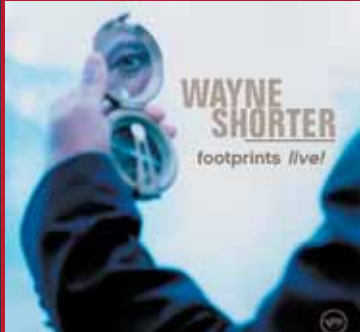
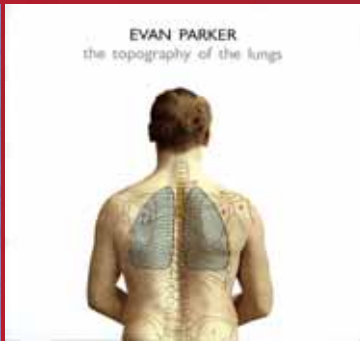


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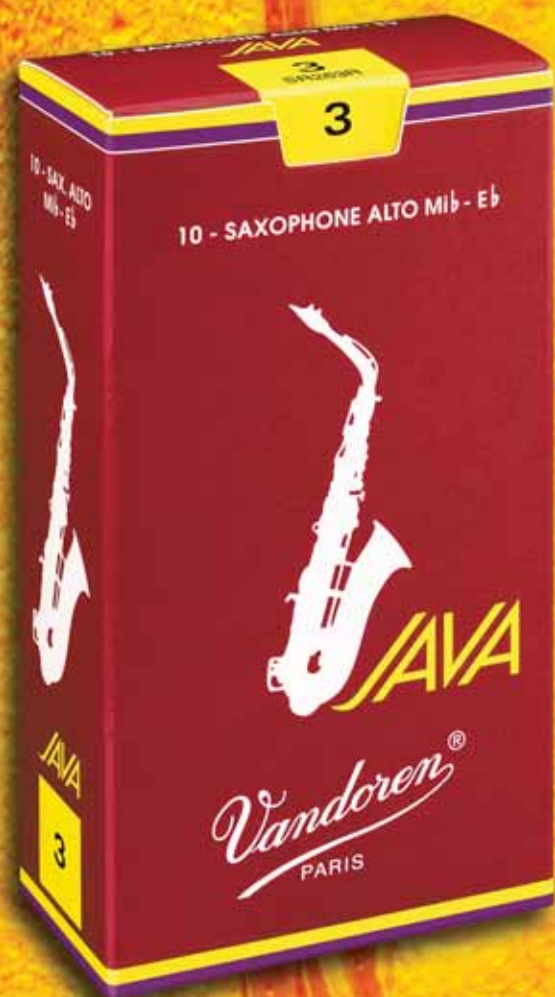
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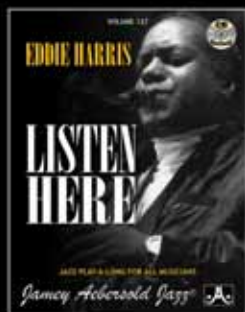
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**26 Best CDs of the 2000s**

With a new decade dawning, DownBeat looks back at the top recordings and pervasive music-industry trends of the last 10 years. Our retrospective study includes a complete listing of all the 5-star and 4½-star CD reviews published in these pages since the turn of the century.

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## First Take

by Frank Alkyer

### The Beauty of a Rambling Boy

Charlie Haden didn’t need a movie to validate his career. But I’m very glad he got one.

*Rambling Boy* is a terrific new documentary by director Reto Caduff that tells the improbable story about how little Charlie Haden went from being a child playing bluegrass on his parents’ country radio show to becoming one of the greatest jazz bassists—and artists—to ever grace the planet.

The movie opens with Haden in the recording studio, working with an all-star cast of family and friends to create *Rambling Boy*, a country album that came out in 2008. Fittingly, the album received a 5-star review in *DownBeat* (December 2008) and is featured on the cover of this issue, which highlights the very best CDs of the 2000s.

The opening scenes show Haden working on the record with the likes of mandolin virtuoso Sam Bush, Bruce Hornsby, Ricky Skaggs, Béla Fleck, Pat Metheny, and Charlie’s son Josh and triplet daughters Tanya, Rachel and Petra.

These scenes paint a picture of a career that’s come full circle for the the 72-year-old Haden and serve as a jumping-off point for discussing his far-reaching, genre-bending career.

“I’ve been a jazz musician for the last 40, 45, 50 years,” Haden tells the camera and then chuckles. “And I hadn’t done country music since I was 15.”

In between, Haden became one of the great jazz chameleons of his generation. He tells of playing his older brother’s jazz records as a child and becoming obsessed by the harmonies. He details heading to Los Angeles to study music and find the pianist Hampton Hawes, which he did while sitting in with Art Pepper at Digger’s Club in the 1950s.

And he recounts meeting Ornette Coleman. “This musician came up to the bandstand and asked if he could sit in. So he got onstage and opened up the alto saxophone case and took out a plastic horn. I’d never seen anything like that before. And he started to play a solo and I had never heard anything like that before in my life, and the whole room lit up.”

One of the musicians asked Ornette to stop playing, but Haden was in tune with Coleman’s new sound. They formed a relationship that helped launch the free-jazz revolution and Haden’s career. The story is told in great detail by Haden, then given historical weight through interviews with Ethan Iverson, Steve Swallow, Carla Bley, Metheny, Joe Lovano, critic Howard Mandel and producer Jean-Phillipe Allard.

It’s that depth of interview and attention to detail that makes this film such a joy. Whether you’re a long-time fan of Haden’s music, or a newcomer to the bassist, the sheer expanse and variety of Haden’s work has a certain “wow” factor. From the Ornette Coleman Quartet to John and Alice Coltrane (and later their son Ravi) to the Keith Jarrett Trio to his own Liberation Music Orchestra to his film noir-influenced Quartet West to work with Metheny to the spiritual duets with pianist Hank Jones, Caduff has packed this film with love, insight, fine storytelling and plenty of terrific performance clips. It’s a moving tribute to the music, passion, politics and life of Charlie Haden.

*Rambling Boy* has been playing film festivals during the past few months to strong reviews. Hopefully, it will get to a theater or festival near you. It’s a terrific tribute to one of our most important artists. **DB**





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### Monk Biographer Responds

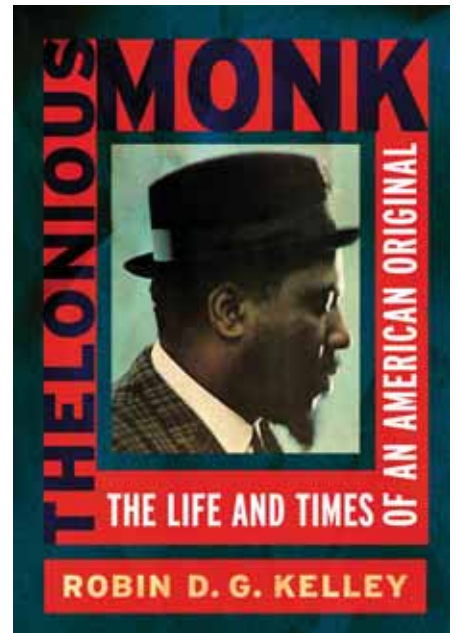
Paul de Barros is certainly entitled to his opinions about my book on Thelonious Monk, but to suggest that I make a "scurrilous attack" on Orrin Keepnews is simply a false and unfair accusation ("Reviews," November '09). I praise Keepnews for his early writing about Monk, for his foresight to sign him to Riverside records, for his unyielding commitment to Monk and for many of his choices as a producer. I stay true to his own account of their relationship, but I also include other opinions and experiences from Randy Weston (Monk's label mate who helped recruit Monk to Riverside), Keepnews' co-worker Chris Albertson, Monk's manager Harry Colomby, Monk's son and others. Moreover, I dispel the longstanding rumor that Riverside "cheated" Monk out of money; rather, I suggest that Bill Grauer's (not Keepnews') financial woes and the label's efforts to stay above water led to questionable practices. As I do throughout the book, I try to paint a balanced picture with the evidence available and Keepnews cannot be the sole voice recounting Monk's years at Riverside. There is much more to the story and I encourage your readers to read the book and decide for themselves. De Barros' sensational claim that I attack Keepnews just produces unnecessary conflict and tension and contributes nothing to our understanding of Monk or his music.

*Robin D. G. Kelley*  
Los Angeles

### Defending Robinella

I have been a happy DownBeat subscriber for over 50 years and I regret that this, my only letter to the editor in all that time, must be a Discord. Though I am in agreement with Frank-John Hadley's praise of Rob Ickes' album *Road Song* in general and the playing of Ickes and Michael Alvey in particular, I take strong exception to the unsparingly negative commentary on Robinella's vocals ("Reviews," November '09). Far from being "the epitome of vocal blandness—void of any nuances of phrasing and texture," I thought her vocal (phrasing, nuance, and texture) on "If I Had You" (the best track in the album and unmentioned in the review) was original, downright delightful and one of the highlights of the album. I fail to see how anyone would not like it. I suspect Ickes put her on the album because he likes her singing. I've read that Lyle Lovett does too. So do I. So Hadley doesn't. I guess that's what makes horse races.

*Bob Patterson*  
Warrenton, Va.



### Vinyl, Violin Endures

I enjoyed John Corbett's thoughtful article on the vinyl 10-inch by violinist Dick Wetmore and the contributions of all involved, including myself ("Vinyl Freak," September '09). As far as I know this has only been reissued on CD in Japan (and is probably out of print). Who would have guessed that the violin would become so prominent in jazz since that time?

Seeing ol' DownBeat after some time it seems to be staying intact quite well without standing still.

*Bob Zieff*  
Carlisle, Pa.

### Davis Still Amazes

It is ironic that Jack Whitlinger chose the 50th anniversary of *Kind Of Blue* to voice his negative opinions of the album as well as of Miles Davis ("Chords & Discords" October '09). I can still remember the first time I heard the album 27 years ago. I immediately asked the person playing it, "Who is that?" It was amazing to hear "So What" that night and be transformed so profoundly. I still feel that way every time I hear it and if album sales are any indication, a great number of other people feel the same way. Davis may not have created a style such as bebop or been the most technically proficient trumpet player but he is surely one of the top five jazz artists of all time. Whitlinger is in a very, very small minority.

*Dennis Forbes*  
Easton, Md.

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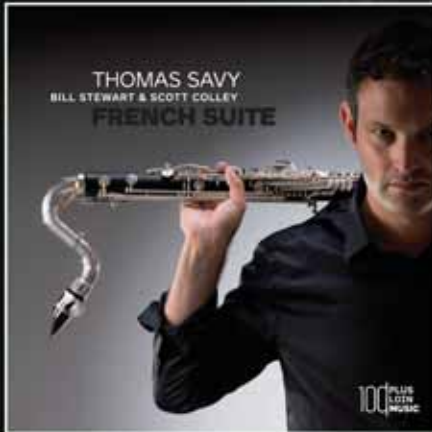
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## 4 Strings, 70 Years Honored In D.C.

**Bassist Ben Williams takes top prize at Monk Competition; Blue Note anniversary also celebrated**

After three years in Los Angeles, the Thelonious Monk International Jazz Competition returned to Washington, D.C., on Oct. 11 for its bass competition at the Kennedy Center's Eisenhower Theater. The District's own Ben Williams, a member of Stefon Harris' Blackout, took first place. Judges noted his performance with vocalist Dee Dee Bridgewater in particular.

"Blending with a voice and having a voice-like quality on the instrument is something that we all aspire to," said judge Robert Hurst. "Seeing a musician do that shows something about their interaction with people. As bassists, we aren't primarily soloists. We are primarily accompanists. That's one of the things we wanted to see them do as musicians in a competition environment."

Hurst—along with judges Christian McBride, John Patitucci, Ron Carter, Dave Holland and Charlie Haden—also heard Williams' rendition of Oscar Pettiford's "Tricotism" and a rousing take on Juan Tizol's "Caravan." He took home the top prize of a \$20,000 scholarship and chance to record with Concord Music Group. Afterwards, the 24-year-old bassist gave credit to his vocal accompanist.

"I'm glad that the institute brought in vocals, because it added another element to the performance," Williams said. "Dee Dee has this way of making you feel like you're not on stage but like you're just having fun, just partying. She definitely helped out my performance."

First-runner up Joe Sanders, who received the \$10,000 scholarship prize, brought a narrative element to his performance at the finals. However, he seemed to lose his footing switching from arco bass to rhythm during his take on Lionel Loueke's "Benny's Tune." When Bridgewater joined Sanders on stage for a take on George and Ira Gershwin's "A Foggy Day,"



Nicholas Payton (left), Wayne Shorter, Ben Williams, Jimmy Heath and Joe Lovano

COURTESY THELONIOUS MONK INSTITUTE

he seemed intimidated, especially during the moments when she tried to engage in some musical banter. Matt Brewer—who held his ground better than Sanders with Bridgewater during his performance of Miles Davis' "All Blues," placed third, winning a \$5,000 scholarship. Other contenders included Clemens van der Feen of the Netherlands, Linda Oh of Australia and Ben Meigner of Israel.

"There are all these guys who think that playing the blues and swinging is old and that you have to do something modern, more far-reaching," McBride said. "Bass players who are in that school tend to look up to guys like Dave Holland and John Patitucci. But John and Dave said, 'We want a bass player who's going to make our toes tap.' That's a prime example of how no matter how far-stretching you get as a jazz musician, it all comes back home. Ben made all of our toes tap the most."

"I think what gave Ben the edge were his imperfections," McBride continued. "His imperfections really touched us. His performance was very soulful. The fact that he played 'Tricotism' a little faster than maybe he should have—we actually liked that. What he did behind Dee Dee we liked very much."

Along with awarding prizes to young musicians, the event also honored an upcoming writer and a veteran producer/executive. BMI presented Joe Johnson the Thelonious Monk Composer's Award for "Shepherd's Song," and the institute celebrated Blue Note Records' 70th anniversary,

which in part paid tribute to company visionary Bruce Lundvall, whose appearance made an apt encore for Williams' performance. A fleet of musicians associated with the label, both past and present, came onstage, giving lovely performances of chestnuts such as Art Blakey's "Moanin'," Wayne Shorter's "Fall" and Bud Powell's "Bouncing With Bud."

The avuncular Lundvall said that the most touching aspect of the tribute was seeing those jazz luminaries line up on stage to show their appreciation.

"I didn't even know that they were there," Lundvall said. "I was so overwhelmed. Herbie Hancock made the announcement and I came out, then I turned around and there was Dianne Reeves, Herbie Hancock, Wayne Shorter, Jimmy Heath and nearly everybody in the world on stage and lined up like an army platoon." That platoon also included McCoy Tyner, Kurt Elling, Bobby McFerrin, Joe Lovano, Jason Moran, George Duke, Ron Carter, Earl Klugh, John Scofield, Terri Lyne Carrington, Nicholas Payton and Terence Blanchard.

When asked how he wanted to be remembered with regards to Blue Note, Lundvall said, "As a signer. When I found out, sometime in my career at Columbia, that I could sign talent and that I could hear original talent—that's the thing that I'm most proud of: the artists that I brought to Blue Note—not always from a commercial standpoint but mostly from an artistic viewpoint."  
—John Murph

## Riffs



**Honoring Corea:** Chick Corea will receive the Richard J. Bogomolny National Service Award from Chamber Music America during the CMA's national conference in New York from Jan. 14–17. Geoffrey Keezer, Gary Burton, Antonio Sanchez and other musicians will perform at a tribute concert for Corea at Symphony Space on Jan. 16.

**Details:** [chamber-music.org](http://chamber-music.org)

**Intersecting Worlds:** Chris Potter and Kenny Werner will perform with the neo-classical ensemble Eighth Blackbird and mezzo soprano Susanne Mentzer in a concert entitled "Double-Bill: Where Jazz and Contemporary Music Intersect" on Jan. 16 at Chicago's Harris Theater. Cliff Colnot will conduct.

**Details:** [harristheaterchicago.org](http://harristheaterchicago.org)

**Hunter Sets Out:** Charlie Hunter will independently release his latest disc, *Gentlemen, I Neglected To Inform You You Will Not Be Getting Paid* (Spire Artist Media) on Jan. 12. Hunter will also begin a four-week Tuesday night residency at Rose Live Music in Brooklyn, N.Y., beginning Jan. 5. **Details:** [charliehunter.com](http://charliehunter.com)

**Singers Celebrated:** Lincoln Center's American Songbook series in February will include Dee Dee Bridgewater paying tribute to Billie Holiday on Feb. 17 and Nellie McKay interpreting Doris Day on Feb. 18. **Details:** [lincolncenter.org](http://lincolncenter.org)

**RIP, Rowles:** Trumpeter and singer Stacy Rowles died on Oct. 27 in Burbank, Calif., following complications from a car accident injury. She was 54. Rowles, who performed with her father, pianist Jimmy Rowles, as well as in the Jazz Birds and Maiden Voyage, was a prominent part of the Los Angeles jazz scene for more than 20 years.

## The Question Is ...

By Dan Ouellette

How important is radio—broadcast, online, satellite—to the jazz world today?

Once deemed crucial for a musician's art to be discovered, radio's impact has diminished. Given that stations have shuttered and the number of listeners has withered, how valuable is radio today?

