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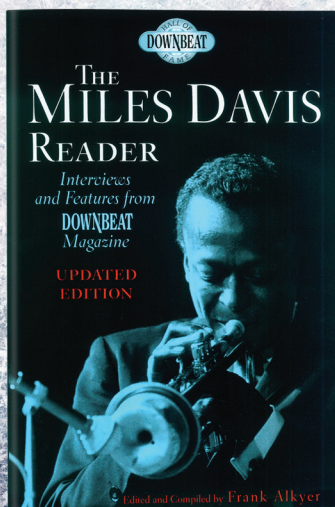
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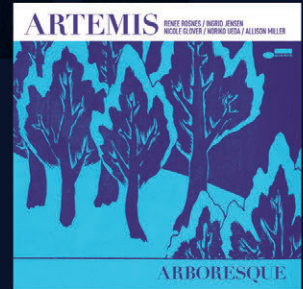
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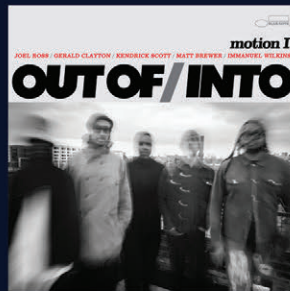
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MARCH 2025

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Finding Connection

BY ASHLEY KAHN

Twenty-nine years have passed since Anat Cohen moved to the U.S. from Israel, and 20 years since she released her debut album, *Place & Time*, establishing her own label Anzic Records. Cohen celebrates these milestones, plus another — one that she has come to accept graciously and gratefully. “Time flies and somehow I’m turning 50,” laughs the clarinetist and saxophonist whose instrumental approach is still youthfully buoyant.



A Love Supreme turns 60, and four prominent Coltrane lovers discuss its enduring musical and spiritual legacy.

Cover photo by RI Sutherland-Cohen

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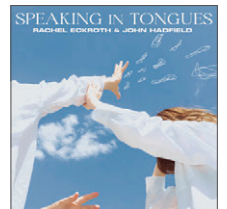
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The Power of the Duo

JAN. 24, 2025 — PUTTING THE WORD
“Fire!” on the cover of this issue may seem like an odd choice, given that the L.A. fires have caused so much despair on the West Coast — even within our jazz community, as writer Gary Fukushima documents on page 13.

Maybe subliminally, it was a way to take back the word for the good: a campfire, sitting by the fireplace on a cold winter’s day. Or maybe it’s just the best way to describe the work of clarinetist Anat Cohen, an artist who exudes joy, the best this music has to offer and a fiery performance style that is downright infectious.

It’s been fun to watch her rise to the top of the jazz world, building a true community to make her art glow — from her brothers Avishai and Yuval, who with Anat constitute the amazing 3 Cohens; to the south-of-the-border leanings of Quartetinho; to the Anat Cohen Tentet, an ambitious, driving large ensemble.

With all of it, Cohen seems to form and develop with groups that are mini families, each with its own particular flavor, each feeding a different part of her artistic spirit. That, of course, is especially true when she’s playing with her brothers in the 3 Cohens.

But then there’s the wonderful bond she has with Oded Lev-Ari, one of the most talented arrangers and composers on the scene today.

In speaking with Ashley Kahn, who wrote this month’s cover article on Anat (see page 26), I suggested that Lev-Ari is the Billy Strayhorn to Anat Cohen’s Ellington. But he corrected me, suggesting it might be more like he’s the Gil Evans to Anat’s Miles.

Aside from the fact that both artists would likely brush aside comparisons to those historic jazz partnerships, there’s no doubt that their

success comes in no small measure from the work that they’ve done together.

Last summer, this writer had an opportunity to see them at the International Society of Jazz Arrangers & Composers Symposium at Vanderbilt University in Nashville. Speaking onstage, the two offered deep answers to interesting questions, joked, finished each other’s sentences — the bond was undeniable.

And their connection goes beyond the music. When they formed Anzic Records 20 years ago to put out Anat’s first record, *Place & Time*, it was Lev-Ari who first called DownBeat to figure out how the whole editorial and advertising world worked. At that time, we figured he was a business manager and had no idea he was such a gifted arranger and composer. He was the dude placing ads. We’ve come to recognize the entirety of his role in Anat’s universe, and we hope to bring his name to an even wider audience.

•••••

Speaking of families, and circling back to the L.A. fires, everyone at DownBeat wishes to express our love and sympathy for those whose houses and studios perished during those horrific few weeks in January. As our article reports, John Clayton, Bennie Maupin, Hailey Niswanger and so many others lost their family homes, many more were displaced for days or weeks, and even more simply lived in a state of fear for their own livelihoods and well-being.

This note is being written from The NAMM Show, safely down the road in Anaheim, where the convention is thriving, but many attendees and exhibitors have those artists on their minds. The organization, which embodies the global musical products industry, is helping the relief effort. Go to namm.com to find out more. **DB**



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Emily's Gibson Corrected

Thank you for the retrospective on Emily Remler (January 2025), a wonder and a tragedy all in one. She was a fabulous player. And now I have a slew of new guitarists to listen to.

But here's a thing: at least twice in the article it was stated that Ms. Remler often played a Gibson ES-335, a semihollow guitar. She did not; she played a similar-looking but structurally rather different Gibson ES-330, which is completely hollow.

D. O'NEILL
ANNANDALE, VIRGINIA

Editor's Note: Bill Milkowski responds: "I stand corrected. Emily played a cherry-red Gibson ES-330. Here's the difference between the two: The Gibson ES-335 and ES-330 are similar guitars, but the ES-330 has a fully hollow body, while the ES-335 has a semi-hollow body. The ES-335 is known for its versatility and ability to produce a range of sounds. The ES-330 is lighter and has a more dynamic sound."

We Will Miss You!

After decades of receiving DownBeat — admittedly there were some breaks — I now cancel my subscription.

Past issues, which I only glanced over quickly, are piling up.

So there is enough jazz reading for my remaining days. I am 86 years old now.

Thank you very much for keeping me abreast with recent developments of the scene. What I missed over the years, however, were contributions dealing with the social situation of the average jazz musician. I run a jazz club in small town in southern Bavaria (www.jazzGAP.de) and, therefore, am quite familiar with the problems. DownBeat only portrays those "who have made it."

Furthermore, discussions on economic aspects of running a jazz club obviously would have been of interest to me.

DR. CHRISTOPH ELSCHENBROICH
GARMISCH-PARTENKIRCHEN
GERMANY

Missing Colorado

I live in Colorado. Northern Colorado to be ex-

act, and we have one of the best jazz festivals in the country, but it's hardly ever mentioned in your magazine. I am a subscriber, but I find it disappointing and disheartening to not see the UNC Jazz Festival mentioned in your magazine. It's crazy because some of the best jazz musicians study at the University of Northern Colorado. Could you please look into this and start mentioning this wonderful gem?!

RICHARD
VIA EMAIL

New York Clubbing

I think it would be great if DownBeat could use a few pages to show the upcoming schedules at NYC jazz clubs. I wouldn't be surprised if a large number of your subscribers are in the city and folks like me from all over the globe make the pilgrimage often. It sure would beat hopping all over the internet and have it all in the space of a few pages. Just a random thought as I begin the healthy October issue!

DAN POLJAK
PITTSBURGH, PA

Editor's Note: Dan, our venue guide in the February issue is a great place to start!

More on McCoy

There is usually at least one item that really catches my attention in each issue of Downbeat. What immediately caught my attention in the January issue was Scott Yanow's "Old Secrets Still Surfacing" Historical piece, especially his review of McCoy Tyner's *Forces of Nature: Live at Slugs*.

Mr. Yanow is the master of writing short, no frills album reviews, which I can appreciate, although sometimes, I wish that he would expand on his reviews and include more information. Such was the case with me with Tyner's *Forces of Nature*.

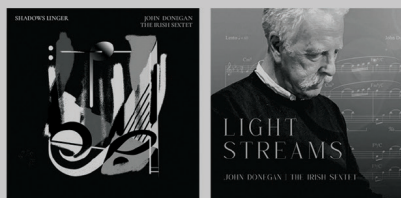
As a long-time Tyner fan, this album demands a longer, more in depth review. *Forces of Nature* will become one of Tyner's strongest albums of the '60s. I believe that Jack DeJohnette recorded it, but why did the tapes sit around for so long? And what made DeJohnette decide to release them now?

I never knew that Tyner even played with DeJohnette before his *Super Trios* album. I also never knew that Joe Henderson performed in a band with Tyner, not to mention bassist Henry Grimes. I can hardly wait to hear it, but I wish your magazine had provided me, and other Tyner fans, with a bit more information.

BOB ZANDER
PALO ALTO, CA

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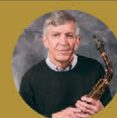


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PAUL WELLMAN



Gerald and John Clayton at the family home in Altadena during a photo shoot for the June 2022 cover of *DownBeat*. The house was lost during the Los Angeles fires.

Southern California Fires Hit the Jazz Community

Roy McCurdy and his wife had just finished eating dinner and were relaxing over coffee in their Altadena home, when he heard someone banging on his front door. “Our neighbor said, ‘You gotta get out, man, there’s a big fire in the back,’” recalled McCurdy, the drummer best known for his work with Cannonball Adderley. “I came out looking, and the whole [mountainside], it was all red. All the neighbors were getting their cars packed up. ... We just grabbed what we could and got out, went to a hotel, and finally wound up over here at my daughter’s.”

The windstorm and resultant fires that ravaged much of Los Angeles mere days after ringing in the new year have terror-

ized entire communities here, and the jazz community has been hit especially hard. Altadena has been home to jazz musicians for many, many decades, dating back to the 1960s and ’70s, when the remnant effects of discriminatory redlining laws in the Los Angeles area led to many Black families being drawn to this quaint mountain town just to the north and west of Pasadena.

McCurdy went back to his neighborhood the next day, only to find houses on his street burning one by one as they lit up in a chain like a giant fuse, headed straight for his home. Thankfully, firefighters arrived and stopped the burn from reaching his property. Sadly, many of his neighbors lost their homes, including his own son.

Bennie Maupin was also at home the night of the fires, and while he has safely evacuated to the campus of Soka University in Aliso Viejo, his home of 30 years has been lost. “Everything is destroyed, man. Everything. I’m mostly concerned about my friends, the elderly people who lived basically alone. I’m doing OK. But it’s a real disaster for many of them,” he lamented. “Tell everybody thanks for their heartfelt feelings.”

Louis Van Taylor, for many years a saxophonist with the funk-pop group Kool and the Gang, has been living in Altadena since 1975. He returned home from a gig that night, only to promptly leave his house again and for the last time, losing everything except for the horns he had played earlier in the evening. He recalled the vibrant presence of many jazz artists who lived nearby.

“I remember when Tootie Heath used to live off of New York Drive,” he said. “I remember that Billy Childs used to be in the area. Robert Kyle used to live in Altadena. Bennie Maupin and John Clayton. Funny thing is, I was just starting to warm up to John, going over to his house, [asking him for] orchestration lessons. So now that’s gone.”

This writer has also been to Clayton’s home, invited there by the master bassist and bandleader to interview him and his son, pianist Gerald Clayton. We conversed in his studio, a serene, spacious room with windows and skylights that cast warm sunlight throughout, onto beautiful wooden cabinets that displayed his many albums and awards, and held uncountable scores and charts he had composed over his illustrious career. It’s all gone, including his prized possession, the bass Clayton’s mentor Ray Brown played on for most of his life.

Clayton and his wife happened to be in New York, being honored with the Bruce Lundvall Visionary Award by the Jazz Congress during an annual meeting at Jazz at Lincoln Center, when word of the fires reached him. He managed to make it through the ceremony, soon after confirming the terrible news about his home. Somehow, he managed to press on with his festival duties, which included performing a tribute to the guitarist Russell Malone, who died last year.

“I had to work to be in the moment at the

award ceremony,” Clayton said in a social media post. “I dug as deeply as I could to focus on everyone’s energy and the positivity centered around me as the awardee. It was a fabulous event.”

He called it “a day of simultaneous celebration and grief.”

In recent years, Altadena began to attract younger people looking for an affordable place to buy a home. Many of those people are artists and musicians who became part of a new generation that formed close-knit bonds with each other and with those who had lived there a long time. “I just think

of this place that I love so, so much,” said saxophonist Hailey Niswanger, a mainstay in DownBeat’s Critics Poll as a rising star on alto and soprano saxophone. She moved to Altadena three years ago. “It’s the first place that like felt like home for me.” She, like Clayton, was not in Los Angeles when the wind and fire struck. She had to ask her partner to gather up as many of her instruments and personal keepsakes as he could before fleeing. He was not able to grab everything. “The hard drives that were lost — there’s music I wrote throughout my life that I never recorded professionally. There’s

bootlegs of songs and ideas and compositions. All my pictures pre-2021. My childhood blanket,” she recounted, despair welling in her voice. “I think about gifts that my musical mentor gave me, and vintage books that he had from his life, and my grandma’s jewelry — and it just kind of goes on and on and on.”

There are many others. In Pacific Palisades, this writer once visited composer Vince Mendoza’s home, elegant but modest only by comparison to the mansions built next to him in the years after he moved there. But the fires were uncaring as to whom they unleashed their fury on. Trumpeter Bobby Bradford, age 90, finds himself homeless, as do saxophonists Dale Fielder and Steve Lehman, pianists Jeff Lorber and Miro Sprague, guitarist Jamie Rosenn, drummer Joel Taylor and more.

The jazz community has rallied to help those who have lost everything. A spreadsheet has been created that identifies as many artists as possible known to have lost their homes, linking to their Go Fund Me pages. As of this writing, those GFM’s have raised nearly \$13.5 million for the victims. Organizations like MusiCares, NAMM and the California Jazz Foundation and jazz clubs such as Sam First are spearheading their own fundraising efforts.

“The gratitude I feel for other people showing up for us, the donations and the gifts and the places to stay, and it’s just so much attention ... I’m so grateful, but I’m so overwhelmed, too,” Niswanger said.

Clayton wrote this to his supporters: “The love you show for me and my family affects me in ways that I can’t truly convey to you. You already know I’m a crybaby. I’m sad and devastated about my house — that’s another kind of crying. The tears that you bring are tears of overwhelming gratitude and thankfulness that you are in my life.”

“As a long-time resident of Altadena,” said Van Taylor, “I was very proud to be living in an enclave of talented musicians and a pretty well-rounded community, and I always felt a sense of — and I still do — a connection to Altadena because it provided that diversity of not only players but a fan base of just regular people there, so I feel, probably like a lot of people, that there’s a good future out of this devastation.”

He continued: “I believe Altadena will be rebuilt, and I think there will be opportunities perhaps out of all this to increase the visibility, of availability of the arts ... So I feel inspired even though this is devastating ... I look forward to the future of the resurrecting the inspiration and all that history, and all that good stuff that Altadena represents.”

—Gary Fukushima



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Ohad Talmor Dives into Ornette's World

IOHAD TALMOR'S NEW ALBUM GESTATED

in the spring of 2020, after Lee Konitz — his mentor, friend and musical collaborator for three decades — died of complications from COVID at age 93. The alto saxophone grandmaster's landlords wanted his rent-controlled Upper West Side apartment cleared quickly, so Konitz's niece, Linda, tasked Talmor and drummer-historian George Schuller to review, index, organize and find safe housing for the "50-plus years of memorabilia, documents, manuscripts and instruments" contained therein. In the process, Schuller found three DAT tapes of Konitz, Ornette Coleman, Charlie Haden and Billy Higgins in Coleman's 125th Street studio rehearsing a group of new, untitled Coleman tunes in May 1998 for a one-off, never-issued July concert in Perugia.

Born in 1970, Talmor became enthralled with Coleman's music in 1988, when he purchased the seminal album *In All Languages*. "No musician gives me that sense of what freedom is in this music more than Ornette," Talmor said from the kitchen area of the ground-floor space he owns in Brooklyn's Prospect Heights neighborhood. It doubles as the dressing room of SEEDS, a presenting venue that Talmor founded in 2010, where Konitz's 7-foot Steinway O sits in the tidy performance area.

Imperatives of artistic freedom had already animated Talmor's decision in 1986 to leave Geneva, Switzerland, where he studied classical piano, to attend high school in Plantation, Florida, as an exchange student. He taught himself to play

saxophone and soaked up the codes of jazz. Back in Geneva in 1989, he received a degree, became a gigging saxophonist and deployed his pianistic skills toward composing. In 1990, local composer Alain Guyonnet booked Konitz as guest soloist with his orchestra, and asked Talmor to assist. They hit it off. Over the next five years, Talmor organized European concerts for Konitz to play his compositions and arrangements, culminating in a suite for chamber orchestra and jazz trio in 1995. Later that year, when Talmor moved to New York to audition for Manhattan School of Music, Konitz put him up. For the next 25 years, they joined forces on string quartet, nonet and big band projects, documented on five conceptually ambitious albums.

During the 1998 rehearsals, Konitz played Talmor the tapes, mentioning that "Ornette wasn't playing the pitches on some of the tunes the way he'd written them." Talmor recalled, "You can hear him struggling on the tapes. He'd ask, 'Is that a D or a D sharp? What are you playing here?' Then he played something, and Ornette played it back, or Ornette played something and Lee answered. They were short melodic lines with a very strong idea, theme and variations, none as long as some of the AABA tunes Coleman did earlier in his career. They didn't sound finished."

Talmor's forensic investigations coincided with "a bout of depression" in response to Konitz's death, the general gloom of the pandemic and the transition from full-time parenting to being an empty-nester.

"I had an aesthetic shift," he said, referencing his decision to move on from the gnarly sextet and trio music he'd composed and recorded with neighbors and close friends Dan Weiss and Miles Okazaki during the 2010s and begin "the next artistic cycle." As "material seeped out," Talmor "reworked some of the melodies, twisted them, harmonized them, changed some things," ending up with variations on the 10 untitled Coleman tunes that appear on *Back To The Land* (Intakt), as well as Coleman's "Kathelin Gray," "Peace Warriors" and "New York" and Dewey Redman's "Mushi Mushi" and "Dewey's Tune." In the first part of 2022, he played the repertoire in "without-a-net" concerts on a European tour with bassist Chris Tordini and drummer Eric McPherson.

"I teach a lot, mostly composition, and much of my narrative is not to be emotionally wedded to what you write, to avoid being handcuffed — which I'd been doing," Talmor said. "Playing with the trio was liberating. It enabled me to reconnect to what I really love: the humanity of Ornette, Lee, Prez, Coltrane, Wayne. I realized that the music deserved something bigger than just my playing, where I could connect to other people who I love to listen to and play with and make an artistic statement springboarded by the material."

During the recording sessions, which transpired in February 2023 at SEEDS, Talmor presented each piece in trio, and orchestrated the variations for configurations ranging from solo to octet, incorporating synths and real-time electronic augmentation on the second half of the album. "I reached out to people I'd played with in different capacities," he said. One was vibraphonist Joel Ross, responsible for booking SEEDS since right before COVID, whose ascendant improvisations with the trio on "Tune 6" and "Tune 7" and on "Dewey's Tune" at a June 2022 Jazz Gallery concert are posted on YouTube. Pianists David Virelles and Leo Genovese (who plays scored synth parts) also knew the repertoire. He recruited three trumpeters (Adam O'Farrill was another SEEDS connection, while Ross Johnson and Shane Endsley are long-standing friends and partners) and the sui generis harmonicist Grégoire Maret, an old friend from Geneva.

"This music is not difficult per se as a technical challenge," Talmor said. "It's musically challenging because we threw ourselves out there. I told the musicians, 'When it's scripted material, just read the notes, but otherwise make yourself comfortable with the lines and then let's just improvise and see where it goes.' It's in stark opposition to my whole musical history, where I'm in control, writing to the details. I completely let go of that control. That's why I love this project so much. It sounds together, there's nothing random, yet hardly anything was said. It's back to the original soil from which seeds can sprout."

—Ted Panken



"This music is really about honoring my forebearers and expressing gratitude to my parents and my grandparents," Ben Kono says about his new album, *Voyages*.

Ben Kono's Homage to Family

VERSATILE WOODWIND ARTIST BEN KONO, a third-generation Japanese American, spent many years as a consummate sideman, recording and playing with Wynton Marsalis, Christian McBride and David Liebman while touring with the Tommy Dorsey Orchestra and other big bands. But once he stepped out as a composer with the Ben Kono Group, he began delving into his immigrant heritage.

"Paradise In Myanmar," the centerpiece of Kono's 2011 debut, *Crossing*, is set in the largest Japanese internment camp in the U.S. during World War II. "There's irony in the title, because it was anything but paradise," Kono explained from his home in Nyack, New York. "It was a desolate area. But people did plant gardens in the tiny plots they had in the middle of the desert."

Don't Blink (2019), recorded in response to the first Trump election, didn't deal explicitly with immigration. But it set the stage for *Voyages* (2024), inspired by the memoirs of Kono's grandfather, Juhai Caleb Kono.

Voyages reflects a new musical journey for Kono. Expanding from his longtime collaborators (Pete McCann, guitar; Mike Holoher, piano and Fender Rhodes; Jared Schonig, drums; Matt Clohesy, bass), he incorporates a string quartet. "A lot of the pieces started off as string quartets, which I expanded to include the other instruments," Kono said while discussing the many permutations of immigration *Voyages* encompasses.

The following conversation has been edited for length and clarity.

Cree McCree: *Juhai Caleb Kono, whose memoirs inspired Voyages, is a very evocative name.*

Ben Kono: I was actually named after him. My nickname is Juhai. And he starts his memoirs off by saying this strange name that was bestowed

upon me has finally been bestowed upon my grandson. He immigrated to the United States in 1911. Four years after that, the U.S. restricted Japanese immigrants from coming over. But if your father was already here, then it was pretty easy. So his father, my great-grandfather, came over. Then his father went back to Japan, and he stayed and met my grandmother and started our great American family.

McCree: "*Bata Kasai!*," the second track on the album, is a real ear opener. What does that mean?

Kono: In literal translation, it means "butter, stinker!" [laughs] If you go back far enough in Japan's history, the Europeans brought over dairy products, which were completely foreign to Japanese culture. And they would say these foreigners smell strange, they smell of butter. So when my grandfather came over here at age 11, and his father brought him to a diner, he said he couldn't eat the food because it was *bata kasai*.

That particular track addresses my grandfather's work ethic as a new immigrant. In the beginning, it kind of sounds like swing, but it's actually based on traditional Japanese work songs sung in the rice fields or sugar cane fields in the Pacific Northwest, where a lot of them worked.

McCree: *One track that really spoke to me was "Across The Pond." My grandparents came from Scotland, and that tune sounds a little like a Scottish highland fling.*

Kono: That song is the one anomaly on this album; it doesn't refer to any of my Japanese ancestry. My mother is a first-generation immigrant from England, and she used to talk about how she came over on a freighter with my father, who she met over there. The first thing she saw of the United States were these green, rolling hills of

the Chesapeake Bay, which reminded her of the countryside in Kent. That's one of the pieces that started out as a string quartet, based on Irish reels and English folk songs.

McCree: "*Issei*" is over 13 minutes long and the centerpiece of the album. It's very contemplative.

Kono: Those four tunes — "Issei," "Nisei," "Sansei" and "Yonsei" — are all part of the *Generation Suite*, which refers to each generation of Japanese American families. They're connected by a single melody based on a Japanese scale, which might be the contemplative part you're talking about. The suite starts as a string quartet with all these themes buried inside. And then you hear this piano playing one single note that's the bare essence of that theme: the sound of bells in the Buddhist temple, where my grandfather grew up as a child. All four movements go through a lot of metamorphoses, so by the end, it starts to sound very American.

McCree: *What was your very first instrument?*

Kono: We moved around when I was a kid. And when we finally settled in Vermont, my mother wanted me to belong to some kind of community, not just hanging out with kids on skateboards. So one day I came home and found a little box on my bed. I said, "What's this?" And she said, "It's a clarinet. You're joining band." [laughs]

My fifth grade band director really lit a fire in all of us, and in high school, I had band directors who were equally inspiring. Some of the band kids went to the Eastman School of Music Summer Jazz program, so it was really my peer group who got me into playing jazz. And once I heard jazz, it was just a fire you couldn't put out.

McCree: *Was there a particular artist or album that was like an "aha" moment for you in jazz?*

Kono: When my dad saw me getting interested in jazz — I had just started playing saxophone as well — he introduced me to his collection. The first recording I heard was a cassette tape he got me for my birthday: Ben Webster and Coleman Hawkins with Roy Eldridge, Bud Johnson, Oscar Peterson and Jo Jones. It was one of these Verve All Star collections. I listened to that tape so much that I can still, to this day, sing you every song.

McCree: *That was from the bebop era, right?*

Kono: Bebop meets swing. It was a nice cross section of 1950s jazz. And, my saxophone teacher got me into Dexter Gordon and Sonny Rollins. Dexter was like, for me, the voice of the tenor saxophone.

McCree: *What would you like people to experience listening to Voyages?*

Kono: I'd like to take the listener from here to there and from there to here. It doesn't really matter. It's what happens in between. It's the journey.

—Cree McCree



Chariton Singleton of Ranky Tanky performs in the Jazz Club at The Soraya.

The Rapid Rise of CSUN's Younes and Soraya Nazarian Center

THE \$125 MILLION YOUNES AND SORAYA Nazarian Center for the Performing Arts on the campus of California State University, Northridge (CSUN), has become a jazz destination for performers and Southern Californian audience members since its opening in 2011.

"We're very excited about where we've landed in the jazz world, meaning artists' interest in performing here," said Thor Steingraber, Soraya's executive and artistic director, when queried about the performing arts center's rapid rise in the region's jazz ecosystem. "Justin (Souza), who's our head of programming, invests a lot of time in his relationships with both the artists and their representation."

Those artists include everyone from the Jazz at Lincoln Center Orchestra, Herb Alpert & Lani Hall and Charles Lloyd to Jon Batiste, Melissa Aldana and Vijay Iyer. Headliners can be booked in the 1,700-seat hall or, as of 2018, the 220-seat pop-up on-stage venue.

"To be honest, people pick up the phone when the Hollywood Bowl or Monterey Jazz Festival calls, obviously. But a venue like ours, it takes a little more effort to gain interest and to inspire engagement," Steingraber said. "We've been doing it for a long time now, and all of the representatives and artists that we work with understand our seriousness in this area and what that has amounted to. So we get a lot of calls now."

The Soraya also offers familiar classical, dance, Americana and global music bookings that one would expect to enjoy at a performing arts center. "We have the most extensive Spanish language series in Southern California. And our jazz performances are becoming a really significant part of our identity," Steingraber noted.

Now in its fourth year, the annual Jazz at Naz winter festival features notable musicians in both Soraya settings. Running this year Feb. 1–20, it will feature performers such as Kurt Elling celebrating Weather Report with the Yellowjackets and special guest Peter Erskine (on Feb. 15), and Chucho Valdès and Arturo Sandoval celebrating Irakere with special guest CimaFunk (on Feb. 20), both in the main hall. Lakecia Benjamin & Phoenix (Feb. 5–6) and Christian McBride & Ursa Major (Feb. 7–8) will perform in the Jazz Club.

"When I came in 2014, I was thinking, 'You know what? We're missing a whole segment of the jazz world.' You don't want to put a new jazz artist on a stage with 1,700 seats," Steingraber said. "And you don't want to put most trios in that setting. So much of jazz happens in a smaller, more intimate setting."

"It took us a while to figure out the logistics of converting our stage into a jazz club a couple times a year," he continued. "We do that by lowering the curtain and putting 220 seats on the stage turned sideways and then building a little platform stage on the end of that end of that space and creating a black box that's literally a club."

Acoustics and lighting considerations were worked out over a two-year period, as was fire marshal code adherence. Amir ElSaffar inaugurated the venue-within-a-venue in April 2018, and the concept has been refined from there.

"Since then, we've made it look a little fancier," Steingraber said. "We've added full meal service and an open bar." Patrons can order a pre-concert dinner catered by Chef Jim Bonanno from the nearby Humble Bee Bakery & Cafe.

Steingraber sees The Soraya's mission on the

jazz side as one to help grow the audience while giving musicians a top-shelf performance experience. "You get to a certain age in your life where you're less likely to go to a club," he observed. "Our audience wants a really nice parking space and large, clean bathrooms. And some of them need accommodations for walkers or wheelchairs. They come here because we have all of those accommodations."

With 36,000 undergraduate and graduate students, CSUN has future concertgoers embedded on campus, according to Steingraber. "That's a new generation of jazz audiences who literally walk from their class or their dorm to come to a concert," he pointed out, noting that there are the existing patrons who attend other types of events.

"Perhaps someone came for a mariachi performance, and they're interested in Cuba's adjacency to their own culture. So they check out Chucho because they're already familiar with the setting," he hypothesized. "Suddenly you're reaching into audiences of other affinities and backgrounds and introducing them to jazz."

Then there's the decidedly 21st century approach to reaching existing jazz fans and growing new ones: "We livestream our whole festival, and we know that's part of what's building our new audience," he said, referencing Soraya's paid digital subscription series. "And I love that we get to do a 'pre-game' and a 'half-time' and a 'post-game.'" Steingraber and drummer Reggie Quinerly are co-hosts, interviewing the bandleader during intermission and chatting between themselves before and afterwards.

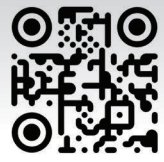
Delfeayo Marsalis, in discussing his experience as a guest artist at The Soraya, said he wholly supports this approach. "Any way that you can keep up with what's going on in the modern times, it's always a good idea," said the trombonist/composer, who led his Uptown Jazz Orchestra at The Soraya last February. "If you look at the Tennis Channel, they weren't doing analysis before the success of the TNT halftime show. Now, whenever there's a major tournament, they have analysts giving their different perspectives."

"I think that's a great idea to give people insights," he continued by phone from a gate at Louis Armstrong New Orleans International Airport. "And it's always a good idea to have different perspectives of what's going on."

"We get a lot of feedback that that is what's helping instill curiosity and confidence," Steingraber said. "And it takes those two things to become a patron of any art form: curiosity and confidence. With confidence, you feel you know just enough to not feel like a stranger in the room."

Appreciative of local clubs and other presenters producing jazz concerts, Steingraber said he's ultimately grateful to be able to provide an institutional jazz anchor northwest of downtown Los Angeles. "This isn't a competition," he concluded. "This is a community." —Yoshi Kato

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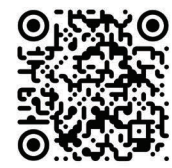
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ANAT COHEN

FINDING CONNECTION

By Ashley Kahn Photo by RI Sutherland-Cohen

Anat Cohen, in conversation, is disarmingly present and fully invested. One gets the feeling that in most interactions she rarely leaves much unexplored, no stone unturned: a characteristic that, unsurprisingly, carries through in her music.

Words describing the clarinetist in reviews and features when she first hit the jazz scene in 2005 — “charismatic,” “gutsy,” “expressive” — still apply. What she plays is who she is, and the world has recognized and rewarded her for that.

“I love the fact that when some people think about my music they think of it as

joyous, but there is darkness inside,” Cohen says. “We are complex humans. We have to be able to connect to deep inside. I can easily find that spot and I can be somber. It doesn’t happen as much, but it happens, and to be honest I’m not necessarily trying to create joyous music or make sad music. Sometimes it just goes there.”

