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APRIL 2021

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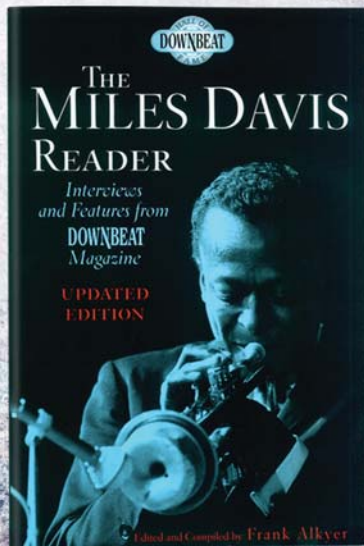
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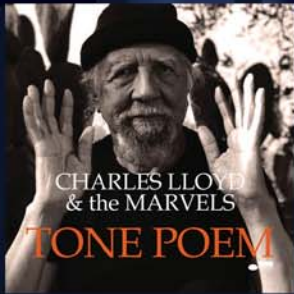
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'The Joy of Creating'

BY TED PANKEN

DownBeat pays tribute to one of the most revered musicians of his generation. He was born Armando Anthony Corea in Chelsea, Massachusetts, but he was known around the world by his nickname, "Chick." Our cover story traces the arc of his long, fruitful career. Also, throughout this issue, we celebrate the life and music of an artist who helped shape the direction of modern jazz.



Chick Corea performs at the 2012 Detroit Jazz Festival.

Cover photo of Chick Corea shot by Steven Sussman at Infinity Music Hall in Hartford, Connecticut, on Sept. 21, 2014.

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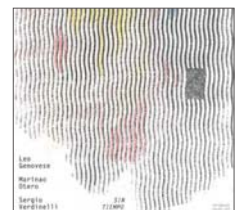
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Chick Corea

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Chick Corea, Happiness

THIS ISSUE OF DOWNBEAT IS DEDICATED to the life and music of the late Chick Corea, as well as the vast, loving community of musicians he embraced on stage, and off.

It would be impossible to think of another musician who worked with more artists, in more settings, than Chick. It also would be impossible to think of an artist more beloved by those musicians. Many are quoted throughout our coverage, which begins on page 20. This column gives voice to a few more.

"I remember our first night playing together, duo... We walked on stage... Chick noodled a couple of disjointed random notes on the piano... And off we went... Never looking back," wrote Bobby McFerrin, one of Corea's frequent duet collaborators, in a Feb. 16 Facebook post. "He was a musical wonder, my true playmate, stretching me, taking me places I would have never gone on my own. We GOT each other."

"The moment I first heard Chick Corea's 'Spain' in jazz appreciation class at age 16, I became a deep fan," said Belá Fleck, another duet conspirator. "And his keyboard work pointed the way toward an approach to banjo that was, frankly, thrilling. After seeing a life-altering Return to Forever performance at the Beacon Theatre [in New York City] in 1975, I remember staying up all night to map the banjo fingerboard and achieve an understanding of how it could be done on banjo."

"Many years later, I got to play with him, and it exceeded my imaginings of what that might be like, because he brought out the best in musicians. Not only would you get to play with him, but you'd get to play with the best version of yourself. He became a musical partner, a mentor and, best of all, a friend."

The Newport Jazz Festival offered an

endearing livestream tribute on Feb. 16, hosted by Christian McBride, with musicians from Corea's universe. With nearly 2½ hours of laughter and love, it featured drummers Jack DeJohnette, Lenny White, Steve Gadd, Dave Weckl, Brian Blade and Marcus Gilmore; bassists John Patitucci and Eddie Gomez; and pianists Billy Childs and Herbie Hancock.

"First time I met Chick was in the studio with Miles Davis," said White. "That was 52 years ago. *Bitches Brew*."

"I'm going like, 'Whoa!' It was kind of interesting. It was intimidating, but who would have known that three or four years later, [Corea] would have invited me to be in his band?"

"When Return to Forever started, when I got in the band, I was a man. Chick was a man. Stanley [Clarke] was a man. Al [Di Meola] and Billy Connors were men. But we grew up. We found different principles that we hadn't found before with Chick's music and the opportunities that he gave us."

"He gave me an opportunity to write music to be in that group, for that group. These are certain things that, given the opportunity, I learned how to do. He also got us in line to learn how to represent ourselves as a band in society. Those kinds of qualities make people that are in those bands become leaders. Because Chick was learning how to do that with us, he got really, really great at it."

When Hancock and Blade joined McBride, they got off-topic, riffing and laughing about Herbie's "Don King" hair during the pandemic.

"This is what I'm talking about," laughed McBride. "Happiness. Celebrating Chick."

"That's the only way to celebrate Chick," said Hancock. "Because that's what he was. He was always happy."

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Photograph by Melanie Futorian

Chords & Discords >

Music That Will Live Forever

My introduction to Chick Corea's music happened in 1971. I was in high school, and my buddies and I were just getting into jazz, devouring the music of as many of the modern jazz masters as we could. My musical relationship with Corea has lasted 50 years, and I was shocked to read about his passing.

We have lost so many modern jazz masters, the very people whose music I loved as a 16-year-old.

I recently read that Chick recorded nearly 90 albums as a bandleader or co-leader. That is incredible.

Here are some of my favorite Corea albums: *Now He Sings, Now He Sobs* (1968); *Tones For Joan's Bones* (1968); *Return To Forever* (1972); Circle's *Paris Concert* (1972); Return To Forever's *Light As A Feather* and *Hymn Of The Seventh Galaxy* (both 1973); and *Solo Piano: Portraits* (2014).

Listen to any of these records, or others that are meaningful to you. Remember and celebrate Chick's life and work.

We love and miss you, Chick.

BOB ZANDER
PALO ALTO, CALIFORNIA



Chick Corea

Blues as Mood Elevator

All that is necessary to dispel the fallacy that the blues is depressing music is to look at the photos of Kingfish Ingram in your February issue. This young man exudes joy. You can tell before hearing a single note of his playing.

But now that I have treated my ears and my spirit to his debut album, I know it for sure. Mr. Ingram isn't reinventing the wheel. It all sounds rather familiar.

However, he simply does it so well—and with such genuine enthusiasm—that it feels as if it's all brand new again. He gave me a much-needed mood boost. And isn't that what music at its best is always about?

Thanks for highlighting this dynamic performer. I look forward to following his career with great interest.

MICHAEL MIGLIACCIO
CROTON-ON-HUDSON, NEW YORK

A Jazz Musician's Mission

This reader of DownBeat since the mid-1940s puts Dave Cantor's profile of bassist William Parker in the roster of the most insightful articles the magazine has recently published ("Everything That's Beautiful," February). The responses that Cantor elicited from Parker show him to be a skilled and empathetic interviewer.

Parker's observations were penetratingly insightful and got to the very soul of the jazz musician. I was especially, and deeply, moved by this comment: "[W]e do what we do be-

cause we have to do it. We have a calling. It's a mission. It's a cry."

Parker provided, in those few words, the very essence of what moves the jazz musician to give expression to his feelings when he puts horn to lips or hands to string or percussion instrument.

For me, it brought to mind a similar remark that I saw the late, great trombonist Roswell Rudd make in 2014, upon receiving an award from the Jazz Journalists Association: "We have to do this. This is what we were put on earth to do."

W. ROYAL STOKES
ELKINS, WEST VIRGINIA

Mighty Mantilla

In your web article "The Artists We Lost in 2020" (posted Jan. 1), there was a significant omission. Percussionist Ray Mantilla, who died on March 21, 2020, was a very important jazz musician.

GIULIO VANNINI
RATPACKMUSIC@GMAIL.COM

Editor's Note: The article "The Artists We Lost in 2020" includes links to stories on 27 musicians, but we acknowledge that it is not a complete list of all the brilliant musicians who passed away last year. Fans of Ray Mantilla can search on downbeat.com to find a review of his final album, *Rebirth*.

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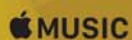
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Beat

Harris Links Artistic, Culinary Memories

Growing up in Brooklyn, singer and guitarist Allan Harris regularly visited his mother's family in Harlem on the weekends. His aunt, Kate Ingram, owned a popular luncheonette, Kate's Home Cooking on the corner of 8th Avenue and West 126th Street. In addition to serving soul-food staples such as fried chicken, collard greens and peach cobbler, the diner functioned as a nexus for Harlem residents, Black artists, politicians and entrepreneurs.

"That food built a shield around us, emotionally and physically. It was not just people of color, who came into money through the arts or who lucked out through real estate," Harris said. "People who were the first generation, who actually came off the plantations and made their way to Harlem, ate there, too."

Kate's Home Cooking became so popular that it was featured on the cover of Jimmy Smith's 1959 Blue Note effort, *Home Cookin'*. Harris was just a kid when that photo shoot happened, but because he was constantly surrounded by Black artistic excellence, his life seemed ordinary: Johanna Chemina Ingram-Harris, his mother, attended New York's High School for the Performing Arts on a piano scholarship; ballet dancer Arthur Mitchell lived down the street from his home; and opera singer Leontyne Price was a regular visitor to Harris' house.

"It wasn't until I got older that I really recognized the significance of that photo shoot for Jimmy Smith's album," Harris said. "I started looking back and reliving many of those experiences involving my aunt Kate's diner through the eyes of people who weren't exposed to that."

Harris pays homage to the diner with his captivating new disc, *Kate's Soulfood* (Love Production). The bandleader's working ensemble is augmented by harmonica player Grégoire Maret, percussionist David Castañeda and tenor

saxophonist Keith Fiddmont. But Harris also recruited Kamau Kenyatta as a producer.

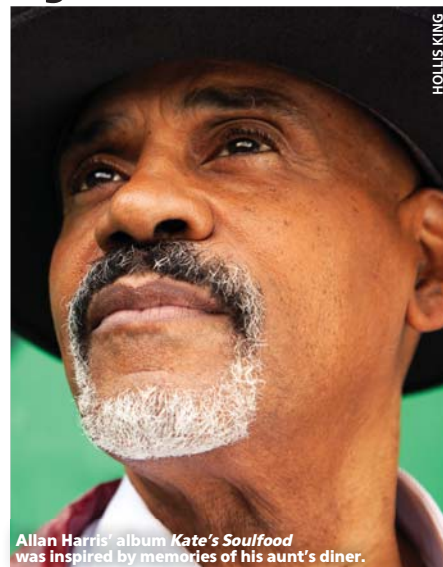
"[Kenyatta] is more than a producer; he's more a sage, who just happens to make music," Harris enthused. "His ideas about life and how things should be interpreted just coincide with mine. He takes my ideas to another level; he listens to whatever I've written and brings it back to me in a very wonderful package. But the package is always within the wrappings of myself."

Harlem's double-edged sword of resurgence and gentrification served as the inspiration for Harris to concentrate on his fond memories of eating at Kate's Home Cooking and soaking up the rich conversations that took place there.

"Usually, when the gentrification thing happens, they wipe out everything that we are about as a people. Thankfully, they are not doing that now," he said. "The people who are coming into Harlem—whether they be white, Black or whatever—are taking on the flavor of what Harlem is about. It's really wonderful to see. Of course, there's still some backlash. Those who grew up here have the pain and the residue of the civil rights movement in them, as well as the pain of the U.S. government throwing all the drugs like crack into the neighborhood. But I think some of us are coming off of that pain."

Harris' acumen for penning narrative songs matched with exemplary musicianship evoke an August Wilson-like splendor on *Kate's Soulfood*. The songs juxtapose the biting social commentary of "One More Notch (Put Down Your Guns)"; a poignant tribute to George Floyd, Breonna Taylor and Ahmaud Arbery called "Run Through America"; and tender love songs, like the Latin-tinged neo-soul stepper "Open Up!"

When it comes to defining the soundtrack of Black America, Harris argues that love songs are just as crucial and revolutionary as the hard-



Allan Harris' album *Kate's Soulfood* was inspired by memories of his aunt's diner.

HOLLIS KING

edged message songs. Because of the legacy of Black families being torn apart through slavery, Jim Crow-era terrorism, imprisonment and police violence, Harris said that the lamenting heard in many Black Americans' love songs—particularly in the soul canon—comes from a pain beyond the heartache of romantic rejection.

"Our pain is based upon, 'I got to love you now, because you might be sold next week,'" Harris insisted.

Kate's Soulfood closes with "Run Through America." After watching the news about the slayings of Floyd, Taylor and Arbery, the singer felt compelled to give voice to the insistent fear that many Black people have. "Every day, when we step out the door, we try to block it out. And I'm tired of feeling this fear," Harris said. "Thankfully, we are seeing some of our white brothers and sisters feel our pain with us. And that's wonderful."

—John Murph



Wadada Leo Smith

JIMMY KATZ

Fellowship Award: Trumpeter Wadada Leo Smith, saxophonist Edward “Kid” Jordan and cellist Tomeka Reid are among the 2021 United States Artists Fellows. Sixty individuals from 22 states, the District of Columbia and Puerto Rico received the award, which comes with a \$50,000 prize. According to the organization, the program has dispensed \$33 million to more than 700 artists since its 2006 founding. Architects and designers, textile and interdisciplinary artists, sculptors, dancers, filmmakers and others in media also were awarded the fellowship. Last year, composer Anthony Braxton, flutist Nicole Mitchell and pianist Sylvie Courvoisier were among those who received the honor.

unitedstatesartists.org

NOLA Jazz Fest: The New Orleans Jazz & Heritage Festival is set to run Oct. 8–17 this year, a pandemic-era shift for an event originally planned for April. An announcement regarding the lineup is set for the spring. Procedures to receive a refund or exchange tickets for the event will come in an email from the festival.

nojazzfest.com

Higher Education: Dillard University in New Orleans announced that **PJ Morton** will be its 2021–2022 artist-in-residence. The Grammy-winning keyboardist will helm master classes in songwriting, music publishing, studio production and talent management. ... Guitarist **Ximo Tébar** has been appointed lecturer, Global Jazz Studies, at UCLA’s Herb Alpert School of Music.

dillard.edu; schoolofmusic.ucla.edu

Final Bar: Drummer **Milford Graves** died Feb. 12 from congestive heart failure. He was 79. In addition to his tenure at Bennington College and pioneering recordings alongside free-jazz luminaries like Andrew Cyrille and Albert Ayler, Graves also cultivated his own brand of martial arts. He taught Yara from his home in Queens, and his dedication to that practice, as well as music, is chronicled in the 2018 documentary *Milford Graves Full Mantis*.

Trombonist Doug Beavers combines elements of r&b, salsa and jazz on his new album, *Sol*.



ADRIAN MONTAÑEZ

Doug Beavers Revels in Sunshine

DURING THE PAST 20 YEARS, DOUG Beavers has been, to use baseball parlance, a five-tool player. Whether navigating New York City’s modernist jazz scene or playing in Afro-Caribbean ensembles like Eddie Palmieri’s La Perfecta band and the Spanish Harlem Orchestra, Beavers, 44, has paid the rent as a master practitioner of both the soloistic and ensemble functions of the trombone. He also has pursued the arts of composing, arranging, producing and teaching.

Beavers utilizes his full toolkit on his fourth leader album, *Sol*, released through his label, Circle 9. Through the course of 12 originals he merges elements culled from Nuyorican *salsa dura*, Cuban *timba* and horn-heavy soul, conjuring melodic trombone lines that complement vocalists Jeremy Bosch and Carlos Cascaente (and r&b singer Ada Dyer), phrased in rhythmic counterpoint to a world-class drum coro comprising trapsman Robby Ameen and hand percussionists Luisito Quintero, George Delgado and Camilo Molina. Jazz vibraphonist Joe Locke sits in on two tracks, and keyboardist Yeisson Villamar generates textures evocative of Roy Ayers, Chic and Earth, Wind & Fire.

The album gestated in April 2019, when Beavers—whose Grammy-nominated 2017 release, *Art Of The Arrangement* (ArtistShare), showcased a cohort of A-list Latin jazz arrangers—was taking “a writing getaway” at his parents’ house in Sitges, a coastal town in Spain. “I was sitting on the beach, thinking, ‘It’s time to show what Doug does,’” Beavers recalled during a videoconference chat in January. “I wanted to write some songs, and to introduce the r&b element. I came up in that music through my father, who’s African-American. After high school, before I moved to New York, I played in horn bands around the Bay Area, where I grew up.

“I took my score paper, walked on the *paseo* along the water to a café, got a little cold beer and

wrote the first bass lick of the title track. My idea was to write a record. That was the beginning.” By October, Beavers had eight compositions; in December, he recorded them.

“It was a well-run session,” Ameen said. “Doug converges all the idioms beautifully. It’s not, ‘Let’s put a little funk section here; now we’ll do this.’ He knows what he wants, and he knows what the musicians he calls will add to it. He doesn’t tell you everything about the rhythms, but he knows the nuances.”

After the December session, Beavers wrote the final four tracks, intending to record them in March and release the album in the summer. The pandemic intervened. He tried to rebook in April, but his collaborators expressed discomfort. He booked a session for May, but again was rebuffed. “I wanted continuity with the same musicians,” he said. “So, I decided to chill and work on my business plan for the label.” He finally convened his crew in early June. “The engineer had a [thermometer],” Beavers said. “In the control room and studio we wore masks—three guys were in booths, and it was just me and three horn players. On July 18, we did the last vocal session.”

Then Beavers—who studied electrical engineering before he committed to a life in music—applied his analytical skills to post-production. “I love clarity in the mix,” he said. “That’s from listening to Creed Taylor’s CTI stuff; Dave Grusin; checking out smooth-jazz like Fourplay and Earl Klugh, where the tracks are pin-drop, gorgeous mixes; and Bruce Swedien with Michael Jackson. Making sure everything is heard. A lot of ‘crack’ on bongo and congas, but also making sure the EQ is proper without being too processed.

“I love trombone, and I’m pretty good at it,” he added. “But I also love making the whole music, writing the entire palette. That gets me excited. So does the mixing—controlling the whole story of the audio. I’m still a work in progress. I feel I have so far to go.” —Ted Panken

Eckemoff Excels in Numerous Art Forms

WITH ADVENTURES OF THE WILDFLOWER,

Yelena Eckemoff's new release on her label L&H Production, the composer adds another voluptuous creation to her extensive oeuvre of nature-themed works. This modern jazz song cycle—18 distinct pieces in all—depicts the life of a columbine plant, from seed to eventual death and rebirth. For Eckemoff, however, the symbolism of the columbine runs deep.

"The album is more than just a story of a plant—maybe it's my own story, how I struggle with things," Eckemoff said via Zoom from her home in Greensboro, North Carolina. "[There is] a choice that everybody has to make in this world. Am I going to be a mean entity or a kind entity?"

This dilemma takes on greater importance in light of last year's many social crises, Eckemoff asserted, offering the new album as her own answer. "I want people to react the way the columbine reacts, to be more kind and understanding," she said. "To help others and focus on the good stuff."

Eckemoff delivers the good stuff here via three modes of self-expression: perfectly titrated music, smooth narrative poetry and charming impressionistic oil paintings. She consolidates these three efforts in one polished package comprising two discs and a thick, illustrated booklet—a rare presentation for an independent artist these days.

"I want to emphasize that physical objects are not lost," she explained. "We still want to read from pages—and it's still important to have an album with a concept and [a full range] of expression."

Eckemoff's concept, both thematically and musically, was one of the draws for the gifted Finnish musicians on the recording. Vibraphonist Panu Savolainen, bassist Antti Lötjönen and drummer Olavi Louhivuori—all of whom had played on Eckemoff's 2017 release, *Blooming Tall Phlox* (L&H)—rejoined the pianist on these subtly complex compositions, this time with saxophonist Jukka Perko and multi-instrumentalist Jarmo Saari on guitar, theremin and glass harp.

Eckemoff makes deft use of these talents, assigning each sonic role carefully. Solo theremin delivers the wistful theme of "In The Ground," the album's opener. Saxophone is featured on the scattershot melody of "Chickens," vibes on the somber sonorities of the folkish "Dying." Theremin returns to that initial theme—backed by the ebullient sextet this time—on "Baby Columbines," the final track.

Despite the program's differing moods, each segment transitions easily to the next. The listener doesn't need the poems or paintings to understand the thrust of this unfolding musical



MARTINA WEINMAR

For her new album, Yelena Eckemoff composed the music, wrote a narrative poem and created the album cover art.

drama, but these complementary media enhance the music—and reveal just how profoundly Eckemoff immerses herself in the reality of her creations.

Born and raised in Moscow before emigrating to the United States in 1991, Eckemoff prefers the less visible role of conceptualist to that of stage performer. Even so, her self-produced recordings often feature high-profile players: During the past decade, she's dropped more than 15 albums with guests like drummer Peter Erskine, bassist George Mraz, trumpeter Ralph Alessi, saxophonist Chris Potter and bassist Arild Andersen.

Award-winning composer Saari, who first played with Eckemoff in the Helsinki studio where they recorded *Wildflower* in 2019, describes what attracted him to her work.

"I fell in love with the narrative, the visuals, the music," he said. "Her music is so heartwarming and humane and beautiful. Also strong and deep—philosophical, even. We're talking about life and death."

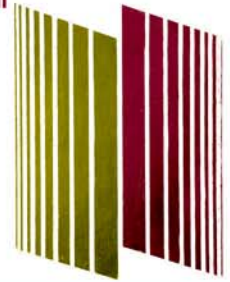
It was an article on plant communication in *The Scientist* magazine that triggered Eckemoff's curiosity about how nonverbal beings might experience life and death. Ultimately, this curiosity provided the impetus for the album.

"Plants communicate with each other, so we know that they have some kind of consciousness," she said. "We don't know how they feel. But they, too, probably feel pain." —Suzanne Lorge

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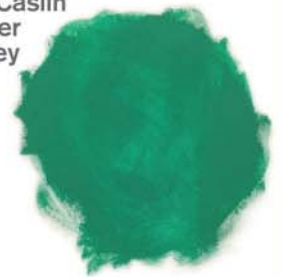
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Cameron Graves Embraces Metal

ANSWERING THE PHONE AT HIS SAN Fernando Valley home, Cameron Graves apologized for not picking up the first time. “I was working out on piano,” he said. “You have to keep the chops up.”

Anyone who has heard Graves, whether with Kamasi Washington on *The Epic*, as a part of Stanley Clarke’s touring band or leading his own quintet, knows just how serious those chops are. His new album, *Seven* (Mack Avenue), is full of ferocious ostinatos, shimmering arpeggios and powerfully percussive left-hand lines.

Not only are the benefits of classical training evident, but there’s also the sort of shapeshifting virtuosity that comes with being equally fluent in jazz, rock and Indian music.

“I just have a wide variety of influences, man,” he said. “I got fanatically into tabla when I was like 19, 20 years old. And for about three years, I would practice tabla for like seven hours a day, every day.”

That, oddly enough, led him to metal, although that music isn’t often linked with the likes of Ali Akbar Khan or Zakir Hussain. But tabla drumming is built around complex polyrhythms, often played at fast tempos. Thanks to his knowledge of tabla, Graves said, “I could

hear that in the music. Indian tabla rhythms and math metal and speed metal have a similar type of rhythmic structure.”

There’s also a parallel with Afro-Cuban music, which likewise is built around polyrhythmic cells. He pointed to the Swedish metal band Meshuggah as an example. “There’s a lot of 7 over 5, or 5 over 4, but in the Afro-Cuban way, where you don’t really hit the ‘1’ a lot, or you infer the ‘1,’” he explained. “A lot of thrash metal, and what they call ‘djent,’ took from that.”

Hence “thrash jazz,” the descriptor Graves devised for his own sound. “I wanted to write my favorite music, which is metal,” he said. “I wanted to figure out, how can I write this for piano?”

“That’s when it came to me: Write a simple classical minuet. Because if you take the band away, it kind of sounds like that. The left hand has the accompaniment and the right hand has the melody. It’s is similar to Carl Czerny, or some of those short Chopin preludes.”

Graves’ band builds off that structure, with Max Gerl’s bass shadowing his left hand while guitarist Colin Cook alternates between right-hand melodic lines and unison riffing. On *Seven*, the band pivots between written and improvised sections, with the sound centered on piano.



Keyboardist Cameron Graves’ influences include Swedish metal band Meshuggah.

“We’re rooted, we are in this rhythm,” Gerl said from Los Angeles, referring to composed sections. “But then it can be so fluid whenever [Graves is] venturing out. That very much stems from the influence of the group Meshuggah.”

Where Graves parts company with the Swedes, however, is distortion; Graves and Gerl keep their tone clean and crisp. “I think when it came time to do the mixing, they wanted the left hand and the grooves to be as smooth as possible,” Gerl said. “Take my word for it—it’s like putting your left hand in a blender, doing these lines that he comes up with on bass.” —J.D. *Consider*

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South African Jazz Scene Surveyed on 'Indaba Is' Comp

INDABA IS, A COMPILATION RECORDED during June and July 2020, ranks as a compelling document of the electrifying scene that emanates from Johannesburg, South Africa.

Pianist Thandi Ntuli and vocalist Siyabonga Mthembu, the album's curators, both lament that the verve of South African jazz sometimes gets lost in translation on foreign stages.

Mthembu, speaking with DownBeat from South Africa in January, said that some unfamiliar audiences occasionally exclaim, "Oh my God, you guys are so crazy. You're so out there." But in context, their idiosyncratic flavor "has a meaning. It has a purpose."

The compilation is as much a declaration of that context as it is an affirmation of their unique perspective, according to Ntuli. She hopes *Indaba Is* serves as "an affirmation of ourselves, as well, because part of our own personal liberation has also included affirming the worthiness of the African perspective."

Mthembu performs as a member of Shabaka and the Ancestors. The band, sans namesake reedist Shabaka Hutchings, contributed "Prelude To Writing Together" to *Indaba Is*. But he traces the impetus of the album back to a gig the ensemble played at New York's Winter Jazzfest in 2017.

"The morning afterwards, I got a long message from a journalist who said, 'I had watched Hugh Masekela 30 years ago in the same room,'" Mthembu said. "I remembered what a global force South Africa was in the jazz space and in the Black music space."

Mthembu also began to recognize a continuity between the music he and his peers were creating, and the music that his parents listened to while he was growing up.

Not long afterward, while at dinner following a London gig, Mthembu heard "Abusey Junction" by Kokoroko from *We Out Here*—a 2018 Brownswood compilation built around London's burgeoning jazz scene. He'd been "in and around that London scene," taking in its energy. But the vocalist was well aware that there were other idiosyncratic enclaves developing across the world.

Mthembu thought that a similar recording could be centered on Johannesburg's scene. Ntuli was then brought in as co-curator.