**Pianist/keyboardist Brian Haas:** Radio is important to the Jacob Fred Jazz Odyssey. We're at the beginning of a two-month album-release tour, and every other day over the past couple of weeks we've been doing two or three interviews—a lot of them on the radio. We always get people coming up to us at shows saying they didn't know we were coming but they heard about it on the radio. When we recorded our first album on Knitting Factory Records, there was a big radio outreach that made an impact on attendance at our shows. Fifteen years later, we still hire a radio promo team to get the word out.

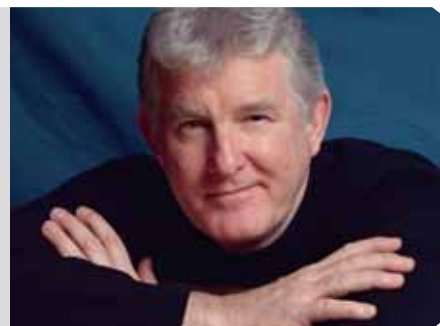
**Saxophonist Myron Walden:** Too few cities have a thriving live jazz scene, with multiple opportunities for musicians and audiences to connect like that. So, radio becomes the place where artists and audiences find each other. We need a vibrant jazz radio scene, whether it's on the dial or online, to bring that art to a larger audience.



**Bassist Alexis Cuadrado:** I'm constantly discovering great new music through radio, but I have to actively look for it. The expansion of the radio format to the digital world has definitely broadened the possibilities for musicians to be more present and for the listeners to be able to listen to us anywhere and at any time. I often hear that the link among the musician, the radio programmer and the listener is somehow broken, and perhaps dominated by the corporate world. But what about public radio, podcasts, free streaming or Pandora online? It's all there—you just need to go find it.

**Bassist Brian Bromberg:** When you look at all the electronic gizmos in the evolution of the entertainment industry, it's a wonder any form of radio has survived, let alone jazz on the radio. But radio is still a powerful medium. The music we love is out there; we just have to understand that we're in the middle of one of the biggest technological shifts in the music industry, and we might have to work a little harder to hear the music we want. Look at all of the jazz stations online. Look at the jazz station on iTunes alone.

**Pianist Bill Mays:** Radio airplay is still vital to my career. I often do interviews on radio. That, in conjunction with the DJs playing tracks from my CDs, helps promote sales of the CD and attendance at live appearances. Another thing I see more of is online podcasts and music blogs. Pandora is the latest I've been affiliated with. This opens the door to—and the ears of—a lot of folks who might not ordinarily tune in to a jazz radio station.



**Bassist Cecil McBee:** Upon entering college at Central State University in Ohio in the '50s, it became increasingly clear that all the students were fans of jazz, rhythm and blues, and the classics of the world. There was exposure to the music that was everywhere—radio, TV and word of mouth—with no distractions. Today that's not the case. I'm convinced that a broad and bold attempt by the media, including radio, to bring a higher level of awareness of the music to people of color is the most critical responsibility we face. **DB**

Got an opinion of your own on "The Question"? **E-mail us:** [thequestion@downbeat.com](mailto:thequestion@downbeat.com).



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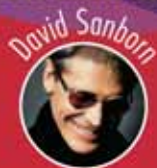
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By John Corbett

## Joseph Scianni Man Running

(SAVOY, 1965)



Talk about a disjunctive discography: Pianist Joseph Scianni made a single record for Savoy in the mid '60s (along with an unissued session with an enticing Don Cherry/Pharoah Sanders fivesome, love to hear that!), only to cease recording for more than 30 years. In the mid '90s, he made a flurry of recordings for CIMP, in various groupings, but what happened in the intervening three decades is apparently undocumented.

Too bad, since the initial offering held such promise. Not a bad start that it featured the great bassist David Izenzon at the height of his powers. Izenzon was of course both a classical titan and worked with the Ornette Coleman trio (with Charles Moffett), and he could basically do whatever was called for. But his arco was something particularly special, and he brought new ideas from contemporary classical bass into the improvised music lexicon at an extremely high level. Here, in the exposed, stripped-down setting of piano-bass duets, you can hear exactly how powerful his musical intellect was.

Scianni sounds like he'd been listening to Lennie Tristano, though his fastest lines don't whip around with quite the vertiginous fervor of the master. His keen sense of polyphony is evident, with an extremely independent left hand. He's highly chromatic, never completely dealing with clusters and pure energy, always still aware of some sort of tonality, even if it's tentative and shifting. You could think of a much rougher, less elegant (partially because of a not-so-great piano) and less indulgent Keith Jarrett, extrapolating in a liberated way. Much of the soloing builds

on little motifs, and indeed the compositions—all Scianni originals—are terse and motivic. The most exciting tracks are the swifter ones; when things slow down, they seem to lose impetus. But there's a very intriguing alternative version of jazz-classical hybrid represented here, one not based in Romantic classical music, but instead in a more contemporary classical scene. It's extremely unusual, like nothing



else I can think of, and it's a terrible shame that it's never been reissued.

Izenzon's contribution is really the kicker. He's a sensitive duo partner, ducking and weaving with the pianist's lines and chords, sometimes buoying a section—including a sudden and unexpected blues segment—with supple walking that reminds me of Ronnie Boykins. But he's also able to move away from Scianni, sometimes quite far, as when he shifts to playing below the bridge, conjuring a wonderful set of sounds quite unorthodox in this period. When he kicks into a furious bowed line, like he does at the outset of side one, there's really nothing else that can touch it. **DB**

E-mail the Vinyl Freak: [vinylfreak@downbeat.com](mailto:vinylfreak@downbeat.com)

More than 60 years separate the first jazz recording in 1917 and the introduction of the CD in the early '80s. In this column, DB's Vinyl Freak unearths some of the musical gems made during this time that have yet to be reissued on CD.



MARY GOLDSCHEMITT



James Cotton

## Bostonians Cheer Cotton's Blues Decades

An audience of 1,500 attended a tribute to harmonica player James Cotton's 60-plus years in music at Boston's House of Blues on Oct. 29. The event also benefited The Reel Blues Fest, a non-profit organization that is dedicated to helping musicians receive access to medical care.

"The Reel Blues Fest provides free health care to many New England blues musicians and some international blues artists through donations to the Devi Blue Foundation," said James Montgomery, a board member of the organization. "One of the world's premier guitarists, for example, has seen a tremendous rejuvenation of his playing ability thanks to the efforts of Devi Blue's physicians."

J. Geils, Kim Wilson of the Fabulous Thunderbirds, Huey Lewis, Paul Oscher and the Uptown Horns performed with Cotton, who remained onstage playing harp throughout the event. Wilson said that his style was influenced after hearing an early Cotton recording.

"I was playing in California and the audience wasn't accepting the lowdown blues that I liked, so I decided that I'd mix it up a little," Wilson said. "Then I heard this Cotton record and it confirmed everything I felt, and it was really a blueprint for what I did with the Thunderbirds. It isn't always easy—playing the real stuff is always going against the grain."

"We met Cotton in Tokyo during a tour with him and Albert Collins," Uptown Horns' saxophonist Crispin Cioe saxophonist added. "Every night Cotton wanted to jam with us after the show. You do that and it's got to sink in—he's one of the grand masters of the blues."

After the concert, Cotton sounded elated with the attention.

"It feels really good that all these people came to honor me tonight," Cotton said. "You don't know what it's like to be here with all my friends and to hear all the harp players say that I had something to do with them starting to play."

—Anthony Musso

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# New York Jazz Musicians Rally For Pension Contributions

On a windswept weekday in late September, New Yorkers witnessed some 50 musicians, led by trumpeter Jimmy Owens, offering a rousing if mournful rendition of "Just A Closer Walk With Thee" as they marched from Judson Memorial Church on Washington Square South to the Blue Note.

When the procession reached the club, Mary Landolfi and Bill Dennison, members of Local 802 of the American Federation of Musicians, delivered a petition asking for a meeting with club owners across the city to discuss what the union leaders said was the owners' failure to contribute to the musicians' pension fund.

The march, which followed a rally attended by more than 100 musicians and sympathizers in the church, was the latest salvo in the union's Justice for Jazz Artists campaign. This fight began brewing in 2007, when, after an intense lobbying effort spearheaded by the musicians, then-Governor George E. Pataki signed a law forgiving the sales tax for ticket sales at the city's jazz clubs.

The union expected that the law would bring the clubs in line with Broadway houses, which, since an arbitrator's decision in 1960, have been taking money that would have been collected for sales taxes and diverting it to musicians' pensions. But the 2007 law did not mandate that club owners pay into the fund, and they have yet to do so.

Jazz musicians have become galvanized about the issue only recently, said drummer Bernard Purdie, a member of the union's jazz advisory committee. "Most musicians didn't know what the real deal was," he said. "When they found out, they got ticked at themselves."

The union bore some responsibility for the situation, since it has not always pressed the case for players who derive their incomes largely from the clubs, according to Landolfi. "Our relationship with jazz musicians has not always been what it should be," she said.

For their part, clubs continue to be vulnerable to the economics of a changing real estate market, said Alan J. Gerson, a city councilman. That vulnerability, he said, has contributed to a "cultural crisis" that "allows venues for arts creation to be lost to short-term forces of the marketplace."

But the clubs have benefited from accounting practices that made it easier for them to avoid paying into the pension fund, Dennison said.

"You've got a 60-, 70-year history of how the business operates in which musicians are paid in cash and/or a check," Dennison said. "In large measure, this area of the entertainment business in New York was an underground



JACK VARTOGIAN/FRONTROWPHOTOS

economy."

Club owners contacted for this article did not respond, but Dennison said that he has had discussions with some of them since the rally and he hopes that he will be able to arrange a formal meeting in the coming months.

Dennison also intends to step up the political pressure. Working with city council members, he hopes to have input into a resolution that supports the musicians' efforts. He also might marshal the musicians and take the fight to the state legislature in an attempt to make the 2007 legislation mandatory.

—Phillip Lutz

An advertisement for Jupiter XO horns. The background is a dark blue gradient. In the foreground, a gold saxophone, a silver trumpet, and a silver trombone are displayed. The saxophone is on the left, the trumpet is on the right, and the trombone is in the center foreground. In the background, there are several framed images showing musicians performing. At the top, the text "Your Finest Performance is Still in Your Future..." is written in a white serif font. At the bottom, the text "Perform it on a Jupiter XO." is written in a white sans-serif font. Below that, a paragraph of text describes the horns. In the bottom right corner, the Jupiter XO logo is displayed in a stylized blue font, with the website address "www.jupiterxo.com" below it.

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## Ornette Coleman Remains Unpredictable in Jazz at Lincoln Center Debut

Ornette Coleman's triumphant first appearance at New York's Jazz at Lincoln Center on Sept. 26 was a long time coming. Opening the fall season with his free-wheeling, collectively improvising quartet, 79-year-old Coleman proved that his once iconoclastic style distills the essence of jazz, encompassing blues, ballads, melodic variation and rhythmic momentum in a way that gets to the guts of personal expression and audience fulfillment.

Greeted by a standing ovation and receiving three more at concert's end from the sold-out house, the self-described "composer who plays" concentrated on his alto saxophone, using trumpet and violin only briefly in his first tune. Coleman's bandmates—double bassist Tony Falanga, electric bassist Albert McDowell and drummer Denardo Coleman—followed their leader with rapt attention to his unpredictably shifting, bold and beseeching blowing. Though the program was filled with motifs derived from the repertoire Coleman has developed since coming to New York City 50 years ago to shake up music's conventions, each tune over the 90-minute concert was as immediate as the moment. Coleman drew from a well-defined vocabulary, but what he had to say and how it affected his listeners (including his collaborators) was in constant flux.

Coleman's songs—old ones including "Turnaround" and "The Sphinx," newer ones like "Jordan" from his album *Sound Grammar*—began with dazzling ensemble declarations of compressed, complex, emotionally clear yet personally idiosyncratic trains of thought, detailed in multiple dimensions. At the end of these often rapid-fire statements, all four musicians would take a breath, then plunge into an open-form expansion. Coleman has three or four bags from which he pulls phrases. He typically stretched, inverted and deconstructed fragments of his compositions,



NECK HIMMEL/JAZZ AT LINCOLN CENTER

then quickly set against it an up-from-under burble, a hoarse cry that might be laughter, a summons, a sigh, a blurt of pain or manifestation of compassion, and modulations into new tonal centers that bathed the narrative in new light. Disjunct episodes cohered into stories that would conclude in a few achingly high, precariously balanced notes. Instead of crashing, those tones would hold, the band ending each effort as tightly as they'd begun.

The imagination, chops and rapport of the bassists and Denardo Coleman elevated, illuminated and extended Ornette's ideas, each independently but all interactively. It enlarged the listener to hear the four on their own paths explore as one. The infinite possibilities of individuals is Coleman's great message; "Lonely Woman," his encore, portrayed the dignity as well as sorrow of humans' cosmic isolation, a condition jazz—people at play in real time, freely, together—is meant to at least temporarily overcome. —Howard Mandel

## Bradford Honored, Young Talent Represented at Seventh FONT

In saluting Bobby Bradford, the seventh annual Festival Of New Trumpet Music (FONT) made good on its promise to herald not just emerging brass players, but also the pioneers of today's creative music. Bradford, a cornet player who performed with Ornette Coleman during the early 1950s in Los Angeles, has remained in Southern California, where he fashioned a career largely removed from the limelight.

The focus on Bradford wasn't the only aspect distinguishing the 2009 festival, which ran Oct. 1–4 at New York's Jazz Standard. The organizers also adapted a new format. Instead of booking the program over a finite period, they scheduled separate events, including "New Trumpet Underground," which took place June 26–28 at the Cornelia Street Cafe.

Unlike the June program, "In Honor of Bobby Bradford" devoted each night to a single band. Still, in spite of the changes, FONT remained true to the objectives established during its inaugural season in 2003: to showcase music composed and performed by trumpet players. Ambrose Akinmusire opened the festival on Oct. 1 with a commissioned work dedicated to Bradford. Jeremy Pelt was charged with interpreting Bradford's



Benny Powell (left), Bobby Bradford, Baikida Carroll and David Murray

YASUHIRO FUJIOKA

compositions on the next night. Bradford himself performed on Oct. 3 and Oct. 4.

Bradford led an octet that featured reed players David Murray and Marty Ehrlich, trombonist Benny Powell and drummer Andrew Cyrille on the final night of the festival. He committed much of his second set to free-jazz; the repertoire provided few opportunities for Bradford to feature himself. After beginning the set with a disjointed ensemble reading of "Woman," Bradford improvised in tandem with Murray's bass clarinet as the other sidemen appeared to allo-

cate solo space for themselves. Pianist James Weidman's chords briefly provided some shape, but bassist Mark Helias and Cyrille avoided any reference to a pocket. Cyrille's unaccompanied drum solo highlighted "Hello Dali." Alternating between the snare and tom-toms, Cyrille demonstrated an impressive grasp of dynamics before incorporating the cymbals en route to a compelling climax.

"The Bosom of Abraham" showed off Bradford's traditional side. Bearing a passing resemblance to Duke Pearson's "Cristo Redentor," the band's mid-tempo reading was churchy and restrained. Bradford, trom-

bonist Benny Powell and Ehrlich, on clarinet, soloed impressively, as did Murray, who reined in his characteristic wildness during his tenor solo. Powell also stood out on “Umby,” a blues riff that provided the finale. With his trombone slide extended, Powell played a series of extremely low notes and then gradually moved into conventional range.

Pelt, whose group included trumpet players Eddie Henderson and David Weiss, presented Bradford’s compositions in a more accessible light during his second set on Friday. Drummer Gerald Cleaver accentuated the choppiness of the dirge-like “Ornate” by playing march beats for parts of the tune as Pelt performed on cornet.

“All The Things Your Mama Didn’t Tell You” provided another variation on Jerome Kern’s durable standard. While the arrangement did little to reinvent the original, the solos were quite strong. Performing with a mute, Henderson played agile lines with a focused tone, while Pelt’s flugelhorn projected muscularity.

—Eric Fine



Bobbe Norris (left), Madeline Eastman, Ann Dyer, Laurie Antonioli and Kitty Margolis

SCOTT CHERNIS

## Murphy Scholarship Concert Promotes Sisterhood

Like a wedding cake, there were myriad layers to ponder at the “Celebrating Mark Murphy” benefit concert at Yoshi’s in Oakland, Calif.

On one hand, it highlighted the jazz vocalist’s wide-spanning career. On the other, it showcased locally based female artists he informally mentored during his longtime Bay Area residency starting in the late ’70s. That it was a fundraising effort to help seed the new Mark Murphy Vocal Jazz Scholarship at the Jazzschool in Berkeley gave the night a sense of the future as well as history.

Drummer and recording engineer Bud Spangler emceed the Oct. 20 event, which began with a performance by vocalist Bobbe Norris and her husband, pianist Larry Dunlap. Bassist John Shifflet and drummer Darrell Green anchored the rhythm section as Norris brought her broad, warmly enveloping voice to “All Or Nothing At All” and “Empty Faces.”