Cohen performing at the 2021 Detroit Jazz Festival with composer/arranger Oded Lev-Ari, who has been key to her music and success.



MICHAEL JACKSON

Cohen is acutely self-aware, of herself and her music, of the present moment and the world around her. It is mid-December 2024. The holiday season is looming, and an unsettled, uncertain political reality lurks just around the corner of the calendar year.

“The challenge for me is to maintain,” Cohen says. “The maintenance of life. Maintaining one’s physical well-being, one’s mental space, because I can tell you that the world is not helping. It’s like the world just keeps trying to suck the energy out of our being. There’s so much negativity. I am asking myself, ‘What can I do to help this world or resolve these situations?’ I make music and I talk about compassion. Just do one kind thing today to make the world better. It feels like the world is doing everything it can to make us afraid, and I can’t let it. What I wish is for the world to communicate again.”

Twenty-nine years have passed since Cohen moved to the U.S. from Israel, first living in Boston and later settling in Brooklyn. (She’s adept with American idioms and jazz-scene expressions even as her Israeli accent remains strong.) It was 20 years ago when she released her debut album, *Place & Time*, establishing her own label Anzic Records with her longtime friend and collaborator, arranger/composer Oded Lev-Ari, all while securing a reputation

as a fresh, reviving force on the clarinet. Since then, despite the presence of other deserving modern-day players of the instrument like Don Byron, Evan Christopher and Ken Peplowski, the top clarinet position in various jazz polls has remained largely hers.

Cohen is currently celebrating a mid-life milestone, one that she has come to accept graciously and gratefully. “Time flies and somehow I’m turning 50,” laughs the musician whose instrumental approach is still youthfully buoyant, and whose journey into various styles and sources continues to range far and wide. “People always asked me about my age. That would be the first question. And I was like, ‘Why does it matter? Do you ask every guy you talk to?’ I was always resenting it. But at this point I decided to embrace it and use it to wrap up this last decade I’ve been through. To say, ‘OK, this is everything I’ve done. I’ve achieved something and am ready to move on.’”

Something, for Cohen, now includes leading two groups: her Tentet and the smaller offshoot Quartetinho, both exploring her distinctive blend of traditional and modern jazz with a collection of influences including Brazilian choro, bossa nova and other South American sources. Her facility in combining these flavors, as she notes, impacts not only her set lists, but also how she handles her instrument.

“If I want to play Piazzolla and Monk and Jacob do Bandolim and Dvořák, each one requires a different production of sound. I don’t play with the same tone when I play Monk or when I play Piazzolla. I breathe differently, I hold the clarinet differently in my mouth.”

While these musical identifiers are usually the first things mentioned when Cohen is being reviewed or profiled, to her the point of her groups is as much about the material as it is about developing relationships.

“I love to play different kinds of music but making music with other people is a very intimate experience, and in order to be able to do that in a profound level, you have to build trust, and that takes time. It’s a process. And once you achieve a level of comfort, that’s no longer the goal. The goal becomes, what’s next? And who’s going to push me in that different direction?”

Bloom, the Quartetinho’s second album and Cohen’s 21st as a leader or co-leader, was released to acclaim last September, earning praise for its expansive colors, world-jazz feel, fresh compositions and creative renditions of such diverse repertoire as Thelonious Monk’s “Trinkle Tinkle” and Paraguayan guitarist Augustín Barrios Mangoré’s “La Catedral.” Despite its compact size, Cohen notes that the group’s varied, non-standard instrumentation and the musicianship of its members — pianist/accordionist

Vitor Gonçalves, guitarist/bassist Tal Mashiach, vibraphonist/percussionist James Shipp — generate a richly collaborative environment, allowing her to open the music, to “explore and find different sounds and change directions completely. I’m learning to really appreciate the fact that you can take one song and say, ‘Let’s play it this way, then try it another.’”

Cohen points to “La Catedral” as an example of the Quartetinho shifting approach mid-session, in this case with the guidance of Oded Lev-Ari, who co-produced the recording.

‘It’s a different world now, and who knows about the year that’s coming.’

“I had been playing it where I was trying to play every note on clarinet of this complex tune as it was written, but Oded came in and suggested I let go of some of the notes to open it up, and it changed the concept for me,” says Cohen. “I said, ‘Wait a second, I can let it go.’ The melody will be there — we have a guitar player, a vibraphone, accordion and a piano — I don’t need to play all the melody. It was a beautiful suggestion and it worked nicely. That’s what ended up being on the album.”

Cohen’s close relationship with Lev-Ari dates back to their high school years in Israel. They might as well be family, and in fact, that sense of connection, in Cohen’s case, propelled her from the start. When she arrived on the New York scene she was welcomed both as a solo artist and as a member of the 3 Cohens, the on-again, off-again group that includes her older brother, saxophonist Yuval, and younger brother, trumpeter Avishai. The three siblings had grown up together, learning their instruments and jamming with each other, and eventually attending the same conservatory; Lev-Ari, who was closest in age to Anat, attended as well.

Modern jazz has had its share of noted siblings: New Orleans’ Marsalis family, the Jones brothers in Michigan (Hank, Thad and Elvin) and the Eubanks family of Philadelphia (Kevin, Robin and Duane) all come to mind. But the Cohens stand out, remaining a close-knit unit, performing and recording together when the situation is right.

“Our parents could have made us a nice rhythm section, but they stopped, so we had to learn to play with just the three of us, how to change the role from being a soloist to accompa-

nist and how to have a constant conversation,” Cohen notes. She laughs, and adds: “And now we have to pay other musicians to be the rhythm section.”

Cohen reports that in the usual pecking order of siblings, Yuval’s musical instincts served as an early model for the other two: “He would go for an idea because it’s the right thing to do and be very creative with it in a nonconformist way, being clear and developing his ideas with conviction. Avishai and I have discussed how influenced we are by Yuval.”

As the youngest, Avishai “was never full of words” growing up, recalls his big sister. “Now he’s very connected to all the words and all the notes. Avishai is an observer, and a hunter — staring at something, knowing how to get straight into the heart of the music. His intentions to me are always so clear. You listen to his music and you can hear his heart.”

Cohen also takes pride in the fact that her brothers have become labelmates. “Now the two of them are both on ECM. Avishai’s latest [*Ashes To Gold*] came out near the end of last year, and Yuval’s brand new album [*Winter Poems*] is coming on Feb. 14, so the 3 Cohens are in action.”

As solo artists, yes, and once again, as a family collective. It’s been a more than 10 years since *Tightrope*, the last recording by the 3 Cohens, arrived to critical praise. They have a new album, *Interaction*, that is being released on Cohen’s Anzic label in March. It bristles with the siblings’ characteristic energy, even as it helps mark the respective growth of each of them, even as they return to the familiar, familial overlap. They’ve grown, of course, but they’re not alone. “The world is not the same as it was before COVID,” Cohen notes, with a pause. “It’s a different world now, and who knows about the year that’s coming.” As it turns out, the impact of the pandemic had a role in bringing together the Cohens with the WDR Big Band.

A bit of background, bitte: The WDR Big Band, so-named since 1980, is one Europe’s premier jazz orchestras, the contemporary continuation of dance bands funded and maintained since the early ’60s by Germany’s regional radio service, Westdeutscher Rundfunk in Cologne. Like the Jazz at Lincoln Center Orchestra, it

benefits from having a performance home and consistent membership. They perform under their own name and with others, are well-versed in standard jazz repertoire and learn new music for special events and recording projects — and often create collaborative situations themselves. (Bob Mintzer recently served as a guest conductor and Vince Mendoza as composer-in-residence.)

The WDR Big Band had originally booked the 3 Cohens for a June 2020 concert but the COVID lockdown forced them to put everything on hold. Almost exactly two years later, WDR was pushing to return to a robust program and rescheduled the event.

“The idea at the start was to make a concert with the 3 Cohens, arranged and conducted by Oded Lev-Ari,” says Cohen. “They have broadcast ability, of course, and a room in which we could rehearse and record, and they were filming and it sounds fantastic.”

So, the original intention was not to put out a record?

“No,” she says. “WDR invited us to create and perform a show and recorded it. It was our choice when we heard how good the recording was. Now it’s great to finally have another 3 Cohens album.”

Interaction features seven of the nine tracks performed that evening in Cologne. “We had to cut a couple of songs to fit on the album,” says Cohen, adding that they also opted to stick with the concert recording rather than the studio performances because of the energy and crowd response. The album sequence was chosen primarily by Lev-Ari. As opposed to many live recordings that cherry-pick from a string of concerts, *Interaction* stands out as a single-night performance: same band, same audience, same energy that builds track by track. Cohen gives Lev-Ari the lion’s share of credit for both production and pre-production.

“Oded really worked the hardest on this album,” she says. “He wrote all the arrangements. He got us to choose repertoire, and we each brought an original and some songs from our own recordings, plus a couple of Oded’s originals. By the time we arrived he had the machine rolling. I remember it was a really positive experience, and they were playing their asses off.”

In a move not often seen in the jazz world, WDR booked rehearsals to begin a full two weeks before the concert, flying in Lev-Ari to work with the big band on arrangements and develop other ideas. Even so, when the Cohens arrived, there was work to be done.

“The arrangement might be X amount of minutes, but not everything is written,” Cohen says. “So it took a few hours for the big band to realize, ‘OK, this is not just the normal soloist-blowing-some-chord-changes and we play the song.’ It took a little more sensitivity, ask-



A classic shot of the 3 Cohens in New York circa 2011: from left, Avishai, Yuval and Anat.

ing them to listen inside the music and be flexible with the interaction. The band did a fantastic job, and so did Oded and, of course, my brothers — they're bad asses."

Yuval, Anat and Avishai, consulting with Lev-Ari, chose a setlist of diverse flavors, varying in intensity and energy. Some tunes showcase one of the soloists, while others — like "Shufra de Shufra" — threw a spotlight on all three.

"Shufra de Shufra" (Aramaic for "best of the best") is a flagwaver in shuffle time — which also inspired the title — opening with each Cohen having their say, Avishai pushing forward most boldly, evoking "Haitian Fight Song" at one point. Then a sashaying solo from WDR's pianist Billy Test, and then an extended section highlighting Lev-Ari's arrangement and a modern twist on a traditional jazz feel, the siblings rotating in and out, bouncing off each other's ideas.

"Shufra de Shufra" was followed by performances defining a diversity of emotion and mood. The bright, jumpy "Catch Of The Day (for A&M)," dedicated to Anat and Marcello Gonçalves, highlights Yuval Cohen's soprano saxophone work at the outset, followed by a fiery trumpet moment and WDR's Ben Fitzpatrick on tenor. The more somber vibe of tracks like "Naked Truth" and "Trills & Thrills" offer Avishai a chance to add a darker side to the mix, with electronics on the latter.

"Footsteps & Smiles" kicks off with handclaps and launches into a punchy, good-time arrangement that brings to mind the R&B-inspired feel of early-'70s big bands. "Festive Minor" is a Gerry Mulligan tune, done a capella, spiced with another "Haitian Fight Song" reference.

"'Festive Minor' is a song that is a key in our evolution as the 3 Cohens," says Cohen, joking that as teenagers they had little choice in how to musically progress at home, and pointing to an album that provided them with ideas and material. "Part of our family tradition is this three-voice conversation we do. We were influenced by this cassette we had called *What Is There To Say* — Gerry Mulligan Quartet with Art Farmer, a piano-less quartet. It has "Festive Minor" on it, and "My Funny Valentine" and "As Catch Can," which I recorded on my first album, *Place And Time*. We grew up listening so much to this album.

(Lev-Ari's liner notes for *Interaction* offer his own recollection of an early encounter with the threesome performing in tandem with a music-minus-one recording in Cohen's apartment, and going for it. "One would start a musical phrase, and another would imitate or complete it — or even foreshadow its conclusion, to the frustration of the originator, as if to say, 'I know what you're going to do,' or 'Corny! Find something else.'")

"Tiger Rag," the 1917 scene-starter by the Original Dixieland Jazz Band, was covered by the Cohens on their 2011 *Family* album. Their rendition with WDR steers close to the clarinetist's richly modern treatment and serves as both a reminder of Anat's penchant for traditional jazz and as a star turn on the album. "The first jazz we all played together was as part of a Dixieland band in Israel ..." She catches herself, mindful of linguistic shifts.

"I know people don't use the term 'Dixieland' anymore, but that is what we called it then. I grew up playing the music of New Orleans in our family. That was the first jazz we all played. It's a fun arrangement I did for this

song, and then Oded rearranged my arrangement for the big band."

The boisterous audience response as each track ends — particularly on "Tiger Rag" — is an important element of *Interaction* and points to an evening charged by a thrilled, heightened reaction. It's palpable enough to feel that it might have had something to do with the year-and-a-half lockdown preceding the concert. "They definitely get more and more excited as the music went on," remembers Cohen. "Then, oh, my god, I just remember how many beers we drank after. It was an amazing night."

The WDR concert, as Cohen recalls, was but one stop on a momentous European run that post-COVID summer.

"Cologne and then Frankfurt were an incredible week, and then we did a few more shows, just the three of us without a big band with Yonathan Avishai on piano," she says. "To spend that time together, away from the wives and the children, just us, being together and being on stage like when we were growing up and playing music, that was special."

The takeaway from that experience?

"I come from this place, and I'm used to this place, and I look for this place when I play with other musicians. But I don't always find this place because you don't have that natural connection with every musician you meet. So, I look for what I have with my brothers and that makes it much more challenging."

Cohen pauses, and returns to taking stock and counting blessings. "I have a career. I have my own record label. I've gotten some recognition from colleagues, from the industry, from my family." She mentions the gratitude she feels of being in New York, and "I can still just randomly walk into a jazz club and be like, here are all my friends, all my colleagues, and I'm part of a community."

She mentions an upcoming run at Jazz at Lincoln Center's Appel Room that serves as a midcareer celebration, in which she'll perform in a variety of contexts: solo, duets with her brother Avishai and with seven-string guitarist Marcello Gonçalves, Quartetinho and her Tentet. But Cohen resists any temptation to get carried away by the numbers.

"So, there's the 20 years for Anzic Records, there's 50 years for me and Oded's also turning 50 — I'm older than him by a month," she says. "He's the baby. And my mother just turned 80. On one hand, it's just dates; none of it matters. One another, they give us a reason to stop for a second and reflect, which we don't really get to do in the middle of the process.

"But I'm not done. I feel like there's a whole side of me that hasn't been explored yet. I don't know exactly what it is, I don't even know if it'll be with the clarinet. I just want to be good with the unknown and to go for it. And I don't want to be afraid."

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Offer Inside!

A LOVE SUPREME Turns 60

THOUGHTS ON COLTRANE'S MASTERWORK

By Bill Milkowski Photo by Bob Thiele

In his original liner notes to *A Love Supreme*, John Coltrane wrote: "Yes, it is true — 'seek and ye shall find.'" What he was seeking was God. This important album, a manifestation of the spiritual search that Coltrane was on at the time, was his prayer giving thanks for ultimately finding a path to the almighty.

"During the year 1957, I experienced, by the grace of God, a spiritual awakening which was to lead me to a richer, fuller, more productive life," Coltrane continued in the notes. "At that time, in gratitude, I humbly asked to be given the means and privilege to make others happy through music. I feel this has been granted through His grace. This album is a humble offering to Him. An attempt to say 'THANK YOU GOD' through our work, even as we do in our hearts and with our tongues. May He help and strengthen all men in every good endeavor. ALL PRAISE TO GOD."

Those words and more, along with a

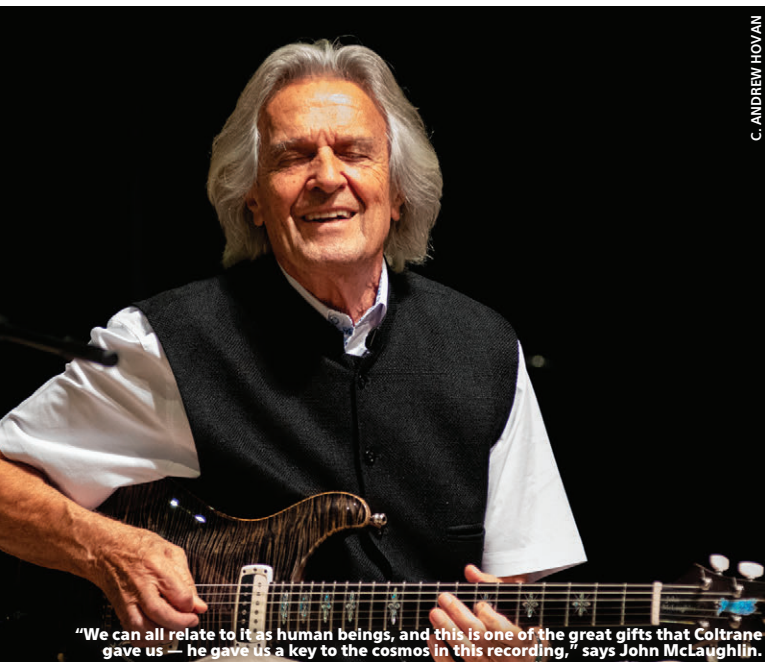
lengthy poem, are posted on the inside gatefold to *A Love Supreme*, which was released on the Impulse! label 60 years ago, in January 1965. They passionately convey Coltrane's spiritual conviction that fueled this profoundly impactful music, which the late Michael Cuscuna called "one of the most honest musical performances ever put to tape" in a 1995 reissue that he produced.

Recorded in just one evening session between 7 p.m. and midnight on Dec. 9, 1964, at Van Gelder Studio in Englewood Cliffs, New Jersey — there was no written music prepared for the session and no spoken directions

from the leader — the quartet of Coltrane, pianist McCoy Tyner, bassist Jimmy Garrison and drummer Elvin Jones collectively carved out the 33-minute, four-part suite by improvising together.

Long regarded as being at the apex of Coltrane's massive oeuvre as well as among his best-selling albums (over one million copies to date), *A Love Supreme* received a five-star review in the April 8, 1965, issue of *DownBeat*. "This record is thoroughly a work of art," wrote Don DeMicheal. "This is a significant album, because Coltrane has brought together the promising but underdeveloped aspects of his





“We can all relate to it as human beings, and this is one of the great gifts that Coltrane gave us — he gave us a key to the cosmos in this recording,” says John McLaughlin.

C. ANDREW HOVAN



“You have to allow the power of that music to get inside you emotionally, and it stays with you,” says Marsalis.

MARK SHELDON

previous work; has shorn, compressed, extended, and tamed them; and has emerged a greater artist for it.”

This powerful devotional work has also served as a fertile jumping-off point for countless explorations of its four separate themes: “Acknowledgement,” “Resolution,” “Pursuance” and “Psalm.”

With a special 60th Anniversary Edition being pressed on diamond vinyl on Impulse! Records and a host of tributes planned throughout the year, DownBeat gathered thoughts from four significant figures: John McLaughlin (who recorded a version of “Acknowledgment” with Carlos Santana on their 1973 album, *Love Devotion Surrender*), Branford Marsalis (who recorded all four movements on 2002’s *Footsteps Of Our Fathers* and again for the 2004 DVD *A Love Supreme: Live In Amsterdam*), Jeff “Tain” Watts (who appeared on both Branford Marsalis Quartet releases, along with an earlier rendition for the 1994 Impulse! compilation album *Stolen Moments: Red Hot + Cool*) and Ravi Coltrane, who was born seven months after *A Love Supreme* was released and who recently tackled his father’s imposing work at the 21st Winter JazzFest in New York.

John McLaughlin

“When I first heard *A Love Supreme* I was 23 years old at that time and struggling with questions of existence that we all confront sooner or later. Some of us discard them or don’t bother to delve deeper, but that’s not my nature. I was asking big questions: What is the meaning of life? What is this word ‘god’? What is this spirit? It was then that Coltrane came along and single-handedly brought this dimension of spirituality into jazz ... it was a pivotal

experience to me. I did not feel the impact of the music immediately. In fact, I was confused listening to the recording. However, I began reading the back cover poem that John wrote as a complement to the recording, and this text is profoundly moving. It’s a very heartfelt and profound expression from the soul of John Coltrane. I knew that the music corresponded exactly to the text, but I could not get it at first. So I began listening, almost every day. Months went by without me getting it, but thankfully, after about nine or 10 months, I was sitting and listening to it and from one moment to the next, I was swept away by the music, and I understood completely what the music was in the context of the text on the back side of the album cover. It was a revelation to me and I can safely say it changed my life. It was so encouraging to me in both my musical and spiritual quests. *A Love Supreme* coincided with my search for meaning in life.

“By the time Carlos [Santana] and I were in the studio [in October 1972] to record the music for *Love Devotion Surrender*, we decided to open it with ‘Acknowledgement,’ which is like a Hindu mantra. It has the same content and the same eternal value. We really didn’t have a game plan or anything, it was just the natural order of things that this supremely simple piece of John Coltrane’s should be included on the recording.

“As to why does this recording continue to be so important after 60 years: It’s because it has the eternal values of life and eternal values of the universe in it. We can all relate to it as human beings, and this is one of the great gifts that Coltrane gave us — he gave us a key to the cosmos in this recording. *A Love Supreme* has been there from the beginning of the universe

and will be there at the end of the universe. We just hop on and enjoy.”

Branford Marsalis

“I think *A Love Supreme* continues to resonate over time and connect with people because of how it feels. The emotional impact of the music is the thing that allows it to sustain itself over time. You know, there’s a reason that people keep buying *Kind Of Blue*, and it’s not necessarily because they love Miles Davis, because why then don’t they buy his other records? That record has a thing. And you can’t teach it in music school, you can’t explain it on a video. And with things that endure, it’s a combination of the sound of the music and the collective charisma of the people that are playing it. *A Love Supreme* is one of those records that has that thing.

“Technically, it’s one of the easiest pieces of music ever. The first movement is one chord, second movement’s a blues, third movement’s a blues, fourth movement’s one chord. But ironically, it’s way harder to play than more complex Coltrane tunes like ‘Giant Steps’ and ‘Countdown,’ which is why a million people will post their ‘Giant Steps’ practice videos online now and none of them ever play *A Love Supreme*. Because that music requires more than knowing the math of ‘Coltrane changes.’ You can’t harmony or intellect your way to the emotional conclusion that is required to make that thing work. You have to allow the power of that music to get inside you emotionally, and it stays with you.

“Getting to the point where we were at the Bimhuis performance was the culmination of a lot. I had to learn a lot in preparation for that. I had to just think about it and reassess what



STEVEN SUSSMAN

"I felt like [Branford] got to something that I hadn't heard from him before," Watts says about the experience of playing *A Love Supreme*.



STEVEN SUSSMAN

"There was a void in my life and my father's music filled it in a way that was unexpected, was not planned," says Ravi Coltrane. "It was just, suddenly I could hear it."

A Love Supreme was. And there was a breakthrough moment where I told the guys, 'We've been spending too much time trying to play like them and not enough time trying to sound like them. And once I got to that place with *A Love Supreme*, I realized that the heat is more important than the data. So we can play whatever the fuck we want, but if we play with a certain level of intensity, then we will start to achieve sounding like they used to sound.'

Jeff "Tain" Watts

"We started playing it back when Kenny Kirkland was in the band. We did an engagement at the Village Vanguard, probably like 1991, before *The Tonight Show*. And by the weekend, Branford's like, 'Let's play *A Love Supreme*.' We didn't talk about it or map out any progressions or anything like that, we just played it. And I didn't think anything about it. It was a no-pressure kind of thing and it ended up being loose and fun. We were just capturing the vibe and stretching on solos. Then during *The Tonight Show*, maybe 1994, we did a version of it for a benefit compilation record Impulse! put out [*Red Hot + Cool*, which addressed the AIDS epidemic].

"By the time we got around to recording it for *Footsteps Of Our Fathers*, Joey Calderazzo was in the band. Now, I know that *A Love Supreme* is this heavy, magical thing, but I remember feeling at the time that Branford shouldn't even be covering it. I'm like, 'Why doesn't he write his own thing about how he feels about the universe or the creator or whatever? I mean, that's how Trane felt. How do you feel, Branford?' But then we did it, and I felt like he got to something that I hadn't heard from him before."

Ravi Coltrane

"Early on, the only time I would play any of that music from *A Love Supreme* was with my mother [Alice Coltrane], usually at her request. For me, it felt like the most appropriate time to play that music. Because it is sacred music, and just coming to it for shits and giggles had always felt inappropriate. One needed to approach that music from the most serious perspective. I remember working with Elvin in 1991 at a workshop he was doing for young musicians in San Francisco, and at some point he engaged them in a session. And the tunes they were playing were simple tunes, blues and things like that. And at one point, one of the young guys, a tenor player, started quoting from *A Love Supreme*, like he wanted to jam on that. Elvin just put his hand up very gently and just said, 'No.' It was clear that there was a time and place for that music, and that certainly was not the right time or the place. That phase in my father's band was so important and so meaningful for Elvin, and it still resonated with him throughout his whole life. So he never took any of that music lightly. So if he didn't, I certainly can't, and the rest of us shouldn't, either.

"I was still in school when I first played that music with my mother in public (at the 1987 Jazz Jamboree in Poland). I had always appreciated jazz music but I wasn't really listening that intently when I was younger. I was playing the clarinet in the marching band, but jazz hadn't entered my life yet in any kind of meaningful way. The Impulse! records that were a part of my father's musical journey, those were the first records I heard. It was more of the earlier things like *Live At The Village Vanguard* and *Africa Brass* that

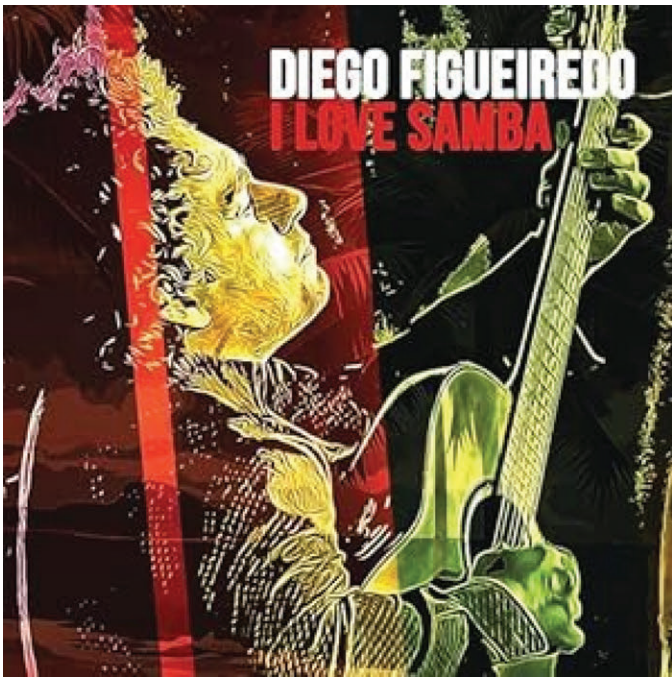
were in the house, so you're kind of growing up with it.

"Music started to speak to me a little bit differently when I was about 18 or 19. This was also after I lost an older brother, John Jr. I felt there was a void in my life and my father's music filled it in a way that was unexpected, was not planned. It was just, suddenly I could hear it. And it was almost like a calling, like something saying, 'Hey, man, come on. It's time to get serious.' And the first time you really tune in and dial in and focus like that, it can be very life-changing.

"I've played this music various times over the years. It's an honor to play that music, and everyone involved has recognized the level of seriousness of the piece itself, especially when we get to 'Psalm.' Because sometimes you can treat the other pieces just like tunes, but 'Psalm' is a sermon. And you really have to kind of be emotionally ready for that. Once you hear it, then you start to feel it and it's like, 'Wow!' It gives you chills, man. And every time we're on stage playing that music, we can feel that connection. When you're with musicians that you trust and love, it comes out in the music. It becomes less daunting and more of like, 'We're on this journey together.' And it's quite beautiful.

"The idea in playing *A Love Supreme* isn't to try to recreate the record or try to emulate the John Coltrane Quartet. That's never the intention when we get up on stage. Those guys, their work and their music is like a beacon that shines on the rest of us. And hopefully it will illuminate our own sense of self, our own sense of what our musical journey is. So, it's a beautiful light to bask in. And it's a virtuous thing to be able to play this music."

DB



LATIN JAZZ CON GUSTO!

DOWNBEAT SURFS A RECENT BATCH OF GREAT JAZZ FROM TODAY'S MOST CALIENTE LATIN ARTISTS!

BY CATALINA MARIA JOHNSON

2024 brought an abundant feast of amazing music in jazz from a Latin perspective. We're catching up with some of our favorite releases from last year as well as several exciting upcoming albums. Enjoy!

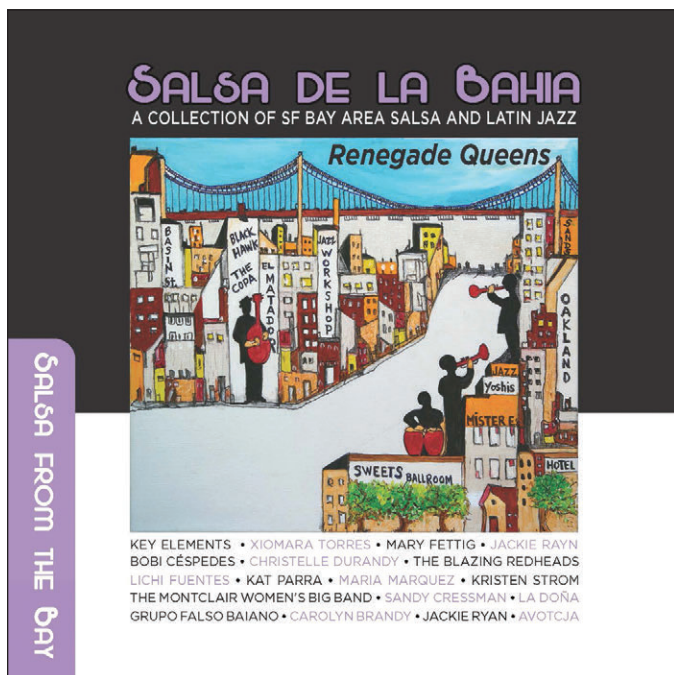
DIEGO FIGUEIREDO
I Love Samba
(Arbors Records)

Brazilian guitarist Diego Figueiredo is as prolific as he is virtuosic, having released almost 30 recordings. *I Love Samba*, his sixth album on Arbors Records, presents 13 original tunes, a delightful set of tracks with a deli-

cious, unmistakably Brazilian cadence. On most, Figueiredo is accompanied most ably by luminaries Nilson Matta on bass and Duduka da Fonseca on drums as well as flutist Itai Kriss from Israel, who adds a floating shimmer to the title track and others.

Highlights include "Brazilian Batucada," in which a light, flowing percussion frames but

never overtakes the melodic compases of Figueiredo's fluid, seemingless effortless playing. "Nanina" is a lilting tune, waltzing gently in luminous beauty. In contrast, on "Echoes Of Manhattan," Figueiredo's austere, elegant solo playing evokes Billie Holiday ballads echoing in canyons of steel. *I Love Samba* is an accomplished recording by a musician who simulta-



neously respects the past, refreshes the present and extends to future horizons.