She framed the initial challenge: "How do we tell such a large story with eight tracks on an album?"

The pair ultimately concluded that the recording should be "less about individual artists and more about the backstory of where we all come from and the scene at large," Ntuli said.

That scene encompasses a spate of acts,



Thandi Ntuli sought for *Indaba Is* to reflect cosmopolitan elements that pulsate through the scene in South Africa.

including pianist Bokani Dyer and avant-garde band The Wretched. To Ntuli, it was important that the album reflect the cosmopolitan elements that pulsate through the scene.

"The nature of Johannesburg is that historically, it's a migrant city, built around the gold rush booming [in South Africa]," Ntuli said. "And those influences have been in our music for years. Our generation is continuing that legacy."

It was crucial to both Mthembu and Ntuli that the recording declare the South African perspective, ideologically and aesthetically. "The Bantu cosmology exists, we have stories of our beginnings," Mthembu explained. "Even the title *Indaba Is* is pointing to *Indaba, My Children*, which is Sanusi Credo Mutwa's book about the beginning of the Bantu people. We're affirming it."

In indigenous South African culture, music isn't a commodity to be purchased, Mthembu said: "The arts [are] really central to our healing. They're not just something to be put on SoundCloud to stream for life immemorial."

The vocalist is particularly mindful to recognize his elders, who he considers "important to our building blocks in South African music." He name-checked Madala Kunene, "the father of Zulu guitar," and Busi Mhlongo, "the mother of guitar," whose 2009 album, *Amakholwa=Believers*, "is probably the biggest healing balm to this time," he said.

Ntuli concluded that she sees *Indaba Is* as a turning point for her generation, an assertion "of ancient, traditional knowledge systems that are based [in South Africa] that we have always maybe sensed, but were not allowed to be a part of our culture." —Ayana Contreras



NEW RELEASE!

More than 30 years after the release of their acclaimed debut album, Denver-based quintet the Jazz WORMS make their belated return with *Squirmin'*.

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CHRIS WEISS

We've Had Enough! is vocalist Fay Victor's second recording with the SoundFunkNoise ensemble.

Fay Victor's Improvised 'Survival Toolkit'

DESPITE BEING RECORDED PRIOR TO THE PANDEMIC, VOCALIST Fay Victor's *We've Had Enough!*, an album consisting primarily of live improvisations, speaks directly to our times.

It's her second release with the SoundNoiseFunk ensemble (reedist Sam Newsome, guitarist Joe Morris and drummer Reggie Nicholson), and follows up the group's 2018 album, *Wet Robots*, an earlier example of the troupe using improvisation to spark new ideas and feelings.

Victor recently spoke to DownBeat about her latest album, as well as how improvisation endures as part of her "survival toolkit."

Who is "we" in the title of your latest ESP-Disk release? And what do you mean by "enough"?

In a very specific way, I was referring to living through the Trump administration and his daily barrage of nonsense. So, that was the particular sentiment for the title. This was recorded live in October 2019, but I didn't work on the record until June 2020—because of the pandemic. I listened to the rough mixes again shortly after George Floyd's murder. So, the music took on a very different context. All of this combined with how the Trump administration exacerbated the feeling in certain people that they had this agency to constantly kill us.

"Wereld Worn" is about climate change, and when I think about climate change, I think about how human beings relate to nature, to the earth and to each other.

The text lays in the composition in a very unorthodox way. ... [E]nvironmental justice, for me it's all coming from the same space as social and economic justice. I think about the long history of indigenous peoples being taken off their lands, displaced—most often to only make money off that land. The comedian George Carlin once said, "Honestly, when the planet gets tired of us, it'll just shake us off." The title "Wereld Worn" is my way of saying the planet is tired.

In indigenous and African traditions, making music and taking care of the environment go hand in hand.

That's something I've thought about my whole life. Once I started to understand that history and understand for many of those First Nations communities how they thought about the land and thought about ownership. This whole idea of ownership is horrible. And this country was built on it; it's the foundation of it. Ownership of us, ownership of land. Stealing land. Making deals, then rescinding treaties. ... [But] there are forces at work that are so much bigger than us, and we all need to humble ourselves in recognition of that. Whatever name you choose to give that force—we are part of it.

—Joshua Myers



Photo: Jamiah Smith

Artist: Derek "The Professor" Menchan
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CHICK COREA

'THE JOY OF CREATING'

BY TED PANKEN

PHOTO BY STEVEN SUSSMAN

Chick Corea, one of the most beloved and decorated jazz artists in history, passed away Feb. 9. He was 79.

In a post on his Facebook page, representatives of the family reported that the legendary keyboard artist died from a rare form of cancer that recently had been discovered.

"Throughout his life and career, Chick relished in the freedom and the fun to be had in creating something new, and in playing the games that artists do," the post stated. It went on to say that Corea had relayed a message to his friends and fans before passing.

"I want to thank all of those along my journey who have helped keep the music fires burning bright," Corea said. "It is my hope that those who have an inkling to play, write, perform or otherwise, do so. If not for yourself, then for the rest of us. It's not only that the world needs more artists, it's also just a lot of fun.

"And to my amazing musician friends who have been like family to me as long as I've known you, it has been a blessing and an honor learning from and playing with all of you. My mission has always been to bring the joy of creating anywhere I could, and to have done so with all the artists that I admire so dearly—this has been the richness of my life."

It's quite possible that no jazz musician ever conceived, composed for and performed with more top-notch bands than Armando Anthony "Chick" Corea, who was born on June 12, 1941. An NEA Jazz Master who won 23 Grammy awards and four Latin Grammy honors, Corea was inducted into the DownBeat Hall of Fame in 2010. All those honors were in addition to a treasure trove of DownBeat Readers and Critics poll awards.





Christian McBride (left), Corea and Jack DeJohnette recording McBride's *Number 2 Express* in 1995.



Corea and Kenny Garrett from that same 1995 session.

Chick Corea's passing reverberated through the jazz world with a multigenerational outpouring for an artist seen as both a creative force and a compassionate soul.

Drummer Jack DeJohnette, 78, traces his collaborations with Corea back to mid-1960s jams in the pianist's house in Queens, New York. Those meetings, DeJohnette said, transcended the boundary between work and play: **"You knew you were going to have fun and the level of playing would be the highest possible."**

Working through material that would appear on Corea's second album—*Now He Sings, Now He Sobs* (Blue Note), which is in the Grammy Hall of Fame—DeJohnette said he could hear Corea's voice emerging from the surrounding swirl of influences, like McCoy Tyner: **"He'd taken McCoy and changed it into the Chick Corea sound."**

In Miles Davis' electric band of the period, Corea's sound, known for its lightness and brightness, could get gritty, especially on a ring-modulated Rhodes piano. **"There's this real intense edge,"** said pianist Vijay Iyer, 49. **"He's not afraid to bring a whole lot of dissonance, a whole lot of noise—seeming almost-chaos—into the mix of this deep groove."**

DeJohnette, one of the players driving that groove, recalled: **"There was electricity all around. You couldn't wait to get on the bandstand."**

When Corea turned to fusion while leading the band Return To Forever, the structured compositions and soaring solos electrified the swelling crowds. But that band was just a stop on a journey. Like Davis, Corea was always searching for new modes of expression.

"He was ever-changing," DeJohnette said.

Wynton Marsalis, 59, expanded on that sentiment in a Twitter post describing Corea: **"Pre-historic instincts, super quick reflexes and deep knowledge meets an unquenchable thirst to know, to experience the present and to embrace change."**

Corea, who explored formats from solo to

HE CHANGED LIVES

symphonic, often favored the trio setting, with bassist Christian McBride along for the ride. McBride, 48, recalled a driven man: **"He was insanely creative, always at the piano, writing, practicing, always on output mode."**

But, McBride said, he was also modest. **"In his heart of hearts, he was still a New York pianist for hire, just playing the gig. I remember on a tour bus, he said, 'It really bothers me I don't get called to do side-man gigs anymore.'"**

The two musicians last played together in March 2020, when the European tour of Corea's Trilogy band was cut short because of the pandemic. Also on that tour was drummer Brian Blade, another frequent collaborator.

Blade, 50, recalled that Corea was unfazed on the airplane back to the United States: **"He was already planning. He was always looking for the opportunity to come together again. He shared his life with you as he shared the stage with you."**

Corea shared stages—even keyboards—with brilliant young pianists around the world. In Japan, Hiromi Uehara, 40, was 16 and a rising star when Corea summoned her onstage at Tokyo's Nikkei Hall for a joint free improvisation. They last played together in a September duet on Zoom, trading improvised passages on Corea's "Spain."

"Listening to his work is one thing, really inspirational," she said. **"But when**

you can listen to him and play something back and have a reaction, conversing with him, it was like a real luxury."

In Cuba, pianist Alfredo Rodríguez, 35, was a young Corea devotee. With his reputation growing, Corea called him onstage first at the Montreux Jazz Festival, the next year at Jazz at Lincoln Center and, more recently, at the SFJAZZ Center, where they played a four-hands rendition of "Spain."

Rodríguez said he felt the loss personally: **"I was crying yesterday. I'm crying for the music. He changed my life."**

Saxophonist Kenny Garrett, who worked alongside Corea in the Five Peace Band, got to know the pianist off the bandstand. **"Every time we met in person or via phone, he was always positive and giving,"** Garrett wrote in an email. **"I used to call Chick and leave him a musical message on the piano, and he would call me back and leave me a musical idea on the piano."**

"He was a total pro," said George Wein, 95, who founded the Newport Jazz Festival. At his last Newport appearance, Corea was the headliner, playing three shows in two days. **"Every one of them was great."**

Wein also was taken by Corea's thoughtfulness. A pianist, Wein self-deprecatingly recalled playing at a festival in Puerto Rico where Corea was also on the bill. Corea, he noted, offered some advice: **"He said, 'George, you keep playing. It's good for you.'"**

Wein recalled an underage Corea sneaking into Wein's Boston club, Storyville, in the late 1950s to hear Davis' group, and being disappointed to see Bill Evans in Wynton Kelly's piano chair. But Evans became a major inspiration. **"It changed his life,"** Wein said.

As it happens, the last time Corea worked with DeJohnette was for a video promoting a release of material recorded during an Evans date at Ronnie Scott's in London. In the video, recorded in recent months, Corea seemed in good health. So, his death was a shock.

"I love him and miss him," DeJohnette said. **"His spirit will always be with me."**

—Phillip Lutz

Corea created a hybrid vocabulary all his own that embodied a global range of reference—Bach and bebop coexisted with Bartók and the blues, Mozart and montunos, Ravel and rumba, Scriabin and samba, all tempered with the Spanish tinge. He was master of his instrument, able to caress a lyric passage with the delicacy of a bel canto singer or articulate a wide array of grooves with the precision and grace of a tango dancer. He tossed off fleet embellishments with no apparent effort, though he never showed off, never deployed his enviable technique as an end unto itself. In any context, Corea was, above all, a musical storyteller, deploying whichever keyboard he used as a sound carrier, a tool for his imagination.

Corea's music comprised the sum total of his personal journey, which began in Boston, where his father, Armando, a trumpeter, led a successful dance band. Coming of age, he soaked up the radical stylistic and compositional strategies of Bud Powell, Thelonious Monk and Horace Silver. He applied these lessons on jobs with his father's band and with Boston's community of progressive musicians.

In 1959, he moved to New York, where he enrolled briefly at Columbia University and The Juilliard School. While studying Bartók and Stockhausen at Juilliard, he played Afro-Cuban music with legendary conguero Mongo Santamaria and funky bebop with trumpeter Blue Mitchell.

He made his leader debut, *Tones For Joan's Bones*, in 1966, the same year he started touring internationally with tenor saxophonist Stan Getz, who recorded the pianist's compositions "Litha" and "Windows" on *Sweet Rain*. In 1968, after a summer tour with Sarah Vaughan, Corea recorded more original music with bassist Miroslav Vitous and drummer Roy Haynes on *Now He Sings, Now He Sobs*, a modern classic that became a signpost for subsequent generations.

Soon after, Corea replaced Herbie Hancock in the Miles Davis Quintet on the recommendation of drummer Tony Williams, a Boston friend. During the next eight months he participated in the sessions for the now-classic albums *In A Silent Way* and *Bitches Brew*, which established the template for the fusion movement.

In performance with Davis, Corea experimented with electronic instruments barely out of beta-testing, and stretched form to the limit within the band's freewheeling flow. He spent a year exploring ways to improvise freely on atonality and timbral extremity in the collective acoustic quartet Circle, which included reedist Anthony Braxton, bassist Dave Holland and drummer Barry Altschul.

While in Los Angeles with Circle in 1971, Corea—who, by then, had assimilated the precepts of Scientology—left the group and tran-

sitioned abruptly to a more populist conception, making a permanent commitment to melody, structure and consonance. The transition is documented on two intensely meditative solo albums for ECM (*Piano Improvisations, Volumes 1 and 2*) and on *Crystal Silence*—an epochal duo recital with vibraphonist Gary Burton on ECM—and its 1979 follow-up *Duet*. In 1972, he recorded the eponymous album *Return To Forever*, named for the Latin-inflected fusion super-group for which he composed such enduring favorites as "Spain," "La

Fiesta" and "500 Miles High."

Inspired by John McLaughlin's Mahavishnu Orchestra, Corea formed a second, plugged-in version of Return To Forever that included Bill Connors and then Al Di Meola on electric guitar. That band recorded the funk rock-inspired *Hymn Of The Seventh Galaxy* (1973), *Where Have I Known You Before* (1974), *No Mystery* (1975) and *Romantic Warrior* (1976). Corea presented his personal jazz-flamenco conception on *My Spanish Heart* (1976), which featured Jean-Luc Ponty on electric violin, Stanley



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Corea on stage in 1978 at the Auditorium Theatre in Chicago

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Clarke on acoustic bass, vocalist Gayle Moran (who married Corea in 1972) and drummer Steve Gadd. Gadd also propelled Corea's hit LPs *The Leprechaun*, *The Mad Hatter* and *Friends*.

As the '70s and '80s progressed, Corea continued to contribute to the canons of plugged-in fusion and acoustic jazz. In 1981, he recorded *Three Quartets*—alongside Gadd, tenor saxophonist Michael Brecker and bassist Eddie Gomez—as well as *Trio Music*, where he reunited with Vitous and Haynes to play a suite of collectively improvised trios and duos along with seven Thelonious Monk compositions.

In 1982, he recorded three double-piano improvisations with Friedrich Gulda, the Austrian jazz virtuoso and Mozart specialist on *The Meeting*. Between 1986 and 1991, Corea recorded six albums with the Elektric Band, whose members included bassist John Patitucci, guitarist Frank Gambale and drummer Dave Weckl.

As the 1990s progressed, Corea transitioned into an inclusive mindset that would inform his subsequent voluminous musical production. He toured constantly, navigating multiple stylistic environments, moving between electric and acoustic feels, writing music for duo projects with old and new friends, recontextualizing his past and creating new ensembles.

In 1997, he assembled Haynes, Kenny Garrett, Joshua Redman, Wallace Roney and Christian McBride to play his arrangements of music by Powell, his early hero, on the album *Remembering Bud Powell*. That same year, he formed the Origin Sextet with members of bassist Avishai Cohen's band. This setting inspired Corea to compose music that melded Spanish, North African and Pan-American flavors with blues and bebop, as reflected on the albums *Change* and *Live At The Blue Note*.

His post-1990 musical production included solo albums of standards and original music, as well as duo recordings with everyone from pianist Gonzalo Rubalcaba and banjo wizard Béla Fleck to vocalist Bobby McFerrin. Corea also was prolific in the trio setting, working with Cohen and Ballard, McBride and Gadd,

Patitucci and Antonio Sánchez, Gomez and Jack DeJohnette, McBride and Ballard, Gomez and Airto Moreira, Hadrien Feraud and Richie Barshay and Gomez and Paul Motian.

In 2008 and 2009, Corea and McLaughlin formed the Five Peace Band, a fiery quintet with Garrett, and drummers Vinnie Colaiuta or Brian Blade. As the 2010s progressed, he toured several times with McBride and Blade in a particularly interactive trio, as documented on the three-CD release *Trilogy*. He also established a close relationship with Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

Corea institutionalized a practice that he'd initiated in 2001, when he celebrated his 60th birthday by presenting nine bands in two weeks at New York's Blue Note—a residency documented on the double-CD, nine-DVD package *Rendezvous In New York*. He expanded on this freewheeling residency for his 70th birthday resulting in *The Musician*, a three-CD release that includes a penetrating DVD documentary by Norwegian director Arne Rostand. And in 2016, Corea marked his 75th birthday with another extended residency at the venue, collaborating with 15 different personnel configurations during an eight-week span.

In a conversation for a 2017 DownBeat article centered on the Afro-Caribbean-flavored album *Chinese Butterfly* (by a band co-led with Gadd and featuring Wilson and guitarist Lionel Loueke), this writer asked Corea how he sustained his Herculean schedule.

"I don't know how to answer other than to say that it's a joy," Corea said. "If I could avoid commercial airlines, I'd stay on the road the whole year. Most of the guys who played with me are friends I've played with before, either a little or a lot. The way a lot of us play together, the tune doesn't matter. We'll have a short rehearsal at sound check, and not worry about how perfect the music sounds. What matters is that we know what we're doing, and then just get off into never-never land."

Among Corea's survivors are his wife, Gayle Moran Corea, his son Thaddeus, his daughter Liana and two grandchildren.

In September, Concord released *Plays*, a

double CD culled from a recent solo piano tour, documenting Corea's interpretations of Mozart, Scriabin, Scarlatti, Gershwin, Jobim, Bill Evans and Stevie Wonder, plus original works.

Active until his passing, Corea has been nominated for two honors at the 63rd Annual Grammy Awards. The album *Trilogy 2*, with McBride and Blade, is nominated for Best Jazz Instrumental album. His solo on "All Blues" from that album is nominated for Best Improvised Jazz Solo.

Last March and April, Corea responded to the COVID-19 pandemic by presenting 31 hour-long performances livestreamed from his home studio in Clearwater, Florida.


On both *Plays* and those home concerts, the notes and tones embodied Corea's individualism, mastery of materials, humor and abiding soulfulness.

As news of Corea's death spread, pianist Renee Rosnes reminisced about those performances on Facebook: "The sharing was a gift that went straight to the heart of his character. He viewed music and musicians as 'the antidote to man's inhumanity towards man,' words we can all relate to during this time."

"Chick is hard to pin down in terms of style," said saxophonist/flutist Steve Wilson during a 2017 interview for DownBeat. "Whether it's a straightahead tune, a Latin tune, whatever we call it, it's got his DNA. With Chick, you never feel like you're in a box. You don't think about playing in a particular language. You play you. That's what he wants."

"One of the major things that I took away from being with Miles Davis was the way he treated his musicians, what he was able to draw out of them by just letting them be themselves—or encouraging them or prodding them to be themselves," Corea said about his bandleading style during a 2017 conversation. "I always loved the freedom that he gave me and the other guys. So, that has been a part of my way when I work with musicians, in my bands, but in any band that I work with—to give each other as much freedom as possible."

In a Feb. 13 Facebook post, reedist Dave Liebman—who, in 1969-'70, roomed with Corea and Holland in a Manhattan loft—wrote: "Chick was the best musician I have known ... period!! He could play anything and in choosing what to use for showcasing his talents, [he was] extremely diverse and eclectic (in a good way). ... He was extremely positive in his dealings with people. Chick tried to do good as much as possible. I never doubted his honesty, no matter the circumstances. ... He was a voice of humanity, experience and, in his way, wisdom. Combined with the music, Chick was a sort of disguised prophet. His loss is a major blow to humanity. RIP, my friend .. you will live forever in our collective memories." **DB**

A portrait of Chick Corea, a jazz pianist, leaning over a piano. He has curly grey hair and is wearing a white shirt under a dark jacket. The background is softly blurred with warm, bokeh light spots.

“ebullient and eternally
youthful.”

– *The New York Times*

Chick Corea
1941-2021



CONCORDjazz



John Patitucci has embraced composition, leader projects and large-scale collaborations since his former boss, saxophonist-composer Wayne Shorter, retired from touring.

JOHN PATITUCCI

SUSTAINED

By Ed Enright | Photo By Peter Freed

INTENSITY

John Patitucci has really put himself out there the past few years. He's been noticeably active as a first-call sideman, an ambitious leader and an all-around go-to guy in the realms of orchestration, production and composition since his former boss, Wayne Shorter, officially retired from touring in 2018.

A member of Shorter's esteemed quartet with pianist Danilo Pérez and drummer Brian Blade for the past two decades, the Brooklyn-born Patitucci, 61, emerged on the Los Angeles studio scene in the early 1980s after studying classical bass at San Francisco State University and Long Beach State University. His prowess on both upright and electric basses immediately caught the attention of his West Coast peers and earned him MVP status in the realms of straightahead jazz and fusion. Then, in 1985 he began a career-defining association with Chick Corea.

Corea not only gave Patitucci plenty of work as a regular member of his Elektric Band (with saxophonist Eric Marienthal, guitarist Frank Gambale and drummer Dave Weckl) and as a collaborator in numerous different ensembles over the decades, including the Akoustic Band. He also encouraged Patitucci as a player, composer and bandleader, and served as a professional mentor and personal friend who helped get him his first multi-record deal on the GRP label.

"Chick's belief in me at a young age enabled me to explore and push myself to try to be more like him," Patitucci said shortly after Corea's passing. "He had so many different types of compositions and styles of music that he could freely cross between, which was one of the reasons he was such a hero of mine. I wanted to be part of all that. I wanted to be able to play both my instruments, and then to experiment with everything, all the different kinds of grooves and even classical music, which he did so seamlessly through his career.

"Luckily, I was able to express my gratitude and my love for all he's done many times over the last 36 years," the bassist

reflected. "We have continued playing, and we were supposed to go out again this summer with the Elektric Band."

Beyond his high-profile work with Corea and Shorter, Patitucci has been an important presence on the New York scene since he moved back to the city from the West Coast more than 25 years ago. He has led multiple trios, both live and in the studio, including Irmãos de Fé, a group specializing in Brazilian music with guitarist Yotam Silberstein and drummer Rogério Boccato, whose self-titled LP was remixed and remastered for rerelease in digital and CD formats last year.

Trio, a new recording with pianist Bill Cunliffe and drummer Vinnie Colaiuta, is among a slate of new releases on the upstart Le Coq label featuring Patitucci. It was recorded on the spot at Capitol Studios in Los Angeles, where the three musicians had converged for 2019 recording sessions with Le Coq artist Andy James and suddenly found themselves with a few extra hours to spare. At the suggestion of label head Piero Pata, the impromptu trio agreed upon a list of standards they all knew in common—including many tunes that Cunliffe has been playing his whole life—and got to work laying them down, one after the other.

"Do you remember the Miles Davis sessions in 1955 where he had to do several records for Fantasy to get out of his contract so he could continue to work for Columbia?" Cunliffe said. "He went into the studio and in like two days he did his entire repertoire. He played all the things the band knew. So, it was a snapshot of where he was at that time, which is why I think those records have endured. This project was kind of a snapshot of where John, Vinnie and I are at musically. As a result, it was

tunes that we all knew, and it was pretty much all first takes.”

Cunliffe was particularly impressed with Patitucci’s instincts and abilities in the studio.

“With John, you can put music in front of him, you can tell him there’s no music. You can tell him there’s a concept and he’ll follow it, or you can have him make up the concept,” Cunliffe said. “There’s kind of nothing you *can’t* do with John because he knows classical music, he knows jazz, he’s got big ears. And whatever he hears, he can go for, whether he’s playing acoustic or electric. It’s like John is the proto-, mega-musician who happens to play the bass.”

“John has that rare talent to be able to blend in and amplify the music of every artist we have worked with,” Pata observed of his house bassist. “He just knows when to shine through or just sit back and set the vibe. I wanted a very versatile player that could play any rhythm and style of jazz, Latin and flamenco that I thought would suit our ‘honest jazz’ theme here at Le Coq Records. John is just that player.”

From his ambitious 2019 solo album *Soul Of The Bass* (Three Faces), to the 2020 premiere of his Donald Trump-themed extended work *Hypocrisy* at the Royal Conservatory in Toronto, to scoring a documentary film about gang violence in Chicago that’s due out this spring, Patitucci continues to approach every project and every gig with the same level of intensity that has long sustained his reputation as the consummate pro.

Patitucci made his strongest personal statement to date with *Soul Of The Bass*, an intimate recording that showcases the leader on multiple basses playing original pieces, improvising freely and taking on Bach’s “Allemande In D Minor.” The album features contributions from his wife, Sachi, on cellos, and his daughter, Greisun, on vocals. Drummer Nate Smith makes appearances on two tracks.

“That was a big deal for me, because I had heard Dave Holland’s solo bass album, *Emerald Tears*, in 1979,” Patitucci said. “And it was very daring. There weren’t any records like it that I’d ever heard. And Dave’s sound was really beautiful and well recorded. So, it took me 40 years to get the courage to do a solo bass record. I was almost 60 at the time. And I felt like, ‘It’s kind of now or never; I need to get up the courage to try to do this. Otherwise, I never will.’ So, I went for it.

“It was very liberating,” he continued. “And the funny thing was, I was really scared to do it. It was terrifying, but then it actually rolled right out pretty organically. I took a lot of seeds that I had recorded on my phone in hotel rooms, just little ideas. And then some things were completely improvised at the studio. And then, of course, the Bach. So, it was very organic, and it turned out to be something very honest.”

Patitucci has since put on solo performanc-

es at the Umbria Jazz Festival, as well as a few smaller-scale concerts in other parts of Italy. He considers it just another creative outlet and hopes to play more solo gigs as opportunities arise.

Patitucci’s film-scoring chops will be on full display this year with the March release of the faith-inspired documentary *Chicago: America’s Hidden War*, for which he wrote 88 minutes of music.

“It’s a beautiful documentary about a pastor friend of mine, Dimas Salaberrios, who went back to Chicago to help raise awareness about the gangs, the police brutality and the government corruption,” he said. “It’s all about those people—there are no actors. Dimas is interviewing and hanging with real people, and pastors who are trying to help these guys.”

The music Patitucci scored for one scene in particular was so heavy that he had to dial back the intensity at the filmmaker’s request. “I wrote a really scary thing with the basses—it was like Alfred Hitchcock almost, because there’s a sequence where they show a montage of all this police violence, and it shows George Floyd and all these different people basically being murdered by the cops. And I was like, ‘Man, I can’t write regular music for this. This is horror.’ Dimas came back and said he needed me to write something a little tamer because George Floyd’s family might come to this movie, and we don’t want to traumatize them again.”