Laurie Antonioli, Jazzschool’s vocal program director, joined pianist Matt Clark for “Never Let Me Go” and “Some Other Time.” Her adventurous approach recalled Betty Carter. Ann Dyer, having been off the music scene recently to teach yoga, presented an intriguing interpolation of “Come Dance With Me” with the Beatles’ “I’m Happy Just To Dance With You” and then shared some of the fruits of her Indian classical studies by playing the tambura during a singing of “Crystal Silence.”

Madeline Eastman continued to explore Murphy’s balladry via “Don’t Let Your Eyes Go Shopping For Your Heart” and “Like A Lover.” Eastman has charm that gives even heavy standards an uplifting sparkle.

Guitarist-vocalist Joyce Cooling played in a duo with her songwriting partner, pianist Jay Wagner. They performed a medley of Wagner’s original “Oakwood” and Hermeto Pascoal’s “O Ovo,” with Cooling presenting softly sung vocals to the latter. Kitty Margolis, who conceived and organized the event, closed the set with a take-no-prisoners sense of authoritative swing.

For the encore, Margolis, Eastman, Antonioli, Norris and Dyer returned for a rousing version of one of Murphy’s acknowledged trademarks, “Stolen Moments,” and an impressive example of sisterhood on the bandstand.

—Yoshi Kato



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## Linda Oh Destiny's Diversity

Call it fate, but whatever it is, renegade bassist Linda Oh has responded to the call of diversity, right from her very beginning.

Oh was born in Malaysia and raised in Perth, Australia. “Just being Chinese and growing up in a Chinese household, I was supposed to study law,” she said. “My mixed heritage didn’t mean I grew up listening to Malaysian or Chinese music. Culturally, I wasn’t around that growing up. It was me and my sisters, not my parents, listening to music.”

In fact, her older sister turned her on to a range of musicians that included Faith No More, Red Hot Chili Peppers, Fela Kuti and Jaco Pastorius.

She’s drawn on this mixed heritage to start making waves around her current home in New York through her debut self-released CD, *Entry* (available through [lindaohmusic.com](http://lindaohmusic.com)). Oh adds that music drew her to the city after she performed there at the International Association for Jazz Education conference in 2004. Featuring eight originals and one cover (the Red Hot Chili Peppers’ “Soul To Squeeze”), *Entry* is a spare yet dense trio outing sporting two other hot young talents on New York’s music scene, trumpeter Ambrose Akinmusire and drummer Obed Calvaire.

“I use different composition strategies for different settings; orchestration is a big factor,” Oh said. “For *Entry* I knew that with the difficulties of this instrumentation—that is, intonation with trumpet being naturally smart as well as the stamina needed to play trumpet—we had to be very conscious of intonation and I had to write in order to spread the responsibilities. I knew that because there was no chordal instrument I wanted the harmony to be simple, the melodies to be memorable and direct, and the rhythm to be relatively complex. I also knew writing for this group I wanted to give everyone a sense of freedom to bring their own musicianship to the pieces.”

As far as the impact of all that cultural diversity on her music, Oh simply states, “I don’t think my music reflects my nationality at all, mainly because I moved to a predominantly white city in Australia and felt that I was assimilated very early in my life.”

Oh’s journey toward *Entry* has included a few instrument switches. She was 4 when she started out with classical piano lessons, busying herself with clarinet and bassoon in high school. As a teen, she played in a lot of rock and jazz bands, switching to electric bass thanks to a generous uncle; it’s an instrument she considered as a career.



JOSHUA JACKSON/WBGO

“I wanted to learn more about jazz, and went to see a lot of jazz my last years of high school,” she said. “It was basically fusion, a mixture of stuff, a lot of straightahead stuff, too. That’s until I went to college and started on upright bass at Western Australian Academy of Performing Arts. I was up for a challenge. Having heard a lot of classical, jazz was such a new thing. I wanted to keep learning new stuff. By then, I was listening to Oscar Peterson’s *Night Train* album, the Bill Evans *Village Vanguard* trio records and Charlie Haden’s *Quartet West*; later on, Dave Holland’s quintets and his *Conference Of The Birds* album. I ended up doing my thesis on Dave Holland.”

But for her own debut, Oh said, “I didn’t start out as a jazz musician, and I didn’t want to put out a jazz album. *Entry* is not a jazz album, but me. It’s a trio record because, basically, I wanted something with a bit of an edge that was challenging, where you could listen to the whole album in one sitting; I don’t feel that people lis-

ten to a whole album anymore.”

Just listening to the opening track, “Morning Sunset,” it’s hard to know where they’re all gonna go, the tempo engaging yet restless with different rhythms, Akinmusire’s trumpet recalling the tart, focused sound of Dave Douglas while still unpredictable, Calvaire’s subtle and explosive drumming, and Oh’s thickets of chords and single notes buoyed by some occasional arco playing, driving the music yet floating over and through it. “I wanted the music to constantly change, not have to listen to who’s covering what base,” she said. “It’s exciting to let go and allow people to express their own creative outlook and not have a set idea of how things should go.

“I don’t like to put the music in a certain category, what genre it is,” Oh continued. “I would love to think of it as ... music. It’s a slice of the whole thing. I play a lot of straightahead, r&b and pocket stuff, and *Entry* is just one slice. I want to keep leaning more.” —John Ephland



## Aruán Ortiz Personal Language

Last August at Washington D.C.'s Bohemian Caverns, Wallace Roney showcased a new quintet featuring pianist/keyboardist Aruán Ortiz. The trumpeter continued his explorations in modern jazz, juxtaposing the sonic realms of acoustic and electric with Ortiz navigating between the piano and Fender Rhodes. Although anchored with historical heft, Ortiz's contribution crafted the music as decidedly 21st century jazz, marked with cliff notes from post-bop, funk, r&b and hip-hop.

With Ortiz hailing from Santiago de Cuba, one of the surprising elements of Roney's set was the lack of Afro-Cuban influences.

"When I started playing with Wallace, some people asked if he was doing a Latin thing," Ortiz said. "Before me, a lot of cats of Hispanic heritage had been making their own names as jazz musicians—just playing jazz music," he explained, citing pianists Danilo Perez and Hilton Ruiz as prime examples.

"I don't see myself as a this or that," Ortiz said. "I definitely come with a strong consciousness of my culture and music. I'm a curious person who loves music. I've been blessed to be close to people so that I learn from them all the different jazz languages."

Ortiz's latest disc, *Alameda* (Fresh Sound New Talent), illustrates that he's not only taken pointers from Thelonious Monk, Herbie Hancock and Bud Powell, but that he's also intent on finding his own voice instead of veering toward pastiche. Ortiz concocts an exhilarating program of modern jazz, characterized by sharp, angular melodies, probing improvisations and rhythmic pulsations that betray interests in broken-beat and drum-'n'-bass as they do post-bop and free-bop.

"I was tired of just exploring the piano, drum and bass," Ortiz said, noting the instrumentation departure from his sophomore disc, *Aruán Ortiz Trio, Vol 1* (Ayva Música, 2004). "I started working on different kinds of grooves, using some electric piano. It was sort of like maturation."

Although *Alameda* was recorded before

Ortiz's involvement with Roney, it was his saxophonist brother Antoine Roney who encouraged Ortiz to move to the United States. The pianist met him while he was living and studying classical and jazz piano in Barcelona.

"I played with Antoine for a year," Ortiz said. "He said that he would hook me up with his brother. I told him that I didn't think I was ready for that."

Before diving into New York, Ortiz ventured to Boston first, where he attended Berklee College of Music and studied with Barry Harris.

He stayed there for five years and eventually began playing with Wallace.

While Ortiz's association with the Roneys has been fruitful, he says that he's continuing to study the works of such disparate musicians as Andrew Hill and Muhal Richard Abrams. He's also preparing a new album featuring Cindy Blackman, Dave Gilmore and bassist Rahsaan Carter, while continuing his working relationship with Wallace Roney.

"He's definitely influenced me musically in many ways now," Ortiz said. —John Murph

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## James Carney Cinematic Gospel And Gargoyles

James Carney isn't used to thinking small. For 14 years, the pianist and composer had to contend with the vast visual landscapes of IMAX films as he worked his way up from runner to sound editor and composer for a movie-making company. So when it came time for Carney to conceive his own musical identity, a sense of the epic naturally took hold.

"When I listen to music, no matter what the genre is, I really like to hear modulation in timbre, in texture, in intensity, and I think that's lacking in a lot of modern jazz," Carney said. "It's either bombastic all the time or it's a quiet ballad. Why can't it be both? I like the cinematic experience, where you can hear everything from the ocean, flat as glass, calm, to pure cacophony. I'm interested in trying to get all that stuff within one piece of music."

A native of Syracuse, N.Y., Carney moved west in 1986 to study at CalArts, with the intention of seeking his fortune in New York after graduation. But, enticed by the warm weather



DANIEL BARRY



CHICO FARIAS

## Clay Ross Maracatu Odyssey

Clay Ross embarked on a musical odyssey in 2002 that wound up taking him close to home. The South Carolina native moved to New York to pursue a jazz career, and several years later visited Recife in northeastern Brazil to study the region's folkloric music. Along the way, the guitarist and singer rediscovered the straightforward songs of his native South.

"After so many years of chasing the jazz guitar esthetic, and trying to put as many extensions in the chord as possible, and trying to play as complicated a music as I could imagine, there was something that I discovered in the power of a simple triad," Ross said. "It somehow resonated more profoundly, more strongly and with more intent than anything I had heard in five years. But then when I started to look into it deeper I realized, hey, this is just folk music, and I have my own folk music that I ignored all these years. So let me take a deeper look at that."

Ross titled his third release, *Matuto* (Ropeadope), after a Portuguese-language reference to a man from the back country. The set allows Ross to carve out a niche in a music tradition created on another continent. He performs folk songs like "Home Sweet

Home" and Blind Willie Johnson's "John The Revelator" over Brazilian maracatu, forró and coco rhythms that typically receive exposure in February and March during Carnival.

Ross' band features violin, flute, accordion, bass and drums and also includes various Brazilian drums and percussion instruments: the alfaia, a large, wooden, rope-tuned bass drum; the pandeiro, a Brazilian tambourine; the berimbau, a single-stringed instrument struck with a small stick; and the agogô, a pair of small, pitched metal bells.

"I love all these rhythms, I love all this music, but I'm not going to try to do it as if I'm a Brazilian," Ross said. "I'm going to do it in an honest way, and in a way that allows me to take stuff out of my culture, too."

Maracatu, forró and coco originated in Recife, where simple song structure and syncopated rhythms typify the music of this part of northeastern Brazil. The music enjoyed a revival in the 1970s and 1980s, a time when traditional groups consisting of rabeça (a Brazilian violin), accordion, triangle and zabumba (a two-headed Brazilian bass drum) incorporated Western instruments associated with jazz and rock. The



and an interesting day job, he stuck around for an extra decade. With the relatively low budgets accorded to the features' soundtracks, Carney often found himself compiling scores from extensive Hollywood music libraries. "That's actually a great way to learn how to become a film composer," he said. "You come to realize what works—what functions as the glue and what sets the mood. So when I got the idea of my music having this cinematic quality to it, it started clicking."

With almost half of its tracks hovering around the 10-minute mark, *Ways & Means* (Songlines), Carney's fifth CD as a leader and second with his seven-piece James Carney Group, offers several IMAX-scale aural epics. "Onondaga" builds from sci-fi synth textures to a brooding rubato dirge and finally to tender balladry. "Gargoyles" begins with a gospel-tinged pop melody for solo piano and gradually blooms into a high-spirited celebration, and the barbed slinkiness of "Squatters" conjures shifty eyes and double-dealings, a suspense film for the mind.

Carney finally made the long-delayed move to New York after the film company downsized in 2003, and got his first opportunity to compose a soundtrack via a 2006 commission from the Syracuse International Film Festival. He was asked to write a score for the 1925 silent film *His People*, two tracks of which ended up on the group's debut CD, *Green-Wood*. But Carney is

music enjoys a rising profile in New York.

Ross grew up in Anderson, S.C., and discovered jazz while attending the College of Charleston. As a freshman Ross happened to hear a combo at a coffeehouse; he befriended the musicians and learned the repertoire of songbook standards and bop tunes. By the late 1990s he had joined the Gradual Lean, a quartet that continues to attract a following in the college town.

Ross opened for John Scofield, Maceo Parker and the Jazz Mandolin Project before moving to Brooklyn, N.Y., in 2002. He performed with accordion player Victor Prieto, and later recorded with Scott Kettner's Nation Beat and Cyro Baptista's Beat the Donkey, whose respective repertoires emphasize northeastern Brazilian music. Since 2006 Ross has traveled to Brazil four times, studying and performing alongside Brazilian musicians.

Baptista introduced Ross to the possibilities inherent in combining northeastern Brazilian music with other music styles. Ross, in turn, made a strong impression on Baptista, whom he's toured with since 2005. "In the past three years, he was the guy in the band who evolved the most, turning into this incredible, multidimensional musician," Baptista said. "I don't feel like Clay just went and got a rhythm from Brazil and put another music style on the top. He assimilated northeastern Brazilian music and created a new conception." —Eric Fine

more interested in creating music that evokes the cinematic experience than actually tethering his ideas to visuals.

"I admire film composers, but a lot of times the original thought behind the music gets lost. I like to pretend I'm scoring my own film, inspired by a lot of little things that have meant a lot to me. There's no specific plot—I'm not a writer, so I wanted to avoid that. And I want the other musicians to have their own experience with it. By the time I've written the music, whatever esthetic or emotion I was thinking of is

hopefully implanted in it."

Everything from Bach to Johnny Cash plays into Carney's thinking about music these days. Having worked in pop groups long before he discovered jazz (after an adolescence spent as a tuba virtuoso), Carney likes to ingest sounds from many sources.

"Whatever I hear, I try to absorb. Even if I don't like something, I try to give it a chance, because I think it's important as a musician to remain open—and often we're not as open as we think we are." —Shaun Brady

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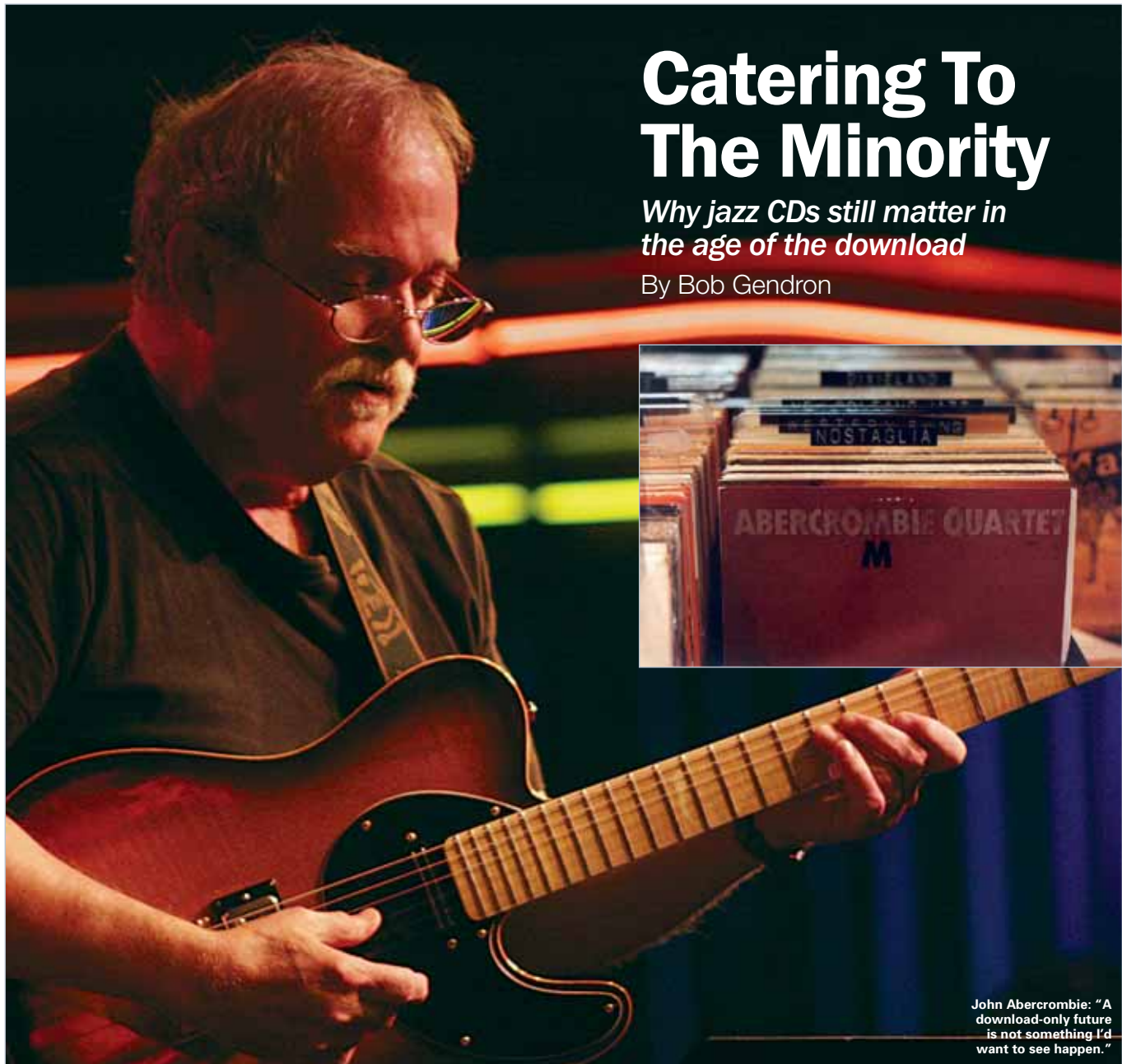
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# Catering To The Minority

*Why jazz CDs still matter in the age of the download*

By Bob Gendron



John Abercrombie: "A download-only future is not something I'd want to see happen."