DUDUKA DA FONSECA TRIO

Rio Fantasia

(Sunnyside)

In 2009, multiple Grammy nominee Duduka da Fonseca formed his Rio de Janeiro-based trio featuring pianist David Feldman and bassist Guto Wirtti. Over the years, the trio would unite to play and record during Da Fonseca's trips to Brazil. This fifth album for the trio shares a mix of originals and Brazilian classics, and was recorded during da Fonseca's trip in early 2024. Most of the tracks chosen for this recording were first takes played with total freedom; they capture the vital energy of a live performance.

Some favorites to note: Jobim and Buarque's "Retrato em Branco e Preto" features guest vocalist Maucha Adnet, a 10-year member of Jobim's band. Adnet's voice, laden with patina, is perfect for expressing a heartbroken lament that sings of sad days and sleepless nights; "Santa Maria," composed by Wirtti and named for his hometown in southern Brazil, is a buoyant, enchanting, waltzing tune. In contrast, Da Fonseca's "Manhattan Style" is an edgy, sharply paced samba with northeastern Brazilian baião rhythms, dramatically punctuated by Paulo Levi's saxophone. All in all, a stellar set of musicians have recorded and gifted us an electric, sparkling performance.

VARIOUS ARTISTS

Salsa de la Bahia Vol. 3: Renegade Queens

(Patois Records)

Scheduled for release on Wallace's Patois

label, the double album *Salsa de la Bahia Vol. 3: Renegade Queens* showcases the musical prowess of women from Venezuela, Cuba, Chile and Colombia who have impacted Latin jazz and its related idioms in the San Francisco Bay Area. Along the way, *Vol. 3* continues the story from the first two volumes of *Salsa de la Bahia* in which arranger and trombone maestro Wayne Wallace and filmmaker Rita Hargrave shared a detailed history of the region's Latin jazz scene.

Given that recordings from that scene and before the turn of the century with women as leaders are sparse, the two discs bridge past and present by opening each with original new recordings arranged by Wallace that also highlight many of the players featured in the anthology. Disc 1 opens with "We Were Born To Drum," a bold big band mambo featuring vocals by Christelle Durandy. Durandy chants lyrics celebrated Bay Area cultural icon and poet Avotcja that encapsulate the compilation's themes: "Conceived in rhythm, with clave in the soul, we were born to drum." The track also highlights saxophonist/flutist Mary Fettig, percussionist Michaele Goerlitz, vocalist Sandy Cressman and vocalist/trombonist Natalie Cressman. Similarly, the second disc opens with "La Mensajera," a new Wallace salsa piece that showcases violinist Sandi Poindexter, tenor saxophonist Jean Fineberg and trumpeter Marina Garza, who led Orquesta D'Soul, a seminal 1990s all-woman band.

Each piece on *Renegade Queens* illuminates a different facet of an extraordinary and lesser-known musical history. Some distinctively revelatory pieces include "La Lagrima" (The Tear), a traditional song from Venezuela's Caribbean Margarita Island sung by Caracas-born Maria Marquez. The tune also incorpor-

tates Venezuela's coastal beats thanks to percussion master Gustavo Ovalles as well as the country's folkloric rhythms, with Jackeline Rago playing the cuatro, Venezuela's national instrument. Another highlight, "Cosmo," is the earliest recording in the project by The Blazing Redheads, an all-female septet from the late '80s. The Blazing Redheads created an early fusion of jazz, funk and Latin beats, and this samba-tinged tune was composed and arranged by one of the ensemble's founding members, percussionist and trap drummer Michealle Goerlitz. *Renegade Queens* is a welcome and necessary record of the indispensable contribution of highly talented women to the Bay Area's rich jazz and salsa scenes.

SANTIAGO LEIBSON/LEIBA TRIO

Prohibido Andar en Sulky

(ears & eyes)

Argentinian-born jazz pianist and composer Santiago Leibson has been based in Brooklyn for more than a decade following studies at Buenos Aires' Conservatorio Manuel de Falla and then a master's in jazz interpretation from New York University. This recording takes an approach similar to his first records, *Amon* (2014) and *Pendular* (2015), which were also recorded in Argentina as a trio formed in 2010 with bassist Maximiliano Kirszner and drummer Nicolás Politzer.

Prohibido Andar en Sulky deconstructs melodies and rhythms inherent to Argentina's musical panorama within an experimental jazz structure: taking on the tango in "Salgán al sol," in homage to renowned Afro-Argentine tango composer and pianist Horacio Salgán, whereas "Algo verde" shines with the sashayed, graceful compás of the Argentine folk dance



Gonzalo Rubalcaba, left, and Hamilton De Holanda

rhythms such as the zamba. This is an intriguing, nuanced set of original compositions that bear and will reward repeat listening.

HAMILTON DE HOLANDA AND GONZALO RUBALCABA

Collab

(Sony Music Entertainment)

Collab, the duo album from Cuban jazz pianist Gonzalo Rubalcaba and Brazilian choro mandolinist Hamilton de Holanda, is a sparkling collaboration between two absolute maestros of rhythm and improvisation. Nominated for a 2025 Grammy (Best Latin Jazz Album), *Collab* presents 11 selections. Many of these are drawn from the individual maestros' repertoires, but they shine in this truly balanced collaboration.

Interestingly, two versions (totaling 12 minutes of the recording) of Joao Bosco's "Incompatibilidade de Gênios" were created. The instrumental interpretation features Holanda's improvised solo; Joao Bosco adds

vocals on the briefer take. The title means "incompatibility of temperaments," but the recording evidences exactly the contrary: Both masters seem to revel in each other's talents and create endlessly surprising and vibrant textures for each tune.

MELVIS SANTA

Jazz Orishas

(Independent Release)

Jazz Orishas is Melvis Santa's second album as a bandleader, but her first in that capacity after living for 10 years in Brooklyn. From Havana, Cuba, Santa is a singer, composer, pianist, dancer and educator, and a graduate of the prestigious Amadeo Roldan Conservatory. Santa's art and compositions focus on a spiritually centered Afro-Cuban jazz in fusions combining rhythm and blues and soul. The quintet for *Jazz Orishas* brings together stellar musicians: drummer Marcus Gilmore, bassist Rashaan Carter, guitarist Vinicius Gomes and trumpeter Josh Evans

as well as Afro-Cuban master percussionist Rafael Monteagudo playing batá drums on two tracks. Drawing inspiration from her culture and the artists who influenced her, Santa weaves layered vocals and poetry into 11 original compositions. These include poems that Santa herself penned, enhanced by her velvety, potent vocals, nimble, inventive scatting and propulsive piano playing. Some standouts include the first two tracks: "Swing Poem I: My Music Is Mine," which leads seamlessly into "Todo lo que soy." The lyrics explore Santa's spiritual Afro-Cuban perspectives and share the vision of an audacious artist: "My music is mine, it is mine to sing. As such, it's my story, mine to tell. ... My music is everything I am."

ZACCAI CURTIS

Cubop Lives!

(Truth Revolution Recording Collective)

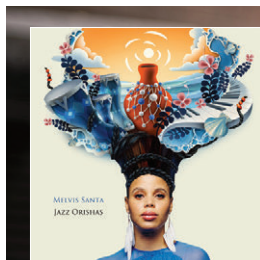
Zaccai Curtis' first Grammy-nominated album (2025 Best Latin Jazz Album), the joyous



Zaccai Curtis



Rifta Hargrave



Melvis Santa



Cubop Lives! is created within a space infused in the jazz and bebop traditions — and, in doing so, illuminates both. “Cubop” celebrates the cultural and musical fusion of Cuban music with bebop, and *Cubop Lives!* draws upon the influences of greats such as Machito and his Afro-Cubans, Dizzy Gillespie, Mario Bauzá and Chano Pozo, as well as Charlie Parker, with its title echoing the famed phrase “Bird Lives!”

Curtis is accompanied by four supremely talented musicians: bassist and brother Luques Curtis, drummer Willie Martinez III, conguero Camilo Molina and Reinaldo de Jesus on bongos. The 17 tracks include Curtis originals, bebop classics and American Songbook standards, plus homages to two titans: A suite of four pieces pays tribute to Puerto Rican maestro pianist-composer-bandleader Noro Morales, and the album’s closing track is a rendition Charlie Parker’s “Moose The Mooche.” Indeed, Zaccai Curtis and this album give ample evidence that Cubop is alive and well.

JOHN SANTOS SEXTET & FRIENDS *Horizontes*

(Machete Records)

John Santos’ latest recording, *Horizontes* (Horizons), is an eight-track manifesto celebrating 40 years of his Machete Records label. The tunes cry out for social justice and musically reaffirm the power of love. In Santos’ words, *Horizontes* aligns with “movements to transform the violence of bigotry, slavery, colonialism, berzerk capitalism and war into the as of yet unrealized unity and brotherhood of the human race.” In addition to the foundation laid by Santos’ sextet (Santos on congas and percussion, Saul Sierra on bass, Marco Diaz on piano, John Calloway on flute and percussion, Charlie Gurke on saxophone and David Flores on drums), *Horizontes* boasts a series of luminaries and Latin jazz innovators as guests (over a dozen, including Puerto Rican maestro vocalist, bandleader and trumpet player Jerry Medina) and along the way pays homage to many Bay Area musical greats

past and present.

Santos’ virtuosity is deployed throughout the tunes as he plays dozens of instruments including the glockenspiel, cymbals, bongo, congas, dundun, tama, sleigh bells, batás, claves, balafon, güicharo, panderetas, bongó, triangle, woodblocks, caxixí, coquíes, cajon, rebola, surdo, djembe, udu, shaker, snare drums, reco reco, tambourine, agogó, cymbal and more: a percussion lesson in and of itself from the Afro-Caribbean region and beyond. One highlight (in an album that is truly all highlights) is the anthemic “Un Levantamiento.” As the notes explain, the word “levantamiento” can be translated to uprising, lifting up or arising; all three meanings correctly apply in this song.

Horizontes offers a profoundly rooted and deeply activist vision of an indomitable spirit — nurtured by music’s possibilities for preserving cultural traditions from generation to generation as a tool for resistance, resilience and arising.

DB

Hey, Jazz Girls!

*Just in time, our 90th anniversary T-shirt
in women's styles! Enjoy!*



DOWNBEAT.COM

Reviews

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

JOHN ROGERS



The Billy Hart Quartet, from left: Ben Street, Mark Turner, Ethan Iverson and Hart

Billy Hart Quartet

Just

ECM

★★★

Just is only the Billy Hart Quartet's fourth album, but the group has been playing together for more than 20 years. Collectively, drummer Hart, pianist Ethan Iverson, tenor saxophonist Mark Turner and bassist Ben Street share a diverse musical lineage that they draw upon to explore new modes of contemporary jazz and improvised music. Their latest recording is a solid post-bop album that encapsulates the deep connection that Hart and his quartet have honed over time and their signature blend of straight-ahead jazz and expansive improvisation.

Hart, Iverson and Turner all contribute compositions to the record, each bringing new

dimensions to nostalgic grooves and modal harmonies. Hart revisits two of his most well-known tunes, "Layla Joy" and "Naaj." The quartet's renditions start in bebop territory, yet very quickly open up into extended improvisation. Similarly, Turner's compositions gently lead the group into free-jazz territory, exploring cinematic motifs and astral, Sun Ra-esque lines. In the intergalactic "Bo Brussels," Hart's drums paint expressionistic strokes behind Iverson's dark, brooding piano.

Iverson's contributions range from uptempo bebop to romantic, blues-tinged ballads. On "Aviation," his notes are nimble yet frenetic beneath Hart's swirling rhythms and Turner's blustery reeds. In contrast, "Showdown" is a tender serenade featuring Iverson's delicate piano melody in a call-and-response with Turner's soft, lilting saxophone. Reminiscent

of Herbie Hancock's prolific Blue Note era, "South Hampton" is a bebop jam that sees Iverson laying out a blues melody buoyed by Hart's subtle percussive groove and Street's understated bass.

With its supremely accessible tracks and tight improvisation, *Just* is a compelling addition to the Billy Hart Quartet's discography. With its thoughtful compositions and dynamic interplay, the album captures the group's inimitable chemistry, built over decades of collaboration, and demonstrates their mastery of blending tradition with modern improvisational approaches.

—Ivana Ng

Just: Showdown; Layla Joy; Aviation; Chamber Music; South Hampton; Joy; Billy's Waltz; Bo Brussels; Naaj; Top Of The Middle. (56:49)

Personnel: Billy Hart, drums; Mark Turner, tenor saxophone; Ethan Iverson, piano; Ben Street, bass.

Ordering info: billyhartmusic.com



James Brandon Lewis Trio
Apple Cores

ANTI-
★★★★

No matter the configuration wherein it momentarily abides, James Brandon Lewis' tone is a coalescing force. Lewis' long-standing group alongside bassist Josh Werner and percussionist Chad Taylor has a productive intuitiveness that's able to find the root of a feeling and build accordingly. There's also that vibe one gets from punk musicians who grow older and move on to jazz. For their latest album of entirely impro-

vised compositions, Lewis' trio tantalizingly exhibits all these forceful sensibilities.

"Five Spots To Caravan" is one of those high-octane tunes that sticks in your head and never lets go. When the delight of *Apple Cores* wraps, this is the song that lingers in memory and keeps drawing you back. There's a loving care in the slow march of "Brooklyn & Moki," and the propulsive "Broken Shadows" is a fun ride, compelling and over far too soon. Josh Werner's shimmering guitar work acts as the perfect undertone. He's got so many effects coming out of those pedals, and those effects are all different textures of smooth.

Closer "Exactly, Our Music" somehow wraps up an argument the album was unsuspectingly making the whole time: This is a remarkably breezy 40-minute album, in what may be the smoothest Lewis has sounded in quite some time, even in his most rambunctious moments. A group that knows each other this well knows when to shine and when to temper. Temperance often comes with time, especially when working with folks you know so well.

—Anthony Dean-Harris

Apple Cores: Apple Cores #1; Prince Eugene; Five Spots To Caravan; Of Mind And Feeling; Apple Cores #2; Remember Brooklyn & Moki; Broken Shadows; D.C. Got Pocket; Apple Cores #3; Don't Forget Jayne; Exactly, Our Music. (41:44).

Personnel: James Brandon Lewis, saxophone; Chad Taylor, drums, mbira; Josh Werner, bass, guitar.

Ordering info: jamesbrandonlewis.bandcamp.com

John Patitucci
Spirit Fall

EDITION
★★★★½

Sometimes, all it takes is a quick scan of an album's personnel to know whether it will be worth hearing. In this case, not only are all three virtuosos, but they also have history. John Patitucci and Brian Blade were the bass-and-drums team behind the Wayne Shorter Quartet for nearly two decades, and both recently backed Chris Potter (along with pianist Brad Mehldau) on the saxophonist's recent *Eagle's Point* album. The question here, then, isn't "Is this album good?" but "Is this album great?"

And the answer is, "At times, definitely."

Let's start with the most obvious strengths. Because there's no piano here, Patitucci can express the harmony however he likes, while Potter can take from that what he chooses. This accords the two of them the freedom to strike sparks with the quicksilver interplay of "3Think Fast" and find new fire and depth in Shorter's "House Of Jade." Likewise, the lines of communication between Patitucci and Blade are so deeply instinctual the two play almost like a single organism, particularly within the waltz-tinged cadences of the title tune and the funky crosscurrents of "Lipim."



But "Sonrisa," a Sonny Rollins-style calypso, runs more playful than profound, though it's nice to hear Potter quote "You'd Be So Nice To Come Home To" on the play-out, and "Silent Prayer" is noteworthy mostly for the way it frames the guitaristic elements of Patitucci's electric bass technique. But those are minor flaws on an album that, for the most part, never lets "good" be the enemy of "great."

—J.D. Considine

Spirit Fall: 3 Think Fast; Pole Star; Deluge On 7th Ave.; Thoughts And Dreams; Spirit Fall; Lipim; Silent Prayer; House Of Jade; Light In The Darkness; Sonrisa. (58:59)

Personnel: John Patitucci, acoustic bass (1–3, 8–10), electric bass (4–7); Chris Potter, soprano saxophone (5), tenor saxophone (1–4, 6–10), bass clarinet (6, 9); Brian Blade, drums and percussion.

Ordering info: editionrecords.com



Sylvie Courvoisier & Mary Halvorson
Bone Bells

PYROCLASTIC
★★★★

I saw pianist Courvoisier and guitarist Halvorson onstage days prior to recording the material for this, their third album, and was taken more with their buoyant recreation than their exacting accord. What might've been considered a rehearsal of intricate pieces (when not staring at each other, both had their eyes glued to the charts) ultimately scanned as an exuberant recital. From tempo contours to phrasing enunciations, each passage was addressed with a cheerful poise. They had waxed eloquent on 2021's *Search For The Disappeared Hour* and 2020's *Crop Circles*, but the ease of this Brooklyn performance made the occasionally severe music exude a heady frolic. Happily, it happens on the record, too.

I'll doff my cap to the notion that it's the improvisers' attitude driving the music's character, but I'm also thinking it might be the pieces themselves. *Bone Bells* is a tad more playful than its predecessors, and that skylarking aspect reveals the duo's charming side. "Silly Walk" starts po-faced, but the blossoming trills, slides and buzzes ultimately establish a capering character that lives up to its title's Monty Python allusion. "Nags Head Valse" also lays claim to aspects of merriment, its theme a bent carousel melody that conjures Willem Breuker's puckish side.

More sober works balance the program. "Esmerelda" is solemn and investigatory. "Cristellina e Lontano" has a mildly ominous atmosphere; ditto for the title track. But by planting a flag on coordinates that include both whimsy and mischief, the duo makes its inventive chamber music more attractive than ever before.

—Jim Macnie

Bone Bells: Bone Bells; Esmerelda; Folded Secret; Nags Head Valse; Beclouded; Silly Walk; Float Queens; Cristellina e Lontano. (52:21)

Personnel: Sylvie Courvoisier, piano; Mary Halvorson, guitar.

Ordering info: pyroclasticrecords.com

The Hot Box

Critics	Ivana Ng	Anthony Dean-Harris	J.D. Considine	Jim Macnie
Billy Hart Quartet <i>Just</i>	★★★	★★★	★★★	★★★
James Brandon Lewis Trio <i>Apple Cores</i>	★★★★	★★★★	★★★★	★★★
John Patitucci <i>Spirit Fall</i>	★★½	★★★½	★★★★½	★★★
Courvoisier/Halvorson <i>Bone Bells</i>	★★★½	★★★½	★★★½	★★★★

Critics' Comments

Billy Hart Quartet, *Just*

No one works the toms like the untouchable Hart, and his work alongside Street for the last 20-plus years continues to impress, especially alongside the effusively ornate Iverson. Adding Turner's bending clarion calls makes for some bold playing. —Anthony Dean-Harris

Hart plays with such self-effacing subtlety that he could easily be mistaken for a sideman on his own session — that is, until you listen closely and notice how he brings out the best in Iverson and, particularly, Turner. —J.D. Considine

It's not without the balance of adventure and beauty the maestro's previous work would suggest. But the dynamics are muted a bit, and the rich personality of Jabali's traps has gone uncaptured. Turner is impeccable. —Jim Macnie

James Brandon Lewis Trio, *Apple Cores*

An electrifying ride from start to finish. Lewis is a commanding and visionary voice, and Taylor and Werner match his intensity beat for beat. —Ivana Ng

Drawing inspiration from late-period Don Cherry while cranking the bass hip-hop style, Lewis goes for groove big-time here. But inevitably, it's the breadth of his tone and the sweep of his lines that carry the day. —J.D. Considine

Always impressed by his horn's impact. But this program picks up a mildly static vibe as it makes its declarations. Staccato phrasing? Overly scripted grooves? Bit of both? —Jim Macnie

John Patitucci, *Spirit Fall*

Delivers freewheeling energy and surprising depth. An engaging listen that evokes the spirit of a quintessential New York modern jazz trio, though the intended theme of spiritual growth gets lost in the shuffle. —Ivana Ng

Patitucci's rapport with Blade gets a fun, peppery brashness from Potter's saxophone, but his rare playing of the electric bass is an interesting push in different directions. —Anthony Dean-Harris

Ongoing interaction has built quite a rapport with these three, and Potter is at his most compelling when he gets the leeway to share his expressionistic side. The boss and Blade give him plenty of room to do so. —Jim Macnie

Sylvie Courvoisier & Mary Halvorson, *Bone Bells*

Unfolds with a shadowy, fairytale-like quality and weaves an atmospheric narrative that's equal parts tension and beauty. —Ivana Ng

Courvoisier — whose work on the prepared piano is a brilliant reminder that the piano is a percussion instrument — and Halvorson are perfectly pointed compliments to one another. —Anthony Dean-Harris

As closely attuned as these two are, the music's real magic lies not so much in the notes played, but in the resonances those notes create. It's harmony at the deepest level, leavened by playfulness, lyricism, and wit. —J.D. Considine

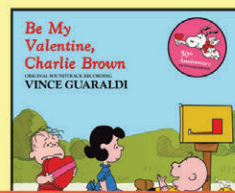
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Ambrose Akinmusire *honey from a winter stone*

NONESUCH

★★★★

Ambrose Akinmusire is among our seriously questing contemporary voices, applying modest virtuosity and sensitive intelligence to honest personal engagement with significant aesthetic and social issues. As a trumpeter-composer-improviser, he exudes reflection over bravado; inquiry over statement; warmth, colorful imagination and idealism are hallmarks of his oeuvre. His second Nonesuch album convenes Akinmusire's frequent pianist

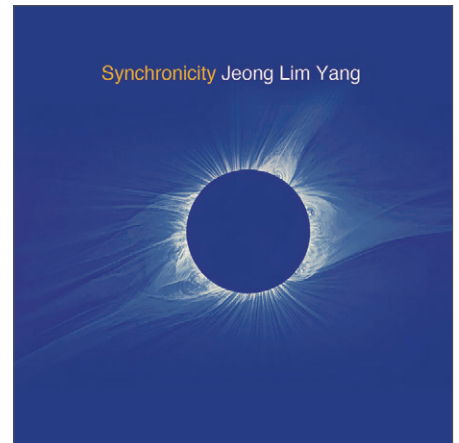
Sam Harris and drummer Justin Brown with a formidable string quartet, creative synthesist and fast-talking wordsmith in somber insistence that we address racial divides.

Neither Akinmusire nor Kokayi — who free-styles with winning beat, flow and enunciation — ever says exactly what it is that listeners can or should do to end bigotry. Who can? But take the through-composed yet open-form pieces here as modeling responses to the issues, which include what one does with one's resources. Mivos' passages are dark, sorrowful, unflinching; Chiquitamac's electronics offer both unbusy bass parts and thick beds; Harris adds subtle touches, in perfect sync with Brown, who energizes the ensemble's structures; Akinmusire shines like a knight seeking beauty and truth. He leads, melding the contrasts his crew affords into an intriguing and rewarding if uneasy program. Reminiscent of Miles Davis' *Bitches Brew*, Wadada Leo Smith's *Ten Freedom Summers* and Butch Morris's *Current Trends in Racism in Modern America*, *honey from a winter stone* raises more questions than answers, evokes complex feelings and makes us think. —Howard Mandel

honey from a winter stone: muffled screams; Bloomed (the ongoing procession of nighas in hoodies; MYanx; Owled; Kinfolks. (74:44)

Personnel: Ambrose Akinmusire, trumpet; Kokayi, vocals; Sam Harris, piano; Chiquitamac, synthesizer; Justin Brown, drums; Mivos Quartet (Oliva de Prato, Maya Benardo, violins; Victor Lowrie Tafoya, viola; Nathan Watts, cello).

Ordering info: nonesuch.com



Jeong Lim Yang *Synchronicity*

SUNNYSIDE

★★★★½

Bassist/bandleader Jeong Lim Yang illustrates the concept of synchronicity thusly: "Serendipitously, things happen. You're thinking of a friend you haven't seen in years, and the friend shows up. That's how I felt with this band when we played."

Synchronicity is a collection of improvisations that, when explored through this lens, certainly fits the definition, yet defies simple categorization. Somewhat "out," somewhat "dissonant," occasionally somewhat "third stream," even occasionally (as in the case of "Salad For Lunch" and more so with "Body Nor Soul") in the groove, this album is challenging yet bubbly, a study of sensical incongruity.

"Morning Glory" opens with the impression of a yawn. One might imagine the aimless meandering of a waking person not quite ready to face the world. "Ordinary Waltz" is anything but ordinary. Built around by an ultimately lovely lyrical phrase, the duality between the lyrical and the utterly discordant is on full display: a dance between sensibilities.

That's not to say there are not moments of sheer beauty. "Weeping Dream" simply radiates delicate beauty like a prismatic soap bubble on still water. Mat Maneri's bow technique, buoyed by the tasteful accompaniment of Peterson, Sacks and Yang, is a highlight. On "Stimmung," the collective slithers and slinks with an animalic momentum. "Body Nor Soul" is a modernist declaration of wistful love, and again, the collective becomes one in a most pleasing way.

In short, *Synchronicity* is an album full of dualities that ultimately succeeds offering both startling moments and moments of sheer delight. —Ayana Contreras

Synchronicity: Synchronicity; Ordinary Waltz; Morning Glory; Salad for Lunch; Weeping Dream; Stimmung; Body Nor Soul. (54:08)

Personnel: Mat Maneri, viola; Jacob Sacks, piano; Jeong Lim Yang, bass; Randy Peterson, drums.

Ordering info: sunnysiderecords.bandcamp.com

Rondi Charleston/ Fred Hersch *Suspended In Time—A Song Cycle*

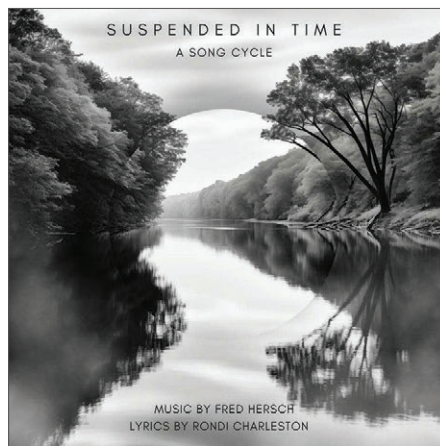
RESILIENCE MUSIC ALLIANCE

★★★★½

During the pandemic shutdown, Charleston, a singer-songwriter and poet, found herself writing long journal entries to deal with her personal and creative isolation. Seven of those drafts were edited into the lyrics on *Suspended in Time*. Her friend Fred Hersch contributed melodies that make the songs come alive. Due to a battle with long COVID, Charleston invited her friends Kate McGarry and Gabrielle Stravelli to sing lead on the album. Charleston's richly detailed lyrics move the story forward with the precision of a musical production.

The title tune opens things on an uneasy note. McGarry sings with apprehension, observing the world going on without her. "Sea Of Eyes" continues the metaphor. Stravelli uses her lower register, singing of eyes peering over surgical masks and people avoiding contact, hoping a glass of wine will ease her social phobia. Hersch plays behind Charleston as she recites "Fever Dreams," a poem listing everything on hold, as she dreams of dancing with friends.

The record concludes with "Here We Are," a



song of thanksgiving, expressing gratitude for everything we've survived, while taking a look at what awaits everyone at the end of life's road. Stravelli sings it warmly, with Hersch's piano, Matt Arnoff's bass and Kush Abadey's drums mixed down, save for the occasional hiss of cymbal, a sound that emphasizes the uncertainty of the lyric. —j. poet

Suspended In Time: Suspended In Time; Sea Of Eyes; Lullaby (For Elsa); Fever Dreams; Awakenings (An Ode To Science); Patience; Here We Are. (29:44)

Personnel: Rondi Charleston, spoken word; Fred Hersch, piano; Kate McGarry, Gabrielle Stravelli, vocals; Bruce Wulliamson, clarinet; Matt Arnoff, bass; Kush Abadey, drums; Rogerio Boccato, percussion; Crosby Street String Quartet (Joyce Hammann, Laura Seaton, violin; Lois Martin, viola; Jody Redhage Ferber, cello).

Ordering info: resiliencemusic.com



The Fury Live In Brooklyn

GIANT STEP ARTS

★★★

Jason Palmer The Cross Over: Live In Brooklyn

GIANT STEP ARTS

★★★

One wonders if musicians hope to find a resonance with any of the creative energies conjured up in a studio before them. In the cases of *The Cross Over: Live In Brooklyn* and *The*



Fury: Live In Brooklyn, the two sets of musicians (which share a link in tenor saxophonist Mark Turner) managed to keep their creative vibes thriving within the walls of Brooklyn's Ornithology Club, where both albums were recorded in August 2023.

The Cross Over's trumpeter-composer Jason Palmer turns to individual historical figures like activist Fannie Lou Hamer and philosopher/scholar Dr. Cornel West, and concepts like shared experiences and political tribalism, to present considerations of various questions and ideas in distinct pieces. Sometimes track length can be a disadvantage to the musical blend of the group: "One for Fannie Lou" takes

nearly three-and-a-half minutes to bring in the rest of the band. This is understandable, given Palmer is the album's featured artist, but it does leave committed to listening the way the audience did in the live set in order to appreciate the full musical picture. This makes *The Cross Over* a bit more demanding of one's attention.

The Fury focuses on the perspectives of each member. Individuality is most noticeable when the music is changing between Brewer, Turner or Lund, who wrote the first six tracks. However, the group's interpretation of Myron Walden's "Like A Flower Seeking The Sun" demonstrates The Fury's collective understanding of one another's capabilities. The music conveys a slight softness: not dynamically but in the gentleness of the performances, a subtle but appreciable distinction. Like *The Cross Over*, *The Fury's* tracks are long but it's easier to enjoy the music sheerly for its sonic character without feeling compelled to have context in hand. —Kira Grunenberg

The Fury Live In Brooklyn: Like A Flower Seeking The Sun; Of Our Time; Ender's Game; Couch; Jimbo; Vignette; Sonnet For Stevie. (71:44)

Personnel: Mark Turner, tenor saxophone; Lage Lund, guitar; Matt Brewer, bass; Tyshawn Sorey, drums.

The Cross Over—Live In Brooklyn: B.A.M.D. (Budgets Are Moral Documents); Same Bird; Do You Know Who YOU Are? (A Line for Dr. C. West); One For Fannie Lou; Beware Of Captain America (A Line for Wayne Shorter); For The Freedom Fighters (Those Who Fight to Keep the Dream Alive); The Cross Over (A Blues for A.I.); It Very Well May Be So (A Line for D. Pearson); More In Common. (117:16)

Personnel: Jason Palmer, trumpet; Mark Turner, tenor saxophone; Larry Grenadier, bass; Marcus Gilmore, drums.

Ordering info: giantsteparts.org

Adam Rudolph Autumn Moon Meditation

META

★★★

For 40-plus years, percussionist and composer Adam Rudolph has been a force in world music, crafting compositions that boast of spiritual unification. His work in jazz is linked to the late trumpeter Don Cherry and saxophonist Yusef Lateef, who hipped Rudolph to Autophysiopsychic Music, "which emanates from an artist, spiritual, physical and emotional being."

Rudolph has also mastered the connection between jazz improvisation and nature-infused sounds, present on *Autumn Moon Meditation*. The music here was commissioned for a multisensory exhibition at Toronto's Aga Khan Museum. There is plenty to unravel in this complex, 46-minute recording, given its mystic essence meant to be used for meditative practices. It starts with the sound of the Chinese Crickets Rosary Ensemble in the background and throughout there's a soft mixture of percussive instrumentation including gongs, bells and slit drums, which Rudolph uses to create harmonic patterns augmented by electronic keyboards, giving the music a stick to your ribs spiritualistic vibration and relevance.