Late last year, Patitucci learned that *Chicago: America’s Hidden War* was under consideration for the upcoming Academy Awards. “We made the first cut, and we’re praying that we can get a nomination,” he said. “It was exciting for me to finally do a film and have it be about something that I cared so much about.”

Hypocrisy was another work of passion.

“When 2016 rolled around and he who shall remain nameless became the leader of the free world, I was very upset for many reasons,” he said. “And also, as someone of faith, I was very upset that there were people who said they believed like I did, who would actually support someone like him. I couldn’t figure out how that equated with a faith that I considered was all about love and sacrifice, and helping the underdog and giving to the immigrant and the poor. That, to me, is what Christianity is all about. So, this other stuff—I don’t even know what to call it—helped facilitate the rise to power of the only dictator we ever had in America. So, I felt like I *had* to write this piece.”

Patitucci described how his feelings on the subject translated into music. “I used a theme that sounded like a hymn in some of it, but then I made the harmony get really thick and scary in some parts,” he said. “So, it was that kind of thing where something that you’re familiar with becomes twisted. And then I mixed it with this tune I wrote called ‘Agitato’ that was

on a record of mine called *Line By Line*. There’s a fugue-ish section in *Hypocrisy* that comes from ‘Agitato,’ which is agitated and nervous. I thought that energy in there was appropriate for all the stress that came about after a certain person got in the White House.”

Patitucci, who performed the piece last January with Pérez, Blade and a small orchestra at the Royal Academy in Toronto, left some windows in it for improvisation. He also included dramatic sections where the musicians would pause and let the audience sense the chaos of what that hypocrisy had created.

“We had everybody playing kind of free but agitated; they could pick any notes from their part and play them at any speed,” he said. “So, you had the hymn melody that kind of got twisted with harmony, and then all of a sudden we would rest on things and the musicians would start to stretch and the whole orchestra would become kind of free.”

Patitucci continues to keep up a steady flow of creative output stemming from all corners of his wide-ranging musical experience. He has written and arranged charts as part of a jazz-meets-classical collaboration with the Harlem String Quartet that led to live performances with the group at Ravinia in suburban Chicago, New York’s Jazz at Lincoln Center and a livestreamed February show at Wheaton College in Wheaton, Illinois. He played a virtual concert of Neopolitan music in December for Boston radio station WGBH with saxophonist and fellow Berklee faculty member Marco Pignatoro’s Jazztet with Strings. He appears on keyboardist Steve Hunt’s brand new album *Connections*, and he has produced albums by bassist Janek Gwisdala (*The Union*) and bassist John Lang (*Now Ear This*).

Meanwhile, he has been preparing for the eventual premiere of Shorter’s long-awaited opera *Iphigenia*, which will feature himself, Pérez and Blade as the core rhythm section of the orchestra. “It’s been going on for two or three years now,” he said of the project, which features a libretto written by Esperanza Spalding. “In classical music and opera, the funding thing takes forever and it’s a different world. Things move much slower.”

He’s also looking forward to future recording sessions for the Le Coq label, including a project with Andy James singing tunes Patitucci co-wrote with his daughter for the occasion.

When you’re as talented and committed to excellence as Patitucci, opportunities abound, even during the most challenging times. Today, he stands poised to pursue whatever brings out the best in him.

“I’m not sure which thing I’m going to do next,” he mused. “But I would definitely like to do more orchestration, more film scoring and more writing projects of my own.”

DB

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JOHN SANTOS

'THE ROOTS ARE STILL FIRM'

By Dave Cantor

Photo by Michael G. Stewart

The day before Joe Biden was sworn into office as president on Jan. 20, John Santos, ensconced in his East Bay home since the 1990s, went to get his mail. The 65-year-old percussionist found an envelope without a return address, and inside was a note thanking him for decades of music—along with a wad of cash.

The letter was unsigned.

Beginning in mid-'70s San Francisco, Santos carved out a career predicated on thoughtful ruminations around drumming, how percussion functions in culture and music, and how those ideas have changed, while managing to persistently tell the story of the people who played the instruments. His oeuvre is an ouroboros of development, the past feeding the present and generating new ideas and inspiration for the future. While *Art Of The Descarga* (Smithsonian Folkways) was recorded between 2011 and 2015, the music only saw the light of day last year, as the pandemic lockdown added resonance to the band-leader's examination of generational change.

Santos' journey started in the homes of his extended family, where he attended impromptu jams, and extended through his leadership of Machete Ensemble, Orquesta Batachanga

and a handful of other troupes, including the sextet he helms on *Descarga*.

One tune on the album, "Plena Vida," extolls the virtues of a specific Puerto Rican rhythm, while "Tumbao De Corazon" reflects a broader berth, examining Afro-Caribbean music. But folk traditions from across North and South American are included here, with the Santos band displaying not just its depth of knowledge, but a genuine desire to provide a rhythmically acute historical document.

Even as the pandemic might have muted the impact of *Art Of The Descarga* upon its release, Santos—who recently spoke to DownBeat over Zoom about the expansion of genre expectations around Latin jazz, change and solidarity—is planning to release *Filosofía Caribeña, Vol. 3* later this year.

The following has been edited for length and clarity.



You've frequently talked about the political function of drumming. How do you think percussion was used during the Trump years and specifically during the pandemic?

I think the role that they play in the community was more urgent than ever during the Trump era. The repression, the backlash—so to speak—against everything that the drum represents is more intense now. So, the role hasn't changed; it's always been important for the drum to have its voice out there and be accompanying the movement, the poetry and the lyrics, and the sentiment of the movement. The drums and rhythm is a big part of that.

It's true all over the Americas: The drum surfaces in so many ways—and in a more general sense, of course, all that the drum represents in the tradition. My family comes from Puerto Rico, and in Puerto Rico, we have *plena*. The *plena* is a style of Afro-Puerto Rican music that has its roots in protest. It comes out of the workers movement—cane cutters. It's played with frame drums, handheld drums. And because it's so easy to carry, at every protest or any kind of a manifestation in the streets by the workers, they always have the *plena* there, always without exception.

So, we're used to the idea of having rhythm and having one of our most beloved traditional rhythms—arguably the most beloved rhythm in Puerto Rico—as part of the movement for justice and the fight for equality. It's part and parcel. Of course, the *bomba* is the most African style, and that goes back to the colonial period. That's a big part of what we do. And we use those rhythms and those drums in contemporary music; I use that rhythm. We have one song on [*Descarga*] that's totally based on that rhythm.

You've been an advocate for a range of different music during the past 40 years, and each one of the songs on *Descarga* is labeled with the rhythm that you use. How much of your work has an educational aspect to it?

It's amazing, because it's all about education. The role of music—and the role of art in general—it's always been the most important tool of education. It comes from the oral tradition—the way, for centuries, how everything was transmitted. From the knowledge of how to be in the world to the ethics and morals of the community, they're all transmitted orally. So, poetry and music and the choreography, the dancing—all of that—it goes hand in hand with the idea of educating a new generation, passing on information.

For me, it happened early on, because I started playing this kind of music when I was about 11 years old. I grew up with it, from the time I was born. But when I was about 11, I joined my grandfather's band. So, I was around elders, and I had the experience of getting it passed down orally, because none of those musicians read [music]. They were all self-taught and played by

ear. But they had a lot of experience, a lot of stories and things to say.

When they see a young person taking an interest, they really take you under their wing, and they share with you what's going on and they show you the ropes. So, I appreciated that from early on—learning about the history. I learned how to speak Spanish through those songs and finding out what the songs are about. And they're incredible: They're about love, but they're also about the people's conditions and their social reality. And that's the only thing that existed like that.

***Descarga* seems much more jazz influenced than some of your other work. What was that a result of?**

It's not a new thing for us. It's the fact that everything we do is coming from the same space: this Afro-root in the Caribbean. And that includes jazz, because jazz is so much a part of that. There's nothing more Caribbean than jazz, and jazz has always been part of our tradition in Puerto Rico, in Cuba, in Brazil. So, we've been listening to jazz the whole time, you know?

My parents were great jazz fans and had a great record collection. A big part of my collection here is jazz, and I grew up listening to it. I got a chance to meet some of the pioneers who brought bebop and Cuban music together. Dizzy Gillespie and Max Roach, I got to play with them, and I recorded with Dizzy. We've always had a jazz element and we've always included jazz in what we've done.

On this particular record, there may have been a little bit more of it. Maybe because I'm working now for the past couple years with a sextet, the instrumentation is more conducive to doing jazz stuff. We've had a bunch of singers and a different kind of approach, but we've always done all [kinds of music]. On every single record I've done, there's going to be an element of jazz, of Cuba, of Puerto Rico, of dance music, of experimental music. We've really tried not to limit it. ... We really have an open palette and have taken advantage of it. I want to show that the music is multidimensional and present it in all its colors.

The term "jazz" means 10 different things to 10 different people. Have you seen the concept of "Latin jazz" change or expand during your career?

Oh, certainly, it's expanded. The music is always expanding, constantly in flux. Yet the roots are still firm. That's the beauty of it: Musicians have always been against pigeonholing it for the industry's sake—or to know what bin to put the record in. There's always been separate sides of jazz and of Latin jazz. Tito Puente was a pioneer and he always said it had to be danceable to be Latin jazz. But one of his contemporaries—Ray Barretto, who used to play

in Tito's band—would say, "If it's danceable, it's salsa. Latin jazz is something else." He looked at it differently, and they were certainly both legitimate perspectives.

Nowadays, there's still a lot of great danceable Latin jazz put out by these big bands—Spanish Harlem Orchestra, Poncho Sanchez and many others. And then there's more experimental stuff, more cutting edge, I would say, like Miguel Zenón, Yosvany Terry. And they're less interested in playing dance music, although they do a lot of dance rhythms. It's more about the experimental part and putting no limits on it—harmonically and melodically or time signature-wise, not feeling like you have to play a mambo or cha-cha-cha. Doing stuff in odd meter, that's something that's more and more prevalent now.

Given that kind of expansion, here's an unfair question: Seeing how you've regularly led four or five different bands, is one of those groups representative of the music you hear in your head?

There's not one answer for that, because what I hear in my head is so disparate. It's such a wide range of stuff. I would say that the group I led for 21 years was the main group. The Machete Ensemble, I think, was ideal because—throughout the whole 21 years, but especially in the first 10 years—it was a big group and it allowed me to do more. It was a group that would have five and sometimes more horns. It would have sometimes three, four, five or more singers. It would sometimes have four or five percussionists. It was just a huge group, so we could do anything.

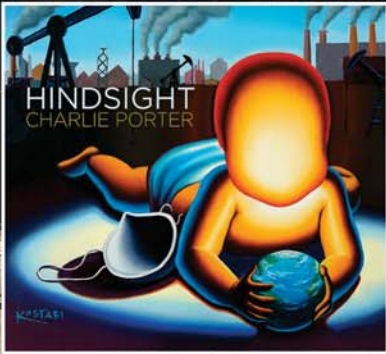
The economic reality forced me to downsize. And so, the group that I've had for the past several years is a sextet, and I love it. I love the group and what we've been able to do. But you'll notice on all of our records, we've recorded as a quintet and a sextet over the last 15 years, and on none of them are there less than 25 musicians. I've always gotten all these guests. I hear that bigger sound for a lot of stuff. But it's fun and challenging to write and play with a smaller group; a lot more responsibility falls on each musician, especially me as a percussionist. I could float and come in and out and stop playing whenever I wanted to when the band was big. But now, I have a lot more responsibility to keep the rhythm and be a more solid player.

At a time when I'm getting older, it's a bit tricky to keep up, because my instrument is a very physical one. And it's evolved in such a way that the best players now are like Olympic athletes the way that they play. It's beautiful. It's a challenge, I love it. But Machete Ensemble at that time, we were doing the most varied music, because we had that instrumentation to work with. But it doesn't stop me, and if I need violins or more horns or more percussionists or singers, I bring them in.

DB



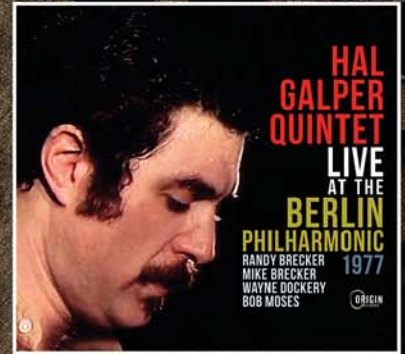
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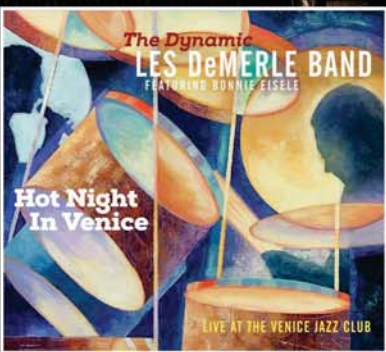
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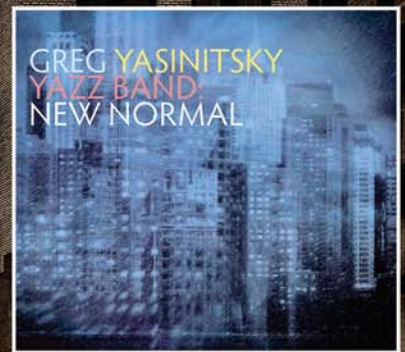
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Live at the Berlin Philharmonic, 1977
*Randy Brecker / Mike Brecker
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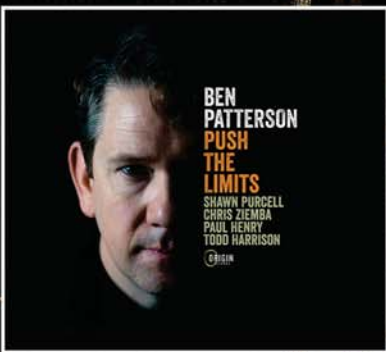
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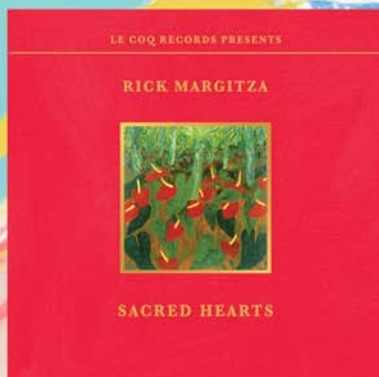
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Drummer Carmen Castaldi (left), pianist Marilyn Crispell and saxophonist Joe Lovano return for a second ECM release as Trio Tapestry.

Joe Lovano Trio Tapestry *Garden Of Expression*

ECM 2685

★★★★½

Whereas Sun Ra was fond of saying, “Space is the place,” for the members of Trio Tapestry—saxophonist Joe Lovano, pianist Marilyn Crispell and drummer Carmen Castaldi—a more appropriate mantra might be, “Space is the *thing*.” *Garden Of Expression*, the trio’s sophomore effort, has all kinds of space: Space between notes, space to stretch out and space for reflection. Even the audio itself revels in spaciousness, thanks to the reverberant acoustics of the Auditorio Stella Molo RSI in Lugano, Switzerland, where even whispered notes are unexpectedly resonant.

A good bit of the album’s airiness can be ascribed to Lovano’s writing. Lean and suggestive, the tunes here tend toward leisurely, well-spaced shards of song, melodic patterns that

hang in the air like questions. “Chapel Song,” which opens the album, starts with the saxophonist intoning a simple, prayerful melody, his sound light and breathy, his phrasing strongly vocalized. Crispell’s piano fills in the space between phrases with quietly chiming chords, not so much playing the changes as teaching the listener how to hear the harmony implied in Lovano’s melody. Meanwhile, Castaldi’s drumming—cymbal playing, mostly, with splashes of brushwork and the odd thump of bass drum or tom—is less about keeping time than adding color, as if the accents marked by the stick’s impact were no more significant than the space filled by a cymbal’s sizzle or ring.

Clearly, this is a listening band, with the choices each player makes determined, in part, by what others are playing. During Lovano’s solo on “West Of The Moon,” there’s a marvelous dynamic between his tenor and Crispell’s piano where his sustained, legato phrases provoke roil-

ing, Ravelian arpeggios, while his busier patterns are met with long chords, as if each knew exactly what the other was about to do. Then there’s the wonderfully pacific “The Sacred Chant,” a meditation that weaves the three voices together so perfectly that the music sounds less like improvisation than musical revelation, with each player achieving enlightenment through the others.

Perhaps the most impressive thing about *Garden Of Expression* is the emotional range these three pull from this music. From the spare, prayerful asceticism of “Zen Like” to the sprightly post-bop interplay of “Dream On That” and the epic sweep of the title tune, Trio Tapestry suggests a universe of possibilities within its deeply spacious sound.

—J.D. *Considerine*

Garden Of Expression: Chapel Song; Night Creatures; West Of The Moon; Garden Of Expression; Treasured Moments; The Sacred Chant; Dream On That; Zen Like. (48:14)

Personnel: Joe Lovano, tenor saxophone, soprano saxophone, tarogato, gongs; Marilyn Crispell, piano; Carmen Castaldi, drums.

Ordering info: ecmrecords.com



Gayelynn McKinney And McKinney Zone *Zoot Suit Funk*

BEATSTIX 102

★★★★

The nine breezy, sun-dappled instrumentals on veteran drummer Gayelynn McKinney's aptly titled *Zoot Suit Funk* move from the easy-rolling melodies of opener "Stylin'," where saxophonist Rafael Statin and guitarist Alex Anest lock in unison, to Statin's smooth phrasings on the medium-tempo West Coast groover "My Love."

Much like the baggy and kitsch zoot suit

itself—signifier of a nostalgic jazz aesthetic—McKinney's compositions inhabit a spacious yet artfully crafted sense of retrospective funk, with her own dynamic, Dennis Chambers-referencing style of drumming providing a rhythmic grounding. It is a perfectly satisfying blend—one that feels firmly rooted in the comforting familiarity of the past. But there are glimpses of McKinney breaking out of formulaic funk on her arrangement of Bill Withers' "Lovely Day," expanding on the composition's levity with a soaring solo from Statin, while "Just A Little Bass And Drums" manages to evoke a convincingly swampy blues feel through Ibrahim Jones' percussive bass plucking and Statin's lower register runs. In the context of the record as a whole, though, it is too little too late.

McKinney offers a neatly arranged and pleasing selection of songs on *Zoot Suit Funk*. But what the record misses is the rawness, the guttural thump and thrust of energy that makes funk so irresistible and endlessly listenable. Injecting more of that vitality would transform a largely unremarkable record into something truly worthy of note.

—Ammar Kalia

Zoot Suit Funk: Stylin'; Space Goddess; My Love; Having Fun; Gwendolyn; Lovely Day; Peaceful Place; Just A Little Bass And Drums; Zoot Suit Funk. (46:55)

Personnel: Gayelynn McKinney, drums, vocals; Rafael Statin, saxophone, bass flute, bass clarinet; Demetrius Nabors, keyboards; Alex Anest, guitar; Ibrahim Jones, bass; Trenita Womack, congas, vocals.

Ordering info: gayelynnmcKinney.com

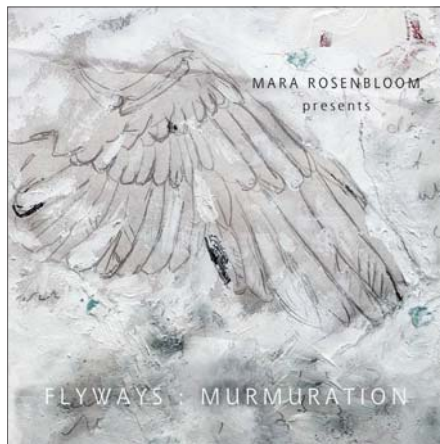
Mara Rosenbloom *Flyways: Murmuration*

FRESH SOUND NEW TALENT 584

★★★★½

Let's address an elephant before moving forward: Some might find Anais Maviel's ululating vocals an unwelcome distraction. There's no doubt her pitch-bending gymnastics, much like Yoko Ono's, will not be to everyone's taste. But look past her extreme expression, and Brooklyn-based pianist Mara Rosenbloom's latest album reveals enormous tenderness.

Maviel's primary contributions here are on two pieces that draw from the poetry of Adrienne Rich, including "I Know What I Dreamed: Our Flyway," a 36-minute epic exploration of the second of the writer's seminal *21 Love Poems*. Beginning with the deceptively benign situational statement, "I wake up in your bed," the piece divides roughly into five parts that arc across a range of expression. Even at the piece's most visceral moments, Maviel keeps your attention because of her unwillingness to hold back and an ability to use extended vocal techniques with precision. The fragmented nature of "I Know What I Dreamed" doesn't play well to the melodic development Rosenbloom and bassist Rashaan Carter display elsewhere, but they create effective tension throughout. The second Rich-themed piece,



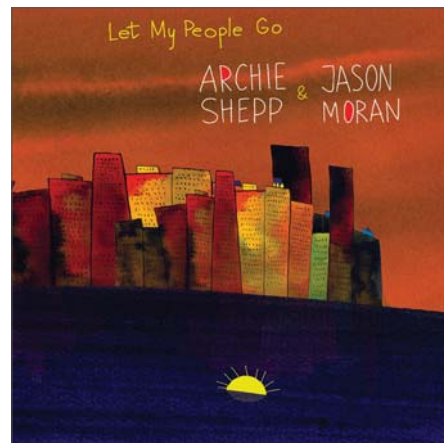
"Dream Of A Common Language: Irruption," is more ruminative, building from Rosenbloom's simple phrase, yet no less abstract. The bandleader concludes by combining a charming piano miniature and a slow, spare interpretation of "These Foolish Things." At its end, *Flyways: Murmuration* is as restful as its most excited moments are alarming.

—James Hale

Flyways: Murmuration: Improvised Prelude; Greetings; Bird Migration Theme 2: Take Off; I Know What I Dreamed: Our Flyway; Dream Of A Common Language: Irruption; Bird Migration Theme 1; Murmuration; Bird Migration Theme 2 Reprise; Landing; Little Chick; These Foolish Things: For Connie Crothers, With Love. (53:57)

Personnel: Mara Rosenbloom, piano; Rashaan Carter, bass; Anais Maviel, vocals, surdo drum.

Ordering info: freshsoundrecords.com



Archie Shepp & Jason Moran *Let My People Go*

ARCHIEBALL 1201

★★★★★

In June 1965, Archie Shepp and John Coltrane recorded *Ascension*. July was when the pair performed what would become *New Thing At Newport*. Then on to Chicago, where a festival crowd squirmed in disbelief as Shepp and Trane gleefully burned jazz's mainstream bridges to a cinder. DownBeat called it "a bomb." Coltrane was chasing inner tranquility. But Shepp was stoking the politics of liberation, where he was among the angriest young avatars of an avenging avant-garde.

Now, we have *Let My People Go*. It gives listeners a far warmer and more intimate portrait of Shepp, who at 83 remains formidable, but not forbidding. During his spacious career, he has favored duets and here finds fitting company in pianist Jason Moran. He has also settled into a comfort zone of familiarity that he enjoys working. Shepp's recorded more than a half dozen versions each of "Lush Life" and "Round Midnight" since the late '70s. But they provide an outlet here for the romantic tenor in Shepp. He whispers in a hoarse breathiness that evokes shades of Ben Webster. Shepp orbits the tunes closely with variations decorated in arpeggiated little tentacles that flutter like fringe.

Anguish becomes strangled gravitas on the spirituals, where Moran moves from accompanist to power puncher. He lays an undercurrent of rolling thunder on "Go Down Moses" and makes a concerto of "He Cares." For all the heft, however, they move like slow, stately dirges.

Recorded live, it all sounds like a studio job. Maybe no one dared make a sound. You don't argue with an original like Shepp.

—John McDonough

Let My People Go: Sometimes I Feel Like A Motherless Child; Isfahan; He Cares; Go Down Moses; Wise One; Lush Life; Round Midnight. (58:44)

Personnel: Archie Shepp, tenor saxophone, soprano saxophone; Jason Moran, piano.

Ordering info: archieshepp.bandcamp.com

The Hot Box

	Critics	J.D. Considine	James Hale	Ammar Kalia	John McDonough
Joe Lovano Trio Tapestry <i>Garden Of Expression</i>		★★★★½	★★★★	★★★★	★★
Gayelynn McKinney <i>Zoot Suit Funk</i>		★★★	★★★	★★★	★★★
Mara Rosenbloom <i>Flyways: Murmuration</i>		★★★★	★★★★½	★★★★½	★★½
Archie Shepp & Jason Moran <i>Let My People Go</i>		★★	★★★★	★★★★	★★★★

Critics' Comments

Joe Lovano Trio Tapestry, *Garden Of Expression*

Spare to the extreme in places, this belies the legacies of Lovano and Crispell as ferocious soloists, but reinforces their later-career focus on meditative tone poetry. —James Hale

Lovano's in liquid and languid form during this subtle yet insistent second recording with his Trio Tapestry. Castaldi's drumming, meanwhile, is textural and open, and Crispell's piano comping is colorful and intricate, making for a lyrical delight of a record. —Ammar Kalia

Lovano has created what he intended, a spiritual séance whose pulse is negligible. Notes hang motionless. "Do something," you say. But little happens. The spirit may be willing. The substance is a snooze. —John McDonough

Gayelynn McKinney, *Zoot Suit Funk*

However smooth the overall sound might be, there's plenty of grit to these grooves, thanks to the chemistry between drummer McKinney's slyly complex backbeat and Jones' supple, rippling bass lines. Best of all, they swing just as hard as they funk. —J.D. Considine

Crisp, focused funk. Call it old-school, if you like, but McKinney's unit deftly avoids the pitfalls of overdoing party music clichés in favor of tight drumming and resonant bass work. —James Hale

A self-proclaimed funk band with a knack for swinging the backbeat. McKinney does some credible Ella-style scat phrasing and gives "Zoot Suit Funk" the overdrive of rousing '50s rock 'n' roll. Good playing, but frequent fade-outs suggest lazy writing. —John McDonough

Mara Rosenbloom, *Flyways: Murmuration*

Rosenbloom has a gift for contrapuntal piano lines, which makes her an ideal accompanist for a singer as declamatory as Maviel. But it's bassist Carter's rich tone and fleet-fingered asides that give the music wings, spurring the others to new heights. —J.D. Considine

Rosenbloom finds perfect accompaniment to her fractal, often atonal phrasing in Maviel's forlorn vocals on this delicate, intuitive suite. —Ammar Kalia

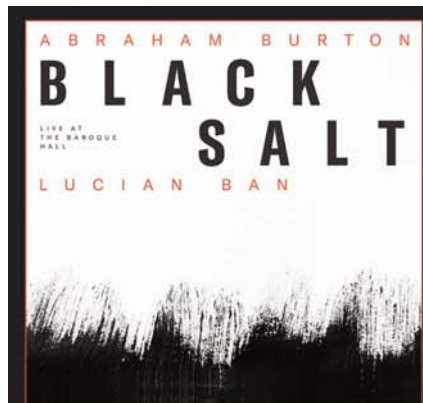
An arty mix of drowsy, new-age serenity and fidgety, ascetic severity. Maviel's chill hovers like an eerie theremin over Rosenbloom's clean piano. Swooping abandon melts into a suspended tranquility. But the poetry gets lost in austere lyricism. —John McDonough

Archie Shepp & Jason Moran, *Let My People Go*

A connection across generations with heartfelt nods to gospel and bop, this is a truly admirable project. But, man, I wish Shepp would play soprano in tune. —J.D. Considine

Reminiscent of the reedist's evocative gospel and blues duets with pianist Horace Parlan from the '70s, but deeper and darker thanks to Moran's Monkish flourishes and Shepp's added gravitas. —James Hale

Shepp continues his fierce and formidable legacy of saxophone and piano duets with this journeying record accompanied by Moran. The pair interweaves seamlessly with the pianist providing percussive backing to Shepp's inimitable, yearning falsetto, while creating a deeply engaging and emotional dialogue. —Ammar Kalia



ABRAHAM BURTON & LUCIAN BAN BLACKSALT

LIVE AT THE BAROQUE HALL
SSC 1609 - STREET DATE 4/9/20

Saxophonist Abraham Burton and pianist Lucian Ban come from two distinct backgrounds but founded a long-lasting relationship based on friendship, trust, and their collective passions, most notably their focus on melodicism and jazz feel. Their new recording, *Blacksalt*, encapsulates the sympathetic nature of their pairing in a freely played collection of pieces, composed and improvised, and pristinely recorded live on tour in Ban's native Transylvania in 2018.