CLAIRE STEFANI

Anniversaries are made for celebrating. But little joy greeted the compact disc's 25th birthday in 2007, which instead took on the feeling of a wake. The 2000s have not been kind to the digital format that brought the industry record profits during the 1990s, when many listeners re-purchased their record collection on disc—and later bought many of the same albums again after properly remastered reissues hit the streets. While the CD's unprecedented reign happened just over a decade ago, technological advances have made it appear as if an entire century has elapsed in the interim. And the doom-and-gloom scenarios are worsening.

Recent decisions by chains such as Borders and Barnes & Noble to significantly cut music stock followed the disappearance of deep-catalog stores such as Virgin and Tower Records,

favorite destinations for jazz lovers seeking either a new Bill Frisell record or classic Ornette Coleman set. Impacted by the economic downturn and evolving delivery options, "ma-and-pa" locations continue to vanish. And the biggest culprit, digital downloads—legal and illegal—keep eroding the market share of physical formats. MP3s offer convenience, instant gratification, and portability that CDs cannot offer. Given our wireless age, is the CD still relevant? Against all odds, it appears so, at least as far as jazz is concerned.

"To date, the CD is the best method to transfer fine audio sound and graphics," said Bradley Parker-Sparrow, producer, artist and owner of Southport Records and Sound Design. "Jazz and new music have always been the 'collectors corner' with limited sales, and this will continue

because a true collector wants good fidelity and a fine print job. The problem is that this market [attracts] the older set—[listeners] over 50 years old. Back in the 1960s, many people had stereo systems that could project sound much better than today's computer speaker and MP3 systems."

Sparrow's observations hit on two key factors—sonics and packaging—that should give the CD an extended lease on life. Despite myriad improvements, music taken from the Web is often compromised by compression issues that make it sound lifeless, flat and thin. The lack of informative liner notes, photography and artwork also contribute to an incomplete experience that makes purchasing an MP3 akin to paying for air. Overall, substance is lacking.

"CDs are going to be here for a long time,"

opines Bob Koester, outspoken proprietor of Delmark Records and Chicago's Jazz Record Mart. "If you copy music from the Internet, you're not getting the full quality. With blues and jazz, you're dealing with people who want to hear the full body of the music—and not just a song. Jazz fans will always want to hear music well. It will be a minority. But we've always catered to the minority."

Ironically, jazz's underdog position gives it an upper hand when it comes to CDs. Save for Blue Note, ECM, Universal and Nonesuch, major labels quit jazz years ago, a move that allowed artists to seek out independents more in tune with their audiences, art and goals. As the majors now struggle with impending crisis and drift away from the album, a wellspring of small imprints have picked up the slack, placing priority on the music and ignoring inflated sales expectations. The development is linked not only to the majors' wrongheaded strategies and poor decisions but to jazz's intrinsic appeal to discerning listeners whose attention spans and interests fall, like jazz itself, outside conventional parameters.

Of course, several pressing practical concerns coincide with depending on a niche customer base, no matter how devoted or intelligent. For the CD to retain its advantages over digital files, packaging needs to continue to improve. Recordings need to sound uniformly excellent. Awareness, via media, press and concert venues, needs to remain high. Distribution, however, is less of an issue. Despite the record store's transformation from brick-and-mortar buildings into virtual storefronts, merchants such as Amazon.com and JazzStore.com offer organization and selection that's just as accessible (if not more so) as iTunes. Yet pricing—CDs frequently retail for more than a download—could hasten a migration towards digital, even in jazz. Hence, the survival of jazz artists, labels and the CD hinges on the willingness of listeners to pay a premium for a more all-inclusive, superior package.

"The idea of being able to hold a record and read the liner notes is something I'm very much attached to," said guitarist and ECM artist John Abercrombie, who believes CDs still matter. Beyond the admitted sentimental value, he's also hopeful the medium lasts for another very good reason: his ability to make a living. "Downloading is now reflected in my royalty statements. It's definitely a downside. We don't see what we used to see. A download-only future is not something I'd want to see happen."

Such a scenario isn't likely to occur within the next few years. But with rapid changes now the norm, 2015 may witness an environment where Internet providers and labels offer CD-quality sound and downloadable graphics. If and when that data become commonplace, the CD could very well join the 8-track tape in the cultural dustbin. **DB**

## Artists' Perspectives on the 2000s

By Ken Micallef

While jazz continues to split like an atom creatively, jazz CD sales have been impacted over the past 10 years by digital technology, a shrinking dollar and a collapsing corporate culture. A global shift is under way, revolutionizing how we make and sell jazz. DownBeat spoke with movers and shakers about what has passed in the 2000s, and what may come in the 2010s.

### Eric Alexander

I would say there are three predominant trends in jazz. People are getting a kick out of playing alternate time signatures other than 4/4 and 3/4—that is all college musicians want to do. The other thing, very complex arrangements at the expense of creativity for improvisation. That's disappointing, because what I always loved most about Coltrane or Sonny Rollins, for instance, was that they would use simple forms with such magnificent compositional solos. They would make so much out of so little. And finally, this whole idea of world music: take a bunch of sounds that never belonged together originally and put them together and call them something.



### Uri Caine

There are a lot of things happening that are coexisting in a good way. Everything from the work Vijay Iyer and Rudresh Mannathappa are doing—they're continuing things that musicians in the '90s and before were doing. It's music coming out of the same impulse of trying to balance different types of structures and improvisations and musicians who can really play and improvise on those themes. It's much easier now for musicians to create their own music and then present it to an audience, especially on the Internet. Twelve of my 20 Winter & Winter releases are now available on the Web. I am not sure that a lot of the music being put out that way isn't wallowing in obscurity, however. There is so much of it. And often, people put your live performances on the Internet whether they are sonically of high quality or not. In that sense, there is a loss of control. The good aspect is that it is out there, and it taps into so many different types of music. And on YouTube you can see so many historical videos and also hear stuff being done by other musicians all over the world. You can really learn a lot and hear a lot of music. But you can't tell people to go to a record store anymore, that model is finished.

### Peter Erskine

The 2000s will continue to herald the ongoing democratization of music recording and distribution by jazz artists. The good news is that musicians no longer need to plead their case to business persons to get their permission or "green light" for any particular project or "live" documenting of their work. The bad news is that it is becoming rarer for musicians to enjoy the funding that such synergism used to produce; green lights [were] usually accompanied by some green money. It will continue to take cleverness, some arts funding and compelling music to reach our audience. However, I have great faith in this process. The kitchen table-top experiment that is my label, Fuzzy Music, has grown into a catalog of 20 albums. Each recording has been a lesson in A&R, production and printing values, marketing savvy (or the tremendous lack thereof) and distribution. Our albums make money for all artist/participants. All in all, it's a brave new world and not one that's entirely bleak. Bottom line: good music will always prevail.

### Randy Brecker

One of the biggest changes has been technological. A lot of the projects I do now are by file sharing with musicians all over the globe. Things are moving at a staggering pace technologically. That is a revolution in itself. On the negative side there has been a big shift in that sales are not what they used to be. That necessitates people doing projects that are cost-effective and that means recording a lot of live projects. Musicians print and copy CDs on the spot and sell them at the gig. Alternately, people can record concerts and put them on YouTube—and the artists get zero. Sometimes the gig is posted before we even get back to the hotel! It might be fun for the fans, but it hurts established artists who are trying to sell CDs or DVDs. As far as new genres, I hear great new musicians all over the world. There has been a globalization of jazz. You can't look just to the U.S. for jazz anymore. That is another big shift that wasn't that prevalent 10 years ago.



MEREL CIVR

# History Repackaged

A revolution unlike any other

By John Ephland



Repackaged versions of classic jazz recordings, like the Miles Davis albums *On The Corner* and *Kind Of Blue*, dominated the reissue market in the 2000s

Call it an evolution. Call it a devolution. But if there is one area of the recording industry that's refused to remain static, at least when it comes to jazz, it's in their reissue departments. Indeed, with recorded music, the past never seems to fade away, it just keeps getting repackaged. This has been true in all genres, but none moreso than in jazz. And the first decade of this 21st century has the goods to prove it.

The history of reissues in jazz has been an evolving one. As writer John McDonough cited in his article for *DownBeat* on reissues 10 years ago (January 2000), the roots to this phenomenon stem from the European arm of the business, when vinyl was still king and comprehensiveness became a goal. "The industry came to the notion of completeness slowly and in incremental steps," he noted, "the first of which were

taken in Europe when in 1971 French RCA began to build a complete chronological edition of the Victor Ellingtons." As reissues gained steam stateside, the 1980s saw the introduction of the compact disc, with what was deemed reissue-able taking on new meaning, especially as this new medium became more affordable. Bordering on the absurd, reissues of reissues now became necessary, the new format practically requiring it. And, with completeness the ongoing mantra (championed most mightily by the upstart label Mosaic), the 1990s witnessed a plethora of boxed sets, the major artists and their respective catalogs fairly picked over by decade's end. Only the packaging, improved sound quality and any new unearthed material provided any substantial justification for yet another version.

This past decade has seen the weeding-out

process continue, as labels continue to scramble for profits in a shrinking market with "product" already out there in various configurations. And so, after all these years, the question then arises: Are we reaching the end of the line?

Perhaps the best example of this evolution (or devolution) is the umpteenth reissue of Miles Davis' *Kind Of Blue*, this time on the occasion of its 50th anniversary (in 2008, a year ahead of its real anniversary). Perusing the displays in the music section at a local Barnes & Noble bookstore recently, I discovered that *Kind Of Blue* shared space with boxed sets by everyone from the Grateful Dead to Jimi Hendrix and Eric Clapton. Elsewhere, there were jazz reissues from the '90s of music by Ella Fitzgerald and various artists playing George Gershwin. What was striking about the Davis package was that out of all the selections, *Kind Of Blue* was not

## Artists' Perspectives on the 2000s

By Ken Micallef



### **Nels Cline**

Jazz is essentially a live art form, meant to be experienced live wherever music can be played. I have seen the radical decline in commerce for recorded music in general, and this always hurts the underground and less pop artists harder because they are generally more marginalized.

Playing live, touring, seems to me to be the real future of music in general since that is how it all started. Nothing can replicate or replace that energy, particularly where the art of improvisation is concerned. That said, we love our recorded music, and it follows us through our lives. And as musicians, we can't be everywhere at once except as recorded artists. Because of its nature, one could hear live performances streamed or made available on the Internet as the music is being played, in the very moment it is being played, should one desire it. The most important thing is to have the music be heard, isn't it? And the sheer volume of unique recorded data could be a great boon to the improviser and could make countless jams accessible to hungry ears around the world. There are many ways to keep costs down so that recordings can make money, but reality must be confronted. Musicians could do what mavericks in the 1970s did: start their own imprints, record themselves any way they can, and get the music out there. It's wide open.

### **Dave Douglas**

The future of music is in good hands because so many artists are able to create their own distribution channels now. With the difficulties of brick-and-mortar distribution for even the most mainstream artists, musicians are literally inventing their own paths. And I think there are more creative artists, young and old, than there ever have been. As always, the music moves forward through the work of musicians. People who worry about too many musicians coming out of music schools miss the point. These musicians will face the same challenges others did, but they enter the playing field with a lot more training. The level of musicianship and the expectations for technical ability increase ever year. When musicians go on to add heart to that technique, the result is beyond the barriers of expectation.

### **John Hollenbeck**

Having had my three-in-one debut recording as a leader in 2001, it's interesting to see one overall trend in recorded jazz in the 2000s. The phenomenon that has had the most impact on me is the disproportionate relationship between the amount of music being recorded and the overall quality. Often I'm handed a disc with a subtle apology only to see artwork that looks like it was done in an hour, and when I finally listen to it (which I still do), I'm usually disappointed. When I listen to a recording I want to be transported. I want to hear that the artist put all they had into it. I want to see great artwork, hear great sound, and experience the heart, soul and guts that went into making it. I understand the obvious reasons why this is often not the case, but as my creditors can verify, I have found that typically you have to spend a lot of time and therefore money to create something that will stand the test of time.



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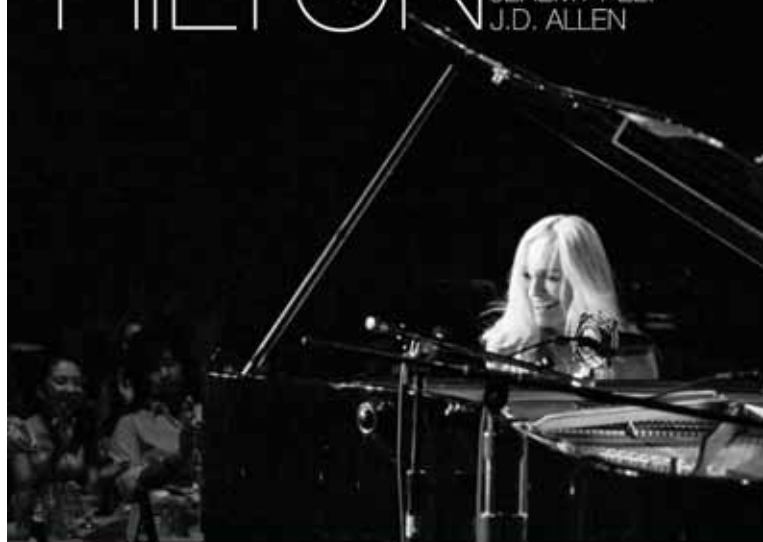
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## Best CDs of the 2000s

only based on just one recording (two discs versus many more from the other artists) but that there were *two* different packages to choose from! It turns out, Barnes & Noble went in on a promotion with Columbia/Legacy (the label reissuing *Kind Of Blue*) that essentially competes with the album-sized box set the label itself put out.

If the 50th anniversary Legacy edition of *Kind Of Blue* (two CDs, one DVD, a poster, hardcover book-sized liner notes, handwritten material and a blue-tinted vinyl version of the

original album inside the album cover) is anything, it's the triumph of marketing. And, by the time you read this, Legacy will have gone even further, releasing Davis' complete Columbia catalog under one roof, 70 CDs and one DVD strong, a 250-page full-color book and another kitchen sink. If ever there was a "marriage" made in jazz heaven between a label and its artist, Miles Davis and Columbia take the cake.

To broaden this discussion further, and in an attempt to change the subject, a glance at DownBeat's own poll results over the past

decade makes that difficult when it comes to Miles Davis. In 2009 the readers picked *Kind Of Blue* as Historical Album of the Year, the critics voting the *Kind Of Blue* package second just behind Anthony Braxton's formidable *Complete Arista Recordings*. In 2008, the readers picked Davis' *The Complete On The Corner Sessions* (it came in second by one vote to Charles Mingus' classic *Cornell 1964* release in the Critics Poll). The year 2007 found the critics voting for Davis' *The Legendary Prestige Sessions* (the readers placing it second behind the more modest *Complete 1957 Riverside Recordings Of Thelonious Monk With John Coltrane*), with another Monk and Coltrane historical release (*At Carnegie Hall*) winning both polls in 2006 (Davis' *The Cellar Door Sessions 1970* took second in the Readers Poll), while 2005 saw Davis' *Seven Steps: The Complete Columbia Recordings 1963-1964* winning both polls by handsome margins.

Again, in 2004 it was Davis, this time with *The Complete Jack Johnson Sessions* winning over both the critics and readers, his *In Person Friday And Saturday Night At The Blackhawk* coming in second behind the handsome 2003 reissue of John Coltrane's *A Love Supreme*, which rightly won both polls. In 2002 it was Davis' *The Complete In A Silent Way Sessions* that won the hearts and minds of DownBeat readers, while the critics voted it second behind the massive *Lady Day: The Complete Billie Holiday On Columbia, 1933-1944*. And while 2001 saw a respite in the world of substantial Davis reissues, the decade started with the critics voting *Miles Davis & John Coltrane, The Complete Columbia Recordings 1955-1961* second behind the hefty *Duke Ellington Centennial Edition: The Complete RCA Victor Recordings*. Not to be outdone by the critics, though, the readers put Davis on top for 2000 in the categories Jazz Boxed Set and Jazz Reissue of the Year for the Davis/Coltrane release.

What does this all mean for reissues in the world of jazz? Has the music really become a one-horse town? In that January 2000 issue, John McDonough ended his essay by quoting dramatist Norman Corwin, who, in 1985, said, "The world forgets easily. After all, it has a great deal to remember, and more is being added every day." Interestingly enough, however, we must accede that the first decade of this new millennium suggests that the music of Davis, who died in 1992, reached a critical mass, and not just with the critics. (And with music some might say was not his strongest.)

More than a few folks are refusing to forget. It'll be interesting to see what happens when the *Complete Miles Davis Columbia Album Collection* hits the streets with its hefty price tag. Is this package the last hurrah for reissues? The past may not be prologue, but in the meantime, the music of one man has been pointing to a kind of perennial Music Man. And not just for jazz.

