterful new album.
AMFI RECORDS



IN STORES NOW!

SANDRO ROY

Exploration

At the highest musical level, Sandro Roy combines gypsy swing, breathtaking improvisation, technical brilliance and a tone full of charm and warmth.
EDITION COLLAGE



IN STORES NOW!

QUADRO NUEVO

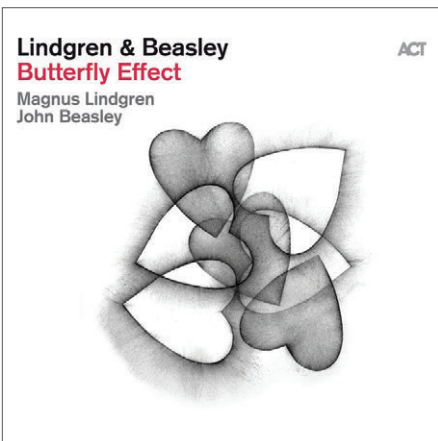
Happy Deluxe

Music that radiates the joy of an adventurous life. Quadro Nuevo's recent tour in Brazil inspired this exciting new album.
FINE MUSIC

MVDaudio
A DIVISION OF MVD ENTERTAINMENT GROUP

SUBSCRIBE
877-904-JAZZ





**Magnus Lundgren/
John Beasley**
Butterfly Effect

ACT
★★★★½

A new saxophone/flute-piano duet recording by the Swedish multi-instrumentalist and the American pianist-composer-arranger is a follow-up to their previous collaboration, the Grammy-winning *Bird Lives* with the SWR Big Band. The opening title track finds John Beasley stacking his chords as the pair climbs up to the bridge, mixing form and free passages. Lennon and McCartney's "Come Together"

unfurls Beasley's eerie left-hand passacaglia, while Magnus Lundgren's overblown alto flute gives the illusion of chords.

There's a vaguely Middle Eastern vibe and an enchanting opening call-and-response on "Echoes Of Desert," based around a distinctive pointillistic four-note figure. There's a delicate, crystalline quality with piano shifting tone center on "Celestial." Meanwhile, John Beasley's composition "Reverie" is just that: It's through-composed and a lovely feature for Lundgren's clarinet. "Heartbeat" is closest to the blues based on a descending pattern with a hip bridge and turnaround. "Infinity" is ruminative; in lesser hands this might be considered New Age. As is, it's ethereal and delicate as if too perfect for this world.

Lundgren's saxophone tone is expressive with a light quavering vibrato. His flute work breathes fire and ice and his clarinet calms the waters. Beasley's touch and sensibility encompasses all styles of jazz from free to rhapsodic. This recording is a free-flowing, mind-blowing, pan-stylistic mix of European and American traditions that displays verve and imagination.

—Larry Appelbaum

Butterfly Effect: Butterfly Effect; Echoes Of The Desert; Shifting Dunes; Reverie; Come Together; Infinity; Heartbeat; P's and Q's; Fyra; Galaha. (55:24)

Personnel: Magnus Lundgren, saxophones, flute; John Beasley, piano.

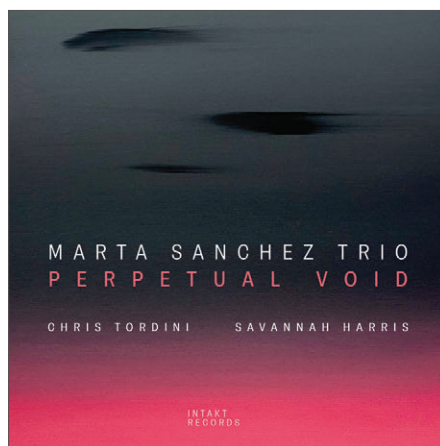
Ordering info: actmusic.com

Marta Sánchez Trio
Perpetual Void

INTAKT
★★★★½

Pianist Marta Sánchez's style is hard to pin down. Her music has an abstract wanderlust, but it's tempered by sharp focus and great discipline that manifests in everything from compositional structure to individual note choices. Almost every one of her albums has featured different personnel than its predecessor, allowing her to showcase herself in a variety of contexts. This is her first trio recording since her debut, 2008's *Lunas, Soles & Elefantes*, and it introduces a new rhythm section: bassist Chris Tordini and drummer Savannah Harris.

The music on *Perpetual Void* was written during a period of great personal trauma, grief and loss for Sánchez, but one would be hard pressed to take that away from the album merely by listening with one's eyes closed. Tracks have titles like "I Don't Wanna Live The Wrong Life And Then Die," "The Absence Of The People You Long For," "The Love Unable To Give" and "This Is The Last One About You," so overwrought they could have come off a Lana Del Rey album, but the actual performances leap with life. Sánchez's melodies spin out like they were composed for a player piano, though her

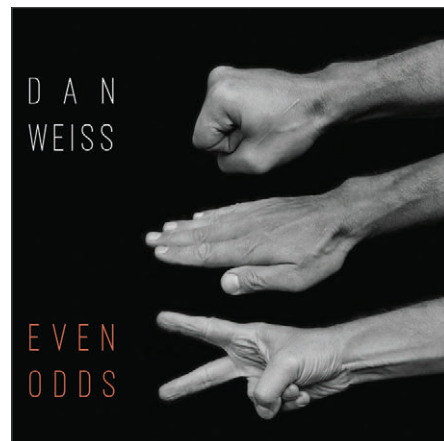


actual playing infuses them with an unmistakable humanity. Tordini is a second lead voice, attacking the bass with the grip strength of an Olympic wrestler, and Harris's drumming has a declarative crispness even at quiet moments. If this thrilling and inspiring album is indeed about grief, it sounds like someone powering through it, not wallowing in it. —Phil Freeman

Perpetual Void: I Don't Wanna Live The Wrong Life And Then Die; 3:30 AM; Prelude To Grief; The Absence Of The People You Long For; Perpetual Void; The End Of That Period; Prelude To A Heartbreak; The Love Unable To Give; Black Cyclone; This Is The Last One About You; 29B. (47:57)

Personnel: Marta Sánchez, piano; Chris Tordini, bass; Savannah Harris, drums.

Ordering info: intaktrec.ch



Dan Weiss
Even Odds

CYGNUS
★★★★

Dan Weiss is a devoted student of percussion, the kind of musician whose endless curiosity allows him to respect yet subvert jazz tradition on a granular level. He's always interweaving complex concepts into his multifarious ensemble work, enhancing rather than interfering. But for this new album with alto saxophonist Miguel Zenón and pianist Matt Mitchell he decided to put the spotlight on hyper-specific rhythm ideas with original tunes built from the drums up. A few pieces follow traditional post-bop behavior, like the sorrowful ballad "The Children of Uvalde," one of several pieces where Weiss reflects on his life as a parent, or "Ititrefen," which evokes the charged atmosphere of Wayne Shorter's best compositions.

But the album's core is represented by percussive set pieces. There are some trio tunes like the intensely fractured, high-velocity opener "It Is What It Is," where Mitchell and Zenón morph from a mainly rhythmic role to increasingly pushing harder and harder against the steeplechase lines. But much of the album is occupied by compositions Weiss wrote for solo drum set, which arrive in fascinating pairs. We get to hear him crisply articulate a solo reading followed by a version with Zenón and Mitchell improvising their own lines on top. In a few instances that sequence is altered. Either way the concept is compelling, allowing us to focus on the jaw-dropping precision and invention of Weiss' meticulously constructed pieces and to also hear how musicians as astonishing as Zenón and Mitchell deal with them in real time.

—Peter Margasak

Even Odds: It Is What It Is; The Children Of Uvalde; Bu; Rising; Recover The Mindset; M And M; Horizontal Lifestyle; Vertical Lifestyle; Five To Nine; Ititrefen; Too Many Outs; Runner-Runner; Nineteen To The Dozen; Max Roach; Bribes And Ultimatums; Royal Beatings; Fathers And Daughters; Peculiar Pathos Of Self Importance; Conversing With Stillness; Nusrat. (54:52)

Personnel: Miguel Zenón, alto saxophone; Matt Mitchell, piano; Dan Weiss, drums.

Ordering info: cygnusrecordings.bandcamp.com



Omar Sosa
Omar Sosa's 88
Well-Tuned Drums

OTA
 ★★★★★

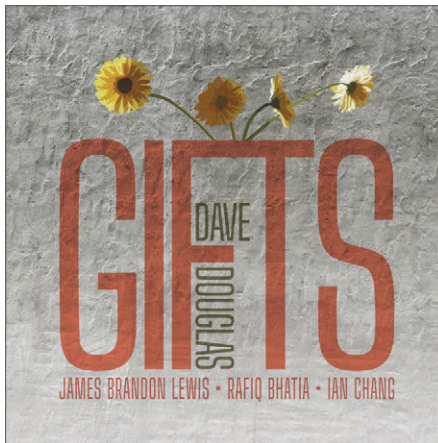
As music from the documentary of the same title, *Omar Sosa's 88 Well-Tuned Drums* can be seen as a retrospective Cuban-born pianist's career to this point. Each selection comes from a distinct, previously released album. Yet together, they offer a coherent and moving curation of Sosa's musical journey and palette producing a collection of music that could stand alone even if it were not tied to the film. Longtime Sosa followers may of course recognize tunes from standout records like *Eggün* (2013) and *Sentir* (2002). To those new to Sosa, it might serve as a quick introduction to his oeuvre. One can only hope that those in this category find their way to the award-winning Soren Sorenson documentary.

Just as Sosa represents the range of Cuban musical stylings and influences, he is equally in conversation with the larger African continent and her diaspora. These are 88 well-tuned drums and they are tuned to the connecting spirit of African diaspora musics. Sosa's career has seen him collaborate with many of the leading proponents of this connection and this soundtrack offers a sampling of the results. We find Sosa in solo and duo formats but also with larger ensembles. Yet, what is most affecting about this remains the way Sosa's well-tuned "drums" serve as spiritual guidepost, as direction. That is what the drums were for. It is what this music is for. —Josh Myers

Omar Sosa's 88 Well-Tuned Drums: Sunrise: Toridanzón; Portrait; Promised Land; Cha Cha du Nord; So All Freddie; Angustia With Tumbao; Para Ella. (43:21)

Personnel: Omar Sosa, piano, ashray, Fender Rhodes; Gustavo Ovalles, guiro, vocals (2); Martha Galarraga, clave, vocals (2); Moulay M'hamed Enneji Fakhian, guembri, qarqabas (2); Adam Rudolph, percussion (3); Tim Eriksen, vocals (4); Childo Tomas, electric bass (4, 6); Marcus Gilmore, drums (4); Leandro Saint-Hill, clarinet, alto saxophone (4, 6); David Gilmore, guitar (4); Roman Diaz, percussion (4); NDR Bigband (5); Ingmar Heller, bass (5); Ernesto Simpson, drums (5); Marcio Doctor, percussion (5); Marque Gilmore, drums (6); Joo Kraus, trumpet (6); Peter Afelbaum, tenor saxophone (6); Marvin Sewell, guitar (6); Pedro Martinez, percussion (6); Lionel Loueke, guitar, vocals (6); Elliot Kavee, drums (8); Sheldon Brown, saxophone (8).

Ordering info: omarsosa.com



Dave Douglas
Gifts

GREENLEAF MUSIC
 ★★★★★

Gifts, the new record from trumpeter/composer Dave Douglas, is a patient, open-hearted pilgrimage predicated on this idea: "How often do we step back and realize what a gift it is to have this music in our life?" With so many challenges in the world, Douglas says, we must remember "the blessings of music and life we share with each other."

Featuring transcendent originals and fresh takes on Billy Strayhorn classics, *Gifts* captures

Douglas' new quartet, including saxophonist James Brandon Lewis as well as guitarist Rafiq Bhatia and drummer Ian Chang (both members of Son Lux, an Oscar-nominated post-rock trio), conversing honestly and gratefully with the repertoire and each other.

We set out with the title track, cloaked in misty symbols, ambient soundscapes, and a bass-less spaciousness that sets an introspective tone for the rest of the record. From there, the bluesy shuffle "Kind Of Teal" and "Take The 'A' Train," with a cleverly reimagined head, emerge on the hazy horizon. The journey continues with standout tracks like "Blood Count," defined by Douglas' tender dance around Bhatia's haunting guitar, and the ebbing "Seven Years Ago," with Lewis and Douglas soaring over time, space and eventually an arresting layering of sound effects.

The final track, "Goodbyes," begins like many of the others: A lulling, percussion-led rubato ushers the quartet toward the next musical horizon. It's a reminder of the perpetuity of this pilgrimage, that the conversation with the music never really ends and that much can be gained tuning in. —Alexa Peters

Gifts: Gifts; Kind Of Teal; Take The 'A' Train; Rain Check; Blood Count; Day Dream; Seven Years Ago; Small Bar; Third Dream; Goodbyes. (62:28)

Personnel: Dave Douglas, trumpet; James Brandon Lewis, tenor saxophone; Rafiq Bhatia, guitar; Ian Chang, drums.

Ordering info: greenleafmusic.com

ozella music *The Sound*

Our Sense of **JAZZ** ...
 Unser Gespür für **JAZZ** ...



MAGNE THORMODSÆTER
L'ARTE DELLA PERSUASIONE
OZ1104CD | OZ1104LP (Gatefold)
Street Date: May 17, 2024

Two worlds become one: Classical and jazz blend with a beautiful blow.
String ensemble: Melina Mandozzi, Mara Haugen, Vladimira Ščigulinská, Hillary Foster, Ricardo Odriozola, Liene Klava, John Ehde, Jane Odriozola | **brass:** Eivind Lønning, Kjetil Master, Atle Nymo | **piano:** Svein Olav Herstad | **guitar:** Thomas Tellevik Dahl | **bass:** Magne Thormodsæter | **drums:** Håkon Mjåset Johansen, Ivar Thormodsæter



RAIN SULTANOV
FOR GIVE NESS
OZ1108CD | OZ1108LP (Gatefold)
Street Date: June 7, 2024

From anger to love: In a trio of organ, sax, and cello, Rain Sultanov is facing the dark side of the soul.
Rain Sultanov: soprano saxophone
Vladimir Nesterenko: organ
Aleksey Miltikh: cello



ODDGEIR BERG TRIO
A PLACE CALLED HOME
OZ109CD | OZ1109LP (Gatefold)
Street Date: June 21, 2024

Oddgeir Berg returns to his father's birthplace: A gentle meditation on nature, memory, life and death.
Oddgeir Berg: piano
Audun Ramo: double bass
Lars Berntsen: drums

All new releases available here, distributor direct, on MVD's MVDSHOP.

Available at your local **MUSIC STORE** or **FAVORITE WEBSTORE**

ozella music *the sound*

ozella music *the sound* **SongWays**

OZELLA MUSIC - phone +49 (0) 5251 38509 · mail@ozellamusic.com
 WWW.OZELLAMUSIC.COM · FACEBOOK: ozellamusic · INSTA: ozella.music

Distributed by **MVD** entertainment group
Serving Artists & Audiences

Technique Meets Technology

When people first started applying the word “fusion” to electrically amplified jazz, the term was meant to describe a mix of musical styles, much as fusion cuisine drew simultaneously from the traditions of French and Japanese cooking. These days, fusion has less to do with blending genres than with adapting techniques and technology, applying pop staples like programmed beats and sound-sculpting software to improvisational music.

Before bringing any collaborators into the studio to play on ***Vision Is The Identity (Out of Your Head)*** (24:23 ★★★★★), cellist **Christopher Hoffman** had preprogrammed the drum machine and synth parts that provide each piece’s backbone. But despite the occasionally cybernetic feel of a sequencer pattern, there’s nothing mechanical about the resulting music. Credit some of this to the caliber of his guests, as players like Henry Threadgill or Anna Webber understand how to use the rigidity of a structure to make their playing sound freer. Hoffman also has a keen ear for the textural subtleties of distortion, allowing him to coax delicious sonic splatter from guitarist Ryan Scott on “Narc Drop” and using overdrive to play up the bite in his bowing, for an electric cello tone that’s more Slam Stewart than Yo Yo Ma.

Ordering info: christopherhoffman.bandcamp.com

Guitarist **Brandon Ross** takes a different tack with his group **Phantom Station**, applying electronics and sound manipulation to live improvisation. Or, as he puts it at the close of ***Off The End (Sunnyside)*** (1:05:57 ★★½), it’s “real music, made in real time, by real people.” Like Kurt Rosenwinkel’s *Bandit 65* project, Phantom Station often seems more interested in timbre and texture than in addressing any particular playing style, and the music sometimes drifts into vaporous clouds of synth and pleasantly monotonous drones. But there’s often lightning behind those clouds, and real heat within the simmering groove, particularly when keyboardist David Virelles and drummer JT Lewis cut loose.

Ordering info: sunnysiderecords.com

Drummer/percussionist **Kenny Wollesen** splits the difference between live and studio sound with his new quintet **LATRALA**. Although the core of ***LATRALA (Otherly Love)*** (44:40 ★★½) is standard acoustic jazz, with Wollesen on vibes, Nasheet Waits on drums, guitarist Tony Sherr and bassist Christopher Thomas, that flavor is cut with a liberal splash of electronica thanks to keyboardist Michael Coleman, whose synth squiggles move through the mix like quicksilver. On some tracks, like the album-opening “Agora,” the upbeat melodies and percolating percussion lend a bright pop sheen to the sound, but



Christopher Hoffman: a keen ear for distortion

Wollesen — a veteran of Sexmob and various John Zorn projects — is more than happy to take things outside, as during his solo on the Caribbean-tinged “Cavalier Da Baton.”

Ordering info: otherlylovereconds.bandcamp.com

French saxophonist **Yann Jankielewicz** played for a dozen years with Afrobeat legend Tony Allen’s band and was music director for the drummer’s 2017 album *The Source*, which he cites as a key inspiration for ***Keep It Simple (Local Tree)*** (39:53 ★★). But where *The Source* was a largely acoustic album with multiple horns and a full rhythm section, *Keep It Simple* was recorded using only Jankielewicz, Jason Linder on keyboards and Josh Dion on drums and synth bass. If its sonic contours, which favor distortion, compression and a generally dusted production approach, have little in common with Allen’s album, the album’s approach to melody and rhythm are in the same continuum. Although the writing is uneven, when it works Jankielewicz and company come across like a lo-fi Weather Report, all melodic charm and giddy polyrhythms.

Ordering info: yannjankielewicz.com

Amirtha Kidambi’s Elder Ones emerged out of the same Brooklyn scene as the late jaimie branch, and ***New Monuments (We Jazz)*** (43:30 ★★½) is in part dedicated to the trumpeter. But the group’s ethos was forged during street protests after the murder of George Floyd, and an ongoing quest for social justice is the dominant subtext in its work. That said, Kidambi’s singing isn’t preachy or hectoring; indeed, some of her most affecting vocals are wordless. The overall sound could best be described as old-school Afrofuturist, at times evoking late-70s Sun Ra. “Farmer’s Song,” inspired by protests in India, has a similar flavor to Alice Coltrane’s devotional music, while the slow-building title tune offers a powerful lesson in how to turn free-jazz fury into an electric freakout. **DB**

Ordering info: wejazzrecords.bandcamp.com



SticklerPhonics *Technicolor Ghost Parade*

JEALOUS BUTCHER

★★★★½

New Jersey-born Scott Amendola might not be well known back East, but the drummer has long been near the epicenter of all things creative radiating from his home base of Berkeley, California. He has teamed up with two other Berkeley prodigals, trombonist Danny Lubin-Laden and saxophonist Raffi Garabedian, to form SticklerPhonics: a trio that is chord-less, bass-less, anything but tasteless. Their debut album explores tonal fields vacant of any dictatorial harmonic information to create a panoply of melodic and rhythmic colors and textures, assisted by some strategically placed audio effects.

The title track sets the tone for the album, starting with the first of Amendola’s energetic, intricate grooves, horns alternating between dyadic chordal stabs, unison lines and one horn repeating an ostinato, creating just enough of a framework on which the other can hang his improvisations. “Well Blazed” lulls with a quasi-dubstep street beat and bass-like riff, the reverie rudely interrupted by a quadruple-time burn ignited by Amendola’s furious drumming.

On “Thursday Night Dinner,” a languid melody alternates with a more spirited version over Amendola’s punk-funk groove, where Garabedian allows himself to go crazy for a minute. “Unheard” sounds the horns in some unison, outlining a form to which composer Lubin-Laden can flex his chops. Both he and Garabedian are formidable and imaginative improvisers, but somewhat overshadowed by Amendola’s variety, dexterity and undeniable intensity. Yet as this band comes into its own, there’s little doubt this pair will clear the high bar their bandleader has set. —Gary Fukushima

Technicolor Ghost Parade: Technicolor Ghost Parade; A Courting; Lion’s Heart; Well Blazed; Oumou; Skip To A Stop; Looking Outside To See In; Thursday Night Dinner; Bonfire Eclipse; Sharp-tooth; Unheard. (57:05)

Personnel: Scott Amendola, drums; Danny Lubin-Laden, trombone; Raffi Garabedian, tenor saxophone.

Ordering info: jealousbutcher.com



Michaël Attias
Quartet Music Vol. I:
LuMiSong
 OUT OF YOUR HEAD
 ★★★★★

Also saxophonist Michaël Attias has been a dynamic player on the New York scene for three decades, always forming new bands to interpret new music (and displaying a facility for creative lineups). He's also a prolific composer. This quartet is one of Attias' best outfits. Everything here is concise and symmetrical, with two short tunes that kick their messages out swiftly, and a pair of extended works, each around 10 min-

Dayna Stephens
Closer Than We Think
 CELLAR LIVE
 ★★★½

Dayna Stephens has consistently released celebrated contemporary work, heralded by fans, colleagues and critics, constantly staying on the edge of the genre's expectations. He's a more than decent composer and a noteworthy player. His excellence in the field is so expected, one could almost approach it as if it were commonplace.

On *Closer Than We Think*, his take on Julian Lage's bluesy "Ryland" floats along with soul, even though it acts more like a drag on the album rather than a tonal recentering. "Scrutiny" feels unfinished — weirdly so, even if that's clearly its intention. Nevertheless, between its sudden stop and its short run time, the song seems to beg its namesake.

The cover of Wayne Shorter's "E.S.P." is playfully off balance; guest trumpeter Jeremy Pelt meets the moment perfectly, but he always does wherever he goes, so this was maybe the best decision on the whole album. That said, Kanoa Mendenhall's bass holding this shifting rhythm adeptly isn't a bad choice, either.

"Back Home" and "Placate (Reprise)" feature Stephens on an electronic wind instru-

utes, facilitating further elaborations.

It's on the edge of fusion, blending acoustic piano and keyboards (Rhodes, Wurlitzer), while Attias infuses discrete electronic effects on his horn. Even so, most of the action sounds hard and acoustic. Santiago Leibson keeps his keyboards circling while Attias dances around the thematic thrust, heading into the nervous skitter of "Mister Softee Is A Front," now with jabbing acoustic piano, intricately rambling, as each player scrambles over the other to the next twisting corner. Attias overdubs multiple horn parts, at first thematic and then simultaneously soloing. The theme of "NME" snags the ears, then "Hexway Liner" shuts down the album with a curt propulsion, rapidly probing possibilities. Leibson's piano is direct and percussive, Matt Pavolka's bass pulses, Mark Ferber's drums palpitate and guest cellist Christopher Hoffman provides sweetly bowed embellishments.

There's a vibrancy to this recording which will come over well on vinyl, especially as the LP spans barely 30 minutes, for maximum-groove high fidelity.
 —Martin Longley

Quartet Music Vol. I—LuMiSong: #63 (Settled); Mister Softee Is A Front; NME; Hexway Liner. (29:39)
Personnel: Michaël Attias, alto saxophone; Santiago Leibson, piano, keyboards; Matt Pavolka, bass; Mark Ferber, drums; Christopher Hoffman, cello (4).
Ordering info: michaelattias.bandcamp.com



ment, molding a place for the tool that works in this mix, easing into a groove that ends the album in the proper place.

Perhaps it's because everything on the album seems so in its proper place that it's never quite exhilarating. With Stephens' competence so commonplace, maybe it's the brilliance that's closer than we think. —Anthony Dean-Harris

Closer Than We Think: Bubbly; The Nomad; Ryland; Scrutiny; Placate; E.S.P.; A New Spring; Te; Blue Poles; Back Home; Placate (Reprise). (53:23)
Personnel: Dayna Stephens, saxophones, EWI; Emmanuel Michael, guitar; Kanoa Mendenhall, bass; Jongkuk Kim, drums; Jeremy Pelt, trumpet (6).
Ordering info: daynastephens.bandcamp.com



Gustavo Cortinas
Live In Chicago
 DESAIO CANDENTE
 ★★★½

Chicago-based drummer Gustavo Cortinas' album *Live In Chicago* is his fifth as a leader, his first live album and the by his long-time sextet. The two-CD release documents two sets, with Cortinas, who wrote all 10 compositions, joined by tenor saxophonist Artie Black, trombonist Matthew Davis, trumpeter Drew Hansen, pianist Joaquin Garcia and bassist Kitt Lyles.

The night actually starts out a bit slow. The opening "Overture" has a strong statement by Black, who plays against the rhythms during his spot, but also includes an overlong drum solo over pianist Garcia playing the same rhythmic phrase endlessly. While one admires the pianist's ability to not miss a note, it quickly gets tedious. The medium-tempo blues "Hanaki" includes some rambunctious trombone but another so-so drum solo (one misses the visual element).

Fortunately, things pick up from that point. Among the highlights are Hansen's adventurous trumpet solo on "La Balada Del Leon" and his two-minute unaccompanied opening cadenza on "Arete," the complex polyrhythms and exciting ensemble riffs on "Dialectics Of Freedom," the mournful ballad "The Man Of Flesh And Bone," the hot tenor-trombone interplay on "La Ruta De Regresso A Guinea Está En El Arcoiris (The Route Back To Guinea Is In The Rainbow)" and a feature for pianist Garcia on the Afro-Cuban-flavored "Pax Britannica."

Gustavo Cortinas' group has its own sound within jazz's modern mainstream; the horn soloists each display their own personality and, once they hit their groove on the third song, the rhythm section keeps the music invigorating.

—Scott Yanow

Live In Chicago: Overture; Hanaki; Wish I Could Be There Now; La Balada Del León; Arete; Dialectics Of Freedom; Timing Is Everything; The Man Of Flesh And Bone; La Ruta De Regresso A Guinea Está En El Arcoiris; Pax Britannica. (107:39)
Personnel: Gustavo Cortinas, drums; Drew Hansen, trumpet; Matthew Davis, trombone; Artie Black, tenor saxophone; Joaquin Garcia, piano; Kitt Lyles, bass.
Ordering info: gustavocortinasmusic.com

Gypsy Jazz Unbounded

One of the world's preeminent Djangophiles, gypsy jazz guitarist **Stephane Wrembel** has released 17 albums as a leader, including six in his superb The Django Experiment series, which found him pushing the envelope in interpreting and expanding upon the musical innovations of Django Reinhardt. On the three-volume *Triptych (Water Is Life; 112:52 ★★★★★½)* — available as three separate “phases” (each of which earns the four-and-a-half-star rating) or one triple-disc package — the Parisian-born guitarist who grew up in Fontainebleau, where Reinhardt had retired in 1951 and lived until his death in 1953, pays homage to his hero while also stretching well beyond the boundaries of gypsy jazz.

Some of the most delightful surprises here come in the contributions of special guest **Jean-Michel Pilc**, a formidable pianist and improviser. A fellow Parisian and longtime New York resident who currently lives in Montreal, Pilc brings a sense of playful abandon and unpredictability in his solos, even on the Django set pieces. And his three sparse, crystalline solo piano improvisations spread throughout the collection offer a cleansing breath between the episodes of aggressively rhythmic “chunking” that invariably happen on the gypsy jazz staples.