Burton grew up a first generation American of Belizean descent in the exciting world of New York City. By his late teens, the saxophonist was already apprenticing with the legendary drummer Arthur Taylor and fortifying his foundation playing alongside jazz luminaries like Jackie McLean, Walter Bishop and Roy Haynes. Burton's rich tone and bold playing style have helped him to maintain his position in the top tier of jazz's saxophone stylists, a player who can supply whatever is needed in any musical situation.

Ban grew up in Romania and came to New York City to pursue his dream of becoming a mover in the City's incredible jazz scene. His particular approach to the music has generally led him into more avant-garde spheres, but his composing style has always attracted collaborators of all stripes and influences. The music that Ban makes brilliantly straddles the line between the mainstream and the experimental.

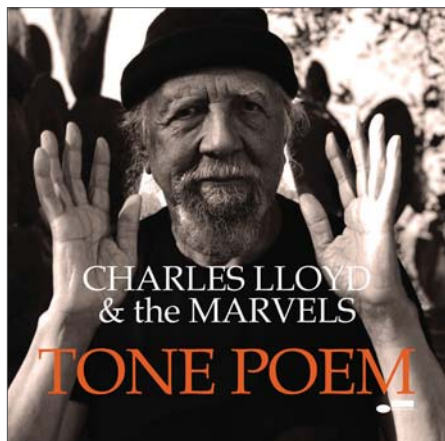
Burton and Ban were introduced by drummer Bruce Cox in 2006. Their mutual appreciation for the jazz tradition and ballads insured that these diehard romantics had found in each other a musical companion that would not only push, but in any musical context. The pairing became regular when Ban invited Burton to join his band, *Elevation*, which has recorded two well-received albums for Sunnyside.

The two began playing duo concerts not too long afterward, cementing the cause when they were invited by Todd Barkan to perform at Dizzy's Club Coca-Cola's Late Night sessions and met with an incredible response. The two have continued these well-received events throughout New York City and on a number of European tours. On June 5, 2018, the last night of an eleven-stop tour of Europe, Burton and Ban had the opportunity to record *Blacksalt* at The Baroque Hall in Timisoara.



Sunnyside

www.sunnysiderecords.com



Charles Lloyd & The Marvels
Tone Poem

BLUE NOTE B0033134

★★★★★

The name “Charles Lloyd & The Marvels” has the ring of early rock ‘n’ roll, an association amplified by the quintet’s instrumentation and taste in tunes. (The band’s first album opened with a cover of Bob Dylan’s “Masters Of War.”) The only thing missing on its third album is a singer, though guest vocalists featured on the group’s previous efforts.

Tone Poem not only dispenses with vocals

but, apart from a hymn-like rendering of Leonard Cohen’s “Anthem,” most of the rock trappings. Instead of covering Dylan or Hendrix, this album goes for Monk and Ornette, albeit in a strongly pop-inflected style. Coleman’s “Ramblin’,” for instance, is more blues-rock than free-jazz, pushed along by Eric Harland’s second-line pulse, and framed by both the feedback-spiced jab of Bill Frisell’s guitar and the freight-train whine of Greg Leisz’s pedal steel.

On the other hand, Gabor Szabo’s “Lady Gabor” rides the same throbbing bass line that powered the tune when Lloyd and the guitarist recorded it as part of Chico Hamilton’s Quintet in 1963. So, it’s not as if the bandleader’s radically changing gears. Instead, the version here merely adds a high-gloss finish to the groove, making the sound prettier without diminishing the rhythmic drive or improvisational edge.

Prettiness is an undervalued quality in jazz, and Lloyd has no qualms about exploiting it. “Dismal Swamp,” which despite its title is a cheerful little boogaloo, uses an alluring flute line to spark some ferociously inventive playing by Frisell and Leisz. Given the general gloom of the past year or so, maybe it’s time to give prettiness a chance.

—J.D. Considine

Tone Poem: Peace; Ramblin’; Anthem; Dismal Swamp; Tone Poem; Monk’s Mood; Ay Amor; Lady Gabor; Prayer. (60:31)

Personnel: Charles Lloyd, tenor saxophone, alto flute; Bill Frisell, guitar; Greg Leisz, steel guitar; Reuben Rogers, bass; Eric Harland, drums.

Ordering info: bluenote.com

Veronica Swift
This Bitter Earth

MACK AVENUE 1177

★★★★★

Veronica Swift is a woman of many voices, and she uses every one of them to refract a dizzying kaleidoscope of moods on *This Bitter Earth*, the follow-up to 2019’s *Confessions*. As on that earlier work, Swift digs deep into the American songbook to reveal new, often surprising truths.

For the opening title track, Swift sings in a sotto voce whisper, dripping with melancholia that implies that “the fruit it bears” is strange fruit, indeed. Swift’s balancing #MeToo-era irony and full-throated girliness on “How Lovely To Be A Woman,” the coy Ann-Margret hit from *Bye, Bye Birdie*, is a pure pleasure.

Elsewhere, the harsh truths of “You’ve Got To Be Carefully Taught”—an object lesson on the roots of racism from *South Pacific*—seem even more chilling when Swift scats her way through lines like, “To hate all the people your relatives hate.” And in a real tour de force, the bandleader tackles the problematic lyric of “He Hit Me (And It Felt Like A Kiss)” by turning the martial chords of The Crystals’ doo-wop hit into what it actually is: an excruciatingly bitter-sweet love song, caressed by the arpeggios of



Armand Hirsch’s acoustic guitar.

Swift is a supernova. And the players who help manifest her vision make *This Bitter Earth* a musical bounty of depth and breadth.

—Cree McCree

This Bitter Earth: This Bitter Earth; How Lovely To Be A Woman; You’ve Got To Be Carefully Taught; Getting To Know You; The Man I Love; You’re The Dangerous Type; Trust In Me; He Hit Me (And It Felt Like A Kiss); As Long As He Needs Me; Everybody Has The Right To Be Wrong; Prisoner Of Love; The Sports Page; Sing. (61:15)

Personnel: Veronica Swift, vocals; Emmet Cohen, piano; Yasushi Nakamura, bass; Bryan Carter, drums; Lavinia Pavlish, Meitar Forkosh, violin; Andrew Griffin, viola; Susan D. Mandel, cello; Aaron Johnson, alto saxophone, bass flute, flute; Armand Hirsch, guitar, acoustic guitar; Steven Feifke, Ryan Paternite, Will Wakefield, Stone Robinson Elementary School Choir, Walton Middle School Girls Choir, vocals.

Ordering info: mackavenue.com



Chris Potter
Sunrise Reprise

EDITION 1171

★★★★★

It’s hard to think of Chris Potter as only a saxophone phenom after *There Is A Tide*, his 2020 solo album recorded at home and launched during lockdown. A one-man jazz orchestra, he played 14 instruments on the release, his third for the U.K.-based Edition imprint. His move to the label in 2019 makes room for such creative forays, which continue apace with this year’s *Sunrise Reprise*.

This latest album captures the second studio date for Potter’s trio with pianist James Francies and drummer Eric Harland. As with *Circuits*, their 2019 debut, *Sunrise Reprise* buzzes with modernistic vitality and oscillating electronics—at a slight remove from Potter’s earlier acoustic work. Still, the focal point of the album’s compositions remains Potter’s perfectly sculpted lines, in this case, stacked in unison or two-part harmony. But Francies and Harland, in providing the ballast for such vertical expansion, render Potter’s alacritous exploration all the more exciting. One can hear the trio’s discerning equilibrium on “Southbound,” in Francies’ responsive comping and electrifying solos, or on “Serpentine,” in Harland’s flawless punctuation of the horn’s brisk melodic statements.

Intriguingly, the last track, “Nowhere, Now Here/Sunrise Reprise,” and the first, “Sunrise And Joshua Trees,” share a buried hook—a few simple, arresting intervals. Potter’s musical notions in and around this melodic reference impress: The closing tune alone lasts 24 minutes. Potter fills that time with meditative passages, scratchy grooves, ethereal effects and feverish soloing—capping a release that presages, one hopes, brighter days and happier outlooks.

—Suzanne Lorge

Sunrise Reprise: Sunrise And Joshua Trees; Southbound; Serpentine; The Peanut; Nowhere, Now Here/Sunrise Reprise. (54:42)

Personnel: Chris Potter, tenor saxophone, soprano saxophone, clarinet, flute, keyboard; James Francies, keyboard; Eric Harland, drums.

Ordering info: editionrecords.com

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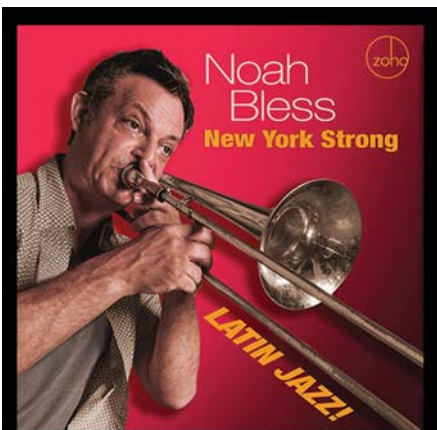
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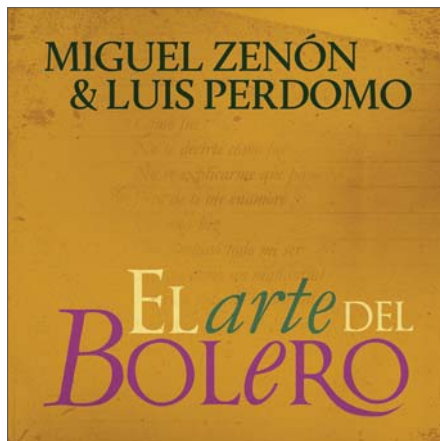
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Available at skirlrecords.com, seansonderegger.bandcamp.com and digitally through meta-dash.digital/music



Miguel Zenón & Luis Perdomo *El Arte Del Bolero*

MIEL MUSIC

★★★★½

Miguel Zenón’s recent forays into Latin American songbooks have yielded some of his most rapturous music yet. As the follow-up to 2019’s sumptuous *Sonero* (*The Music Of Ismael Rivera*), on which he ingeniously interpreted songs by the Puerto Rican crooner and composer, the alto saxophonist pivots his focus to works associated with the 1950s bolero era.

This time around, Zenón partnered only

with pianist Luis Perdomo, who also contributed to *Sonero*, for a set of music from a 2020 gig at New York’s Jazz Gallery. The leisurely pacing and heartfelt accord between the two reveal canonical knowledge and interpretive prowess, as well as the glimmering qualities of their individual musicianship.

Zenón’s silvery tone has matured and developed a more supple allure, while his phrasing is as expressive as it is fluid. *El Arte Del Bolero* brings out the sensualist in him, particularly on the pair’s delectable reading of Ernesto Duarte’s “Como Fue” and Arsenio Rodriguez’s “La Vida Es Un Sueño,” where the saxophonist explores the song’s melodic contours with searing emotional immediacy. Perdomo provides the ideal harmonic and melodic bedding for Zenón’s soaring lyricism here. The pianist’s economical phrasing and graceful improvisations afford the session an after-hours vibe when lovers might sit in the corner and discreetly exchange confessions.

Given that *El Arte* was recorded during the pandemic, its inherent melancholy is matched by its beauty as Zenón and Perdomo strike up a simpatico rapport that’s on par with Kenny Barron and Stan Getz’s. —*John Murphy*

El Arte Del Bolero: Como Fue; Alma Adentro; Ese Hastío; La Vida Es Un Sueño; Que Te Pedí; Juguete. (51:47)

Personnel: Miguel Zenón, alto saxophone; Luis Perdomo, piano.

Ordering info: miguelzenon.com

Shai Maestro *Human*

ECM 2688

★★★★★

Israeli-born Shai Maestro, whose classical piano lessons began at age 5, demonstrates all the traits demanded of his chosen discipline—sparkling facility, consummate control of tonal shading and voice leading, and a dynamic range borne of emotive resonance with the music. Maestro fits perfectly with ECM’s chamber-jazz aesthetic, and his second album for the European label, *Human*, places the bandleader in a grand lineage of pianists that Manfred Eicher has stabled over the decades.

Whereas Maestro’s 2018 *The Dream Thief* was a sublime trio effort with bassist Jorge Roeder and drummer Ofri Nehemya, for *Human*, he adds trumpeter Philip Dizack, invigorating an already delicious, well-balanced blend with an explosive catalyst. Dizack also sports a lethal combination of warm-bodied sonority with deadly technical accuracy, on full display for “GG,” where he and Maestro play an unending string of blindingly fast unison lines. The density and virtuosity contrasts with moments of profound space, as on the title track, a chorale that ebbs and flows with poignancy. “Hank And Charlie” honors bygone masters Jones and



Haden, as Roeder channels the bassist’s folkloric depth. Maestro’s surprising arrangement of “In A Sentimental Mood” is a joyful romp, jump-started by Nehemya’s backbeat, with Dizack’s melody treatment and Roeder’s daring counterpoint mirrored in each hand by the pianist. The leader leaves enough hints for us to find our way back to Ellington’s iconic version with Coltrane; a mood becoming a final sentiment. —*Gary Fukushima*

Human: Time; Mystery And Illusions; Human; GG; The Thief’s Dream; Hank And Charlie; Compassion; Prayer; They Went To War; In A Sentimental Mood; Ima (For Talma Maestro). (56:27)

Personnel: Shai Maestro, piano; Jorge Roeder, bass; Ofri Nehemya, drums; Philip Dizack, trumpet.

Ordering info: ecmrecords.com

Larry Coryell & Philip Catherine
Jazz At Berlin
Philharmonic XI:
The Last Call

ACT 9929

★★★★★

This live January 2017 recording rekindled the musical partnership of guitar greats Larry Coryell and Philip Catherine, who toured extensively during the mid-'70s and recorded two studio albums during that time. Being masters of chordal invention, as well as stellar improvisers, they each provide sublime accompaniment while also delivering plenty of solo sparks throughout the set.

They open with the challenging "Miss Julie," Coryell's chops-busting opus from 1977's *Twin-House* that sets the evening's tone. Luiz Bonfá's bossa nova "Manhã De Carnaval" is a showcase for the duo's gentle rapport, as well as an outlet for Coryell to integrate his signature speedy licks and false harmonics into the fabric of the hauntingly beautiful minor-key ballad. The two guitarists close out the performance with a rendition of "Green Dolphin Street," accompanied by pianist Jan Lundgren, bassist Lars Danielsson and trumpeter Paolo Fresu, who carries the melody. Four weeks after this Berlin appearance, Coryell died in his sleep at the age of 73, putting a sad postscript on this otherwise exuberant concert.

—Bill Milkowski

Jazz At Berlin Philharmonic XI: The Last Call: Miss Julie; Homecomings; Manhã De Carnaval; Jemin-Eye'n; Embraceable You; Bags' Groove; Green Dolphin Street. (47:55)

Personnel: Larry Coryell, Philip Catherine, guitar; Jan Lundgren, piano; Lars Danielsson, bass; Paolo Fresu, trumpet.

Ordering info: actmusic.com



Logan Richardson
Afrofuturism

WHIRLWIND 4772

★★★★★

Afrofuturism is many things—a literary genre, an artistic movement, a perspective heralding a new and better way. It is also a sound. That Logan Richardson chose this title for his latest album bespeaks a desire to match the dreams of a liberated future with a message both concealed and magnified in what can best be described as a kind of ballad-driven, electric blues. Known as one of the most gifted and transformative alto saxophonists of his generation, it is Richardson's compositional prowess that shines here. Extending from his previous album, *Blues People*, this work evinces a powerful rendering of life in hard times. But with it, we are reminded that such times won't last always.

Richardson offers a range of electronic and acoustic instrumentation that belies easy description. The production work on the aptly titled "Trap" has every element of this electronic blues, but it is a conversation with one of hip-hop's most critical modern inventions. The music is like poetry, evoking movement and transportation. But where we are going is more a collective enterprise. Sound is a map, not a territory.

—Joshua Myers

Afrofuturism: Say My Name; The Birth Of Us; Awaken; Sunrays; For Alto; Light; Trap; Grandma; Farewell; Black Wallstreet; Photo Copy; Round Up; According To You; Praise Song; I'm Not Bad, I'm Just Drawn That Way. (52:32)

Personnel: Logan Richardson, alto saxophone, keyboards; Igor Osypov, guitar, acoustic guitar; Peter Schlamb, vibraphone, keyboards, key bass; Dominique Sanders, bass, key bass; Laura Tagliatalata, vocals; Ezgi Karakus, strings; Ryan J. Lee, drums, bass; Corey Fonville, drums.

Ordering info: whirlwindrecordings.com



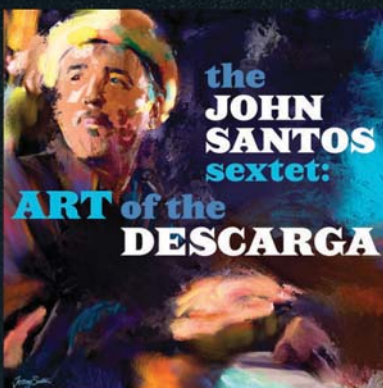
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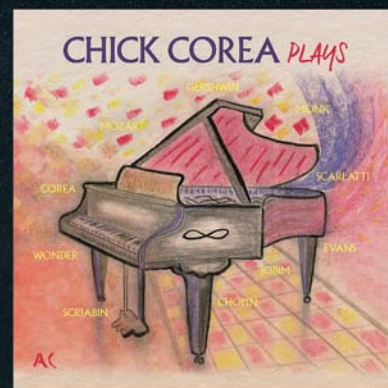
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R+R=NOW
R+R=NOW Live

BLUE NOTE B0033274

★★★★★

Incorporating a blend of compositions from its 2018 debut, *Collagically Speaking*, and fresh imaginings of other compositions, this new live recording documents an R+R=Now residency at New York's Blue Note club.

The first track, "Respond," is at once a rallying call and a declaration of intention, serving as a sonic impression of cascading sky-rockets. Christian Scott aTunde Adjuah's plaintive trumpet calls out through the filter of a flanger, bolstered by Justin Tyson's slow-bubbling drum march. Taylor McFerrin's synth lines, reminiscent of classic 1980s Herbie Hancock, snake through the track, which rolls directly into a version of "Been On My Mind."

Keyboardist Robert Glasper says that R+R stands for "Reflect and Respond," echoing Nina Simone's sentiment that "an artist's duty, as far as I'm concerned, is to reflect the times." In an interview with her then-husband Andy Stroud, she continued, "[A]t this crucial time in our lives when everything is so desperate, when every day is a matter of survival, I don't think you can help but be involved."

A smoldering spirit of survival permeates

the album, and Adjuah notes that the band is composed of Black men from less than affluent backgrounds, declaring that "we've had to go through some hell, fight for some things, build up a lot of armor, and do a lot ourselves to forge our realities, to become who we are." He adds, "We're all very aware of that, so anytime we get together, it's a celebration." Recorded back in 2018, *R+R=NOW Live* is proof of such a celebration, released at a time when we need it most.

Flange effects—an integral tool of 1970s disco DJs—are buried throughout the mix here. Effects in general are a crucial, textural element on the album, supplying the music with a Day-Glo haze.

The ensemble's cover of Kendrick Lamar's "How Much A Dollar Cost" (co-written by keyboardist Terrace Martin) is intentionally jarring, devolving then rebuilding itself midway though and settling into an infectious groove. "Change Of Tone" opens up with chord washes that bring to mind Kool & The Gang's classic "Summer Madness," making way for ARP-ish synths that sound downright inquisitive. The polyrhythmic gasps on the track are refreshing, creating tension between Glasper and Tyson, juxtaposed with a peaceful coda. "Perspectives/Postpartum" (a medley of compositions written by McFerrin and Adjuah, respectively) delights: Adjuah's synthy dream waltz explodes into McFerrin's climax. The rhythmic backbone of "Need You Still" is reminiscent of Glasper's "All Matter."

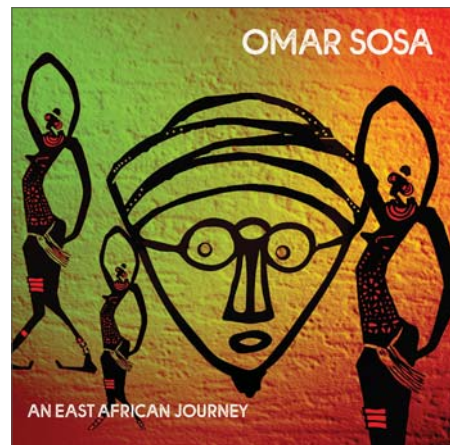
"Resting Warrior," the 25-minute culminating track, is amplified by thumb piano, utilizing an ancient instrument to further tie the past to the future on an album that's as much about now as it is about tomorrow.

—Ayana Contreras

R+R=NOW Live: Respond; Been On My Mind; How Much A Dollar Cost; Change Of Tone; Perspectives/Postpartum; Needed You Still; Resting Warrior. (74:37)

Personnel: Robert Glasper, keyboards; Christian Scott aTunde Adjuah, trumpet; Taylor McFerrin, synthesizer; Terrace Martin, synthesizer, vocals, saxophone; Omari Hardwick (6), vocals; Derrick Hodge, bass; Justin Tyson, drums.

Ordering info: bluenote.com



Omar Sosa
An East African Journey

OTA 1034

★★★

Cuban-born pianist Omar Sosa might not be a professional ethnomusicologist, but his passion for global sounds and sundry genres gets a singular stamp on *An East African Journey*, where he focuses attention on music from various ethnic groups in East Africa.

Monja Mahafay, a folkloric musician from Madagascar, is gifted with divination from his mother, and that sacred spirit is exuded by "Sabo." Sosa's piano embraces Mahafay's traditional rhythm on *marovany* (a box zither), and at the same time embellishes the song with contemporary jazz modulation. More of this approach would have given the journey an added combination of the old and new worlds, but Sosa chooses not to interfere much in the music from Burundi on "Kwa Nyogokuru," where an instrument sounds akin to a thumb piano; or the metallic rhythms from Ethiopia approximating the spoons played in the Mississippi delta on "Tizeta."

Abel Ntalasha sings in Lenje, a Bantu language of central Zambia, and performs on the *kalumbu*—an instrument that resembles the *berimbau* of Brazil. His song "Shibinda" is a kind of love call from a young man seeking a bride. Once he succeeds in finding a mate, the instrument traditionally is destroyed; let's hope that's not the case on this occasion.

With this project, Sosa takes another decisive and intriguing venture, and in doing so provides greater exposure to several talented musicians far from mainstream Western culture.

—Herb Boyd

An East African Journey: Tsiaro Tsara; Thuon Mok Loga; El-rababa; Eretseretse; Che Che; Veloma E; Kwa Nyogokuru Revisited; Tizeta; Sabo; Meinfajria; Shibinda; Dadilaly; Ravann Dan. (55:56)

Personnel: Omar Sosa, piano; Rajery, valiha; Olith Ratego, nyatiti; Seleshe Damessae, krar; Steven Sogo, umuduri; Menwar, percussion, vocals; Mola Sylla, vocals; Monja Mahafay, marovany; Abel Ntalasha, kalumbu, vocals; Christophe Minck, keyboard bass, electronics; Childo Tomas, bass; Steven Arguëlles, drums, percussion.

Ordering info: melodia.com



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Edges of the Avant-Garde

The absorption of successful experiments and the advent of new ideas have always made the avant-garde a moving target. All three of these recordings push toward the outer edges of jazz, but each moves in a different direction.

When German drummer **Christian Lillinger** leads a band, he likes to think big; the multistage methodology of *Open Form For Society* wasn't just musically ambitious, it aspired to model social transformation as well. But when he works with a collaborative trio alongside vibraphonist **Christopher Dell** and bassist **Jonas Westergaard**, the focus shifts from macro to micro. On *Beats (Plaiست 009; 35:17 ★★★★★)*, the trio's third album, it breaks down the music, first by situating improvisation within tight, grid-like structures and then by chopping up the music's original performative flow into 13 tracks separated by stark silences.

The music relies heavily on repetitive figures, with one musician either subdividing or blurring the rhythms and atonal figures that the others play. Filtering added in postproduction similarly blurs the stark timbral differences among the instruments. At some points, the vibes pixelate, until they sound electronic, and the kick drum and bass often boom like a hip-hop track overheard from a passing car.

Forcefully physical and forever in flux, the trio's music is a bit like Brutalist architecture translated into music.

Ordering info: plaiست-music.com

Although its members are connected by a web of relationships that stretch back to the 1990s, *Live At The 55 Bar (Sunnyside 1600; 61:38 ★★★★★½)* is the debut recording by the collaborative group consisting of guitarist **Ben Monder**, saxophonist **Tony Malaby** and drummer **Tom Rainey**.