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## Best CDs of the 2000s

The world's largest independent music retailer is now Amoeba Records (Los Angeles, San Francisco, Berkeley), which sells used vinyl and CDs alongside new releases.



# Music & Retail

*The new digital order signals a new role for recorded music*

By John McDonough



**D**o you know who the biggest [music] retailer could be in 15 years?" MCA Music Chairman Al Teller wrote in *Billboard* in April 1993. "The Salvation Army."

There was an almost Churchillian prescience to Teller's words, coming at a time when most people still connected to the Internet over a phone line and Napster was more than six years in the future. But 15 years later, in 2008, the HMV retail chain had been out of business for four years, Tower for two, and New York's Virgin Mega-stores would be gone by the summer of '09. In 2000, buyers bought 785.1 million CD albums; in 2008, only 362.6 million. Figures for 2009 were down another 14 percent, as of October. And Michael Jackson can only die once.

I don't know how many records the Salvation Army moves these days, but at the end of the first decade of the 21st century, Teller's remarkable prediction is more or less a *fait accompli* and just about on schedule. The world's largest independent music retailer is now Amoeba Records (Los Angeles, San Francisco, Berkeley), which sells used vinyl and CDs alongside new releases. Other big indies today include Looney Tunes in Boston, Second Hand Tunes in Chicago, etc.—together, a salvation army of nostalgia merchants.

I got my look into the future in the spring of 1993, when Teller asked me to help him draft that *Billboard* piece. He was an unmitigated visionary on digital technology who saw the world in terms of a binary future of zeroes and ones. But he had to be careful about its implications. The article he wanted to prepare was to run the same week he would be speaking to the annual music retailers convention. All the more reason he couldn't tell an audience of retailers, whom MCA and the other majors still needed very much in 1993, that they would all be gone in 15 years. He had to secure a place for them in the new digital order, even if it was only a dream.

He probably knew better. But "if the age of push-button purchasing is coming," he said, "I prefer that our finger is the one on the button." He spoke nostalgically of the listening booths he remembered from his adolescence in the early '60s, and how he wanted to keep that in place. He described the neighborhood record store of the future as a manufacturing and selling operation—like a McDonald's; a conduit for the digital delivery of music. Retailers would be hardwired into a database containing every record, LP and CD ever released. The customer would ask for an album; and the clerk would download it, burn it and package it. For the dealer, it would mean no inventory, no back ordering, no returns; for the manufacturer, no production and shipping costs; and for the customer, never hearing the words "sold-out." It all seemed the perfect solution to a multitude of problems. Aisles of inventory would become "selling space," he said. "I believe the record store of the future can be greater than it's ever been," he said.

That fantasy doesn't make Teller a failed futurist, merely a politically correct one. What he almost certainly foresaw but couldn't tell retailers then was how impossible it would be for the industry to keep its finger on that button. In the process of going digital, the industry would lose its century-old monopoly on the means of production. The consequences of that loss, once Napster appeared in the summer of 1999, set the stage that would turn the next 10 years into a decade of doom. Ten years ago the record industry went to court in its first effort to stuff history back into its bottle. But history moves in only one direction. Since then, nearly 3,000 of the retailers Teller was trying to assuage in 1993 have disappeared, not to mention more than 5,000 record company employees—including Al Teller, who departed MCA in the fall of 1995.

The new role that has emerged for recorded music in the first 10 years of this century may prove to be something of a throwback to its origins in the first 25 years of the last century, when records were a cottage industry and they were more useful to powerful song publishers as a means to plug new titles. As digital music has lost its physical presence and retailing infrastructure, it seems to be evolving more into a concert support function—a publicity instrument, like a magazine cover, to build demand for ticket sales.

DB

## Artists' Perspectives on the 2000s

By Ken Micallef

### Julie Hardy

We can't really discuss what's going on in recorded jazz without first looking at the jazz community and the jazz audience. Over the past 10 years I've definitely noticed a departure from any form of jazz that is considered to be straightahead. What I'm seeing now in my own music and in my peers' music is the influence of indie rock, hip-hop/r&b or world music. This has needed to happen in order to stay connected to an audience because unfortunately young people in New York aren't going out to hear jazz. I've had to branch out to include other genres in my music to attract listeners. Musicians are adding other genres because the interest in pure jazz is shrinking.

### Mike Mainieri

As a working vibraphonist, bandleader, clinician and president of a record label, I've found my various roles are often in conflict. First, I'm conflicted on [issues of sound quality]. When I'm on tour in Europe as a performer I sell my CDs at concerts, but by the end of a tour, I may have received 50 to 60 CDs from other performers requesting I give their work "a listen." I'm flattered by the opportunity, but I don't have the time to listen to that many hours of music. I just ask artists to send me an MP3. Second: As a record company exec, I see digital downloads trending to the upside in sales monthly and physical product tipping downward. In fact, our label will soon discontinue the CD replication of certain titles and make them available only as digital downloads. Sales figures will continue to wane as digital downloading becomes the norm. Thankfully, the artists of today are incredibly interconnected, and there is a plethora of musical information at their disposal. The combination of this rich pollination and inter-collaboration with artists worldwide will continue to push jazz forward.

### Christian McBride

Certainly within the last decade you see more independent recording than ever before. The old beast known as the major label has all but died and there are only one or two left. And they rarely do jazz. Everyone is doing boutique projects, starting their own labels or putting out music on the internet. Or guys are finding private investors to make records or CDs. There is a lot of good music out there but it's increasingly hard to find. You really have to search, you have to want it. Guys sell music on their Web sites or you can buy CDs on their gigs. I think it's more fulfilling, but it's much harder work. At least you can see the dividends right in front of your face. You don't have this big wall between the audience and the artist. I feel lucky because I haven't had an issue as far as recording. My last three projects came out on three different labels. But across the board, no matter what kind of music you do, you have to be a guerilla fighter. Prince started doing that a long time ago; he saw the future before this whole thing collapsed as we know it.

### Larry Goldings

There has been excellent music released into the world in the last decade, but it is getting more and more difficult to know about these albums. There are too many CDs, too many digital downloads, too many MySpace pages ... the marketplace is oversaturated. Technology has made it so easy and inexpensive to release music, but I wonder whether that has been a positive development for jazz. Speaking of technology: Pro Tools is fantastic, but in the context of improvisatory jazz, it can contribute to lazy musicianship and uninspired records.

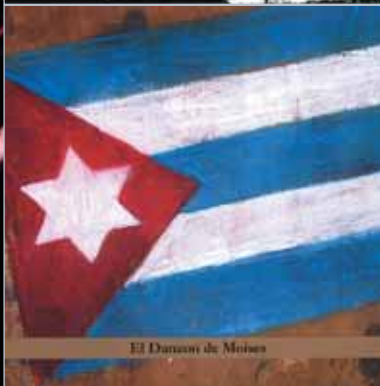
# A Grand Convergence?

Ideas, musicians from around the world continue to inform jazz

By Aaron Cohen



Vijay Iyer



HANS SPEERENBRINK



Danilo Perez

Nine years ago, as the '00s were just beginning, pianist Danilo Perez released *Motherland*. At the time, he talked about how the disc was the result of his deeper investigations into how to bridge folkloric music of his Panamanian homeland with the contemporary American jazz scene. The disc turned out to mean more than that. With an assemblage that included bassist Richard Bona (Cameroon), vocalist Claudia Acuna (Chile) and drummer Brian Blade (Louisiana), *Motherland* cast Perez's distinctive compositional voice, and musicological research, within a new vision of bringing a world of influences into a definite jazz vocabulary.

As the decade is reaching an end, such musical blends have become so common in jazz, that their hybridity, in and of itself, may no longer be as noteworthy. After all, the list of high-star-ranking CDs in the accompanying pages include percussionist Roberto Juan Rodriguez's Cuban-klezmer *El Danzon De Moises* (Tzadik) from the August '02 issue and Vijay Iyer/ Mike Ladd's aptly titled *In What Language?* (Pi) from December '03. During the past few months, DownBeat CD reviews featured a Hot Box with Cuba-born drummer Dafnis Prieto Si O Si Quartet (*Live At The Jazz*

*Standard NYC* on Dafnison) along with reviews of Iyer's *Historicity* (ACT) and Japanese saxophonist Akira Sakata & Chikamorachi's *Friendly Pants* (Family Vineyard). Trumpeter Tomasz Stanko and pianist Marcin Wasilewski are representing Poland on ECM. There's also been a wave of Israeli musicians bringing their country's mix of European and Middle Eastern sounds to the East Coast's jazz scenes, including clarinetist Anat Cohen, bassist Omer Avital and both Avishai Cohens (the trumpeter and the bassist).

All of which begs the question: Is jazz becoming a wider mixing bowl for ideas from distant lands, or have the past 10 years just been a continuation of the exploratory impulse among jazz musicians for several decades? The answer, often like improvisation itself, remains open to interpretation and debate.

A conversation with Iyer reveals both sides to this issue. Along with his own discs, the pianist has also been a part of acclaimed recordings from Pakistani-American guitarist Rez Abbasi and Indian-American saxophonist Rudresh Mahanthappa.

"Prior to our generation, there weren't people of our heritage in this country in large numbers," said Iyer. "A lot of what you're hearing

is now there is a critical mass of people in our community, and as you hear artists from our community, it represents our perspectives and heritages. Maybe that's part of what's been happening in general. People with roots around the world, joining the conversation."

At the same time, Iyer says, "There is a danger of making so much of that you start to forget what the music had in terms of its own hybridity from the beginning—always transnational, with roots in African American culture, but always looking outward for inspiration. From the beginnings and throughout the 20th century. It's easy to fixate on the current manifestations of that basic reality, but the fact is, this music always had that before people like me entered the picture."

Indeed, Jelly Roll Morton heard and responded to a world in New Orleans that drew upon an array of Caribbean musicians and Italian opera. John Coltrane's absorption of Indian music is well known. Pianist Jon Jang brought different Chinese melodic and harmonic ideas into jazz in his own groups and alongside James Newton and Max Roach in the '90s. Even the wider demographic shifts that Iyer mentions have been part of America's ongoing narrative of immigration



Anat Cohen

## Artists' Perspectives on the 2000s

By Ken Micallef

### Arturo O'Farrill

Jazz never needed validation as high culture. The individuals and institutions that insist on this validation have failed to make jazz more popular. They've only succeeded in making our beloved music less relevant, more exclusionary and alienating to the general public. There are less clubs to play, record labels are ditching jazz, the same faces occupy the top tier and it seems that the only market is for young lions or legends. Let's admit that the same folks who were entrusted with saving jazz are the very ones sucking the air out of the room. The future of this music is in grass-roots musical activism. Supporting local clubs, starting and maintaining our own labels, festivals, agencies and taking back the music from those who have mummified it, put it under vinyl furniture covers and set a doily on top. The future of this music is defined by those who insist that real jazz is not defined by what it's not but by the infinite possibilities presented by free, electric and world interpretations and not by the same old spang-a-lang. Jazz is a spirit, a spirit of adventure, experimentation and progress.



JOHN ABBOTT

### David Murray

[Jazz] is going down the tubes. As far as the expression of individuality, people who have contributed to jazz and concentrated on putting out something that was very individual and spiritual, that is getting lost behind the supply and demand situation. I've always been anti anything that's not about an original, individual style of playing. What I am hearing are musicians trying to reach a status quo that is just above what you learn when you come out of Berklee. That is only just the beginning for a musician. The musicians have to dig a little deeper. People have to write original music that is really meaningful. Jazz has become totally split politically. I left New York because the music, for me, wasn't going anywhere. Nothing creative was happening. I had to make a departure to make my own road. I am not the first one to do that. I am listening for things, and I do hear good players, but I don't hear anybody going deep. Everybody just wants to be good enough, or they just want to be famous. There is good in jazz, I am not trying to say that it's all downhill, there are great players around. I just don't see the kind of commitment I'm looking for.



### Bobby Broom

With what has seemed to be an emphasis on stylistic diversity in jazz since the new millennium, we jazz musicians are continuing to celebrate favorites and traditions and are also looking in a lot of different directions for sources of inspiration. There are the focuses on amalgams between jazz and indigenous, cultural musical forms (including elements of hip-hop here at home and the ethnic music of other continents), more through-composed compositional leanings and odd time signatures, as well as attempts to add more recent pop songs to the American Songbook along with the older standards. Also happening now, as always, there's the musical output by many musicians of varied age and experience that tends to the bright flame of jazz's main characteristic traditions, swing and the blues. With all of the focus on "modern" tendencies in jazz, there is at least as much activity and growth in our music surrounding these traditions. It's been interesting to peruse the airplay charts in recent years and to see this clear-cut example of the melting pot that is jazz music right now.

DB

### Danilo Perez

I think the overall trend for recorded jazz in the 2000s summarizes in the word "independent" and "global." Independent because I saw so many CDs being recorded at home and live (probably because of the spread of technology to the masses and the downfall of the big record companies). So in that sense, the amount of new jazz CDs I thought was overwhelming. On another note, many CDs did not have the highest sound quality, except for few cases such as Wayne Shorter Quartet's *Footprints Live* and *Beyond The Sound Barrier*. I loved the historical releases and reissues of Coltrane and Monk. This is where new technology plays a big role in keeping the best sound possible, and this experience makes musicians feel closer to these masters we never got to hear live. Another trend is the experimentation the musician can do when recording at home with high quality sound equipment. Musicians had more chances to play different instruments of different cultures, experiment with electronic music, nature and folkloric sounds, sampling of animals, native and exotic music.

and internal migration.

What may be different today is that with the decline of major labels, and the advances in technology that have made quality recordings available at a lower production cost, more diverse voices in general are reaching the ears of, say, DownBeat critics. So someone like Anat Cohen could start her own label, Anzic, and turn that into a vehicle for other like-minded artists, as she promises more to come.

"All the musicians who are part of the label are striving to do the same things I am," Cohen told Dan Ouellette in the November '08 DownBeat. "I'm happy to gather people together to make a bigger force."

So perhaps the decade's voluminous discs with jazz musicians mixing and matching from disparate countries and cultures is merely the latest step in jazz's evolution since it emerged at the beginning of the previous century. But as much as this music always reflected, or foreshadowed, larger changes in the American landscape, it's clear that, looking back, the same could be said for the most recent decade. After all, when Perez released *Motherland*, a white Southerner was serving as President. Compare that with who's in the White House now.