Rudolph accomplished his goal of making a Zen-driven recording. It may not have a jazz feel, per se, but it should appeal to listeners looking for music that takes them on a calming, spiritual odyssey. —Veronica Johnson

Autumn Moon Meditation: Autumn Mood Meditation. (46:05)

Personnel: Adam Rudolph, electronic keyboards, thumb pianos, slit drums, gongs, bells, glockenspiel, hindieho, birds, percussion; The Chinese Crickets Rosary Ensemble.

Ordering info: metarecords.com



Larry Goldings I Will

SAM FIRST

★★★★★

Larry Goldings' first live acoustic piano trio release, *I Will*, reminds us that his abundant skills on his first instrument are underrepresented in his 34-year discography, dominated by albums documenting his Hammond B-3 conception.

The characteristically eclectic eight-tune program, culled from October 2023 and April 2024 gigs at L.A.'s Sam First club, documents Goldings' first encounters with local virtuosos Karl McComas-Reichl (bass) and Christian Euman (drums), who rise to the occasion on their frequent solo opportunities, upholding the leader's melodic imperatives, however abstract the flow. Each erudite arrangement extracts maximum emotion and denotes a clear perspective: old-wine-in-new-bottle treatments of Gershwin's "It Ain't Necessarily So" (from Goldings' 1991 debut *Intimacy of the Blues*) and "Embraceable You" (from his debut acoustic trio album); Bernstein's "Somewhere" (recorded with Jim Hall in 1993); and McCartney's "I Will," from his 2011 solo piano album *In My Room* — which also included "Roach," an original blues armatured on the bass ostinato from Max Roach's "Driva Man" that opens the album. The recital ends with "Singsong," a Motian-esque rubato ballad from Goldings' 2006 album *Portraits*. The title is summational. —Ted Panken

I Will: Roach; It Ain't Necessarily So; I Will; Mambo Inn; Embraceable You; Jesus Was A Cross Maker; Somewhere; Sing Song. (55:18)

Personnel: Larry Goldings, piano; Karl McComas-Reichl, bass; Christian Euman, drums.

Ordering info: samfirstrecords.com



Moments Etched in Vinyl

Released in that all-important year for the music, **Walter Davis Jr.'s *Davis Cup* (Blue Note; ★★★★★ 37:55)** is an almost-perfect statement for the era. By 1959, was playing piano for Art Blakey's Jazz Messengers, where he built relationships with trumpeter Donald Byrd and saxophonist Jackie McLean, who both join him for this record. Rounding out the ensemble are bassist Sam Jones and drummer Art Taylor, who push the front-line improvisers beautifully on the album's bebop-inflected opening tune, "Smack It." In the original liner notes, critic Joe Goldberg places the pianist in the league of Horace Silver as one of the music's brightest young composers. But *Davis Cup* was his first and last release during music's bop phase, as he went on an extended sabbatical from the scene and worked as a tailor. Though he appeared on several records as leader and sideman in the '70s and '80s, the promise that Davis' 1959 record held out feels lost. Still, the re-release of *Davis Cup* as part of Blue Note's Tone Point Series offers listeners a glimpse of his considerable brilliance.

Another Tone Poet release, ***Freedom Sound* (Pacific Jazz; ★★★★★ 33:01)** is the 1961 debut record of the legendary **Cru-saders**. Hailing from the jazz haven of Houston and originally consisting of pianist Joe Sample, trombonist Wayne Henderson, drummer Nesbert "Stix" Hooper and tenor saxophonist Wilton Felder, the group moved to Los Angeles ahead of this record, where they met Pacific Jazz's founder Richard Bock. They are joined on this date by bassist Jimmy Bond and on two tracks by guitarist Roy Gaines. The music is driving, even on the more contemplative grooves like Sample's "Freedom Sound." While jazz is in the dominant here, you can also glimpse the many influences they brought and the multiple directions that their future music would take.

Andrew Hill's 1968 record ***Grass Roots* (Blue Note; ★★★★★ 32:54)** has had the reputation of being "overlooked." Its recent addition to the Tone Poet Series will hopefully help shed that label. The pianist, who was known for being inventive and dynamic, stated in the liner notes of this release that here he was not out to prove himself. Joined on the date by trumpeter Lee Morgan, tenor saxophonist Booker Ervin, bassist Ron Carter and drummer Freddie Waits, the album has that characteristic Blue Note feel. The tunes are soulful and measured. The rhythms are catchy and tightly composed. Hill has played across the landscape of this music and here's an example of how, even in its most laidback iterations, there's still much to hear.



Walter Davis Jr. in 1959

FRANCIS WOLFF

Ordering info: bluenote.com

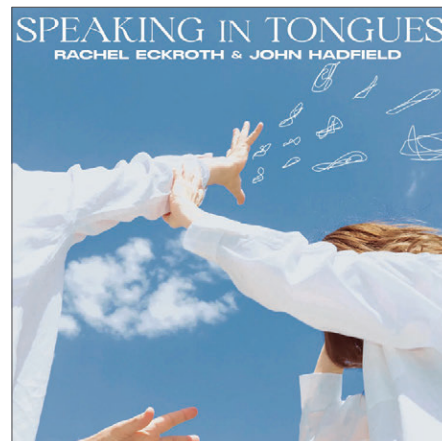
Green Cosmos's *Abendmusiken* (Frederiksberg; ★★★★★ 49:29) is the debut and only recording of the German quartet consisting of saxophonist Michael Boxberger, pianist Benny Düring, bassist Ulrich Franke and drummer Alfred Franke. Issued in 1983, the music here is a crisp mixture of Eurojazz and mellow mood music that is uplifting. The band feels at home in these idioms replete with some stretching that feels best when Alfred Franke deploys the kalimba.

Ordering info: frederiksbergrecords.bandcamp.com

Two reissues of saxophonist **Noah Howard's** music are primed to introduce new listeners to one of the most underrated exponents of the New Thing. Hailing from New Orleans, Howard explored the New York scene of the mid-1960s, releasing his first records near the end of the decade before decamping to Europe, where he would release several more. ***Berlin Concert* (Trost; ★★★★★½ 38:52)** and ***Schizophrenic Blues* (Trost; ★★★★★½ 39:14)**, released by the German label Free Music Production (FMP) in 1977 and 1978, respectively, finds Howard in the midst of his creative output. Recorded in 1975, *Berlin Concert* features an explosive Howard engaging both free and modal territories, supported by Japanese pianist Takashi Kato, bassist Kent Carter, percussionist Lamont Hampton and drummer Oliver Johnson. For *Schizophrenic Blues*, Howard chose a pianoless unit, with Johnson returning alongside trumpeter Itaru Oki and bassist Jean-Jacques Avenell. This live date has its moments. For the most part, the horns retain the same energy of the previous release and offer inspired front-line improvisation over Howard's tunes, plus a Stevie Wonder original. Both records are must-haves for the free-jazz enthusiast.

Ordering info: trost.at

DB



Rachel Eckroth & John Hadfield *Speaking In Tongues*

ADHYAROPA

★★★★★

Here is living proof that digital and analog can get along and make some beautiful and inventive music together. Fundamentally, this empathetic duo — concocting persuasive recipes steeped in jazz conduct, ambient and innately cinematic qualities — consists of pianist Rachel Eckroth (whose resume includes work with St. Vincent and Rufus Wainwright) and drummer John Hadfield. But the textual palette expands to include subtle electronics, hand percussion, vocal snippets and other workable sounds in the mix.

This 10-track set flows in suite-like fashion, with vaguely Christian/mythological overtones and titles. As an opener, the funky, feisty "God Particles" leads into the warped-waltz-y "Gospel Of" and "Sanctus," starting out with a meditative chord cycle and spinning out, derisive-like, a tactic similarly built into "The Jesus Side." Contextual asides and playful references sneak in, as on the title track "Speaking in Tongues": Eckroth's quicksilver piano lines are suddenly channeled onto another plane, the sound wave reversed as if alluding to the Pentecostal practice of "speaking in tongues."

At times, we get ghostly snatches of hyperactive house music, but with jazz clearly in the house. In sharp, revealing contrast to higher-energy pieces, the suite closes on an unplugged note, with the two-part piano/drums workout "Phase and Libration." Apart from some subtle electronic percussion and a last-minute wash of cathedral-sized reverb on the piano, the finale is all about real humans playing real instruments in real time.

—Josef Woodard

Speaking In Tongues: God Particle; Jeanne D'arc; Blood Moon; The Gospel Of; Sanctus; Andromeda; The Jesus Side; Speaking In Tongues; Phase And Libration Part 1; Phase And Libration Part 2. (44:33)

Personnel: Rachel Eckroth, grand piano, Wurlitzer 200a. Vintage Vibe electric piano, synthesizers, Mellotron M4000D, Moog Subsequent 25; John Hadfield; drums, crotales, kalimba, Myanmar bells, Moribeats Gamelan Strips, OP-1, Roland TR-808 drum machine, Patterning drum machine.

Ordering info: adhyaroparecords.com

Duduka Da Fonseca Trio
Rio Fantasia
 SUNNYSIDE
 ★★★★★½

A veteran Brazilian jazz drummer, Duduka Da Fonseca is a subtle player. He plays a supportive role throughout *Rio Fantasia*, his fifth recording with the Brazilian trio that he formed in 2009.



The focus throughout *Rio Fantasia*, which was recorded in Brazil, is on the tightness of the trio and the solo work of pianist David Feldman. Da Fonseca and bassist Guto Wirtti contribute one song apiece, Feldman brought in two, and the other four are from other sources. The repetitive but attractive theme of “Navegar” begins the program, Feldman gradually building up his solo before cooling off. Toninho Horta’s “Soccer Ball” starts as a peaceful song before rising and falling a few times.

Jobim’s “Retrato em Branco e Preto” has a conversational guest vocal by Maucha Adnet and one of two appearances by tenor saxophonist Paulo Levi. “Esqueceram de Mim no Aeroporto” finds Feldman hinting a bit at Thelonious Monk in his accents and choices of unusual notes during the first part before becoming more dissonant as the piece progresses. His playing is quite tender on the ballad “Eu e Brisa,” which precedes the jazz waltz “Santa Maria” and the hard-bop samba closer, “Manhattan Style.” —*Scott Yanow*

Rio Fantasia: Navegar; Soccer Ball; Minha; Retrato em Branco e Preto; Esqueceram de Mim no Aeroporto; Eu e Brisa; Santa Maria; Manhattan Style. (48:25)
Personnel: Duduka Da Fonseca, drums; David Feldman, piano; Guto Wirtti, bass; Paulo Levi, tenor saxophone; Maucha Adnet, vocals.

Ordering info: sunnysiderecords.com

John Donegan Irish Sextet
We Will Meet Again, Sometime
 JAYDE
 ★★★★★

This London-based ensemble hails from Ireland. Evidence of those deep-seeded musical traits are pervasive throughout: tuneful, folksy melodies and harmonies based on a modal tradition that predates jazz’s modality by a few thousand years.



An Irish bloodline binds these players: Pianist Donegan added guitarist Hugh Buckley to this project with his cousins Richie (tenor saxophone) and Michael (alto, soprano and flute). It’s an Irish infusion into classic straight-ahead jazz. “Blues For a Few Bucks” earns the band bebop credentials. “Round and About” suggests a mashup of Charlie Parker’s “Confirmation” and Billy Joel’s “New York State of Mind” in a kitschy way.

It’s a pleasant album despite a few contretemps, such as the horns continuing to play straight as the rhythm section shifts to swing on “Like One Moment” and “Edgy Moments.” Donegan’s comping is on the earthy side, with mostly root-based voicings, while his soloing can get a bit reckless in the pursuit of adventure. But there’s a grounded sincerity to his writing and arranging, well executed by his bandmates. —*Gary Fukushima*

We Will Meet Again, Sometime: Blues For a Few Bucks; Like One Moment; I’m Just Nearby; By the Waters of Glencar; Rendezvous; We Will Meet Again, Sometime; Edgy Moments; La Vita e Bella; Round and About; A Ballad for Louis; Little Miss Cleo; Quick Now. (106:56)

Personnel: John Donegan, piano; Michael Buckley, alto saxophone, soprano saxophone, flute; Richie Buckley, tenor saxophone; Linley Hamilton, trumpet, flugelhorn; Dan Bodwell, bass; John Daly, drums; Hugh Buckley, guitar.

Ordering info: [johndoneganjazz.com](http:// johndoneganjazz.com)

Billy Mohler
The Eternal
 CONTAGIOUS
 ★★★★★

Saxophonist Billy Mohler is the nominal leader of this session, but you could be forgiven for thinking it was bassist Devin Daniels’ record. Daniels and drummer Damion Reid are louder in the mix than Mohler or guitarist Jeff Parker, whose obstinate refusal to be a lead player, even when soloing, is one of the more fascinating anti-styles in the history of his instrument.



Daniels’ bass is the first sound we hear, thumping out a thick groove recalling Ron Carter on A Tribe Called Quest’s *The Low End Theory*. And the five interludes, “Eternal” 1 through 5, are a series of brief but potent bass solos, running between 44 seconds and 1:48. Reid, too, is on the attack throughout, locked down and tapping out intricate rhythms, his cymbals slashing like windshield wipers in a rainstorm as he rolls across the snare and toms. Mohler’s playing is simple and emotionally potent, nestling into the pocket and exploring the nuances of the melody like a poet, enraptured by language, his tone a fuzzy whisper that sometimes retreats almost to the threshold of audibility. Parker, meanwhile, shimmers like a mirage, then picks out single-note lines intermittently adorned by chords that crunch like biting into a Brillo pad. Fans of spiritual jazz with real upper-body strength need to be listening. —*Phil Freeman*

The Eternal: Those Who Know; Reflection; Eternal 1; Hawk Wind; Adaptation; Eternal 2; Destroyer; Sooner; Eternal 3; No Age; Eternal 4; Tsunami; Eternal 5. (45:48)

Personnel: Billy Mohler, saxophones; Jeff Parker, guitar; Devin Daniels, bass; Damion Reid, drums.

Ordering info: contagiousmusic.net

JAZZ AT LINCOLN CENTER

**ANAT COHEN JOURNEYS:
 A 50TH BIRTHDAY CELEBRATION**

MAR 14-15 TICKETS JAZZ.ORG/ANAT

The French-Canadian Connection

Language, politics and economics have historically divided the province of Quebec from the rest of Canada. Quebecois jazz has been somewhat isolated as well, with few natives besides Oscar Peterson and Paul Bley breaking through to global audiences. That hasn't stopped several tranches of musicians from building and sustaining a strong community.

Saxophonist **André Leroux** is a prime example of a world-class musician who has developed a singular voice and maintained a busy career without becoming as well-known as American peers like Greg Osby. The 11 pieces on *Montreal Jazz Series Vol. 1: Échanges Synaptiques* (Disques BG; ★★★★★½ 66:21) present Leroux with two distinct quartets — one with pianist Fred Henke, bassist Frédéric Alarie and drummer André White; the other with François Bourassa, Rémi-Jean Leblanc, and John Hollenbeck in the same positions — ably showcasing some of the best players in Quebec. Fluent in the language of Coltrane, Rollins and Shorter, 62-year-old Leroux leads both bands through a program that slides easily between the surging aggression of Steve Grossman's "Take The D Train" and Leblanc's "Up And Up," which is reminiscent of early Weather Report. The two quartets match up well, although the expressive work of Alarie gives an edge of electric urgency to the batch of performances he's on.

Leroux returns as one of six musicians on bassist **Jean Cyr's Montreal Jazz Series Vol. 2: Car tu existes** (Disques BG; ★★★★★½ 39:47) but the musical setting couldn't be more different. The 67-year-old leader is best known for long stints with popular Quebecois musicians like the late Bob Walsh and Stephen Faulkner, but *Car tu existes* gives him an opportunity to assemble his own program. As experienced as these players are, the brief mixed bag of tunes doesn't give them many opportunities to shine. Consequently, the results sound like a very skilled band picking up some wedding gig money: a 1930s-style dance number, a tango showcase for trumpeter Benoit Gagné, a leader's showcase on "Georgia On My Mind" and a rousing, funky closer that echoes Blood, Sweat & Tears. It might make for a fun night on the dance floor; it's less engaging for dedicated listening.

While Jean Cyr's sextet sounds like a skilled band-for-hire — with a dash of breezy swing and a soupçon of late-career Miles Davis, the quartet **Straight Ahead** sounds like its members might be competing against a top-flight college music unit for DB's Student Music Awards. That's not a knock on the skills of trombonist Muhammad Abdul Al-Khabyr, pianist Luc Beaugrand, bassist Mathieu McConnell-Enright and drummer Martin Auguste, but *Montreal Jazz Series Vol. 3: Gentle Soul* (Disques BG; ★★



Alain Bédard leads the Auguste Quartet.

COURTESY EFFENDI RECORDS

84:20) covers so much territory, with so much facility, that the band sounds overly performative. Relentlessly upbeat, chestnuts like "Moon River," "All The Things You Are" and "What A Wonderful World" seem superfluous on an album this long and provide pretty arid soil for expressive improvisation.

Ordering info: disquesbg.com

On their seventh album, bassist **Alain Bédard's Auguste Quartet** rolls as confidently as Max Verstappen at the Montreal Grand Prix. With fellow veteran Michel Lambert on drums and younger players Marie Fatima Rudolf and Mario Allard on piano and reeds respectively, *Particules sonores* (Effendi; ★★★★★ 55:08) exhibits a broad range of approaches: lively interaction on "Compte-Rendu III," energetic outside blowing on "A Goose Story" and a more relaxed feel on "Il Cappello de mia Sorello." On each of these, Allard demonstrates his expansive vocabulary on several members of the reed family. If *Particules sonores* has an overarching weakness, it's the lack of unpredictable solo placement.

Ordering info: alainbedardauguste.com

A mashup of Canadian franco- and anglo-phones, Haitians, Africans and people of other ethnicities, Montreal's creative music scene has been a hot house for numerous pan-stylistic bands. Guitarist **Simon Angell**, a protégé of Marc Ribot, and drummer **Tommy Crane** have worked extensively in rock and jazz. Now, on *Angell & Crane (For The Living And The Dead)* (★★★★ 41:36) the two have distilled 40 hours of wide-ranging improvisation into a 40-minute swirl of socially oriented pieces. The work slides from the intense to the ethereal and back with seamless flow — even with extremes like the idyllic blend of Angell's acoustic guitar and Charlotte Greve's flute and the hardcore thrust of "Hesa Fredrik," with Sarah Rossy's out vocals. **DB**

Ordering info: angellandcrane.bandcamp.com



Joe Alterman/ Houston Person *Brisket For Breakfast*

JOE ALTERMAN MUSIC

★★★★½

"The Savannah Music Festival ... has become a magnet for those of us who like to have our listening borders stretched," one leading journal noted, and with the appearance of tenor saxophonist Houston Person and pianist Joe Alterman in the 2023 lineup, attendees had their borders stretched and their emotions lifted higher than a Georgia pine. Fortunately, Person and Alterman had their moments recorded and it was a combustive connection between them and an enthusiastic audience. The high point occurred on "Since I Fell for You," and Person's husky, robust horn seemed to summon those who knew the lyrics to sing along with him.

Hearing the roar of the crowd for the quartet, including Kevin Smith on bass and drummer Justin Chesarek, suggests that several moments of the date were done outdoors, and that made a lot of sense given the room needed for the group's explosive sound. And in keeping with the album's title *Brisket for Breakfast*, there are some tasty licks from Chesarek on "Only Trust Your Heart."

Also, there is space where the four of them tone things down, expressing themselves intimately as they did on "Namely You," though here and elsewhere it is hard for Alterman to contain his spirited romps on the keyboard, particularly his way of getting behind Person and pushing his imaginative thunder. Invariably, listening to Person's tuneful iterations of memories of him with Etta Jones surface, and on "The Second Time Around," Alterman takes her place, answering Person's plea for another chance.

—Herb Boyd

Brisket For Breakfast: The Second Time Around; That's All; Only Trust Your Heart; Never Let Me Go; Namely You; Since I Fell For You; You Are My Sunshine. (53:30)

Personnel: Joe Alterman, piano; Houston Person, tenor saxophone; Kevin Smith, bass; Justin Chesarek, drums.

Ordering info: joalterman.bandcamp.com

Alabaster DePlume

A Blade Because A Blade Is Whole

INTERNATIONAL ANTHEM

★★½

There's no denying Alabaster DePlume's good intentions. The Manchester-raised, London-based polymath has stocked his seventh album with poems and songs that convey frankly therapeutic intent. "Invincibility" counsels confronting and tolerating one's feelings; "Too True" ponders the growth that comes from loss. Even the instrumentals are peacocks to self-knowledge and dignity.

But it's possible to agree with the message without appreciating the way it's communicated. DePlume's half-spoken, half-sung delivery is not just sincere, but precious; his quavering croon near the end of "A Paper Man" undercuts whatever urgency was generated by the dancehall-style chanting that precedes it. And DePlume's signature soft-toned saxophone sound is applied far too liberally, overwhelming the appealing tension between the delicacy of Macie Stewart's string arrangements and the rhythm section's insistent, pulse with sentimentality. Still, what this listener finds to be gruelingly twee will feel bravely vulnerable to someone else. —*Bill Meyer*



A Blade Because A Blade Is Whole: Oh My Actual Days; Thank You; Invincibility; Form a V; A Paper Man; Who Are You Telling, Gus; Prayer For My Sovereign Dignity; Kuzushi; Salt Road Dogs Victory Anthem; Too True; That Was My Garden. (42:35)

Personnel: Alabaster DePlume, tenor and baritone saxophones, lead voice, electric and acoustic guitars, bass, synthesizer, John Ellis, piano; Rozi Plain, bass; Ruth Goller, bass, voice; Momoko Gill, drums; Conrad Singh, electric guitar; Donna Thompson, drums, voice; Macie Stewart, strings and string arrangements; Hannah Miller, cello; Mikey Kenny, fiddle, voice.

Ordering info: intlantem.com

Noah Preminger

Ballads

CHILL TONE

★★★

On this lovely new album, veteran tenor saxophonist Noah Preminger unspools some of his most soulful, gentle improvisations, casting a mesmerizing spell with a band that commits fully to his supple sound and warm vision. The saxophonist has a long-term partnership with bassist Kim Cass, whose presence here keeps even the most ethereal moments grounded, especially on an unexpected reading of "Carry Me Ohio," a delicate indie-rock tune by Mark Kozelek's Sun Kil Moon.

This is the first release on the new Chill Tone label: an imprint formed by several sound engineers, including Chris Leon, who brings a gauzy, soft-focus splendor to the recording, capturing the metallic tang of Allan Mednard's cymbal play and the harmonic clouds emanating from Julian Shore's fragile piano chords. But it's Preminger's lush tenor that wriggles through the heart of the group, producing a silken timbre that's halfway between a romantic come-on and a solemn benediction. The album opens with the Stan Getz vehicle "Stan's Mood" and concludes with "Someone to Watch Over Me," but his originals in the middle of the album are just as moving, whether the Ellingtonian elegance of "Democracy" or the slow jam wistfulness of "In Our 20s."



Ballads: Stan's Mood; Carry Me Ohio; Unfair World; In Our 20s; Democracy; Pneu; Someone to Watch Over Me. (37:38)

Personnel: Noah Preminger, tenor saxophone; Julian Shore, piano; Kim Cass, bass; Allan Mednard, drums.

Ordering info: chilltonerecords.com

Brandon Lopez/DoYeon Kim

Syzygy Vol. 1

577

★★★★½

DoYeon Kim is unavoidably rooted in the Korean *gayageum* tradition, because of the way her instrument sounds. The *gayageum* can be compared with the more familiar Japanese *koto*, its strings ranging from 12 to 25 in number. Prolific improvising partner Brandon Lopez stands on more familiar jazz ground, although operating on an often extreme level.

In five parts, *Syzygy* sounds like a composed suite, although actually improvised. A second volume is promised, but the 577 tendency to split its releases into two parts can become oddly irritating. Why not release a two-disc set? Or a double-LP? Or give the second issue a different title?

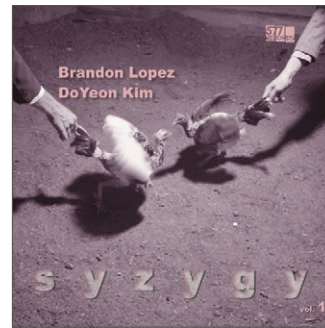
Lopez and Kim devote themselves to shaping a linear sequence of developing or contrasting moods, ranging from inward thoughts to explosive transgressions. The bass and *gayageum* meld well together in their string expressivity, sharing resonances, low-groan qualities and note-bending proclivities. Lopez and Kim face off on a plane of quietness, with ample space for both. The bass and *gayageum* strings are dragged to the edge of snapping tension with a desperate energy, like a brutish Kronos Quartet. Lopez and Kim: They rub, they slide and they nestle together naturally.

—*Martin Longley*

Syzygy Vol. 1: 1–V. (39:21)

Personnel: Brandon Lopez, bass; DoYeon Kim, *gayageum*.

Ordering info: 577records.bandcamp.com



Blue Moods

Force & Grace

POSI-TONE

★★★

Well-played, with strong performances from every member of this band, *Force & Grace* should be a delight to any jazz lover who likes a mix of straightahead jazz, ballads and moments where a Latin pulse takes charge. Add to the menu that the focus is on trumpeter Freddie Hubbard's pen, which makes for some pleasant, sometimes engaging interpretations.

A portion of this selection of tunes played recalls Hubbard's tenure with CTI Records from the early '70s: cuts like "Little Sunflower" and "Sky Dive." Yet "Crisis" gets things started here, pulled from his 1961 Blue Note album *Ready For Freddie*, and continues on with "Gibraltar," from an album he recorded 20 years later. In between there's a heartfelt rendition of "Lament For Booker."

It's a comprehensive collection with lots of interplay between saxophonist Diego Rivera and alternating pianists Art Hirahara and Jon Davis, bassist Boris Kozby and drummer Vinnie Sperazza playing their supportive roles. If you love Freddie Hubbard, *Force & Grace* is a fun listen with a band that knows his music, and with the novelty of focusing on an oft-overlooked aspect of Freddie Hubbard's artistry. —*John Ephland*



Force & Grace: Crisis; First Light; Latina; Brigitte; On The Que-Tee; Little Sunflower; Gibraltar; D Minor Mint; Sky Dive; Happy Times; Lament For Booker; Soul Surge. (60:00)

Personnel: Diego Rivera, saxophones; Art Hirahara (1–3, 5, 7, 11), Jon Davis (4, 6, 8–10, 12), piano; Boris Kozby, bass; Vinnie Sperazza, drums.

Ordering info: posi-tone.com

Shakin' Hard Times Loose

Tommy Castro & The Painkillers: *Closer To The Bone* (Alligator; ★★★★★ 50:25) A bandleader for 30-plus years, Tommy Castro has collected accolades for performing a personal type of blues heavily seasoned with soul and rock. On his 17th and most straight-blues-oriented album, he rollicks through a surprising, well-picked cluster of tunes that he's rescued from the deep shadows. Several connect to legends like Magic Sam, Johnny "Guitar" Watson and Eddie Taylor; others date back to the 1980s when he was on the Bay Area blues scene with songwriting guitarists such as Johnny Nitro and Ron Thompson. Castro's fretwork — at times in the spirit if not letter of Albert Collins, Elmore James and Stevie Ray Vaughn — counterpoints his confident, characterful soul man voice. Along with his tight, non-narcotic Painkillers, the youthful 69-year-old gets assistance from 13 guests including saxophonist Deanna Bogart and Chicago harmonica maestro Billy Branch.

Ordering info: alligator.com

The Dennis Spencer Group: *Bluesman From Jupiter* (Independent Release; ★★★★★ 32:58) Not related to Sun Ra despite the album title, Dennis Spencer has been a fixture on the South L.A. blues scene for about a decade now. His consistently fine guitar playing, in a measuredly intense style derived from Chuck Berry's and B.B. and Freddie King's, sounds like the product of a lifetime spent careening between extreme highs and lows. Spencer's vocals, on a set of self-written tunes whose lyrics put a good-humored spin on his roller coaster past, are acceptable. Far more than that, almost sensational, is the lead singing of Tracy Hart, who's trained in gospel, classical and opera but fluent in the blues.

Ordering info: dennis7285@gmail.com

John Mayall's Bluesbreakers: *The Power Of The Blues, Pt. II* (MIG-Music; ★★★★★ 55:39) The value of any Bluesbreakers album depends on the caliber of musicians recruited by supreme talent scout John Mayall. This 1987 concert, recorded in Germany, features one of the best editions of his band. Principal honors go to guitarist Coco Montoya. He raises the venue's rafters whenever he unleashes lead volleys and holds concertgoers in thrall every time he quiets down to wring nuanced emotion out of notes. He means business in the vocals department too. The clincher is Montoya's startlingly good transformation of Albert Collins' "Cold, Cold Feeling."

Ordering info: mvdshop.com

Various Artists: *Down Home Blues—Chicago—The Beautiful Stuff* (Wienerworld; ★★★★★ 44:00) For their collection of 1950s Chicago blues tracks, Britain-based blues historians Mike Rowe and Chris Bentley went with 15 of their favorites. Among the beatified practitioners heard taking their timeless music with mastery



The Anthony Paule Soul Orchestra

ease to the core of human experience are Howlin' Wolf, Muddy Waters, Little Walton and Memphis Minnie. Also appearing are little-remembered guitarist Blue Smitty and lady boogie pianist Mata Roy. Specially recommended to Chicago blues beginners.

Ordering info: mvdshop.com

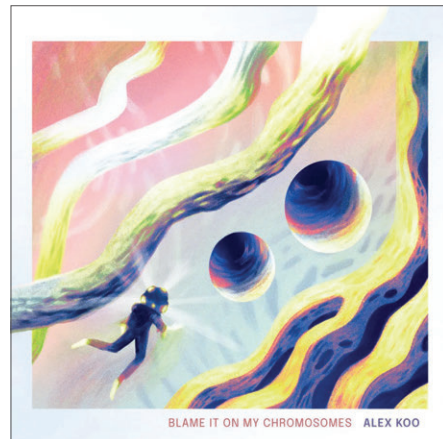
Corky Siegel: *Corky Siegel's Symphonic Blues No. 6* (Dawnserly; ★★★★★ 58:23) For those unfamiliar with him, Corky Siegel is a longtime Chicago harmonica player of virtuosic technique who possesses a creative vision that interlaces blues and classical. With his first symphonic album since the 1970s, the onetime co-leader of the Siegel-Schwall Band presents a self-composed three-movement concerto that he and the Lancaster (PA) Symphony Orchestra performed in concert in 2007. Now, he adds solos by members of the Chicago Symphony, other symphonies, and his own Chamber Blues strings-and-tabla group. Siegel's earthy, wailing harmonica engages the status quo friendlily, a tone of optimism informs No. 6 and two more tracks: "CODA For Tabla and Harmonica" and "Wrecking Ball Sonata," which has Siegel's singing creakily but charmingly with Chamber Blues. The album concludes with Siegel giving a 19-minute audio-book-type reading of the liner notes.