Considering his total immersion into gypsy jazz over his career, it's a given that Wrembel would tackle such ebullient Django fare as “Peche à la Mouche,” (*Phase I*) “Flèche d'Or” and “Minor Swing” (both *Phase II*) on this three-volume set. He succeeds mightily in summoning up that authentic Hot Club of France spirit. What's surprising and ultimately rewarding are those moments when Wrembel and his crew veer off that expected path to create something new and provocative.

Pilc's daring instincts, causing him to stretch the harmony or spiral off into whirlwind improvisations, come to the fore on Wrembel's haunting, Middle Eastern-flavored “Mystic Circles” (*Phase I*) and Django-esque “Le Mythe de Sisyphe” (*Phase II*). The pianist's gentle minor key waltz “Your Lullaby” (*Phase III*) is another winning number that features expressive solos from both Wrembel and Pilc.

The leader's versatile working band of rhythm guitarist Thor Jensen, bassist Ari Folman-Cohen, saxophonist/clarinetist Nick Driscoll and drummer Nick Anderson offers consummate support throughout. Driscoll contributes some scintillating solos that occasionally drift into the avant zone, as on Pilc's dramatic, dirge-like “Demain sans Faute” (*Phase III*), which also finds Wrembel exploring on a 12-string guitar and the free-spirited pianist launching into some dissonant excursions on the keys.

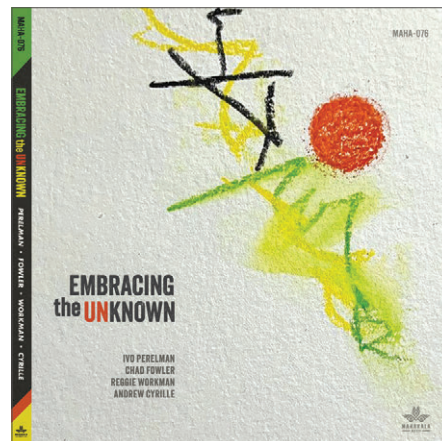


They handle Reinhardt's luxurious ballad “Anouman” (*Phase I*) with tasteful restraint, then take the greatest liberties on an avant-garde intro to his “Douce Ambiance” (*Phase III*) before settling into the classic gypsy jazz rhythmic “chunking” that Django and The Quintet of the Hot Club of France popularized in the 1930s. Pilc's two-fisted piano playing on this familiar gypsy jazz number is alternately virtuosic and devilishly irreverent (hear him drop in a quote from “Old Man River” in the middle of his turbulent solo). And Folman-Cohen delivers a rare electric bass solo that would make Victor Wooten proud.

Wrembel, whose tunes have graced three Woody Allen films (*Midnight in Paris*, *Vicky Cristina Barcelona* and *Rifkin's Festival*), shows a particular flair for non-Djangoesque songwriting as well. His exhilarating “Ecce Homo” (*Phase I*) is sparked by Pilc's shards of dissonance and Don Pullen-esque flurries on the keys, while his driving 5/4 number “Jonathan Livingston Seagull” (*Phase II*) has Driscoll taking off on soprano saxophone and Pilc dipping into some Cecil Taylor-isms in the middle of his cascading solo. And his lilting jazz waltz “Aleteia” (*Phase II*) highlights the guitarist's intricate string-skipping picking prowess on his manouche-style guitar while also showcasing Driscoll in a soaring clarinet solo.

Phase III's impressive Wrembel-composed suite “Life In Three Stages” opens on an evocative note with the spaghetti western themed “Part I: The Child And The Desert,” then “Part II: Building A World” unfolds gradually and dramatically with the grandeur of a Spanish fandango. “Part III: Old Age, Grace And Wisdom,” an intimate duet between piano and guitar, presents the most moving moments of this *Triptych* — an outstanding and often surprising effort that is bound to please Django purists and renegades alike. **DB**

Ordering info: stephanewrembel.bandcamp.com



Perelman/Fowler/ Workman/Cyrille *Embracing The Unknown*

MAHAKALA

★★★★

Improvisation leads to self-actualization on *Embracing The Unknown*, the debut album by Ivo Perelman and his quartet featuring reedman Chad Fowler, bassist Reggie Workman and percussionist Andrew Cyrille. Their creative synergy is palpable as they navigate the shifting contours of rhythm and tonality and traverse the boundaries of genre and tradition.

On the title track, Fowler's saxello is all high-octane energy while Perelman's saxophone grounds the discourse with methodical melody. The rhythm section serves as the anchor amidst the freewheeling chaos. This woodwind-percussion dynamic continues on “Soul Searching,” Perelman's saxophone offering reflective melodic lines while Workman's saw builds an intense, crescendoing backbeat.

As the record progresses, the muscular woodwinds give way to the understated yet compelling resonance of the rhythm section. Workman's bass takes center stage on “Introspection,” his solemn, steady lines demonstrating the power of subtlety in conveying musical and spiritual depth.

In the album's latter half, the quartet begins to find equilibrium. Perelman and Fowler's mentholated lines are romantic and tender on “Self-reflection,” while Cyrille's crystalline percussion is in perfect harmony with the blustery reeds on “Self-analysis.” The quartet's masterful improvisation reaches its zenith on “Self-contemplation,” where the energy is magnetic, and the dialogue among the instruments is sharp and incisive. With this debut offering, the quartet establishes itself as a new voice in the evolving landscape of free-jazz. —Ivana Ng

Embracing The Unknown: Embracing The Unknown; Soul Searching; Self-reflection; Introspection; Self-analysis; Self-fulfillment; Self-contemplation. (68:21)

Personnel: Ivo Perelman, tenor saxophone; Chad Fowler, stritch, saxello; Reggie Workman, bass, saw, percussion; Andrew Cyrille, percussion.

Ordering info: ivoperelman.bandcamp.com



Etienne Charles
Creole Orchestra

CULTURE SHOCK
★★★★★

There's sunny charm in the unabashedly retro big band sound of Etienne Charles' *Creole Orchestra*, which the trumpeter-arranger says he's had in mind for more than a decade. Not the only ingredient he taps for this nearly two-hour romp: Pan- or quasi-Afro-Caribbean/Latin American elements, especially deftly syn-

chronized syncopated percussion and *coro*-like horn section exchanges, underlie most of these tracks.

Charles cites his participation in Frank Foster's *Loud Minority* as influential, and more so the history of his native Trinidad, which during World War II had radio stations beaming swing hits to GIs stationed throughout the islands. Being 39, he's too young to have direct memories of that, but his chart's bright colors, compelling dance tempi and swirling counter-movements bespeak the style of those days.

René Marie's bold and seductive vocals (on "Evil," "Centerpiece," "Colorado," "Breath"), DJ Logic's rap ("Poison") and sophisticated flourishes of featured soloists throughout assert au courant pleasures. *Creole Orchestra* ain't a nostalgia trip, after all.

Like every Swing Era leader, Charles imbues his repertoire with measures of diversity, touching on samba, soca, reggae, hip-hop scratching, rock, CTI-fusion, the blues and sultry ballads. Precise and fully embodied realizations of his complex charts is a constant. Charles' horn solos are to the point and melodic; Hogans, Louis, Wirtz, Ebersole, Dease, Ellis and Smith all create hot breaks; the rhythm team is unified. Pianist Fortner slips in subtle, Basie-like touches, Hancock-like on Rhodes in duo with Charles on "Holy City." And René Marie — as evil as can be. —Howard Mandel

Creole Orchestra: Old School; Poison; Think Twice; I Wanna Be Evil; Holy City; Ten To One Is Murder; Centerpiece; Douens; A Shade Of Jade; Colorado River Song; Stompin' At The Savoy; Take My Breath Away; Night Train. (79:00)
Personnel: Charles, trumpet, percussion, arranger; René Marie, vocals; Brandon Rose, vocals; DJ Logic, turntables; Michael Thomas, Godwin Louis, alto and soprano saxophones; Brian Hogans, alto saxophone; John Ellis, tenor saxophone, bass clarinet; Seth Ebersole, tenor saxophone, clarinet; Paul Nedzela, baritone saxophone, bass clarinet; Gina Izzo, flute (5, 8, 10); Jumaane Smith, Walter Cano, Anthony Stanco, Giveton Gelin (1), trumpets; Dion Tucker, Corey Wilcox, Michael Dease, trombones; Chris Glassman, bass trombone; Sullivan Fortner, piano, Fender Rhodes; Alex Wirtz, guitar; Ben Williams (2-7, 9, 13), Johnathan Miuchel (1, 8, 10-12), bass; Obed Calvaire, drums; Jorge Glem, cuatro (1, 8); Pascual Landeau, marac (1).

Ordering info: store.etiennecharles.com

MACK AVENUE MUSIC GROUP
NEW & EXCITING RELEASES



Kirk Whalum
Epic Cool



Christian Sands
Embracing Dawn



Emmet Cohen
Vibe Provider

More from these great artists:





Yes! Trio
Spring Sings
JAZZ&PEOPLE

★★★★

Yes! Trio — pianist Aaron Goldberg, bassist Omer Avital and drummer Ali Jackson — returns with *Spring Sings*: 10 tracks of colorful originality, as well as clever interpretations of Irving Berlin’s “How Deep Is The Ocean” and Cy Coleman and Carolyn Leigh’s “The Best Is Yet To Come.” The title track is a bit of a slow start but alongside the gradual ascension in dynamics is a solid demonstration of just how cooperatively the trio plays. Around six min-

utes in, Avital breaks out his bow to play in unison intermittently with Goldberg, while Jackson’s light but lively stick and cymbal taps both complement and contrast with the fluid melodic phrasings of his bandmates. There’s individuality but the song would undoubtedly suffer if this interconnectedness were altered even slightly.

That said, the three gentlemen have plenty of opportunities to shine. Alternating solo sections in “2K Blues” and “Omeration” as well as the consecutive solo sections in the middle of “Shufflonzo” do well in this regard. The group’s appreciation for different musical structures isn’t lacking, either. “How Deep Is The Ocean” offers a bright, breezy swing perfect for the arrival of spring, while “Sanción” glides at a more relaxed tempo — the melody seemingly on a carefree stroll. This can be refreshing but it would also nice to have a stronger sense of where the music is going.

The cheerful groove and tune of “Fivin” ends the album on a decisive, unified note, apropos of Yes! Trio’s one-for-all approach to jazz writing and arranging. —*Kira Grunenberg*

Spring Sings: Spring Sings; 2K Blues; Bass Intro To Sheikh Ali; Sheikh Ali; The Best Is Yet To Come; Sanción; Omeration; How Deep Is The Ocean; Shufflonzo; Fivin. (51:20)

Personnel: Ali Jackson, drums; Aaron Goldberg, piano; Omer Avital, bass.

Ordering info: jazzandpeople.com

Troy Roberts
Green Lights

TOY ROBOT

★★★★

On every record he makes, tenor saxophonist Troy Roberts is venturing into new sonic territory, whether it be through the conduit of traditional or contemporary jazz. He’s well versed in eclectic genres. But on his 16th record, *Green Lights*, he is forging yet another different path with a crop of fellow jazz heavyweights featuring Paul Bollenback on guitar, John Patitucci on bass and Jimmy Macbride on drums.

Green Lights is a testament of Roberts’ complexity as an artist: The record comprises all original compositions that straddle the fence between modal jazz, futurism and acoustic goodness. In each setting, Bollenback and Roberts are completely in sync, as if they’ve been playing together for years.

Tunes like “By Your Side,” the swinging “Stretch Armstrong” and the softer “Scotsman Ballad” give a taste of Robert’s more straight-ahead background. On “The Question” Roberts shifts into more intricate melodies with liquid soloing throughout. Each track continues to build cosmic momentum such as on “Solar Panels,” one of the more rhythm-heavy tunes where Macbride takes full control in the intro



bursting with electric energy.

The refreshing part of this new album is that just when you think the record is sailing at a smooth pace, Roberts shifts into another gear. He is continually testing the depths and possibilities of unconventional swing through his sound. Jazz purists may not get what Roberts set out to accomplish. However, for those with eclectic ears, *Green Lights* will be a gratifying listening experience. —*Veronica Johnson*

Green Lights: Green Lights; The Question; By your Side; Solar Panels; Harry Brown; Jive Dumping; Up To No Good; The Scotsman’s Ballad; Stretch Armstrong; Soundcheckin’. (71:58)

Personnel: Troy Roberts, tenor saxophone; Paul Bollenback, guitar; John Patitucci, bass; Jimmy Macbride, drums.

Ordering info: troyroberts.com



Nicole Glover
Plays

SAVANT

★★★★½

Folks who think the mantra “jazz is dead” denotes the genre’s true condition might reconsider when they hear *Plays*, Nicole Glover’s second Jeremy Pelt-produced swinging affair for Savant. Propelled by an endlessly on-point trio of bassist Tyrone Allen and drummer Kayvon Gordon, and augmented on four tunes by vibraphonist Steve Nelson, Glover brings forth the full measure of her formidable chops, creativity, discipline, erudition and narrative gifts while navigating five less-traveled songs, a standard and an original apiece by her and Allen. The end result could easily bear the title “The State of the Tenor Circa 2024.”

Never rushed, deploying a malleable, vocalized sound that refracts the tonal personalities of her inspirations into her own argot, Glover addresses the “tradition” on its own terms of engagement. She generates fresh melodies on sophisticated change-tunes like Kenny Dorham’s “The Fox,” Elmo Hope’s “One Second, Please” and Lucky Thompson’s “Munsoon.”

On “I’ve Grown Accustomed To Her Face” and Allen’s stately “The A-Side,” her well-calibrated vibrato and penetrating concision raise the spirits of master “boudoir tenors” Thompson and Gene Ammons. Her torrential solo on McCoy Tyner’s “Inception” seems to speculate on how John Coltrane might have addressed his pianist’s tune in 1965, had he been inclined to perform it. She ends the recital with an original, “Blues For Mel,” which sounds like something Coltrane might have written (but didn’t) for *Coltrane Plays The Blues*. It’s dedicated to drummer Mel Brown, a key mentor during Glover’s formative years in Portland, Oregon. He taught her well. —*Ted Panken*

Plays: Open Or Close; The Fox; The A-Side; Munsoon; Inception; One Second, Please; I’ve Grown Accustomed To Her Face; Blues For Mel. (42:37)

Personnel: Glover, tenor saxophone; Steve Nelson, vibraphone (2, 6–8); Tyrone Allen, bass; Kayvon Gordon, drums.

Ordering info: jazzdepot.com



Ghost Trees
Intercept Method
 INDEPENDENT RELEASE
 ★★★★★

As soon as anyone sees a tenor saxophone/drums duo situation, they reach for comparisons with John Coltrane and Rashied Ali's *Interstellar Space*, but it turns out that both saxophonist Brent Bagwell and drummer Seth Nanaa, who've kept the Ghost Trees partnership going for a decade, were both independently more affected by *Sun Ship* instead.

Ironically, that was one of the few Coltrane albums not recorded at Rudy Van Gelder's iconic studio — which is where Ghost Trees laid down this remarkable set, with Maureen Sickler supervising. So there are some nice symmetries and asymmetries.

Like Coltrane, Bagwell and Nanaa are interested in digging deep into sometimes quite minimal materials. A couple of the tracks here, "Super Eight" and "Leevin," seem to be built on the same chord structure, though it's not much more than a basic armature. Others seem to trade on small melodic cells that aren't a million miles from the *Ascension* code. The tenor sounds strong in the studio space, almost preacher-like in places.

But one of the wonders of Ghost Trees, honed over a handful of albums going back to *The New Gravity* a full decade ago, and the more recent self-released *The Fascination* and *Universal Topics*, is not so much their ability to play together but rather each to play exactly as and when he needs, almost oblivious to the other, and still make the music work resonantly. To stretch the inevitable comparison, this is their inner rather than interstellar space, and they occupy it with total conviction.

—Brian Morton

Intercept Method: Carnation; Station Keeping; Spherical; Lesson In Renunciation; Super Eight; Lymars; Leevin; Tannhauser Gate; Meanwhile Gesture; Blush Response; Intercept Method; Amplitude. (48:40)

Personnel: Brent Bagwell, tenor saxophone; Seth Nanaa, drums.

Ordering info: ghost-trees.bandcamp.com



Rachel Z
Sensual
 DOT TIME
 ★★★★★

Rachel Z possesses a unique skill for moving seamlessly across genres. She brought innate taste and technical command to her work with Wayne Shorter's more electronic-flavored era and recorded Shorter tunes in piano trio format on 2000's *On The Milky Way*. She dipped into the fusion-ish quarters of Steps Ahead and Stanley Clarke and demonstrated art-pop sensibilities required to play with Peter Gabriel.

Elements of that background filter into

Sensual, a mostly piano-trio outing with some digital glossing and effects along the way. As heard on the opening "Save My Soul" and other tracks, her compositions here can seem generic and occasionally smarmy, in sharp contrast to her playing, which never fails to excite the ear.

She benefits from the solid yet flexible presence of drummer Omar Hakim (also her husband, and dedicatee of her synth-basted pop-jazz title track), drummer Mino Cinelu and bassists Jonathan Toscano, Matt Penman and Gabriel ally Tony Levin. Her deeper jazz DNA shines through the sometimes slick contemporary jazz-friendly surfaces. On "Sensual," Z fleetingly quotes "Surrey With The Fringe On Top" in her solo and also in the melodic section.

On her fresh version of the Foo Fighters' "These Days," the high-spirited groove sneakily shifts from odd meter (15/8) in the "A" section into a more smoothly rolling 7/4 "B" section. With this finale, finally, pop, jazz and post-fusion dynamics come together in a heady, sneakily hooky dance. Sensuality meets cerebralism, in happy accord.

—Josef Woodard

Sensual: Save My Soul; What I Fear; Bodhisattva; Forgive Me; What About the Kids; Inamorata Enamorata; Shepard's Lullaby; Sensual; These Days. (58:20)

Personnel: Rachel Z, piano, electronica; Jonathan Toscano, acoustic bass; Omar Hakim, drums; percussionist Mino Cinelu; Tony Levin, Matt Penman, bass.

Ordering info: dottimerecords.com



Psychedelic Explorations

The reissue — on vinyl for the first time since its original release — of **Pete Jolly's** 1970 recording ***Seasons (Light in the Attic/Future Days; 44:03 ★★★)*** sometimes features solos on select cuts, Jolly (playing grand piano, Wurlitzer electronic piano, accordion, musette, Sanovox accordion organ, and Hammond B-3) occasionally joined by bassist Chuck Berghofer, guitarist John Pisano, percussionists Milt Holland and Emil Richards and/or drummer Paul Humphrey. *Seasons* offers a mostly Jolly program of tunes funky and festive ("Plummer Park"), sentimental (the standard "Younger Than Springtime"), spacey and dreamlike ("Spring"). The series of keyboard adventures here (sometimes quite brief) are, in some ways, akin to Sun Ra's own sonic explorations. Their open-ended structures play like passing melodies that come and go with the (mainly) light breezes, sonic caresses that have a lighter-than-air quality to them. Sampled by Cypress Hill, Jay Dee and Busta Rhymes, Jolly suggests an inside/outside esthetic with an easy-listening veneer. It's available as orange LPs, double LP or CD or in digital format.

Ordering info: lightintheattic.net

Alice Coltrane's 1971 ***The Carnegie Hall Concert (Impulse!; 79:25 ★★★★★½)*** is new. Was her music then a period piece? An after-shock from the New Thing jazz of the previous decade? Somehow this music seems more like an ongoing expression of something timeless that has echoes of distant voices but now feels altogether contemporary. Recorded just a week after the release of her seminal album *Journey In Satchidananda*, *The Carnegie Hall Concert* continued her focus on individual artistry, but even more on the community of sounds. It was a spirit that spoke to artists, proclaiming and celebrating her growing command of something uniquely magisterial, her own music, more than a post-John-Coltrane lament. A marvelous transition for Coltrane, we hear her generous accompaniments on harp and piano, most splendidly on John's "Leo." Bandmates sound very much in sync as everyone moves from section to section on these four elongated pieces.

Moving from "Journey In Satchidananda" through "Shiva-Loka," both from her then-new album, the program ends with John's "Africa" and "Leo" — the double quartet presenting us with two bassists (Jimmy Garrison and Cecil McBee), two drummers (Ed Blackwell and Clifford Jarvis), two reedists (Archie Shepp and Pharoah Sanders) and two under-recorded instrumentalists (Kumar Kramer on harmonium and Tulsi Reynolds on tamboura). It's an ensemble echoing both Ornette Coleman and John's (late) penchant for



Alice Coltrane: a marvelous transition

extended combinations of instruments, the focus not so much on who was playing but what was being played. I find the ensemble to be the star here: Coltrane's playing is something akin to a tapestry for what everyone is expressing, almost a license to just keep going, the openness and freedom of the music somehow capable of inspired organization with no loose ends, unless intended. In 1971, this music may have been of its time, but today, more than half a century later, it sounds like a clarion call for something worth listening to and playing as the New New Thing.

Ordering info: impulserecords.com

Inside The Light World: Sun Ra Meets The OVC (Strut; 87:23 ★★★★★) is a bit of a misnomer. The OVC refers to the late-1970s invention (by artist Bill Sebastian) of the Outer Space Visual Communicator, a machine that used color and light to let musicians "finger-paint" visual accompaniments to their music. And since we are talking strictly audio here, we must settle with photos of this invention in the liner notes. A previously unreleased recording from 1986, classics include "Calling Planet Earth," "Sunset On The Nile" and "Theme From The Stargazers." It's a double LP or one CD, never intended for release with a good story to boot.

Overall, the renditions suggest a project in the making, with some slightly less-than-exceptional takes on music we've heard elsewhere; there's a hint of a tentativeness to go all out, perhaps due to the visual component the Arkestra was dealing with (but that we don't experience). "El Is The Sound Of Joy," for example, lacks the free-spirited abandon of its original, otherworldly swing. And yet, as with the recent reissue of Ra's solo works *Monorails & Satellites*, the all-Sun Ra corpus *Inside The Light World* contains essential, at times revelatory, additions to a library without peer. **DB**

Ordering info: strut.k7store.com



Julieta Eugenio

Stay

INDEPENDENT RELEASE

★★★★★

On her second album as a leader, Argentine tenor saxophonist Julieta Eugenio ambles stealthily through a sequence of rich, interior moods, punctuating her trio with three bright duets. She calls these interludes "Breaths," which aptly suggests coming up for air. For despite her Lester Young lineage and piping tone, Eugenio's playing aches with cool tension.

Five tunes move through a moody, minor/modal territory that vaguely suggests the incantatory, folkloric music of guitarist Eduardo Falou. The opening title track establishes a rolling feel that swells to a climax, then slowly ebbs. "Out There" starts with a telegraphic riff from bassist Matt Dwonszyk, whose warm and crafty solos and counter-lines are as much an attraction as Eugenio's clear-eyed improvisations. "Blue" begins with three minutes of brilliant a cappella saxophone, taking us from somber to sad, then the trio launches into an optimistic, Dave Holland feel. "Sunday Stranger" features athletic figures from Eugenio and a smacking solo from supersensitive drummer Jonathan Barber. "Trapped" explores an intriguingly off-kilter duple rhythmic feel.

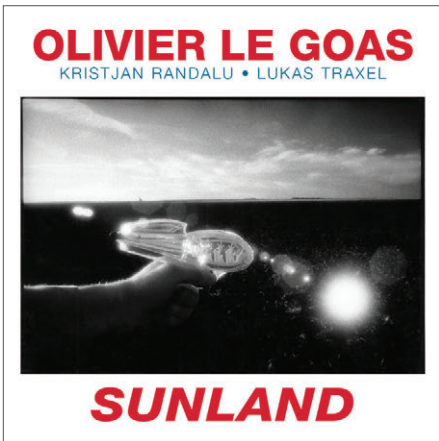
Between these interior outings come the decidedly exterior "Breath I," "Breath II" and "Breath III." Leo Genovese's celeste-like Rhodes on the first suggests a longing for innocence; the repetitions of the second, a happy trance. The third explodes, with Eugenio spitting through a slight chirp in her reed.

Is the final track, "Sophisticated Lady," the reward at the end of this emotional odyssey, or just a hope? Eugenio's tender, chuffing declarations, rippling, heartbreaking falls and triumphant cadenza suggest the former. Welcome home. —Paul de Barros

Stay: Stay; Trapped; Breath I; Out There; Blue; Breath II; Sunday Stranger; Breath III; Sophisticated Lady. (55:00)

Personnel: Julieta Eugenio, tenor saxophone; Matt Dwonszyk, bass; Jonathan Barber, drums; Leo Genovese, Fender Rhodes (3, 6).

Ordering info: julietaeugenio.bandcamp.com



Olivier le Goas *Sunland*

DOUBLE MOON

★★★★

The 12 original compositions drummer Olivier le Goas, bassist Lukas Traxel and pianist Kristjan Randalu present on *Sunland* prove that the cerebral and the dramatic can be natural companions.

Le Goas' well-rounded works are metrically complex, rhythmically daring and absorbing. Each instrument in his classically grounded European trio earns its prominence, though there are relatively few solos. While highly

John Dokes *Our Day*

SWING THEORY ENTERTAINMENT

★★★★½

John Dokes came into his own in New York City, singing with George Gee's Swing Orchestra. He formed his own group and cut two well-received quintet albums, *Forever Reasons* and *True Love*. Then COVID hit, his long-time drummer Lawrence Leathers died and Dokes moved to Chicago. On return trips to New York he often sang with Gee's band and decided to do an uplifting swing album to combat postpandemic unease. With the help of Gee and arranger David Gibson, he put together a nonet for this album.

"Our Day Will Come" is a reinvention of the Ruby and the Romantics hit. The swinging arrangement is marked by Dokes' mellow baritone vocal and brief solos by trumpeter Freddie Hendrix and pianist Steve Einerson. Michel Legrand's "I Will Wait For You" gets an intimate, late-night reading. Einerson lays down a soothing backdrop to a warm vocal by Dokes, with a hint of vocalese on the bridge. Dokes digs deeper in his vocalese phrasing for "On The Red Clay," drawing on Mark Murphy's lyrics for the Freddie Hubbard standard. Saxophonist Patience Higgins plays solos between horn fanfares, leading up to Dokes' brief scatting before

structured, le Goas' works flow.

Each tune bears surprise and beauty. On "Morning Light," Randalu carries the melodic weight but doesn't fall back on his virtuosity. He keeps the tune going, and its twists and turns maintain interest because the listener wants to know what's next. There's a wistfulness to "Sunland," underscored by Randalu's lovely rubato, le Goas' shimmering cymbals and Traxel's swelling bass. The melancholy of this tune is lovely. While "Song In A Song" finds each musician carving his own path, the shifts are smooth, the resolutions satisfying.

Tracking the rhythm in le Goas' tunes can be daunting but invigorating. In his liner notes, le Goas explains the structuring of songs spanning the sweeping title track and "Survivor's Song," a work that features Randalu at his most aggressive and le Goas at his most versatile.

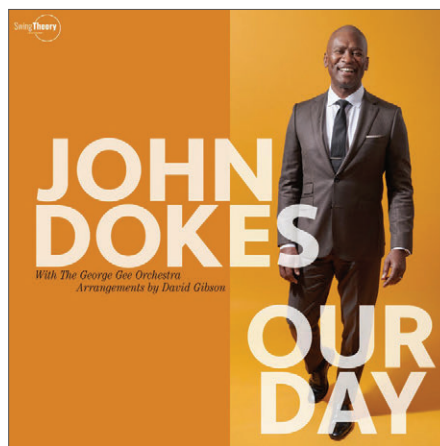
Infused with references to folk song, Metheny, Bach, Schubert and Vivaldi, le Goas' tunes have a brightness all their own, framed in a dynamic of surge and relaxation. This supple trio never lets ego get in the way of its artistry.

—Carlo Wolff

Sunland: Good To Be Back (Vivaldi:21); Morning Light; E. Song; Cross The Undangered Spaces (US); Sunland; Surface; Song In A Song; Mirage; Life On Mars/Book Of Dreams; Residual Time; Survivor's Song; Key Song. (72:58)

Personnel: Olivier le Goas, drums; Kristjan Randalu, piano; Lukas Traxel, bass.