DB



Artist	Title	Label	Issue
 Akerson, Carol	<i>Duke Is The 1</i>	Baily Boy	September 2000
Alexander, Dee	<i>Wild Is The Wind</i>	Blujazz	June 2009
Antunes, Arnaldo/ Carlinhos Brown/Marisa Monte	<i>Tribalistas</i>	Phonomotor Records/Metro Blue	June 2003
Armstrong, Louis	<i>The Complete Louis Armstrong Decca Sessions</i>	Mosaic	November 2009
Armstrong, Louis	<i>Fleishmann's Yeast Show</i>	Jazz Heritage Society	December 2009
Band, The	<i>The Band</i>	Capitol	October 2001
Belden, Bob	<i>Black Dahlia</i>	Blue Note	April 2001
Bley, Paul/Gary Peacock/Paul Motian	<i>Not Two, Not One</i>	ECM	January 2000
Brown, Anthony— Asian American Orchestra	<i>Monk's Moods: Music Of Thelonious Monk</i>	Water Baby	August 2003
Brubeck, Dave/Paul Desmond	<i>Dave Brubeck &amp; Paul Desmond 1975: The Duets</i>	Verve A&M Horizon	September 2002
Brubeck, Dave—Quartet	<i>Live In '64 &amp; '66 (DVD)</i>	Reelin' In The Years	November 2007
Bruce, Lenny	<i>Let The Buyer Beware</i>	Shout! Factory	November 2004
Bruford, Bill—Earthworks	<i>Footloose And Fancy Free</i>	Discipline Global Mobile	September 2002
Caine, Uri—Ensemble	<i>The Othello Syndrome</i>	Winter & Winter	November 2008
Caine, Uri—Ensemble	<i>The Goldberg Variations</i>	Winter & Winter	December 2000
Case, Neko	<i>The Fox Confessor Brings the Flood</i>	Anti	July 2006
Christian, Charlie	<i>The Genius Of The Electric Guitar</i>	Columbia/Legacy	December 2002
Clash, The	<i>London Calling</i>	Columbia	March 2005
Cline, Alex	<i>Continuation</i>	Cryptogramophone	February 2009
Cole, Nat King	<i>Love Is The Thing/Where Did Everyone Go</i>	Collectors Choice Music	April 2008
Cole, Nat King	<i>The Very Thought Of You</i>	Collectors Choice Music	April 2008
Coleman, Ornette	<i>Sound Grammar</i>	Sound Grammar	November 2006
Coleman, Ornette	<i>Town Hall, 1962</i>	ESP	October 2008
Coleman, Ornette—Trio	<i>At The Golden Circle, Volume One</i>	Blue Note	May 2002
Colon, Willie	<i>Lo Mato</i>	Fania	January 2007
Coltrane, John	<i>Ascension</i>	Impulse!	December 2000
Coltrane, John	<i>Kulu Se Mama</i>	Impulse!	December 2000
Coltrane, John	<i>A Love Supreme (Deluxe Edition)</i>	Impulse!	April 2003
Coltrane, John—Quartet	<i>One Down, One Up: Live At The Half Note</i>	Impulse!	November 2005
Corea, Chick	<i>Standards</i>	Stretch	November 2000
Culture	<i>Two Sevens Clash</i>	Shanachie	January 2008
Davis, Guy	<i>Butt Naked Free</i>	Red House	June 2000
Davis, Guy	<i>Skunkmello</i>	Red House	July 2006
Davis, Miles	<i>Miles Electric: A Different Kind Of Blue (DVD)</i>	Eagle Eye Media	April 2005
Davis, Miles	<i>The Legendary Prestige Quintet Sessions</i>	Prestige/Concord Music Group	September 2006
Davis, Miles	<i>Kind Of Blue: 50th Anniversary Collector's Edition</i>	Columbia/Legacy	December 2008
Davis, Miles	<i>Sketches Of Spain</i>	Legacy	August 2009
Davis, Miles	<i>In A Silent Way (LP)</i>	Legacy	October 2009
Davis, Miles/John Coltrane	<i>The Complete Columbia Recordings</i>	Columbia/Legacy	August 2000
Diabate, Toumani—Symmetric Orchestra	<i>Boulevard De L'Independance</i>	World Circuit/Nonesuch	October 2006
Dorough, Bob	<i>Too Much Coffee Man</i>	Blue Note	December 2000
Ellington, Duke	<i>The Complete 1936-1940 Variety, Vocalion And Okeh Small Group Sessions</i>	Mosaic	July 2007
Ellington, Duke	<i>Live In '58 (DVD)</i>	Reelin' In The Years	November 2007
Ellington, Duke—Spacemen	<i>The Cosmic Scene</i>	Mosaic	October 2006
Evans, Charles	<i>The King Of All Instruments</i>	Hot Cup	December 2009
Frisell, Bill	<i>Ghost Town</i>	Nonesuch	June 2000
Garner, Erroll	<i>The Complete Savoy Master Takes</i>	Savoy Jazz	May 2000
Gillespie, Dizzy—Charlie Parker	<i>Town Hall, New York City, June 22, 1945</i>	Uptown	November 2005
Goodman, Benny	<i>Benny Goodman At Carnegie Hall, 1938, Complete</i>	Columbia/Legacy	June 2000
Green, Bunky	<i>Another Place</i>	Label Bleu	December 2006
Guy Barry/Marilyn Crispell/Paul Lytton	<i>Odyssey</i>	Intakt	June 2002
Haden, Charlie—Family and Friends	<i>Rambling Boy</i>	Decca	December 2008
Hanna, Sir Roland	<i>Everything I Love</i>	IPO	July 2003
Haynes, Roy	<i>A Life In Time: The Roy Haynes Story</i>	Dreyfus Jazz	January 2008
Holland, Dave—Quintet	<i>Prime Directive</i>	ECM	May 2000
Holland, Dave—Quintet	<i>Not For Nothin'</i>	ECM	December 2001

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Artist	Title	Label	Issue	
	Jarrett, Keith/Gary Peacock/Jack DeJohnette	<i>Always Let Me Go</i>	ECM	December 2002
	Jarrett, Keith/Gary Peacock/Jack DeJohnette	<i>Inside Out</i>	ECM	January 2002
	Jobim, Antonio Carlos	<i>Stone Flower</i>	Columbia/Legacy	October 2002
	John McLaughlin	<i>Floating Point</i>	Abstract Logix	September 2008
	Jones, Hank/Frank Wess	<i>Hank and Frank</i>	Lineage	November 2006
	Klezmer Conservatory Band	<i>Dance Me To The End Of Love</i>	Rounder	December 2000
	Lovano, Joe	<i>52nd Street Themes</i>	Blue Note	July 2000
	Marley, Bob & The Wailers	<i>Catch A Fire</i>	Tuff Going/Island	December 2001
	Mayfield, Curtis	<i>Curtis/Live!</i>	Rhino	January 2001
	Metheny, Pat/Ornette Coleman	<i>Song X: Twentieth Anniversary</i>	Nonesuch	November 2005
	Mingus, Charles	<i>Live In '64 (DVD)</i>	Reelin' In The Years	November 2007
	Monk, Thelonious—Quartet with John Coltrane	<i>At Carnegie Hall</i>	Blue Note	October 2005
	Moré, Benny Y Su Banda Gigante	<i>Gradaciones Completas 1953-1960</i>	Tumbao Cuban Classics	November 2004
	Morris, Lawrence D. Butch & ORT-Orchestra della Toscana	<i>Holy Sea: Conductions 57, 58, 59</i>	Splasc(H)	December 2000
	Morton, Jelly Roll	<i>The Complete Library Of Congress Recordings</i>	Rounder	January 2006
	New York Art Quartet	<i>35th Reunion</i>	DIW	June 2000
	Nitty Gritty Dirt Band	<i>Will The Circle Be Unbroken</i>	Capitol	March 2003
	O'Day, Anita	<i>The Life Of A Jazz Singer (DVD)</i>	AOD Productions	September 2009
	O'Farrill, Chico	<i>Carambola</i>	Milestone	November 2000
	Parker, Evan	<i>The Topography Of The Lungs</i>	PSI	December 2006
	Pastorius, Jaco	<i>Live And Outrageous (DVD)</i>	Shanachie	July 2007
	Piazzolla, Astor y Su Quinteto	<i>Adios Nonino</i>	Circular Moves	February 2004
	Ribot, Marc y Los Cubanitos Postizos	<i>¡Muy Divertido! (Very Entertaining!)</i>	Atlantic	June 2000
	Rollins, Sonny	<i>A Night At The Village Vanguard</i>	Blue Note	January 2000
	Rollins, Sonny	<i>Road Shows, Vol. 1</i>	Doxy	February 2009
	Saluzzi, Dino	<i>Responsorium</i>	ECM	October 2003
	Saluzzi, Dino/Anja Lechner	<i>Ojos Negros</i>	ECM	May 2007
	Schneider, Maria—Orchestra	<i>Sky Blue</i>	Artistshare	October 2007
	Schuller, Gunther	<i>Journey Into Jazz</i>	BMOP Sound	November 2008
	Shorter, Wayne	<i>Footprints Live!</i>	Verve	July 2002
	Simon, Paul	<i>Graceland</i>	Warner Bros.	October 2004
	Sly & The Family Stone	<i>Stand!</i>	Epic/Legacy	April 2007
	Sly & The Family Stone	<i>There's A Riot Goin' On</i>	Epic/Legacy	April 2007
	Sokolov, Lisa	<i>Presence</i>	Laughing Horse	June 2004
	Spann, Otis	<i>Otis Spann Is The Blues</i>	Candid	May 2000
	Sparks, Tim	<i>Tanz</i>	Tzadik	December 2000
	Staton, Candi	<i>Candi Staton</i>	Honest Jons	October 2004
	Taylor, Otis	<i>Recapturing The Banjo</i>	Telarc	March 2008
	Terry, Clark/Chicago Jazz Orchestra	<i>Porgy &amp; Bess</i>	A440	February 2005
	Valdés, Chucho	<i>Live At The Village Vanguard</i>	Blue Note	September 2000
	Valdez, Carlos Patato	<i>Ready For Freddy</i>	LP Music Group 104	January 2001
	Valdez, Carlos Patato— And His Latin Percussion Friends	<i>Authority</i>	LP Music Group 103	January 2001
	Various Artists	<i>From Spirituals To Swing</i>	Vanguard	January 2000
	Various Artists	<i>The Harder They Come</i>	Island	December 2001
	Various Artists	<i>The Real Bahamas In Music And Song</i>	Nonesuch	December 2003
	Various Artists	<i>Treasures Of Algerian Music</i>	IMA	May 2005
	Various Artists	<i>A Great Day In Harlem Special Edition (DVD)</i>	Home Vision	February 2007
	Vaughan, Sarah	<i>Live In '58 &amp; '64 (DVD)</i>	Reelin' In The Years	November 2007
	Washington, Dinah	<i>The Complete Roulette Dinah Washington Sessions</i>	Mosaic	March 2005
	Wilber, Bob & The Tuxedo Big Band	<i>Fletcher Henderson's Unrecorded Arrangements For Benny Goodman</i>	Arbors	December 2000
	Williams, Bert	<i>The Complete Bert Williams</i>	Archeophone	April 2005
	Willis, Bob & Texas Playboys	<i>The Tiffany Transcriptions</i>	Collectors Choice	May 2009
	Young, Lester	<i>The Complete Lester Young Sessions On Verve</i>	Verve	March 2000
	Young, Neil	<i>On The Beach</i>	Reprise	November 2003
	Zawinul, Joe	<i>Joe Zawinul: A Musical Portrait</i>	Arthaus Musik	July 2008
	Zorn, John	<i>The Circle Maker</i>	Tzadik	May 2000



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Grapevine • Let's Get It On • My Girl.  
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Artist	Title	Label	Issue
	<i>It's Hard But It's Fair: The King Hits And Rarities</i>	Ace	December 2005
Abbasi, Rez	<i>Things To Come</i>	Sunnyside	November 2009
Abianedo, Pablo—Octet	<i>Alegria</i>	Fresh Sound/New Talent	September 2003
Abou-Khalil, Rabih	<i>The Cactus Of Knowledge</i>	enja	July 2002
Allen, Harry/Randy Sandke	<i>Turnstile</i>	Nagel Heyer	July 2007
Allred, John/Wycliffe Gordon	<i>Head To Head</i>	Arbors	March 2003
American Folk-Blues Festival	<i>The British Tours 1963-1966 (DVD)</i>	Hip-O	August 2007
AMM	<i>Trinity</i>	Matchless	November 2009
Anderson, Fred	<i>Timeless</i>	Delmark	June 2006
Armstrong, Louis	<i>Masters Of American Music: Satchmo (DVD)</i>	Columbia/Legacy	December 2003
Art Ensemble of Chicago	<i>rarum VI</i>	ECM	August 2002
Atomic	<i>Retrograde</i>	Jazzland	January 2009
Avital, Omer—Group	<i>Think With Your Heart</i>	Fresh Sound/New Talent	June 2002
Bailey, Mildred	<i>The Complete Columbia Recordings of Mildred Bailey</i>	Mosaic	June 2001
Band, The	<i>Music From Big Pink</i>	Capitol	October 2001
Band, The	<i>Rock of Ages</i>	Capitol	October 2001
Bang, Billy	<i>Vietnam: The Aftermath</i>	Justin Time	May 2002
Barber, Patricia	<i>Companion</i>	Premonition/Blue Note	February 2000
Barber, Patricia	<i>Verse</i>	Blue Note	October 2002
Barber, Patricia	<i>A Fortnight In France</i>	Blue Note	October 2004
Barron, Kenny—Trio	<i>Live At Bradley's</i>	Sunnyside	January 2003
Basie, Count	<i>The Complete Clef/Verve Count Basie Fifties Studio Recordings</i>	Mosaic	August 2005
Bassett, Johnnie & the Blue Insurgents	<i>Cadillac Blues</i>	Cannonball	February 2000
Beard, Joe	<i>Blues Union</i>	AudioQuest Music	February 2000
Bell X1	<i>Blue Lights On The Runway</i>	YepRoc	August 2009
Bernstein, Leonard	<i>The Original Jacket Collection: Bernstein Conducts Bernstein</i>	Sony Masterworks	January 2009
Bey, Andy	<i>American Songs</i>	Savoy	April 2004
Blade, Brian—Fellowship	<i>Perceptual</i>	Blue Note	July 2000
Blake, Seamus—Quartet	<i>Live In Italy</i>	Jazz Eyes	August 2009
Blakey, Art & the Jazz Messengers	<i>Art Blakey And The Jazz Messengers Live in '58 (DVD)</i>	Jazz Icons	December 2006
Blakey, Art & the Jazz Messengers	<i>Meet You At The Jazz Corner Of The World</i>	Blue Note	May 2002
Bleckmann, Theo	<i>Origami</i>	Songlines	November 2001
Borgmann, Thomas/Wilber Morris/Reggie Nicholson	<i>BMN Trio... You See What We're Sayin'?</i>	CIMP	March 2000
Braff, Ruby & Strings	<i>In The Wee Small Hours</i>	Arbors	June 2000
Braxton, Anthony	<i>Trio</i>	Victoriaville	August 2008
Braxton, Anthony	<i>Creative Orchestra (Köln) 1978</i>	hatOLOGY	December 2009
Braxton, Anthony	<i>Quartet (Moscow) 2008</i>	Leo	December 2009
Braxton, Anthony	<i>The Complete Arista Recordings</i>	Mosaic	February 2009
Brecker, Michael	<i>Time Is Of The Essence</i>	Verve	February 2000
Brookmeyer, Bob—New Art Orchestra	<i>New Work</i>	Challenge	February 2000
Brown, Ray/Monty Alexander/Russell Malone	<i>Ray Brown/Monty Alexander/Russell Malone</i>	Telarc	December 2002
Bruford, Bill	<i>Rock Goes To College</i>	WinterFold	March 2008
Bruford, Bill—Earthworks	<i>Footloose In NYC (DVD)</i>	Discipline Global Mobile	September 2003
Bruford, Bill—Earthworks featuring Tim Garland	<i>Random Acts of Happiness</i>	Summerfold	June 2004
Bunnett, Jane	<i>Cuban Odyssey: Spirits Of Havana (DVD)</i>	EMI Canada	December 2003
Bunnett, Jane	<i>Embracing Voices</i>	Sunnyside	October 2009
Buselli-Wallarab Jazz Orchestra	<i>Basically Baker</i>	GM Recordings	September 2007
Butman, Igor	<i>Magic Land</i>	BMG Russia	February 2009
Caine, Uri	<i>Gustav Mahler: Dark Flame</i>	Winter & Winter	April 2004
Carr, Leroy	<i>The Best of Leroy Carr</i>	Epic/Legacy	September 2004
Cash, Johnny	<i>Love, God, Murder</i>	Columbia/Legacy	February 2001
Change of Time	<i>Change of Time</i>	Ornitone	October 2002
Charlap, Bill—Trio	<i>Somewhere</i>	Blue Note	August 2004
Cherry, Don	<i>Live At Café Montmartre 1966, Volume Two</i>	ESP	October 2008
Christian, Charlie	<i>Selected Broadcasts And Jam Sessions, Remastered</i>	JSP	December 2002
Clark, Mike	<i>Blueprints Of Jazz Volume 1</i>	Talking House	December 2008
Clarke-Boland Big Band	<i>Handle With Care</i>	Koch	October 2000
Clusone Trio	<i>Rara Avis</i>	hatOLOGY	June 2001
Cole, Nat King	<i>Penthouse Serenade/The Piano Style of Nat King Cole</i>	Collectors Choice Music	April 2008