Ordering info: corkymusic.com

The Anthony Paule Soul Orchestra: *What Are You Waiting For?* (Blue Dot; ★★★★★ 45:19) Guitarist Anthony Paule and songwriter Christine Vitale have a knack for finding exceptional singers for their 12-piece horn band in San Francisco. These days ex-Elvin Bishop sidekick Willy Jordan is enlisted. Notwithstanding periodic lapses of overemoting, Jordan has a signature style that lends itself to dramatic performances with the ring of genuineness. High marks to the soul-blues band for strong musicianship and grooves, perfect arrangements, ample enthusiasm and built-to-last originals carrying adult and knowing lyrics.

DB

Ordering info: anthonypaule.com



BLAME IT ON MY CHROMOSOMES ALEX KOO

Alex Koo *Blame It On My Chromosomes* W.E.R.F.

★★★★

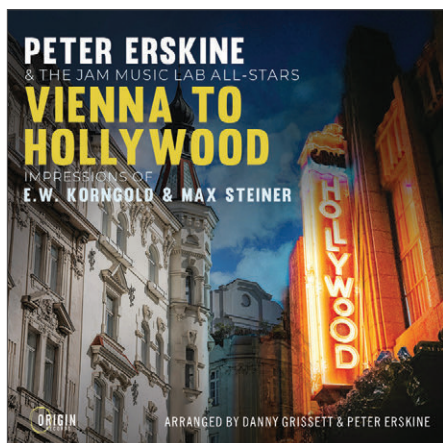
One of the special pleasures of listening to jazz in the 2020s is hearing lineages that surprise. For instance, I doubt many considered Thumbscrew to embrace Benny Golson and Charles Mingus as cornerstones of their work. Those thoughts recurred in listening to the latest from Belgian/Japanese pianist Alex Koo. His distinctive blend of jazz, neoclassical, ambient and minimalism is built on a solid foundation of contemporary jazz romanticism. Listening to these tracks, influences of Brad Mehldau, Ethan Iverson and Renee Rosnes ooze from the headphones. Koo's music is significantly approachable; the idiosyncrasies appear after you've settled in for a deeper listen.

Another way of pegging Koo's music is via his guest stars. On previous recordings, he's been joined by trumpeter Ralph Alessi and saxophonist Mark Turner, two masters of lyrical austerity. On "Blame It on My Chromosomes," he's joined by another stellar advocate of that style, trumpeter Ambrose Akinmusire. Ambrose appears on the first track, "Hey Man, We Should Play Sometime" (Koo likes non-chalant titles), and takes the first solo, driving the band aggressively, a vibe that Koo accents in his solo while bassist Lennart Heyndels and drummer Dré Pallemarts hurtle along. "Eagle of the Sun" is closer in theme to Koo's previous recordings and has an open-sky sensibility as if it were a piano trio interpretation of Khruangbin. "Dessert Messiah" features entrancing minimalist figures that recall Nik Bärtsch's Ronin. The best showcase of Koo's style is "Doritos Everywhere," a trio workout that unites the varying strains of Koo's stylistic diversity into a single voice. —Martin Johnson

Blame It On My Chromosomes: Hey, Man, We Should Play Sometime; Eagle of the Sun; Desert Messiah; Slowly; Elements; Intro to Nothing; idiosyncratic moving of feet and body; Doritos Everywhere; Jonass; Blame It On My Chromosomes. (51:56)

Personnel: Alex Koo, piano; Lennart Heyndels, bass; Dré Pallemarts, drums; Ambrose Akinmusire, trumpet (1).

Ordering info: alexkoomusic.com



Peter Erskine & The JAM Music Lab All-Stars
Vienna To Hollywood:
Impressions Of E.W. Korngold & Max Steiner
 ORIGIN

★★★½

Erskine's second collaboration with an all-star ensemble from the Vienna-based JAM Music Lab pays tribute to two Austrian composers who escaped Nazi terror, fled west and ended up creating the template for Hollywood film scoring. Principal arrangers Erskine and pianist Danny Grissett have taken some liber-

Dion Berardo
All In My Head
 INDEPENDENT RELEASE

★★★½

A mix of supple originals and affectionate cover versions proves a winning formula for Dion Berardo, a New York guitarist who counts Wes Montgomery, George Benson and gypsy jazzman Bireli Lagrene among his key influences. Some tunes go a bit long, like "Polka Dots and Moonbeams"; some might well have gone longer, like the bluesified update of Erroll Garner's "Misty." Most take just the right amount of time.

Key tracks include "Gone With the Wind," an opportunity for Berardo to flex his dexterity; "Theos P," featuring saxophonist Daniel Berkey's best Charlie Parker homage; and the "Mr. Sevda" double whammy that caps the album.

What makes Berardo a guitarist to follow is his tone, both rounded and pointed. That's especially clear on "Cyrano V," a driving tune that contrasts Berardo's pell-mell solo with Tommaso Perazzo's hot organ textures.

What also distinguishes Berardo is his obvious affection for the guitar-organ sound. It's a pairing that in the 1960s manifested in what some call "soul jazz," usually featuring Hammond organ and tenor sax. Based in the blues, it didn't so much push the envelope as

ties with these old-school film cues, like adding an Afro-Cuban percussive undercurrent and swinging solo section on "March of the Merry Men" (from 1938's *The Adventures of Robin Hood*) or turning "Old Spanish Song" (from 1940's *The Sea Hawk*) into an effervescent waltz-time swinger with harmonica ace Bertl Mayer carrying the melody.

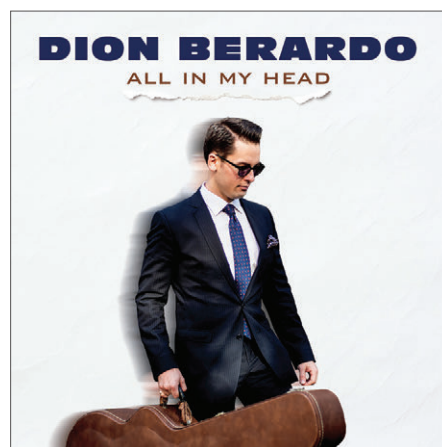
Erskine's inimitable touch with brushes underscores the gentle piano trio number "Sterbelied," a melancholy requiem that also showcases Grissett's lyricism, and fuels an easy swinging rendition of Korngold's "The Boys Go Out to Play" that features L.A. session man Bob Sheppard on a flute solo.

The most recognizable song here is Steiner's "A Summer Place," from of a 1959 film of the same name. The two Korngold classical pieces showcasing a string quartet and the haunting "Ghost Note," a solo violin piece by Alyssa Park against an ambient backdrop, seem out of place with the rest of the program. —Bill Milkowski

Vienna To Hollywood: March of the Merry Men; Sterbelied; Old Spanish Song; The Boys Go to Play; Concerto Miniature; Romance; Tara's Theme; Belle Watling; Johnny Belinda; String Quartet No. 2 in E-flat major, Op. 26; A Summer Place; Ghost Coda. (61:00)

Personnel: Peter Erskine, drums, percussion; Danny Grissett, piano; Andreas Varady, guitar; Herwig Gradischinig, saxophone (1, 3, 6, 9); Thomas Gansch, trumpet (1, 3); Bertl Mayer, harmonica (1, 3, 11); Bob Sheppard, flute (4); Judd Miller, EVI (5, 11); Thatiana Gomes (4, 6, 9, 10); Fabricio Pereira, bass (1-3, 7, 8, 11); Filip Phillip, vibes (4, 5, 8, 9); Alyssa Park (12); Kristina Skylar, Anastasia Lindberg (5, 10); violin; Mario Gheorghiu, viola (5, 10); Julia Schreyvogel, cello (5, 10).

Ordering info: originarts.com



keep it comfortable (check out the freewheeling Perazzo on "Polka Dots and Moonbeams," the album's longest cut).

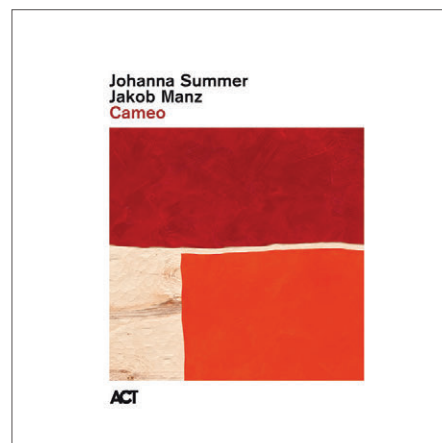
Berardo is a versatile player who can tweak the familiar in tunes like "One for the Boss" and "Mr. Sevda" to original ends. Pushing the envelope harder would make him memorable, not just promising. The talent and taste are there.

—Carlo Wolff

All In My Head: All in My Head; Time To Heal; E Chess' É; Gone With the Wind; Cyrano V.; Blues Perpetual; Polka Dots and Moonbeams; Theos P.; Misty; One for the Boss; Mr. Sevda; Mr. Sevda Take 2. (64:03)

Personnel: Dion Berardo, guitar; Daniel Berkey, saxophone (8); Marcello Cardillo, drums; Tommaso Perazzo, organ; Dimitris Sevdalis, piano (12).

Ordering info: dionberardo.com



Johanna Summer & Jakob Manz
Cameo
 ACT

ACT

★★★

Johanna Summer and Jakob Manz make music that is easier to admire than to like. The virtuosity that makes the music admirable is faintly off-putting and, unlike their debut recording *The Gallery Concerts*, *Cameo* has absolutely no rough edges to humanise the sound and offer the listener some purchase. That said, the musicianship is truly exceptional. Pianist Summer comes from the classical end of things and has made a striking reputation from improvising on the work of composers from Schumann to Ligeti. Saxophonist Manz, by contrast, comes from a pop/fusion direction, and if one were to identify an audible influence it might be the great David Sanborn. Oddly, when they get together, it's she who sounds the funkier and he who defaults to the very proper, pure articulation of European classical saxophone.

"The Opposite" makes for a gorgeous opening. Greater challenges follow, not least the arrangement of Herbert Grönemeyer's "Flugzeuge im Bauch" ("airplanes in the gut"?). There's a folk melody from Manz's native Swabia and an astonishing interpretation of the D-flat major Adagio from Mahler's ninth symphony.

Things you don't ever need to hear again now include Manz's recorder part on "The Turmoil," but it's again virtuoso stuff and if you aren't (yet) a parent of small children, or old enough to have gotten over it, you may not have an anaphylactic reaction to the instrument. Yet here again is the hard word: superbly crafted music, improvisationally deft to an almost uncanny degree, but somehow unapproachable and chill rather than cool.

—Brian Morton

Cameo: The Opposite; The Turmoil; Cameo; Im Schönsten Wiesengrunde; Vistas; Delusion; Flugzeuge Im Bauch; Hope Mechanism; Mahler Neu(N); JJ Stomp; Your Endless Dream. (56:40)

Personnel: Jakob Manz, alto saxophone, recorder; Johanna Summer, piano.

Ordering info: actmusic.com



NANCY INGERSOLL

Chase Morrin advises that when you've mastered a keyboard groove to its core, you should be able to have a full-length conversation with someone while simultaneously playing — all without missing a beat.

Achieving Rhythmic Freedom on the Piano

From an early age, I was stunned by pianists like Chick Corea, Ahmad Jamal and Thelonious Monk. These players were always locked into the groove. At the same time, they were free to bend it and twist their lines in surprising ways. Through years of deep listening, time spent with brilliant mentors and my work teaching at Berklee College of Music, I came to realize that this kind of playing is no accident. It happens when a player can combine a deep sense of pulse, a flexible beat and great hand independence with lifelong practice of polyrhythmic grooves. Here are a few exercises to practice these skills.

3v2

At the core of jazz, and almost all Afrocentric music, is the rub between 3 and 2. Most students can tap 3 against 2 with their two hands. But if we really want to organically play

with this feeling, we need to integrate it into our bodies completely. We need to get up and dance. Start by walking in 2 (right-left, right-left) while clapping in 3. Then switch, walking in 3 and clapping in 2 (see Example 1). Make sure there is no tension in your body. Once you can switch between the two naturally, sing some of your favorite tunes while walking and clapping. Start with simpler melodies and slowly get more complex. Your long-term goal is to be able to sing a bebop head like “Anthropology” while stepping in 2 and clapping in 3, and vice versa (stepping in 3 and clapping in 2).

Only once you can do this with a natural feel do you take this practice to the piano. Stand up, walk in 2, comp with your left hand in 3 and play a melody in the right hand. Then switch. Walk in 3, comp in 2 and play the melody. You can also sing the melody, step and comp two-hand voicings. You'll notice that the switches

will be difficult at first, but the more you practice, the more seamless it will become.

3v4

Building off what we practiced before, we can now feel 3 against 4. Repeat all the same steps but now with 4 instead of 2. This is particularly useful in gaining more rhythmic freedom in a 4/4 swing groove. Think of a medium swing feel like 12/8. Walk in 4, comp a “big 3” in the left hand and play a melody in the right. Then switch your left hand and feet (see Example 2). The more variations you practice, the stronger these different pulses will feel and the more confident you will be in accessing them in your playing.

Subdivisions & Articulation

As you start to feel more natural with 3, 4 and 6 in 4/4 or 12/8 time, begin adding dimensions to this practice that are directly applicable to playing tunes and writing music. For example, if you are soloing, referencing these different modalities can give more expression to your lines and make them feel like they are crossing through the beat while staying 100% grounded.

Getting more advanced, you can now add inner subdivisions. First, practice on quarter notes, and play lines in eighths (two notes in each beat), eighth-note triplets (three notes in each beat), 16ths (four notes in each beat) and quintuplets (five notes in each beat), etc. It's helpful to structure this practice with melodic shapes/harmonies. For example, you can play arpeggiated triads to practice 3, tetrachords to practice 4 and pentatonics to practice 5. The more you think of these harmonic structures as rhythms, the more you will be able to connect them to your polyrhythmic practice (see Example 3).

After practicing the inner subdivisions of 2, 3, 4 and 5, practice them within the different polyrhythms from before. For example, in 12/8 time put 2 inside of the 4 to produce 8s, or put 3 inside of the “big 3” to produce 9s (see Example 4). Try out every combination possible between feet, left hand and right hand. Go crazy and have fun! Remember, you don't want to just be right — you want it to feel good.

An important addition to this practice is using articulation to create accents or inner feels within streams of notes. The great bebop players were masters of this. You can start with staccato and legato. Practice independence between your hands: Play staccato in the left hand and legato in the right, and vice versa. Then switch to phrases that you can practice on any polyrhythm. (Some examples: short-long, long-short, short-short-long, long-long-short.) Using these pat-

terns to structure your comping and melodic lines will help you break free from habits and create rhythmic multidimensionality in your playing. For example, if you play 3 (triplets) in your comping but with a long-short phrase pattern, you create the illusion of 2 or 4 over the 3 (see Example 5).

Claves

A next step is to introduce irregular rhythmic patterns, also known as claves. This is a huge topic that deserves more time, but I'll touch upon it briefly. You could try historically significant patterns like the Cuban 2-3/3-2 claves or the Abakua (see Example 6). Or you can create your own patterns with any time signature(s) you want. Whatever you choose, apply all of the concepts we have discussed to it. Walk in 2 and 3 while clapping a clave. Sing melodies at the same time, then apply them at the piano. Walk in 2 or 3, comp with a clave and play melodies over that. Get creative and design your own challenges.

Playing Around the Beat

One trap to avoid when doing this practice is playing too much like a computer. With the widespread use of DAWs and quantization, it's easy to want to be "perfect." It's much more human and more connected to the tradition of jazz to feel these grooves in our bodies (not just in the mind) and to be flexible with the beat. You can listen to your favorite pianists — they all can play ahead of or behind the beat and make it dance. Listen to a ton of music and gain an intuitive feel for how Sonny Clark plays behind the ride cymbal or how Corea plays on top of Haynes' hi-hat. In addition to listening, it's helpful to break down this type of beat flexibility on the piano. Play quarter notes in the left hand and quarter notes in the right hand. Slowly start to play the right hand behind the left hand, creating a flam. Then vary the length of this flam. It can be tighter and closer, or looser and farther behind. Then switch so that your right hand is playing before the left, and is now ahead of the beat. This can also create the illusion that your hands are two different instruments. Now do the same practice, but with eighths in the right hand and quarter notes in the left. Revisit Example 3, but now purposely play ahead of and behind the beat. Practice with a metronome to keep your left hand centered and steady and become flexible with your right hand. Then, start applying this type of practice to all of the previous polyrhythmic exercises.

Emulating Speech

Last but not least, you can try the ultimate test of rhythmic freedom: imitating speech. My mentor and colleague Danilo Pérez has a fantastic exercise that he teaches his students. Record yourself speaking, use any DAW to paste that recording over a 12-bar blues and then transcribe your own speech as precisely as possible. You'll discover that you naturally speak in rhythmic patterns of 2, 3, 4, 5 and so on. You also speak slightly ahead of and behind the beat, and you employ a wide range of complex articulations in each word and sentence you utter. Any time you walk down the street having a conversation with a friend, you are making some of the most complex and free polyrhythmic music you could imagine. You don't even think about this and you never lose the beat. Let's play like that! Everything we discussed before will help you prepare for an exercise like this. It also teaches you something important: If you have really mastered a groove to its core, you should be able to have a full-length conversation with someone while simultaneously playing — all without missing a beat. Try playing songs like this; I promise it's worth it.

DB

Based in Boston, pianist and composer Chase Morrin has released four original albums, all of which are multicultural jazz collaborations. His musical endeavors, including the Ize Trio, Gapi and the Music Alliance Project, all of which he co-founded, are centered around humanitarian initiatives. He has toured internationally, performing at the Panama Jazz Festival, the United Nations New York and the Monterey Jazz Festival. Currently, Morrin holds a professorship at the Berklee Global Jazz Institute. He has received 11 DownBeat Student Music Awards and four ASCAP Jazz Composer awards. Recently, he released the album *Ize Trio: The Global Suites*, which was nominated for the New England Music Awards and the Boston Music Awards. Visit him online at chasemorrin.com, and follow him on Instagram (@chase_morrin).

Example 1

clap/play/sing

Example 2

clap/play/sing

Example 3

Example 4

Example 5

Example 6



Rubalcaba uses his left-hand rhythms as a means to tie his solo together.

RAY CABELLO

Gonzalo Rubalcaba's Piano Solo on 'Promenade'

One thing I like to observe in piano solos, both when transcribing them and also when listening, is how they support themselves. I even had a teacher who assigned me the task of transcribing the rhythms of a pianist's comping and then playing those rhythms on the changes with guitar voicings as a way of learning supportive and hip comping. With this in mind, let's take a look at Gonzalo Rubalcaba's solo on his composition "Promenade" from the triumvirate 2021 album *Skyline* (Passion), which included bassist Ron Carter and drummer Jack DeJohnette.

Throughout this entire solo, Rubalcaba's left hand never plays a chord on the downbeat. There are only three instances of him anticipat-

ing the downbeat, at the ends of bars 12 (though continuing his line onto the next upbeat obscures this), 22 and 25. This last one is anticipating the last bar of his solo, helping it sound final. I did not include bar 19, even though it has a chord on the "and" of 4. This is because the chord he plays fits with the B7, the previous chord, and Rubalcaba doesn't resolve to the Amaj7 until the "and" of 2, so it is not strictly an anticipation.

What Rubalcaba seems to favor is placing his left-hand chords early in the bar but not on the downbeat. For example, we hear the "and" of 2 in measures 2, 3, 7, 10, 12-16, 20 and 25. That's 11 bars out of a 26-bar solo, making it a kind of motif that frames his right-hand lines.

Rubalcaba varies this motif in one way by displacing the rhythm by an eighth note, placing it squarely on the second beat. We hear this in measures 5, 8, 11, 13 and 21. Displace it one beat further to the "and" of 1, and we have measures 4, 6, 12 and 25. Adding these variants to the main motif, that's 20 bars, or 80% of his improvisation. To my ear, Rubalcaba is using his left-hand rhythms as a means to tie his solo together. Consistently playing chords in this range creates a sort of groove, but since the chords are played after the downbeats it produces a relaxed feeling.

Another aspect of his comping is that his left hand rarely coincides with his right. This isn't uncommon in jazz piano, but Rubalcaba isn't using the conventional approach of his left hand answering his right (though we do hear that in measures 12 and 19), but instead sometimes as a starting point for his phrases. Look at bars 8 and 15, where the left hand drops a chord about a beat before a long string in the melody. Similarly in bars 20 and 22, although these jabs could also be heard as answering the previous phrases. I don't believe there's a right or wrong way to interpret things like this, but instead it's part of what makes a solo like this work: He's creating an ambiguity that can be heard either way or both. It also connects the two phrases.

It's also like a macro version of something that occurred earlier. Rubalcaba will leave space in his solo to put the chords in. (You could say that he puts the chords in the spaces in the solo, but since he's using this comping rhythmic motif, I feel that his left hand is influencing his right just as much if not more than the other way around.) Bars 2 and 3 are great examples of this.

A more impressive example (at least to a non-pianist like me) of this is in bars 10 and 11. In both there is a chord shoehorned into the small space left in the right-hand lines (measures 12, 24 and 25 are also examples). Was Rubalcaba thinking ahead and leaving that space in the solo so that he could put a chord there in keeping with the loose rhythmic comping motif he set up? I suspect he wasn't doing this consciously, but was hearing where those chords were coming and naturally leaving the space for them. To me this is why we practice: so that we can hear these concepts and allow them to appear naturally.

But like any good improviser, Rubalcaba doesn't only use this method but also provides a contrast with the left hand joining the right in places — sometimes purely because a space wasn't left to fill, as in bar 6, the second half of bar 11, bar 16 and bar 21. Other times the left

hand is adding weight to the right, creating an accent in the solo as in measure 17. The left-hand chord helps make the A natural on the “e” of 3 sound like the end of a phrase. The left hand creates a sort of punctuation. Similarly in bar 22, though here he creates an ambiguity by continuing the left hand so it sounds like the end of a phrase, but also not. To my ear it sounds like it’s referencing bars 12–13, where the comping provided a bridge between phrases.

In this solo we’ve heard a few approaches to comping. You could examine your own playing and see if you are currently not employing any of these and work them in, giving you more variety to choose from. **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. Jimi can often be witnessed performing, rehearsing, teaching and pontificating online at twitch.tv/CoincidenceMachine.

♩=116
2:16

Measures 1-23 musical score with chords and triplets.

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The intuitive qualities of Roland's new V-STAGE 88 and V-STAGE 76 place them among the company's top keyboards for live performance. Made for professional stage musicians as well as recording artists and composers, the new models combine Roland's premium sound technologies with a speedy workflow that's purpose-built for serious players. Four advanced sound engines and elegant interfaces make these advanced instruments incredibly easy to navigate.

V-STAGE keyboards feature independent Acoustic Piano, Electric Piano, Organ and Synthesizer engines with dedicated controls for seamless operation. A Total Effects section provides a wide selection of Roland sound processing options, while the Master section offers a three-band EQ and compressor for shaping the final output. The V-STAGE 88 has an 88-note weighted keyboard with hammer action, escapement and Ivory Feel keys. The V-STAGE 76 comes with a 76-note semi-weighted waterfall keyboard for a traditional organ feel and a familiar synth touch.

One of the artists who helped launch the V-STAGE instruments at this year's NAMM Show is Patrice Rushen, the jazz keyboardist known for her composing chops and her work as a music director for large-scale live productions. "There's a certain immediacy about the V-STAGE," she said. "You can get to good, quality sounds very quickly, and in a live context it can be easy to find things that you're hearing in the moment. It's easy to visualize where things should be, and they're usually right there."

The V-STAGE's Acoustic Piano section leverages Roland's V-Piano technology, which relies on modeled strings instead of samples and allows for truer string resonance and interaction, according to Matthew Chicoine, strategic product marketing manager for Roland's Synthesizer Division. It includes two concert grand models and an Essential Upright piano model from the V-Piano, with the addition of a newly developed felt piano with warm, expressive tone that's currently popular in film soundtrack contexts. An improved Piano Designer function lets you go

deep and fine-tune your own custom piano tones.

The Electric Piano section features a new sound design that's been completely resampled using Roland's SuperNATURAL technology, which Chicoine describes as a happy medium between sampling and modeling. In addition to new electric piano tones, there are some expanded effects — tremolo, amp simulators and a new detune effect — built right into the control panel. A supremely cool Sound Lift function improves the quieter dynamics of the electric pianos without compressing them, giving players a way to cut through a live mix while retaining the distinct timbre of softly played notes.

The Combo Organ section, which leverages virtual tonewheel engine technology built upon Roland's FANTOM series, provides more realistic harmonic bars and more attention to detail regarding leakage noise, click key effects, and updated and enhanced rotary speaker simulation. One particularly useful new feature is a three-part organ structure that you can split across the V-STAGE or add one or two other keyboards (or foot pedals) to function as separate manuals. The 76-key model's waterfall keyboard is great for organ playing techniques and special effects like smears, rakes, trills, sputters and glissandos. The rotary speaker modeling is awesome, with tons of options and useful parameters to tweak.

The Synthesizer section, with about 400 tones, is based off of Roland's ZEN-Core technology. "There's a lot of great presets ready to go — strings, pads and lead sounds," Chicoine said. "It's a two-part synth engine, so you can have two independent sounds, which is excellent for layering or creating hybrid sounds with the other engines." The Synthesizer section also supports four types of model expansions that gives access to four iconic Roland models: Jupiter-8, Juno-106, SH-101 and JX-8P.

With its thoughtful and refined design, the V-STAGE is perfect for pros who want, more than anything, to stay in the moment. —Ed Enright

roland.com

1. Grand Piano Library

Native Instruments' Claire grand piano library captures the pristine tonal clarity of a 10-foot Italian concert grand. Claire delivers a harmonically rich sound, flowing from deep, resonant basses to clear, shimmering overtones. The virtual instrument provides nuanced control over volume and timbre, ideal for creating expressive tones without sacrificing depth.

More info: native-instruments.com

2. Accessible Touch & Tone

The Kawai ES60, featuring the Shigeru Kawai SK-EX concert grand piano sound, is designed to bring the brand's acclaimed piano touch and tone to a more accessible price point. The portable digital piano features Kawai's Responsive Hammer Lite keyboard action, with grade-weighted keys and low-noise mechanisms for a refined, realistic playing experience. It has 17 sounds ranging from grand pianos to electric pianos, organs and more.

More info: kawaius.com

3. Mastering the Fundamentals

Jazz Piano Fundamentals is musician-educator Jeremy Siskind's detailed guide to the first stages of jazz piano study. The curriculum presents exercises, listening tips and practice plans. Step-by-step lessons help players gain mastery in improvisation, reading chord symbols and leadsheets, voicings, comping, and more. It's designed to be used in conjunction with *The Real Book, 6th Edition*.

More info: jeremysiskind.com

4. Orchestral Piano Plug-In

Spitfire's BBC Symphony Orchestra Piano, which captures the live concert sound of a Steinway Model D grand, comes in Professional (35GB) and Core (2.8GB) versions. The samples are presented exclusively in Spitfire's dedicated plug-in, which runs in your DAW or VST host. The Professional edition's 15 signals and controls offer all the options you need to match the exact piano sound you desire.

More info: spitfireaudio.com

5. Premium Upright

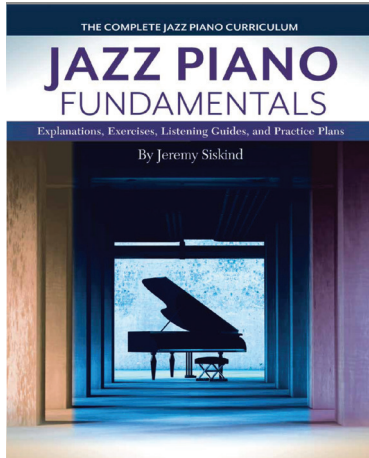
Ritmüller's RSH132 52-inch Upright Piano in polished ebony with silver hardware plays like a grand piano with a clean, pure sound. Each instrument in the Ritmüller RSH Premium series features upgraded mahogany core hammers with imported German reinforced white felt, a solid tapered spruce soundboard, genuine ebony sharps, German Röslau strings, an expanded music rack, and options of colors and cabinetry to match any décor.

More info: ritmullerusa.com

6. Stage Performance

Designed with stage performers in mind, Korg's Grandstage X Stage Piano offers a rich and immersive playing experience with its seven distinct sound engines and 700 preloaded sounds. It features Korg's Real Weighted Hammer Action (RH3) keyboard, an ivory white finish and versatile performance tools including a Key-Touch Slider for real-time control.

More info: korgusa.com



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Jolie Demesmin performs at the Litchfield Jazz Camp
Photo by Stephan Papandrea



The classic group shot at New York Jazz Academy.

EAST

 This trumpet denotes a corresponding ad in this guide.

Alternative Guitar Summit Camp Big Indian, New York

Aug. 18-22

The Alternative Guitar Summit Camp, started by guitarist Joel Harrison and Music Masters Collective, is one of the most forward-thinking, open-minded guitar camps on the planet. At AGS, learn music, not just guitar, improvising at its highest level. Many of the camp's teachers focus on jazz but celebrate the universe of all that can be done on guitar. AGS offers intimate master classes, nightly jam sessions, one-of-a-kind performances and collaborations, meals with the teachers and a welcoming environment in a stunning, natural setting. All instruments welcome!

Faculty: John Scofield, Kurt Rosenwinkel, Kevin Eubanks, Mary Halvorson, Steve Swallow, Wolfgang Muthspiel, Gilad Hekselman, Joel Harrison, Vernon Reid, Anthony Pirog. Plus, Bill Stewart, Larry Grenadier, Jerome Harris, Harvey Sorgen.

Cost: \$1,560-\$3,635. All-inclusive packages include four nights of lodging, all meals, workshops, performances and use of rehearsal spaces and equipment.

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

Betty Carter's Jazz Ahead The John F. Kennedy Center for the Performing Arts, Washington, DC

May 27-June 6

Under the direction of Jason Moran, Kennedy Center artistic director for jazz Betty Carter's Jazz Ahead is an international two-week jazz

residency performance and composition project discovering and presenting the next generation of jazz greats.

Faculty: Jason Moran and a host of artist-instructors.

Cost: Free.

Contact: Visit kennedy-center.org/education/opportunities-for-artists/pre-professional-artist-training/betty-carters-jazz-ahead.

Blues Alley Jazz Society Summer Jazz Camp Washington, D.C.

July 28-Aug. 8

For six decades Blues Alley has served as a pioneer both in jazz education and performance presentation in the nation's capitol. Blues Alley's camp sets a paradigm of excellence and a commitment to pedagogical success. Past students continue to graduate from every major music school and conservatory in America. The camp has become a gateway to accessing the education necessary to complement others while learning inside an immersive musical environment. The camp is for ages 11-18 and takes place on the waterfront at St. Augustine's Church in southwest Washington, D.C.

Scholarships: Available. For more information visit bluesalley.org.

Faculty: Led by bassist and educator Michael Bowie, the camp features world-renowned jazz educators.

Cost: \$400 for one week, \$700 for two weeks.

Contact: bluesalley.org; programdirector@bluesalley.org; 202-239-5299.

Boysie Lowery Living Jazz Residency Wilmington, Delaware

June 8-22

The Boysie Lowery Living Jazz Residency, based in the hometown of Clifford Brown, supports the next generation of jazz artists through workshops, rehearsals and master classes. Resident artists will apply lessons learned and showcase

pieces written in performances throughout the residency, culminating with a performance at the Clifford Brown Jazz Festival.