Monder's tendency as a leader is to keep things tidy, but his partnership with Malaby has become a setting for him to cut loose. In recent years, they've maintained a highly improvisational trio with a rotating drum chair. When the looming pandemic canceled the guitarist's plans to bring the band into the studio, he opted instead to record a concert with Rainey just ahead of the lockdown. The album is a three-part improvised suite, titled for the date of the gig. Monder and Rainey hang back for much of the opening section of *Suite 3320*, setting textures adrift around Malaby's long, gritty tenor lines. Ultimately, restraint yields to a frenetic passage that peaks with Monder briefly quoting "What A Wonderful World" as Malaby and Rainey lock into a pummeling



JOHN ROGERS

Ben Monder

exchange. Monder's effects enable him to occupy acres of sonic space with the flip of a switch, and there are long stretches where he functions like a synthesized orchestra. But the record's most exciting moments come when he scales back and engages more directly with the other players.

Ordering info: sunnysiderecords.com

Mark Feldman has made a string of broadly appreciated small-group dates for ECM and Enja, played sessions for Loretta Lynn and John Zorn, and co-lead a series of diversely configured dates with pianist Sylvie Courvoisier. But it's been 25 years since he last recorded a solo album; according to the liner notes of his new, solitary venture, *Sounding Point (Intakt 354; 43:27 ★★★★★)*, he deemed his technique on its predecessor deficient.

Even Feldman can't say a harsh word about his playing this time around, because this new effort abounds with virtuoso performances. Witness the immaculate control he exercises while switching between quick, bowed trills and intricate pizzicato clusters on "Rebound." For further confirmation, listen to the precision with which he shifts from harmolodic unison to playfully country-tinged slurs on Ornette Coleman's "Peace Warriors," one of three tracks that feature overdubs. And note how the overtones kicked up by his exquisitely placed harmonies make a couple violins sound like a full band.

All that virtuosity isn't an end in itself, but a means to evoke a wide range of emotions; he's equally persuasive projecting ardent nostalgia on the lyrical title track and navigating some dire mood swings on "Maniac."

DB

Ordering info: intaktrec.ch

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LOGAN RICHARDSON

Tony Tixier *I Am Human*

WHIRLWIND 4771

★★★★

Pianist Tony Tixier's lovely *I Am Human*, primarily comprised of duets, provides assorted textures and tones to showcase his thinking. Over the course of seven remotely recorded songs, the pianist functions as a base over which his chosen accompanist for each song improvises.

It's a novel approach to try to make the best of the pandemic situation. And listeners might not notice, or mind, that this music wasn't created in person, or in the moment. Regardless,

Ayelet Rose Gottlieb *13 Lunar Meditations: Summoning The Witches*

SELF RELEASE

★★★½

The communal spirit of Ayelet Rose Gottlieb's *13 Lunar Meditations: Summoning The Witches* feels like a gift. Inspired by the phases of the moon and, especially, women's relationship with the celestial body, the song cycle was created by mining the words of 20 women and was recorded using a raft of vocalists, including a small choir led by experimental artist DB Boyko.

To reflect the variety of voices and texts, Gottlieb composed a range of music, from the Meredith Monk-like knot of chanting and babble on "Dissipating Discus" to the folksy swing-cum-agit rock of "Moon Over Gaza/Almost Summer/I Come From There." And she adapts and shifts the timbre and volume of her voice to meet each moment. It's a daring and challenging effort, even as it makes the album a little difficult to get a firm grip on. By that same token, it feels like Gottlieb wrote this work to encourage active listening. It doesn't flow smoothly or fall into the background. Just as the music threatens to do so, a little surprise might pop up.

The words that Gottlieb and her collaborators present deserve deep consideration. There's so much poignancy and power within this mate-

these ballads have a solemnity to them that feels appropriate.

The album's penultimate tune, the solo Tixier spot "Leaking Life," is very much befitting of the release. It segues into "When They Happen," which features alto saxophonist Logan Richardson and easily ranks among the most inspired of the selections here. But the whole recording seemingly was building to these songs; they somehow feel as if they've been drawn from an entirely different project. There's a unique air about them, the two original compositions contrasting with the previous ambling five songs, most of which are covers.

However, when juxtaposed with these previous tracks, it also crystallizes the project—illuminating the complexity of Tixier's humanity. He is isolated, connecting in a singular and specific way with his musical brethren (and at one point, his actual twin brother, violinist Scott Tixier) to reach the highs and lows of *I Am Human*.

If we're currently witnessing an era when jazz is wrestling with its survival, Tixier's work here shows how powerful the music actually is.

—Anthony Dean-Harris

I Am Human: Humain; Someone To Watch Over Me; But Beautiful; Like Someone In Love; You Know I Care; Leaking Life; When They Happen. (26:45)

Personnel: Tony Tixier, piano; Scott Tixier (2), violin; Hermon Mehari (3), trumpet; Ben Leifer (4), bass; Adrien Soleiman (5), tenor saxophone; Logan Richardson (6), alto saxophone.

Ordering info: whirlwindrecordings.com



rial: Voices marvel at the notion of the moon shining on future generations or strain to connect the moon to spiritual practices with a breathtaking effect that doesn't dissipate. —Robert Ham

13 Lunar Meditations: Summoning The Witches: Lotte And The Moon; Yare'ah; Mond; Venus And The Moon; Moon Story; Patience; L'Kamar/Yasmoon's Moon; Dissipating Discus; Luna; Moon Over Gaza/Almost Summer/I Come From There; Tsuki; Traveler Woman; Desert Moon. (60:56)

Personnel: Ayelet Rose Gottlieb, Jay Clayton, Damaris Baker, Christiane Charbonneau, Seckin Cinar, David Cronkite, Kathy Kennedy, Maya Kuroki, Cleo Palacio-Quintin, Stefani Recheshter, Vergil Sharkya, Graham Webber, Andrea Superstein, Bes Davies, DB Boyko, Malika Zarra, Yasmin Levavi, Maor Levavi, Maia Levavi, Sofia Rei, Kyoko Kitamura, Shelly Mehari, vocals; Eylem Basaldi, Turkish violin, vocals; Aram Bajakian, guitar, vocals; Stephane Diamantakiou, bass; Ivan Bamford, drums.

Ordering info: ayelet.bandcamp.com



Leo Genovese *Sin Tiempo*

EARS&EYES 20-125

★★★★

Since moving from his native Argentina to the States to study in 2001, keyboardist Leo Genovese has been an inveterate collaborator, most famously working in a band led by bassist Esperanza Spalding, while also working with the likes of Tom Rainey, Oscar Feldman and Jason Palmer. He's made a couple of recordings as a leader, too. But this new trio grouping with bassist Mariano Otero and drummer Sergio Verdineelli—old chums from his homeland who've played with major South American pop-rock stars in addition to extensive work in jazz—is firmly in the collective mode. Otero wrote all but two of the compositions here, but the real focus is the finely tuned rapport among the players, who routinely ratchet up and resolve tension like it's the most enjoyable gambit possible.

On Genovese's "Blues," the trio plays with rhythm like a cat does a helpless mouse. Over a sleek yet herky-jerk groove—with a walking bass line quickly morphing into a shadow rhythm to the fractured swing of the drums—Genovese unspools an infectious soul-jazz feel. "3 Grooves," one of several performances spiked by the pianist's Monk-ish stabs, almost feels like a video game, with new settings emerging as if they were on a conveyor belt, forcing the musicians to adapt. The impressionistic exploration of "El Mar" might seem like a Debussy homage, but as the piece develops, it cuts off abruptly—intentionally—as if the tape ran out, generating a different kind of tension. The entire session conveys an attractive looseness in which even the most elegant themes are grist for the improvisational mill. There's a trust and conviviality here that allows the musicians to pull against the grain, alter the rhythmic thrust and snap back into place. —Peter Margasak

Sin Tiempo: Blues; Pato; 3 Grooves; La Memoria; Ciclon; Klimt; El Mar; Chewel; Eastwood. (37:23)

Personnel: Leo Genovese, piano; Mariano Otero, bass, electric bass; Sergio Verdineelli, drums.

Ordering info: earsandeyesrecords.com

Jazz Worms *Squirmin'*

CAPRI 74154

★★★★½

The acronym formed from their last names and used for this ensemble's moniker attests to the cleverness of Jazz Worms, a Denver quintet that has been together since 1984, but in no way sounds tired. A variety of styles and approaches demands attention on *Squirmin'*, heralded by bassist Mark Simon's "Launching Pad," where Ron Miles' cornet is set against Keith Oxman's brawny tenor saxophone.

Produced with clarity and presence, the album pops throughout. While it pushes its intelligence to the forefront, passion and the effortless engagement that comes with familiarity also animate this purposeful recording. The only member not to write here is Miles, whose lean, understated lines and dry tone drive pianist Andy Weyl's breathless "Lickity-Split" and twine with Simon on the bassist's perky "What If All?" On "The Chimento Files," an Oxman strut as tight as Paul Romaine's drums, Weyl leads the way with a melodic solo that sets the stage for an entertaining duel between Miles and Romaine. The pianist comps with might and imagination, detouring into ragtime and the blues along his path. Simon and Romaine trade off far into the tune, the bassist plucking his way through Romaine's blasts. Sharp and taut, "Chimento" locks this disc down with flair.

—Carlo Wolff

Squirmin': Launching Pad; Bu's Box; Joaquin; Lickity-Split; Wheaty Bowl; What If All?; Balladesque; The Chimento Files. (44:54)

Personnel: Ron Miles, cornet; Keith Oxman, tenor saxophone; Andy Weyl, piano; Mark Simon, bass; Paul Romaine, drums.

Ordering info: caprirecords.com



Roderick Harper *Evolving*

RHM

★★★★

Roderick Harper presents music that's easy to gravitate toward, whether as a new or longtime fan. The New Orleans vocalist offers a smooth and elegant timbre. But its specific character exudes a lightness and moves through melodies with a playful flow, rather than a dense and serious tone.

A take of "The Great City" showcases this point, as Harper's vocal slides fluidly from note to note, leaving the occasional aural nod—grace note-like in brevity—curled over syllables at the end of a lyric line. Secondary elements like Chris Guccione's swing drumming on the track, and the deceptive upward note movement for a line about "drag[ging] you down," enhance the music's playful core.

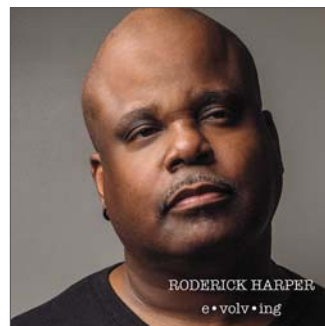
"Infinite Heart," the album's one original, features saxophonist Donald Harrison and is propelled by a melody eschewing tonal predictability. Here, Harper can break away from the slippery slope of conventional jazz chord progressions, without abandoning his assured and comforting style.

—Kira Grunenberg

Evolving: Infinite Heart; Never Let Me Go; Someday We'll All Be Free; The Great City; Look What I Got; Valsa Minera; Duke Ellington's Sound Of Love; The Rubicon Song; In Summer (Estate); Sack Full Of Dreams; Salty Dog; Do You Know What It Means To Miss New Orleans?. (56:54)

Personnel: Roderick Harper Muhammad, vocals; Donald Harrison (1), Roderick Paulin (9), saxophone; Oscar Rossignoli, piano, percussion; Robin Sherman, Amina Scott (3), Roland Guerin (12), bass; Chris Guccione, Jamison Ross, Gerald Watkins, Geoff Clapp, drums; Ellis Marsalis (2), Jesse Davis (3, 4), Shea Pierre (10), piano; John Jones, Rhodes, (12); Adrienne Dotson, handclaps (11).

Ordering info: roderickharper.com



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Andy James

Tu Amor

LE COQ

★★★★

On the style continuum of singing from pop to jazz, Andy James lands firmly on the pop side, eschewing improvisation. Her smoky alto is tasteful and unflashy on her fifth album, where she features classics with a Latin tinge, from “In The Still Of The Night” to “Perfidia,” and even revives the chestnut “Papa Loves Mambo.” Her singing and repertoire suggest that her sweet spot lies in the the mid-’50s and ’60s—more Julie London than, say, Dianne Reeves.

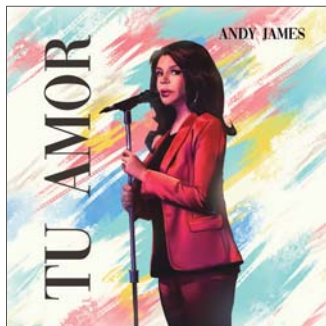
What makes this set of more than usual interest, however, is that James has the smarts to surround her voice with a superb band organized and arranged by Grammy-winning pianist Bill Cunliffe. The album thus becomes a showcase for Cunliffe’s sophisticated section writing, creamy strings and the exceptional contributions of A-list players. Among the highlights: a turbo-charged cha-cha version of “But Not For Me” and two lovely songs by Henry Mancini, “Charade” and the rarely heard “Loss Of Love.” Oddly, for a vocal album, the real standout tracks are two instrumentals: the title tune, written by percussionist Alex Acuña, and a satisfying jam on Santana’s “Evil Ways.”

—Allen Morrison

Tu Amor: In the Still Of The Night; Night & Day; Perfidia; Tu Amor; Call Me; But Not For Me; Charade; Who Can I Turn To; Papa Loves Mambo; Loss Of Love; Evil Ways. (47:16)

Personnel: Andy James, vocals; Bill Cunliffe, piano; John Beasley, organ; Wayne Bergeron, Terell Stafford, Kye Palmer, trumpet; Bob Sheppard, Rick Margitza, Dan Higgins, saxophone; Michael Dease, Bob McChesney, trombone; Jake Langley, guitar; John Pattitucci, Chris Colangelo, bass; Alex Acuña, percussion; Vinnie Colaiuta, Marvin “Smitty” Smith, drums.

Ordering info: lecoqrecords.com



Sachal Vasandani/ Romain Collin

Midnight Shelter

EDITION 1169

★★★★★

On *Midnight Shelter*, the pairing of Sachal Vasandani’s achingly tender voice and Romain Collin’s expansive piano is a needed sonic embrace during a time of disconnect.

Vasandani is emotionally exposed on much of *Midnight Shelter*, while Collin leaves space in his accompaniment, so he and the vocalist can sustain notes through vulnerable silences. The pair says this interplay was an intentional commentary on our current isolation from one another, adding incredible emotional depth and relevance to the album. On “Summer No School,” which depicts the quiet agony of someone secretly in love, Vasandani delivers a simple vocal treatment. But with the specificity of his descriptions—down to the sun on the back of his lover’s neck—the vocalist shows just how he pines for this person’s attentions. Collin, at the song’s emotional climax, sustains dissonant, dense chords to emphasize that yearning. In the end, *Midnight Shelter* has a slow, surreal quality about it—much like our lives during the pandemic. The pair exhibits a sensitive musicality and intuitive sense of collaboration as they take listeners into songs riddled with scenes that capture many sides of human relationships.

—Alexa Peters

Midnight Shelter: Summer No School; Before You Go; Adore You; River Man; Great Ocean Road; Throw It Away; Don’t Think Twice, It’s All Right; Love Away; Blackbird; Dance Cadaverous; One Last Try. (42:12)

Personnel: Sachal Vasandani, vocals; Romain Collin, piano.

Ordering info: editionrecords.com



Michael Dease

Give It All You Got

POST-TONE 8217

★★★★★

There’s a tendency to cling to an old prejudice: Those who can, do; those who can’t, teach. It’s meretricious nonsense, and Michael Dease is proof. He’s the teacher you always wish you had, and it comes just as much in his playing as in his obviously successful teaching at Brevard Music Center Jazz Institute. There’s a generosity, a clarity of vision and nothing remotely “pedagogic.”

It’s still somewhat unusual to come across a trombone-led record, which is the first point of attraction here. But the vividness of writing on “A Sliver Of Silver” (dedicated both to Horace and to Randy Brecker) is the perfect intro. “The Next Level” is about rising up through changes, not in a schematic way, but as a personal evolution. Organist Jim Alfredson wrote “Dave’s Boogie-Down,” a nod to David Sanborn, with whom Dease was touring when the bug bit. Best for (almost) last is trumpeter Anthony Stanco’s “Climb The Mountain,” which easily could be adopted as anthem for the still-difficult times ahead: a genuinely uplifting theme. Dease rounds things off with “Transylvania County Funk Parade,” which has just a touch of Jack Walrath about it.

—Brian Morton

Give It All You Got: A Sliver Of Silver; The Next Level; Parker’s Fancy; Word To The Wise; Dave’s Boogie-Down; Ritmo De Brevard; Lake Toxaway Getaway; Zanderfied; Climb The Mountain; Transylvania County Funk Parade. (58:04)

Personnel: Michael Dease, trombone; Gregory Tardy, tenor saxophone; Sharel Cassity (5), alto saxophone; Anthony Stanco, trumpet; Jim Alfredson, organ; Randy Napoleon (8), guitar; Gwendolyn Dease, Brooklyn Dease, percussion; Ulysses Owens Jr, Luther Allison, drums.

Ordering info: post-tone.com



Yaala Ballin

Sings Irving Berlin

STEEPLECHASE 33143

★★★

The straightforward title of Yaala Ballin’s tribute to one of America’s greatest composers is unadorned, and that directness reflects her approach to Irving Berlin’s songbook. Having toured with groups ranging from orchestras to duos, she illuminates each lyric’s meaning through bright inflections and steers clear of excess.

Ballin’s personality comes across on “It’s A Lovely Day,” and a spirited tone reflects her rhythmic control. She knows she does not need to rush the tempo. Similarly, Ballin leans into the chorus of “Cheek To Cheek,” while too many vocalists overdo it. Her sharp pauses lend surprising accents to “This Year’s Kisses” as she evocatively lingers to conclude the lines on “They Say That Falling In Love Is Wonderful.” Ballin’s confidence, in part, comes from the group—sans drummer—that collaborates with her. Bassist Ari Roland has worked with the vocalist in duo settings, and his vibrant solo leading into “Blue Skies” highlights their empathy; pianist Michael Kanan skillfully creates open space for her to fill. While this is a warm appreciation of 13 Berlin classics, it’d be interesting to hear Ballin bring her expertise to underperformed tunes in his repertoire. Many of those pieces are as worthy as what’s here. A follow-up is in order.

—Aaron Cohen

Sings Irving Berlin: It’s A Lovely Day; They Say That Falling In Love Is Wonderful; Be Careful, It’s My Heart; Blue Skies; How Many Times?; This Year’s Kisses; Remember; How Deep Is The Ocean; Say It Isn’t So; Fools Fall In Love; Change Partners; All Alone; Cheek To Cheek. (46:34)

Personnel: Yaala Ballin, vocals; Michael Kanan, piano; Chris Flory, guitar; Ari Roland, bass.

Ordering info: steeplechase.dk





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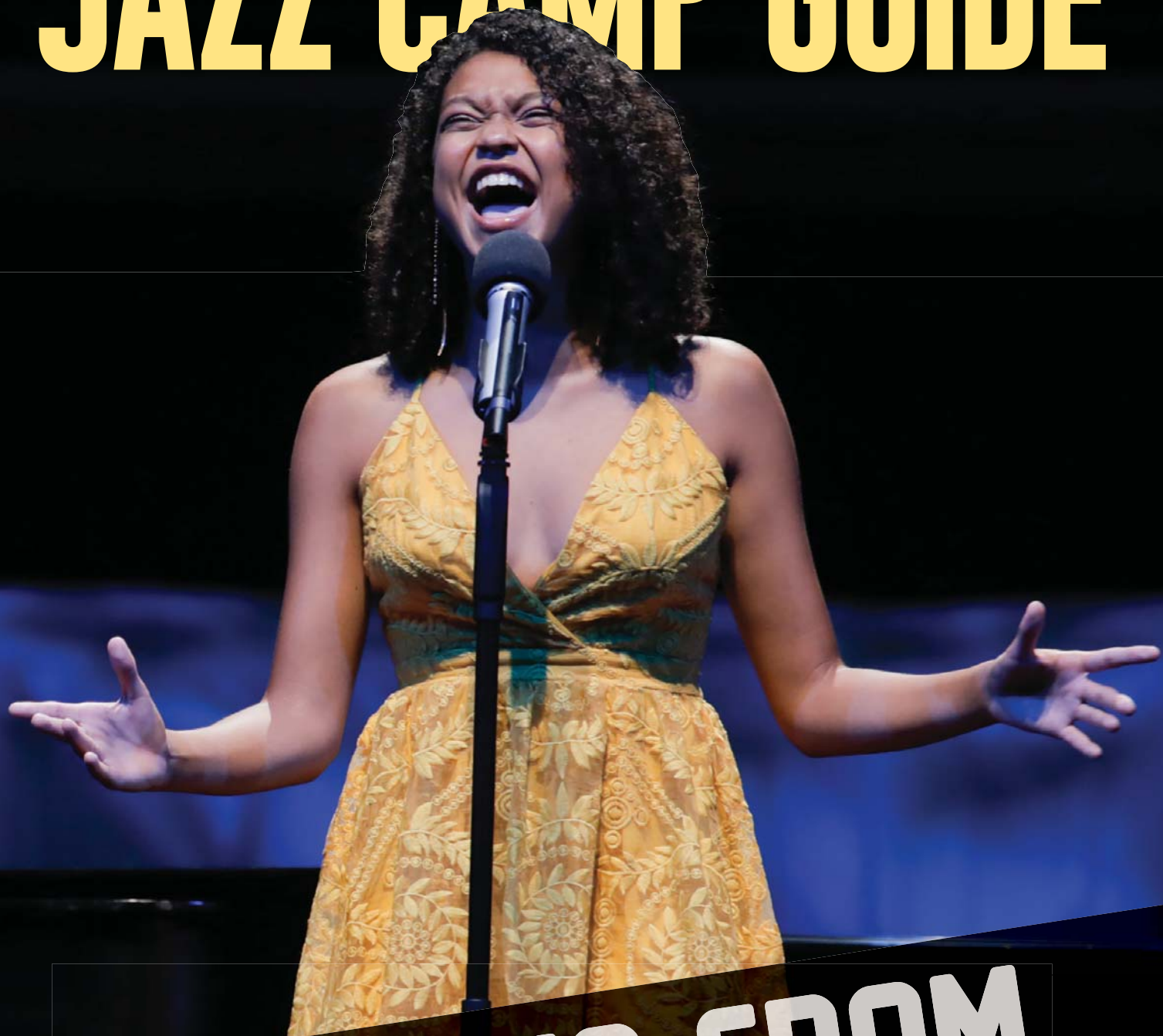


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and in-person camps

Nikki Wildy performs in 2019 as part of
the Songbook Academy program in Carmel, Indiana.
(Photo: Songbook Academy—Wayne Images Photography)



Educator Fernando Jones has taught young musicians in both virtual and in-person settings.



The blues camps generate lots of smiles.



Young musicians learn new skills at the camps.



Students play a variety of instruments at Jones' camps.

GLENN KAUPERT

OVERCOMING OBSTACLES

UNLIKE JAZZ CAMPS, CAMPS THAT FOCUS on the blues are a rarity. In 2010, when Fernando Jones decided to start one at Columbia College Chicago—where he is on faculty—the veteran bluesman and educator wasn't quite sure it would work.

It did, and since then Jones' blues camps have become an annual rite of summer. By 2019, the camps had welcomed hundreds of kids at sites in eight states, as well as the United Kingdom, Italy, Japan and Cuba. Last year's program was shaping up as a major event, as well, until the pandemic hit in March.

"I was like, 'Wow, what could we do?'" Jones recalled in a January Zoom conversation. The challenges of mounting a credible weeklong camp under quarantine orders were obvious. Yet, his dedication to the kids overcame his doubt. "I owed them a place to come."

Calling on an array of donors, Jones—who traces his facility for teaching the blues to a late-1980s stint as a guitar-playing substitute teacher in Chicago—found the support to accommodate some 45 students in an online camp. That is about half the number who typically attend his in-person camp, but a significant size for distance learning.

He quickly enlisted Ja'ami Dawan, a technical expert who had helped devise an online introductory piece used in the 2018 and '19 in-person camps. In assembling that piece, Dawan witnessed Jones' energy and imagination, now applied to transforming the 2020 program into an online course.

"Fernando works around the clock," Dawan said. "He's a creative genius, based on all the things he's done."

With Dawan's aid, the students were trained in software like Blackboard and BandLab, programs that allowed for an ample exchange of information and ideas, musical and otherwise. Meanwhile, in a nod to the pre-digital age, participants were required to read Jones' 1989 book, *I Was There When The Blues Was Red Hot*, which was published the year he created Blues Kids of America, the precursor to today's Fernando Jones' Blues Camp, an international organization.

To be admitted to the camp, kids age 12 to 18 auditioned through YouTube videos. Once accepted, they were placed in virtual groups based on their age and skill levels. They had a song and a project to work on, and they built tracks together with BandLab. Ultimately, they created a collaborative video.

Jones' students must demonstrate knowledge of traditional blues. But he urges them to consider adopting the part of his aesthetic that calls for stretching the blues form. "I never wanted to be a master imitator or a mediocre copy of another man's genius," he explained. "So, I'm always pushing the theory of there being open season on new ideas—encouraging students to write new blues that don't necessarily have to be the 12-bar blues following the I-IV-V chord progression."

Such expansiveness reflects his views of the music as an aural form of self-expression—views conveyed in his online series of master classes, *The Art Of Playing And Singing The Blues By Ear*. As he put it: "It's not about the story you're telling but about selling the story you're telling."

This summer, two camps are scheduled:

one at Columbia College Chicago's Music Center from July 4 to July 9, the other at Winston-Salem University's Delta Arts Center from Aug. 1 to Aug. 6. Audition videos are due, respectively, by May 15 and June 1. At press time, the Chicago camp was expected to be virtual, the Winston-Salem camp in-person. But Jones said he was prepared to pivot to either format, depending on the pandemic protocols.

Online or not, the work will be rigorous: Students are graded on their assignments. But the camps also will be entertaining: In a segment called "All About the Hang," well-known players appear for lively sessions Jones likened to a TV show. The guests have included jazz trombonist and shell-player Steve Turre; acclaimed drummer and producer Steve Jordan, who has worked with Eric Clapton; and Morris Hayes, Prince's keyboardist.

As the week unfolds, the kids start to value mastery of craft for its own sake.. That makes for an enriching experience—one that engenders loyalty to Jones and his systems. Among the instructors are one musician who attended the camp as a child and two of Jones' former students at Columbia College Chicago.

Describing himself as "the first blues kid," Jones recalled that, as a youngster on Chicago's South Side, it was difficult to find other budding blues artists. A desire to spare others that fate might help explain why his Blues Kids Foundation has brought workshops into Chicago public schools—and why he is adamant about keeping the camps free of charge.