Ordering info: challengerecords.com



the final verse. "Everything Must Change" closes the album on an uplifting note.

The horn section recalls a '40s big band, with fills highlighting every line. Dokes lets his voice take flight, mimicking the hummingbirds in the lyric, with fluttering melismas and long crooning notes that lead up to the improvised tag line: "Music makes me cry." —*j. poet*

Our Day: Our Day Will Come; Moanin'; Suddenly; I Will Wait For You; On The Red Clay; L-O-V-E; Don't Blame Me; This Can't Be Love; Everything Must Change. (45:09)

Personnel: John Dokes, vocals; George Gee, conductor; Anthony Nelson Jr., alto saxophone; Michael Hashim, tenor saxophone; Patience Higgins, baritone saxophone; Freddie Hendrix, trumpet; Andy Gravish, trumpet; David Gibson, trombone; Steve Einerson, piano; Malik McLaurine, acoustic bass; Chris Latona, drums.

Ordering info: johndokes.com



Rempis/Karayorgis/ Heinemann/Harris *Truss*

AEROPHONIC/DRIFT

★★★★

Greek pianist Pandelis Karayorgis moved to Boston in 1985, and he's been there ever since. Not long after, Dave Rempis left the area to begin the journey that has established him as one of Chicago's foremost saxophonists, band-leaders and concert organizers. They've sustained a musical association for a quarter century, with each man visiting the other's town to play in a series of bands and make a handful of records.

When Karayorgis resumed visiting Chicago after a COVID-induced layoff of several years, Rempis arranged for the pianist to join him in playing with improvisers of a younger generation: bassist Jakob Heinemann and drummer Bill Harris. *Truss* documents the quartet's first encounter, and it's a fascinating study in the development of understanding and rapport.

The younger musicians share with Rempis an attraction to timbral explorations and a readiness to treat interrupted rhythms as opportunities. The pianist initially parallels the Chicagoans' interactions with a dense layer of sound, but as the action progresses, his playing opens up and complements them. This adjustment reveals the essence of Karayorgis and Rempis' partnership. Even in a completely improvised setting, they interact like co-composers, each offering the other ideas for further elaboration. Heinemann takes a complementary stance, putting power behind Rempis' winding forays and space into Karayorgis' harmonies. Harris keeps the door open to change by either leaving out parts of a rhythm or sustaining two at once.

It's fascinating to hear these musicians cohere into a unit; here's hoping that they keep the process going.

—Bill Meyer

Truss: Stone Fruit; Burning Bush. (53:24)

Personnel: Dave Rempis, alto, tenor and baritone saxophones; Pandelis Karayorgis, piano; Jakob Heinemann, bass; Bill Harris, drums.

Ordering info: aerophonicecords.com



"Projecting deep feeling into the sounds you discover will bring them to life," says Adam Rudolph.

Embracing the Concept of Triple Diminished

In this article, I wish to introduce composers and performers to the concept of Triple Diminished. I was fortunate to learn about Triple Diminished from Yusef Lateef, who informed me that he had learned about it from Don Byas. In our 25 years of working together, Yusef and I never ran out of new ways of looking at and applying Triple Diminished. I'll contextualize this introduction by sharing again what I wrote in my previous DownBeat Woodshed article (November 2023), which focused on rhythm:

Inspiration, intuition and intellect are the touchstones of the creative process, while craft gives us freedom to express what we feel and discover. For the artist in music, the idea is to follow the basics. By the basics, I mean the fundamental elements of music and of sound itself. Understanding and embracing this simplicity allows us to generate any complexity and depth of expression in our own way, and not merely to follow the styles of the day. This is what Sly Stone calls "simplicity."

Just as the laws of physics simplify in the higher dimensions, so too do the elements

of music unify as they transcend style and move towards essence. The essential unison — vibration — manifests as a duality: color and motion, or, as they are called in music terminology, timbre and rhythm. The dialogue between color and motion is woven through the complex of space and time.

In that same article I introduced the idea of (3) odd and (2) even as the foundational units of organizing rhythm. If that fundamental polymetric verticality of 3 against 2 was moving fast enough it would sound as the interval of the perfect fifth, the second overtone. The overtones, or harmonic series, are the acoustic material that generates the pitches used in melody and harmony, as well as what Edgard Varese termed "sound mass." By the mid-20th century creative improvising musicians such as Ornette Coleman, Eric Dolphy, John Coltrane, Cecil Taylor and Yusef Lateef (to mention only a few) started moving away from using chord changes as the context and springboard for improvisation. They started looking at ways of organizing permutations of intervals in the pursuit of further developing

their musical language. As Yusef put it: "When you get rid of one thing, you have to replace it with something else."

What is Triple Diminished?

Triple Diminished is a way of organizing the 12 tones that are used in much of contemporary European-based music systems. The starting point is the three diminished seventh chords. A Triple Diminished pattern is created by choosing any one note from one of the diminished seventh chords, followed by choosing any note from one of the other diminished seventh chords, followed by choosing any note from the remaining diminished seventh chord. The next note is chosen by going back to the first diminished seventh chord and choosing any note other than the note already used.

Keeping the same intervallic relationships, the next note will come from the second diminished chord previously used, followed by the third diminished chord previously used, and so on until all 12 tones are used. This process will be more clear following analytical study and playing inside of the Cosmogram examples. You can create your own Triple Diminished patterns following this process. Each Triple Diminished pattern has its own aesthetic qualities and functional applications.

(Since we are not concerned here with major and minor keys, I am indicating the space between intervals as steps: semitone = one step; whole tone = two steps; minor 3rd = three steps; major 3rd = four steps; perfect 4th = five steps; tritone = six steps; perfect 5th = seven steps, and so on with all the inversions.)

Creating a Triple Diminished Pattern

Start with the three diminished seventh chords. (See Example 1.)

Start on any of the 12 tones. For this example I will start by choosing E \flat from the diminished chord on the left. For my next note I choose F from the diminished chord on the right, and then G from the diminished chord in the middle. My next note must come from the first diminished chord I used, but since we cannot repeat notes, I must choose either C, G \flat or A. For this example I will choose G \flat . Since I must keep the intervallic pattern between the notes I have chosen ($\uparrow 2$, $\uparrow 2$, $\downarrow 1$), the rest of my notes are now determined. My next note must be a whole step ($\uparrow 2$) from G \flat , which is A \flat (from the chord on the right), and then another whole step ($\uparrow 2$) to B \flat (from the middle chord), and then a semitone down ($\downarrow 1$) to A from the diminished chord on the left. My

next note will be a whole step (↑2) to B (from the chord on the right) followed by another whole step (↑2) to D \flat (from the middle chord), and then a semitone down (↓1) to C (the only unused note from the diminished chord on the left). This is followed by a whole step (↑2) to D (the only unused note from the chord on the right), and then another whole step (↑2) to E (the only unused note from the middle chord). Continuing the intervallic pattern, a semitone (↓1) would bring us back to the starting note, E \flat . (Example 2 shows what the created Triple Diminished pattern looks like.)

In a second example of how to create a Triple Diminished pattern, I again start on any of the twelve tones. (See Example 1 again.)

This time I will start by choosing D from the diminished chord on the right, then A from the diminished chord on the left, and then B \flat from the diminished chord in the middle. My next note must come from the first diminished chord I used, but since we cannot repeat notes, I must choose either F, A \flat or B. For this example I will choose B.

Since I must keep the intervallic pattern of the notes I have chosen (↓5, ↑1, ↑1), then the following are determined. My next note must be a perfect fourth down (↓5) from B, which will be G \flat (from the chord on the left), and then a semitone up (↑1) to G (from the middle chord), and then a semitone up (↑1) to A \flat (from the chord on the right). My next note will be a perfect fourth down (↓5) to E \flat (from the chord on the left), and then a semitone up (↑1) to E (from the middle chord), then a semitone up (↑1) to F (the only note left from the diminished chord on the right). Next is a perfect fourth down (↓5) to C (from the chord on the left), and then another semitone up (↑1) to D \flat (from the middle chord). A semitone up (↑1) will bring us back to the starting note, D. (Example 3 shows this Triple Diminished pattern.)

Triple Diminished Cosmograms

The next three examples are of what I call “Triple Diminished Cosmograms.” In creating these I used several Triple Diminished patterns. Cosmograms are non-linear representations of organized intervallic potentialities. Unlike Western notation, they are not limited to being read left to right. We can read in any direction and move to any adjacent note: up, down, forward or backward.

Furthermore, any one note or group of notes can be sounded in any range, timbre, attack or dynamic that is pleasing and interesting. We can approach the next note by going up to it or down to it, skipping an octave, sliding up or down to it, leaving space before or after it, moving slowly, moving quickly, or leaving it by jumping to another place anywhere in the Cosmogram.

Cosmograms are similar to ragas in that they are more than scales, but less than pre-determined melodies. They offer multiple perspectives and interpretations of intervallic, melodic and harmonic materials. The fun and the challenge is to find interesting shapes and bring out the expressive essence of each grouping of notes.

Each arm of the Triple Diminished Galaxy (see Examples 4, 5 and 6 on the following page) has its own expressive potential waiting to be brought to life by the sensitive musician. By playing and practicing inside the Cosmograms, a musician will develop dexterity on any instrument in ways that are different from practicing scales and arpeggios. This kind of creative involvement cultivates the capacity for spontaneous composition.

These Cosmograms can be played by starting anywhere and then moving in any direction for as many notes as seems musical to you, before moving to another part of the Cosmogram. As always, feel free to use any range, inversions, and phraseology you like.

As a practice idea, I suggest choosing a few of your favorite Triple Diminished patterns and memorizing the intervallic pattern (for example (↑2, ↑2, ↓1)). Practice this intervallic pattern starting from each of the 12 tones. Experiment with speed, range and dynamics. After you become proficient, you can then proceed to add inversions wherever they sound good to you.

I have created many other Triple Diminished Cosmograms using the process outlined above. I use them to compositionally structure the improvisational formats of my performing ensembles Go: Organic Orchestra,

Moving Pictures and Hu: Vibrational, as well as in my through-composed works for string quartets, percussion groups and orchestras. For those who might wish to hear creative applications of Triple Diminished, I suggest you listen to recordings of these groups as well as to Yusef Lateef’s later recordings (some of which he and I collaborated on).

Playing Inside a Cosmogram

- Start anywhere in the Cosmogram to find and create your own melodic shapes of any length and duration.
- Use your taste and judgment to find melodies you like and then become fluent with them.
- Use your own phraseology, dynamics, range and rhythm.
- Repeat any note if you wish, as many times as you wish.
- Any inversion of the intervals can be used. For example, ↑1 (up a semitone) can be played as ↓11 (down a major seventh), or it can be played up ↑13 (up a flat ninth) and so on.
- If you discover a melodic shape you like, memorize it. Then practice it starting in all 12 keys. You can also practice it backwards. Vary the speed, range and dynamics.
- While the Matrices use the 12 tones of Western music, feel free to use any quarter tones and/or tuning systems you are familiar with or wish to become familiar with.
- Practice approaching certain notes by sliding up or down to them in a way that sounds good to you. Then practice sliding down or up as you leave a note. Try this in different ranges and dynamics.
- Examine the intervals. Slow down and

Example 1

C	E \flat	G \flat	A	D \flat	E	G	B \flat	D	F	A \flat	B
---	-----------	-----------	---	-----------	---	---	-----------	---	---	-----------	---

Example 2

	↑2	↑2	↓1	↑2	↑2	↓1	↑2	↑2	↓1	↑2	↑2
E \flat	F	G	G \flat	A \flat	B \flat	A	B	D \flat	C	D	E

Example 3

	↓5	↑1	↑1	↓5	↑1	↑1	↓5	↑1	↑1	↓5	↑1
D	A	B \flat	B	G \flat	G	A \flat	E \flat	E	F	C	D \flat

repeat any group of three or even two notes. How can you connect them? What is the *rasa* (the emotional color) implied in the interval? For example, does a minor third down (43) elicit a different feeling in you than a minor third up (13)?

- Chords can be made by using groups of adjacent notes. Experiment with chord voicings and progressions.
- Listen to the “language” of what you play in the Matrices. Find the phrases and shapes that allow you to “speak” or “sing” on your instrument.
- Bring your ideas, your music to it. Projecting deep feeling into the sounds you discover will bring them to life.

In Your Own Voice

When applying Triple Diminished, or any music concepts to our playing or composing, we should remember that it is intuition which reigns supreme in the act of creating music. I therefore invite you to let your own spirit and thoughts animate the Cosmograms. While craft gives us the freedom to say what we feel, and the intellect provides process and context, it is intuition which is the voice of inspiration and the energetic core of playfulness in creativity. These music concepts are only pointers: The mystery of the unknown in music cannot be quantified or written.

Music can sound like anything we can imagine. My hope is that these materials will provide an inspirational spark for both composers and performers to make their own discoveries and develop their own creative ideas in the context of the endless nature of what music can be.

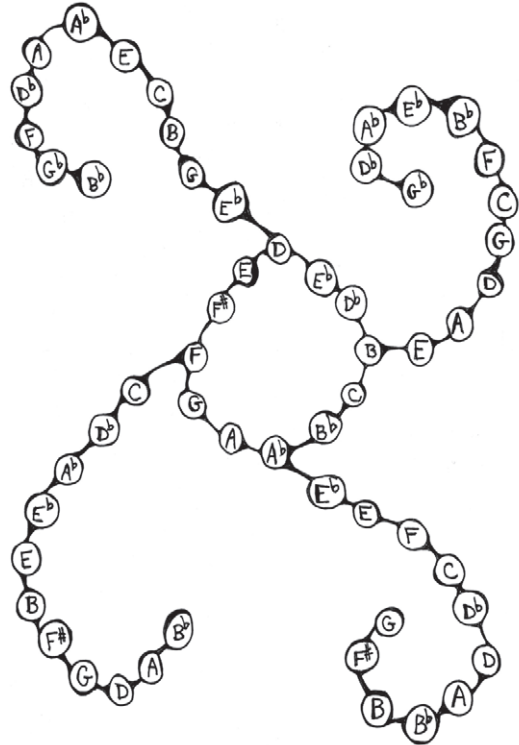
DB

For the past four decades, composer and percussionist Adam Rudolph has performed extensively throughout North and South America, Europe, Africa and Asia. He has released more than 30 recordings under his own name, featuring his compositions and percussion work. Rudolph composes for his ensembles Moving Pictures, Hu Vibrational and Go: Organic Orchestra, a 30-piece group for which he has developed an original music notation and conducting system. He has taught and conducted hundreds of musicians worldwide in his Go: Organic Orchestra concept. Rudolph has performed with Don Cherry, Jon Hassel, Sam Rivers, Pharoah Sanders,

Muhai Richard Abrams, Shankar, Dave Liebman, Wadada Leo Smith, Philip Glass and Fred Anderson, among others. He toured extensively and recorded 15 albums with Yusef Lateef, including duets and large ensemble compositional collaborations. His compositions have been performed by the Momenta String Quartet, The Oberlin Percussion Group, Figura new music group and the Odense Percussion ensemble, among others. Rudolph is known as one of the early innovators of what is now called “World Music.” In 1978 he co-founded, with Foday Musa Suso, the Mandingo Griot Society, one of the first groups to combine African and American music, and in 1988 he recorded the first fusion of American and Moroccan Gnawa music with sintir player Hassan Hakmoun. Rudolph has received numerous grants and awards for his work. His rhythm methodology book *Pure Rhythm* was published in 2006 and has been used by composers, performers, students and music institutions around the world. His newest book, *Sonic Elements*, expands to include Rudolph’s concepts of intervals, spontaneous composition and philosophy. For more information, visit metarecords.com or metarecords.bandcamp.com.

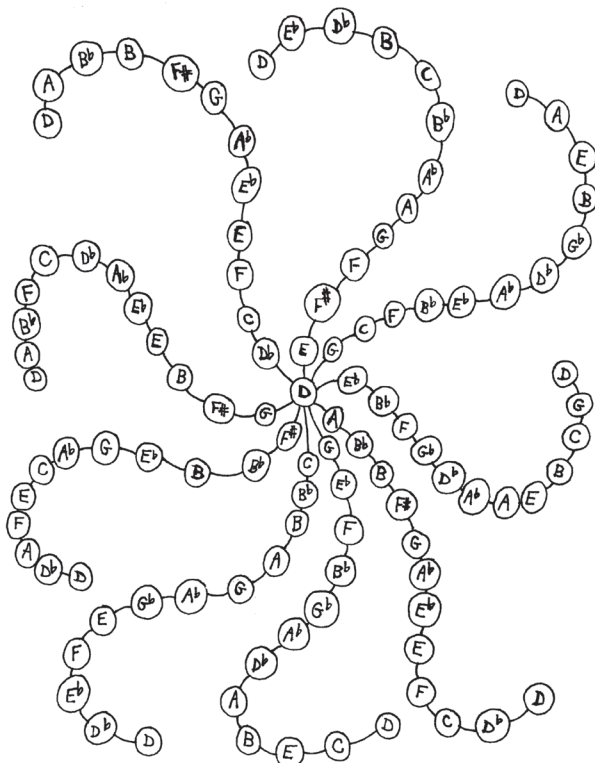
Example 5

TRIPLE DIMINISHED SPIRAL



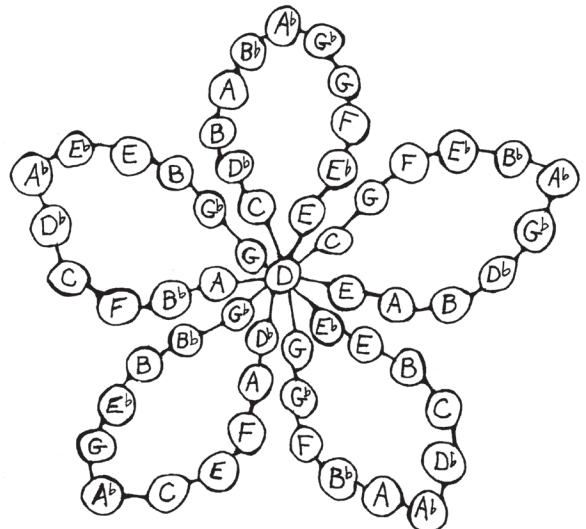
Example 4

TRIPLE DIMINISHED GALAXY 1



Example 6

TRIPLE DIMINISHED FLOWER



JAZZ & EDUCATION NETWORK

ATLANTA, GA

JAN 8-11, 2025

16TH
ANNUAL
CONFERENCE
HOW SWEET
IT IS

#JEN2025
JAZZEDNET.org

EARLY BIRD REGISTRATION ENDS SEPT. 30



There's a density to the arrangements Laubrock is improvising over that gives meaning to her choices.

Ingrid Laubrock's Soprano Sax Solo on 'The Last Quiet Place'

For me, the most difficult part of transcribing Ingrid Laubrock's soprano saxophone improvisation on "The Last Quiet Place," from her 2023 album of the same name on Pyroclastic, was the chord

changes. (The solo is presented here in concert key to accommodate all instrumentalists.) With violin, cello, bass and guitar all playing arranged parts, I got the feeling that Laubrock isn't thinking chord changes —

especially with notes in the upper parts conflicting with the bass notes. (I'd debated not using chord symbols at all since I don't feel they add to the transcription, but presenting the full arrangement is beyond the limits of the column). I generally consider it a good idea for readers to listen to the recordings these transcriptions are taken from, but for this one it's almost essential. There's a density to the arrangements she's improvising over that gives meaning to (or at least give us a reference for) her choices.

Measure 13 is an example: Laubrock plays an E \flat when there is clearly an E natural and an F in the guitar chord. If I'd notated that pitch as a D \sharp , her line could be conceived of as a B7(\flat 5) arpeggio (though there is a G natural in there), which would be a tritone sub. But, using a dominant tritone substitute on what is mostly a major seventh chord? To my ear this section is not about chord changes, but more about intervals and the clusters they can create.

And yet, in spite of the vague nature of the harmonies, Laubrock's phrasing is mostly scalar. There are the descending half steps in measure 9, but other than that the only non scalar motion we hear is across chord changes, such as across bars 25–26, where she switches to an A \sharp after a G major run. This lick is coming very much from a jazz "lines over changes" approach, playing over the bar line and changing scales when the chord changes, though most of the rest of her improvising tends to eschew this approach. But the rest of her lines are generally discrete scales and arpeggios.

Laubrock's use of space makes this even clearer. Most of her scale choices are separated by large swaths of silence, long tones, or both. This makes the changes in scale less obvious, the opposite of that "lines over changes" jazz approach. There's an A \flat triad in bar 2, then a couple of measures off before we hear what's basically a C major scale. Then, a full measure break before something that is definitely not a C major scale. Not enough to call it a scale, but it sort of implies a B7. Which is curious since after another break we hear that B7(\flat 5) lick we already spoke about, as if she was setting up our ears for that sound. Then, after another short break we hear a descending G major scale followed by about a bar-and-a-half of silence and then some A major pentatonic.

She's changing scales like a good jazz musician, but leaving large spaces between the switches, which goes against jazz convention. But the effect is that it "masks"

♩=108

$E_b\text{maj}7$ $E_b\text{maj}7/G$ $E\text{m}7/G$

3:37

7 F/A_b $F\text{maj}7(\#11)$

13 $A7/F\#$

17 $G^{\circ}7/F\#$

22 $F\#(\text{sus}4)/G$ $G\text{maj}7$ $F\#/G$ $F\#(b5)/G$

28 $E_b\text{maj}7$ $B7/D\#$

34 $F7/E_b$

38

42 $E_b(\text{sus}2)$ $E_b\text{maj}7$

48

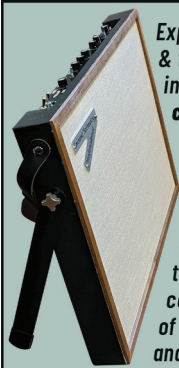
52

56 *tr*

SMALLER, LIGHTER, BETTER!



Introducing the Model 22
— the World's First Flat Panel Combo Guitar Speaker



Experience the same power & tone of a 2x12 cabinet in a 24"x17"x 2 1/2" cab at only 17 pounds, with Bluetooth!

Tone is the most important!
Clean tones need to be clear and detailed and lead tones need to powerfully convey the setup of your instrument, amp, and pedals.

Visit ETprospeakers.com for more.

SPONSORED BY FENDER & PARKWAY MUSIC



CO-PRODUCED BY
JOEL HARRISON AND JIM WEIDER

ALBERT LEE · BILL FRISSELL

BRENT MASON · LARRY CAMPBELL

G.E. SMITH · JON HERINGTON

GUTHRIE TRAPP · REDD VOLKAERT

ADAM LEVY · JOE LOUIS WALKER

CAROLYN WONDERLAND

CINDY CASHDOLLAR

Big Indian, NY + Full Moon Resort
Sep 30 - Oct 4, 2024

Master Classes · Workshops · Jam Sessions
Lodging · Gourmet Dining

MASTERSOFTHETELECASTER.ORG



Laubrock is changing scales like a good jazz musician, but leaving large spaces between the switches, which goes against jazz convention.

When improvising, we have the choice to go with or against what is going on around us. Sometimes creating contrast — as Laubrock is doing — can be more in line with the effect we wish to produce.

these changes somewhat, making the transitions smoother. Of course, the changes in the bass and guitar make those divisions clear, but Laubrock is choosing to not accentuate that in her improvisation. When improvising, we have the choice to go with or against what is going on around us. Sometimes creating contrast, as Laubrock is doing, can be more in line with the effect we wish to produce.

It's also possible to create contrast with oneself. Laubrock's phrasing is an example. At first glance it comes off as somewhat random: a measure of notes in bar 2, a three bar phrase at 5–7, a bar of notes in measure 9 ending with a long tone that takes up most of the next two measures, a bar-and-a-half starting in the middle of measure 12 with a half measure of notes leading from the end of bar 14 to the downbeat of the following bar. But when we consider the spaces, it makes sense as four-bar phrases.

Measures 5–8 constitute a fairly clear four-bar phrase: three bars of notes with a one-measure break to separate it from the following phrase. The first four bars weren't as clear, but having this more text-

book phrase creates the sense of the first four measures being a phrase. The next four bars (9–12) also fit this format: three bars of notes with a one bar break. Except it's not a full bar, as another phrase starts right in the center of it. This pickup leads to another three bars of notes followed by a one-bar break that also contains a pickup into the next four-measure break.

Is this an air-tight argument? No, of course not. Music doesn't work that way. If everything were totally clear, it might not be as emotionally enticing (that applies to the harmonies as well as the phrasing). Laubrock could've made her four-bar phrases abundantly clear, or not played four-bar phrases at all, but I believe that wouldn't have served the effect Laubrock was looking to create. So, we can see those beginning phrases as four bars, as phrases of unequal lengths, or both, or neither. Same with the harmonies. This is a brave and also effective way of creating music.

DB

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

GET THAT SUMMER SWING!

The all-new DownBeat 90th anniversary T-shirts are perfect for summer festivals, walks along the beach, hiking, late-night clubbing, drinks with friends ... Yep, pretty much any occasion!*



DOWNBEAT.COM



*Note: DownBeat 90th anniversary T-shirts are not recommended for "black-tie optional" affairs. The staff of DownBeat recommends you skip those events and go straight to the nearest jazz club or music festival.

Yamaha Montage M Series

Advanced, Performance-Ready Synthesis in Motion

The first thing you'll notice when you're about to fire up Yamaha's new Montage M — if you're a synthesizer player or sound designer who's familiar with the company's original Montage released in 2016 — is that things have changed a lot. For one thing, there's a 512 x 64 LCD screen above the knobs on the left side of the keyboard that wasn't on the previous model. And when you look a little closer, you'll start to notice that things like scene buttons and multi-function buttons that used to be located underneath the faders are now closer to the center of the Montage M, where they're easier to get to. It's all part of a major update to the user interface, which now provides direct access to keyboard control.

"The instant access to keyboard control, being able to turn things on and off on the fly, that's really powerful," said Blake Angelos, a Yamaha senior product marketing specialist, during an interview and demo via Zoom. "There are six display knobs underneath the touchscreen now that give you more direct access to parameters inside the screen itself. Before, without those knobs, you'd have to be in the touchscreen a lot more. Well, this allows you to change the view mode, to change display mode when you're in the main performance area. And as you go into the edit mode, you can get to stuff a lot faster, because when you select something to edit the display knobs will update to what is directly above them."

The Montage M's vastly improved user interface is just one of a slew of enhancements the Yamaha team built into its new flagship synthesizer line, which includes three models: the 61-key M6 for synthesists, the 76-key M7 for keyboardists and the 88-weighted-key M8x with polyphonic aftertouch for pianists. "The Montage M8x's brand new action uses an electromagnetic induction sensor, so it's much like Yamaha's hybrid pianos that use similar technology," Angelos said. "One of the reasons why we picked that action is it feels great; it's very precise and nice to play. Montage M is moving forward to MIDI 2.0 compatibility, and one of the things that MIDI 2.0 allows is much higher resolution control. So this action on the M8x supports that as well, looking to the future."

Designed to provide highly realistic, imitative and creative sound of a quality that surpasses its predecessor by leaps and bounds, Montage M features a new AN-X analog engine and improved AWM2 engine that, combined with the FM-X engine, give a total of 400 notes of polyphony. Musicians can also achieve optimal workflow integration through the Montage M's USB MIDI and audio interface, an Expanded Softsynth plugin (coming this summer, along with an OS update) and faster and easier navigation. Other important features of the Montage M include 9.97 GB of preset waveROM, 16 libraries (640 performances per library), 3.8 GB



of user flash memory and a sweet-sounding VCM rotary speaker simulation.

It's also abundantly clear that the OS is much faster on the Montage M. "Everything about it is faster," Angelos said. "In fact, one thing we have is Smart Morph, which is a machine learning sort of process that takes an FM sound and does a quick analysis of it and then places it across a grid on the panel and allows you to morph around. On the old Montage, it took like 20 seconds to run that, and on the new Montage M it takes like one second."