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

Cost: Free (including room and board).

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

Camp Encore/Coda Sweden, Maine

June 25-Aug. 10

Camp Encore/Coda (est. 1950) provides a robust program mixed with traditional summer camp programming. Campers can access jazz, classical, rock/pop and theater. The jazz program places campers in lessons, combos, big bands, improvisation, arranging, theory and history classes. Music faculty are graduate students and professionals who teach and perform at camp. The noncompetitive environment is the perfect summer retreat to learn and play jazz. Campers also participate in nonmusical activities, like waterfront, sports, campfires and evening activities. Camper ages: Finished 3rd-11th grade.

Faculty: See encorecoda.com.

Cost: All-inclusive tuition — first session, \$6,600; second session, \$5,900; full season, \$10,250; two-week sessions for first-time 3rd-6th graders, \$4,250.


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

Cape Ann Jazz Workshop Endicott College, Beverly Massachusetts

July 28-Aug. 1 (ages 10-13)

Aug. 4-8 (ages 14-18)

Students participate in small combo ensembles, music history and theory-based studies, master classes with acclaimed guest artists and live public performances. The Cape Ann Jazz Messengers is an auditioned and selected combo group, who participate in both sessions, including mentorship and learning the first



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Faculty: Alexa Tarantino, director; Mike Conrad; Steven Feifke; Nick Finzer; Emiliano Lasansky; Eric Metzgar; Levi Saelua.

Cost: Visit rockportmusic.org/jazzworkshop for details. Sliding-scale scholarships available.

Contact: Elizabeth Stefan, estefan@rockportmusic.org, 978-546-7391, ext. 134; rockportmusic.org/jazzworkshop.

Cape Symphony Jazz Workshop Cape Symphony Falmouth Campus Falmouth, Massachusetts

July 8-Aug. 1

The Cape Symphony Jazz Workshop offers a weeklong jazz experience in partnership with the Jazz Arts Collective. Students participate in ensembles, sectional classes and interactive sessions led by expert faculty and guest artists. The program fosters creativity, collaboration and musical growth in a welcoming environment.

Faculty: Matt Buttermann, Juan Montoya, Nathan DeCusatis and more.

Cost: Tuition — \$500.

Contact: Jennifer Rabold, director of education; 508-362-2772; education@cape-symphony.org; cape-symphony.org.

Eastern U.S. Music Camp Hamilton, New York

June 29-July 20

Campers enjoy daily intense jazz-rock rehearsals and weekly concerts at this 49-year-old institution. Students participate in jazz ensembles, jazz-rock combos, theory, harmony, improvisation, composition-arranging, conducting, site-reading, private lessons, guest artists, master classes and recreational opportunities, too. The camp features camaraderie between students and faculty in

a college campus experience while residing on one of the most beautiful campuses in the U.S. The camp is geared for students from ages 12 to 18.

Faculty: Professional educators, solo artists, composers and conductors, faculty resides on campus and is available for one-to-one consultation.

Availability: Resident or commuter.

Contact: gbrown@easternmusiccamp.com; 866-777-7841; 518-877-5121; easternmusiccamp.com.

Eastman Summer Jazz Studies Rochester, New York

June 29-July 12

This rigorous two-week program provides an intensive, performance-based experience for highly motivated students in grades 9-12 (ages 14-18). The program is ideally suited for those considering jazz studies at the collegiate level. Students work directly with renowned Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills.

Faculty: Jeff Campbell, Eastman School of Music Jazz, and Contemporary Media faculty members.

Cost: TBD. Visit summer.esm.rochester.edu.

Contact: Pilar Boucher, summer@esm.rochester.edu; summer.esm.rochester.edu.

HJW: The 19th annual Hudson Jazz Workshop Hudson, New York

July 31-Aug. 3

Hudson Jazzworks, a not-for-profit organization, grants several scholarships and accepts a maximum of 10 students. HJW is in collaboration with the Conservatorium van Amsterdam (CvA), the Rytmisk Musikonservatorium (RMC Copenhagen), the New School, CUNY

and William Paterson University. The program involves workshops, master classes and jam sessions running from 9 a.m. to 9 p.m. On Aug. 3, HJW hosts two events: the Special Guest Master Class and the HJW Concert at the Hudson Opera House. Be ready for a deeply personal, high level and enriching experience with Catskill mountain views and a chef.

Faculty: Armen Donelian and Marc Mommaas. Special guest is Steve Cardenas.

Cost: \$945, scholarships available.

Contact: info@hudsonjazzworks.org; hudsonjazzworks.org.

Jazz in July Summer Music Programs UMass Amherst, Massachusetts

July 14-25

This two-week intensive study in jazz improvisation includes instrument and vocal master classes, group clinics, jazz theory and improvisation training, ensemble coaching, jam sessions, combined lectures and public performances by participants and faculty members alike. Ages 15 and up.

Faculty: Sheila Jordan, Luis Perdomo, Avery Sharpe, Steve Davis, Winard Harper, Steve Johns, Jeff Holmes, Dominique Eade, Felipe Salles.

Cost: \$660 per week for tuition, \$450 per week for housing and meals.

Contact: David Picchi, administrative director, jazzjuly@umass.edu.

Jazz In The Mountains Adult Jazz Camp Killington, Vermont

Aug. 10-15

Jazz In The Mountains creates a stimulating environment of music-making and interpersonal support for adult musicians. Situated in the mountains of Vermont, the professional staff brings challenge, growth and



Performance time at UMass Jazz in July.

encouragement to rehearsals, master classes and performances — including Guest Artist Erena Terakubo with Ray Vega, Tom Cleary and others to guide four ensembles.

Contact: Rich Davidian, camp administrator,
jazzmountains@gmail.com;
802-798-9998;
jazzinthemountains.com.

**JazzWire Summer Summit
Adult Jazz Camp
Rockville, Maryland
(outside Washington D.C.)**

July 29-Aug. 3

In its 22nd year, and built for adults from the ground up, the five-day Summer Summit

features a renowned faculty of top-notch recording artists and teachers. The Summit offers plenty of playing time in small combo, electives, instrument specific master classes, jam sessions and more.

Faculty: Sherrie Maricle, Greg Boyer, Jeff Antoniuk, James Moore, Amy Shook, Steve Herberman, Leonardo Lucini, Jackie Warren, Brent Birkhead and others.

Cost: \$1,599 for three days, or \$325 per day for observers.

Contact: Jeff Antoniuk, artistic director,
Jeff@JazzWire.net; 443-822-6483;
jazzwiresummit.com/
summersummit.

**Litchfield Jazz Camp
Washington, Connecticut**

4 one-week sessions, June 29-July 25

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

Faculty: Luques Curtis, Zwe Duma Bell le Pere, Sean Pentland, Avery Sharpe, Joris Teepe, Ian Carroll, Steve Johns, George Schuller, Matt Wilson, Don Braden, Paul Bollenback, Mike Godette, Dan Liparini, Doug Munro, Dave Stryker, Jen Allen, Zaccai



**EASTMAN
SUMMER
Jazz Studies**

JUNE 29-JULY 12, 2025

Director: Jeff Campbell

Age range: Currently in grades 9-12. Ages 14-18 only.
Student must turn 14 and not be beyond 18 years of age before the first day of the program.

This rigorous two-week program provides an intensive, performance-based experience for highly motivated students and is ideally suited for those considering jazz studies at the collegiate level. Students work directly with the renowned Eastman School of Music jazz faculty in a program designed to enhance improvisational and ensemble skills.



For more information and to register, scan the QR code or visit summer.esm.rochester.edu

(585) 274-1074 | Toll-free: 1-844-820-3766



JAZZ ARTS COLLECTIVE

June 30 - July 26, 2025
Fordham College at Lincoln Center
New York City, NY

Summer Jazz Workshop

- 4 Weekly Sessions -
All Instrumentalists | Non-Audition

Registration:
www.jazzartsny.org



MASON JAZZ CAMP



With guest artist-in-residence, trombonist, composer and educator, **ALTIN SENCALAR!**

JUNE 23-27, 2025
COMMUTER AND RESIDENTIAL OPTIONS!
music.gmu.edu/mason-jazz-camp
Camp Coordinator: John Kocur (jkocur@gmu.edu)





Photo time at RBH Jazz Camp in Vermont.

Curtis, Orrin Evans, Julian Shore, Carmen Staaf, Kris Allen, Caroline Davis, Mike Dirubbo, Andrew Hadro, Jeff Lederer, Albert Rivera, Dakota Austin, Joe Beaty, Peter Meachern, Dave Ballou, Jean Caze, Russ Johnson, Elliot Bild, Nicole Zuraitis, Richie Barshay and more.

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

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

Long Island Summer Jazz Workshop Brookville, New York (campus of LIU Post/Tilles Center)

July 14-18
A full-day nonresidential summer jazz intensive for high school age instrumentalists with ensembles, theory, technology, world-class jazz faculty and special guest clinics culminating in student performances at the Tilles Jazz Festival on Saturday, July 19.

Faculty: Matt Wilson, Jeff Lederer.
Cost: \$800.
Contact: Jeff Lederer, director of jazz studies LIU Post, jeffrey.lederer@liu.edu; 917-517-3214; liu.edu/summer-jazz-workshop.

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

June 8-13
An immersive six-day, five-night experience geared toward high school freshmen through collegiate musicians. No prior jazz experience required. Jazz improvisation, combo playing, jazz theory, history and instrument-specific master classes highlight the daily schedule, all in a relaxed, welcoming and nurturing environment.

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

304-696-3613; marshall.edu/music/jazz/jmt.

Mason Jazz Camp George Mason University, Fairfax, Virginia June 23-July 2

The Mason Jazz Camp is an intensive program for musicians (instrumental and vocal) with a desire to advance their artistry and professionalism. The MJC offers classes in improvisation, theory, big bands, combos, composition, arranging and jazz history. Students participate in master classes and concerts with leading performers in the Washington D.C. region.

Faculty: Dr. Shawn Purcell, Graham Breedlove, Victor Provost, John Kocur, Dr. Kevin McDonald, Ben Thomas, Aaron Eckert, Wade Beach, Dr. Darden Purcell, Jim Carroll, plus military bands and special guests.

Cost: Visit music.gmu.edu/visit-us/mason-jazz-camp.
Contact: John Kocur, camp director, jkocur@gmu.edu; music.gmu.edu/visit-us/mason-jazz-camp.

MSM Summer New York, New York July 4-Aug. 1: Musical Theatre

July 4-Aug. 1: Composition and Instrumental
MSM's summer program for young musicians ages 8 to 17 is designed to develop their talents, build friendships and have fun. MSM Summer provides instruction and performance experience for students in a dynamic conservatory setting. Students will develop their musical skills and join a vibrant community of young musicians.

Faculty: Most MSM Summer teaching artists are experienced performers. Many faculty are MSM alumni and all possess at least a Master of Music degree.

Cost: Musical Theatre (4 weeks) — \$4,250; Composition, Instrumental & Jazz Voice (3 weeks) — \$3,175. Sibling discount: 10% off the second child's tuition.

Contact: Hunter Lorelli, MSM Summer Program Manager, 917-493-4536, mmsummer@msmny.edu; msmny.edu/programsmm-summer.

New England Conservatory's Jazz Lab Boston, Massachusetts

June 29–July 5

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

Faculty: Tim Lienhard: co-founder, executive director; Henrique Eisenmann, co-founder, artistic director; Ken Schaphorst; David Zoffer, Lih Haruvi; Peter Moffett; Farayi Malek; Zwe Duma Bell le Pere; Ehud Ettun. Faculty listed are subject to change.

Cost: Tuition, \$1,550; housing and meals, \$1,004; Day student lunch fee, \$180 per week. Health Fee, \$42.

Contact: ee@necmusic.edu; 617-585-1160; necmusic.edu/expanded-education/summer-programs/jazz-lab.

New England Conservatory's Jazz Lab: Players and Educators Workshop Adult Jazz Camp Boston, Massachusetts

June 22–28

Rediscover the world of jazz through an immersive workshop tailored to educators and adult musicians, featuring classes, rehearsals and a culminating performance. Learn from NEC faculty and guest artists while refining skills, exploring pedagogy and engaging with vital topics for performers and educators. Elevate artistry

and connect with the vibrant jazz community at NEC. This is an adult program. Participants must be 18 or older to apply.

Faculty: Tim Lienhard: co-founder, executive director; Henrique Eisenmann, co-founder, artistic director; Ken Schaphorst; David Zoffer, Lih Haruvi; Peter Moffett; Farayi Malek; Zwe Duma Bell le Pere; Ehud Ettun. Faculty listed are subject to change.

Cost: Tuition, \$1,950; housing and meals: \$1,200; Day students (lunch & dinner only), \$250

Contact: ee@necmusic.edu; 617-585-1160; necmusic.edu/expanded-education/summer-programs/jazz-lab.

New York Jazz Academy Summer Jazz Intensives

New York, New York

June 30–Aug. 29 (choose from 1–9 weeks)

New York Jazz Academy Summer Jazz Intensives are NYC's most popular summer jazz programs, offering high-quality jazz education and a fully immersive NYC experience. Highlights include a diverse curriculum, including lessons with top NYC teaching artists, theory classes, ensemble rehearsals, master classes and jazz club visits. Ages 14 through adults. The intensives are for instrumentalists and vocalists at beginning, intermediate and advanced levels.

Faculty: Javier Arau, David Engelhard, Jeff Dingler, Tom Dempsey, Peck Allmond, Daniel Bennett, Tammy Scheffer, Carolyn Leonhart, Jay

Leonhart, Ron McClure and more.

Starting at \$1,116 per week.

Cost:

Contact: nyja@nyjazzacademy.com; 718-426-0633; nyjazzacademy.com.

New York Jazz Workshop Teen Summer Jazz Camp New York, New York

April 14–18, June 30–July 4, July 7–11

A week-long camp for ages 13–18 offering an introduction to jazz improvisation, theory and ensemble playing. Led by professional musicians, campers explore jazz standards, practice soloing and participate in jam sessions, culminating in a final performance.

Cost: Starting at \$795 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

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

July 15–18

Dive into bebop, focusing on phrasing, chromaticism and standards. Learn from NYJW's bebop specialists and gain fluency in improvisation with small-group sessions and hands-on practice.

Cost: Starting at \$625 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com;



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Center

JAZZ
JASON MORAN,
ARTISTIC DIRECTOR

BETTY CARTER'S JAZZ AHEAD

CALLING ALL EMERGING JAZZ ARTISTS!

Under the direction of Kennedy Center Artistic Director for Jazz Jason Moran and other esteemed artist-instructors, *Betty Carter's Jazz Ahead* is an international residency performance and composition project discovering and presenting the next generation of jazz greats, culminating in a live artist showcase at the Kennedy Center.

This two-week program—for which there is no tuition or application fee—is open worldwide to jazz artist-composers age 25 and under.

LEARN MORE AT TKC.CO/JAZZAHEAD

WORKSHOP DATES: MAY 27–JUNE 6, 2025





Rehearsing at the New York Summer Jazz Academy.



Todd Coolman gives a master class at Skidmore Jazz Institute.

212-287-5908; newyorkjazzworkshop.com.

New York Jazz Workshop Jazz Improvisation Intensive New York, New York

July 22-25

A four-day immersion in jazz improvisation for musicians seeking to deepen soloing and ensemble skills. Participants explore jazz vocabulary, phrasing and creativity in fully-equipped NYC studios. Open to all levels, this program offers hands-on practice, one-on-one feedback, and ensemble sessions for a well-rounded jazz experience.

Cost: Starting at \$625 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

212-287-5908; newyorkjazzworkshop.com.

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

Aug. 19-22

Explore Brazilian jazz styles like samba, bossa nova and choro. This program includes rhythm exercises, ensemble sessions and improvisational practice for a deep dive into Brazil's musical landscape. Open to all musicians.

Cost: Starting at \$625 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.



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

July 29-Aug. 1

Refine jazz guitar skills covering chord voicings, comping and melodic phrasing. Designed for players of all levels, this workshop offers expert instruction in a supportive environment, with practical applications in ensemble sessions and solo techniques.

Cost: Starting at \$625 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

New York Jazz Workshop Jazz Improvisation Intensive 2 New York, New York

Aug. 26-29

Perfect for musicians seeking to deepen their soloing and ensemble skills. Participants will explore jazz vocabulary, phrasing and creativity in fully-equipped NYC studios. Open to all levels, this program offers hands-on practice, one-on-one feedback, and ensemble sessions for a well-rounded jazz experience.

Cost: \$625 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

New York Jazz Workshop Vocal Intensive Summer Jazz Workshop New York, New York

Aug. 5-8

Develop jazz vocal skills focused on phrasing, interpretation and ensemble collaboration. Participants gain insight into vocal jazz techniques and improvisation with daily practice and performance opportunities.

Cost: Starting at \$625 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

New York Jazz Workshop Piano & Keyboard Intensive New York, New York

Aug. 12-15

Focus on jazz harmony, voicings and improvisation for pianists. Participants learn comping styles, solo techniques and rhythm patterns with hands-on sessions and feedback. Open to all levels.

Cost: Starting at \$485 (\$50 discount for DownBeat readers).

Contact: info@newyorkjazzworkshop.com;

Newport Jazz Summer Camp Salve Regina University, Newport, Rhode Island

July 25-Aug. 2

The Newport Jazz Summer Camp is a great opportunity for high school students ages 14-18 to learn from experienced music professors, including master classes. The week-long camp will conclude with a final concert, and a set on the Newport Jazz Festival Foundation Stage on Friday, Aug. 1, and Saturday, Aug. 2, at Fort Adams State Park, courtesy of Newport Festivals Foundation. Students attending the Jazz Camp at Newport will also attend a master class and have the opportunity to have a meet-and-greet

July 13-18

Shenandoah Conservatory
Winchester, Virginia



National Jazz Workshop.ORG

with a Newport Jazz Festival artist, presented in association with Newport Festivals Foundation.

Faculty: Visit salve.edu/jazzcamp.

Cost: \$1,500 overnight; \$750 commuter.

Contact: jazzcamp@salve.edu; 401-341-2297; salve.edu/jazzcamp.

RBH Jazz Camp **Burlington, Vermont** July 21-27

This weeklong jazz getaway features world-renowned faculty. Daily ensemble workshops in jazz, samba and Latin jazz, instrumental master classes, a rhythm section workshop for vocalists and nightly jam sessions. The week concludes with performances by all participants. The area offers nature paths, beautiful lakes and beaches, quaint eateries and shopping.

Faculty: Roni Ben-Hur, Sheila Jordan, Harvie S, Vince Cherico, Ray Gallon and others.

Cost: Tuition is \$2,250 for the week, which is an all-inclusive fee for all workshops; a private, air-conditioned room; and three healthy meals a day. Dietary needs accommodated. If you choose to stay off campus, the price is \$1,250.

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

Samba Meets Jazz Workshops **Adult Jazz Camp** **Bar Harbor, Maine** Aug. 3-9

Located at College of the Atlantic on Frenchman's Bay — just steps from Acadia National Park — Samba Meets Jazz Workshops offer instrumental, vocal and tap dance programs focusing on jazz, Brazilian and Afro-Cuban traditions. Geared to adult hobbyists, educators and working musicians, SMJ provides adults of all musical backgrounds the opportunity to study and hang with world-renowned faculty and like-minded peers. The Instrumental program includes ensembles, improvisation, instrument-specific study, arranging, optional big band and more. The vocal program includes repertoire development, phrasing, scatting, charting, theory, percussion accompaniment and Portuguese pronunciation (optional). Tap emphasizes musicality, technique and improvisation. Accompaniment by instrumental faculty is key to the vocal and tap dance program. Guests and chaperoned high school students welcome. Partial scholarships and work-study is available based on financial need and merit.

Faculty: Nilson Matta, artistic/music director; Rafael Barata; Edsel Gomez; Felipe Galganni and more to be announced.

Cost: To be announced.

Contact: alice@SambaMeetsJazz.com.

Skidmore Jazz Institute **Saratoga Springs, New York** June 28-July 12

The Institute, now in its 38th year, is led by Brian Carucci (director) and Todd Coolman (artistic director). The faculty is comprised of top jazz practitioners who are also gifted educators. Students work closely with faculty in daily combo rehearsals, improvisational and special classes. Private and semi-private lessons distinguish this experience. The Institute's concerts feature the Skidmore Faculty All-Stars and invited guest artists in performance, and afternoon master classes offer additional opportunities to learn from these master musicians. Students have the opportunity to perform during the program and attend the Saratoga Jazz Festival.

Faculty: Todd Coolman, Bill Cunliffe, Steve Davis, Jimmy Greene, Russell Haight, Bob Halek, Sara Jacovino, Clay Jenkins, Dennis Mackrel, George Muscatello, Mike Rodriguez, Lauren Sevian, Dave Stryker, David Wong, Brian Carucci.

Cost: \$3,209.50 (includes room and board), scholarships available.

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



The top section of the page features a large graphic with the text "32nd Annual Summer Jazz Workshop" in a stylized font, with "Jazz" in a large, flowing script. Below this, it says "WILLIAM PATERSON UNIVERSITY". Underneath the text is a photograph of a jazz band rehearsal in progress. A man in a dark shirt is standing and talking to a group of students. One student is playing a saxophone, another is on a double bass, and a drummer is visible in the background. A caption below the photo reads "DR. NATHAN WEBB Resident Faculty".

July 20-26, 2025

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

Jon DiFiore, Kelly Green, Marcus McLaurine, Tim Newman, Dayna Stephens, Dr. Nathan Webb

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

Summer Jazz Academy
Annandale-on-Hudson and New York City
 July 13-26

This two-week program serves as a rigorous training institute for 42 advanced high school jazz students (grades 9–12). Students will participate in big band and combo and receive individual lessons and classes in aesthetics, culture, history and performance practice. The camp will also feature several public performances.

Faculty: Ted Nash, Helen Sung, Marcus Printup, Alexa Tarantino, Jeff Hamilton, Michael Dease, Steven Feifke.
Cost: \$4,000 (scholarships available).
Contact: sjainfo@jazz.org, jazz.org/
 summer-jazz-academy.

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

June 30–July 26

The Summer Jazz Workshop is designed to support high school jazz musicians aspiring to reach the next level. The intensive program — offered in 4 weeklong sessions — provides a jazz immersion experience in the heart of New York City. Students register online and participate in ensembles, studio classes and master classes with renowned faculty and guest artists.

Faculty: Ted Nash, Melissa Aldana, Mimi Jones, Adam Birnbaum, David Wong, Douglas Marriner, Lauren Sevia, Brandon Lee, Julieta Eugenio, Wilerm Delisfort, Jon

Irabagon, Christopher McBride, Gary Smulyan, Matt Buttermann, Willie Applewhite, Mike Lee, Allison Miller and others.

Cost: Tuition, \$1,250 per week; room & board, \$650 per week. Scholarships available. Multiweek discounts. Sibling Discounts.
Contact: Matt Buttermann, info@jazzartsny.org; 914-241-5559; jazzartsny.org.

Summertrios Jazz Workshop
Adult Jazz Camp
Franklin & Marshall College
Lancaster, Pennsylvania

June 7-14

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

Faculty: Matt Buttermann, Juan Montoya, Nathan Decusatis, Willie Applewhite, Keegan Riley, Zoe Obadia, Mikael Darmanie and more.
Cost: Tuition, \$1,550; Room & board, \$750.
Contact: Matt Buttermann, matt@summertrios.org; 313-509-7909; summertrios.org.

Tritone Jazz at Naz
Adult Jazz Camp
Nazareth University, Rochester, New York
 June 15-20

Tritone is all about playing and learning and keeping it all fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention, with a 5:1 camper/faculty ratio. All campers must provide proof of COVID-19 vaccination.

Faculty: Darmon Meader, Charles Pillow, Rich Thompson, Clay Jenkins, Bob Sneider, Mark Kellogg, Dariusz Terefenko, Marco Panascia, Kristen Shiner-McGuire.
Cost: Tuition, \$1095. Full package, tuition, plus room & board, \$1,890.
Contact: Bob DeRosa, tritonebob@gmail.com; tritonejazz.com.

Vermont Jazz Center Summer Workshop
Instrumental Track
Putney, Vermont

Aug. 3-9

This multigenerational workshop gives participants (ages 16 and up) time to sing and play instruments. Along with master classes, theory, listening hours and special topics, there are faculty-coached ensembles and jam sessions every evening. Held in a charming, rural location with high-quality pianos and gear. World-class faculty.

Faculty: Helen Sung, Cameron Brown, Malik McClaurine, Haneef Nelson, Stacy Dillard, Michael Zsoldos, Harvey Diamond, Ray Gallon, Freddy Bryant,



Boysie Lowery
 LIVING JAZZ RESIDENCY

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Wilmington, Delaware

Learn from renowned musicians at this two-week residency for jazz artists 18 - 25 who perform and compose.

No Cost to Attend
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SCAN TO APPLY NOW

This organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com.



SKIDMORE
Jazz
 INSTITUTE

JUNE 28–JULY 12, 2025

Faculty:
 Todd Coolman—Artistic Director and bass
 Bill Cunliffe—piano
 Steve Davis—trombone
 Jimmy Greene—saxophone
 Russell Haight—saxophone
 Bob Halek—drums
 Sara Jacovino—trombone
 Clay Jenkins—trumpet
 Dennis Mackrel—drums
 George Muscatello—guitar
 Mike Rodriguez—trumpet
 Lauren Sevia—saxophone
 Dave Stryker—guitar
 David Wong—bass

Director: Brian Carucci

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

Brian Shankar Adler and more.

Cost: \$1,900, includes room and board (double occupancy).

Contact: Eugene Uman, eugene@vtjazz.org, 802-254-9088 ext. 3; vtjazz.org.

Vermont Jazz Center Summer Workshop Vocal Track Putney, Vermont

Aug. 3-9

This multi-generational workshop gives participants (ages 16 and up) time to sing and study with NEA Jazz Master Sheila Jordan and Amy London. Includes master classes, theory, listening hours and special topics as well as singer-focused jam sessions every evening. Held in a pastoral location concurrent with an instrumental program.

Faculty: Vocalists: Sheila Jordan, Amy London. Rhythm section: Cameron Brown, Helen Sung, David Picchi, Ray Gallon, Franz Robert, Claire Arenius.

Cost: \$1,900 includes room and board (double occupancy).

Contact: Eugene Uman, eugene@vtjazz.org, 802.254.9088 ext. 3; vtjazz.org.

Wells School of Music Summer Jazz Camp West Chester, Pennsylvania

July 13-18

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

Faculty: Dave Cullen, Chris Hanning, Marc Jacoby, Jeremy Jordan, Peter Paulsen, Jonathan Ragonese, John Swana.

Cost: Resident, \$740; Resident Early Registration, \$715 (register before April 1); Commuter \$650; Commuter Early Registration \$625 (register before April 1).

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

William Paterson University Summer Jazz Workshop Wayne, New Jersey

July 20-26

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

Faculty: Tim Newman (director), Dayna Stephens, Marcus McLaurine, Nathan Webb, Kelly Green, Jon di Fiore.

Cost: Commuters: \$1,418 tuition (includes all concert admissions and music fees); Residents: \$1,749 (includes all

the above, plus room and meals). Full and partial scholarships available.

Contact: Dr. Timothy Newman, WP Summer Jazz Workshop director, newmant@wpunj.edu; 973-720-3199; wpunj.edu/summerjazzworkshop.

April 6-12, 2026

An immersive experience with New York's finest traditional jazz musicians and recording artists, open to musicians ages 18 and older of all skill levels. Scholarships Available.

Faculty: Catherine Russell, Conal Fowkes, Evan Christopher, Dion Tucker, Bria Skonberg, Jen Hodge, Justin Poindexter, Alex Raderman.

Cost: \$1,200.

Contact: info@nyhotjazzcamp.com; admin@nyhotjazzcamp.com; nyhotjazzcamp.com.

2026

Looking Ahead! New York Hot Jazz Camp Greenwich House Music School New York, New York

SINCE 1997

JULY 2025

Litchfield Jazz Camp

A RESIDENTIAL & DAY JAZZ CAMP FOR INSTRUMENTALISTS AND VOCALISTS AGES 13 AND UP. PERFORMANCE, IMPROV, THEORY, MASTER CLASSES AND MORE!

FREDERICK GUNN SCHOOL WASHINGTON, CT

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A gathering of string lovers at Creative Strings Workshop.

SOUTH

 This trumpet denotes a corresponding ad in this guide.

White Knoll High Jazz Camp Powered by ColaJazz Lexington, South Carolina

June 2-5

Open to high school students, campers will play in combos and big bands, study theory, improv, enjoy master classes and performances. Tuition includes daily lunch, a T-shirt and activities. Lexington One students attend for free.

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

Cost: \$300.

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

R1 Middle & High School Jazz Camp Powered by ColaJazz Columbia, South Carolina

July 24-27

Guest clinician this year is Joe Alterman. Open to middle and high school students. Features combos, big bands, theory, improv, workshops and performances. Free for Richland One students.

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

Cost: \$300.

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

Adult Jazz Camp Powered by ColaJazz Columbia, South Carolina

June 9-12

Designed for adults, this immersive weekend

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

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

Cost: \$285.

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

Creative Strings Workshop Asheville Asheville, North Carolina

June 22-27; June 29-July 4

The Creative Strings Workshop Asheville Retreat, led by Christian Howes, offers an immersive educational experience for string musicians. Focusing on improvisation, eclectic styles and contemporary techniques, it combines master classes, performances and personal growth, set against Asheville's vibrant arts scene, fostering a nurturing community for musical and personal development. Online and in-person options are available.

Faculty: Christian Howes, Austin Scelzo, Jason Anick.

Cost: \$325-\$995.

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

Fernando Jones' Blues Camp Mississippi Gulfport, Mississippi

April 4-5

For beginner, intermediate and advanced instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.

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

Fernando Jones' 5th Annual Blues Camp North Carolina

Winston-Salem State University, North Carolina

Aug. 4-8

For beginner, intermediate and advanced instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.

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

Frost Summer Jazz Intensive Frost School of Music at the University of Miami

July 14-18

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

Faculty: Dr. Chuck Bergeron, Dr. Kate Reid, and other renowned Frost School of Music Faculty.

Cost: \$1,200.00 Tuition includes the cost of daily instruction, daily lunch, end of camp performance and T-shirt.

Contact: Edward J. Ercilla, Program Manager, Frost Summer Experience; Email: frostsummerprograms@miami.edu; Website: frostsummerexperience.com.

FSU Jazz Ensemble Camp Florida State University, Tallahassee, Florida

June 8-14

The Jazz Ensemble Camp at Florida State University provides comprehensive music instruction for high school musicians who



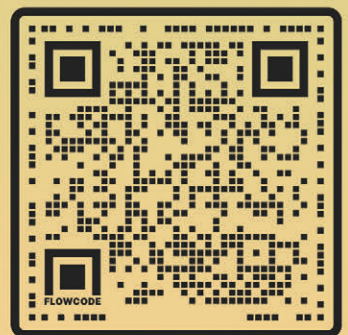
2025 SUMMER JAZZ INTENSIVE

FOR INSTRUMENTALISTS
AND VOCALISTS

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

JULY 14-18

SCAN QR CODE FOR
MORE INFORMATION





It's all smiles at JazzArts Summer Music Camp in Charlotte.