"We want to serve more than we want to get rich," he said. —Phillip Lutz



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Fernando Jones is a world-renowned Bluesman (performer/songwriter/record producer); founding Blues Ensemble director at Columbia College Chicago; Chicago Blues Hall of Famer; "I Was There When The Blues Was Red Hot" author; Keeping the Blues Alive Award recipient; Blues Kids of America, Blues Camp International and Blues Kids Foundation founder.

FernandoJones.com/MasterClass | BluesNewz@aol.com | (312) 369-3229



Camp Encore-Coda in Sweden, Maine

CAMP ENCORE-CODA



National Jazz Workshop in Virginia

SUZETTE MISS

EAST

 This trumpet denotes a corresponding ad in this guide.

Camp Encore-Coda Sweden, Maine

June 30–July 24, July 25–August 15

Located on Stearns Pond, this in-person camp offers private lessons, combos and jazz bands, as well as classes in performance, history, theory, ear training and composition. Additionally, there is a full slate of traditional camp recreational activities. Expected attendees will be 110 campers ages 9–17.

Faculty: Noah Berman, David Leach, Paul Jones, Kevin Norton.

Cost: All-inclusive tuition: first session, \$5,675; second session, \$5,250; full season, \$9,200.

Contact: (617) 325-1541, encore-coda.com.

Eastern U.S. Music Camp at Colgate University Hamilton, New York

June 27–July 25

Currently planning for an in-person session, this camp is for all instruments and vocals. It offers performance in jazz ensembles and combos, bands, choirs, improvisation, theory, harmony, composition and arranging, and conducting. Additionally, there are private lessons, guest artists, master classes, weekly student concerts and recitals and recreation. Enrollment will be approximately 125 students ages 12–18.

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

Cost: Residential 2-week: \$2,449; 3-week: \$3,673; 4-week: \$4,898. Day campers: 2-week: \$995; 3-week: \$1,492; 4-week: \$1,990.

Contact: (866) 777-7841 (toll free), (518) 877-5121. summer@easternusmusiccamp.com, easternusmusiccamp.com.

Eastman Experience: Summer Jazz Studies Rochester, New York

June 27–July 9

This online two-week program provides a

performance-based experience for students currently in grades 9–12 who may be considering jazz studies at the collegiate level. Students work directly with Eastman School of Music jazz faculty to enhance improvisational and ensemble skills.

Faculty: Charles Pillow, Clay Jenkins, Mark Kellogg, Dariusz Terefenko.

Cost: \$1,090.

Contact: Jeff Campbell, director, jcampbellem@rochester.edu; Eastman Community Music School, summer@esm.rochester.edu, (585) 274-1404, summer.esm.rochester.edu/course/summer-jazz-studies.

Geri Allen Jazz Camp Newark, New Jersey July 5–11

This online camp is for musicians of ages 14 to 26. The one-week virtual immersion program is an exciting opportunity for students to refine their jazz technique, grow their confidence and build community with other aspiring performers who identify as female or non-binary.

Faculty: Regina Carter (Artistic Director), Allison Miller, Bruce Williams, Carla Cook, Ellen Rowe, Stefon Harris, Marion Hayden.

Cost: Ages 14–18: \$100; ages 19–26: \$125.

Contact: artseducation@njpac.org, njpac.org/geriallenjazzcamp.

Hudson Jazz Workshop Hudson, New York

August 12–15

Instruction for this workshop might be in-person, online, or combination of the two approaches, depending on COVID-19 circumstances and state regulations. Events include workshops, a master class and performance opportunities. Four musicians from around the globe will participate in the Composers Online Forum. Organizers hope to present a concert at the Six scholarships are available.

Faculty: Armen Donelian, Marc Mommaas.

Cost: \$645, scholarships available.

Contact: info@hudsonjazzworks.org, hudsonjazzworks.org.

The Jazz Camp at Newport Newport, Rhode Island

July 18–23

Organizers are prepared for this camp to be in-person, totally online, or a hybrid event. It is sponsored by the music departments at Salve Regina University, University of Rhode Island and West Virginia University, offering a great opportunity for high school students to learn from experienced music educators, either in person or online. The camp will include performance master classes, jazz theory and improvisation, small ensembles and big band, culminating with a final concert. Attendees will receive a ticket to the Newport Jazz Festival on July 30 (admission will be dependent on festival format and availability) at Fort Adams State Park, courtesy of Newport Festivals Foundation. Students also will have the opportunity to have a meet-and-greet with a Newport Jazz Festival artist, presented with the support of the Joyce and George Wein Foundation.

Faculty: See website.

Cost: \$1,150 overnight, \$650 commuter; \$250 for online participation.

Contact: salve.edu/jazzcamp

Jazz in June Montclair, New Jersey

June 1–28

With a hybrid approach of online and in-person participation, this four-week series of individual workshop sessions is designed to give students ages 10–18 a boost in their musicianship, both on and off the bandstand. Classes will focus on composition, production and recording, "Getting the Gig," film composition, voice, piano and repertoire, plus there will be jam sessions.

Faculty: Ted Chubb with JAZZ HOUSE KIDS Teaching Artists.

Cost: See website.

Contact: studentservices@jazzhousekids.org, jazzhousekids.org.

Jazz in July Montclair, New Jersey

July 12–30

With a hybrid approach of online and in-person participation, this extension of the Jazz in June series consists of individual sessions for

students ages 10–18. (See Jazz in June listing above.)

Faculty: Ted Chubb with JAZZ HOUSE KIDS Teaching Artists.

Cost: See website.

Contact: studentservices@jazzhousekids.org, jazzhousekids.org.

Jazz House Summer Workshop Montclair, New Jersey

August 2–14

This intensive workshop will feature in-person and online components. This workshop for instrumental and vocal students of all levels aims to develop key skills in the fundamentals of jazz and performance. Highlights include master classes, small group and big band ensembles, history and culture, composition and film scoring. Plans call for campers to perform at Dizzy's Club in New York and the Montclair Jazz Festival.

Faculty: Artistic Director Christian McBride, Director Ted Chubb, more than 25 faculty and guest artists.

Cost: See website.

Contact: studentservices@jazzhousekids.org, jazzhousekids.org.

Jazz in the Mountains Killington, Vermont

August 15–20

This maiden voyage of Jazz in the Mountains will be held in person, assuming that coronavirus vaccinations have been sufficiently distributed. (Otherwise, it will be postponed until next year.) The camp offers a unique jazz experience for adults, situated in a beautiful Vermont setting, bringing together instrumentalists, educators and professional artists for a week of exploration.

Faculty: Jerry Bergonzi, Ray Vega, Joe Davidian, Rich Davidian.

Cost: Shared room, meals, tuition: \$1,790; other options available.

Contact: Rich Davidian, Camp Administrator, (802) 798-9998, jazzmountains@gmail.com, jazzinthemountains.com

Litchfield Jazz Camp Washington, Connecticut

June 28–July 2, July 18–30

This year, organizers will present an online camp (June 28–July 2) and an in-person camp (July 18–30). Litchfield has been a special place for musical and personal growth since 1997. Top-notch faculty members teach groups at all levels in a supportive, collaborative atmosphere. There is no pre-audition. Upon arrival, students are placed in skill-based combos.

Faculty: Don Braden, Albert Rivera, Andrew Hadro, Matt Wilson, Avery Sharpe, Nicole Zuraitis, Zaccai Curtis, Peter McEachern, Paul Bollenback, Mike Godette, Kris Allen, Jen Allen, Doug Munro, others.

Cost: Online, \$595; in-person, \$3,500.

Contact: tegan@litchfieldjazzfest.com, (860) 361-6285, litchfieldjazzcamp.com.

MSM Summer at Manhattan School of Music

New York, New York

July 12–August 13

MSM Summer (online for 2021) provides instruction in instrumental music, voice and composition for students of all levels, ages 8–17. Held Monday through Friday, these online course offerings include private lessons, music theory, ear training, video game sound design, jazz history, film scoring and more. Virtual performance opportunities, master classes, social activities and guest lectures are included at no additional charge. Classes meet twice weekly for 45 minutes. Also, private

lessons are held twice weekly for 45 minutes.

Faculty: Nadje Noordhuis, Remy Le Boeuf, Sean Richey, Norman Paul Edwards Jr.

Cost: \$650/course.

Contact: (917) 493-4475, msmsummer@msmny.edu, msmny.edu/msmsummer.

Maryland Summer Jazz Rockville, Maryland

July 21–24, July 28–31

For its 17th annual edition, this camp will feature in-person and online components. The camp caters to adult amateurs and semi-pros.

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In partnership with jazzwire.net, attendees will start learning in advance of camp, and for months following.

Faculty: Past faculty includes Helen Sung, Jimmy Haslip, Peter Erskine, Ingrid Jensen, Sherrie Maricle, Wycliffe Gordon, Warren Wolf.

Cost: \$1,049 per session; \$1,999 for both sessions (plus a JazzWire six-month subscription).

Contact: marylandsummerjazz@gmail.com; marylandsummerjazz.com.

The National Jazz Workshop Fairfax and Winchester, Virginia

June 21–26, July 18–23

Organizers plan for the NJW to be an in-person event. The workshop offers comprehensive jazz curriculum with workshops at Shenandoah Conservatory and George Mason University. Participants are provided with resources to expand their vocal, instrumental, jazz arranging and audio engineering skills through a developed curriculum.

Faculty: Matt Niess, Mike Tomaro, Darden Purcell, Shawn Purcell, Graham Breedlove, Craig Fraedrich, Regan Brough, Kevin McDonald, Xavier Perez.

Cost: See website.

Contact: matt.niess@nationaljazzworkshop.org, nationaljazzworkshop.org.

New York Hot Jazz Camp New York, New York

April 16–18

This online experience with New York's finest traditional jazz musicians and recording artists is open to musicians of all levels.

Faculty: Previous faculty includes Wycliffe Gordon, Catherine Russell, Jon-Erik Kellso, Queen Esther.

Cost: Weekend pass, \$110 (student \$50); Day pass, \$60 (student \$25).

Contact: Bria Skonberg or Molly Ryan, info@nyhotjazzcamp.com, nyhotjazzcamp.com.

New York Jazz Academy Summer Jazz Intensives New York, New York

July 5–August 27

Students can select in-person or online options, and they can choose from one to eight weeks. The diverse curriculum includes lessons with top New York teaching artists, theory classes, ensemble rehearsals and jazz club visits. Remote programs feature proprietary software, real-time jam sessions, distance lunch parties, care packages and interactive fun. Attendees are ages 12 through adults.

Faculty: Javier Arau, Sirintip, Tammy Scheffer, Carolyn Leonhart, Jay Leonhart, Pete Zimmer.

Cost: Starting at \$525/week.

Contact: (718) 426-0633, nyjazzacademy.com.

New York Jazz Workshop Summer Jazz Intensive Series New York, New York

July–Sept. 5

This year, students can participate online or in person (depending on COVID-19 circumstances and state regulations). The New York Jazz Workshop Summer Jazz program features state-of-the-art music studios fully equipped for a first-class online experience, with high-end streaming and multiple cameras. Additionally, there is one intensive (June 6–12) in Tuscany, Italy.

Faculty: Rez Abbasi, Doug Beavers, Kenny Wessel, Fay Victor, Tony Moreno, Olivia Foschi, Jacob Sacks, Amina Figarova.

Cost: From \$280 (two days) to \$595 (four days). Ask for early bird discounts.

Contact: newyorkjazzworkshop.com.

NYU Steinhardt Summer Jazz Improv & Composers Workshop New York, New York

July 12–23

This online workshop consists of a daily improvisation class, a daily master class with special guest instructors, a daily jazz composition class and one private lesson per week. The workshop offers courses covering a wide range of subjects tailored to the needs of intermediate to advanced students.

Faculty: Alan Broadbent, Alan Ferber, Drew Gress, Ari Hoenig, Dave Liebman, Tony Moreno, Dave Pietro, Chris Potter, John Scofield, Alex Sipiagin, Lenny White, Martin Wind.

Cost: \$1,905.

Contact: Dave Pietro, NYU Steinhardt Jazz Studies Director, (212) 998-5252, dap224@nyu.edu, steinhardt.nyu.edu/music/summer.

Philadelphia Clef Club of Jazz Summer Jazz Camp Philadelphia, Pennsylvania

July 5–17

This in-person, two-week intensive program provides jazz education to music students with at least two years of experience on their primary instrument. The students will be placed in large and small ensembles, where they will get performance opportunities, as well as participate in master classes with world-renowned jazz artists.

Faculty: Cedric Napoleon, Monette Sudler, Sumi Tonooka.

Cost: \$350 (one week), \$700 (two weeks).

Contact: Paul Giess, (215) 893-9912, clefclubofjazz.org.

RBH Jazz Camp Burlington, Vermont

July 25–31

This weeklong camp will be held in person at University of Vermont in an area that offers nature paths, beautiful lakes and beaches, quaint eateries and shopping. The camp offers daily ensemble workshops in jazz, samba jazz and Latin jazz, instrumental master classes, a rhythm section workshop for vocalists and nightly jam sessions. The week concludes with performances by all participants.

Faculty: Roni Ben-Hur, Helio Alves, Harvie S, Sylvia Cuenca.

Cost: \$1,390 all-inclusive fee for all workshops, a private room and three healthy meals a day (dietary needs accommodated).

Contact: ronibenhur@gmail.com, ronibenhur.com.

Samba Meets Jazz Workshops—Maine Bar Harbor, Maine

August 1–7

This camp will take place in-person, with the

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APPLICATION DUE APRIL 5, 2021

option to go virtual if necessary. Located on Frenchman's Bay at College of the Atlantic, this instrumental and jazz tap week explores a variety of styles, including jazz, Brazilian and Afro-Cuban jazz. Adults of all levels benefit from personalized attention. The instrumental program includes ensembles, big band, improvisation, phrasing and instrument-specific study, arranging, jams and performances. The tap dance program includes jazz, Brazilian and Afro-Cuban, with an opportunity to work with instrumental faculty. Guests and chaperoned high school students are welcome.

Faculty: Nilson Matta, Brian Lynch, Harry Allen, Adriano Santos, Dario Eskenazi, Felipe Galganni.
Cost: See website. Partial scholarships and work/study are available; discounts available for educators and musicians.
Contact: Alice Schiller, alice@sambameetsjazz.com, sambameetsjazz.com, (917) 620-8872.

Samba Meets Jazz Workshops—Massachusetts Beverly, Massachusetts

July (Dates TBA)

This camp will take place in-person, with the option to go virtual if necessary. Participants in this vocal and instrumental camp for adults will have the opportunity to study, hang, play and sing with masters of jazz and Brazilian jazz on Endicott College's oceanfront campus. The vocal program includes one-on-one coaching, interpretation, phrasing, technique, scatting, charting, theory, Portuguese pronunciation (optional) and percussion accompaniment. The instrumental program includes ensembles, harmony, improvisation, arranging, Brazilian rhythms, styles, phrasing and more.

Faculty: Nilson Matta, Dominique Eade.
Cost: See website. Partial scholarships and work/study are available, based on financial need and merit. Discounts available for students, educators and working musicians.
Contact: Alice Schiller, alice@sambameetsjazz.com, sambameetsjazz.com, (917) 620-8872.

Skidmore Jazz Institute Saratoga Springs, New York

June 27–July 9

The program will be online this year. The institute's curriculum has been translated to an online experience that will keep the hallmarks of the in-person program and continue to inspire students even after the program ends. Aspiring young musicians will work closely with the institute's faculty of top jazz practitioners, who are also gifted educators. Students will attend daily rehearsals and improvisational classes and receive private and semi-private lessons. The concert series will present the Skidmore Faculty All-Stars and invited guest artists, and afternoon master classes offer additional opportunities to learn from these acclaimed musicians. Students will perform online twice during the program. Scholarships and technical assistance are available. The institute is now in its 34th year.

Faculty: Mark Beaubriand (Director), Todd Coolman (Artistic Director), Bill Cunliffe, Steve Davis, Mike Dease, Jimmy Greene, Clay Jenkins, Jonathan Kreisberg, Brian Lynch, Dennis Mackrel, Walter Smith III, Jim Snidero, Dave Stryker, others.
Cost: \$2,982 (including room and board). A virtual online program may be offered.
Contact: Coleen Stephenson, (518) 580-5447, cstephen@skidmore.edu, skidmore.edu/summerjazz.

Summer Jazz Workshop New York, New York

June 27–July 3

Organizers are planning for an in-person workshop, but pandemic conditions might result in this being a virtual workshop, or possibly a hybrid event (a combination of in-person and online learning). This one-week intensive program is designed to support high school jazz musicians aspiring to reach the next level. The program provides a unique 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. The workshop is hosted in collaboration with

Fordham University at the Fordham College at Lincoln Center campus.

Faculty: Melissa Aldana, David Wong, Jerome Jennings, Lauren Sevian, Brandon Lee, Willerm Delisfort, Corey A. Wallace, Jon Irabagon, Christopher McBride, Gary Smulyan, Matt Buttermann, others.
Cost: Tuition, \$1,250; room/board, \$650. Scholarships are available.
Contact: Matt Buttermann, (914) 241-5559, info@jazzartsny.org, jazzartsny.org.

Tritone Jazz at Naz Rochester, New York

July 11–16

This year's camp is tentatively scheduled as an in-person event. Tritone is all about playing, learning and keeping it all fun. Curriculum is focused on adult learners of all experience levels. It includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions.

Faculty: Gene Bertocini, Charles Pillow, Marco Panascia.
Cost: Tuition, \$885. Full package, including room and board, \$1,555.
Contact: Bob DeRosa, (585) 377-2222, bob@tritonejazz.com, tritonejazz.com.

UArts Summer Institute Philadelphia, Pennsylvania

July 26–August 6

This online two-week intensive allows instrumentalists and vocalists in grades 9–12 to work with University of the Arts faculty and master-level musicians while earning 1.5 college credits. Participants will expand their musical and technological skills, and uncover a range of creative possibilities through workshops, listening sessions, master classes and clinics.

Faculty: See website.
Cost: \$1,050.

The image is a promotional graphic for the Stanford Jazz Workshop 2021. It features a collage of photos showing students playing jazz instruments like saxophones and a double bass. The text is set against a dark blue background with white and yellow accents. At the top left is the Stanford Jazz Workshop logo, which includes a stylized figure playing a saxophone. Below the logo, it says "stanford JAZZ WORKSHOP" and "EST. 1972". In the center, the year "2021" is written in large, white, stylized numbers. To the right, a yellow box contains the text "ONLINE SUMMER PROGRAMS NOW AVAILABLE SIGN UP TODAY!". At the bottom, a dark blue box lists the programs: "JAZZ CAMP ONLINE for ages 12 - 18 July 12 - 16 and July 19 - 23" and "JAZZ INSTITUTE ONLINE for adults, and ages 17 and under by audition July 26 - 30". At the very bottom, the website "STANFORDJAZZ.ORG" is written in large, white, bold letters.



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jazz
camp

regina carter, artistic director

Jul 5-11

Ages: 14-26

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arts education njpac

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email artseducation@njpac.org

Contact: Rosi Dispensa, Director of Pre-College Programs, precollege@uarts.edu, uarts.edu/sionline.

UMass Fine Arts Center
Jazz in July Online
Amherst, Massachusetts
July 12-16

This online event presents one week of afternoon workshops on jazz improvisation, harmony and rhythm, plus instrumental/vocal master classes and lectures, all with world-class jazz artists/educators. Organizers will be using the Zoom platform, so attendees can participate from the comfort of their own practice spaces.

Faculty: Jeff Holmes, Catherine Jensen-Hole, Steve Davis, Felipe Salles, Avery Sharpe, Luis Perdomo.

Cost: \$200.

Contact: David Picchi, jazzjuly@umass.edu, (413) 454-7463, jazzinjury.com.

Vermont Jazz Center's
Summer Jazz Workshop
Putney, Vermont
August 8-14

Organizers are planning for this camp to take place in-person, but it might pivot to an online event, depending on pandemic circumstances. VJC hosts about 60 instrumental and 20 vocal participants for classes in theory, composition and arranging, vocal studies, listening, master classes and jam sessions.

Faculty: Helen Sung, Francisco Mela, Camille Thurman, Jay Clayton, Jason Palmer, Sheila Jordan, Stacy Dillard.

Cost: \$1,595.

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



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Michael Dease – trombone
Jimmy Greene – saxophone
Clay Jenkins – trumpet
Jonathan Kreisberg – guitar
Brian Lynch – trumpet
Dennis Mackrel – drums
Walter Smith III – saxophone
Jim Snidero – saxophone
David Stryker – guitar

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

William Paterson University
Summer Jazz Workshop
Wayne, New Jersey
July 18-24

The university plans to hold the workshop in person, but pandemic conditions might require the workshop to take place online. This camp is open to residents ages 14-18, and commuters of all ages. The workshop welcomes non-resident adult participants. Attendees will experience seven intense days of small-group performance and improvisation, along with classes in arranging, improvisation and jazz history, plus a trip to a New York jazz club (conditions permitting). World-renowned jazz artists provide extensive mentorship, and there are daily clinics and concerts.

Faculty: Cecil Bridgewater, Steve LaSpina, Marcus McLaurine, Tim Newman, James Weidman.

Cost: Commuters, \$899 (includes all concert admissions and music fees); residents, \$1,384 (includes all concert admissions and music fees, plus room and meals).

Contact: Tim Newman, newmant@wpunj.edu, wpunj.edu/summerjazzworkshop.

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Fernando Jones is a world-renowned Bluesman (performer/songwriter/record producer); founding Blues Ensemble director at Columbia College Chicago; Chicago Blues Hall of Famer; "I Was There When The Blues Was Red Hot" author; Keeping the Blues Alive Award recipient; Blues Kids of America, Blues Camp International and Blues Kids Foundation founder.

Register for this online course at [FernandoJones.com/MasterClass](https://fernandojones.com/MasterClass) | BluesNewz@aol.com | (312) 369-3229 | Photo by Glenn Kaupert



The Louis "Satchmo" Armstrong Summer Jazz Camp will be held online this year.

SOUTH

 This trumpet denotes a corresponding ad in this guide.

Fernando Jones' Blues Camp Winston-Salem, North Carolina August 1–6

Blues Camp is an international music camp for beginner to advanced musicians ages 12–18. All instruments welcome. Events will take place at Winston-Salem University and the Delta Arts Center. The camp will be presented either in-person (based on the Center for Disease Control's and the State of North Carolina's recommendations for health and safety), as a hybrid (in-person and online), or entirely online.

Faculty: See website.

Cost: Free. An audition is required for placement. See blueskids.com/earlybird.

Contact: (336) 407-8701, charmon.baker@yahoo.com, blueskids.com, fernandojones.com.

Frost Young Musicians' Camp Coral Gables, Florida June 21–July 2, July 5–16

The University of Miami's Frost School of Music will present two online camps. The Intermediate Camp (June 21–July 2) is for musicians in grades 5–8, and the Advanced Camp (July 5–16) is for grades 9–12 (but qualified younger students may also enroll). Participants will study with faculty from the Frost School of Music, as well as other gifted performers. Areas covered include jazz, rock, classical, voice, songwriting and a new program: Music Production Essentials. Additionally, there is an Honors Jazz program.

Faculty: See website.

Cost: See website.

Contact: Sarah Salz, youngmusicianscamp@gmail.com, youngmusicianscamp.com, (305) 498-4925.

IFCM Jazz and Creative Music Camp Fayetteville, Arkansas June 6–11

In-person and virtual options are available for this camp, which is open to students ages 11 and up, any for instrument or voice type. Campers will play in a large ensemble, as

well as in small groups organized by age and ability, learning songs, style and improvisation by ear. Students also will learn recording techniques, composition and arranging, practice strategies, and historical and social context. This camp is held in collaboration with the Institute for Creative Music.

Faculty: See website.

Cost: Online: \$249; In-person (ends at 5 p.m., lunch only): \$370. Lodging with someone you know: \$229; Lodging, single room: \$291.

Contact: Chris Teal, cteal@uark.edu, fayettevillejazzcamp.com.

Louis "Satchmo" Armstrong Virtual Summer Jazz Camp New Orleans, Louisiana

June 21–July 9

This online jazz education intensive is offered to students age 21 and younger. Instruction is offered in brass and woodwind instruments, acoustic and electric bass, guitar, piano, drums and percussion, large and small ensembles, vocals, music composition, contemporary and New Orleans second-line dance/jazz funerals. Online auditions for new students is required. Master classes will be conducted by Wynton Marsalis.

Faculty: Edward "Kidd" Jordan, others.

Cost: \$60.

Contact: Nicole Robinson, (504) 715-9295, louisarmstrongsummerjazzcamp@gmail.com, jazzcamp@louisarmstrongjazzcamp.com, louisarmstrongjazzcamp.com.

Loyola University Summer Jazz Camp New Orleans, Louisiana

June 7–10

This camp, which will tentatively be held in-person, is designed for non-beginners who play brass, woodwind or string instruments, voice, piano, bass, guitar or drum set. Attendees must have completed the 7th, 8th, 9th, 10th, 11th or 12th grades.

Faculty: Tony Dagradi, Matt Lemmler, Ed Wise, Amina Scott, Wayne Maureau, Adam Bock, Jon Mahoney, Dr. Nick Volz, Wess Anderson, Dr. Gordon Towell.

Cost: \$250 for tuition, \$580 with room and board.

Contact: cmm.loyola.edu/music/loyola-jazz-camp.

Nashville Jazz Workshop Summer Camp

Nashville, Tennessee

June 21–25

This in-person (tentatively) camp places a focus on performing jazz combos through classes that include instrument fundamentals, ear training, jazz theory, improvisation, keyboard skills, styles and analysis, groove class, lyric interpretation, jam sessions and more. Special guest concerts feature a broad look at Nashville's professional music industry.

Faculty: Evan Cobb, Jamey Simmons, Rahsaan Barber, Roy Agee, Lindsey Miller, Jody Nardone, Jonathan Wires, Chester Thompson, Bethany Merritt, Roger Spencer.

Cost: \$450. Scholarships available.

Contact: Evan Cobb, evan@nashvillejazz.org, (615) 242-5299, nashvillejazz.org/events/njwcamp.

New Orleans Traditional Jazz Camp New Orleans, Louisiana

June 20–26

Organizers hope to offer an in-person camp. This weeklong workshop includes ensemble, sectional and private lessons, and evening jam sessions. Attendees get an opportunity to play at Preservation Hall, play in a second-line parade and perform in a final concert. There is an optional extra day to play at a continuous jam session at a local venue. The focus is on early trad jazz and swing. The camp is for musicians age 18 and older; applicants under 18 are accepted if they are proficient and accompanied by an adult.