The 16-voice AN-X polyphonic virtual analog sound engine opens a whole new range of synthesis capabilities to Montage users. "It has three oscillators plus one noise oscillator," Angelos said. "Each of the oscillators has its own self-sync, so that brings you into a different world of sound. There are tons of these analog modeling engines out there, and AN-X has a very unique sound

because of things like oscillator-sync and noise oscillator. You also have some nice-sounding saturation, especially on the filters, which gives the sounds more power and fullness."

Yamaha nearly doubled the amount of waveROM on the Montage M and increased flash memory by a similarly large factor. Users now have up to 128 elements (Yamaha-speak for the building blocks of an AWM sample-based sound) per part. That's a huge deal, and perhaps the best illustration of this is in the all-enveloping 9-foot Yamaha CFX concert grand sound. "All of the sounds on the Montage M are much more expressive and engaging," Angelos said. "There are some wonderful orchestral percussion sounds that have up to 56 elements per part that are really dynamic. For sound designers who want to make some cool sampled sounds, this is ready to go."

Motion Control is yet another exciting feature of the Montage M. It basically records controller gestures inside of a grid, with up to 16 steps constituting a motion: "It could be on/off (hold), or it could be a step sequence up or down, and you can synchronize them to tempo," Angelos said. "You can apply them to a filter, for example, where you play a pad and it will automatically play a filter suite that's in tempo with the music. You can expand up to 6,400% of a 16-measure motion, so it takes it out maybe 32 measures for an entire motion to play. You have these things that develop over long periods of time as you play them. And you can have up to four lanes happening at the same time, and each of those lanes can be assigned to different controllers. It's basically a controlled sequence, and if you need things that are pad-like or rhythmic, that's what the motion sequencer can do effectively. There's a lot of cinematic-type stuff you can do with the motion sequence over time."

—Ed Enright

usa.yamaha.com

Toolshed > GEAR BOX

1. Impact Resistance

The Gator Grooves series of drum cases from Gator Cases offer durability and impact resistance. Crafted with weather-resistant, roto-modeled polymer, they ensure maximum protection for drums in any environment. The series features an exterior lid design with interlocking channels that facilitate stacking to optimize storage space.

More info: gatorco.com

2. Vibrant Splashes

Toca Percussion's EP Splash Congas and Bongos — a collaboration between the company and percussionist Erik Piza — feature a gloss black base coat adorned with vibrant splashes of yellow, teal and Piza's signature orange. The artistic expression of the drums, each of which is a one-of-a-kind creation, draws inspiration from the works of Jackson Pollock.

More info: tocapercussion.com

3. Clean Acoustic Power

Fishman's Loudbox Micro packs 40 watts of clean acoustic power into a lunchbox-sized acoustic combo. A sealed-cabinet design paired with a bi-amplified driver configuration generates full tone from acoustic instruments. The amp features a dedicated microphone channel alongside an instrument channel with a master volume knob and Fishman's preamp and tone control design.

More info: fishman.com

4. Flat Active Guitar Cabinet

The Model 22 active flat-panel guitar cabinet from Eminent Technology can act as an FRFR speaker for acoustic guitar and instrument modeling, or switch it into Amp+Cab mode and run it with pedals while accessing 350 watts of clean headroom. The 16-pound speaker measures 16 inches high by 22 inches wide by 5 inches deep and has an open back design with ports allowing for extra clarity in the lower register. The Model 22 has a preamp mode, a cab voice-only mode and a Amp+Cab mode to emulate an electric guitar for the player who just wants to plug in and play.

More info: etprospeakers.com

5. Superb Clarity

Samson's EarAmp EWM100 wireless in-ear monitoring system delivers superior audio and superb clarity. EarAmp enhances performance, reduces clutter and provides protected listening, empowering performers with customizable mixes, reliable connectivity and sound isolation. The ER100 receiver is a compact stereo bodypack featuring a 1/8-inch stereo output connector for in-ear monitors.

More info: samsontech.com

6. Bridge the Tuner Gap

Peterson Strobe Tuners' StrobeClip HDC has a long-lasting, rechargeable lithium-ion battery, a high-definition multi-color display and more than 65 sweetened and guided tunings. Accurate to .01 cents, the StrobeClip HDC bridges the gap between Peterson's clip-on and pedal tuners.

More info: petersontuners.com





Christopher Zuar and his wife/collaborator, Anne Beal.

CHRISTOPHER ZUAR: FORGING A SUBTLE BIG BAND

Tending the soil of large ensemble jazz culture can be a challenging, labor-intensive and sometimes thankless job. The stakes rise considerably for independent operators, without the support system of an institution or government-based art funding.

But big band life can also represent a compelling and uniquely rewarding creative process and sound palette, for those

who are called. Just ask just ask Christopher Zuar, the gifted composer/arranger/bandleader whose new album, *Exuber-*

ance, arrives as a promise-affirming follow-up to his acclaimed 2016 Sunnyside debut, *Musings*.

On the new Christopher Zuar Orchestra album — conducted by another big band specialist, Mike Holober — Zuar's sophisticated and subtle ensemble inventions are fortified with lyricism and strong soloing (by tenor saxophonist Jason Rigby, guitarist Pete McCann, pianist Glenn Zaleski, guest violinist Sara Caswell and others). The individual pieces are stitched into a integrated seven-piece collection, with a cohesive conceptual ethos.

If an implicit sense of narrative is conveyed by the album's sequence, one underscoring theme might be an unfolding love story. Seeds of the project were sown in 2017, when he started making musical sketches at the Fellows at MacDowell artist's residency in New Hampshire. Serendipitously, he also met his future wife, animation filmmaker Anne Beal, at the residency, and the pair collaborated on various aspects of the album.

As Zuar relays, "Just as the project was picking up steam, the pandemic hit, which threw a lot of uncertainty into the mix. A large chunk of the record was written during the lockdowns — it's one of the things that kept me sane during that time. I feel really fortunate to have had a creative project to consume my mind with. So many of my friends and colleagues were not so lucky.

"It can be challenging to stay motivated on one project for that long, especially considering how demanding I am of myself and the people I work with. We saw the project through to the end and I'm really proud of what we made."

Thinking big, musically, is a trait from childhood for Zuar, who grew up on Long Island, New York. He explains that "for one reason or another, orchestral music has always spoken to me. Whether it's big band or symphonic orchestra, the power of a large group of musicians playing together has moved me since I fell in love with both jazz and classical music as a 4th grader who just picked up the trumpet."

In his formative era, Zuar was also drawn toward big band music via childhood friend Theo Katzman, a musician and son of West Coast trumpeter Lee Katzman, who worked with Stan Kenton and Gerry Mulligan. Zuar "sought out, and consumed, every record Lee played on. I started writing big band music in high school, trying to figure some things out. Twenty years later, and I'm still trying to figure things out — but the passion hasn't died. The possibilities within writing for a jazz orchestra feel endless.

"While the orchestral palette is a defining characteristic of my music — lots of

woodwinds, muted brass, percussion — some of the pieces on *Exuberance* tap into the string band world with the use of violin, mandolin, banjo, dobro. I'm having a blast working with those tonalities in an orchestral jazz context. When I revisit some of my early musical influences, in the music that my parents listened to [Jackson Browne, Joni Mitchell, Carole King, Cream, Yes and Steely Dan], I hear how that music and its use of strings and

her imagery and penned the lyrics to the album's poignant finale, the title track "Exuberance." Together, they formed the music and art entity/record label aptly named Tonal Conversations. Future interactive plans include Zuar's musical responses to her visual impetuses.

Zuar admits that "collaborating with your partner can be challenging; you don't leave the work in the studio at the end of the day like you would with oth-

'I love working with European big bands.'

lyricism has crept into my compositional language, too."

Asked to cite a handful of prime influences on his own musical voice, Zuar says, "Jim McNeely, Maria Schneider and Mike Holober are a few composers who I have gotten to know and learn from over the years." He had a near-miss studying with Bob Brookmeyer, who left the New England Conservancy just as Zuar arrived there, but he says, "I would add him to that list of early influences as well as Thad Jones and Kenny Wheeler.

"I would be remiss if I didn't mention Arnold Schoenberg, Alexander Scriabin, Charles Ives and J.S. Bach as composers whose work deeply influenced me and continues to do so. These days I'm also inspired by contemporary composers who push the boundaries of their mediums, like Gabriel Kahane."

By this point, Zuar has earned a respected position in the big band world, having had his music played by such legendary transatlantic groups as the WDR Big Band, the Danish Radio Big Band and the Brussels Jazz Orchestra. His resume includes arrangements for Ben Wendell, Joel Ross, Theo Bleckmann and others.

"I love working with European big bands," he exclaims. "Miho Hazama, the composer and chief director of the Danish Radio Big Band, is a friend, and I'm always honored when she asks me to contribute arrangements for her projects. These are exceptional bands with a wonderful history and a love for new and adventurous music."

Exuberance is at once new and adventurous and rooted in redefined tradition. Zuar and Beal interacted in various ways during the creative process on the project. She gave advice and helped with production, responded to his music with

er collaborators. All of the successes and failures, agreements and disagreements follow you home, and it can be hard to know where to draw the line — for your work and your marriage.

"That being said, sharing in the creative act with someone you love, especially when the work is about the life you are building together, is a beautiful experience, one I wouldn't trade for anything." He adds that "the lyrics she wrote for 'Exuberance' are deeply meaningful to me and elevated the music to another level emotionally."

In an unorthodox album-structuring move, the sequence reaches its endgame with that sumptuously lyrical (and lyric-fitted) vocal song (glowingly sung by Emma Frank). As Zuar comments, "We went through many different iterations of the order, but ultimately landed on one that takes the listener on a journey sequentially through time, from when I met Anne at MacDowell, to our marriage six years later. This album is in large part about growth.

"To fully grasp the meaning of 'Exuberance,' I wanted the listener to experience the journey, all the joys and sorrows that led me there. It was also the last piece I composed. I wanted to leave the listener with the words Anne wrote, which felt like a poignant response to the first 50 minutes of the record."

Zuar's creative workflow continues in various directions, in alliance with Beal and beyond.

"I try to always have something on my writing desk," he says, "even if it's just for myself. Currently I'm working on a collection of short pieces for solo piano. It's a nice break from all the large ensemble music I've been writing."

—Josef Woodard

SEEKING COMPOSER FOR BELOW LYRIC:

Audio can be very basic to share melody. I will pay for copyright registration and creation of demo. Use any time signature and tempo. Melody must match happy words.

HERE IT COMES AGAIN!

Lyric by Dennis Ferreira, Copyright 2019

Sample 1 verse (of 3 verses):

Ringtones and iPhones play old yuletide pieces.

Cookies for Santa,

marshmallows and cheeses.

Comfyin' and cozyin' on sleigh rides for two.

Golly gee! Good gracious me!

Here it comes again!

Chorus (Key change for chorus?)

It comes around once in a winter.

And casts a mystic spell.

Charms you away like a pied piper.

Away on a Christmas carousel.

(back to verse key after chorus?)

Please send melody audio file to dmfdownbeat@gmail.com

Superb, RARE Recordings of Major Artists



Jim Schapperow's drumming is featured on all recordings with:

Ornette Coleman, George Coleman, Frank Strozier, Clifford Jordan, Tommy Flanagan, Sir Roland Hannah, Cecil McBee, Reggie Workman, Buster Williams, Steve Swallow, George Mraz

Contact Jim Schapperow at flowering20.9332@yahoo.com

MICHAEL JACKSON



With her new crowdfunded release *From Here*, Allgood is hitting the big leagues.

ALYSSA ALLGOOD ENJOYS THE VIEW FROM HERE

Jazz singers are a rarified breed. Only a handful actually make it and sustain a career with any degree of national or international notoriety. They have to be uniformly steely and tenacious, yet translate tenderness and vulnerability, too.

Chicago's Alyssa Allgood was only half kidding when she quipped, "We're mad good!" about her professional partnership with saxophonist Chris Madsen at Winters Jazz Club in April, where they performed a superb set of Ellingtonia alongside Christian Dillingham, Greg Artry and Ben Waltzer. "We hope you'll agree," she bashfully added before faultlessly frolicking through "I'm Beginning To See The Light," "Just Squeeze Me" and a rambunctious "I Ain't Got Nothing But The Blues." Yet at 31, while pointing out that Strayhorn wrote the song as a teenager, she also tackled "Lush Life" and more poignantly still, "I Didn't Know About You."

Although Allgood is well known in Chicago for her consummate command of repertoire and a consistent string of albums under her own name — as well as her work

as an educator (she directs the Vocal Jazz Ensemble at University of Illinois Chicago and teaches arranging) — with her latest offering, a crowdfunded release on the Next label, she's hitting the big league.

From Here, produced by vocalist Jeff Baker and recorded at Gradwell House in New Jersey last August, boasts world-class personnel with bassist John Patitucci, pianist Geoffrey Keezer, drummer Kendrick Scott and quicksilver saxophonist Greg Ward.

It takes a minute to grow into a truly individual artist, but a potent enquiry from course director Dana Hall while studying for her master's degree in jazz studies at DePaul hastened the Westmont, Illinois-raised Allgood's agenda: "Are you ready to commit to yourself?"

"That question really helped push me to intention," recalled Allgood, before per-

forming at Winters, the picturesque downtown Chicago riverside club with a reputation as a singers' room. Allgood had been working up originals for a while, including "Time Told," a co-write with bassist Dennis Carroll from her excellent 2021 album *What Tomorrow Brings* (Cellar Music) that serves as a vehicle for her scat skills. However, a serendipitous meeting with Next Label founder Baker at the JEN conference in Orlando offered opportunity (with additional help from Luminarts Cultural Foundation) to double down on her egalitarian message of self-belief and positivity.

"We started Next Records in 2019 to serve as a launchpad for emerging artists we felt were worthy of wider recognition," commented Baker via email. "Alyssa is the first artist we've signed who arrived with an established career to match her ex-

traordinary talent, so her needs as an artist were different."

The expectant *What Tomorrow Brings* gave notice of Allgood's boldness, swagger, surefooted musicianship and a thirst for mature songs like Abbey Lincoln's regretfully defiant "Should Have Been." The existential shrug of Lincoln's line "But here we are, we are here" might well have subliminally suggested the title "From Here," but it's clear in the soaring-against-odds conceits of her new songs — "Your Wings," "Still Searching" and the alchemically optimistic "Turn To Gold" — that Allgood knows how to flip lingering lamentation into booster packs for collective uplift.

After a dramatic press roll from Kendrick Scott, Ward's fleet-and-feathery alto heralds "Burn (For Betty)," the opening track from the *Next* album, which alternates slow strut with bristling quadruple time from bass ace Patitucci. Keezer punctuates and coruscates as Ward darts, ducks and dives. These dudes provide a wild ride, but Allgood is more than surf-ready and scats back on the tide, then glides. When pressed to comment about working with these master musicians, she encapsulates in one word: "Open," she states, "they're incredibly open."

The burning Betty in question is Betty Carter, and like that formidable forebear, Allgood is a jazz musician first, who's instru-

ment is the voice. Not invested in representing the pretty thing who stands in front of the band, she'll wear pants and jumpsuit ahead of frilly frock. "I love the way Kurt Elling, for example, takes responsibility for shifting energy and dynamics," she enthuses, "shapes the flow, occupies the music." You can hear such activity on "No Good," an eat-my-dust original that whiffs of a Bob Dorough or Johnny Frigo ditty. After echoing a woodpecker riff from Scott's snare, evidence she's a listener as well as a forceful leader, Allgood ascends with a poised scat line two minutes in.

Ella is clearly an influence (Allgood was the first winner of the Ella Fitzgerald Jazz Vocal Competition in 2017), as is Joni Mitchell (beyond the rendition here of "Both Sides Now"); perhaps portions of Flora Purim powder the fade of "Still Searching." But Allgood has forged her own hard-won, distinct message about personal empowerment. Where Mitchell found the devil in detail, Allgood opts for universal sentiments, her lyrics communing with each other in a blossoming, triumphant suite, buttressed with structural ideas, such as the boppish pas de deux with Patitucci on "Your Wings," and the budding beginning of "Brave Little Flower," which grows into klaxon stomp.

"Turn To Gold" bears close inspection, the cliché of the title belied by an autumnal metaphor: "Listen to the leaves/The sigh

that each one breathes/They whisper to the wind 'Let's begin'/Ready to let go/Their colors show."

"Dream" is a lovely moment; it trumps "On A Clear Day," which follows with Allgood's own manifesto. "Stop wishing on the moon/Start working for you/That's when your dreams come true," she sings as Ward curlicues round her. "At one point I thought I must have added a harmony but it was Greg perfectly shadowing me," comments Allgood about the session, which was sumptuously recorded by Matt Weber and mixed by Chicago veteran Brian Schwab.

Making a beautiful record ain't all she wrote, though. You've got to shop the wares, and to that end Allgood, who books her own gigs, already had vinyl pressed to accompany her CD release residency at Chicago's Jazz Showcase, where she was joined by Ward, Scott, pianist Julius Tucker and bassist Ethan Phillion.

"I think working with *Next* has allowed Alyssa to tap into the larger jazz community, and to assert herself as a composer, arranger and creative artist," said Baker. "I also believe the label helped her galvanize her 'tribe' of fans and listeners, and pour the support and resources directly into the project. Alyssa is a force of nature, and I believe *From Here* is finally her music, her voice and her vision presented, without compromise." —Michael Jackson



brian bromberg
LaFARO
with tom zink & charles ruggiero

LaFaro, is Brian Bromberg's heartfelt tribute to the remarkable Scott LaFaro, most known as the pioneering bassist of the legendary **Bill Evans Trio**.

This is Brian's first traditional jazz trio recording in 18 years!

A true modern classic for Brian.

AVAILABLE AT

Ink.to/brianbromberg_LaFaro
brianbromberg.net



OLIVIER LE GOAS
KRISTJAN RANDALU • LUKAS TRAXEL

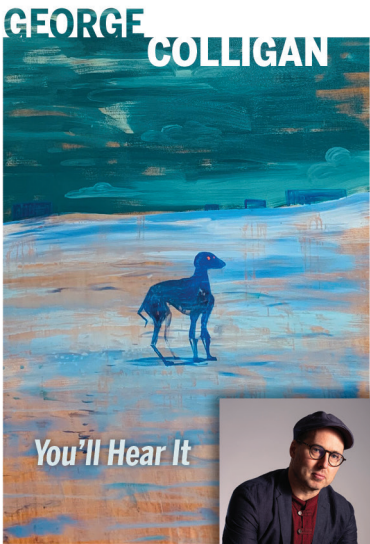
SUNLAND

Double Moon Records DMCHR 71443

SUNLAND
Olivier Le Goas, drums
Kristjan Randalu, piano
Lukas Traxel, double bass


After releasing two previous albums devoted to his Reciprocity project, French drummer Olivier Le Goas presents Sunland, his new album recorded as a trio with pianist Kristjan Randalu and double bassist Lukas Traxel, featuring 12 new compositions.

www.olivierlegoas.com
www.challengerecords.com



GEORGE COLLIGAN

You'll Hear It



Over the past thirty years, **George Colligan** has released thirty seven albums. With his thirty-eighth album **You'll Hear It**, Colligan showcases his seemingly boundless songwriting and creativity. The pianist assembles a band from all the hubs of his musical life: his current home in Portland, his old home in New York, and his first home in Baltimore/DC.

lareserverecords.com



LESLIE FARINACCI

"I had to lock myself in a room, grab the 5B sticks and punish my body every day," Rodriguez said of preparing to record with the band Mars Volta.

WILLY RODRIGUEZ: GIVE THE DRUMMER SOME LOVE!

Puerto Rican-born drummer/composer Willy Rodriguez now calls New York City his home, but he isn't afraid to push boundaries.

He's like a sonic astronaut, comfortable jamming on genres that are as far apart as Mars' fiery plains are from the Moon's cool, cratered landscape.

Rodriguez's debut album, *Seeing Sounds*, sees the 41-year-old Latin Grammy winner investigating post-hard-bop, Afro-Cuban traditionalism, avant-garde and drum solo terrain, a not-unusual menu for a thinking jazz musician's debut as a leader. But when Rodriguez trades his thinner 7A sticks for a heavier 5B model, his Dr. Jekyll transforms into Mr. Hyde.

After graduating from New England Conservatory with his master's, Rodriguez made his mark on recordings by Dave Liebman, Mon Laferte and Domino Saints; he has gigged extensively with Jason Palmer, John Ellis, Melissa Aldana and with his salsa group The 427 Flavah Factory, an ensemble that frequently lit up Wally's Jazz Café in Boston. But it's with progressive doom-rock band The Mars Volta where Rodriguez's alter-ego — as a seemingly multilimbed, double-brained, odd-meter-devouring Hercules — surfaced.

On The Mars Volta's 2022 release, *Que Dios Te Maldiga Mi Corazon*, Rodriguez drums with fire and intensity, injecting hard-shelled traditional rhythms into Mars' manic arrangements and complex metric challenges.

"It's literally like being a boxer," Rodriguez

said from his home in New York. "I had to lock myself in a room, grab the 5B sticks and punish my body every day. I had to condition myself. It's two different worlds, man. It's messed up because I had to stop playing jazz for months and just practice that hardcore, loud music. I had to get physical, sweaty, with strong headphones, practicing loud the whole time because it's all about building stamina."

Flipping to the jazz side, joined by trumpeter Jason Palmer, saxophonist Hery Paz, pianist Leo Genovese, bassists John Hébert and Kenneth Jimenez and special guest artist Dave Liebman on saxophone, Rodriguez's *Seeing Sounds* is equally demanding, if less physically abusive.

The album begins in a spiritual mood with "Beyond The Struggle," inspired by John Coltrane's "Psalm." "It's about how we learn from our failures, that feeling of coming out of something messed up but growing out of it," Rodriguez reflected. "The way I was trying to do something, of course, influenced by Coltrane, but sometimes when you put musicians in an uncomfortable zone, that's when their real soul comes out. That's the sound I was looking for, to show the heart of the musicians instead of their muscle memory or their skills. I was thinking of how you learn from failure and how you acknowledge it."

"Roy's Masterplan" honors eternal jazz drumming godfather Roy Haynes, spreading Rodriguez's percolating pocket under Palmer and Paz's sultry improvisations as the rhythm section darts and dives around the front line.

"I needed their spontaneous, magical, mystical, mysterious exploratory vibe," Rodriguez said. "For 'Roy's Masterplan' I produced a line of numbers, let the musicians choose their key, then we played to that series of numbers, combinations of odd meters."

Rodriguez trades dissonant ideas with Liebman on "Guani"; traverses Art Blakey-styled bop into more impressionistic terrain on "Fixed Goal"; and offers an homage to his instructors, Ralph Peterson Jr. and Bob Gullotti, in "Praise."

On the drum solo vehicle "Self Love," Rodriguez combines washy crash cymbals, pointilist full-set punctuations and Roy Haynes-like snare drum accents amid a minimalist, recurring theme. "That's a funny thing here in New York," Rodriguez said. "At gigs, everyone solos for 40 hours, yet they never let the drummers do a solo. We say, 'Where's the love to the drummer?' I called it 'Self Love,' because no one cares. I just love myself. If you go to Smalls, everyone plays long solos. No one thinks about the drummer."

"The Red-Tailed Hawk Is Going To Eat Your Babies" combines field recordings by producer Tehn Vega with Rodriguez's approximation of his noisy backyard in Puerto Rico. Amid bird calls, rustling trees and ambient city sounds, Rodriguez, Hébert and Paz quake, propel and jab, the sum effect like a band of whirling derisives flying among the trees.

"I grew up in Puerto Rico, in my 'jungley' backyard, where we had mango trees and the birds were always there, eating and singing loudly. And I was practicing drums. One day a hawk was eating someone's mess or something, and the noise was crazy. I've always had a funny idea that I was going to have something wacky on the record. I got my friend Tehn Vega, amazing producer and sound engineer, to record different birds from my town. And I improvised with the guys, and we put it all together, man. It worked out beautifully."

Equally compelling, the album's eerie cover art depicts black tar dripping over a ballet dancer's legs, with one foot held aloft — and a black horn growing from its ankle.

"In Puerto Rico, they still have cock fights or rooster fights," Rodriguez recalled. "I was working with a Cuban painter who lives in P.R., he has a raw perspective on the culture, and the African thing in the Caribbean. This painting reflects Cuban folklore, and Yoruba dancers with spikes like roosters. I fell in love with it, because we had 'The Red-Tailed Hawk Is Going To Eat Your Babies,' and the relationship between birds and dancers. The dancers don't literally have rooster's horns on their feet. I wanted to get something to show sounds visually without showing instruments. I thought it was the perfect creative license." —Ken Micallef

KIRK EDWARDS
SHOUT!

KIRK EDWARDS *Tenor Saxophone*

DONALD VEGA *Piano*
KEITH EDWARDS *Vibraphone/percussion*
DAVE BARON *Double Bass*
PETE VAN NOSTRAND *Drums*

"EXUBERANCE, EXHILARATION & EXPRESSION"

SHOUT!
Is a collection of songs inspired by the exuberant, expressive, and spiritual qualities of African American gospel music traditions, but with a jazz sensibility. Shout! features the virtuosic stylings of 2023 Guggenheim Fellow and Ron Carter's Golden Striker Trio pianist Donald Vega.

ALL SONGS COMPOSED BY KIRK EDWARDS

CD Purchase Information: kirksmusic.net
Music Promotion, Scott Thompson: scottthompsonpr.com

STRONGER
THAN
EVER

HAZEL MITCHELL-BELL

Hazel Mitchell-Bell

"Sack Full of Dreams"

It's a double play!
Vocalist Hazel Mitchell-Bell returns with the 2024 knockout blow follow up **Stronger Than Ever!** Following the massive radio and commercial success of her early 2023 release, **Sack Full Of Dreams CD!**

Both available on HMB Records at bell1935@aol.com

TROY ROBERTS
GREEN LIGHTS

PAUL BOLLENBACK
JOHN PATITUCCI
JIMMY MACBRIDE


BIRDLAND THEATER
315 W 44th St
New York City, NY

AUG 27
5:30 & 8:30 PM

TROY ROBERTS – SAXOPHONE
PAUL BOLLENBACK – GUITAR
MASSIMO BIOLCATI – BASS
JIMMY MACBRIDE – DRUMS

"TROY ROBERTS HAS ESTABLISHED HIMSELF AS A BEACON OF INNOVATION AND VIRTUOSITY WITHIN TODAY'S JAZZ SCENE."
-NOLAN DEBUKE, THE JAZZ WORD

"POSSESSING A WARM AND ROLLINS-ESQUE TONE. GREENLIGHTS - CLEVER POST BOPPING ORIGINALS, MODERN OLD SCHOOL."
-GEORGE HARRIS, JAZZWEEKLY


TOY ROBOT MUSIC


Vandoren

ROBERTO MAGRIS
SOLO / DUO / TRIO / QUARTET
LOVE IS PASSING THRU

JMood

ROBERTO MAGRIS
LOVE IS PASSING THRU

"The extraordinary nature of this album lies in investigating love - the one lost, the one sought or the one yet to come - with all their contradictions, tensions and human weaknesses. Billy Strayhorn is a true inspirational link with the revisiting of some obscure and little known compositions, and Magris speaks of love on his original compositions with the amazing addition of some traditional percussion instruments from Bali."



Available now at JMood Records Store at www.jmoodrecords.com

SHIFTING
PARADIGM
RECORDS

NEW AND UPCOMING RELEASES

ALLIANCE

ALLIANCE
ALLIANCE

IRIS

IRIS
IRIS

BOUNDARIES

BALDWIN, HARRIS, HENNING
BOUNDARIES

THE EARLY PLANETS

THE EARLY PLANETS
THE EARLY PLANETS
THE EARLY PLANETS

GUIDANCE & GRATITUDE

ZACHARY FINNEGAN
GUIDANCE & GRATITUDE

SPLASH

JOAN HUTTON SUE ORFIELD
SPLASH

shiftingparadigmrecords.com

HAT! HYDRATE! CHILL!