Artist	Title	Label	Issue
 Marc Copland	Coleman, Ornette—Trio <i>At The Golden Circle, Volume Two</i>	Blue Note	May 2002
	Coleman, Steve and Five Elements <i>On The Rising Of The 64 Paths</i>	Label Bleu	January 2004
	Coltrane, John <i>Live Trane: The European Tours</i>	Pablo	January 2002
	Coltrane, John <i>Fearless Leader</i>	Concord	January 2007
	Coltrane, John <i>Live In '60, '61 &amp; '65 (DVD)</i>	Reelin' In The Years	November 2007
	Coltrane, John/Archie Shepp <i>New Thing At Newport</i>	Impulse!	December 2000
	Conference Call <i>Final Answer</i>	Soul Note	August 2009
	Copland, Marc <i>Night Whispers</i>	Pirouet	October 2009
 Chick Corea	Corea, Chick <i>Originals</i>	Stretch	November 2000
	Corea, Chick/Gary Burton <i>The New Crystal Silence</i>	Concord	May 2008
	Costello, Elvis <i>Almost Blue</i>	Rhino	March 2005
	Crispell, Marilyn <i>Vignettes</i>	ECM	July 2008
	Dafnis, Prieto—Sextet <i>Taking The Soul For A Walk</i>	Dafnison Music	June 2008
	Davern, Kenny—Trio <i>No One Else But Kenny</i>	Sackville	April 2007
 Guy Davis	Davis, Guy <i>Chocolate To The Bone</i>	Red House	December 2003
	Davis, Guy <i>Legacy</i>	Red House	December 2004
	Davis, Miles <i>The Complete In A Silent Way Sessions</i>	Columbia/Legacy	November 2001
	Davis, Miles <i>In Person Friday And Saturday Nights At The Blackhawk, Complete</i>	Columbia/Legacy	July 2003
	Davis, Miles <i>The Miles Davis Story (DVD)</i>	Columbia/Legacy	December 2003
	Davis, Miles <i>Birdland 1951</i>	Blue Note	April 2004
	Davis, Miles <i>Seven Steps: The Complete Columbia Recordings 1963-1964</i>	Columbia/Legacy	December 2007
 Miles Davis	Davis, Miles <i>The Complete On The Corner Sessions</i>	Columbia/Legacy	November 2007
	Davis, Miles <i>Sketches Of Spain (LP)</i>	Legacy	October 2009
	Davis, Miles <i>Neferiti (LP)</i>	Legacy	October 2009
	Davis, Miles—All Stars <i>Broadcast Sessions</i>	Acrobat	March 2009
	Davis, Miles—Quintet <i>Live At The 1963 Monterey Jazz Festival</i>	Monterey Jazz Festival	November 2007
	Davison, Wild Bill <i>Pretty Wild And With Strings Attached: The Columbia Classics Reborn</i>	Arbors	April 2001
	Dawkins, Jimmy <i>kant sheck dees blunze</i>	Earwig	February 2000
	Denny, Sandy <i>A Boxful of Treasures</i>	Fledg'ling NEST	October 2005
 Die Enttäuschung	Die Enttäuschung <i>Die Enttäuschung</i>	Intakt	September 2008
	DiFranco, Ani <i>Revelling/Reckoning</i>	Righteous Babe	October 2001
	Dizzy Gillespie Alumni All-Star Big Band <i>Things To Come</i>	MCG Jazz/Telarc	August 2002
	DJ Cluffy <i>Black Rio 2: Original Samba Soul</i>	Strut	September 2009
	Dominguez, Chano <i>Iman</i>	Nuba/Sunnyside	February 2004
 The Doors	Doors, The <i>The Doors</i>	Elektra/Rhino/DMC	August 2007
	Doors, The <i>The Soft Parade</i>	Elektra/Rhino/DMC	August 2007
	Douglas, Dave <i>Soul On Soul</i>	RCA Victor	April 2000
	Douglas, Dave <i>Leap Of Faith</i>	Arabesque	April 2000
	Douglas, Dave <i>Witness</i>	Bluebird	December 2001
	Douglas, Dave <i>The Infinite</i>	Bluebird	June 2002
	Douglas, Dave <i>Strange Liberation</i>	Bluebird	April 2004
	Douglas, Dave—Quintet <i>Meaning and Mystery</i>	Greenleaf Music	July 2006
 Ann Dyer	Dyer, Ann <i>When I Close My Eyes</i>	Sunnyside	November 2003
	Dyer, Ann & No Good Time Fairies <i>Revolver: A New Spin</i>	Premonition	August 2000
	Earle, Steve <i>Transcendental Blues</i>	E-Squared/Artemis	March 2001
	Eldridge, Roy <i>The Complete Verve Roy Eldridge Studio Sessions</i>	Mosaic	June 2004
	Elling, Kurt <i>Nightmoves</i>	Concord	May 2007
	Ellington, Duke <i>The Reprise Studio Recordings</i>	Mosaic	February 2001
 John Ellis	Ellis, John <i>Roots, Branches &amp; Leaves</i>	Fresh Sound/New Talent	June 2003
	Emery, James <i>Transformations</i>	between the lines	September 2003
	Equal Interest <i>Equal Interest</i>	OmniTone	May 2000
	Eskelin, Ellery/Andrea Parkins/Jim Black <i>Five Other Pieces (+2)</i>	hatOLOGY	October 2000
	Evans, Bill <i>Everybody Digs Bill Evans</i>	Riverside	January 2008
	Farmer, Art/Cedar Walton—Trio <i>To Duke With Love</i>	Test of Time	March 2006
 Finjan	Finjan <i>Dancing On Water</i>	Rounder	December 2000
	Flatlanders, The <i>Now Again</i>	New West	November 2002
	Flatlanders, The <i>Live '72</i>	New West	February 2005
	Freeman, Von <i>The Improvisor</i>	Premonition	November 2002
	Freeman, Von <i>The Great Divide</i>	Premonition	September 2004
	Frisell, Bill <i>Blues Dream</i>	Nonesuch	May 2001

Artist	Title	Label	Issue
 Frisell, Bill	<i>East/West</i>	Nonesuch	November 2005
Frisell, Bill	<i>History, Mystery</i>	Nonesuch	September 2008
Frith, Fred	<i>Freedom In Fragments</i>	Tzadik	October 2002
Frith, Fred & Ensemble Modern	<i>Traffic Continues</i>	Winter & Winter	July 2000
Fusco, Andy	<i>Out Of The Dark</i>	Criss Cross	March 2000
Gann, Kyle	<i>Nude Rolling Down An Escalator: Studies For Disklavier</i>	New World	December 2005
Garland, Red—Trio	<i>It's A Blue World</i>	Prestige	September 2000
Garland, Tim/Geoff Keezer/Joe Locke	<i>Storms and Nocturnes</i>	Sirocco	July 2002
Garner, Erroll	<i>In Performance (DVD)</i>	Kultur	April 2003
Garson, Mike	<i>Conversations With My Family</i>	Resonance	June 2008
Geissman, Grant	<i>Cool Man Cool</i>	Futurism	November 2009
Gilberto, João	<i>João Voz E Violão</i>	Verve	November 2000
Gillespie, Dizzy Big Band	<i>Showtime At The Spotlight: 52nd Street, New York City, June 1946</i>	Uptown	February 2009
Goines, Victor	<i>To Those We Love So Dearly</i>	RJR	February 2000
Gomez	<i>A New Tide</i>	ATO	August 2009
Gordon, Dexter	<i>Mosaic Select: Dexter Gordon</i>	Mosaic	April 2005
Gordon, Dexter	<i>Live In '63 &amp; '64 (DVD)</i>	Reelin' In The Years	November 2007
Graewe, Georg/Marcio Mattos/Michael Vatcher	<i>Impressions Of Monk</i>	nuscope	September 2000
Grateful Dead	<i>The Grateful Dead Movie (DVD)</i>	Monterey Video	September 2005
Gruntz, George—Concert Jazz Band	<i>Lieberman: The George Gruntz Concert Jazz Band Live at JazzFest Berlin</i>	TCB	October 2000
Gruntz, George—Concert Jazz Band	<i>Tiger By The Tail</i>	TCB	December 2006
Guy, Barry—New Orchestra	<i>Oort-Entropy</i>	Intakt	November 2005
Hagens/Belden	<i>Re-Animation LIVE!</i>	Blue Note	April 2001
Hanna, Sir Roland	<i>Milano, Paris, New York: Finding John Lewis</i>	Venus	July 2003
Harper, Roy	<i>Stormcock</i>	Science Friction	April 2009
Harrell, Tom	<i>Prana Dance</i>	Highnote	May 2009
Hendrix, Jimi—Experience	<i>Live At Berkeley</i>	Experience Hendrix	March 2004
Henry, Joe	<i>Tiny Voices</i>	Anti	March 2004
Herman, Woody	<i>Woody Herman At Carnegie Hall, 1946</i>	Verve	June 2000
Herman, Woody	<i>1963: The Swingin'est Big Band Ever</i>	Verve	September 2002
Herman, Woody	<i>The Complete Columbia Recordings Of Woody Herman And His Orchestra &amp; Woodchoppers (1945-1947)</i>	Mosaic	December 2004
Hersch, Fred	<i>The Fred Hersch Trio +2</i>	Palmetto	April 2004
Herwig, Conrad	<i>The Latin Side of Wayne Shorter</i>	Half Note	September 2008
Holland, Dave—Quintet	<i>Extended Play: Live At Birdland</i>	ECM	January 2004
Hollenbeck, John—Large Ensemble	<i>A Blessing</i>	Omnitone	September 2005
Holman, Bill—Band	<i>Hommage</i>	Jazzed Media	September 2007
Hopkins, Greg—16 Piece	<i>Okavongo</i>	Summit	May 2004
Hopkins, Lightnin'	<i>In New York</i>	Candid	May 2000
Horn, Shirley	<i>Live At The 1994 Monterey Jazz Festival</i>	Monterey Jazz Festival	November 2008
Hutcherson, Bobby	<i>Happenings</i>	Blue Note	January 2007
Hyman, Dick/Randy Sandke	<i>Now And Again</i>	Arbors	August 2005
Ibarra, Susie—Trio	<i>Radiance</i>	Hopscotch	June 2000
Ibrahim, Abdullah	<i>Senzo</i>	Sunnyside	June 2009
ICP Orchestra	<i>Oh, My Dog!</i>	ICP	March 2002
Isley Brothers	<i>The Essential Isley Brothers</i>	Epic	April 2005
Italian Instabile Orchestra	<i>Litania Sibilante</i>	enja	February 2001
Iyer, Vijay/Mike Ladd	<i>In What Language?</i>	Pi Recordings	December 2003
Jackson, Ronald Shannon	<i>Red Warrior</i>	Knit Classics	August 2000
Janson, Peter	<i>Nordic Meeting</i>	Dragon	September 2001
Jarrett, Keith	<i>Fort Yawuh</i>	Impulse!	February 2000
Jarrett, Keith	<i>rarum I</i>	ECM	August 2002
Jarrett, Keith	<i>Tokyo Solo (DVD)</i>	ECM	September 2006
Jarrett, Keith/Gary Peacock/Jack DeJohnette	<i>Whisper Not</i>	ECM	February 2001
Johnson, Richard Leo	<i>The Legend Of Vernon McAlister</i>	Cuneiform	June 2006
Kelly, Grace/Lee Kontiz	<i>GRACEfulLEE</i>	Pazz	November 2008
Khan, Shujaat Husain	<i>Hawa Hawa</i>	World Village	May 2004
Kimbrough, Frank	<i>Lullabluebye</i>	Palmetto	October 2004
King Crimson	<i>Vrooom Vrooom</i>	Discipline Global Mobile	February 2002
King, B.B.	<i>Original Greatest Hits</i>	Virgin/EMI	December 2005

★★★★<sup>1</sup>/<sub>2</sub>4<sup>1</sup>/<sub>2</sub>-Star Reviews

## Best CDs of the 2000s

Artist	Title	Label	Issue
King, B.B.	<i>Live In Africa '74</i>	Shout! Factory	June 2009
Kirkwood, Neal—Chromatic Persuaders	<i>Extrospection</i>	Timescraper	January 2000
Kohlhase, Charlie—Quintet	<i>Plays The Music Of Roswell Rudd: Eventuality</i>	Nada Music	December 2001
Krall, Diana	<i>The Girl In The Other Room</i>	Verve	August 2004
Krauss, Allison	<i>Forget About It</i>	Rounder	July 2000
Kuti, Fela	<i>Stalemate/Fear Not For Man</i>	MCA	April 2001
Kuti, Fela	<i>The Best Of Fela Kuti: Music Is The Weapon</i>	Wrasse/Universal/Barclay	September 2005
La Excelencia	<i>Mi Tumbao Social</i>	Handle With Care	November 2009
Lacy, Steve/Joëlle Leandre	<i>One More Time</i>	LEO	August 2005
Lacy, Steve/Roswell Rudd—Quartet	<i>School Days</i>	hatOLOGY	August 2003
Laïka	<i>Misery</i>	Blujazz	March 2009
Lawrey, Jo	<i>I Want To Be Happy</i>	Fleurieu Music	October 2009
Lee, Peggy Band	<i>New Code</i>	Drip Audio	March 2009
Lehman, Steve—Octet	<i>Travail, Transformation, And Flow</i>	Pi Recordings	November 2009
Lewis, George	<i>Shadowgraph Series: Compositions For Creative Orchestra</i>	Spool/Line	January 2002
Lewis, George/Bertram Turetsky/Miya Masaoka	<i>Conversations</i>	Incus	January 2002
Liebman, Dave—Trio	<i>Monk's Mood</i>	Double-Time	August 2000
Locke, Joe	<i>Beauty Burning</i>	Sirocco	October 2000
Locke, Joe	<i>4 Walls Of Freedom</i>	Sirocco Music	August 2003
London, Frank—Klezmer Brass Allstars	<i>Carnival Conspiracy</i>	Piranha	April 2006
Lopez, Orlando Cachaïto	<i>Cachaïto</i>	World Circuit/Nonesuch	October 2001
Los Lobos	<i>El Cancionero Mas Y Mas: A History Of The Band From East L.A.</i>	Warner Archives/Rhino	February 2001
Los Zafiros	<i>Bossa Cubana</i>	World Circuit/Nonesuch	January 2000
Lovano, Joe	<i>On This Day...At The Vanguard</i>	Blue Note	August 2003
Lovano, Joe/Hank Jones	<i>Kids</i>	Blue Note	July 2007

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Artist	Title	Label	Issue
 Lovano, Joe—Us Five	<i>Folk Art</i>	Blue Note	August 2009
Lundy, Curtis	<i>Against All Odds</i>	Justin Time	June 2000
Lynch, Brian—Eddie Palmieri Project	<i>Simpatico</i>	ArtistShare	December 2006
Marano, Nancy	<i>You're Nearer</i>	Munich Records	October 2004
Mariano, Charlie	<i>Helen 12 Trees</i>	MPS/Promising Music	October 2008
Mariano, Charlie/Ali Haurand/Daniel Humair	<i>Frontier Traffic</i>	Konnex	March 2007
Marley, Bob & The Wailers	<i>Live!</i>	Universal/Island	December 2001
Marsalis, Jason	<i>Music Update</i>	ELM	June 2009
Marsalis, Wynton—Septet	<i>Live At The Village Vanguard</i>	Columbia	May 2000
Marsh, Warne—Quartet	<i>Ne Plus Ultra</i>	Hatology	July 2006
Martini, Fabio/Circadiana	<i>Clangori</i>	Leo Lab	February 2000
Mayfield, Curtis	<i>Curtis</i>	Rhino	January 2001
McBride, Christian—Band	<i>Sci-Fi</i>	Verve	December 2000
McCasin, Donny	<i>In Pursuit</i>	Sunnyside	August 2007
McConnell, Rob	<i>Tentet</i>	Justin Time	December 2001
McLaughlin, John	<i>Remember Shaki—The Way Of Beauty</i>	Sunnyside	July 2008
McRae, Carmen	<i>At Ratsos', Volume 2</i>	Hitchcock Media	November 2002
Mendoza, Vince—London Symphony Orchestra	<i>Epiphany</i>	Zebra Acoustic	February 2000
Mercer, Johnny	<i>Johnny Mercer</i>	Mosaic Select	November 2007
Microscopic Septet	<i>Seven Men In Neckties: History Of The Micros Volume One</i>	Cuneiform	June 2007
Mingus, Charles	<i>Tijuana Moods</i>	Bluebird	December 2001
Mingus, Charles	<i>At UCLA 1965</i>	Sunnyside/Mingus Music	December 2006
Mingus, Charles	<i>In Cornell, 1964</i>	Blue Note	September 2007
Mingus, Charles	<i>Mingus Ah Um</i>	Legacy	August 2009
Monk, Thelonious	<i>The Columbia Years, 1962-1968</i>	Columbia Legacy	October 2001
Monk, Thelonious	<i>Thelonious Monk Live in '66 (DVD)</i>	Jazz Icons	December 2006
Montgomery, Wes	<i>Live In '65 (DVD)</i>	Reelin' In The Years	November 2007
Moss	<i>Moss</i>	Sunnyside	July 2008
Muldaur, Geoff	<i>Password</i>	Hightone	February 2001
Mulligan, Gerry	<i>The Complete Verve Gerry Mulligan Concert Band Sessions</i>	Mosaic	April 2004
Mulligan, Gerry—The Concert Jazz Band	<i>At The Village Vanguard</i>	Verve	September 2002
Murphy, Mark	<i>Some Time Ago</i>	High Note HCD	December 2000
Murphy, Mark	<i>Links</i>	HighNote	May 2002
Murray, David—Octet	<i>The David Murray Octet Plays Trane</i>	Justin Time	June 2000
Musillami, Michael Trio + 3	<i>From Seeds</i>	Playscape	August 2009
N'Dour, Youssou—Etoile de Dakar	<i>The Rough Guide To Youssou N'Dour &amp; Etoile De Dakar</i>	World Music Network	February 2003
Nabatov, Simon-Quintet	<i>The Master And Margarita</i>	Leo Records	May 2002
Nagl, Max-Ensemble	<i>Ramasuri</i>	hatOLOGY	December 2001
Nascimento, Milton	<i>Milton</i>	A&M/Verve	September 2000
Nash, Ted	<i>Still Evolved</i>	Palmetto	July 2003
Nash, Ted—Odeon	<i>La Espada De La Noche</i>	Palmetto	June 2005
Nelson, Willie	<i>One Hell Of A Ride</i>	Columbia/Legacy	August 2008
New York Trio	<i>The Things We Did Last Summer</i>	Venus	April 2004
Nickel Creek	<i>Nickel Creek</i>	Sugar Hill	July 2000
Nomo	<i>Invisible Cities</i>	Ubiquity	October 2009
Nyro, Laura	<i>Gonna Take A Miracle</i>	Columbia/Legacy	August 2002
Nyro, Laura	<i>Eli And The Thirteenth Confession</i>	Columbia/Legacy	August 2002
O'Farrill, Arturo/Claudia Acuña	<i>In These Shoes</i>	Zoho	January 2009
Odetta	<i>Blues Everywhere I Go</i>	M.C. Records	March 2000
Orchestra Baobab	<i>Pirates Choice</i>	World Circuit/Nonesuch	April 2002
Orchestra Baobab	<i>Specialist In All Styles</i>	World Circuit/Nonesuch	January 2003
Osby, Greg	<i>The Invisible Hand</i>	Blue Note	April 2000
Osby, Greg	<i>St. Louis Shoes</i>	Blue Note	July 2003
Parker, Evan	<i>The Two Seasons</i>	Emanem	April 2002
Parker, Evan	<i>Lines Burnt In Light</i>	PSI	April 2002
Parker, Evan—Electro-Acoustic Ensemble	<i>Drawn Inward</i>	ECM	July 2000
Parker, Evan—Electro-Acoustic Ensemble	<i>Toward The Margins</i>	ECM	July 2000
Parker, William—Quartet	<i>O'Neal's Porch</i>	Centering Music	August 2001
Passos, Rosa	<i>Romance</i>	Telarc	August 2008
Pavone Mario—Nu Trio/Quintet	<i>Orange</i>	Playscape	March 2004
Pavone, Mario	<i>Trio Arc</i>	Playscape	October 2008
Pavone, Mario—Sextet	<i>Deez To Blues</i>	Playscape	June 2006