Cola Jazz brings camp to middle schoolers.

are looking to take their skills to the next level. Campers rehearse and perform with a big band and small combo; receive instruction from faculty members in daily master classes, technique classes and more.

Faculty: Leon Anderson, Scotty Barnhart, David Detweiler, Rod Harris Jr., Rodney Jordan, William Peterson.

Cost: \$563 for overnight campers (includes tuition, housing and meals).

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

JazzArts Summer Music Camp Presented at UNC Charlotte
Charlotte, North Carolina
June 23-27

The JazzArts Summer Music Camp is a one-week comprehensive music training program for students in grades 7-12 devoted to America's original art form — jazz. Students will be immersed in an intensive jazz curriculum and interact and play with other motivated young musicians from across the Charlotte region.

Faculty: Lovell Bradford, Carl Ratliff, Troy Conn, Patrick Brown. Recent special guests include Marcus Strickland, Wycliffe Gordon and Roxy Coss.

Cost: \$375.

Contact: Patrick Brown, education director, pbrown@thejazzarts.org; thejazzarts.org/education/jazzarts-summer-music-camp.

Jazz Institute at Brevard Music Center
Brevard, North Carolina

June 3-13

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

Faculty: Michael Dease, Rodney Whitaker, Sharel Cassity, Luther Allison, Katie Thiroux and more.

Cost: \$2,000, includes all instruction, housing and meals. Scholarship assistance is available.

Contact: admissions@brevardmusic.org; 828-862-2140; brevardjazz.org.

Louisville Jazz Workshop
Louisville, Kentucky

July 20-25

A friendly, safe environment with extended combo sessions led by an experienced faculty featuring visiting guest artists and educators. Master classes specifically designed for participants. Daily morning jam sessions and evening sessions at local restaurants. Early evening concerts featuring faculty and guest artists. Limited enrollment to ensure a balanced experience.

Faculty: Mike Tracy, Jerry Tolson, Tom Walsh, Shelley Yoelin, Marlin McKay, Sean Parsons, Craig Wagner, Doug Elmore, Terry O'Mahoney.

Cost: \$1,050.

Contact: Mike Tracy, director, mtjazzworkshops@gmail.com; 502 544 9724; michaeltracy.com/materials/louisville-jazz-workshop.

Loyola Jazz Camp
Loyola University, New Orleans, Louisiana
June 9-12

A four day, intensive jazz improvisation experience in the city that gave birth to the jazz tradition. Taught by world-renowned Loyola University New Orleans jazz faculty, musicians will build improvisation skills and gain ensemble performance experience in a small group setting. This camp is geared for non-beginners in grades 7-12. Vocalists and instrumentalists including brass, woodwind or string instruments, piano, bass, guitar or drum set are welcome.



Join the award-winning UCO Jazz faculty for a jam-packed week designed to get you playing jazz! Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading and jam sessions in a fun and relaxed environment. Open to instrumentalists age 14+.

JUNE 22-27 \$400 Tuition \$450 after May 1

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



Registration info:
405-974-3754
ocae@uco.edu

For more information about UCO Jazz Studies, contact Brian Gorrell at bgorrell@uco.edu.



Faculty: Gordon Towell, Wess Anderson, Matt Lemmler, John Mahoney, Wayne Maureau, Jason Mingledorff, Amina Scott, Nick Volz, Ed Wise, Meryl Zimmerman, Adam Bock.

Cost: Tuition without room & board, \$300; Tuition with room & board, \$700 (Single occupancy); Must be 13 years of age to stay in the dorm.

Contact: Dr. Gordon Towell gltowell@loyno.edu; 504-865-2164; cmm.loyno.edu/events/jun-09-2025.loyola-jazz-camp-2025.

Lynn Seaton Jazz Double Bass Workshop at UNT University of North Texas in Denton June 23-27

The Lynn Seaton Jazz Double Bass Workshop will offer an intensive week of study and performance opportunities for the upright jazz bassist. This intimate workshop is limited to 11 upright bass players. Classes include bass line development and daily sessions on technique. Participants will have an opportunity to perform with a rhythm section and be coached. Outstanding faculty concerts will be presented throughout the week. The Lynn Seaton Jazz Double Bass Workshop is open to advanced high school (14 years old and up), college, professional and serious amateur upright bassists wishing to expand their capabilities.

Faculty: Lynn Seaton.

Cost: Tuition, \$675; Lodging — Minors, double room with shared bath, \$200 for 5 nights; Adults, Single room with shared bath: \$250 for 5 nights; Meals, \$150 for 16 meal plan.

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

The National Jazz Workshop Shenandoah University, Winchester, Virginia

July 13-18

Established in 2009 by Matt Niess, NJW offers multiple tracks including arranging, performance and recording with overnight and commuter options.

Faculty: Mike Tomaro, Craig Fraedrick, Ashlin Parker, Sherri Maricle, Mike Kamuf, Eric Byrd, Matt Niess, Alphonso Young.

Cost: \$750.

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

New Orleans Trad Jazz Camp New Orleans, Louisiana June 15-21, June 22-28

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

Faculty: 20 faculty members both local and from around the U.S. include

Banu Gibson, Dan Levinson, Tom Fisher, Ray Moore, Hal Smith, Gerald French, Danny Rubio, Charlie Halloran, David Sager, David Boeddinghaus, Steve Pistorius, Kris Tokarski, Mark Brooks, Katie Cavera, Molly Reeves, Charlie Fardella, Doyle Cooper, Meryl Zimmerman.

Cost: Tuition, \$2,450. Includes six nights of housing, breakfast and lunch. Scholarships available for those under 23.

Contact: Banu Gibson, notradjazzcamp@gmail.com; 504-895-0037; tradjazzcamp.com.

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

June 9-20

Discover the Sanaa Music Workshop, Second Line Arts Collective's flagship program offering a two-week summer intensive in New Orleans for music enthusiasts aged 14-23. This experience transcends traditional music education by incorporating entrepreneurship training to help aspiring artists have a long and successful career in the arts.

Faculty: Gregory Agid, Darrian Douglas, Max Moran, Amina Scott, Steve Lands, Gracie Jessop, Scott Johnson and

10TH ANNUAL TEXAS jazz & blues CAMP Changing Lives Through Music

The **Texas Jazz & Blues Camp** in Austin, TX is a program of NSM, Austin, and is led by **Don Braden**, a world-class tenor saxophonist, jazz educator, former sideman with Herbie Hancock, Wynton Marsalis, Freddie Hubbard, & Tony Williams, & director of Harvard Jazz Combos. Featured instructors & clinicians* include **Andre Hayward, Joe Morales, Peggy Stern, Daniel Dufour, Ponder East, Jay Tillman, John Fremgen, Mike Sailors, Paul Deemer, Joshua Thomson, Red Young, Ernie Durawa, Alan Haynes, Jackie Newhouse, Tom Brechtlein, Chris Alcaraz, Chris McQueen, Sarah Sharp, Jay Leach, Glenn Rexach, & others.**

*SUBJECT TO CHANGE



at New School of Music, Austin

hosted by St. Stephen's Episcopal School
6500 St. Stephen's Dr, Austin, Texas 78746

Day Camp: \$995 • June 16-20 • 9am-4pm • 11-Adult
Residential Camp: \$1495 • June 15-20 • 13-Adult
(5PM DORM CHECK-IN ON SUNDAY, JUNE 15TH)



TexasJazzAndBluesCamp.com
or call 512-535-0208
Enroll@NewSchoolOfMusic.net

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LOYOLA UNIVERSITY NEW ORLEANS

SUMMER JAZZ CAMP

4 Full Days of Combo, Improvisation, Jazz Appreciation, Music Business, Faculty Performances, and Master Classes. Find more info at: <http://cmm.loyola.edu/music/loyola-jazz-camp>

JUNE 9-12, 2025



NEW ORLEANS TRAD JAZZ CAMP

SESSION 1: JUNE 15 - 21, 2025
SESSION 2: JUNE 22 - 28, 2025

SCHOLARSHIPS AVAILABLE

for those under 23!

Learn to play classic jazz from Louis Armstrong, Jelly Roll Morton and King Oliver!
Scholarship includes tuition, food, and housing in the French Quarter!!

The week includes sectionals, ensembles, a second line parade, playing at Preservation Hall, and a final concert.



website: tradjazzcamp.com
email: notradjazzcamp@gmail.com
phone: 504-895-0037



Joe La Barbera, kneeling in the middle, and his gang at the Louisville Jazz Workshop.

many more. Guest Artist: Camille Thurman.

Cost: \$1,000, Scholarships available.
Contact: Gregory Agid, Artistic Director, secondlinearts.org/summer; 504-383-3372.

Texas Jazz & Blues Camp Austin, Texas June 15-20

Texas Jazz & Blues Camp is an all-embracing program celebrating its 10th anniversary. Led by Don Braden the camp is focused on musical and personal growth where students can learn by playing with the greats and each other. While a commitment to the music is at the highest level, the program is not competitive. No pre-audition required.

Faculty: Don Braden, Andre Hayward, Joe Morales, Peggy Stern, Daniel Dufour, Ponder East, Jay Tillman, John Fremgen, Mike Sailors, Paul Deemer, Joshua Thomson, Red Young, Ernie Durawa, Kaz Kazanoff, Alan Haynes, Jackie Newhouse, Tom Brechtlein, Chris Alcaraz, Chris McQueen, Sarah Sharp, Jay Leach, Glenn Rexach & others.
Cost: Commuter, \$995 (On-campus lunch is provided); Residential, \$1,495 (On-campus breakfast, lunch and dinner are provided).

Contact: Roni Chavez, enroll@newschoolofmusic.net; 512-535-0208; TexasJazzAndBluesCamp.com.

University of Central Oklahoma Jazz Lab 15th Annual Summer Jazz Camp Edmond, Oklahoma

June 22-27
Join the award-winning UCO Jazz faculty for a jam-packed week designed to get you playing jazz. Participate daily in combos, master classes, improv and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions in a fun and relaxed environment. Open to instrumentalists age 14 and up. Tuition includes a camp T-shirt, two meals and daily snacks. Convenient on-campus housing available with rates starting around \$35 per night.

Faculty: Brian Gorrell, Lee Rucker, Jeff

Kidwell, Clint Rohr, Michael Geib, Clayton Roffey, Garrett "Big G" Jacobson, Bill Repavich, Ryan Sharp, Zac Lee and special guests.

Cost: Tuition, \$350, with \$50 early bird discount available. On-Campus housing, about \$35 per night double occupancy.

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

UNT Vocal Jazz Educator Seminar University of North Texas, Denton, Texas June 20-22

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

Faculty: Jennifer Barnes, UNT director of vocal jazz.

Cost: Tuition, \$350; housing and meals, \$120-\$170.

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

UNT Vocal Jazz Summer Workshop University of North Texas, Denton, Texas June 23-27

For five days, participants are involved in every aspect of vocal jazz, from solo performing skills and voice pedagogy to songwriting and jazz theory as well as the opportunity to sing in an ensemble. Open for ages 13 and up (educators welcome). Also available in conjunction with the Vocal Jazz Educator Seminar (for educators or future educators) for a full week of vocal jazz immersion.

Faculty: Jennifer Barnes, UNT director of vocal jazz), Rosana Eckert, UNT principal lecturer of jazz voice.

Cost: Tuition, \$650; Housing and meals, \$240-360.

Contact: music.camps@unt.edu; 940-369-6541; music.unt.edu/camps/vocal-jazz-summer-workshop.html.



JazzWire's Twin Cities Summit for the fun of it!



Butler Community Arts School brings in the kids.



Saxophones on the go at Ohio State Jazz Camp.



Chicago Jazz Philharmonic's Summer Jazz Academy

MIDWEST

 This trumpet denotes a corresponding ad in this guide.

ArtsBridge Summer Berea, Ohio July 18-Aug. 1

ArtsBridge Summer prepares performing artists for their college auditions with intensive training on a college campus. High school students who are seriously considering a major or minor in the arts will work with top college faculty from around the country. Programs are offered in contemporary and classical voice, musical theater, acting, screen acting and application and essay preparation.

Faculty: Visit [ArtsBridge.com/summer](https://artsbridge.com/summer).

Cost: Visit [ArtsBridge.com/summer](https://artsbridge.com/summer).

Contact: programs@artsbridge.com; 855-778-2787.

Birch Creek Music Performance Center Door County, Wisconsin July 13-26, July 27-Aug. 9

Celebrating its 50th season, Birch Creek is a summer music academy and performance venue for musicians in grades 7–12. Students master jazz fundamentals and improvisation, performing in big bands and combos. This season features guest artists alongside renowned musicians, fostering professional skills through mentorship and observation of top jazz educators.

Faculty: Jeff Campbell, program director; Rick Haydon; Reggie Thomas; Dennis Mackrel; David Bixler; Tanya Darby; Lennie Foy; Steve Horne; Clay Jenkins; Joey Tartell; Scott Burns; Todd Williams; Adaron Jackson; Michael Stryker; Doug Stone; Larry Brown; Guest Artist,

Harold Jones.

Cost: \$2,400. Scholarships available.

Contact: Michelle Naese, Registrar@BirchCreek.org; 920-868-3763; BirchCreek.org/Academy.

Blue Lake Fine Arts Camp Twin Lake, Michigan

June 25–July 6, July 9–20, July 23–Aug. 3

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

Faculty: David Detweiler, Greg Dudzienski, Dave Jensen, Kerry Moffit, Tom Polett, Walter Harris, Stafford Hunter, Whitney Ashe, Dominic Bierenga, Colin Wood, Phil Burkhead, Scott Vernon and more.

Cost: \$1,780. Scholarships and financial aid available.

Contact: admissions@bluelake.org; 800-221-3796; bluelake.org.

Bowling Green State University Summer Music Institute, Jazz Camp Bowling Green, Ohio

June 15–20

SMI features a weeklong intensive camp session designed to improve your playing, teach new skills, and meet new friends — all on a college campus. Students will work with BGSU music faculty and guest artists who will challenge and inspire. Jazz camp offers an opportunity for any high school instrumentalist to learn jazz repertoire and improvisation. Activities include master classes, private lessons, ensemble rehearsals and performances.

Faculty: Ariel Kasler, camp director.

Cost: Commuter, \$500; Residential, \$625 (subject to small increase or decrease depending on 2025 university housing costs). Scholarships available.

Contact: Ariel Kasler, jazz camp director, arielk@bgsu.edu; Emma Clark, SMI camp director, cemma@bgsu.edu; bgsu.edu/musical-arts/events/community-programs/summer-music-institute.html; bgsu.edu/musical-arts/events/community-programs/summer-music-institute/Jazz.html.

Butler Community Arts School Jazz Camp Indianapolis, Indiana

July 7–11

Students ages 12–18 can join a weeklong jazz camp led by Dr. Matt Pivec, director of jazz studies at Butler University, and local jazz professionals. Open to all levels (one year of study required), campers explore traditional and non-traditional jazz instruments through immersive instruction and a placement audition.

Faculty: Matt Pivec, Emma Hedrick, Ellie Pruneau, Jesse Wittman, Sandy Williams, Richard Dole, Kent Hickey, Chelsea Hughey, Josh Weirich.

Cost: Standard Tuition, \$500; Housing add-on, \$500.

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

CCM Jazz Intensive Cincinnati, Ohio

July 7–12

The CCM Prep Jazz Intensive offers rising high school sophomores, juniors and seniors an opportunity to study jazz with CCM faculty and Cincinnati professionals. Students rehearse in ensembles, attend master classes, explore



In concert at Birch Creek.



Break time at the CCM Jazz Intensive.

jazz theory and history and conclude with a final performance featuring student groups and faculty.

Faculty: Dr. Scott Belck, Art Gore, Eric Lechliter, Brad Myers, Aaron Jacobs, Brian Cashwell
Cost: \$650 (housing available for an additional fee).
Contact: Nicole Ortiz, ccmsummer@ucmail.uc.edu; 513-556-5609.

Orbert Davis' Chicago Jazz Philharmonic Summer Jazz Academy Chicago, Illinois
 June 16-27

Building the next generation of empathetic, responsive and creative society members, the Jazz Philharmonic Summer Jazz Academy is an inclusive community music program that invites young musicians of all levels, from across the Chicago metropolitan area and beyond to participate in a two-week intensive summer camp. Teachers work to meet each student's individual needs and apply a "third stream" approach to provide well-rounded music education teaching theory, technique and aesthetic creativity in both jazz and classical styles while also focusing on improvisation and self-expression.

Faculty: Orbert Davis, Roosevelt Griffin III, Ed.D, Michael Salter, and other notable music educators and professional musicians.
Cost: \$225-\$435. Need-based scholarship are available.
Contact: Jordan Mandela, education programs manager, jazzacademy@chijazzphil.org; chijazzphil.org.

Fernando Jones' Blues Camp Chicago Kennedy-King College
 June (dates to be announced)

For beginner, intermediate and advanced-level instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.
Contact: 779-258-3763; BluesKids.com/EarlyBird.

Fernando Jones' 16th Annual International Blues Camp Columbia College Chicago
 July 6-11

For beginner, intermediate and advanced-level instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.
Contact: 779-258-3763; BluesKids.com/EarlyBird.

Fernando Jones' 2nd Annual Blues Camp GSU Governors State University University Park, Illinois
 July 14-16

For beginner, intermediate and advanced-level instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.
Contact: 779-258-3763; BluesKids.com/EarlyBird.

JazzWire Twin Cities Summit Minneapolis, Minnesota
 July 17-19

Built for adults from the ground up, the three-day Twin Cities Summit features a renowned faculty of top-notch recording artists and players, who also happen to be great teachers. At The Summit, you'll have plenty of playing time in your small combo, electives, instrument specific master classes, jam sessions and more.

Faculty: Jeff Antoniuk, Elaine Burt, Chris Bates, Adi Yeshaya, Zacc Harris and others.
Cost: \$799 for three days, or \$250 per day for observers.
Contact: Jeff Antoniuk, artistic director, Jeff@JazzWire.net; 443-822-6483; jazzwiresummit.com/home-twin-city-summit.

MPulse Ann Arbor, Michigan
 July 6-12

The MPulse Jazz Institute is an all-encompassing program for high school jazz musicians. Participants will engage in approximately 35 sessions during this one-week program including classes in jazz repertoire, improvisation, arranging and jazz history. Classes are led by University of Michigan Jazz Faculty, SMTD applied faculty and professional jazz artists.

Faculty: Dennis Wilson.
Cost: \$1,950.
Contact: Garrett Birk, MPulse program manager, mpulse@umich.edu.

NIU Jazz Camp DeKalb, Illinois
 July 13-18

This camp will help jazz students improve performance and understanding of jazz with emphasis on performing, learning and listening. Camp activities include big band and jazz combo rehearsals, culminating in performances at the end of the week, jazz improvisation and theory classes, instrumental master classes and private lessons, jam sessions and nightly performances with faculty and counselors.

Faculty: With members of the NIU Jazz faculty, staff and alumni including Geof Bradfield, camp director; Austyn Menk; Marlene Rosenberg; Bobby Broom.
Cost: \$850 early bird registration by June 1; \$900 after June 1.
Contact: Kristin Sherman, ksherman2@niu.edu; 815-753-1450; Artscamps.niu.edu.



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JUNE 22-26, 2025



- IMPROVISATION
- SMALL GROUP
- THEORY & EAR TRAINING
- COMPOSITION & ARRANGING
- MUSIC BUSINESS

\$395

EARLY BIRD TUITION

INCLUDES: HOUSING, PARKING and 3 MEALS PER DAY
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PARTICIPANTS WILL STUDY WITH JAZZ CAMP CO-DIRECTORS
DAN THOMAS AND BOBBY WATSON

AS WELL AS OU'S WORLD-CLASS FACULTY AND SPECIAL GUESTS. THE OU JAZZ CAMP IS OPEN TO
ASPIRING JAZZ INSTRUMENTALISTS, **AGES 12 AND UP.**

Questions? Contact: Nick Rowland, Director of Music Outreach - Nicholas.Rowland@ottawa.edu

ottawa.edu/music



Bursting with color on stage at the Tri-C JazzFest Camp.

The Ohio State University Jazz Camp Columbus, Ohio

June 11-14

For students entering grades 10-12 and 2025 graduates with one year experience in a jazz ensemble. Play in a big band and jazz combo, participate in master classes with faculty, enjoy sessions covering jazz history, jazz theory, jazz improvisation, the music industry and more.

Faculty: Chris Anderson, Robert Brooks, John Douglas, Kris Keith, Dave Powers, Milton Ruffin, Jim Rupp, Michael Smith, Kevin Turner, Shawn Wallace.

Cost: \$510 residential; \$410 commuter.

Contact: youthsummermusic@osu.edu;
go.osu.edu/jazz-camp-2025.

Ottawa University Jazz Camp Ottawa, Kansas (Kansas City) June 22-26

Join Jazz Camp directors Dan Thomas and Bobby Watson and distinguished jazz educators for the Ottawa University Jazz Camp—Kansas City. The camp is intended for aspiring musicians ages 12 to 112. Throughout the week, the world-class faculty provides in-depth study into jazz theory and improvisation, instrument-specific master classes, guided listening sessions covering the history of the music and many aspects of small group jazz performance. The camp will conclude with a public performance by student ensembles.

Faculty: Dan Thomas, Bobby Watson.

Cost: Early bird tuition, \$395 (Includes all classes, housing, three unlimited meals per day and parking); Early bird tuition, commuters, \$325 (Commuters can purchase the meal package for \$15 per day); Tuition after April 19, \$450; \$375 for commuters

Contact: Nick Rowland, director of music outreach, nicholas.rowland@ottawa.edu; ottawa.edu/music.

Shell Lake Arts Center Shell Lake, Wisconsin

Big Band: June 15-20, June 22-27

Jazz Combo: June 29-July 4

New Orleans Brass Band: June 29-July 4

Since 1968, Shell Lake's Jazz camps have been providing quality jazz education and strengthening musical connections for middle and high schoolers. Founded by Dominic Spera, past attendees and faculty include Grammy winners Geoff Keezer, Justin Vernon, Lyle Mays and Tom Luer. A picturesque lake setting provides numerous recreational opportunities for campers.

Faculty: Riley Helgeson, program director; Luke Gillespie; Bill Sears; Adam Meckler; Scott Agster; Chris Olson; Chris White; Phil Ostrander; David Cooper; Jeff Gottwig; Scott Johnson.

Cost: \$895, includes room and board. Scholarships available.

Contact: shelllakeartscenter.org.

SIUE Summer Jazz Camp Southern Illinois University Edwardsville, Illinois

July 14-17

Students from 8th-12th grade can work on big band and combo playing through rehearsals, performances and master classes. End of day concert on Thursday.

ArtsBridge Summer *Contemporary Vocal Performance*

Two weeks of **college audition prep** for high school students



Led by **Dr. Justin John Moniz**
renowned vocal expert from
**NYU Steinhardt &
Manhattan School of Music**



*Pop · Rock · CCM
Jazz · R&B
Singer-songwriter*

**Apply & Audition at
ArtsBridge.com**



July 18- August 1, 2025
Baldwin Wallace University

Faculty: Garrett Schmidt, Jason Swagler, Rick Haydon, Miles Vandiver.

Cost: Jazz Band, \$150; Jazz Combo, \$150. Dual Registration, \$250. Dorm option available for dual registrants for \$200.

Contact: Garrett Schmidt, camp director, gschmid@siue.edu.

 **Tri-C JazzFest Academy Summer Jazz Camp**
Cleveland, Ohio

June 16-28

Participants in this intensive two-week JazzFest Academy Summer Camp have opportunities to play in big band, small group and jam sessions; attend all performances of Tri-C JazzFest Cleveland; and interact with Tri-C JazzFest artists. The camp culminates in a series of student performances during JazzFest weekend on the Next Generation Stage.

Faculty: Dominick Farinacci, director; Anthony Taddeo; Alyssa Boyd; Bryan Thomas; Dave Sterner and special guests from the JazzFest 2025 lineup.

Cost: \$400.

Contact: Terri Pontremoli, Terri.Pontremoli@tri-c.edu; 216-987-0241; Tri-c.edu/jazzfest/tri-c-jazzfest-summer-camp.

Tritone at Bjorklunden Adult Jazz Camp
Baileys Harbor, Wisconsin

July 6-11

Tritone is all about playing and learning and keeping it all fun. Curriculum is focused on adult learners (no one under 21 admitted) of all experience levels and includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions. Personal attention, with a 5:1 camper/faculty ratio. All campers must provide proof of COVID-19 vaccination.

Faculty: Terell Stafford, Janet Planet, Greg Jasperse, Pat Mallinger, Tim Fitzgerald, Christian Dillingham, John Harmon, Rod Blumenau, Dean Sorenson, Zach Harmon.

Cost: Tuition, \$1,095. Still room in camp, but lodging is sold out for 2025. Plenty of nearby motels and B&Bs.

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

UNI Jazz Combo Camp
Cedar Falls, Iowa

June 15-20

UNI's Jazz Combo Camp is a week-long exploration of jazz music for high school students (grade 10 and above), including performances, workshops, jam sessions, master classes and more, offering a

curriculum that covers jazz style, improvisation, theory, ear training and performance through daily combo rehearsals and two concerts.

Faculty: Christopher Merz, Mike Conrad, Anthony Williams, Luke Sanders, Will Yager, Josh Hakanson, Dave Rezek.

Cost: \$425-\$600.

Contact: Christopher Merz, chris.merz@uni.edu; 319-273-2024; music.uni.edu/jazzcamp.

UW-Madison Summer Music Clinic
Madison, Wisconsin

Junior Session: June 22-28
Senior Session: June 29-July 5

Calling musicians, music lovers and those who enjoy all forms of music and creativity for a week of music and memory-making on the UW-Madison campus. Sessions for both middle and high school students.

Faculty: Johannes Wallmann, Matthew Endres, UW-Madison jazz faculty.

Cost: Junior Session commuter, \$790; Junior Session residential, \$1,095; Senior Session commuter, \$840; Senior Session residential, \$1,220.

Contact: Carrie Backman, program director, smc@wisc.edu; 608-263-2242; precollege.wisc.edu/summer-music-clinic.

Tri-C JazzFest Academy Summer Camp

June 16-28, 2025

Gill and Tommy Lipuma Center for the Creative Arts

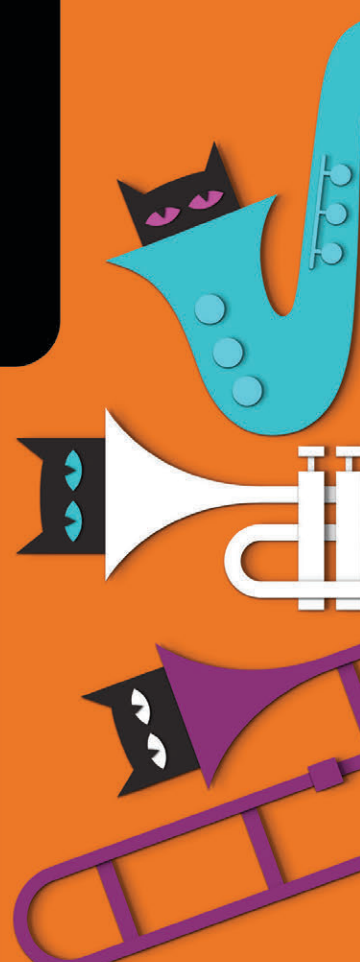
Tri-C Metropolitan Campus
Cleveland, OH
\$400



Participants in this intensive two-week JazzFest Academy Summer Camp have opportunities to play in big band, small group and jam sessions; attend all performances of Tri-C JazzFest Cleveland; and interact with Tri-C JazzFest artists. The camp culminates in a series of student performances during JazzFest weekend on the Next Gen Stage at Playhouse Square.



Visit tri-cjazzfest.com or email jazzfestacademy@tri-c.edu to register.





On stage at the Cuesta College Summer Jazz Workshop.



Rehearsing at the Mid Valley Jazz Camp.



Natalie Cressman and Ian Faquini at California Brazil Jazz Camp.



Basses to the front at Jazz Camp West.



Fresh air and music at Jazz Aspen Snowmass.

WEST

 This trumpet denotes a corresponding ad in this guide.

Brubeck Jazz Summit Incline Village, Nevada

July 13-18

Brubeck Jazz Summit is a jazz education program for outstanding pre-college musicians from around the world. Students learn from world-class faculty and guest artists through combo rehearsals, master classes, career development, jam sessions and performances. A living legacy of Dave Brubeck, the Brubeck Jazz Summit is hosted by Classical Tahoe at the University of Nevada, Reno, at Lake Tahoe campus. Highly motivated students aged 15-18 at the time of application on all instruments and voice are eligible to apply.

Faculty: Roxy Coss and Lucas Pino, artistic directors; Past faculty and guest artists include Chris Brubeck, Dan Brubeck, Darius Brubeck, Rachel Eckroth, Bryan Carter, Michael Rodriguez, Gerald Cannon, Chad Lefkowitz-Brown, Sean Jones, Connie Han, Gilad Hekselman, Eric Harland, Rodney Whitaker.

Cost: \$2,000 (includes tuition, housing, and meals). Scholarships available for tuition and travel.

Contact: Erin Lensing Toledo, jazz@classical-tahoe.org; 775-298-0245; classical-tahoe.org/brubeck-jazz-summit.

California Brazil Camp Cazadero, California

Late August 2025 (one-week session TBA)

An immersion in Brazilian music and dance under soaring redwoods. Students of all ages and experience levels enjoy classes in Brazilian jazz, samba, choro and more, plus jams, dances,

organic fresh meals and even Portuguese lessons. Faculty includes instrumentalists, vocalists and composers. Tent accommodations and showers provided.

Faculty: Faculty to be announced. Past instructors have included Hermeto Pascoal, Jovino Santos Neto, Airto Moreira and Chico Pinheiro.

Cost: From \$1,100 per week.

Contact: info@calbrazilcamp.com; calbrazilcamp.com.

Centrum's Jazz Port Townsend July 20-27

Registration Opens Jan. 31. Join us for Jazz Port Townsend, a vibrant, week-long immersion into jazz, crafted for high school students and beyond. Engage in dynamic workshops, performances, and mentorship, surrounded by a community of fellow jazz enthusiasts. Singers and instrumentalists alike are welcome to experience a transformative journey into the heart of jazz.

Faculty: Dawn Clement, Terell Stafford, Matt Wilson, Christine Jensen, Buster Williams, Pat Bianchi, Steve Kovalcheck, Gary Smulyan, Helen Sung, Camila Meza and more.

Cost: Tuition: \$995. Room & Board: \$780. Scholarships Available.

Contact: Gwen Franz, program manager, gfranz@centrum.org; centrum.org/program/jazz.

Fernando Jones' 5th Annual Blues Camp Palm Beach Palm Beach, California

April 25-27

For beginner, intermediate and advanced-level instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.

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

Fernando Jones' 2nd Annual Blues Camp Las Vegas Las Vegas, Nevada

June dates to be announced

For beginner, intermediate and advanced-level instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.

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

Fernando Jones' Blues Camp Palm Beach Palm Beach, California

Dec. 26-31

For beginner, intermediate and advanced-level instrumentalists and vocalists ages 12-18.

Cost: Free. Online or in-person audition required.