Sometimes you have to create your own shade. DownBeat 90th anniversary hats can help.

We also recommend serious hydration in the summer heat with a DownBeat 90th anniversary water bottle!

GET YOURS TODAY!



DOWNBEAT.COM

DOWNBEAT **47th** ANNUAL
STUDENT
MUSIC AWARDS

Living the
DREAM!

This year's SMA winners
show hard work pays off!

Jazz Vocal Soloist Lucia Nuñez of Florida International University
is an Outstanding Performance honoree.

WELCOME TO THE

DOWNBEAT 47TH ANNUAL
STUDENT
MUSIC AWARDS



Funk Fu, from the University of Music and Performing Arts, Graz earned an Outstanding Performance Award in the Graduate College Division.

FEATURES



Sam Taylor

82 THE SOLOISTS

This year's crop of winning Soloists spans the full range of jazz education — from junior high phenoms to graduate student veterans. From the East to the Midwest to the West, these students optimize the virtues of hard work leading to true talent!



Ricardo Arana

110 COMPOSERS

This year, we take a close look at our top student Composers, focusing on those students creating music for large ensembles. It's a promising group, including one participant who took on the challenge as an eighth-grader!



The "Z" Big Band

94 LARGE ENSEMBLES

How do you make a disparate group sound like a finely tuned machine? This year's Large Ensemble honorees know!

WINNER LISTINGS

- 78 Jazz Soloists
- 80 Small Jazz Combos
- 84 Large Jazz Ensembles
- 90 Vocal Jazz Soloists
- 92 Small Vocal Jazz Groups
- 93 Large Vocal Jazz Ensembles
- 100 Blues/Pop/Rock Soloists
- 105 Blues/Pop/Rock Groups
- 107 Latin Jazz Groups
- 108 Original Composition — Small Ensemble
- 113 Original Composition — Large Ensemble
- 115 Jazz Arrangement
- 117 Engineered Live Recording
- 118 Engineered Studio Recording
- 119 Judging Criteria

CONGRATS

TO OUR 2024 DOWNBEAT MUSIC AWARDS STUDENT RECIPIENTS AND INSPIRING FACULTY MENTORS

Renowned for its groundbreaking Frost Method® curriculum, the Frost School of Music at the University of Miami creates musicians with the artistic, technological, and entrepreneurial skills needed to thrive in the rapidly changing world of professional music.

Graduate College — Outstanding Performances

Frost Jazz Orchestra, Large Jazz Ensemble
John Daversa, faculty mentor

Graduate College Winner

Frost Extensions, Small Vocal Jazz Group
Kaleen Barton, Outstanding Soloist
on “My Favorite Things”
Kate Reid, faculty mentor

Bailey Hinkley Grogan, Vocal Jazz Soloist
Kate Reid, faculty mentor

Frost Fusion Ensemble, Blues/Pop/Rock Group
Steve Rucker, faculty mentor

Undergraduate College Winner

Dylan McHann, Original Composition
(Small Ensemble), “Stinger”
Chuck Bergeron, faculty mentor

Graduate College — Outstanding Performances

Kevin Venier, Guitar, Blues/Pop/Rock Soloist
Steve Rucker, faculty mentor

Undergraduate College — Outstanding Performances

AME: The American Music Ensemble,
Blues/Pop/Rock Group
Daniel Strange, faculty mentor

Frost Funk Ensemble, Blues/Pop/Rock Group
Steve Rucker, faculty mentor

Graduate College — Outstanding Composition

Connor Rohrer, Small Ensemble, “Quiet Hours”
Chuck Bergeron, faculty mentor

Joshua Chapple, Large Ensemble, “Aegis”
Stephen Guerra, faculty mentor

Graduate College — Outstanding Arrangement (Small Ensemble)

Jaehyun Cho, Jazz Arrangement, “Black Nile”
Chuck Bergeron, faculty mentor

Graduate College — Outstanding Arrangements (Big Band)

Joshua Chapple, Jazz Arrangement,
“McNeely Bros (Mario Bros)”
Stephen Guerra, faculty mentor

Dan VanZeeland, Jazz Arrangement, “Yo No Bailo”
Stephen Guerra, faculty mentor

Graduate College — Outstanding Recording

Juan Gómez Torres, Engineered Live Recording
Stephen Guerra, faculty mentor

STUDENT MUSIC AWARDS

COMPLETE RESULTS



Bailey Giles, William Paterson University, Co-Winner



Joshua Wong, UCLA, Outstanding Performance



Benjamin Schwartz, Newark Academy, Co-Winner



Kellin Hanas, Manhattan School of Music, Outstanding Performance



Taylor Lee, L.A. County High School, Outstanding Performance



Lue Shen, Shanghai Conservatory, Outstanding Performance



Jordan McAllister, New World Arts High School, Winner

JAZZ SOLOIST

Junior High School Winner

Griffin Kelleher

Guitar
Derby Academy
Brian Martin
Hingham, Massachusetts

Junior High School Outstanding Performance

Grace Chen

Organ & Piano
Derby Academy
Brian Martin
Hingham, Massachusetts

High School Winners

Benjamin Schwartz

Drums
Newark Academy
Julius Tolentino
Livingston, New Jersey

Jasper Zimmerman

Piano
Hastings High School
Eric Day
Hastings-on-Hudson, New York

High School Outstanding Performances

Benjamin Collins-Siegel

Piano
Newark Academy
Julius Tolentino
Livingston, New Jersey

Laesio Littlejohn

Bass
Plano West Senior High School
Preston Pierce
Plano, Texas

Nicolo Boselli

Alto Saxophone
Plano West Senior High School
Preston Pierce
Plano, Texas

Performing Arts High School Winner

Jordan McAllister

Alto Saxophone
New World School of the Arts
Jim Gasior
Miami, Florida

Performing Arts High School Outstanding Performance

Taylor Lee

Piano
Los Angeles County High School for the Arts
Alex Hahn
Los Angeles, California

High School Honors Winner

Cosmo Lieberman

Alto Saxophone
Colburn Community School
Lee Secard
Los Angeles, California

High School Honors Outstanding Performance

Jack Lieberman

Tenor Saxophone
Colburn Community School
Lee Secard
Los Angeles, California

Community College Winner

Aidan Farrell

Tenor Saxophone
Santa Monica Community College
Frederick (Keith) Fiddmont
Santa Monica, California

Community College Outstanding Performance

Roman Goron

Piano
Bellevue College
Brian Shaw
Bellevue, Washington

M Manhattan School of Music

CONGRATULATIONS TO OUR WINNERS of *DownBeat's* 47th Annual Student Music Awards

Jazz Soloist

Undergraduate College—Outstanding Performances

Kellin Hanas, trumpet

Student of Ingrid Jensen

High School—Outstanding Performances

Nicolo Boselli, alto saxophone

Plano West Senior High School
(current MSM undergraduate student)

Small Jazz Combo

Graduate College—Outstanding Soloists

Austin Ford, trumpet

Elisee Ngbo, piano

Jacob Chung, tenor saxophone

MSM VSOP Ensemble

Coached by Jaleel Shaw

Blues/Pop/Rock Group

Undergraduate College—Outstanding Performances

Explorations in Remixing

Coached by Marc Cary

JAZZ ARTS

INGRID JENSEN
DEAN

it all happens here.



MSMNYC.EDU

NEW YORK, NY

admission@msmnyc.edu



Valley Christian High School Combo 1, Winner



Pacific Jazz Ambassadors, University of the Pacific, Winner



McGill Jazz Conglomerate, McGill University, Outstanding Performance



Harvard-Westlake Middle School Jazz Explorers, Co-Winner

Undergraduate College Winner

Alexander Nicodemus

Piano
University of Cincinnati
Conservatory of Music
Sergio Pamies
Cincinnati, Ohio

Undergraduate College Outstanding Performances

Akihiro Kokufukata

Trumpet
Berklee College of Music
Tiger Okoshi
Boston, Massachusetts

Joshua Wong

Piano
University of California, Los Angeles
Otmario Ruiz
Los Angeles, California

Kellin Hanas

Trumpet
Manhattan School of Music
Ingrid Jensen
New York, New York

Lue Shen

Guitar
Shanghai Conservatory of Music
Xionguan ZHANG
Shanghai, China

Parker Sibley

Drums
University of Northern Colorado
Jim White
Greeley, Colorado

Graduate College Winners

Bailey Giles

Alto & Tenor Saxophones
William Paterson University
David Demsey
Wayne, New Jersey

Sam Taylor

Tenor Saxophone
DePaul University
Scott Burns
Chicago, Illinois

Graduate College Outstanding Performances

Adam Gang

Tenor Saxophone
University of Denver
Remy Le Boeuf
Denver, Colorado

Thomas Molina

Trumpet
California State University, Sacramento
Steve Roach
Sacramento, California

SMALL JAZZ COMBO

Junior High School Winners

Derby Academy Organ Trio

Derby Academy
Brian Martin
Hingham, Massachusetts

Jazz Explorers

Harvard-Westlake Middle School
Starr Schafel Wayne & Wes Smith
Los Angeles, California

Junior High School Outstanding Performance

Eckstein Middle School Combo

Eckstein Middle School
Moc Escobedo
Seattle, Washington

High School Winner

Valley Christian Combo I

Valley Christian High School
Dr. Michael Jones
San Jose, California

High School Outstanding Performance

Jazz "A" Band

Crossroads School for Arts and Sciences
Ramsey Castaneda
Santa Monica, California

Performing Arts High School Winner

Hamilton High School A Combo

Alexander Hamilton High School
Academy of Music and Performing Arts
Philip Topping
Los Angeles, California

Performing Arts High School Outstanding Performances

Egor Tokarev and All Colors of Jazz Union

Conservatorium van Amsterdam
Simon Rigter
Amsterdam, Netherlands

Combo Prime

Las Vegas Academy of the Arts
Patrick Bowen
Las Vegas, Nevada

High School Honors Ensemble Winners

Colburn Jazz Workshop Thursday Night Band

Night Band
Colburn Community School

Lee Secard
Los Angeles, California

Kian T. Linam Trio

Eric Byrd Trio Private Jazz
Improvisation
Eric Byrd
Frederick, Maryland

High School Honors Ensemble Outstanding Performances

Advanced High School Jazz Workshop I

The Jazzschool at California Jazz Conservatory
Peter Horvath
Berkeley, California

Colburn Jazz Workshop Monday Night Band

Colburn Community School
Lee Secard
Los Angeles, California

Community College Winner

SMC Jazz Small Group

Santa Monica College
Frederick (Keith) Fiddmont
Santa Monica, California
Outstanding Soloist:
Aidan Farrell, Tenor Saxophone

Community College Outstanding Performance

KCKCC Jazz Workshop

Kansas City Kansas Community College
Brett Jackson
Kansas City, Kansas

Undergraduate College Winner

Pacific Jazz Ambassadors

University of the Pacific
Patrick Langham
Stockton, California

Contact us!



Bob Cole Conservatory of Music
Pavilion and Plaza



Large Jazz Ensemble
Graduate College Winners
Concert Jazz Orchestra
Jeff Jarvis, director

BOB COLE CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY, LONG BEACH
CONGRATULATES

CAL STATE LONG BEACH

Large Vocal Jazz Ensemble
Undergraduate College Winner
Coastline Acapella Ensemble
Rebecca Ramirez, director

Large Vocal Jazz Ensemble
Graduate College Winner
Pacific Standard Time
Christine Helferich Guter, director

DOWNBEAT'S
47th ANNUAL
STUDENT
MUSIC AWARDS
WINNERS

Outstanding Scat Soloist
Makayla Forgione on "Bones"

Jazz Arrangement - Vocal
Graduate College Outstanding Arrangement
Dakota Noxon "Too High"

Vocal Jazz Soloist
Undergraduate College Winner
Morgan Delaney



CSULB.EDU/COLECONSERVATORY



Griffin Kelleher



Jasper Zimmerman



Alexander Nicodemus



Aidan Farrell



Sam Taylor

DB AWARD WINNERS – THE SOLOISTS

GENERATIONAL TALENT, DEEP DIVES AND the passing of the Student Music Award torch served as common themes among this year's Jazz Instrumental Soloist honorees.

Junior High School honoree Griffin Kelleher, a guitarist at Derby Academy in Hingham, Massachusetts, made quite the first impression on his band director, Brian Martin.

"We did a virtual talent show early into the pandemic, and he submitted a video of himself as an 11-year-old guitarist playing Jimi Hendrix," Martin said. "And I was like, 'Who is this kid?' And I quickly realized we had a fairly monstrous musician coming in at that age."

Initially "resistant" to jazz, according to Martin, Kelleher went from honoring electric guitar pioneer Hendrix to studying

Charlie Parker and later Wes Montgomery and Grant Green. Kelleher also connected with classmates Grace Chen (organ/piano plus some bass and cello) and drummer Nate Ward to form a middle school organ trio.

As the Derby Academy Organ Trio, the three have won SMAs in multiple categories over the past three years. Having been awarded the Blues/Pop/Rock Soloist award in 2022 (as well as this year), Kelleher set a goal to also win it in the Jazz category, says Martin — himself an SMA honoree in 2020 for Outstanding Arrangement for Studio Orchestra in the Graduate College category while at University of Massachusetts Amherst.

And what's the word on high school honoree Jasper Zimmerman? "He just keeps

getting better and better," says Eric Day, the pianist's band director at Hastings High School in Hastings-on-Hudson, New York. "I met Jasper, who's now a junior, when he was a seventh grader, and he just blew me away. He was just playing so maturely and had such a command of the jazz language already at that young age.

"At first, he was really into stride. So here's this little seventh grader who's a stride pianist," he continues. "And as time goes by, he has gotten so versatile and can play in all different styles. And his improvisation is just so creative and seems to come out of him freely."

With the Big Apple close by, Zimmerman has already taken advantage of the City that Never Sleeps' robust performance opportunities. "He's very tied into the New

York City scene already," Day reports. "I've seen him play gigs in Queens and Manhattan as well as in Westchester County, where he lives.

"We have a lot of really super-talented kids here, but what Jasper does is pretty singular," Day concludes. "I think of him as a once-in-a-career student."

Community college honoree Aidan Farrell may have you believing in Carl Jung's theory of the collective unconscious.

"It is phenomenal and kind of spooky: He plays with a vocabulary that you would not even think that he would be exposed to," says Keith Fiddmont, Farrell's professor at Santa Monica College in Southern California and a fellow saxophonist. "The first time I heard him play, I said, 'You're doing a lot of things like Pete Christlieb.' And he goes, 'OK. I really haven't listened to him much.' He seems to get it through the atmosphere somehow.

"Now, we just talk informally about things to check out because he already has a direction," Fiddmont adds. "In fact, he's incorporated altissimo range stuff into his language. So his lines, going from altissimo to the meat of the horn, are flawless. He's got that more together than 99.9% of the people I've ever heard."

Farrell's solo on his SMA submission of "On the Sunny Side of the Street" encapsu-

lates his playing, Fiddmont notes. "Chorus after chorus, he says interesting stuff. And he swings the whole way through."

The saying, "If you want to get something done, ask a busy person to do it," might as well be college honoree Alexander Nicodemus' mission statement. The pianist is double-majoring in jazz and computer engineering at the University of Cincinnati and is "a top student in both disciplines," according to Sergio Pamies, assistant professor of jazz piano. "We always advise not to do a double-major in jazz with all of the rehearsals and concerts and gigs. But he's managing, and he's doing great."

Nicodemus' curiosity about zeroes and ones is matched by his interest in jazz piano masters — from Earl Hines, Art Tatum and Nat "King" Cole to Wynton Kelly, Bill Evans and Chick Corea. "He's very focused right now on getting that sound of early Herbie Hancock," Pamies says. "There are many young musicians who want to find their own style from an early age. But Alex, he's just so passionate about finding out everything in jazz piano history. And as a result, I think he has found his own voice."

Pamies himself received a combined seven individual and group SMAs from 2012 to 2014 while at University of North Texas. "And when Alex played me some of his recordings, I just knew we had to submit

them," he recounts.

Graduate students enter programs at different stages of their lives and careers. When he enrolled in the Jazz Studies Masters of Music program at DePaul University in Chicago, saxophonist Sam Taylor was already an established professional who performed at venues like Snug Harbor in New Orleans, the Jazz Kitchen in Indianapolis and Monks Jazz in Austin and gigged with the likes of bassist Roland Guerin and drummer Jason Marsalis. "Sam came in as probably the most advanced student I've ever had," says Scott Burns, DePaul's director of jazz studies. "He's got a lot together. And he's still working professionally around Chicago.

"Sam's very driven and curious, especially about composition and harmony," Burns observes. "He and I work on improvising from records and recordings and players that he likes. Sam's also a good piano player, which is a part of his ability to be able to transcribe some very difficult music from leading contemporary jazz artists like Immanuel Wilkins.

"He also still practices a lot and is playing great music that can be difficult at times with mixed meters," Burns reflects. "Sam's got strong aural skills and is just a formidable musician all around."

—Yoshi Kato

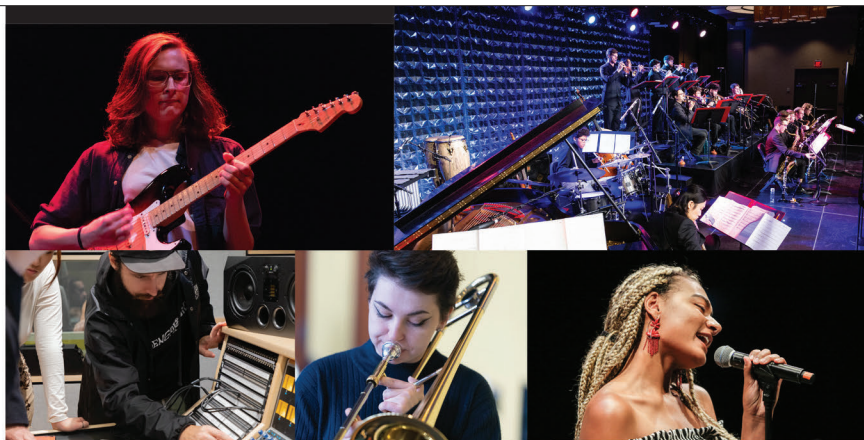
CONGRATULATIONS, UARTS "Z" BIG BAND!

Directed by Matt Gallagher

Undergraduate College Winner
Large Jazz Ensemble category
47th Annual DOWNBEAT Student Music Awards

PROGRAMS IN

Composition	Instrumental Performance	Music Business, Technology & Entrepreneurship
Vocal Performance	Music Education	Saturday & Summer Pre-College



CREATE CULTURE. MAKE YOUR MARK.
ADVANCE YOUR CREATIVITY.

UNIVERSITY OF THE **Arts**

learn more @ uarts.edu



Egor Tokarev and All Colors of Jazz Union, Conservatorium van Amsterdam, Outstanding Performance



Las Vegas Academy of the Arts Jazz Ensemble, Co-Winner

University of Nevada,
Las Vegas
Dave Loeb
Las Vegas, Nevada

Austin Ford, Trumpet
Elisee Ngbo, Piano
Jacob Chung, Tenor Saxophone
MSM VSOP Ensemble
Manhattan School of Music
Jaleel Shaw
New York, New York

LARGE JAZZ ENSEMBLE

Junior High School Winner

Jazz Band I
Prairie Grove Junior High School
Jeff Crylen
Crystal Lake, Illinois

Junior High School Outstanding Performances

Jazz Ensemble
Farmington Junior High School
Heath Wolf
Farmington, Utah

Jazz Ensemble
Hinsdale Middle School
George Andrikokus
Hinsdale, Illinois

Undergraduate College Outstanding Performances

Owen Cramer Quartet
Western Michigan University
Carlo De Rosa
Kalamazoo, Michigan

The McGill Jazz Conglomerate
McGill University
Camille Thurman-Green & Darrell Green
Montreal, Quebec
Canada

Graduate College Winners

JazzArts Oregon
University of Oregon
Keith Brown
Eugene, Oregon

Julia Kasimova Trio/ Quartet
Hochschule für Musik Basel
FHNW, Jazz Institute
Hans Feigenwinter, Shai Maestro & Rainer Böhm
Basel, Switzerland

Graduate College Outstanding Performance

Grad Ensemble I
The City College of New York
Steve Wilson
New York, New York

Graduate College Outstanding Soloists

Toscha Comeux, Vocalist
Tristan Selzler, Trombone
Joe Williams Scholarship Combo

Southwestern's School for Music Vocations

A two-year vocal/instrumental program focused on building strong jazz and classical piano, arranging, and recording skills for every single music major.



Kiersten Conway
Vocal Jazz Soloist-CC Winner,
Original Composition-Small Ensemble-CC Outstanding Compositions



Audio Radiance
Small Vocal Jazz Group-CC Outstanding Performances

We would like to congratulate our DownBeat SMA winners!



Katie Graham
Vocal Jazz Soloist-CC Outstanding Performances



Jasione Veil
Blues/Pop/Rock Soloist-CC Outstanding Performances

Still accepting Fall 2024 applications for spots in our Professional Music program!



First Take
Small Vocal Jazz Group-CC Winner

swcciowa.edu/music

1501 W. Towntline St. | Creston, Iowa 50801 | admissions@swcciowa.edu



UNC

Downbeat 2024

Student Music Award Winners

Ensembles & Soloists

Jazz Soloist

Undergraduate College Outstanding Performance

PARKER SIBLEY, Drums

Jim White, Professor

Vocal Jazz Soloist

Graduate College Outstanding Performance

KELSEY WALLNER, Vocals

Marion Powers, Professor

Small Vocal Jazz Group

Graduate College Outstanding Performance

NORTHERN COLORADO VOICES

Marion Powers, Professor

Blues/Pop/Rock Soloist

Graduate College Outstanding Performance

EDWARD W. HARDY, Violin

Jubal Fulks, Professor

Composition & Arranging

Original Composition – Large Ensemble

Graduate College Outstanding Composition

DAVID BERNOT, “Lonesome Log”

Drew Zarembo, Professor

Jazz Arrangement

Graduate College Winner – Small Ensemble

TSU HAO KEN KUO, “East of the Sun”

Drew Zarembo, Professor

Jazz Arrangement

*Graduate College Outstanding Arrangement –
Studio Composition*

JARED CATHEY, “Chime”

Drew Zarembo, Professor

David Bernot, saxophone
UNC Compass Jazz Orchestra

New for Fall 2024!

BACHELOR OF ARTS IN MUSIC

Music Business & Recording Arts Concentration

MUSIC RECORDING ARTS CERTIFICATE

ARTS.UNCO.EDU/MUSIC



UNIVERSITY OF
**NORTHERN
COLORADO**



Alexander W. Dreyfoos School of the Arts Jazz Ensemble I, Outstanding Performance



Decatur High School Jazz Band I, Outstanding Performance



University of Miami Frost Jazz Orchestra, Outstanding Performance

Junior High School Honors Winner

The Little Big Band

Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

High School Winners

AM Jazz Ensemble

Rio Americano High School
Joshua Murray
Sacramento, California

Concert Jazz Ensemble

William H. Hall High School
James Antonucci
West Hartford, Connecticut

Plano West Jazz Orchestra

Plano West Senior High School
Preston Pierce
Plano, Texas

High School Outstanding Performances

Newark Academy Big Band, "Chameleon"

Newark Academy
Julius Tolentino
Livingston, New Jersey

Jazz Band I

Decatur High School
Jeff Chang
Federal Way, Washington

Jazz Ensemble I

Oswego High School
Kevin Schoenbach
Oswego, Illinois

Performing Arts High School Winners

Jazz Band A

Osceola County School for the Arts
Jason Anderson
Kissimmee, Florida

Jazz Ensemble

Las Vegas Academy of the Arts
Patrick Bowen
Las Vegas, Nevada

Performing Arts High School Outstanding Performances

Jazz Ensemble I

Alexander W. Dreyfoos School of the Arts
Christopher De León
West Palm Beach, Florida

Jazz Ensemble I

Douglas Anderson School of the Arts
Don Zentz
Jacksonville, Florida

High School Honors Winners

Greater Kansas City Youth Jazz Orchestra

Greater Kansas City Youth Jazz

Oberlin Conservatory

Where Creativity Flourishes

Celebrating Oberlin Conservatory jazz vocalist Aanya Sengupta—winner of DOWNBEAT's 47th Annual Student Music Awards for Outstanding Performance by an Undergraduate Jazz Vocal Soloist.

Learn more about
Jazz Studies at Oberlin

www.oberlin.edu/jazz

OBERLIN
COLLEGE & CONSERVATORY



UNIVERSITY OF NEVADA, LAS VEGAS

JAZZ & COMMERCIAL MUSIC AREA

CELEBRATING 50

DOWNBEAT STUDENT MUSIC AWARDS SINCE 2010



CONGRATULATIONS TO THE WINNERS

Large Jazz Ensemble, Graduate College Winner: UNLV Jazz Ensemble I • Graduate College Outstanding Soloists: Toscha Comeaux & Tristan Selzler

Original Composition, Undergraduate Winner: Ricardo Arana • Outstanding Composition, Undergraduate: Kirby Galbraith

Engineered Studio Recording, Undergraduate Winner: Yoni Kessler



APPLY TODAY

School of Music • University of Nevada,
Las Vegas Mail Stop: 5025 • 4505 S.
Maryland Pkwy • Las Vegas, NV

ROLLING ADMISSIONS

www.unlv.edu/unlv-admissions
[www.unlv.edu/music dave.loeb@unlv.edu](mailto:dave.loeb@unlv.edu)
music@unlv.edu

**UNLV JAZZ & COMMERCIAL
MUSIC**



University of the Arts "Z" Big Band, Winner

Jim Mair
Kansas City, Kansas

Studio Band

The Jazzschool at California Jazz Conservatory
Dave Eshelman
Berkeley, California

SFJAZZ High School All-Stars Big Band

SFJAZZ
Paul Contos
San Francisco, California

High School Honors Outstanding Performance

Voodoo Orchestra

Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

Community College Winner

RCC Jazz Orchestra

Riverside City College
Charles Richard
Riverside, California

Community College Outstanding Performance

Oceanside Jazz Orchestra

MiraCosta College

Steve Torok
Oceanside, California

Undergraduate College Winner

"Z" Big Band

University of the Arts
Matthew Gallagher
Philadelphia, Pennsylvania

Undergraduate College Outstanding Performances

Blair Big Band

Vanderbilt University
Ryan Middagh
Nashville, Tennessee

Jazz Ensemble I

Kutztown University
Kevin Kjos
Kutztown, Pennsylvania

Graduate College Winners

Concert Jazz Orchestra

California State University, Long Beach
Bob Cole Conservatory of Music
Jeff Jarvis
Long Beach, California

Jazz Ensemble I

University of Nevada, Las Vegas
Dave Loeb & Nathan Tanyoue
Las Vegas, Nevada

Graduate College Outstanding Performances

Frost Jazz Orchestra

University of Miami,
Frost School of Music
John Daversa
Coral Gables, Florida

Eastman Jazz Ensemble

Eastman School of Music
Christine Jensen
Rochester, New York

KU Jazz Ensemble I

University of Kansas
Dan Gailey
Lawrence, Kansas

Pacific Jazz Ambassadors

2024 Undergraduate College Small Jazz Combo Winner



(L-R) Marwan Ghonima, Leo Milano,
Aimee MacDonald, Toby Keys,
Gianna Pedregon and Samson Hulett

Patrick Langham, director of jazz studies

Pacific.edu/JazzStudies

UNIVERSITY OF THE
PACIFIC

Conservatory
of Music

100
1923 - 2023

Kansas City Kansas
Community College

DOWNBEAT 47TH ANNUAL
STUDENT
MUSIC AWARDS



*to our students and faculty on earning
12 DownBeat Student Music Awards in 2024!*

Small Jazz Combo

Community College Outstanding Performance
KCKCC Jazz Workshop
Brett Jackson, Director

Vocal Jazz Soloist

Community College Outstanding Performance
Daysia Reneau

Small Vocal Jazz Group

Community College Outstanding Performance
KCKCC Blue Devil Funk Band
Justin Binek, Director

Large Vocal Jazz Ensemble

High School Honors Outstanding Soloist
Ella Penico, soloist on "Capillary"
Missouri Choral Directors Association
All-State Vocal Jazz Ensemble
Guest Conductor: John Stafford II

Engineered Studio Recording

Community College Winner
Jaylen Ward

Large Vocal Jazz Ensemble

Community College Outstanding Performance
The Standard Vocal Jazz Ensemble
John Stafford II, Director

Large Vocal Ensemble

Community College Outstanding Soloist
Sunae Fisher, soloist on "PYT"
The Standard Vocal Jazz Ensemble
John Stafford II, Director

Original Composition – Small Ensemble

Community College Outstanding Composition
Caden Bradshaw, "Partial"

Blues/Pop/Rock Soloist

Community College Winner
Maddie Huwe, Vocalist

Blues/Pop/Rock Soloist

Community College Outstanding Performance
Jordan Faught, Bass

Blues/Pop/Rock Soloist

Community College Outstanding Performance
Jaylen Ward, Drums

Blues/Pop/Rock Group

Community College Outstanding Performance
Spitfire Sarcasm

Music scholarships for amounts up to full tuition available - for more information, contact our faculty!