Faculty: Banu Gibson (Executive Director), Dan Levinson, Tom Fischer, Ray Moore, Ben Polcer, Charlie Fardella, Doyle Cooper, David Sager.

Cost: \$2,100 (includes tuition, housing, breakfast and lunch). Some scholarships are available.

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

Second Line Arts Collective's Sanaa Music Workshop

New Orleans, Louisiana

June 14–25

This virtual workshop is for a community of young musicians (15 to 23 years old) who exemplify a growth mentality. Sanaa immerses students in exercises that focus not only on honing one's craft but also on the processes of marketing, selling and branding what is being created. Classes include small combos, private instruction, music production, music technology, music marketing, music licensing, touring, branding, social media, guest lectures and a special guest master class series.

Faculty: Braxton Cook, Cyrille Aimée, Jamison Ross, Quiana Lynell, Jonathan M. Michel, Darrian Douglas, Gregory Agid, Jason Weaver, Scott Johnson, Reid Martin, Donnie Markowitz.

Cost: See website.
Contact: secondlineartscollective@gmail.com, secondlinearts.org.

University of North Carolina Wilmington Summer Jazz Workshop

Wilmington, North Carolina

July 11–16

This in-person workshop is designed for middle and high school students. It covers virtually every aspect of jazz studies, including small and large jazz ensemble opportunities, music theory classes, jazz history, individual lessons and evening performances. This workshop also features opportunities to work one-on-one with jazz faculty and guest artists.

Faculty: Frank Bongiorno, Tom Davis, Natalie Boeyink, Kevin Day, Justin Hoke, Jerald Shynett, Jon Hill, Jerry Lowe, Carlos Garcia.

Cost: \$525 for tuition, housing and three daily meals during the workshop.

Contact: Dr. Frank Bongiorno, (910) 962-3390, uncw.edu/music/smc/smcjazz.html.

University of North Texas–International Jazz Strings Workshop

Denton, Texas

July 6–10

This online workshop is open to players of all levels. Each day will cover a different topic to provide the basics of improvisation on orchestral string instruments (other than bass). It covers jazz vocabulary, phrasing, ear training, bow articulations, left-hand techniques and solo development, as well as discussions of live performance amplification and EQ. The workshop includes a copy of Scott Tixier's book *Source Material for Jazz String Improvisation*.

Faculty: Scott Tixier and special guests.

Cost: \$500.

Contact: scott.tixier@unt.edu, jazzworkshop@unt.edu, (940) 565-3743, jazz.unt.edu/workshops, jazz.unt.edu/jazzstringsworkshop.

University of North Texas–Lynn Seaton Jazz Double Bass Workshop

Denton, Texas

June 14–18

This online workshop offers an week of study and performance for upright jazz bassists. Classes include bass line development, historical listening and daily sessions on technique. Also, participants will submit video performance recordings and be coached. Faculty concerts will be presented throughout the week. This workshop is open to advanced high school students (ages 14 and up), college, professional and serious amateur upright bassists wishing to expand their capabilities.

Faculty: Lynn Seaton.

Cost: \$400.

Contact: Christopher Walker, (940) 565-3743, jazzworkshop@unt.edu, jazz.unt.edu/workshops, jazz.unt.edu/doublebassworkshop.

University of North Texas–Vocal Jazz Educator Seminar Denton, Texas

June 24–26

This online seminar is full of content relevant to current or aspiring vocal jazz educators of all levels (minimum age is 18). Topics include working with rhythm sections, repertoire, sound equipment, rehearsal techniques, warm-ups and exercises to improve an ensemble's musicianship. Continuing Education Unit credit is available.

Faculty: Jennifer Barnes, Jeff Horenstein.

Cost: Tuition, \$300; early bird tuition, \$250 (until March 31); \$15 for Continuing Education Unit Certificate. See website.

Contact: Jennifer Barnes, (940) 565-3743, jennifer.barnes@unt.edu, jazzworkshop@unt.edu, jazz.unt.edu/workshops, jazz.unt.edu/vocaljazzedseminar.



July 18-24, 2021

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
Steve La Spina; Marcus McLaurine; Cecil Bridgewater; Tim Newman; James Weidman

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, and an evening at a legendary New York City jazz club
- Final concert with students and resident faculty

**The University currently plans to hold the workshop in person, but the continued risk of COVID-19 may require a pivot to online. This decision will be made by June 1, 2021. All registrants will be contacted and informed of any changes.*

For information and online registration go to
wpunj.edu/summerjazzworkshop

MIDWEST

 This trumpet denotes a corresponding ad in this guide.

Allstate Presents Blues Camp Workshop Days Chicago, Illinois

February 1–June 25

The decision about whether workshops will be held in-person or online will be based on the health and safety recommendations and guidelines from the school, the Centers for Disease Control and the State of Illinois. These free workshops are for Chicago area schools, from kindergarten through grade 12. Music teachers and/or administrators interested in workshops held online or in person (at their school sites) should contact Fernando Jones. Blues Camp Workshop Days are presented by Allstate in partnership with the Blues Kids Foundation.

Faculty: Highly qualified, internationally traveled instructors.

Cost: Free.

Contact: Mr. Jones, (312) 369-3229, info@blueskids.com, blueskids.com, fernandojones.com.

Birch Creek Summer Music Academy

Egg Harbor, Wisconsin

July 11–24, July 25–August 7

Birch Creek will present online and in-person options for this summer residential music academy for musicians ages 13–19. Students can master jazz fundamentals and improvisation skills, establish professional rehearsal and performance attitudes, and improve their overall musicianship through mentorship.

Faculty: Jeff Campbell (Program Director), Rick Haydon, Dennis Mackrel, David Bixler, Bob Chmel, Tanya Darby.

Cost: \$2,100. Scholarships are available.

Contact: birchcreek.org/academy/apply-now, registrar@birchcreek.org.

Blues Kid of the Year Contest Chicago, Illinois

May 1 (deadline), July 4–9

The winner of this online contest will be invited to Fernando Jones' Blues Camp Chicago on July 4–9. Contestants must live in North America and be between 11 and 15 years old with parental/guardian supervision during the making and uploading of a video. Contestants can sing and/or play any instruments in the audition video. Entries are due May 1. (Musicians who have attended Fernando Jones' Blues Camp before are ineligible.) The winner will receive hotel accommodations and two plane tickets for them and a legal guardian.

Faculty: Highly qualified, internationally traveled instructors.

Cost: Free. Audition required for placement at blueskids.com/contest.

Contact: Mr. Jones, (312) 369-3229, info@blueskids.com, blueskids.com/contest, fernandojones.com

Butler University Jazz Camp Indianapolis, Indiana

July 11–16

Led by Matt Pivec, this weeklong camp is scheduled to be held in person. The camp provides students ages 12–18 with the opportunity to participate in a fun and intense learning experience. Commuter and residential options are planned. One year of prior instrument study is required.

Faculty: Matt Pivec (Artistic Director), Kenny Phelps, Jesse Wittman, Rich Dole.

Cost: \$375 commuter (includes lunch daily); \$725 residential (for ages 14 and up, includes dorm stay and three meals per day).

Contact: butler.edu/bcas/summer-camps, bcas@butler.edu, (317) 940-5500.

Fernando Jones' 12th Annual Blues Camp International Chicago, Illinois

July 4–9

Organizers' first choice is to present the camp in-person, but that decision will be based on the health and safety recommendations and guidelines from the Centers for Disease Control and the State of Illinois. The second option would be a blended approach (in-person and online), and the third option would be an entirely online event. Blues Camp is free. It is for beginner, intermediate and advanced musicians ages 12 to 18. All instruments are welcome. The camp is presented by the Blues Kids Foundation.

Faculty: Highly qualified, internationally traveled instructors.

Cost: Free. Audition required for placement. See blueskids.com/earlybird.

Contact: Mr. Jones, (312) 369-3229, blueskids.com/chicago, blueskids.com, fernandojones.com, info@blueskids.com.

Interlochen Arts Camp Interlochen, Michigan

June 26–July 17

Interlochen will offer online and in-person options this year in its jazz performance and improvisation program for musicians in grades 6–9. Attendees can broaden their understanding of jazz and grow as improvisers and musicians.

Faculty: See website.

Cost: \$6,250. Financial aid is available.

Contact: Sarah Jane Crimmins, (800) 681-5912, admission@interlochen.org, camp.interlochen.org, online.interlochen.org.

Kansas City Jazz Camp Kansas City, Kansas

June 7–11

This in-person summer day camp will be held on the campus of Kansas City Kansas Community College. The ages of camp participants range from 13 to adult. The ability levels range from beginner to advanced. The camp



focuses on jazz improvisation skills in a small group or "combo" setting.

Faculty: Jim Mair (Camp Director), Scott Prebys, Doug Talley, Mike Pagan.

Cost: \$250. Scholarships are available.

Contact: Jim Mair, (913) 288-7149, kansascityjazz.org, kcjazz@kckcc.edu.

Keith Hall Summer Drum Intensive Kalamazoo, Michigan

June 14–18, June 21–25

This online jazz drum camp offers master classes, jam sessions, rehearsals with professional groups and more. Health, leadership and character building are important aspects as well. Online master classes will feature artists from around the country. The beginner/intermediate instruction will be held June 14–18, and advanced instruction will be on June 21–25.

Faculty: Keith Hall, others.

Cost: TBD.

Contact: Keith Hall, (201) 406-5059, wearetunedin1@gmail.com, wearetunedin.org.

Northern Illinois University Jazz Camp DeKalb, Illinois

July 11–16

This camp will be held in person or online, depending on pandemic conditions. This camp is for jazz instrumentalists of all skill levels who have completed grades 8–12. Programming includes rehearsals, seminars, master classes, jam sessions, sectionals and group classes. Campers participate in classes on jazz improvisation and jazz theory, and attend instrument master classes.

Faculty: Geof Bradfield (Camp Director), Kimberly Branch, Marlene Rosenberg.

Cost: In-person residential camp—Early bird registration (postmarked June 1 or earlier) is TBD; regular registration (postmarked June 2 or later) is TBD. Online camp or non-residential camp, cost TBD.

Contact: (815) 753-1450, Kristin Sherman,

ksherman2@niu.edu, niu.edu/external-programs/summer-camps/jazz.shtml.

Northwoods Jazz Camp

Rhineland, Wisconsin

May 11–14

At this online camp, a faculty of jazz professionals will teach instrumental/vocal master classes, improvisation, jazz theory, jazz listening, modern jazz combo and big band playing.

Faculty: Kim Richmond, Kimberly Ford.

Cost: \$275.

Contact: Kim Richmond, (323) 823-1777 or (323) 466-3934, jazzkim@kimrichmond.com, northwoods jazzcamp.com.

Roberto Ocasio Latin Jazz Camp

Cleveland, Ohio

Summer 2021

The 2020 edition marked the 16th anniversary of this camp, and organizers hope that pandemic conditions and safety guidelines will allow for an in-person camp this year. Open to students in grades 8–12 (and graduates), this camp provides instruction on various styles of Latin jazz, composition, arranging, improvisation, history and culture.

Faculty: Bobby Sanabria, Janis Siegel.

Cost: TBD.

Contact: robertoocasiofoundation.org, (440) 572-2048.

Shell Lake Arts Center: Big Band for Adults

Shell Lake, Wisconsin

June 18–20

The Shell Lake Arts Center is following the Wisconsin Department of Health Services guidelines and planning to have in-person camps. At this camp, participants will perform large-ensemble pieces under the guidance of Shell Lake Arts Center's nationally recognized teaching artist faculty. This workshop for adults is open to all levels of experience.

Faculty: See website.

Cost: \$300 (non-credit), \$425 (one graduate credit).

Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org.

Shell Lake Arts Center: Jazz Ensemble & Combo

Shell Lake, Wisconsin

June 20–25, June 27–July 2

The Shell Lake Arts Center is following the Wisconsin Department of Health Services guidelines and planning to have in-person camps. At this camp, participants can learn from master teachers about large ensemble and combo playing as well as techniques for playing individual instruments. Other topics covered include jazz history, improvisation and arranging. This overnight program is directed towards students in grades 6–12.

Faculty: See website.

Cost: \$675 per session (early bird rate of \$650 if received by March 1).

Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org.

Shell Lake Arts Center: Jazz Improvisation & Combo

Shell Lake, Wisconsin

July 4–9

The Shell Lake Arts Center is following the Wisconsin Department of Health Services guidelines and planning to have in-person camps. Participants at this camp will join master teachers in an immersive week in jazz improvisation centered around small group playing. Campers will learn about their individual instruments, arranging and jazz history. This overnight program is directed towards students completing grades 6–12.

Faculty: See website.

Cost: \$675 per session (early bird rate of \$650 if received by March 1).

Contact: (715) 468-2414, info@shelllakeartscenter.org, shelllakeartscenter.org.

The Songbook Academy

Carmel, Indiana

July 17–24

Organizers plan to hold an in-person camp if health and safety guidelines allow it. The program is prepared to pivot to a quality virtual format, if necessary. (The 2020 Songbook Academy was successfully presented in a virtual format.) This is a national summer music intensive that provides pre-professional training for high school students who love to sing. Students learn from Tony- and Grammy-winning music professionals and educators from the nation's top university arts programs. Alumni join a network that provides national performance opportunities year-round.

Faculty: The 2021 guest mentors are TBD. Last year's faculty included Scott Bradlee, Ashley Park, Faith Prince, Janis Siegel and Michael Feinstein.

Cost: \$900 program fee; \$80 application fee.

Contact: Renée La Schiazza, Director of Programs, songbookacademy@thesongbook.org (317) 844-2251, app.getacceptd.com/songbookacademy.

Summer Music Clinic at University of Wisconsin–Madison

Madison, Wisconsin

June 21–23, June 24–26, June 28–30, July 1–3

At this online clinic, participants can enjoy instruction in band, orchestra, choir, jazz or musical theater. UW Madison educators invite young music lovers participate in one or two 3-day intensive experience(s). With sessions for both middle and high school students, Summer Music Clinic offers youth the opportunity to share their creativity and expand their musical horizons. The clinic offers new, non-performance tracks for students who appreciate music and want to explore its meaning, cultural impact and importance.

The Junior Sessions, for students completing grades 6–8, will be held June 21–23 and June 24–26. The Senior Sessions, for students completing grades 9–12, will be held June 28–30 and July 1–3.

Faculty: TBA.

Cost: Junior tuition, \$400 per three-day session; Senior tuition, \$450 per three-day session.

Contact: go.wisc.edu/smc, precollege.wisc.edu/smc, info@precollege.wisc.edu.

Tritone Cool on the Lake

Baileys Harbor, Wisconsin

July 18–23

This is tentatively scheduled as an in-person event. Tritone's curriculum is focused on adult learners of all experience levels. It includes participation in small combos, big bands, guided improvisation/theory classes, instrument instruction and jam sessions.

Faculty: Terell Stafford, Gene Bertoncini, Janet Planet, John Harmon.

Cost: Tuition \$895. There is still room in camp, but lodging is sold out for 2021. There are numerous motels and B&B options nearby.

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

University of Central Oklahoma Jazz Lab Summer Jazz Camp

Edmond, Oklahoma

June 27–July 2

Attendees at this in-person camp can participate daily in combos, master classes, improvisation and theory sessions, jazz history presentations, big band reading sessions and evening jam sessions, all in a fun, relaxed environment. This camp is open to instrumentalists age 14 and up. Tuition includes a camp T-shirt and two meals. Convenient on-campus housing is available; rates start around \$35 per night.

Faculty: Brian Gorrell (Director of Jazz Studies), Lee Rucker, Jeff Kidwell, Clint Rohr.

Cost: \$350 tuition. Early bird discount of \$50 before June 1.

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

UMKC Jazz Camp

Kansas City, Missouri

June 20–24

Organizers are hoping for an in-person camp at the University of Missouri–Kansas City. This camp features world-renowned performers and jazz educators who work with talented instrumentalists from grades 6–12. Daily master classes, theory and improvisation classes, and frequent faculty performances provide a well-rounded experience that touches on all aspects of jazz performance and history.

Faculty: UMKC Jazz Faculty.

Cost: \$340 Early Bird (May 1) and \$370 Standard (June 5).

Contact: info.umkc.edu/cmda-jazz, music-ce@umkc.edu, (816) 235-5448.



Teagarden Jazz Camp in Pollock Pines, California



Pacific Jazz Camp at University of the Pacific



Idyllwild Arts Summer Programs in California

WEST

 This trumpet denotes a corresponding ad in this guide.

California Jazz Conservatory–Jazzschool Girls' Jazz & Blues Camp Berkeley, California

August 2–6

This camp tentatively is scheduled to be held in-person, but that decision will be affected by health and safety restrictions from the Centers for Disease Control. The camp is open to instrumentalists and vocalists ages 11–18. It provides a supportive environment where girls have fun and develop self-confidence, improvisation skills and ensemble techniques. It features all-women faculty with teen and middle school groups and electives at all levels. Prerequisites are some facility on your instrument and/or a desire to sing.

Faculty: Jean Fineberg, Ellen Seeling, the Montclair Women's Big Band.

Cost: \$499. (Some financial aid is available.)

Contact: girlscamp@cjcc.edu, cjcc.edu/girlscamp.

California Jazz Conservatory–Jazzschool Jazz Piano Intensive Berkeley, California

June 14–18

This event tentatively is scheduled to be held in-person, but that decision will be affected by health and safety restrictions from the Centers for Disease Control. This is a five-day Intensive for intermediate jazz pianists, focusing on rhythmic feel, comping and soloing in both piano trio and solo piano formats. The instruction emphasizes swing feel, voicings and voice leading, and analysis and performance of select jazz pianists' solo transcriptions. Pianists will work with a professional bassist and drummer.

Faculty: Susan Muscarella, others.

Cost: \$950.

Contact: usan.Muscarella, susan@cjcc.edu, (510) 845-5373, cjcc.edu.

California Jazz Conservatory–Jazzschool Summer Youth Program Berkeley, California

June 21–25, July 26 – 30

This program tentatively is scheduled to be held in-person, but that decision will be affected by health and safety restrictions from the Centers for Disease Control. The program is open to all instrumentalists entering grades 7 through 10. Students participate in daily ensembles, jazz theory and improvisation classes, master classes and more.

Faculty: See cjcc.edu.

Cost: \$495 per week or \$900 for both weeks.

Contact: Rob Ewing, rob@cjcc.edu, (510) 845-5373, cjcc.edu/jsyp.

California Jazz Conservatory–Jazzschool Vocal Intensive Berkeley, California

August 9–14

This event tentatively is scheduled to be held in-person, but that decision will be affected by health and safety restrictions from the Centers for Disease Control. This weeklong program is designed to help singers define, create and perform in a distinctive style. This unique intensive emphasizes the technical, creative and spiritual aspects of singing and serves as a catalyst for artistic growth. The program is by audition and limited to 10 students.

Faculty: Laurie Antonioli (CJC Vocal Chair), Theo Bleckmann.

Cost: \$950.

Contact: Laurie Antonioli, laurie@cjcc.edu, cjcc.edu/vocalintensive.

California Jazz Conservatory–Jazzschool Women's Jazz & Blues Camp Berkeley, California

Berkeley, California

March 22–26

This camp tentatively is scheduled to be held in-person, but that decision will be affected by health and safety restrictions from the Centers for Disease Control. This concentrated program provides musicians with the opportunity to study and perform jazz and related styles of music in a supportive environment. The goal is to equip musicians with technical and artistic skills, while affording them opportunities to network with others who share their passion for music.

Faculty: Jean Fineberg, Ellen Seeling, the Montclair Women's Big Band

Cost: \$499. (Some financial aid is available.)

Contact: womenscamp@cjcc.edu, cjcc.edu/womenscamp.

Centrum Jazz Port Townsend Online Port Townsend, Washington

July 26–30

This online workshop is open to instrumentalists and vocalists from high school age through adult. It will feature daily coaching, theory classes, a wide variety of special topics, master classes and livestreamed performances. The faculty includes 35 instructors.

Faculty: John Clayton (Artistic Director) Wycliffe Gordon, Anat Cohen, George Cables, Terell Stafford, Jeff Hamilton, Donald Vega, Carl Allen, Tia Fuller, Gary Smulyan, Marion Hayden, Matt Wilson, Miles Okazaki, René Marie, Tanya Darby, Dawn Clement, Allison Miller, Juliane Gralle, Chuck Deardorf, Jon Hamar, Randy Halberstadt, Dan Balmer, Jay Thomas, Brianna Thomas, others.

Cost: \$350

Contact: Gregg Miller, gmiller@centrum.org, centrum.org/jazz.

CU Denver—LYNX Camp Music Industry Program

Denver, Colorado

June 13–25

Program organizers are hoping to offer a hybrid approach, with some students on campus and some online. This camp provides high school students with a snapshot of what it's like to have a career in the modern music industry. Students get a preview of the contemporary-focused CU Denver college music programs, including topics such as singer/songwriter, music business, recording arts and performance/ensembles.

Faculty: Owen Kortz, Peter Stoltzman, Todd Reid, Leslie Soich, more.

Cost: \$1,100–\$2,200 (scholarships available).

Contact: Kelli Rapplean, lynxcamp@ucdenver.edu, (303) 315-7468, artsandmedia.ucdenver.edu/prospective-students/lynx-camps.

Idyllwild Arts Summer Programs/Jazz In The Pines Clinic

Idyllwild, California

July 3–17

Attendees of these in-person programs will study the essential building blocks of jazz. This series of workshops is designed to elevate participants' knowledge of—and passion for—jazz music. Organizers believe that jazz thrives when it is passed unselfishly from generation to generation.

Faculty: Tom Hynes (Chair of Summer Jazz), other faculty.

Cost: \$3,240 (residential) or \$1,940 (day student) with additional fees.

Contact: summer@idyllwildarts.org, (951) 468-7265, idyllwildarts.org/summer.

Jazz Maui Camp Maui, Hawaii

June 27–July 2

Organizers are planning for this to be an online event, which is aimed at beginner, intermediate and advanced musicians. The faculty includes jazz educators who can help players take their music to the next level. Campers will study improvising, composing, arranging, jazz theory and history, and they will present a final project.

Faculty: Paul Contos, Katie Thiroux, Justin Kauflin, Kyle Athayde, Ryan Dragon, Matt Witek.

Cost: See jazzmaui.org/summer-jazz-camp.

Contact: jazzmaui.org

Lafayette Summer Music Workshop Lafayette, California

July 18–23

Organizers tentatively are planning for an in-person workshop, but it could pivot to be online, if necessary. This workshop provides an intimate and inspiring environment for learning and playing jazz. Master classes, improvisation sessions, combos, theory, and free choice

classes are led by preeminent jazz musicians. The average student to teacher ratio is 6 to 1. Student age is 11 through adult.

Faculty: Bob Athayde (Director), Kyle Athayde (Director of Curriculum), Anton Schwartz, Mary Fettig, Dan Pratt, Alex Hahn, Camille Thurman, Rick Condit, Zack Pitt-Smith, Matt Zebley, Masaru Koga, Jessica Jones, Guido Fazio, Zac Johnson, Kasey Knudsen, Alex Murzyn, Colin Wenhardt, Dann Zinn, James Mahone, John Daversa, Ryan DeWeese, Erik Jekabson, Joseph Boga, Chris Clarke, Alan Ferber, Jon Hatamiya, Jeanne Geiger, Barron Arnold, Mads Tolling, Tom Patitucci, Mike Dana, Jeff Massanari, Sullivan Fortner, Art Hirahara, Frank Martin, Brian Ho, Nate Sparks, Joan Cifarelli, Robb Fisher, Richard Giddens, Dan Parenti, Mark Williams, Dewayne Pate, Phil Kuehn, Eliana Athayde, Mark Ferber, Akira Tana, Darrell Green, Deszon Claiborne, Dave Meade, John Santos, Michaelle Goerlitz.

Cost: \$650–\$690 (Scholarships available). Reduced price if held online.

Contact: Bob Athayde, bathayde@comcast.net, (925) 914-0797, lafsmw.org.

LACM Rap & Hip-Hop: Change the World

Los Angeles, California

June 28–July 2

At this in-person event, attendees will learn about lyric writing, top line melodic

construction, beat production, live and MIDI recording, vocal performance and the music business—all while collaborating with other talented students. Students will be given the opportunity to showcase their tracks and/or perform at the end of the week in a final performance for friends and family.

Faculty: See lacm.edu/summeratlacm.

Cost: \$1,695.

Contact: summer@lacm.edu, (626) 568-8850, lacm.edu/changetheworld.

LACM Summer Xperience Los Angeles, California

June 21–July 9

This in-person, three-week program focuses on music performance, songwriting, composing for visual media, music production and music entrepreneurship. The program is offered to all skill levels and includes master classes, private lessons, independent artist study, recitals and large ensembles taught by LACM faculty and top music industry members.

Faculty: See lacm.edu/summeratlacm.

Cost: 1 week—\$1,695; 2 weeks—\$3,240; 3 weeks—\$4,785.

Contact: summer@lacm.edu, (626) 568-8850, lacm.edu/summer-xperience.

Pacific Jazz Camp Stockton, California

Summer 2021

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 New York, New York



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Registration:
www.jazzartsny.org



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held either online or in-person, as conditions permit. It is designed for talented and motivated jazz musicians in grades 8–12. Dates TBD.

Faculty: See go.pacific.edu/musiccamp.
Cost: See website.
Contact: musiccamp@pacific.edu, (209) 946-2416, go.pacific.edu/musiccamp.

Anat Cohen, Allison Miller, Joshua Redman, George Cables, Scott Colley, Eric Harland, more.

Cost: See stanfordjazz.org.
Contact: Ernie Rideout, info@stanfordjazz.org, stanfordjazz.org/programs, stanfordjazz.org/programs/online-programs.

Santa Barbara Jazz Workshop Carpinteria, California

July 13–16

This is likely to be an online workshop. High school students through adults are welcome. The limited enrollment (40 students) ensures a personalized music education experience. Topics include instrumental/vocal master classes, improvisation, jazz listening (how to listen, and who to listen to, old and new), modern jazz combo and big band playing. There will be concerts and jam sessions each afternoon (open to the public), where advanced students sit in with the professionals.

Faculty: Nine professional musicians/educators.
Cost: \$275.
Contact: Kim Richmond, (323) 823-1777 or (323) 466-3934, jazzkim@kimrichmond.com, santabarbarajazzcamp.com.