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

Idyllwild Arts Jazz in the Pines Student Clinic Idyllwild, California

June 29-July 12

Up your jazz playing by learning from some of the best jazz artists in the country — professionals who earn a living playing and teaching the next generation of musicians. In this summer camp for ages 13-17, you'll rehearse and perform daily in big bands and combos, and get specialized coaching on your instrument.

Faculty: John Daversa, Marshall Hawkins, Tom Hynes, Alex McLaughlin.

Cost: \$5,025 residential tuition, plus fees; \$2,505 day student tuition, plus fees.

Contact: summer@idyllwildarts.org, 951-468-7265; idyllwildarts.org/programs/jazz-in-the-pines-student-clinic.

Jam Camp West Loma Mar, California

July 12-18

This seven-day program brings together students ages 10-17 to make music, dance, sing and grow in a supportive community. Campers choose from 20-plus workshops each day, anything from instrumental ensembles, improv, hip-hop, jazz, percussion, songwriting and more.

Faculty: Josiah Woodson, Mark Rosenthal, Daria Johnson, Simon Russell, Samara Atkins and more.

Cost: \$1,735. Scholarships available. Earn a \$50 early bird discount, enroll by April 30.

Contact: info@livingjazz.org; 510-858-5313; livingjazz.org/jam-camp-west.

JAS Academy Aspen, Colorado

June 16-30, Big Band Session

July 28-Aug. 11, Afro-Caribbean Big Band Session

JAS Academy is a full-scholarship program for gifted jazz students in collaboration with University of Miami, Frost School of Music, under the artistic direction of Grammy winning bassist, Christian McBride. The goal is to assist the most talented artists in career development and the business of music including marketing, recording and digital rights.

Faculty: Christian McBride, Chuck Bergeron, Shelly Berg, Etienne Charles, Mark Johnson, Michael Dudley.

Cost: The Academy is a full scholarship with all travel, lodging, tuition, and meals provided.

Contact: jass Aspen@jasaspensnowmass.org; jazzaspensnowmass.org.

Jazz at the Summit Breckenridge, Colorado

June 18-22

Be inspired as you rehearse and perform great jazz music under the tutelage of professional staff in the breathtaking mountains of Colorado. Over five days, adult musicians will be immersed in small group sectionals and full rehearsals culminating in a public performance at one of the region's finest venues.

Faculty: Anthony Garcia, Michael Brothers, Mark Wood, Margaret Banton, John Madere, Andy Nevada.

Cost: 265-\$315.

Contact: Beth Steele, executivedirector@musicatthesummit.com; 240-475-6316; jazzatthesummit.com.

Jazz Camp West La Honda, California

June 7-13

A seven-day, overnight music, dance and vocal program for teens to seniors in the redwoods of Northern California. An all-star faculty teaches beginners to professionals with 120-plus classes as well as daily student and faculty performances. Big band, ensembles, combos, various styles of dance and vocal, songwriting, theory and more.



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JAZZ IN THE PINES STUDENT CLINIC

JUNE 29 - JULY 12, 2025 | AGES 13-17

Explore your creativity in this summer jazz camp, where you'll work closely with GRAMMY award-winning artists and other master musicians, including Marshall Hawkins, John Daversa, and program director Tom Hynes. The Idyllwild Arts Summer Program experience includes:

MUSIC THEORY

ARRANGING

IMPROVISATIONAL TECHNIQUES

MASTERCLASSES

REHEARSAL IN BIG BANDS AND COMBOS

SPECIALIZED INSTRUMENT COACHING

WEEKLY CONCERT PERFORMANCES WITH GUEST ARTISTS & FACULTY



Learn more and register for this and other summer music programs at idyllwildarts.org/summer



Faculty: Allison Miller, artistic director; Orrin Evans, artist-in-residence; Faye Carol; Elio Villafranca; John Santos; Jenny Scheinman; Natalie Cressman; Jovino Santos Neto; Josiah Woodson; Christelle Durandy; Kai Eckhardt; Scott Amendola; Shirazette Tinnin; Tammy Hall and more.

Cost: \$1,755-\$2,500, depending on accommodation. Scholarships available. \$100 early bird discount by March 31.

Contact: info@livingjazz.org; 510-858-5313; livingjazz.org/jazz-camp-west.

**Jazzschool Middle School Jazz Camp
Berkeley, California**

June 16-20

The Jazzschool Summer Youth Program welcomes students on all instruments entering grades 7 through 9 (and, with approval, students entering grade 6). Participants engage in daily ensembles, theory classes, private lessons, and workshops at the California Jazz Conservatory. The program concludes with a public student showcase.

Faculty: See details at jazzschool.org.
Cost: \$600.
Contact: Rob Ewing, rob@jazzschool.org.

**Jazzschool Advanced High School
Jazz Intensive
Berkeley, California**

Aug. 4-8

Designed for eight advanced high school jazz instrumentalists, this program offers focused instruction for rhythm section players and horn players. Participants work closely with top Bay Area jazz artists through rehearsals, master classes and private lessons at the California Jazz Conservatory. The intensive emphasizes improvisation, arranging and composition, culminating in a public student/faculty performance.

Faculty: Michael Zilber and others.
Cost: \$1,500.
Contact: Erik Jekabson, erik@jazzschool.org.

**Jazzschool Guitar Intensive
Berkeley, California**

Aug. 4-8

Led by internationally renowned jazz guitarist and educator Mimi Fox, this weeklong, full-day intensive is designed for aspiring professional guitarists. The program features numerous guest artists on the faculty and concludes with a public student/faculty performance.

Faculty: Mimi Fox and others.
Cost: 900.
Contact: Mimi Fox, mfox@jazzschool.org.

**Lafayette Summer Music Workshop
Lafayette, California**

July 14-18

In its 27th year, the Lafayette Summer Music

Workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation workshops, combos, theory and free choice classes are led by preeminent jazz musicians. Average student to teacher ratio is 6:1. Student age is 11 through adult.

Faculty: Bob Athayde, director; Kyle Athayde, director of curriculum; Alex Hahn; Mary Fetting; Dann Zinn; John Calloway; Rick Condit; Zack Pitt-Smith; Matt Zebley; Guido Fazio; Zac Johnson; Kasey Knudsen; James Mahone; Matt Morrish; Lucas Bere; Billy Buss; Ryan DeWeese; Erik Jekabson; Aaron Janik; Alan Ferber; Jon Hatamiya; Jeanne Geiger; Dillon Vado; Tom Patitucci; Mike Dana; Mike Williams; Josh Nelson; Frank Martin; Nate Sparks; Joan Cifarelli; Logan Kane; Dan Parenti; Dewayne Pate; Amina Scott; Fred Randolph; Mark Ferber; Josh Jones; Deszon Claiborne; Dave Meade; John Santos; Michaelle Goerlitz.

Cost: \$850 (Scholarships available).

Contact: Bob Athayde, workshop director, bathayde@comcast.net; 925-914-0797; lafsmw.org.

**LYNX National Arts &
Media Camps—Music Industry
Denver, Colorado**

June 15-27

The Music Industry Program offers; high school



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Jazz Port Townsend is a week-long immersive experience for singers and instrumentalists, high school-age and up. With world-class teaching artists dedicated to inspiring your growth, you'll learn, perform, and live jazz like never before. Cost should not be a barrier—scholarships are available! Registration closed early last year, so don't miss your chance. Secure your spot today!

FACULTY

TERELL STAFFORD, MATT WILSON, CHRISTINE JENSEN, BEN ALLISON, JEFF LEDERER, HELEN SUNG, BUSTER WILLIAMS, PAT BIANCHI, STEVE KOVALCHECK, SARA GAZAREK, CAMILA MEZA, JOHNATHAN BLAKE + MORE

(SUBJECT TO CHANGE)

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ONLINE

students a window into the current state of the music industry. The camp program is designed to be a preview of the CU Denver Music & Entertainment Industry Studies (MEIS) Department programs. Students explore many aspects of the industry including performance, songwriting, music business and recording arts.

- Faculty:** Leslie Soich, Lorne Bregitzer, Dan Hodges and Katie Yeager.
- Cost:** \$1,200-\$2,500. Prices range depending on if the camper wishes to attend as a commuter or residential camper. Residential campers live in the brand-new City Heights Residence Hall and get to attend nightly guest artist events; all meals are included for residential campers. Lunches are included in the camp tuition for all other campers.
- Contact:** Laura Harvey; lynxcamp@ucdenver.edu; 303-315-7468; artsandmedia.ucdenver.edu/prospective-students/lynx-camps.

**Mid Valley Band Camp—Jazz Track
Albany Performing Arts Center,
Albany, Oregon**

July 28-Aug. 1
MVBC is designed to give creative middle school and younger high school students an opportunity to develop and refine their musicianship through a fun and comprehensive band camp. The Jazz Track is focused on improvisation, listening and building confidence.

- Faculty:** Nathanael Ankeny, Brian McFadden, Stuart Welsh, Andy Nelson.
- Cost:** \$175.
- Contact:** Andy Nelson, camp director, andy.nelson@albany.k12.or.us, 541-967-4541; novami.org/camps/mvbc.

**Mt. Hood Jazz Camp
Mt. Hood Community College
Gresham, Oregon**

June 24-28
Mt. Hood Community College hosts a five-day jazz camp that focuses primarily on improvisation. Students in grades 9-12 are invited to study with some of the top educators and musicians in the Northwest to develop rhythmic and melodic vocabulary for the creation of improvisational ideas. Students are placed into combos based on level of experience.

- Faculty:** Dan Davey, Susie Jones, Tim Gilson, Ryan Meagher, Kyle Smith, Tim Rap, Chris Shuttleworth, Quinn Walker, Clay Giberson.
- Cost:** \$270 per student.
- Contact:** Dan Davey, Daniel.Davey@mhcc.edu; 503-491-7010; mhcc.edu/JazzCamp.

**Pacific Summer Jazz Colony
University of the Pacific,
Stockton, California**

July 6-11
A one-week intensive in jazz performance for a limited number of exceptionally talented students of all ages. Students should be mature

and serious about learning jazz improvisation. Study with conservatory faculty and guest artists in combo rehearsals and masterclasses. Attend classes in jazz theory and improvisation; perform in jam sessions and public concerts.

- Faculty:** Sean Britt, Cyrus Chestnut, Aaron Garner, Brian Kendrick, Patrick Langham, Joe Mazzaferro, Andrew Mell.
- Cost:** 1,700.
- Contact:** Patrick Langham, plangham@pacific.edu; 209-946-3222; Pacific.edu/JazzColony.

**San Jose Jazz Summer Jazz Camp
San Jose, California**

June 23-July 3
Since 1997, Summer Jazz Camp has been teaching and inspiring hundreds of young musicians each year. The day camp is an opportunity for middle and high school students to learn about every aspect of jazz, including music theory, improvisation, composition, ear training, performance and much more.

- Faculty:** To be announced.
- Cost:** Early Bird, \$775; \$875, after May 1.

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JAZZ
WORKSHOP

JUL -AUG 2025
SUMMER JAZZ
IMMERSION
PROGRAMS

JUL 7-11
GIANT STEPS
DAY CAMP
MIDDLE SCHOOL MUSICIANS

**JUL 13-18
& 20-25**
JAZZ CAMP
HIGH SCHOOL & MIDDLE
SCHOOL MUSICIANS

JUL 27-AUG 1
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Spend a week with world-class artists and faculty on the beautiful campus of Stanford University! Meet and play with jazz students from around the world.

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STANFORDJAZZ.ORG

Contact: info@sanjosejazz.org, sanjosejazz.org/camp

Stanford Jazz Workshop **Stanford, California**

Giant Steps for middle school musicians:
July 7-11

Jazz Camp for ages 12-17: July 13-18 or July 20-25

Jazz Institute, July 27-Aug. 1

The workshop offers premier jazz immersion opportunities for musicians with options for middle schoolers, high schoolers, advanced young players and adults. Campers learn from some of the greatest jazz musicians in the world, focusing on improvisation skills, applied theory and combo performance.

Faculty: Approximately 80 faculty members, which recently included George Cables, Charles McPherson, Dave Douglass, Nasheet Waits, Wycliffe Gordon, Taylor Eigsti, Anat Cohen and more.

Cost: \$915-\$2,750 per week, depending on program and housing choices.

Contact: info@stanfordjazz.org; 650-736-0324; Stanfordjazz.org.

Summer Jazz Workshop **Cuesta College** **San Luis Obispo, California**

July 7-11

The SLO Summer Jazz Workshop is a five-day jazz performance course put on by the SLO Jazz Festival and Cuesta College aimed at students from junior high through college and adults looking for a positive experience of musical growth. Each student will be instructed as to the role his/her instrument plays in a jazz ensemble as well as how to present themselves on the bandstand and prepare for getting paid work playing music. This intensive week is a great time for learning to

make music, learning your instrument and understanding jazz improvisation.

Faculty: Ron McCarley, Darrell Voss.

Cost: \$175 for early registration, \$250, regular regulation.

Contact: Ron McCarley, rmccarley@cuesta.edu; 805-592-9545; cuesta.edu/communityprograms/communityeducation/music/jazzworkshop.html.

Oregon Jazz Workshop **Lane Community College** **Eugene, Oregon**

July 14-18

The Oregon Jazz Workshop is open to all woodwind, brass, piano, guitar, bass (upright or electric) and drum set players, ages 11 through adult. The core of the workshop experience is small jazz ensembles. The workshop also includes theory/ear training/guided listening, master classes, daily faculty performances and a final student concert.

Faculty: Joe Manis, George Colligan, Charlie Doggett, Tyler Abbott, Chris Shuttleworth, Roger Woods and Kerry Politzer.

Cost: \$425.

Contact: Joe Manis, oregonjazzworkshop@gmail.com; joemanis@hotmail.com; oregonjazzworkshop.com.

Summer@Cornish Music Intensive + Jazz@Cornish **Seattle, Washington**

July 7-Aug. 1

Designed for serious music students, this program builds a 21st-century toolkit for performers, composers and producers. Music Intensive mornings focus on theory, ear training and composition basics, while also working in playing time and activities

for aspiring musicians. Jazz@Cornish is designed to give music students an opportunity to develop their jazz improvisation skills with the nationally renowned Cornish College of the Arts jazz faculty and special guest artists. Students can expect an exciting, fun-filled week playing in ensembles with other talented students and will benefit from both formal and informal coaching by the faculty.

Faculty: Leanna Kieith, BC Campbell, plus Cornish faculty.

Cost: \$730-\$4,160.

Contact: Michael Callaizakis, interim Cornish+ director, plus@cornish.edu; 206-726-5148; plus.cornish.edu/music-summercornish.

Teagarden Jazz Camp **Pollock Pines, California**

July 21-26, July 28-Aug. 2

The 38th annual Teagarden Jazz Camp is open to students ages 12 through 20. Emphasis is on early jazz and improvisation. Daily one-on-one and ensemble instruction, with nightly performances plus an end-of camp special concert. Held in a beautiful mountain setting with fun camp activities included. Scholarships available.

Faculty: Professional West Coast jazz musicians including Clint Baker, Anita Thomas and more.

Cost: \$850 includes instruction, room, and meals.

Contact: info@sacjef.org; sacjazzcamp.org.

UNC Jazz Camp **Greeley, Colorado**

July 13-18

Spend six days on the UNC campus in beautiful Colorado learning and performing with new friends, the renowned UNC Jazz Faculty, and special guests. Instrumentalists and vocalists of all ability levels are welcome.

Faculty: Steve Kovalcheck, Marion Powers, Jim White, Drew Zarella, Dana Landry, Andrew Janak, Brian Casey, Don Aliquo, Paul McKee.

Cost: Visit arts.unco.edu/music/jazz-camp.

Contact: mark.allwein@unco.edu.

Yosemite Jazz Guitar & Bass Workshop **Oakhurst, California**

June 22-27

Rich Severson has hosted this peaceful, engaging workshop near Yosemite for 23 years. The tranquil setting allows guests to fully immerse themselves in learning jazz guitar. Students are grouped by skill level and focus on three tunes. There are nightly student concerts and a student performance at a public winery.

Faculty: Rich Severson, Mike Dana, plus a special guest teacher.

Cost: \$1,299-\$2,199.

Contact: Wes Severson, severson.wes@gmail.com; 805-460-6370; guitarcollege.com/yosemite.



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All ages welcome.

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of 2024 Undergraduate College Small Jazz Combo



The Brazilian Music Workshop Casa Thomas Jefferson



The JazzWire Canada Summit at play

INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.

Brazilian Music Workshop

Brasilia and Natal, Brazil

May 15-23, May 24-29

A new opportunity where participants travel to Brazil to become immersed in the music and the culture. The workshop is especially designed for musicians and non-musicians alike, where all will work alongside 20-plus experienced Brazilian artists/educators who speak English. Enrollment is limited to 30. The Brasilia workshop starts May 15; Natal starts May 24.

- Faculty:** Mike Tracy, Hamilton Pinheiro, Renato Vasconcellos, Lara Gomes, Thanise Silva, Moises Alves, Pedrinho Augusto and more.
- Cost:** \$3,100 for Brasilia segment with an additional fee for optional Natal segment. Hotel and some meals included. Airfare is not included.
- Contact:** Mike Tracy, director, brazilianmusicworkshop@gmail.com; 502-544-9724; brazilianmusicworkshop.com.

International Music Camp Summer School of Fine Arts International Peace Garden

Manitoba/North Dakota

July 13-19

Summer 2025 marks 68 years of inspiring music camps at the beautiful International Peace Garden located on the Canada/U.S. border between North Dakota and Manitoba. International Music Camp offers a full-week session of jazz studies, including big band or vocal jazz streams along with jazz theory, improvisation, combos, faculty master classes and optional private lessons with IMC's acclaimed artist-teachers. This program is open to students in grades 7-12 with at least three years of playing experience.

- Faculty:** IMC's jazz camp is directed by Dr. Greg Gatién, and includes some of the finest senior years and

post-secondary instructors in both Canada and the USA as well as experienced professional musicians with a passion for jazz education.

- Cost:** \$660 USD before May 1; \$675 after May 1.
- Contact:** info@internationalmusiccamp.com; 204-269-8468 (Canada); 701-838-8472 (USA); internationalmusiccamp.com.

Jazz Improvisation Camp in Italy

June 8-14, June 15-21

An international camp created by the New York Jazz Workshop, Jazz Improvisation Camp in Italy is held in the scenic hills of Tuscany. It's a week-long camp that combines intensive jazz study with cultural excursions. Open to musicians of all levels, participants engage in improvisation workshops, ensemble sessions and Italian dining. Ideal for those seeking inspiration in a unique setting.

- Faculty:** Visit newyorkjazzworkshop.com.
- Cost:** Starting Price: \$2,900 (\$100 discount for DownBeat readers)
- Contact:** email info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

JazzWire Canadian Summit Adult Jazz Camp Edmonton, Alberta, Canada

June 20-22

Built for adults from the ground up, the three-day Canadian Summit is one of the few adult-centered camps in the country. At the Summit, you will have plenty of playing time in your small combo, electives, instrument specific masterclasses, jam sessions and more.

- Faculty:** Jeff Antoniuk, Chris Andrews, Aretha Tillotson, Biboye Onanuga, Jean-Francois Picard, Jim Head, Joel Gray and others.
- Cost:** \$749 CAD for three days, or \$225 CAD per day for observers.
- Contact:** Jeff Antoniuk, artistic director, Jeff@JazzWire.net; 443-822-6483; jazzwiresummit.com/canadiansummit.

JazzWorks 30th Annual Jazz Camp & Composers' Symposium/Practice Retreat

Harrington, Quebec, Canada

Aug. 25-28 (Composers' Symposium/Practice Retreat)

August 18-31 (Jazz Camp)

An adult-focused, life-changing learning opportunity for vocalists and instrumentalists. Work on jazz theory and technique with JazzWorks' innovative Canadian and international jazz artist faculty. Share the joy of this intensive learning experience and immerse yourself in combo rehearsals, master classes, improvisation, jazz history, composition and

KoSA
Italy July 14-21, 2025

**Music, Culture,
Culinary Retreat**

International Artists,
Archeological visits, concerts,
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arranging, with nightly jam sessions and concerts. Check out the three-day Composers' Symposium/Practice Retreat at jazzworks.canada.com.

Faculty: Past faculty include Adrian Vedady, music director; Dezron Douglas; Nat Reeves; Kirk MacDonald; Don Braden; Ted Nash; Amy London; Derrick Gardner; Lorne Lofsky; Roddy Elias; Jocelyn Gould; Jean-Michel Pilc and more.

Cost: Visit jazzworks.canada.com.

Contact: jazzworks.canada.com; jazzworks.canada.com/jazz-camp.html.

Joshua Breakstone's Jazz Guitar Dream Experience

Kyoto, Japan
May 27-June 6

A dream experience for guitarists of any age including 10 hotel nights with breakfast, seven intensive three-hour workshops, visits to Japanese jazz clubs, intros to Japanese jazz musicians, five dinners in amazing Kyoto restaurants with many of the musicians you'll meet and two tours of Kyoto temples and gardens.

Faculty: Guitarist and educator Joshua Breakstone; Phillip Strange; Fukuro Kazuya; Morishita Kei; Ito Aiko; Ono Midori and more.

Cost: \$3,150; \$2,900 if paid in full by Feb. 15.

Contact: kyotoguitarexperience.com.

KoSa Italy—Catanzaro Jazz Fest Retreat

Catanzaro, Italy
A one-week musical, cultural, culinary retreat in Calabria (Southern Italy). Enjoy this all-inclusive cultural, musical culinary experience including daily classes in music, drumming, dance, archeology, seminars and deep dives, cultural context, local culinary classes, language classes, attend and perform concerts at important archeology sites, hidden villages, wineries and more. All instruments provided. Open to all including non-musicians.

Faculty: Hosted by Aldo Mazza; an international faculty to be announced.

Cost: \$2,900.

Contact: info@kosamusic.com; 1-800-541-8401; italymusictour.com.

Kyoto Jazz Immersion

Kyoto, Japan
Oct. 11-19

An international experience created by the New York Jazz Workshop, attendees can experience jazz in Japan's cultural center, with three days of workshops, plus rehearsals, jam sessions and a final concert in Kyoto. The program offers jazz instruction with New York Jazz Workshop faculty and Japanese guest artists, plus cultural activities and traditional dining. Suitable for musicians eager to expand their artistry in a cross-cultural setting.

Faculty: New York Jazz Workshop faculty and Japanese guest artists.

Cost: Starting at \$3,496; \$150 discount for DownBeat readers.

Contact: info@newyorkjazzworkshop.com; 212-287-5908; newyorkjazzworkshop.com.

Langnau Jazz Nights, Jazz Workshop

Langnau, Switzerland

July 21-26

The main goal of the workshop is to bring musicians together. Along with theoretical and practical classes with experienced teachers, workshop attendees also have the opportunity to meet jazz musicians from all over Switzerland and the world and improvise with them, exchange knowledge and share experiences.

Faculty: Caroline Davis, faculty curator; Other faculty to be announced.

Cost: CHF 680; CHF 350 for students of a university of music (includes festival pass).

Contact: workshops@jazz-nights.ch; jazz-nights.ch.

Langnau Jazz Nights Junior Jazz Workshop

Langnau, Switzerland

July 21-26

The Junior Jazz Workshop for children and teenagers from 10 to 18 years of age is unique: Beside classes which take into consideration age and skill level, the participants

also have the opportunity to join the instrumental classes of the Jazz Workshop and special workshops of the performing bands. As a result participants get the chance to work with internationally acclaimed jazz musicians and teachers.

Faculty: Caroline Davis, faculty curator; Other faculty to be announced.

Cost: CHF 250 (includes festival pass).

Contact: workshops@jazz-nights.ch; jazz-nights.ch.

Samba Meets Jazz Workshops

Paris, France

April 22-28

A week-long jazz and Brazilian intensive providing 25 hours of instruction by world-renowned faculty at state-of-the-art music studios in the heart of Paris, leaving ample time for sightseeing and partaking in Paris culinary delights and nightlife. The instrumental program integrates repertoire exploration, immersion in Brazilian rhythms/phrasing/styles, harmony & improvisation and special-topic workshops. The vocal program integrates Brazilian and jazz repertoire, Brazilian rhythms/styles/phrasing, percussion accompaniment, scatting and more. Tap dance focuses on Brazilian and jazz, with emphasis on musicality, technique and improvisation. Vocal and tap participants are accompanied by instrumental faculty.

Faculty: Nilson Matta, artistic/music director; Chico Pinheiro; Catarina dos Santos; Felipe Galganni and more.

Cost: To be announced.

Contact: alice@SambaMeetsJazz.com.

2026

Looking Ahead!

Samba Meets Jazz Workshops

Rio de Janeiro, Brazil

January 2026

Samba Meets Jazz Workshops' Brazilian musical/cultural immersion welcomes instrumentalists, vocalists and tap dancers of all music backgrounds seeking to unlock Brazilian rhythms, styles and phrasing. In addition to 25 hours of instruction provided by a Who's Who of Brazilian music, this week-long program includes sightseeing led by an English-speaking tour guide, optional group dinners and night-time music excursions. Participants can choose special packages for non-musicians who attend faculty presentations, sightseeing, lunches and dinners, night-time music excursions, student and faculty performances, as well as optional percussion classes.

Faculty: Nilson Matta; other faculty to be announced. Past faculty includes Lula Galvão, Andre Tandeta, Alfredo Cardim, Erivelton Silva, Célia Vaz, Liz Rosa, with guest presentations by João Bosco, Ivan Lins, Chico Pinheiro, Nilze Carvalho and more.

Cost: To be announced.

Contact: alice@SambaMeetsJazz.com.

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Jazz Camp & Composers' Symposium/Practice Retreat

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Gabrielle Cavassa

At the end of last summer, over the Labor Day weekend, vocalist Gabrielle Cavassa took time out from preparing for her concert with Joshua Redman at the Detroit Jazz Festival to take a real chance: her first Blindfold Test, in front of a live audience. Silky smooth in her vocal delivery, Cavassa proved to be adept at this musical guessing game, too. She recently signed a deal with Blue Note Records, with a new album expected to drop later this year.

Nina Simone

"Mood Indigo" (*Little Girl Blue*, Bethlehem, 1959)

Simone, piano, vocals; Jimmy Bond, bass; Albert "Tootie" Heath, drums.

Nina! First of all, I thought you'd play me vocalists, but then [with that intro], I thought, "What piano player is this?" She had that classical sound. It's amazing.

Frank Alkyer: How many stars would you give that?

Cavassa: Out of how many?

Alkyer: It's usually out of five, but you can give as many as you want.

Cavassa: Five!

Billie Holiday

"Lady Sings The Blues" (*Lady Sings The Blues*, Verve, 1956)

Holiday, vocals; Paul Quinichette, tenor saxophone; Charlie Shavers, trumpet; Wynton Kelly, piano; Kenny Burrell, guitar; orchestra.

[immediately] Billie Holiday. [lets the entire song play] Billie Holiday is my favorite singer in the world. She was the first singer I really connected to as a kid and really understood when I listened to her. She makes me feel so sad and so tender, and also so human. Yeah, I feel the same way. I always listen to Billie now if I'm on my way to a gig and I'm nervous, if I just need to calm down. If I'm sad ... yeah, she's my girl.

Gregory Porter

"Illusion" (*Water*, Motéma, 2010)

Porter, vocals; Chip Crawford, piano.

My first guess was Kurt Elling. And I definitely think this person is close to Kurt Elling. A rich voice. My second guess was a bad guess. We're not going to talk about that one. [laughs]

Alkyer: That guess was "off the record."

Cavassa: I don't know. [afterwards] I thought about it. You know why I didn't think it was Gregory Porter? Because it was so simple. I guess I'm used to him taking more liberties. It's so nice to hear him just sing this song. I'm sorry, Gregory!

Cécile McLorin Salvant

"Optimistic Voices/No Love Dying" (*Ghost Song*, Nonesuch, 2022)

McLorin Salvant, vocals; James Chirillo, banjo; Sullivan Fortner, piano; Alexa Tarantino, flute; Keita Ogawa, percussion.

This is Cécile, but I don't know this song. The beginning threw me, too. I'm like, "Whoa!" I hesitate to say that she's my favorite modern singer ... but, yeah, she is. [laughs]

Alkyer: In the audience, we have Ashley Kahn, who did a live Blindfold Test with Cécile, and you later told me a story about that. Tell the story.

Cavassa: Ashley played Cécile my vocal on "I Left My Heart In San Francisco" with Joshua Redman, and she got it! It was a super proud moment for me.

Alkyer: Do you know her?

Cavassa: I do. Before I ever met her, a good friend of mine, Jamison Ross, gave me her number. I was maybe 24 years old, and I was making my first record, and I wanted help. We talked on the phone for three hours.



Dianne Reeves

"Straighten Up And Fly Right" (*Good Night, And Good Luck*, Concord, 2005)

Reeves, vocals; Matt Catingub, tenor saxophone; Peter Martin, piano; Christoph Luty, bass; Jeff Hamilton, drums.

It's Dianne. A very recognizable instrument. That is the slowest that I've ever heard that song. She handled the song so beautifully.

Alkyer: What was your introduction to Dianne Reeves?

Cavassa: I think I saw her in an interview when I was much younger. She was extremely eloquent, and I really trusted her when she was talking, so I looked her up. Her voice is so rich and she has really clear diction. So, she's always going to deliver words in a very recognizable way.

John Hollenbeck

"Witchita Lineman" (*Songs I Like A Lot*, Sunnyside, 2015)

Hollenbeck, drums, arrangement; Kate McGarry, Theo Bleckmann, vocals; Gary Versace, piano; Frankfurt Radio Big Band.

Very interesting. I don't know. It almost sounds like it could be from a play. I guess it's that male/female vocals thing. It's pretty modern, which was throwing me a little bit. The female voice, I feel I recognize. It's got a kind of Joni Mitchell vibe, but more modern.

Alkyer: [afterwards] I wanted to play that for you because on Joshua's record, you do another Jimmy Webb tune, "By The Time I Get To Phoenix." What do you think about the music of Jimmy Webb?

Cavassa: All of Jimmy Webb's songs have very storytelling vibes, which I love. ... This is sort of an epic version of "Witchita Lineman."

Jose James

"Fine & Mellow" (*Yesterday I Had The Blues: The Music Of Billie Holiday*, Blue Note, 2015)

James, vocals; Jason Moran, piano; John Patitucci, bass; Eric Harland, drums.

This is José James, the Billie Holiday record he did. I like the record, and I really like José James. He's one of the only people who does backbeat standards in a way that I really like. I fell in love with his song "Save Your Love For Me" in college. I can see why he loves Billie. He's so relaxed.

Duke Ellington and his Orchestra

"Part IV [a.k.a. Come Sunday]" (*Black, Brown And Beige Featuring Mahalia Jackson*, Columbia, 1958)

Mahalia Jackson, vocals; Duke Ellington, composer; orchestra.

[sighs and smiles] Mahalia Jackson. "Come Sunday." Duke Ellington. I just love her. I love her songs. I love that record. In terms of what a singer is capable of making you feel, she is as good as it gets.

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.

ROSSE AGUILAR BARRASCOUT PLAYS THE PMXT-66RDK

Rosse is a Guatemalan saxophonist, singer, educator, songwriter and composer. She is the Academic Director of the School of Music and Visual Arts in Da Vinci University of Guatemala. Rosse is the saxophonist and vocalist for the *Imox Jazz Quartet*.

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