Dr. Justin Binek - jbinek@kckcc.edu, Music Theory & Commercial Music | Dr. Ian Corbett - corbetti@kckcc.edu, Audio Engineering

Brett Jackson - bjackson@kckcc.edu, Instrumental Music | John Stafford II - jstafford@kckcc.edu, Choral Music

Kansas City Kansas Community College | 7250 State Avenue, Kansas City, KS 66112 | 913.334.1100 | kckcc.edu

KCKCC is an Equal Opportunity and Affirmative Action Educational Institution.



Joseph Henry, Western Michigan University, Outstanding Performance



Morgan Delaney, California State University, Long Beach, Co-Winner



Jolie Demesmin, Osceola County School for the Arts, Outstanding Performance

Raymond Roberts
Milwaukee, Wisconsin

Jolie Demesmin
Osceola County School for the Arts
Jason Anderson
Kissimmee, Florida

High School Honors Winner

Nash Clevenger
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

Community College Winner

Kiersten Conway
Southwestern Community College
(The School for Music Vocations)
Tobi Crawford
Creston, Iowa

Community College Outstanding Performances

Daysia Reneau
Kansas City Kansas Community College
Justin Binek
Kansas City, Kansas

VOCAL JAZZ SOLOIST

Junior High School Winner

Emily Chen
Eckstein Middle School
Moc Escobedo
Seattle, Washington

Junior High School Honors Winner

Anya Ustin
Tri-C JazzFest Academy
Alyssa Boyd
Cleveland, Ohio

Junior High School Honors Outstanding Performances

Cami Errami
Central Oak Academy
Timothy Buchholz
University of Wisconsin-Stevens Point
Stevens Point, Wisconsin

Saiple Fredricksen
Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

High School Winner

Madison Lazark

Rio Americano High School
Joshua Murray
Sacramento, California

Performing Arts High School Winner

Leah Rutherford
Fine Arts Center
Steve Watson
Greenville, South Carolina

Performing Arts High School Outstanding Performances

Dystince Robertson
Milwaukee High School of the Arts



CONGRATULATIONS Tomi Lessis, Lucas Santos, and Sara Panameno of the 2024 Southern CA Vocal Association Vocal Jazz/Contemporary A Cappella Honor Choir! We are so proud of you! Special thanks to our director, Matt Falker and our Vocal Jazz/Contemporary A Cappella Honor Choir VP, Sara Logsdon, for sharing their love of vocal jazz and for making this event possible for our singers!

Visit us on Social Media: @scvachoral Website: Scvachoral.org



School of Music

*Congratulations to our student and faculty
DownBeat Student Music Award winners!*

Large Vocal Jazz Ensemble

OneVoice

Directed by Ben Hawkinson

Outstanding Soloist

Starling Merideth on "Strangers
of the Heart" by Amanda Taylor

Engineered Live Recording

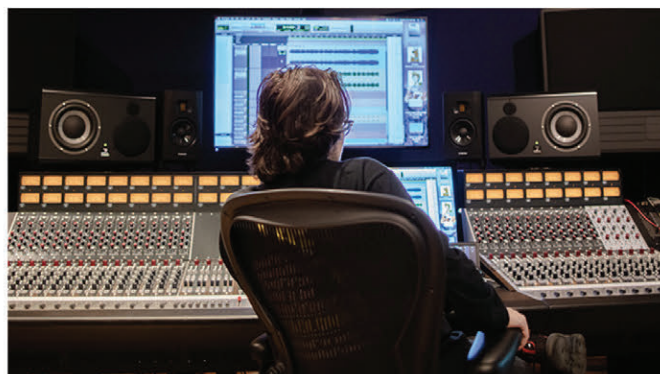
Undergraduate College
Outstanding Recording

Nino Baker

Director of Recording Technology,
Kevin Guarnieri

Programs

- » Music Performance (BM)
- » Music Education (BM)
- » Commercial Music (BM)
- » Music Business (BM, BS, BA)
- » Music (BA)
- » Music Minors





University of Miami Frost Extensions, Winner



KCKCC Blue Devil Funk Band, Outstanding Performance



University of Northern Colorado Voices, Outstanding Performance

Katie Graham

Southwestern Community College
(The School for Music Vocations)
Tobi Crawford
Creston, Iowa

Undergraduate College Winners

Hannah Goodwin

University of North Texas
Jennifer Barnes
Denton, Texas

Morgan Delaney

California State University,
Long Beach
Bob Cole Conservatory of Music
Christine Helferich Guter
Long Beach, California

Undergraduate College Outstanding Performances

Aanya Sengupta

Oberlin Conservatory of Music
La Tanya Hall
Oberlin, Ohio

Lillian Alter

Western Michigan University
Gregory Jasperse
Kalamazoo, Michigan

Lucia Nuñez

Florida International University
Lisanne Lyons
Miami, Florida

Graduate College Winner

Bailey Hinkley Grogan

University of Miami,
Frost School of Music
Kate Reid
Coral Gables, Florida

Graduate College Outstanding Performances

Kelsey Wallner

University of Northern Colorado
Marion Powers
Greeley, Colorado

Yoseph Henry

Western Michigan University
Gregory Jasperse
Kalamazoo, Michigan

SMALL VOCAL JAZZ GROUP

High School Winner

Vocal Jazz Ensemble

Leyden High Schools
Stacy Cunningham
Franklin Park, Illinois

Community College Winner

First Take

Southwestern Community College
(The School for Music Vocations)

EST. 1893
WALNUT HILL
SCHOOL FOR THE ARTS

JAZZ AND CONTEMPORARY MUSICAL ARTS

Boarding and Day School in Natick, MA
Grades 9-12 and Postgraduate Studies
walnuthillarts.org

APPLY TODAY!

Jeremy Fox
Creston, Iowa

Community College Outstanding Performances

Audio Radiance

Southwestern Community College
(The School for Music Vocations)
Tobi Crawford
Creston, Iowa

BMCC Jazz Ensemble

CUNY Borough of Manhattan
Community College
Can Olgun
New York, New York

KCKCC Blue Devil Funk Band

Kansas City Kansas Community College
Justin Binek
Kansas City, Kansas

Undergraduate College Winner

Gold Company Songbird

Western Michigan University
Gregory Jasperse
Kalamazoo, Michigan

Graduate College Winner

Frost Extensions

University of Miami,
Frost School of Music
Kate Reid
Coral Gables, Florida
Outstanding Soloist:
Kaleen Barton on "My Favorite Things"

Graduate College Outstanding Performance

Northern Colorado Voices

University of Northern Colorado
Marion Powers
Greeley, Colorado

LARGE VOCAL JAZZ ENSEMBLE

Junior High School Winner

Eckstein Vocal Jazz Combo

Eckstein Middle School
Moc Escobedo
Seattle, Washington
Outstanding Soloist:
Ramona Canwell on
"St. Louis Blues"

High School Winner

Two N' Four Vocal Jazz Ensemble

Valencia High School
Christina Tavares Mocha
Valencia, California
Outstanding Soloists:
Emily Dibene & Isabel Pierson on
"I'll Fly Away"

High School Outstanding Performances

Impressions

Meadowdale High School
Jeff Horenstein
Lynnwood, Washington



CONGRATULATIONS!

Mt. San Antonio College
*would like to congratulate our students
on their recognition in the
2024 Downbeat Student Music Awards!*

Singcopation

Large Vocal Jazz Ensemble

Community College Winner
Bruce Rogers, director

Emily Zarza & Lyric Guidry

Outstanding Soloists

"Ain't No Mountain
High Enough"
arr. by Jeremy Fox

Daniel Muñoz

Jazz Arrangement

Community College Winner
"I Won't Need to Dream"

Frontline

Latin Group

Community College
Outstanding Performance
Jeremy Fox, director

Mt. San Antonio College
wants to congratulate
Bruce Rogers on his retirement.

His Singcopation Vocal Jazz ensemble were winners of
Downbeat awards 18 out of the past 24 years.

Welcome to **Dr. Jeremy Fox**, the new director
of Vocal Jazz at Mt. San Antonio College!

New Jazz Certificate being offered at Mt. San Antonio College,
including jazz accompanying courses, free private lessons, and
award-winning ensembles.

(909) 274-4235
www.mtsac.edu/music





University of the Arts "Z" Big Band



California State University, Long Beach, Concert Jazz Orchestra



Riverside City College Jazz Ensemble



Las Vegas Academy of the Arts Jazz Ensemble

DB AWARD WINNERS — LARGE ENSEMBLES

RECEIVING A DOWNBEAT STUDENT MUSIC

Award in the Large Jazz Ensemble category is an exciting achievement for any band director, no matter whether they're teaching junior high, high school, community college, four-year college or graduate students. There are challenges for band directors at each level, but the goal is always the same: to build a group of students into a cohesive, confident team ... that can swing!

Jeff Crylen, band director at Prairie Grove Junior High School in Crystal Lake, Illinois, has been building that program since 2018. He now teaches six bands for the district.

"It's a small school district and the ele-

mentary and junior high buildings are connected on campus. I teach students starting in grade 4 through junior high. The first band students can join is Beginning Band, then they can move to Cadet Band, Concert Band, Advanced Band, Jazz Band 1 or Jazz Band 2," he said. "Our Jazz Band 1 can include students from grades 5 to 8, depending on how well they play."

Crylen and Jazz Band 1 attended the 2024 JEN Convention in New Orleans for the first time, and that led to the band entering the SMA competition for the first time as well.

"JEN was a big-time win for the stu-

dents, getting to hear, see and talk to older musicians," added Crylen. "It also was fortunate, because someone from DownBeat mentioned the Student Music Awards to me, and we decided to apply." The result? A win for Jazz Band 1 in the Junior High School category for Large Jazz Ensemble.

Under the direction of Patrick Bowen, the Las Vegas Academy of the Arts Jazz Ensemble won the 2024 Large Jazz Ensemble High School honors, adding to a lengthy list of more than 24 SMAs earned by the school. Bowen began teaching there as the percussion instructor in 1992, leading the school's Percussion Ensemble to numerous Nevada

all-state competition awards.

"In 2001, I became full-time at the Academy," said Bowen. "At that time jazz was just part of the music department, but several years later we started a separate jazz studies program. I have a great team — especially with Julian Tanaka and Dr. Sue Mirman, the "Jazz Boss." The whole team is absolutely essential for our growth in jazz studies.

We have a structured and specific program that has grown to four jazz bands and four combos. We've also developed a strong relationship with Vic's Jazz club here. When they put the club together, they wanted the students to be an integral part of the performances. Now we have student combos playing early sets almost every night."

Charlie Richard, professor of music at Riverside City College in Riverside, California, returned to teach at his alma mater in 1990, after earning advanced degrees at Cal State University Los Angeles and the University of Texas Austin. Richard is the director of the RCC Jazz Ensemble, which has earned numerous SMAs over the years, including this year.

"We've been very fortunate," he said. "In 2015, the college built a facility for the music and the performing arts with a concert hall separate from the main campus." The Henry W. Coil Sr. and Edna Coil School for the Arts is now home to seven big bands

associated with the college.

"We have four full-time student big bands and three community bands," said Richard. "The community bands are made up of recent graduates and a lot of area band directors. That's been a great thing and really connects the college to the community and to area school bands. It's helped build the program and helped us achieve our main goal — getting our top music students ready to transfer when they graduate. The majority go to Cal State campuses, as well as USC, Northern Colorado and Eastman."

Matt Gallagher, trumpet chair and director of the "Z" Big Band at the University of the Arts in Philadelphia, has strong ties to the University that go back to 1999 when he was a graduate student there. He's led the "Z" Big Band to another Student Music Award in 2024, following up on previous SMAs won in 2023, 2016 and 2015.

When asked about the unusual name for the band, Gallagher related that it's called the "Z" Big Band in honor of Bill Zaccagni, who taught at U of the Arts and led the Big Band for many years. Zaccagni passed away in 2007 at the age of 57.

"Bill Zaccagni took the program to a different level," recalled Gallagher. "He was one of my biggest mentors as both a teacher and a player. After he passed away, we

decided to name the band the 'Z' Big Band in his honor.

"I've been teaching here for 15 years, and we want to keep the musical standards high. All the students are performance majors, and we start out spending time working in traditional styles first, then expanding the repertoire."

Jeff Jarvis, director of jazz studies at California State University Long Beach and director of the school's Concert Jazz Orchestra, didn't begin his teaching career until he was 53, but he's built a strong culture at the school's Bob Cole Conservatory since he began serving as director of jazz studies in 2005. This year, the university's Concert Jazz Orchestra won the SMA in the Graduate College category.

"Although I come from a family of music educators, I played trumpet professionally and ran a publishing company for many years," he said. "When I was asked to become director at Long Beach, I decided to take a leap of faith and took the job. It took several years to build the culture of the program, but now everyone is like-minded, and the students feel ownership as well. We really try to focus on getting the students to play the best they can and go from there in terms of recording and entering competitions. In fact, the last time we entered the SMAs was 2015 — and we won that year, too." —Terry Perkins

CONGRATULATIONS TO OUR JAZZ PROGRAM FOR SIGNIFICANT ACHIEVEMENTS OVER THE PAST DECADE...



- *The Midwest Clinic (2024, 2018)
- *Jazz Education Network Conferences (2023, 2021, 2017)
- *DownBeat Student Music Awards- Performing Arts HS Jazz Ensemble (Outstanding Performance or Winners last 8 years)
- *National Jazz Festival – Jazz Ensemble Winners (2023, 2022)
- *National Jazz Festival – Jazz Combo Winners (2023, 2022)
- *Western International Band Conference / Seattle (2023)
- *Basically Basie Jazz Band Competition Winner (2021)
- *Swing Central Jazz Band Competition Winner (2017)
- *Jacksonville Jazz Festival annually

Guest Artists:

Ernie Watts, John Fedchock, Scotty Barnhart, Mike Tomaro

Clinicians:

Steven Feifke, Jim McNeely, Jon Faddis, Joel Frahm, Marcus Printup, Tia Fuller, Dave Steinmeyer, Allen Vizzutti, Bob Reynolds, Jamison Ross, Joe Eckert, Gary Lindsay, Theo Coker, Dick Dunscomb, Bill Prince, JB Scott, Lisa Kelly-Scott.

Noted alumni:

Jamison Ross, Bob Reynolds, Ulysess Owens, Alphonso Horne, Corey Wilcox, Owen Broder, Daniel Dickinson



Don Zentz, director of jazz studies/band faculty

- *2024 JEN John LaPorta Jazz Educator Award
- *2023 Elected to Board of Directors, The Midwest Clinic
- *2022 National Jazz Festival Jazz Educator of the Year Award
- *2022 Jacksonville Jazz Festival Hall of Fame inductee
- *Julius Keilwerth Saxophones artist since 1995



Jacksonville, Florida



Coastline A Capella Ensemble, California State University, Long Beach, Winner



Two N' Four Vocal Jazz Ensemble, Valencia High School, Winner

High School Honors Outstanding Soloists

Ella Penico

Soloist on "Capillary"
Missouri Choral Directors Association
All-State Vocal Jazz Ensemble
Guest Conductor:
John Stafford II
Kansas City Kansas Community College
John Stafford II
Kansas City, Kansas

Lucas Santos

Soloist on "Fly Like an Eagle"

Tomi Lessis

Vocal Percussionist on
"Fly Like an Eagle"

Sara Panameno

Soloist on "Reset"
SCVA Vocal Jazz Contemporary
A Cappella Honor Choir 2023
Guest Conductor: Matt Falker
SCVA Vocal Jazz Contemporary
A Cappella Chair
Sara Logsdon
Los Angeles, California

Community College Winner

Singcopation

Mt. San Antonio College
Bruce Rogers
Walnut, California

Vocalese

Valley High School
Heather Nail
West Des Moines, Iowa
Outstanding Scat Soloist:
Marisa Cravero on
"Caravan"

High School Outstanding Soloists

Adwaith "Adi" Hithesh

Soloist on "Where The Streets
Have No Name"
Blue Notes

Saugus High School
Kaitlyn Pi
Santa Clarita, California

Angel Cazachkoff

Soloist on "On the Sunny Side
of the Street"
EPIC Jazz Choir
Downey High School
Corneliu Olariu
Downey, California

Performing Arts High School Outstanding Performance

Singers At Grand Arts

Ramon C. Cortines School
of Visual and Performing Arts
Drew Lewis
Los Angeles, California

High School Honors Winner

Arizona All-State Jazz Choir 2023

Various Arizona High Schools
Guest Conductor: Christine
Helferich Guter
California State University, Long
Beach
Bob Cole Conservatory of Music
Long Beach, California

O UNIVERSITY OF OREGON | School of Music and Dance

THE SCHOOL OF MUSIC AND DANCE CONGRATULATES JAZZARTS OREGON

GRADUATE COLLEGE WINNERS, SMALL JAZZ COMBO

Julian Borkowski, trumpet
Will Glausi, alto saxophone
Robert Bohall, piano

Robert Lassila, bass
Nik Barber, drum set
Keith Brown, coach

musicanddance.uoregon.edu
jazz.uoregon.edu

JAZZ ENSEMBLE I

2023 Outstanding Undergraduate Performance



DISTINGUISHED FACULTY

John Riley	Jamal Jones
Scott Lee	Kevin Kjos
Dan Wilkins	Todd Walker
Ben Sher	

DOWNBEAT AWARDS

2007	2021
2018	2022
2019	2024
2020	

KU COMMERCIAL ENSEMBLES

Jazz Ensembles	Rock Ensemble
Jazz Combos	Latin Ensemble

Learn about our Commercial Music program at: www.kutztown.edu/music



Arizona All-State Jazz Choir, Winner

Gabrielle Dodaro on "Hit Me"

OneVoice

Millikin University
Benjamin Hawkinson
Decatur, Illinois
Outstanding Soloist:
Starling Merideth on
"Strangers of the Heart"

Undergraduate College Outstanding Scat Soloist

Charles Murdock

Soloist on "It's All Right With Me"
Mason Jazz Vocal Ensemble
George Mason University
Darden Purcell
Fairfax, Virginia

Outstanding Soloist

Sarah Stevenson

Scat Soloist on "I Didn't Know What Time It Was"
McGill Jazz Choir
McGill University
Bohdanna Novak
Montreal, Quebec
Canada

Graduate College Winner

Pacific Standard Time

California State University, Long Beach
Bob Cole Conservatory of Music



UNT Jazz Singers, University of North Texas, Outstanding Performance

Outstanding Soloists:
Emily Zarza & Lyric Guidry on "Ain't No Mountain High Enough"

John Stafford II
Kansas City, Kansas
Outstanding Soloist:
Sunae Fisher on "PYT"

Rebecca Ramirez
Long Beach, California

Undergraduate College Outstanding Performances

Advanced Vocal Jazz Ensemble

Berklee College of Music
Ned Rosenblatt
Boston, Massachusetts
Outstanding Soloist:

Community College Outstanding Performance

The Standard Vocal Jazz Ensemble

Kansas City Kansas Community College

Undergraduate College Winner

Coastline A Capella Ensemble

California State University, Long Beach
Bob Cole Conservatory of Music

BART MARANTZ
Director of Jazz Studies, 1983–2015
Booker T. Washington HSPVA

TEACHING ARTIST SINCE 2015

NOW AVAILABLE FOR:

- Summer Jazz Camps
- All-State Clinician
- Jazz Festival Clinician
- Band Master Association Clinician
- School Jazz Residency/Jazz Clinics

AWARDS & RECOGNITIONS:

- Fulbright Scholar *South Africa, 1986*
- Selmer Bach National Clinician *Since 1988*
- DISD Teacher of the Year *2005, Rotary Club of Dallas*
- Founder & President of the Arts Jazz Festival *1990-1993*
- DownBeat Achievement in Jazz Education *1993*
- DownBeat Jazz Education Hall of Fame *2010*
- John LaPorta National Jazz Educator of the Year *2012*
- DownBeat Student Music Awards Judge *Since 2016*
- Texas Jazz Educators Hall of Fame *2021*

www.BartMarantz.com

Legendary People. Legendary Brands.
conn-selmer.com

Offering Bachelors and Masters Degrees in Jazz Studies

Congratulations!
to our
DownBeat Student Music Award Winners!

wmich.edu/jazz @wmujazzstudies

Gold Company Songbird Small Vocal Jazz Group
Undergraduate College Winner

Owen Cramer Quartet
Small Jazz Combo
Undergraduate College
Outstanding Performances

Lillian Alter
Vocal Jazz Soloist
Undergraduate College
Outstanding Performances

Yoseph Henry
Vocal Jazz Soloist
Graduate College
Outstanding Performances



**DOWNBEAT 47TH ANNUAL
STUDENT
MUSIC AWARDS**

ROOTS. JAZZ. AMERICAN MUSIC

BTWHSPVA

**Booker T. Washington
High School for The Performing and Visual Arts
congratulates The MIDI Fusion Jazz Ensemble for winning
The Outstanding Performance award
in the 47th Annual Downbeat Student Music Awards.**

Since its inception in 1976 Booker T. Washington HSPVA has revolutionized arts education, proudly continuing a legacy of producing scholar artists, preparing them for the post-secondary and professional worlds. Students from our performing ensembles have been accepted into the Top 50 recognized conservatories and universities in America this fall.



Pacific Standard Time, California State University, Long Beach, Winner

Christine Helferich Guter
Long Beach, California
Outstanding Scat Soloist:
Makayla Forgione on
"Bones"

University of North Texas
Julie Coggiola
Denton, Texas

**Graduate College
Outstanding Performances**

KU Jazz Singers
University of Kansas
Kerry Marsh
Lawrence, Kansas

UNT Jazz Singers
University of North Texas
Jennifer Barnes
Denton, Texas
Outstanding Scat Soloist:
Katelyn Robinson on
"Find Your Way"

**Graduate College
Outstanding Soloists**

Lillian Alter
Soloist on "Blue Rondo"
Gold Company
Western Michigan University
Gregory Jasperse
Kalamazoo, Michigan

Märta Dahlström
Soloist on "Splanky"
Avenue C

BLUES/POP/ROCK SOLOIST

Junior High School Winners

Griffin Kelleher
Guitar
Derby Academy
Brian Martin
Hingham, Massachusetts

Nate Ward
Drums
Derby Academy
Brian Martin
Hingham, Massachusetts

**Junior High School
Outstanding Performance**

Grace Chen
Organ
Derby Academy
Brian Martin
Hingham, Massachusetts

Junior High School Honors Winner

Saipele Fredricksen
Vocalist



The Standard Vocal Jazz Ensemble, KCKCC, Outstanding Performance



KU JAZZ ENSEMBLE I
Dan Gailey, Director

LARGE JAZZ ENSEMBLE

**GRADUATE COLLEGE OUTSTANDING
PERFORMANCE**



KU JAZZ SINGERS
Kerry Marsh, Director

LARGE VOCAL JAZZ ENSEMBLE

**GRADUATE COLLEGE OUTSTANDING
PERFORMANCE**



MUSIC.KU.EDU/JAZZ

**KU SCHOOL
OF MUSIC**
The University of Kansas

THE UNIVERSITY OF KANSAS CONGRATULATES

**2024 DOWNBEAT
SMA WINNERS**

CONGRATULATIONS

VANDERBILT UNIVERSITY

BLAIR SCHOOL OF MUSIC

DIRECTOR OF JAZZ STUDIES **RYAN MIDDAGH**

WINNER

Blair Big Band
Large Jazz Ensemble
Undergraduate College
Outstanding Performance

Blair School of Music Jazz Studies Program

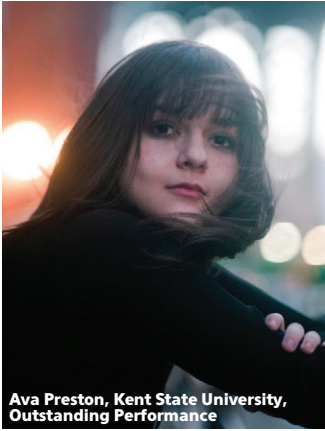
- World class jazz training, exclusively for undergraduates, at a top academic university.
- 13x DownBeat Student Music Awards.
- Award-winning jazz faculty.



VANDERBILT
Blair School of Music

blair.vanderbit.edu





Ava Preston, Kent State University, Outstanding Performance



Edward W. Hardy, University of Northern Colorado, Outstanding Performance

LUKAS NORTH PHOTOGRAPHY

Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

Junior High School Honors Outstanding Performance

Grey Nielsen
Guitar

Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

High School Winner

Matthew Moore
Tenor Saxophone

Plano West Senior High School
Preston Pierce
Plano, Texas

High School Outstanding Performances

Jaq Adelman
Vocal, Piano & Guitar

Crossroads School for the Arts and Sciences
Mary Ann Cummings
Santa Monica, California

Zachary Zwelling
Guitar

Crossroads School for the Arts

and Sciences
Ramsey Castaneda
Santa Monica, California

Performing Arts High School Winners

Akira Harris

Vocalist
Milwaukee High School of the Arts
Raymond Roberts
Milwaukee, Wisconsin

Camila Quintero

Vocalist
Osceola County School for the Arts
Monica Anderson
Kissimmee, Florida

Performing Arts High School Outstanding Performance

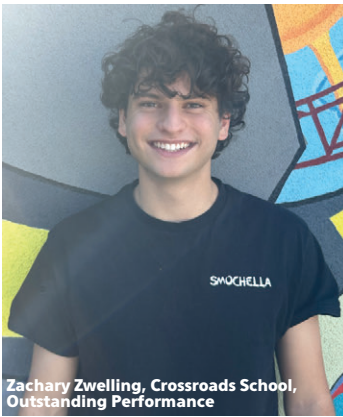
Lily Elon Edmond

Vocalist
Milwaukee High School of the Arts
Raymond Roberts
Milwaukee, Wisconsin

High School Honors Winners

Max Smith

Guitar



Zachary Zwelling, Crossroads School, Outstanding Performance



Dalton Standland, University of Kentucky, Winner

DOWNBEAT 47TH ANNUAL STUDENT MUSIC AWARDS

Congratulations to Sam Taylor (MM '25)

Jazz Soloist, Saxophone
Graduate College Winner
Sam Taylor

DePaul University School of Music
Scott Burns, Director of Jazz Studies



 **DEPAUL UNIVERSITY**
SCHOOL OF MUSIC

music.depaul.edu | musicadmissions@depaul.edu

Hey, Jazz Girls!