Teagarden Jazz Camp Pollock Pines, California

July 25–31, August 2–8

Organizers tentatively are planning for an in-person camp, but it could pivot to be online, if necessary. No audition is required for this camp, which is open to ages 12 through 20. It offers daily one-on-one and ensemble instruction, an emphasis on improvisation, nightly performances and a special, end-of-camp concert. Students will learn from professional jazz musicians. Registration opens March 15.

Faculty: Bria Skonberg, Jason Wanner, Anita Thomas, more.
Cost: \$795 per week, scholarships available. Includes room and board.
Contact: Bill Dendle (Camp Director), bdendle@comcast.net, sacjazzcamp.org.

Yosemite Jazz Guitar & Bass Workshop Oakhurst, California

June 13–18

This in-person, all-inclusive, adult workshop near Yosemite offers scenic views, fresh air and plus plenty of hands-on playing experience. The workshop prides itself on student participation, not lectures or hearing teachers play. Campers will study daily with four seasoned jazz professional instructors in small groups and jam nightly. The camp concludes with a student concert.

Faculty: Rich Severson, Todd Johnson, Mike Dana, others.
Cost: \$799–\$1,499.
Contact: (805) 460-6370, rich@guitarcollege.com, guitarcollege.net/yosemite.html.

Stanford Jazz Workshop Palo Alto, California

July 12–16, July 19–23, July 26–30

Organizers will offer online programs, and in-person programs might be available, depending on state and local safety guidelines. SJW's Jazz Camp Online offers daily sessions on technique, theory, ear training and performance with some of the world's top jazz educators. Attendees will get a private lesson, and they can dive deeper into a wide variety of jazz topics via the online library of on-demand content. The online camp for ages 12–18 runs July 12–16 and July 19–23. The Jazz Institute Online (for adults, and ages 17 and under, by audition) runs July 26–30.

Faculty: See website. Past faculty includes

INTERNATIONAL

 This trumpet denotes a corresponding ad in this guide.

Guitar Workshop Toscana **Casanuova, Figline Valdarno, Italy** **July 3–9**

At this in-person camp, David Becker will make it easier for guitarists to improvise. Unlike most improvisation instructions, it is not scales that form the basis, but triads and their shapes. This approach opens up a completely new perspective for players to improvise, regardless of their level of learning. Some experience playing guitar is required. Space is limited.

Faculty: David Becker

Cost: €350.00 (without lodging).
Attendees can book lodging directly: locanda@casanuova-toscana.it.

Contact: lauriedfriday@aol.com (for workshop registration info)

JazzWorks Jazz Camp and Composers Symposium/Practice Retreat

Harrington, Quebec, Canada
August 23–26, August 26–29

JazzWorks Canada is planning to present these in-person educational events in late August. This is an adult-focused learning opportunity for vocalists and instrumentalists. Participants can work on jazz theory and techniques with innovative jazz artists. Programming includes combo rehearsals, master classes, improvisation, jazz history, composition and arranging, with nightly jam sessions and concerts. The Composers Symposium will be held Aug. 23–26, and the Jazz Camp runs Aug. 26–29.

Faculty: Adrian Vedady (Music Director) Kirk MacDonald, Dezron Douglas, Amy London, Derrick Gardner, Lorne Lofsky, Roddy Ellias, Jean-Michel Pilc, others.

Cost: Payment in Canadian Dollars; see website for details.

Contact: jazzworkscanada.com, jazz@jazzworkscanada.com, (613) 220-3819.

Samba Meets Jazz Workshops

Location TBD

October 2021

Organizers tentatively are planning for an in-person workshop, but it could pivot to be online, if necessary. This workshop is for instrumentalists, tap dancers and vocalists of all levels and musical backgrounds. With a focus on jazz and Brazilian music, the program includes ensembles, master classes, tap technique, vocal technique, scatting, harmony and improvisation, Brazilian rhythms, phrasing and styles, Brazilian percussion and more. Discounts are available for students, educators and working musicians.

Faculty: Nilson Matta (Artistic/Music Director), others.

Cost: See website.

Contact: sambameetsjazz.com, alice@sambameetsjazz.com, (917) 620-8872 (WhatsApp).

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Photo: Anat Cohen

GEAR SHOWCASE

25 noteworthy new products from NAMM's Believe in Music



2.

1.



3.

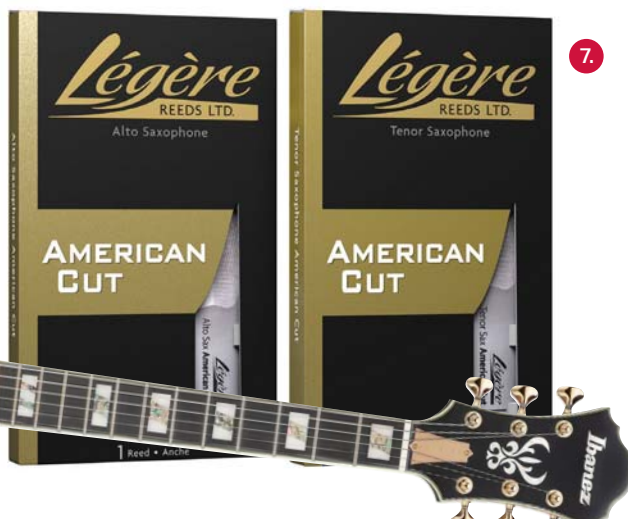
4.



6.



5.



7.

This year's Winter NAMM Show moved onto a global online platform in January with an industry-wide effort to make the best of the coronavirus situation. While the inaugural **Believe in Music Week** didn't actually replace the NAMM Show, it did succeed as a virtual coming together of the world's top suppliers and retailers of musical instruments, apps, plug-ins and accessories. The 25 products highlighted on the following pages are among the noteworthy new offerings virtually showcased by exhibitors who Believe:

1. Eastman's Rue Saint-Georges professional saxophones revolutionize several aspects of traditional saxophone design. 2. *Counterpoint In Jazz Arranging* by Bob Pilkington is one of dozens of new titles on Hal Leonard's Berklee Press imprint. 3. JodyJazz's HR* Custom Dark series of vintage-sounding hard-rubber mouthpieces now includes models for soprano, alto and tenor saxophone. 4. Vandoren has brought back its versatile Blue Jumbo Java A45 alto saxophone mouthpiece from the late 1980s ... in a limited run. 5. Key Leaves' GapCap saxophone endcaps are now available in Sand-Blasted Satin Gold and Frosted Silver Finish. 6. The semi-hollow AS2000 guitar is one of three revamped electric models in Ibanez's professional-grade Artstar line. 7. Légère's American Cut alto and tenor saxophone reeds are designed specifically for jazz players. 8. D'Angelico's Deluxe SS Limited Edition is a modern semi-hollow guitar outfitted with Seymour Duncan Seth Lover A4 humbuckers. 9. Contour XO in-ear monitors reproduce the renowned L-Acoustics sonic signature frequency contour. 10. Cannonball celebrates 25 years in 2021 with special-edition models of its Big Bell Stone Series saxophones featuring premium hand-engraving and semi-precious Snakeskin Jasper stones. 11. Korg's opx3 synthesizer is an intuitive take on the complex world of FM synthesis. 12. Rovner's Versa ligature line includes new sizes for metal soprano saxophone, alto clarinet and contrabass clarinet mouthpieces. 13. The YDS-150 Digital Saxophone from Yamaha emulates an authentic saxophone experience and offers more than 50 onboard sounds. 14. Yamaha's DTX6 series electronic drum kits offer new sampled sounds and effects recorded in renowned studios around the world. 15. Mackie's SRT Professional Powered Loudspeakers include sophisticated features like Advanced Impulse DSP and input overload protection. 16. Roland's Aerophone Pro digital wind instrument features numerous design refinements and a larger sonic palette from the company's SuperNatural and Zen-Core sound engines. 17. The Millennia HV-316 is a 16-channel mic preamplifier with Dante networking capability. (*Gear Showcase continues on page 68.*)





18.



19.



20.



21.



22.



23.



24.

(Gear Showcase, continued from page 66)

18. Yamaha's YC73 and YC88 stage keyboards combine great-feeling actions with soulful sounds, organ drawbar control and gig-ready ease of use. 19. Samson's XPD2m Dual-Channel Digital Wireless System provides high-quality audio using digital transmission with sound equal to that of a traditional wired microphone. 20. Victory Music's Special Edition Trumpet of Jesus, designed by world-renown trumpeter Gerardo Rodriguez, features a .459-inch bore, a 127mm big bell, full circle rings and a circular main tuning slide. 21. The versatile, all-in-one Zoom G6 combines stellar sound and portability in a rugged multi-effects processor for guitarists. 22. The EXM Mobile 8 from Yorkville Sound is a wedged, lightweight, three-way battery-powered speaker with Bluetooth compatibility. 23. P. Mauriat's PMST-600XJ tenor saxophone is a raw brass, straight-tonehole instrument with selected parts in silver plating. 24. Gretsch's limited-edition Renown 57 drum kit in Silver Oyster Pearl Nitron finish has a seven-ply maple shell, silver oyster inlay hoops and a traditional, 14-inch bass drum with no mounts. 25. Tascam's US-HR series high-resolution USB audio interfaces incorporate 24-bit/192kHz audio performance, ultra-low latency, Ultra-HDDA mic preamplifiers with +48V phantom power and a comprehensive suite of included software.

25.



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RENAISSANCE



Constructing Horn Lines from Thelonious Monk's Piano Voicings

I first encountered the compositions of Thelonious Monk when I fell in love with the music of Miles Davis' classic quintets. Like many developing jazz artists, I wanted to try to play these tuneful yet technically challenging pieces like "Straight, No Chaser" and "Round Midnight."

While many Monk compositions sound relatively simple upon first listen, they tend to be deceptively complex. Monk reportedly told Miles on many occasions that he wasn't playing his melodies right.

Monk's influence can be heard in the playing styles of numerous iconic jazz saxophonists, including John Coltrane, Sonny Rollins, Charlie Rouse, Jackie McLean, Steve Lacy, Joe Henderson and Branford Marsalis, to name a few. He taught many of his horn players the melodies to his tunes by ear. And while many musicians today are familiar with Monk's melodies and improvisations, they might not be as fluent in his chordal voicings, an area worthy of further study.

As a saxophonist, I wanted to gain a better understanding of Monk's compositions and apply that knowledge to my improvisations. After learning many of his pieces on the piano, I began constructing saxophone lines that closely reflected the signature Monk voicings.

Piano Voicings as Single Lines

I began *The Monk Project*, released last summer on Belle Avenue Records, to further my understanding of Monk's works and to create my own approach to playing them. That would mean going beyond playing the melody and improvising on the standard Monk changes. I wanted to accompany myself by playing the entire written composition as Monk played it, but as a solo instrument. This would mean arranging the piano part (both hands) in an arpeggiated approach.

Let's start by creating an etude that outlines the chords and melody of Monk's tune "Pannonica" using even eighth notes. I recommend that you write out the entire thing by hand, as so much is learned by spending time with each and every note. Play and sing all the intervals as you go. This is the best "Monk ear training" you can get. Then begin constructing your own lines from the voicings you have now mastered.

Arpeggiation Etude

Example 1 shows the opening phrase to "Pannonica." Right away, we can see and hear Monk's signature approach to harmony. I recommend you play the entire composition on the piano at a very slow tempo or as your

piano skills permit. This first example shows an open-voicing Cmaj9 (1-5-1-7, no third) with the melody descending down from the seventh, sixth and fifth, and the third appearing against the ninth or second scale degree. Continue to analyze the rest of the composition in this same manner: the intervals of the chords, the intervals of the melody and the relationships between the two. Also take note of the rhythms in terms of when they repeat and the use of antecedent and consequent phrasing. This simply stated motif now can be rearranged and arpeggiated for single-note instruments.

Play Example 2a in a rubato fashion with an emphasis on the first note and a slight hold on the last eighth note of the measure. Connect the notes as one note leads musically to the next. As you're doing so, imagine what it would sound like on a harp or a piano with the pedal down. For fun, find a stairwell, a hall or a church—or even a large bathroom—so that the sound reflects around the space. Record yourself to find specifically what you want to improve or to take note of what you are playing well. With this linear approach we are intentionally taking some liberties by moving the position of the melody in order to facilitate playing the entire voicing in one measure.

Continue writing out the rest of the composition in this same manner. Don't worry about sticking to eight eighth notes per measure; you might come up with longer measures. The goal here is to play the entire voicing, get it in your ear and under your fingers.

Arpeggio Variations

Now we can begin constructing variations on this line to create our own approach using the original series of notes. Example 2b demonstrates a retrograde of the original material. Experiment with the order of the notes and octave displacement to suit what sounds good to you on your instrument. Additionally, try different rhythms, beginning with the original and then adding your own inspirations.

Performing the Composition

Now that we are able to play the intervals comfortably, the next step is to perform the composition. In Example 3, I decided that the arrangement should visually reflect how the melody appears in the original composition as Monk intended. In order to accomplish this, the left-hand structure is now reflected using grace notes embellishing the melody. Try not to rush through the grace notes. Simply accompany the melody.

Writing Lines: 'Think Of One'

What often sounds simple or effortless on the piano can pose certain difficulties to single-note instruments, especially when navigating wide intervals. Let's take a look at tightening up our arpeggiated etude to create a simpler line with ideas all derived from the composition (see Example 4). The melody to Monk's "Think Of One" largely is based on scale degrees 1 and 5, adding the seventh in bar 3. With this new line (see Example 5), we are using the original opening motif (1, 5) and continuing to outline an F major triad. Beats 3 and 4 are exactly as you would read them from bottom to top from the piano score; however, 1 and 7 are now transposed one and two octaves higher, respectively. This maintains the same note order that Monk wrote but now gives us a line that not only outlines the voicing but is horn-friendly.

As a general rule, we will maintain the original chord voicing (reading from bottom to top), taking into consideration how we can work in the melody. In measure 2 of Example 5, the line continues in the same fashion (with the root, seventh and third of Dm7), but we have transposed the root up an octave (one of Monk's signature three-note voicings). Measure 3 outlines the chords that have now brought us a half step away from the key center. (Bitonality is a favorite compositional technique of Monk's.)

On the bridge of "Think Of One" (see Example 6), we see further development of the motifs that occur in measures 2 and 3. Note how the "B" section melody starts as a single note, moves to a major sixth and then becomes a three-note cluster. Monk's minimalistic harmonic approach lends itself well to our single-note line treatment. In Example 7, the line begins similarly, with the 16th-note statement, and then we use all of the elements of the bass line, melody and harmony. As the composition becomes denser harmonically, so does the new line we've created.

Monk's Attributes

When we think about Monk's music, we should consider all the attributes that make these compositions so well loved: strong, tuneful melodies, swinging rhythms and motivic development. We should also think about the great pianists who influenced Monk, including James P. Johnson, Willie "The Lion" Smith, Art Tatum, Duke Ellington and Mary Lou Williams. Also consider Monk's vast knowledge of classical composers, church music and the blues, all of which proved to be important sources during his early development.

The important thing to remember is that Monk's music came from a number of influences. The compositions that he wrote and performed throughout his career have influenced multiple generations of jazz musicians because of his understanding of so many genres. **DB**

Saxophonist, composer and educator Dan Willis put his idiosyncratic spin on the music of the godfather of jazz idiosyncrasy with the 2020 release of *The Monk Project* (Belle Avenue). The multi-reedist's fourth album with his ensemble Velvet Gentlemen—guitarist Pete McCann, keyboardist Ron Oswanski, bassist Evan Gregor and drummer John Mettam (with special guests bassist Kermit Driscoll and drummer Ian Froman)—is a highly exploratory set of performances that, like Thelonious Monk's compositions, could never be mistaken for the work of anyone else. *The Monk Project* began life as a solo saxophone concept for Willis. Not far into it, however, he realized that his non-chordal instrument was insufficient to the task, so he called in the Velvet Gentlemen to help him account for Monk's multiple layers of melody and meaning. In the process, it expanded Willis' personal palette for the project: He plays three different saxophones (tenor, soprano and baritone), two traditional wind instruments from central Eurasia (the duduk and the zurna) and the electronic wind instrument (EWI). Visit him online at danwillismusic.com.

Example 1



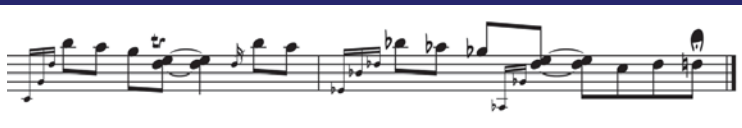
Example 2a



Example 2b



Example 3



Example 4



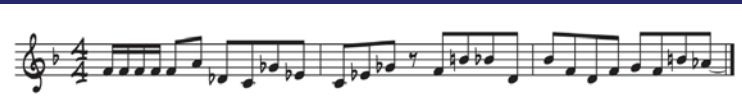
Example 5



Example 6



Example 7



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Instructor Omar Abdulkarim (far right) works with students at the High School for Recording Arts in St. Paul, Minnesota.

Tech Training Empowers Teens

AMID THE LOCAL PROTESTS FOLLOWING George Floyd’s killing by Minneapolis police last year, Jerome Treadwell—a teenage saxophonist and social activist from neighboring St. Paul—cut a solitary figure. Roaming the streets, he offered musical inspiration to protesters.

“I had my saxophone on my back, and it was my shield, my sword,” he said in a January Zoom conversation.

But spiritually speaking, he was not alone. He was part of Experience Jazz, a program for musicians ages 13 to 19 run by the nonprofit organization Minnesota Jazz Education in partnership with the High School for Recording Arts, a public charter school. The program equips students with skills to succeed in music—and life—as it promotes social justice and forges community ties.

“We try to bring people together from diverse backgrounds,” said Experience Jazz Program Director Katia Cardenas, who also was on the Zoom call.

The program, which began in 2017, seeks musicians of different skill levels; those interested in jazz and its relationship to idioms like hip-hop and soul; and, critically, those from both the inner city and suburbs, who otherwise might not interact.

“Being able to relate and enjoy yourself with people who don’t look like you is that one step that will cross the racial barrier in the Twin Cities,” said Treadwell, a 16-year-old African-American musician.

The program, which last year included 28 students, teaches a range of skills. The students build their musicianship in combos that rehearse in the 325-student HSRA’s St. Paul

headquarters, where the technically inclined can use the school’s state-of-the-art recording facility, Studio 4. On the business side, students engage in everything from production to promotion.

For some participants—particularly HSRA students, who constitute about 20 percent of the program’s mix—such training can open up new worlds. This is particularly important for at-risk students. Thus, the program serves a larger societal purpose, according to Scott Herold, who teaches the business of music at HSRA and is the liaison between the school and Experience Jazz, for which he also is a teaching artist.

“If we’re going to stop systemic racism in America, then we have to give people who are oppressed by systemic racism the skill sets they need to be able to function in the economy,” he said on the Zoom call.

Last year, the program was scheduled to run between early February and late May. But midway through the course, the pandemic hit. The program had to switch to online instruction, which proved especially complicated because its main project was the production of an album.

“The biggest jump we had was, how do you get the technology into the hands of the young people,” Herold said, noting that while some students had elaborate recording setups at home, others had only smartphones.

Even as teachers and students were scrambling to adjust to the pandemic, Floyd was killed and the Twin Cities became the epicenter of worldwide protests. The resulting trauma extended a production schedule that had already been disrupted.

“We had to pump the brakes and put people

first and really just let everything simmer,” Cardenas said.

Ultimately, work on the album proceeded. Students and teachers met at Zoom planning sessions and contacted each other by email. Trained by the young DJ Mickey Breeze on recording software, they laid down their tracks at home and sent them to their combo leaders, who in turn forwarded them to Breeze, who mixed, matched and made them radio ready.

On Nov. 2, *Experience Jazz 2020: The Sounds Of Distance* was released on the student-run label Another Level Records. The album features 13 seductive tracks, ranging from a hip-hop reimagining of War’s 1973 hit “The World Is A Ghetto” to the r&b-inflected collective original “Seven,” on which Treadwell appears. All the tracks showcase an underlying jazz sensibility.

This year, the program, set to run from March 20 to June 12, again has openings for 28 students. The course costs \$150 (scholarships are available) and sessions will be held via weekly Zoom meetings, though contingency plans allow for in-person learning.

Students may not be able to tackle a project as ambitious as the 2020 release. While producing an album can be important, Herold said, “a release is never the end game.”

What is? For HSRA Executive Director Tony Simmons, who gave Experience Jazz a brick-and-mortar home, the answer is unchanged since he founded the school with 15 students in 1998: “Recognizing that these young people had this incredible drive and creative sense, we wanted to create a space where they could nurture and cultivate it and get their education.”

—Phillip Lutz

Chick Corea

Thelonious Monk took the Blindfold Test only once, and the results were published in the April 21, 1966, issue of *DownBeat*. Because he was not interested in the first selection, journalist Leonard Feather strategically pivoted to playing versions of Monk's compositions.

In this previously unpublished Blindfold Test, conducted in August 2005, we honor the memory of pianist Chick Corea, who sat down for a "Chickfold Test." Backstage at Villa Montalvo in Saratoga, California—prior to a duo concert with Bobby McFerrin—Corea commented on interpretations of his own compositions.

He respectfully declined to use the traditional Blindfold Test five-star rating system, noting, "All musicians, they're my friends. So, I want to encourage everybody. To tear the music apart like a critic is not a tendency [for me]."

This was Corea's fourth Blindfold Test, following ones published in the *DownBeat* issues of Nov. 26, 1970, Oct. 24, 1974, and December 1995.

Marian McPartland

"Matrix" (*Portrait Of Marian McPartland, Concord, 1979*) McPartland, piano; Jerry Dodgion, alto saxophone; Brian Torff, bass; Jake Hanna, drums.

Well, I have absolutely no idea who the group is. But that's "Matrix." That much I know. It's funny, in jazz recordings they often put the drums in the kitchen. I don't know why they do that. Because live, when you hear a jazz group like this play, drums are very prevalent. Anyway, that's the mix. The music is nice.

I don't know who it is, but they're blowing great. It has a cool ending. [after] No kidding! Wow, how about that! That's amazing. She sounds great. When I was listening, I imagined that it was a young group ... like a high school or college group, because of the energy. It was kind of fresh, kind of sparkly. Good one, Marian!

Carmen Bradford

"High Wire" (*With Respect, Evidence, 1995*) Bradford, vocals; Steve Nelson, vibraphone; Donald Brown, piano; James Leary, bass; Ralph Penland, drums; Tony Cohan, lyrics.

That's her vocal opening—very nice. She sounds like Chaka [Khan]. It's swinging. Sounds good. That is Chaka. I love Chaka's singing; she's incredible. She sat in with me at Blue Note with [bassist] Avishai Cohen and Jeff Ballard on drums, on my birthday, and did this exact tune. We got a recording of it. Go ahead, Chaka! What record is this? Chaka recorded this on *Echoes Of An Era* [1982] with Joe Henderson, Freddie Hubbard, me, Stanley Clarke and Lenny White.

[after] Oh! It's not Chaka? How about that? I'm impressed with the group. "High Wire" is not an easy tune to sing. It's got little twists and turns in it. The singer did very well. I'm pleased to hear my music being performed so well.

Philip Bailey

"Sometime Ago" (*Soul On Jazz, Heads Up International, 2002*) Bailey, vocals; Scott Kinsey, piano, keyboards; John Hart, lead guitar; Mike "Dino" Campbell, guitar; Ira Coleman, acoustic bass; Billy Kilson, drums; Don Alias, congas, percussion; Neville Potter, lyrics.

That's cool. I would have never expected that melody to come out of that vamp. It's a nice treatment of the melody. It's fading out. This great back-drop, with the melody dropped in. Nicely done.

[after] Wow, that's so interesting hearing this song come from a completely different creation, you know? I love what Phil did, really changing it around and using it differently than the original. It's the game of it. Everyone's got their own way of looking at it and listening to it and creating. It's wonderful. That's what I like about music.



Chick Corea, the last Blindfold Test

Dave Samuels

"Hand Me Down" (*Tjader-ized: A Cal Tjader Tribute, Verve, 1998*) Samuels, vibraphone, marimba; Alain Mallet, accordion; Steve Khan, electric guitar; John Benitez, bass; Horacio "El Negro" Hernández, drums; Karl Perazzo, percussion.

I didn't know someone recorded this. Oh! I know what this is, I think. It's the Cal Tjader tribute. It was a request to write a song for Cal Tjader, so this is a direct dedication to Cal. And then I took the arrangement and used it with my band Origin, so it really became a "hand-me-down" [laughs]. It's a good recording of the marimba, too. It's got a nice feel to it—makes me want to go and practice the marimba. Dave gave me some marimba lessons. I studied out of his book.

I love the marimba and have two of them. I have a portable marimba I took out on tour with Origin for a while.

Tito Puente & His Latin Ensemble

"Spain" (*Sensación, Concord Picante, 1986*) Puente, timbales; Ray Gonzalez, trumpet, flugelhorn; Jimmy Frisaura, valve trombone, flugelhorn; Mario Rivera, saxophone; Sonny Bravo, piano; Bobby Rodriguez, bass; José Madera, congas; Johnny Rodríguez, bongos.

Poppin' right along. I have no idea who this is. Sounds good, though. Oh, he put some flamenco claps on the break. [after] No! Really? I didn't know Tito recorded "Spain"! That was a very exciting track. I'm honored that Tito recorded the tune. I never got to play with him. I would've loved to.

I used to go see Tito at the Palladium when I was working at Birdland in New York with Mongo Santamaría, Maynard Ferguson's band, Blue Mitchell's group, Willie Bobo's new group and Sonny Stitt in the early '60s. Birdland was right near the corner of 52nd and Broadway, and the Palladium was a couple of doors uptown, right on the same side of the street. So, in between sets at Birdland, I'd go over to Palladium and check out Tito. Machito used to work there, too—a lot of the New York guys. Eddie Palmieri's band worked there.

Taylor Eigsti Trio

"Got A Match?" (*Resonance, Bop City Records, 2003*) Eigsti, piano; John Shifflett, bass; Jason Lewis, drums.

Piano player's playing along there. Drummer better catch up! Piano player's pulling the drummer. Pulling the bass player, too. He's blowing hard. Whoa! Youthful energy, man. He's got a great command of his instrument. Who is that piano player? [after] Wow. I didn't have technique like that when I was 17. That was wild. I wish him a lot of luck. He's an excellent pianist.

I always get asked that question about, "Is the talent growing or drying up?" It's definitely not drying up. There's great talent around. We need to find ways of fostering it. The music culture is a great culture. I'm happy to be a part of it and want to do everything I can to help artists and make sure we have more of them. Things feel good when there's a lot of music happening.

DB

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information is given to the artist prior to the test.

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