*Just in time, our 90th anniversary T-shirt
in women's styles! Enjoy!*



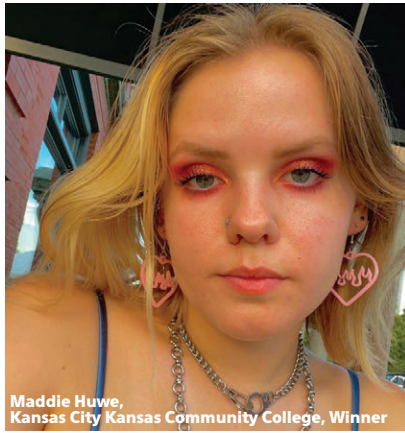


WEST VIRGINIA UNIVERSITY
Engineered Studio Recording
 Graduate College Outstanding Recording

Christian Rhen
College of Creative Arts
 Joshua Swiger
 Morgantown, West Virginia



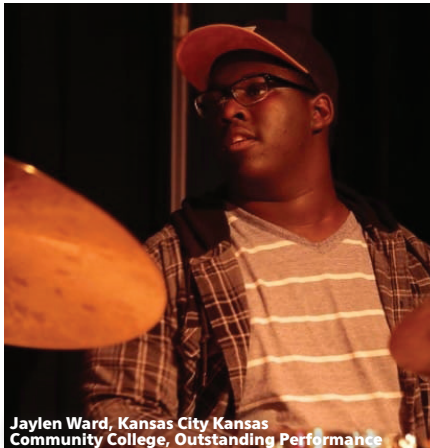
music.wvu.edu



Maddie Huwe,
 Kansas City Kansas Community College, Winner



Camila Quintero,
 Osceola County School for the Arts, Co-Winner



Jaylen Ward, Kansas City Kansas
 Community College, Outstanding Performance



Akira Harris,
 Milwaukee High School for the Arts, Co-Winner

Caleb Chapman's Soundhouse
 Caleb Chapman
 Salt Lake City, Utah

Sadie Dahl
Vocalist
 Caleb Chapman's Soundhouse
 Caleb Chapman
 Salt Lake City, Utah

High School Honors
Outstanding Performances

Charley Chambers
Vocalist
 Caleb Chapman's Soundhouse
 Caleb Chapman
 Salt Lake City, Utah

Sam Cassil
Guitar
 Caleb Chapman's Soundhouse
 Caleb Chapman
 Salt Lake City, Utah

Turner Geddes
Saxophone
 Caleb Chapman's Soundhouse
 Caleb Chapman
 Salt Lake City, Utah

Community College Winner

Maddie Huwe
Vocalist
 Kansas City Kansas
 Community College
 Justin Binek
 Kansas City, Kansas

Community College
Outstanding Performances

Jasione Veil
Vocalist
 Southwestern Community College
 (School for Music Vocations)
 Tobi Crawford
 Creston, Iowa

Jordan Faught
Bass
 Kansas City Kansas Community College
 Justin Binek
 Kansas City, Kansas

Jaylen Ward
Drums
 Kansas City Kansas Community College
 Justin Binek
 Kansas City, Kansas

Undergraduate College Winner

Dalton Stanland
Alto & Tenor Saxophones
 University of Kentucky
 Miles Osland
 Lexington, Kentucky

Undergraduate College
Outstanding Performances

Ava Preston
Vocalist
 Kent State University
 Bobby Selvaggio
 Kent, Ohio

Cayli Ballenger

Vocalist

University of Wisconsin-Stevens Point
Timothy Buchholz
Stevens Point, Wisconsin

Coleman Hovey

Keyboard

University of Massachusetts, Amherst
Jeffrey Holmes
Amherst, Massachusetts

Levi Ballenger

Voice & Guitar

University of Wisconsin-Stevens Point
Timothy Buchholz
Stevens Point, Wisconsin



Cary-Grove Jazz Combo, Outstanding Performance

Graduate College Winner

Derris Lee

Drums & Global Percussion

University of Florida
Dr. José Valentino Ruiz
Gainesville, Florida

Graduate College Outstanding Performances

Edward W. Hardy

Violin
University of Northern

Colorado
Jubal Fulks
Greeley, Colorado

Jorge Galvan

Alto & Tenor Saxophones
University of Florida
Dr. José Valentino Ruiz
Gainesville, Florida

Kevin Venier

Guitar
University of Miami,
Frost School of Music
Steve Rucker
Coral Gables, Florida

BLUES/POP/ROCK GROUP

Junior High School Winner

Derby Academy Organ Trio

Derby Academy
Brian Martin
Hingham, Massachusetts

Junior High School Honors Winner

Infinite Mellon Collie

Caleb Chapman's Soundhouse

Jaden Bueno
Salt Lake City, Utah

Junior High School Honors Ensemble Outstanding Performance

Groove Trader

Caleb Chapman's Soundhouse
Jaden Bueno
Salt Lake City, Utah

High School Winner

Plano West Jazz Sextet

Plano West Senior High School

47TH ANNUAL DOWNBEAT MAGAZINE STUDENT MUSIC AWARDS

*Milwaukee High School of the Arts
Congratulates Our Vocalists!*



Akira Harris

Blues/Pop/Rock Soloist
Performing Arts High School
Winner



Lily Elon Edmond

Blues/Pop/Rock Soloist
Performing Arts High School
Outstanding Performance



Dystince Robertson

Vocal Jazz Soloist
Performing Arts High School
Outstanding Performance



Raymond Roberts

Choral Director, Milwaukee High School of the Arts

mpsmke.com/mhsa



JAZZCAMPUS

Congratulations
to our students!

**Small Jazz Combo
Graduate College Winner:**
Julia Kasimova (p), Joseph
Bijon (g), Paul Pattusch (db),
Nathan Triquet (dr)

**Jazz Arrangement
Graduate College Winner:**
Maël Idris Mercier *Izinkonjana*
composition by Nduduzo
Makhathini

#studymusic
www.jazzcampus.com

n|w University of Applied Sciences and Arts Northwestern Switzerland
Basel Academy of Music | Jazz



Soular Wave, Kent Denver School, Outstanding Performance



The American Music Ensemble, University of Miami, Frost School of Music, Outstanding Performance

Lue Shen, Jazz Guitar
Student of
Zhang Xiongguan

THE MODERN
INSTRUMENT AND
PERCUSSION
DEPARTMENT
OF SHANGHAI
CONSERVATORY OF MUSIC
ESTABLISHED THE JAZZ PERFORMANCE
MAJOR IN 2005.

It is the first jazz performance major in China.
Professor Zhang Xiaolu is the director
of the Shanghai Conservatory of
Music jazz major.

Preston Pierce
Plano, Texas

High School Outstanding Performances

Cary-Grove Jazz Combo

Cary-Grove High School
Patrick Whalen
Cary, Illinois

Soular Wave

Kent Denver School
Justin Adams
Denver, Colorado

Performing Arts High School Winner

Combo Prime

Las Vegas Academy of the Arts
Patrick Bowen
Las Vegas, Nevada

Performing Arts High School Outstanding Performance

MIDI: A Fusion Jazz Experiment

Booker T. Washington HSPVA
Terence Hobdy
Dallas, Texas

High School Honors Ensemble Winners

Max Headroom

Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

The Crescent Super Band

Caleb Chapman's Soundhouse

Caleb Chapman
Salt Lake City, Utah

High School Honors Ensemble Outstanding Performances

Secret Nobody

Caleb Chapman's Soundhouse
Jaden Bueno
Salt Lake City, Utah

Synchronicity

Caleb Chapman's Soundhouse
Jordan Saucier
Salt Lake City, Utah

Vicious Beat

Caleb Chapman's Soundhouse
Jaden Bueno
Salt Lake City, Utah

Community College Winner

BMCC Jazz Ensemble

CUNY Borough of Manhattan
Community College
Can Olgun
New York, New York

Community College Outstanding Performance

Spitfire Sarcasm

Kansas City Kansas Community College
Justin Binek
Kansas City, Kansas

Undergraduate College Winners

Fredonia Jazz Flextet

The State University of New York



Frontline, Mt. San Antonio College, Outstanding Performance



Duo Brasil, University of North Texas, Outstanding Performance

EMILIO MESA PHOTOGRAPHY

Graduate College Outstanding Performances

Funk Fu
University of Music and Performing Arts, Graz
Ed Partyka
Graz, Austria

UMASS Studio Orchestra
University of Massachusetts, Amherst
Jeffrey Holmes
Amherst, Massachusetts

LATIN GROUP

High School Winner

Hall High School Concert Jazz Ensemble
William H. Hall High School
James Antonucci
West Hartford, Connecticut

High School Outstanding Performance

Newark Academy Big Band "Chameleon"
Newark Academy
Julius Tolentino
Livingston, New Jersey

at Fredonia
Nick Weiser
Fredonia, New York

Stunkland Stink Stank
University of Kentucky
Miles Osland
Lexington, Kentucky

Undergraduate College Outstanding Performances

After Six
Cornell University

Paul Merrill
Ithaca, New York

AME: The American Music Ensemble
University of Miami,
Frost School of Music
Daniel Strange
Coral Gables, Florida

Explorations in Remixing
Manhattan School of Music
Marc Cary
New York, New York

Frost Funk Ensemble
University of Miami,
Frost School of Music
Steve Rucker
Coral Gables, Florida

Graduate College Winner

Frost Fusion Ensemble
University of Miami,
Frost School of Music
Steve Rucker
Coral Gables, Florida

CALLING ALL ASPIRING JAZZ MUSICIANS



WIN \$5,000 to \$25,000

FROM JOHN STITES JAZZ AWARDS TO FUND YOUR PROFESSIONAL DEVELOPMENT!

Applications are scored by a panel of professional musicians and \$50,000 will be awarded this year!

\$300,000 has been awarded since 2020!

2024 Deadlines

Applications accepted through July 15, 2024

Winners will be announced October 1, 2024.



Learn more and apply at JohnStitesJazzAwards.org





MAS Ritmo Latin Band, Miami Arts Studio @Zelda Glazer, Outstanding Performance



Newark Academy Big Band, Newark Academy High School, Outstanding Performance

Performing Arts High School Outstanding Performance

MAS Ritmo Latin Band

Miami Arts Studio 6-12 at Zelda Glazer
Erich S. Rivero
Miami, Florida

High School Honors Ensemble Winner

La Onda Caribena

Caleb Chapman's Soundhouse
Caleb Chapman
Salt Lake City, Utah

High School Honors Ensemble Outstanding Performance

Greater Kansas City Youth Latin Jazz Orchestra

Greater Kansas City Youth Jazz
Jim Mair
Kansas City, Kansas

Community College Outstanding Performance

Frontline

Mt. San Antonio College
Jeremy Fox
Walnut, California

Undergraduate College Winner

Dalton Stanland Latin Jazztet

University of Kentucky
Miles Osland
Lexington, Kentucky

Undergraduate College Outstanding Performance

UMASS Vocal Jazz Ensemble

University of Massachusetts, Amherst
Catherine Jensen-Hole
Amherst, Massachusetts

Graduate College Winner

Latin American Ensemble

University of Arkansas
Fernando Valencia
Fayetteville, Arkansas

Graduate College Outstanding Performance

Duo Brasil

University of North Texas
Dave Meder
Denton, Texas

ORIGINAL COMPOSITION — SMALL ENSEMBLE

Junior High School Honors Outstanding Compositions

Aria Song, "The Lucky Life of a Fish"

Mayflower Art Center
Yiming Wu
Andover, Massachusetts

Ethan Liao, "The Starlit Mirage"

Children's Day School
Dwight Okamura
San Francisco, California

High School Winners

Agustin Palao Osorio, "Dusk Hour"

Plano West Senior High School

Preston Pierce
Plano, Texas

**Clayton Bristol,
"Night Shift"**

Plano West Senior High School
Preston Pierce
Plano, Texas

**High School
Outstanding Composition**

**Benjamin Collins-Siegel,
"Midnight Reverie"**

Newark Academy
Julius Tolentino
Livingston, New Jersey

**Jasper Zimmerman,
"Nocturne"**

Hastings High School
Eric Day
Hastings-on-Hudson, New York

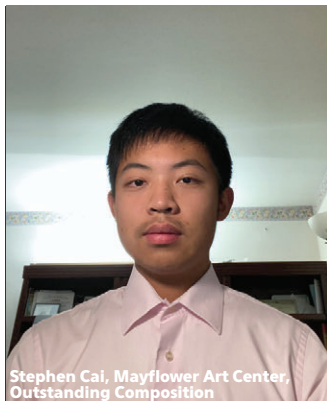
Laesio Littlejohn, "Time"

Plano West Senior High School
Preston Pierce
Plano, Texas

**Performing Arts
High School Winner**

**Egor Tokarev,
"Eight Winds"**

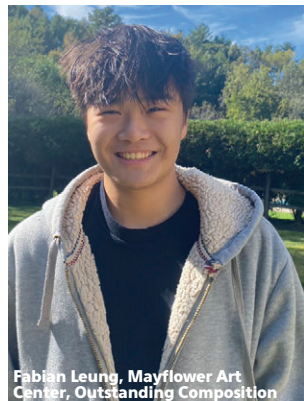
Conservatorium van Amsterdam
Simon Rigter
Amsterdam, Netherlands



Stephen Cai, Mayflower Art Center,
Outstanding Composition



Adolfo Mendonca, University
of Iowa, Winner



Fabian Leung, Mayflower Art
Center, Outstanding Composition



Egor Tokarev, Conservatorium
van Amsterdam, Winner



Aria Song, Mayflower Art Center,
Outstanding Composition



Kiersten Conway, Southwestern Community
College, Outstanding Composition



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Eastman Congratulates its 2024 *DownBeat* Student Award Winners

LARGE JAZZ ENSEMBLE WINNER

Eastman Jazz Ensemble,
Christine Jensen

Jazz at
EASTMAN SCHOOL OF MUSIC

**DISTINGUISHED FACULTY
AWARD-WINNING ALUMNI AND ENSEMBLES**

Learn more about our jazz programs at:
esm.rochester.edu/jazz



Ethan Liao



Tobias Hoffmann



Luciano Soriano



Ricardo Arana

DB AWARD WINNERS – COMPOSERS

COMPOSING FOR A LARGE JAZZ ENSEMBLE is a complex task, requiring a unique set of skills. Large ensemble composers must balance harmony, melody and instrumental voicings — as well as understanding the capabilities of the musicians in the band. The promising young composers honored in the Composition–Large Jazz Ensemble category for this year’s Student Music Awards showcased their compositional talents and bear watching as they continue to develop their craft.

Ethan Liao, an eighth-grade student at Children’s Day School in San Francisco, received an SMA in the Junior High Honors category for his composition “December.” Liao also received SMAs in two arrangement categories. He started classical piano lessons at the age of 3, but when he reached junior high, he decided to focus on jazz.

“When I’m playing or composing, I think of harmony, not melody,” said Liao. “And jazz emphasizes that. I began taking jazz composition lessons from Dwight Okamura, who lived next door to my classical piano teacher.”

“December” started as a solo piano piece, but Liao decided to expand it for a large ensemble and submit it with his application to study at the San Francisco Conservatory.

“I only composed piano pieces before that and wanted to expand my boundaries,” explained Liao. “The piece started from a piano improvisation, and Dwight encouraged me to build it into an ensemble work. I learned a lot writing this piece.”

“I started teaching Ethan composition last year,” added Okamura. “He assimilates everything quickly. He has the tal-

ent and mind for musical creativity and a promising future in whatever musical avenue he takes.”

Jeremy Darrow, a senior at Valley Christian High School in San Jose, California, received the SMA in the High School category for his composition “I’ll Take What I Can Get.” According to Michael Jones, director of bands and Jazz at Vellely Christian High, Darrow studied classical music on piano, and first became interested in jazz in his sophomore year.

“Jeremy began getting into jazz harmony his sophomore year, and he’s run with it,” said Jones. “He’s got great ears, command and mastery of the piano and can write and perform at a high level. He’s a rare student who has so many things together at such a young age. He also received DownBeat Awards in 2021 and 2022 for Jazz Combo.

He's humble and works and prepares well. Jeremy is one of those students you can really build a program around. It's going to be cool to see what he can accomplish at the next level."

Luciano Soriano studies music at Colburn Community School in Los Angeles after his daily studies at Westlake High School. He received the SMA in High School Honors for his composition "Of Little Consequence." He's won previous SMAs in 2020 and 2023. Lee Secard, chair and director of the Colburn Jazz Workshop first met Soriano when he attended a rehearsal of Colburn's Thursday Night Band on the suggestion of a friend.

"From the beginning it was clear that Luciano was a remarkable trombonist, composer and arranger," said Secard. "Not only is he a great small-group composer and arranger, he's also a remarkably mature composer and arranger for large ensembles. He's prolific and has brought in compositions almost every time we rehearse — including 10 to 12 large ensemble pieces over the last couple years. I've had some wonderful students over the years, but Luciano is special."

"I really started working on composition in 2019," said Soriano. "The late trombonist Randy Aldcroft showed me the basics of arranging and theory for both small groups and big band. I later studied with pianist Matt Harris, and I'm now taking lessons from

Bill Cunliffe. I dedicated "Of Little Consequence" to Randy to thank him for starting me on this path."

Ricardo Arana, a graduate of the University of Nevada Las Vegas, received the SMA in the Undergraduate College category for his composition "Onto the Next." Now a graduate student at the University of North Texas, Arana began playing trumpet in grade school, first got into jazz in junior high and continued playing in high school and at UNLV. In college he began focusing on composition.

"My professors, especially Nathan Tanouye, asked for arrangements for small ensembles, and I actually had a lot of fun doing it," recalled Arana. "Eventually I began to write for our large ensembles and liked it more than playing trumpet. I decided to dedicate my career to writing and composing at that point."

"UNLV has a tradition of excellent bands, and this year we have several strong writers, including Ricardo," added Tanouye. "It benefits the writers and the musicians. Duke Ellington would write for the musicians in his band, and Ricardo and our other writers do the same thing."

"When I was composing "Onto the Next," I knew there was a trumpet player in the band who was a great soloist, and that the pianist was great as well," explained Arana. "I knew I could write to their strengths."

Tobias Hoffmann, a graduate composition student at the University of Music and Performing Arts in Graz, Austria, received an SMA in the Graduate College category for his composition "Innuendo."

This is the third year in a row that Hoffmann has received an SMA — the first two were in the Original Outstanding Composition category.

Hoffmann plays saxophone and has both a nonet and a jazz orchestra album on his resume, and "Innuendo" will be the title tune on his next album with a release planned in September.

Ed Partyka, professor for Jazz Theory & Composition and department chairman of the Jazz Institute at Graz, was impressed when he first met Hoffmann at the University's jazz composition contest in 2017.

"Tobias was one of our 10 finalists," said Partyka. "He got to see our jazz composition curriculum and decided to get his master's degree here. I'm the only composition teacher, so we only take 10 students at a time. It's small enough to create a community of like-minded musicians who share problems and support each other."

"The program is small in terms of size, but great as far as opportunities," said Hoffmann. "It's a hot spot for jazz composition, especially in terms of really getting the chance to work with Ed and the other composers in the program." —Terry Perkins

UK JAZZ ■ ■ ■ ■ ■
UNIVERSITY OF KENTUCKY

**DOWNBEAT 47TH ANNUAL
STUDENT
MUSIC AWARDS**

Blues/Pop/Rock Group
Undergraduate College Winners
Stunkland Stink Stank

Blues/Pop/Rock Soloist
Undergraduate College Winner
Dalton Stanland, Alto and Tenor Saxophones

Latin Group
Undergraduate College Winner
Dalton Stanland Latin Jazztet

*Congratulations
Dalton Stanland!*

UK College of Fine Arts | SCHOOL of MUSIC | FINEARTS.UKY.EDU/MUSIC

DERBY ACADEMY

1 7 8 4

Derby Academy congratulates our DownBeat Magazine
47th Annual Student Music Award Winners!



Pictured from left: Griffin, Nate, Grace, and their director Brian Martin

- Jazz Soloist - Winner
Griffin Kelleher
- Jazz Soloist -
Outstanding Performance
Grace Chen
- Blues/Pop/Rock Soloist - Winners
Griffin Kelleher & Nate Ward
- Blues/Pop/Rock Soloist -
Outstanding Performance
Grace Chen
- Small Jazz Combo - Winner
Derby Academy Organ Trio
- Blues/Pop/Rock Group - Winner
Derby Academy Organ Trio

www.derbyacademy.org

Performing Arts High School Outstanding Composition

Jacob Hart, "Bear Lake"

Detroit School of Arts
Scott Gwinell
Detroit, Michigan

High School Honors Winner

Nathan Tatsuta, "Zero G"

Colburn Community School
Lee Secard
Los Angeles, California

High School Honors Outstanding Compositions

Abe Effress, "Cathedral of Salt"

Harvard-Westlake School
Dr. Chris Sullivan & Dr. Michael Stein
Los Angeles, California

Fabian Leung, "Nomura's Jellyfish"

Mayflower Art Center
Yiming Wu
Andover, Massachusetts

Joey Kim-Weigandt, "Poached Eggs with Grandpa"

Young Lions Jazz Conservatory
Gilbert Castellanos
San Diego, California

Stephen Cai, "A Fallen Sky"

Mayflower Art Center
Yiming Wu
Andover, Massachusetts

Community College Winner

Roman Goron, "Wormling"

Bellevue College
Brian Shaw
Bellevue, Washington

Community College Outstanding Compositions

Caden Bradshaw, "Partial"

Kansas City Kansas Community College
Brett Jackson
Kansas City, Kansas

Kiersten Conway, "Black Eyed Susan"

Southwestern Community College
(The School for Music Vocations)
Tobi Crawford
Creston, Iowa

Undergraduate College Winner

Dylan McHann, "Stinger"

University of Miami,
Frost School of Music
Chuck Bergeron
Coral Gables, Florida

Undergraduate College Outstanding Compositions

Alex Merk, "Land of the Living"

University of Cincinnati



2024 William H. Hall High School
Concert Jazz Band
West Hartford, CT

DOWNBEAT

Jazz, Blues & Beyond Since 1934

2024 Winners!

Concert Jazz Ensemble & Latin Group Jazz Ensemble

CONGRATULATIONS!

William H. Hall High School Concert Jazz Band

THANK YOU, DOWNBEAT!

James Antonucci
Director



CONGRATULATIONS!

CROSSROADS SCHOOL FOR ARTS & SCIENCES

WINNERS →

Outstanding High School Performance
Small Jazz Combo

Crossroads Jazz "A" Band

Outstanding High School Performance
Blues/Pop/Rock Soloist

Zachary Zwelling

Outstanding High School Performance
Blues/Pop/Rock Soloist

Jaq Adelman

LEARN MORE AT XRDS.ORG

Distinguished faculty
Award-winning ensembles and alumni



Congratulations JAZZ AT FREDONIA

Dr. Nick Weiser, Director of Jazz Studies

Four **DOWNBEAT** Awards in 6 years!

2024 Award

Fredonia Jazz Flextet

Winner

Blues/Pop/Rock Group (Undergraduate)

2023 Award

Fredonia Jazz Flextet

Outstanding Performance

Blues/Pop/Rock Group (Undergraduate)

2022 Award

Fredonia Jazz Flextet

Outstanding Performance

Large Jazz Ensemble (Undergraduate)

2019 Award

Fredonia New Jazz Ensemble

Outstanding Performance

Large Jazz Ensemble (Undergraduate)



Joseph Hernandez, Texas A&M,
Outstanding Composition



Zhengtao Pan,
Berklee College of Music, Co-Winner



Kevin Du, Berklee College of Music,
Outstanding Composition



David Bernot, University of Northern
Colorado, Outstanding Composition

Conservatory of Music
Scott Belck
Cincinnati, Ohio

**Lana Drincic, "I Dreamt You Had a House in
Melrose"**

California State University, Northridge
Tina Raymond
Northridge, California

Graduate College Winner

Adolfo Mendonca, "Brazilian Childhood"

University of Iowa
Jeremy Mantemach
Iowa City, Iowa

Graduate College Outstanding Composition

**Connor Rohrer,
"Quiet Hours"**

University of Miami
Frost School of Music
Chuck Bergeron
Coral Gables, Florida

ORIGINAL COMPOSITION — LARGE ENSEMBLE

Junior High School Honors Winner

Ethan Liao, "December"

Children's Day School
Dwight Okamura
San Francisco, California

High School Winner

**Jeremy Darrow,
"I'll Take What I Can Get"**

Valley Christian High School
Dr. Michael Jones
San Jose, California

High School Outstanding Composition

Jasper Zimmerman, "Redemption of Eris"

Hastings High School





Eric Day
Hastings-on-Hudson, New York

High School Honors Winner

**Luciano Soriano,
"Of Little Consequence"**

Colburn Community School
Lee Secard
Los Angeles, California

High School Honors Outstanding Composition

**Charles Chen,
"Galaxies"**

Mayflower Art Center
Yiming Wu
Andover, Massachusetts

Undergraduate College Winners

**Ricardo Antonio Arana,
"Onto the Next"**

University of Nevada, Las Vegas
Nathan Tanouye
Las Vegas, Nevada

**Zhengtao Pan,
"Windy Days"**

Berklee College of Music
Bob Pilkington
Boston, Massachusetts

Undergraduate College Outstanding Compositions

**Joseph Hernandez,
"Pyrology"**

Texas A&M University-Kingsville
Kyle Millsap
Kingsville, Texas

**Kevin Du,
"His Last Breath"**

Berklee College of Music
Jeff Claassen
Boston, Massachusetts

**Kirby Galbraith,
"Pantone 7461 C"**

University of Nevada, Las Vegas
Nathan Tanouye
Las Vegas, Nevada

Graduate College Winner

**Tobias Hoffmann,
"Innuendo"**

University of Music and Performing Arts,
Graz
Ed Partyka
Graz, Austria

Graduate College Outstanding Compositions

**David Bernot,
"Lonesome Log"**

University of Northern Colorado
Drew Zarembo
Greeley, Colorado

**Joshua Chapple,
"Aegis"**

University of Miami
Frost School of Music
Stephen Guerra
Coral Gables, Florida

**BM and MM Jazz Studies at
The City College of New York**



SMALL JAZZ COMBO
Graduate College
Outstanding Performance



Grad Ensemble 1
Steve Wilson (director)
Matthias Meyer, Julian Brezon
Martin Löcken, Nicolai Daneck
Nitzan Gavrieli, Daniel Nagel
Antonio Cerfeda

**Congratulations to our
2024 Downbeat Student
Music Award winners!**



**The City College
of New York**

Learn more about the Jazz Studies
program at jazz.ccnysites.cuny.edu

Congratulations!

Latin American Ensemble

Latin Group

Graduate College Winner
Professor Fernando Valencia, director

UArkMusic
jazz.uark.edu

JAZZ ARRANGEMENT

Junior High School Honors Winner

Ethan Liao, "Turn Out the Stars"

Children's Day School
Dwight Okamura
San Francisco, California

High School Winner

Alexander Makeev, "Infant Eyes"

Carlmont High School
Brian Switzer
Belmont, California

High School Outstanding Arrangement

Paloma Cobbs Silva, "Martha's Prize"

Rio Americano High School
Joshua Murray
Sacramento, California

High School Honors Winner

Jack Benson, "But Not For Me"

The Rivers School
Greg Hopkins
Natick, Massachusetts



Tsu Hao Ken Kuo, University of Northern Colorado, Winner



Jared Cathey, University of Northern Colorado, Outstanding Arrangement



Jack Lanhardt, U. of North Texas, Outstanding Arrangement



Dakota Noxon, California State University, Long Beach, Outstanding Arrangement



Department of Music

SCHOLARSHIPS AVAILABLE

FIND OUT MORE: www.coas.howard.edu/music



PROGRAMS ▶

Bachelor of Music in Jazz Studies
Master of Music in Jazz Studies

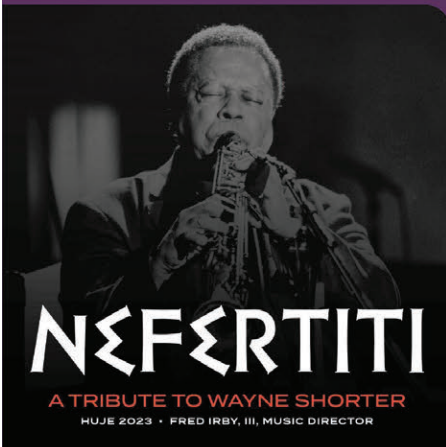


MAJOR ENSEMBLES ▶

- ☑ Afro Blue
- ☑ HU Jazz Singers
- ☑ Award-Winning Vocal Jazz Ensemble
- ☑ HU Jazztet
- ☑ SaaSy
- ☑ HU Jazz Ensemble

HU NOTABLE JAZZ ALUMNI ▶

- ▶ Geri Allen
- ▶ Cora Coleman
- ▶ Roberta Flack
- ▶ Michael Bearden
- ▶ Benny Golson
- ▶ McClenty Hunter
- ▶ 2014 Honorary Doctorate Recipient
- ▶ Christie Dashiell
- ▶ Donnie Hathaway
- ▶ Carroll Vaughn Dashiell, Jr.
- ▶ Eddie Henderson
- ▶ Chris Dave
- ▶ Bill Hughes
- ▶ Gorden Campbell
- ▶ Wallace Roney
- ▶ Charles Tolliver
- ▶ Andrew White
- ▶ Eric Wheeler
- ▶ Harold Wheeler
- ▶ Lamont van Hook
- ▶ Kudisan Kai
- ▶ Mark Batson
- ▶ Greg Osby
- ▶ Gary Thomas
- ▶ Ravi Best
- ▶ Keith Killgo
- ▶ Kevin Toney
- ▶ Angela Winbush



NEFERTITI

A TRIBUTE TO WAYNE SHORTER
HUJE 2023 • FRED IRBY, III, MUSIC DIRECTOR

CONTACT ▶

Fred Irby, III

Professor of Music, Howard University firby@howard.edu

The College of Arts & Sciences

Award-winning double major program in music at Cornell

Paul R. Merrill, Jazz Director
 After Six, Outstanding Performance
 Blues/Pop/Rock Group
 Jack Dobosh, Outstanding Recording
 Engineered Studio Recording

jazz.arts.cornell.edu

Community College Winner

Daniel Munoz, "I Won't Need to Dream"
 Mt. San Antonio College
 Jeremy Fox
 Walnut, California

Community College Outstanding Arrangement

Jackson Watson, "All of Me"
 Black Hawk College
 Corey Kendrick
 Moline, Illinois

Undergraduate College Winners

Daniel Cohen, "Nancy with the Laughing Face"
 The Juilliard School
 Michael Mossman
 New York, New York

Zhengtao Pan, "It Could Happen to You"
 Berklee College of Music
 Bob Pilkington
 Boston, Massachusetts

Undergraduate College Outstanding Arrangement

Gergö Kormányos, "Again"
 University of Music and Performing Arts, Graz
 Ed Partyka
 Graz, Austria

Graduate College Winner – Vocal

Maël Idris Mercier, "Izinkonjana"
 (composition by Nduduzo Makhathini)
 Hochschule für Musik Basel FHNW, Jazz Institute
 Shai Maestro & Rainer Böhm
 Basel, Switzerland

Graduate College Outstanding Arrangement – Vocal

Dakota Noxon, "Too High"
 California State University, Long Beach
 Bob Cole Conservatory of Music
 Christine Helferich Guter
 Long Beach, California

Graduate College Winner Small Ensemble

Tsu Hao Ken Kuo, "East of the Sun"
 University of Northern Colorado
 Drew Zarembo
 Greeley, Colorado

Graduate College Outstanding Arrangement – Small Ensemble

Jaehyun Cho, "Black Nile"
 University of Miami, Frost School of Music
 Chuck Bergeron
 Coral Gables, Florida

Graduate College Winner – Big Band

Jack Lanhardt, "Tainos Y Caribes"

RIVERSIDE CITY COLLEGE
 Henry W. Coil, Sr. and Alice Edna Coil
 School for the Arts

2024 Downbeat Student Awards

Large Jazz Ensemble
 Community College Winner
 RCC Jazz Orchestra

3890 University Avenue, Riverside, California 92501 www.rccjazz.com

MFA IN MUSIC COMPOSITION

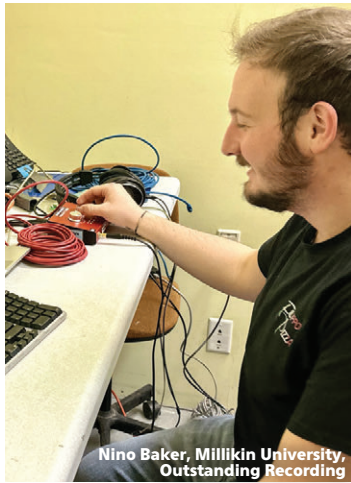
MFA in MUSIC COMPOSITION **VCFA** Vermont College of Fine Arts

What Will You Create Today?

CONNECT WITH ADMISSIONS!



Juan Gómez Torres, Frost School of Music, Outstanding Recording



Nino Baker, Millikin University, Outstanding Recording

University of North Texas
Richard DeRosa
Denton, Texas

Graduate College Outstanding Arrangements – Big Band

Dan VanZeeland, “Yo No Bailo”
University of Miami, Frost School of Music
Stephen Guerra
Coral Gables, Florida

Joshua Chapple, “McNeely Bros (Mario Bros)”
University of Miami, Frost School of Music
Stephen Guerra
Coral Gables, Florida

Graduate College Winner Studio Orchestra

Brian Lawrence, “Portal”
University of North Texas
Richard DeRosa
Denton, Texas

Graduate College Outstanding Arrangements – Studio Orchestra

Jared Cathey, “Chime”
University of Northern Colorado
Drew Zaremba
Greeley, Colorado

Keenan Asbridge, “Mother Nature’s Son”
University of Massachusetts, Amherst
Jeffrey Holmes
Amherst, Massachusetts

ENGINEERED LIVE RECORDING

Performing Arts High School Outstanding Recording

Idris Soke
New Orleans Center for Creative Arts
Joseph Ceponis
New Orleans, Louisiana
Undergraduate College Outstanding Recording

Nino Baker
Millikin University

31st Annual
SUMMER JAZZ WORKSHOP
WILLIAM PATERSON UNIVERSITY



MARCUS MCLAURINE
Resident Faculty

July 21-27, 2024

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

Resident Faculty

Kelly Green, Steve La Spina,
Marcus McLaurine, Tim Newman

Selected Previous Artists

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

The Workshop provides:

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

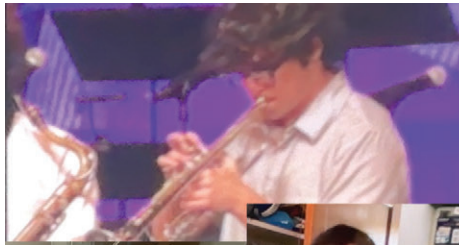
For information and online registration go to
wpunj.edu/summerjazzworkshop

THANK YOU!

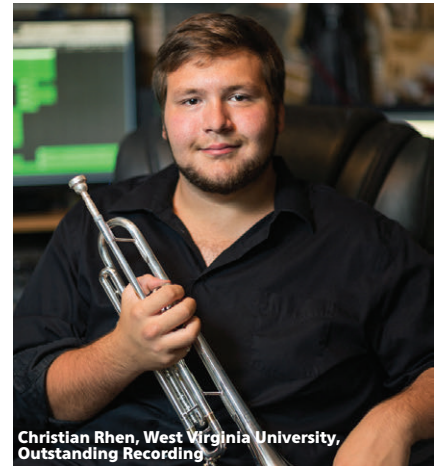
DownBeat would like to thank our world-class adjudicators for making the **47th Annual Student Music Awards** a success.

- Jim Anderson
- Jeff Baker
- Janice Borla
- Don Braden
- Jeff Coffin
- Claire Daly
- John Daversa
- Orbert Davis
- Miho Hazama
- Fred Irby III
- Bart Marantz
- Miles Osland
- Bob Parsons
- Dave Rivello
- Albert Rivera
- John Santos
- Gregory Tardy
- Roger Treece
- Ryan Truesdell
- James Warrick

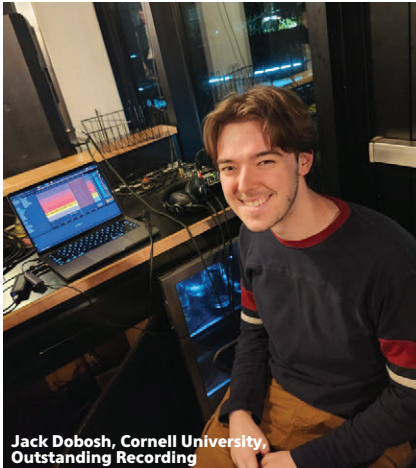
DOWNBEAT 47th ANNUAL
STUDENT
MUSIC AWARDS



Isiah Brody, New Roads School, Outstanding Recording



Christian Rhen, West Virginia University, Outstanding Recording



Jack Dobosh, Cornell University, Outstanding Recording



Jennavieve York, SMV Vocal Jazz Camp, Winner

Kevin Guarnieri
Decatur, Illinois

Graduate College Outstanding Recording

Juan Gómez Torres
University of Miami, Frost School of Music
Stephen Guerra
Coral Gables, Florida

ENGINEERED STUDIO RECORDING

Performing Arts High School Outstanding Recording

Reese Hamaker
New Orleans Center for Creative Arts
Joseph Ceponis
New Orleans, Louisiana

High School Honors Winner

Jennavieve York
SMV Vocal Jazz Camp
Tyler Thomas
Creston, Iowa

High School Honors Outstanding Recordings

Isaiah Brody
New Roads School
Student-Led
Pittsburgh, Pennsylvania

Tyler Waltner
Lakeridge High School
Student Led
Lake Oswego, Oregon

Community College Winner

Jaylen Ward
Kansas City Kansas
Community College
John Stafford II
Kansas City, Kansas

Undergraduate College Winner

Yoni Kessler
University of Nevada, Las Vegas
Gil Kaupp
Las Vegas, Nevada

Undergraduate College Outstanding Recording

Jack Dobosh
Cornell University
Paul Merrill
Ithaca, New York

Graduate College Outstanding Recording

Christian Rhen
West Virginia University
College of Creative Arts
Joshua Swiger
Morgantown, West Virginia

JUDGING CRITERIA

PERFORMANCE CRITERIA

- 1) Overall sound
- 2) Presence or authority
- 3) Proper interpretation of idiom
- 4) Improvisation or creativity
- 5) Technique
- 6) Intonation
- 7) Phrasing
- 8) Dynamics
- 9) Accurate rhythm/time
- 10) Material

ENGINEERING CRITERIA

- 1) Perspective: balance of channels; amount and type of reverb; blend (Do all sounds seem to have been performed at the same time and place? Do solos seem natural or do they stick out?).
- 2) Levels: saturation or other overload, under modulation resulting in excessive hiss, consistency of levels, left/right balance, etc.
- 3) Transparency and apparent transient response.
- 4) Special effects: Are they appropriate? Do they add or detract?
- 5) Extraneous noises, clicks, hum, etc. (for a non-live performance, any non-musical sound).
- 6) Professional etiquette.

AWARDS & PRIZES

Plaques are awarded to the music department of each winning middle school, high school and college. Certificates are awarded to each Winner (or Outstanding Performance honoree) and to the director of ensembles.

JUDGES

Jim Anderson: Professor with the Clive Davis Institute of Recorded Music, President of the AES Educational Foundation.

Jeff Baker: Recording artist, educator, producer, composer and co-founder of The Reality Book, the Jazz Forward Competition and Next Records.

Janice Borla: Vocalist; Director of Vocal Jazz, North Central College; vocal jazz camp founder.

Don Braden: Saxophonist, flutist, composer, arranger; Director, Harvard Jazz Combo Initiative.

Jeff Coffin: Saxophonist, composer, bandleader, educator/clinician.

Claire Daly: Baritone saxophonist, recording artist, composer, educator and clinician.

John Daversa: Chair, Department of Studio Music and Jazz, Frost School of Music, University of Miami.

Orbert Davis: Emmy Award-winning trumpeter, composer, educator; co-founder and conductor of the Chicago Jazz Philharmonic.

Miho Hazama: Composer, arranger, bandleader, Chief Conductor of Danish Radio Big Band, Permanent Guest Conductor of Metropole Orkest.

Fred Irby III: Howard University coordinator of Instrumental Music, trumpet instructor and Director of the Howard University Jazz Ensemble.

Bart Marantz: Legendary jazz educator whose bands have won 245 DownBeat Student Music Awards.

Miles Osland: Saxophonist; Director of Jazz Studies, University of Kentucky.

Bob Parsons: Saxophonist, arranger and composer.

Dave Rivello: Eastman School of Music Assistant Professor of Jazz Studies and Contemporary Media, and Director, New Jazz Ensemble.

Albert Rivera: Saxophonist, composer, educator; Director of Operations, Litchfield Jazz Camp.

John Santos: Percussionist, clinician, label owner; U.S. Artists Fontanals Fellow; writer/historian.

Gregory Tardy: Recording artist, Assistant Professor of Jazz Saxophone, University of Tennessee, Knoxville.

Roger Treece: Arranger/composer, UNC Jazz Press author and educator.

Ryan Truesdell: Bandleader, composer, arranger, trombonist, clinician.

James Warrick: Educator/clinician, former Director of Jazz Studies at New Trier High School.

UMass Amherst

DOWNBEAT STUDENT AWARD WINNERS 2024



COLEMAN HOVEY
Blues/Pop/Rock Soloist
Outstanding Performance
(Undergraduate)



KEENAN ASBRIDGE
Outstanding Studio Orchestra
Arrangement (Graduate)



UMASS VOCAL JAZZ ENSEMBLE
Latin Group - *Outstanding Performance* (Undergraduate)

UMASS STUDIO ORCHESTRA
Blues/Pop/Rock Group
Outstanding Performance (Graduate)



Learn more about our Jazz & African American Music Studies Program at www.umass.edu/music/jazz

DISCOVER
YOUR PURPOSE

UW-Stevens Point School of Performing Arts Department of Music



Congratulations

to our 2024 Downbeat Student Music Blues/Pop/Rock Soloist Outstanding Performance Award Recipients:

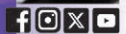
Cayli Ballenger
Levi Ballenger



- Jazz Studies
- BA in Music
- Music Education & MME Program (fully online)
- Music Performance



Department of Music
College of Fine Arts & Communication
University of Wisconsin - Stevens Point
Brent Turney, Director of Jazz Studies



UWSP.EDU/COFAC

DB Buyers Guide >

92NY – Jazz In July43	ET Prospeakers 64	Mt. San Antonio College93
92NY.org/jazz	ETprospeakers.com	mtsac.edu/music
Alexander Hamilton High School Academy of Music and Performing Arts114	Fishman 19	Music Masters Collective 10, 64
hamiltonmusic.org	fishman.com	musicmasterscollective.org
Artwork Records 35	Gator11	MVD Entertainment Group47, 49
pias.com	gatorcases.com	mvdshop.com
Bari 55	George Colligan 71	National Trumpet Competition108
bariwoodwind.com	georgecolligan.com	nationaltrumpetcomp.org
Bart Marantz 98	Hal Leonard 21	Newport Jazz Festival 41
bartmarantz.com	halleonard.com	newportjazz.org
Blue Engine Records 37	Hochshule for Music Basel Institute of Jazz 106	Next Music 44
blueenginerecords.org	musik-akademie.ch/de	nextmusiccompany.com
Blue Note Records5	Howard University115	Oberlin Conservatory of Music 86
bluenote.com	howard.edu	oberlin.edu/con
Booker T. Washington High School for the Performing and Visual Arts 99	Iowa City Jazz Festival 14	Origin Records 23
dallasisd.org/bookert	summerofthearts.org	origin-records.com
Brian Bromberg 71	J Mood Records 73	Ozella Music 49
brianbromberg.net	jmoodrecords.com	ozellamusic.com
California State University, Long Beach 81	JEN – Jazz Education Network 61	P. Mauriat 123
csulb.edu/music	jazzednet.org	pmauriatmusic.com
Cannonball Music7	Jim Schapperoew 69	Peterson Tuners 15
cannonballmusic.com	jimschapperoew.com	petersontuners.com
Challenge Records 71	Jody Jazz 124	Pittsburgh Jazz Festival36
challengerecords.com	jodyjazz.com	pittsburghjazzfest.org
Chicago Symphony Center ... 12	John Stites Jazz Organization 107	Pro Marketing Entertainment 73
cso.org/jazz	johnstitesjazzawards.org	promarketingentertainment.com
City College of New York114	Kansas City Kansas Community College 89	Riverside City College116
jazz.ccnyites.cuny.edu	kckcc.edu	rcc.edu
Cornell University116	Kirk Edwards 73	Rochester Jazz Festival 31
jazz.arts.cornell.edu	kirksmusic.net	rochesterjazz.com
Crossroads School for the Arts and Sciences 112	Kutztown University of Pennsylvania97	Rovner MC LLC8
xrds.org	kutztown.edu/music	rovnerproducts.com
Dennis Ferreira 69	Mack Avenue Records17, 53	The School for Music Vocations at Southwestern Community College 84
dennismferreira@gmail.com	mackavenue.com	swccowa.edu
DePaul University 102	Manhattan School of Music79	Shanghai Conservatory of Music 106
music.depaul.edu	msmnyc.edu	en.shcmusic.edu.cn
Derby Academy112	Millikin University 91	Shifting Paradigm Records 73
derbyacademy.org	millikin.edu	shiftingparadigmrecords.com
Douglas Anderson School of the Arts95	Milwaukee High School of the Arts 105	Southern California Vocal Association (SCVA) 90
dcps.duvalschools.org/anderson	schools.milwaukee.k12.wi.us/mhsa/	scvachoral.org
DownBeat 4, 65, 74, 103, 118	Montavilla Jazz Festival55	
downbeat.com	montavillajazz.org	
Eastman School of Music .. 109	Monterey Jazz Festival27	
esm.rochester.edu/jazz	montereyjazzfestival.org	

State University of New York at Fredonia113 fredonia.edu/jazz	University of Miami, Frost School of Music77 frost.miami.edu	Vermont College of Fine Arts116 vcfa.edu
SteepleChase Productions8 steeplechase.dk	University of Nevada, Las Vegas87 unlv.edu/music	Walnut Hill School for the Arts92 walnuthillarts.org
Stefán Stefánsson42 stefanstefansson.net	University of Northern Colorado85 jazz.unco.edu	West Virginia University ...104 wvu.edu
Syracuse Jazz Festival29 syracusejazzfest.com	University of Oregon96 uoregon.edu	Western Michigan University98 wmujazz.com
Toca Percussion4 tocapercussion.com	University of The Arts83 uarts.edu	William H. Hall High School ...112 hall.whps.org/
Troy Roberts73 troyroberts.com	University of the Pacific88 pacific.edu/music	William Paterson University117 wpunj.edu/jazz
University of Arkansas114 uark.edu	University of Wisconsin, Stevens Point119 uwsp.edu	WJ3 Records10 wj3records.com
University of Kansas100 ku.edu	Vanderbilt University101 blair.vanderbilt.edu	XO Brass9 xobrass.com
University of Kentucky111 finearts.uky.edu/music	Vandoren3 dansr.com	Yamaha2 usa.yamaha.com
University of Massachusetts, Amherst119 umass.edu		

DB Music Shop >

For Rates: call (630) 941-2030. All ads are prepaid, no agency commission. Check, money order, and all major credit cards are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement by MAIL:** DownBeat Classifieds, 188 W. Industrial Drive, Ste. 310, Elmhurst, Illinois, 60126. **EMAIL:** dank@downbeat.com.

ALBUMS & VIDEOS

WE BUY OLD RECORDS!
WE MAKE HOUSE CALLS ANYWHERE IN THE USA
CALL US TOLL FREE 888-993-4673



LP's, 45s, 78 & 12"
No Collection is too Large!

JAZZ DVD'S / VIDEO
 Concerts, documentaries, movies, TV, DVDs, Videotapes, Laserdiscs

We take requests at: service@jazzwestdvd.com

JAZZWEST,
 BOX 842 (DB), Ashland, OR 97520
 (541) 482-5529 www.jazzwestdvd.com

LESSONS

JAMEY AEBERSOLD JAZZ
 World famous play-a-longs, books, CDs, and DVDs for every improvising musician from novice to pro.
jazzbooks.com

OVER 2,000 PRACTICE TRACKS
 STREAMING.JAZZBOOKS.COM

ONLINE JAZZ LESSONS.
 Study all styles & aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor.
 www.jeffharrington.com
 Email: lessons@jeffharrington.com.
 617-332-0176.

INSTRUMENTS & ACCESSORIES

Stateside
 www.statesidemusic.com
WHOLESALE/RETAIL IMPORT JAZZ SPECIALIST VINYL & CD
SteepleChase
Sundance/Stunt – Nordic Music Society
Ilk – Music For Dreams (from Denmark)
Red Records – Philology (from Italy)
Timeless (from Holland)
DA Music (from Germany)
Videoarts (from Japan)
And much more
 Email info@statesidemusic.com
 for full mail-order catalog



www.pmwoodwind.com
 847-869-7049

Chicago's Best Store for Saxophones & all other Woodwinds. Great Selection. Expert Repair.

Tim Warfield

Saxophonist Tim Warfield doesn't actually hail from Philadelphia — his roots are a couple of hours west, in York, Pennsylvania — but the city has been one of his musical homes throughout his career. He honed his skills alongside frequent collaborator Terell Stafford at Ortlieb's Jazzhaus, which ushered him into the band of organ great Shirley Scott. Warfield's first-ever Blindfold Test was also Philly's first, hosted by Temple University's Boyer College of Music and Dance, where Warfield is a longtime member of the faculty. "We'll see if I'm up to the challenge," Warfield said at the outset, in front of an audience of students and the public. He granted a 5-star rating across the board, saying, "This is a lifestyle; it's a belief system. It's art, which is very challenging, and it takes a lot of energy. You have to believe in what you do, put it out there and not be afraid to be vulnerable. So from that premise alone, I'll give five stars to everybody."

Jeremy Pelt

"Backroad" (*Men Of Honor*, HighNote, 2010) Pelt, trumpet; JD Allen, tenor saxophone; Danny Grissett, piano; Dwayne Burno, bass; Gerald Cleaver, drums.

I'm going to make an educated guess based on stuff I listen to in trying to understand how people play. JD Allen has a really distinct way that he plays time as well as a melodic approach. JD is one of those young people that I actually can identify pretty well. It sounds like he spent a lot of time being very particular about [the elements] he wanted to be a part of his improvisational aesthetic as well as his artistic aesthetic.

Melissa Aldana

"Alegria" (*Back Home*, Wommusic, 2016) Aldana, tenor saxophone; Pablo Menares, bass; Jochen Rueckert, drums.

It's one of two people. I'm going to say Melissa Aldana. This has shades of the Fly trio with Mark Turner, but I grew up with Mark Turner. We're from a similar era, so I've heard his music a lot. I really admire his playing, and I know that Melissa's influenced by him, but she has a lot of her own sonic identifiers. She has a very specific way she likes to bend notes, even in her melodies. I'm not a big social media person, but she posted herself playing "Body And Soul," and I found her choice of inflections to play the melody interesting. We're at a point in jazz music where it seems as if proficiency is the highest part of the value system, but it can't just be that. It has to be about our art, and she certainly has that.

George Coleman

"Lo-Joe" (*Amsterdam After Dark*, Timeless, 1979) Coleman, tenor saxophone; Hilton Ruiz, piano; Sam Jones, bass; Billy Higgins, drums.

I don't know if it's the recording or this room, but his tone sounded a little bit more harsh than what I'm normally used to hearing. But judging off the content, melodies that I heard, I'm guessing Eric Alexander? George Coleman? Well, Eric was kind of an understudy. I've had a chance to play with George. He was nice enough to let me sit in with him on the bandstand. I'm the artistic director and on the board of the Central Pennsylvania Friends of Jazz, and one of the reasons is that I was a little kid that they championed. So I got a chance to meet a lot of jazz musicians before I got to college, and George was one of them. Later on, when I first started to come here to Philly, I got an opportunity to work with Shirley Scott on a very regular basis, and I performed with George at the Mellon Jazz Festival down on the waterfront. George Coleman is one of the people that I

"Nicholas Payton is brilliant," Tim Warfield said during his live Blindfold Test at Temple University. "He's never ceased to surprise or amaze me. He's a bad dude."



STEVE STOLTZFUS

use as an example. Every generation has their own sonic culture in terms of how they manage through harmony. What he does is a very a very informed and specific thing, and watching him and Shirley do it together, it was like breathing.

Dexter Gordon

"Jumpin' Blues" (*American Classic*, Elektra, 1982) Gordon, tenor saxophone; Grover Washington Jr., soprano saxophone; Shirley Scott, organ; Eddie Gladden, drums.

I have this record. It's Dexter Gordon, Shirley Scott and Grover Washington Jr. I've listened to this record over and over. I went through a big Dexter phase. Dexter Gordon was probably the first personality — probably for a lot of saxophone players — that I tried to, try to, copy. When I finally got an opportunity to hear him live, I realized how unsuccessful I was. His sound is so huge. He's huge! The way that he leans on the beat, I was able to do that, and I learned a lot about time, where you can play on the beat, on top of the beat or behind the beat. That's a really important component to factor in when you choose personalities for your band: how they play the beat. I got that from Dexter.

James Brandon Lewis

"A Lotus Speaks" (*Molecular*, Intakt, 2020) Lewis, tenor saxophone; Aruán Ortiz, piano; Brad Jones, bass; Chad Taylor, drums.

Believe it or not, this is the most difficult for me. Their tone was so robust that it reminded me of one person. But the aesthetic itself, what they chose to play and the time signatures, make me think it's another person. I'm not as versed with this other person. The way that they played in in the upper register, particularly when it got intense, reminded me of James Brandon Lewis. I've just started listening to him because I've been hearing his name, and I really do try to keep up on who's doing what. He's something else. He really has a frequency.

Al Foster

"Pent-Up House" (*Reflections*, Smoke Sessions, 2022) Foster, drums; Chris Potter, tenor saxophone; Nicholas Payton, trumpet; Kevin Hays, piano; Vicente Archer, bass.

I think Nicholas sent me this when it first came out. This is with Al Foster and Chris Potter. Chris plays the full range of the instrument and beyond, and he plays it with a certain vigor. He's an amazing saxophone player, for sure. I remember he was so unassuming at the Thelonious Monk Competition, but when he would play it was really beautiful. [Nicholas Payton is] my brother from another. I've got two trumpet brothers, Terell Stafford and Nicholas Payton. Nicholas is brilliant. He's never ceased to surprise or amaze me. He's a bad dude. **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.



ISAIAH COLLIER

PLAYS THE SYSTEM-76TULF

P. mauriat
Go for the Sound

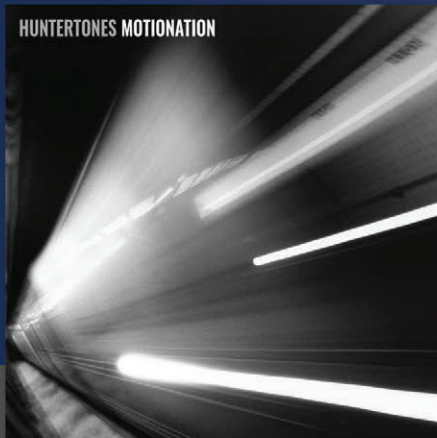


Dan White plays JodyJazz



HH Tenor 9* • DV Baritone 10
HR* CUSTOM DARK Alto 7 • DV Soprano 7*

“The inspiringly versatile
Hand-Hammered HH Tenor has expanded
what is possible on the saxophone.”



New Recording
Huntertones *Motionation*
Available at Huntertones.com