Artist	Title	Label	Issue
Pepper, Art	<i>Art Pepper + Eleven</i>	JVC XRCD	August 2001
Pepper, Art	<i>Art Pepper Meets The Rhythm Section</i>	JVC XRCD	August 2001
Peterson Jr., Ralph & Fo'tet	<i>Back To Stay</i>	Sirocco	March 2000
Peterson, Oscar	<i>Solo</i>	Pablo	April 2003
Peterson, Oscar	<i>Dimensions</i>	Pablo	June 2004
Petrucciani, Michel	<i>Non Stop Travel With/Michel Petrucciani Trio</i>	Dreyfus	July 2008
Phish	<i>Vol. 1—12.14.95 Broom County Arena, Binghamton, N.Y.</i>	Elektra	March 2002
Phish	<i>Live At Madison Square Garden New Year's Eve 1995</i>	Rhino	February 2006
Pieranunzi, Enrico	<i>Live In Paris</i>	Challenge	June 2006
Pilc, Jean-Michel—Trio	<i>Welcome Home</i>	Dreyfus	October 2002
Pomeroy, Herb—Trio	<i>Live At Cafe Beaujolais</i>	Amaral Records	June 2000
Poole, Charlie	<i>You Ain't Talkin' To Me: Charlie Poole And The Roots Of Country Music</i>	Columbia/Legacy	August 2005
Portuondo, Omara	<i>Palabras</i>	Intuition/Nubenegra	April 2000
Powell, Bud	<i>Live In Lausanne 1962</i>	Stretch Archives	September 2002
Ptacek, Rainer	<i>Live At The Performance Center</i>	Glitterhouse 483	June 2001
Ptacek, Rainer	<i>Alpaca Lips</i>	Glitterhouse 482	June 2001
Pullen, Don	<i>Solo Piano Album</i>	Sackville	April 2002
Reinhardt, Django	<i>The Complete Django Reinhardt And Quintet Of The Hot Club Of France Swing/HMV Sessions 1936-1948</i>	Mosaic	July 2000
Rivers, Sam	<i>Contours</i>	Blue Note	December 2005
Roach, Max/Abdullah Ibrahim	<i>Streams Of Consciousness</i>	Piadium	August 2003
Robertson, Herb—NY Downtown Allstars	<i>Real Aberration</i>	Clean Feed	March 2008
Rodrigues, Virginia	<i>Nós</i>	Hannibal	August 2000
Rodriguez, Roberto Juan	<i>El Danzon De Moises</i>	Tzadik	August 2002
Rogers, Sherisse—Project Uprising	<i>Sleight Of Hand</i>	Xanadu2	July 2005
Rolling Stones	<i>Aftermath (U.K.)</i>	ABKCO	December 2002
Rudd, Roswell	<i>Broad Strokes</i>	Knitting Factory	November 2000



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 Rudd, Roswell	<i>Trombone Tribe</i>	Sunnyside	September 2009
Rudder	<i>Matorning</i>	Nineteen-Eight	October 2009
Salis, Antonello/Stefano Cantini	<i>Il Circo</i>	Egea	May 2004
Santana, Carlos	<i>Welcome</i>	Columbia/Legacy	May 2004
Santos, Moacir	<i>Ouro Negro</i>	Adventure Music	September 2004
Schneider, Maria—Orchestra	<i>Concert In The Garden</i>	Artist Share	October 2004
SFJAZZ Collective	<i>Live 2008: 5th Annual Concert Tour</i>	SF JAZZ Records	January 2009
Shaw, Artie	<i>Self Portrait</i>	Blue Note	May 2002
Shipp, Matthew—Duo with Mat Maneri	<i>Gravitational Systems</i>	hatOLOGY	October 2000
Shorter, Wayne—Quartet	<i>Beyond The Sound Barrier</i>	Verve	August 2005
Simon, Paul	<i>Paul Simon</i>	Warner Bros.	October 2004
Simon, Paul	<i>The Rhythm Of The Saints</i>	Warner Bros.	October 2004
Simone, Nina	<i>Four Women: The Nina Simone Philips Recordings</i>	Verve	September 2003
Sinatra, Frank	<i>Live At The Meadowlands</i>	Concord	October 2009
Skolnick, Alex	<i>Goodbye To Romance: Standards For A New Generation</i>	SKOL Productions	March 2003
Sly & The Family Stone	<i>Fresh</i>	Epic/Legacy	April 2007
Smith, Jimmy	<i>Cool Blues</i>	Blue Note	May 2002
Smith, Jimmy	<i>Jimmy Smith Retrospective</i>	Blue Note	March 2005
Smith, Lavay & Her Red Hot Skillet Lickers	<i>Everybody's Talkin' 'Bout Miss Thing!</i>	Fat Note	August 2000
Smith, Wadada Leo—Golden Quartet	<i>The Year Of The Elephant</i>	Pi Recordings	December 2002
Smith, Wadada Leo—Golden Quartet	<i>Tabligh</i>	Cuneiform	September 2008
Smulyan, Gary	<i>Hidden Treasures</i>	Reservoir	August 2006
Solal, Martial/Johnny Griffin	<i>In &amp; Out</i>	Dreyfus	December 2000
Sonic Youth	<i>Daydream Nation</i>	Geffen	October 2007
Stanko, Tomasz	<i>From The Green Hill</i>	ECM	October 2000
Staples, Mavis	<i>Have A Little Faith</i>	Alligator	April 2005
Staton, Candi	<i>His Hands</i>	Astralwerks/Honest Jon's	September 2006
Strozier, Frank	<i>Fantastic Frank Strozier</i>	Vee-Jay	May 2001
Sutton, Tierney	<i>Unsung Heroes</i>	Telarc	September 2000
Tabla Beat Science	<i>Live In San Francisco At Stern Grove</i>	Palm Pictures	December 2002
Taylor, Cecil	<i>The Willisau Concert</i>	Intakt	February 2003
Taylor, Koko	<i>Royal Blue</i>	Alligator	September 2000
Taylor, Otis	<i>Truth Is Not Fiction</i>	Telarc	December 2003
Threadgill, Henry—Zooïd	<i>This Brings Us To, Volume 1</i>	Pi Recordings	December 2009
Threadgill, Henry—Zooïd	<i>Up Popped The Two Lips</i>	Pi Recordings	November 2001
Tinariwen	<i>Aman Iman</i>	World Village	July 2007
Toussaint, Allen	<i>The Bright Mississippi</i>	Nonesuch	August 2009
Towner, Ralph	<i>Anthem</i>	ECM	May 2001
Trio Beyond	<i>Saudades</i>	ECM	August 2006
Trovesi, Gianluigi—Ottetto	<i>Fugace</i>	ECM	March 2004
Tyner, McCoy	<i>Jazz Roots</i>	Telarc	May 2001
Tyner, McCoy	<i>McCoy Tyner</i>	Mosaic Select	June 2007
Ullmann, Gebhard	<i>The Big Band Project</i>	Soul Note	July 2005
Ullmann, Gebhard	<i>New Basement Reseach</i>	Soul Note	March 2008
Ulmer, James Blood	<i>Birthright</i>	Hyena	July 2005
Valdés, Bebo/Javier Colina	<i>Live At The Village Vanguard</i>	Calle 54	January 2009
Valdés, Chucho	<i>Solo: Live In New York</i>	Blue Note	May 2001
Vandermark 5, The	<i>Free Jazz Classics, Vols. 1 &amp; 2</i>	Atavistic	April 2003
Vanguard Jazz Orchestra	<i>Can I Persuade You?</i>	Planet Arts	May 2003
Various Artists	<i>Sahraus</i>	Nubenegra	February 2000
Various Artists	<i>The Bali Sessions</i>	Rykodisc	February 2000
Various Artists	<i>Folks, He Sure Do Pull Some Bow!—Vintage Fiddle Music, 1927-1935</i>	Old Hat	January 2002
Various Artists	<i>Screamin' And Hollerin' The Blues—The Worlds Of Charley Patton</i>	Revenant	February 2002
Various Artists	<i>There Is No Eye: Music For Photographs</i>	Smithsonian Folkways	May 2002
Various Artists	<i>Bill Wyman's Blues Odyssey</i>	Document	June 2002
Various Artists	<i>Jazzactuel—A Collection Of Avant Garde/Free Jazz/ Psychedelia From The BYG/Actuel Catalogue Of 1969-1971</i>	Charly	June 2002
Various Artists	<i>That's Chicago's South Side</i>	RCA Bluebird	November 2002
Various Artists	<i>East Africa: Witchcraft And Ritual Music</i>	Nonesuch	February 2003
Various Artists	<i>Gamelan Semar Peguingan: Gamelan Of The Love God</i>	Nonesuch	July 2003



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	Various Artists	<i>History Of Trojan Records 1968-1971, Vol. 1</i>	Trojan	April 2003
	Various Artists	<i>Nubia: Escalay (The Water Wheel)</i>	Nonesuch	February 2003
	Various Artists	<i>Zimbabwe: The Soul Of Mbira</i>	Nonesuch	February 2003
	Various Artists	<i>No Thanks! The '70s Punk Rebellion</i>	Rhino	April 2004
	Various Artists	<i>100 Years Of Jazz Guitar</i>	Columbia/Legacy	October 2005
	Various Artists	<i>The Call Of the Oases</i>	IMA	May 2005
	Various Artists	<i>This Is Reggae Music</i>	Trojan/Sanctuary	July 2005
	Various Artists	<i>One More: The Summary—Music Of Thad Jones, Vol. 2</i>	IPO	February 2007
	Various Artists	<i>How Low Can You Go? Anthology Of The String Bass, 1925-1941</i>	Dust To Digital	April 2007
	Various Artists	<i>Stax/Volt Review—Live In Norway, 1967 (DVD)</i>	Concord DVD	February 2008
	Various Artists	<i>Newport Folk Festival: Best Of The Blues 1959-68</i>	Vanguard	August 2001
	Veloso, Caetano	<i>Cê</i>	Nonesuch	March 2007
	Wallace, Bennie	<i>Disorder At The Border: The Music Of Coleman Hawkins</i>	enja/Justin Time	June 2007
	Waller, Fats	<i>If You Got To Ask, You Ain't Got It!</i>	Bluebird/Legacy	January 2007
	Watson, Eric	<i>Full Metal Quartet</i>	Owl	November 2001
	Weather Report	<i>Live And Unreleased</i>	Columbia/Legacy	October 2002
	Weather Report	<i>Tale Spinnin'</i>	Columbia/Legacy	October 2002
	Webster, Ben	<i>Dig Ben! Ben Webster In Europe</i>	Storyville	January 2008
	Weiskopf, Walk—Nonet	<i>Siren</i>	Criss Cross	July 2001
	Wheeler, Kenny	<i>A Long Time Ago</i>	ECM	February 2000
	Wild Magnolias, The	<i>The Wild Magnolias/They Call Us Wild</i>	Sunnyside	October 2007
	Williams, Whit—Now's The Time Big Band	<i>Featuring Slide Hampton And Jimmy Heath</i>	Mama	February 2009
	Winstone, Norma	<i>Distances</i>	ECM	August 2008
	Witherspoon, Jimmy	<i>Spoon's Blues</i>	Stony Plain	February 2000
	Woods, Phil/Lee Konitz/Enrico Rava 6et	<i>Play Rava</i>	Philology	December 2004
	Zawinul, Joe	<i>Faces And Places</i>	ESC	January 2003
	Ziegler, Matthias	<i>Uakti</i>	New Albion	April 2000

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Chick Corea

# The Art Of Expression

A Musicians' Forum On Balancing Technique And Feeling In Jazz Performance

By Bob Davis

According to pianist Chick Corea, the ultimate purpose of making music is to express and communicate something to people, and make them feel something. "I want to create pleasant effects, because I think that's treating an audience the way I want to be treated," he said. "Any technique that you use has to be a servant to that purpose. If it obfuscates that purpose, it's not a good technique. If there's no communication intended in the first place, then the artist has to work on that."

Relaxing in the green room after a Return To Forever reunion performance at University at Buffalo's Center for the Arts, Corea shared his insights on mastering that interplay between technique and expression. Technique, he explained, is the physical part, and communication is the spiritual part. "You can't do just the spiritual part because no one will hear you. You have to have a body, you have to make a sound. So there's already some technique involved. Even if it's a technique that's just grabbed for and not worked on."

On the other hand, said Corea, skillful technique alone can create an emotional impact. "You ever see a juggler that goes fffrrrrrrrrrrrrrr? An audience gasps. There's an art to it, and a skill to it."

But you can't do that all night, he said. Warning against overt displays of skill, the famous magician team of Maskeyln and Devant

advocated "art that conceals art," where technical elements are entirely subservient to the effect; when a performer shows off his dexterity, it detracts from the audience's experience of inexplicable "magic."

In the same field, Sam Sharpe and Tommy Wonder wrote that performers begin with a low level of simplicity, because they lack skill. Then they try to develop prodigious technique, and often over-perform, the way some musicians overplay. Eventually, they achieve a much higher level of simplicity, where less is more, based on mastery, taste, focus and artistic restraint.

Corea concurs: "Some of these old blues players play some really simple stuff on the guitar or the piano. But when it reaches you, they've got some skill going on there, man. What you might consider very simple playing is not so simple. There may be fewer notes, but look at how they're playing them, and where they're placing the rhythm and how they're putting it all together."

Most of the players interviewed for this improvisers' forum agreed that a certain amount of technical competence and the ability to express themselves are essential to creating meaningful music. And in practically every case, they said that expression trumps technique. "Obviously," said Kenny Barron, "you need technique to play the instrument. But I don't think you need superhuman technique to be

expressive. You can express whatever it is you have to express depending on your own ability at that time. You use what you have. And as you gain more technique, that'll change."

According to Oliver Jones, "If you don't have technique, you can still play great jazz. But if you do not have the feel, whether you have technique or not, it's not going to come out right. That's the essence of what this music is. Being able to play from the heart and find something that's going to be truly yours."

Kenny Werner, a sort of Plato of the piano, said, "There is great joy in music that has no technique whatever. If a person will willingly drop their hands on a piano in any kind of clust-eral effect, and as soon as it comes out allow themselves to go, "Ahhhhhhhh," they get the full benefit that the greatest virtuosos may never have experienced. Or the most inspired ones have. You can get the full benefit on day one, if you're just willing to drink in the sound of your own instrument. If I play chords, and I believe that those chords are just like nectar—like a quarter crescent moon tipped over, and some kind of white milk made of moonlight were pouring into a crystal bowl—then you're going to feel my music from the first chord."

On the other hand, Werner asserted that musicians must reach a point where they know their instrument so well that they "don't have to look and don't have to think, so that it plays itself. That's the mastery a person needs. Now I know my hands will take care of business without me micromanaging."

Piano virtuoso Michel Camilo also advocates disciplined study and practice to develop a prodigious technique in aid of absolute expression without limits. "What good is it to have wonderful ideas if you can't play them? That's the inner spirit that I have about trying to play what I hear inside myself. And what I want to share with the audience. And I require sitting down at the piano a long time to try to get that blockage out of the way, and therefore feel freedom, where everything flows."

"I had a teacher who made me practice with my eyes closed, and find the right notes anywhere on the piano, so that the piano would literally become an extension of the body. That really frees up your mind. Instead of having that physical handicap, you don't have any more excuses not to play what you're hearing, what you're feeling. Release all that blockage. And love yourself, so you can give love to your audience. And then you forget it when you go onstage. There's a time for practice and a time for performing. When you perform you cannot think about that. It has to be a reflex. It has to be part of your playing. It's part of who you are."

"Virtuosity is not necessarily jazz," said vocalist Andy Bey. "You can use it to make it that. But jazz is not a technical thing. It's still feeling more than everything else. Whatever you do—I don't care how skillfully you do it—it still has to relate; it has to communicate. Whether

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through a lot of notes, or minimal notes, it still has to say something. There's somebody like Ella Fitzgerald who's very resourceful. And then there's Billie Holiday who's minimal. But they all had an ability to communicate something to an audience, be it joy, be it happiness."

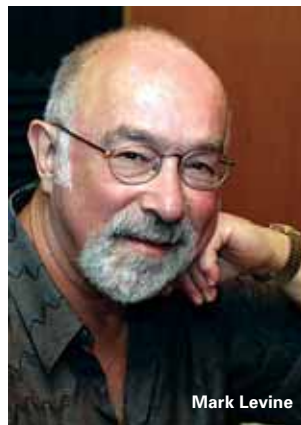
"[Art] Tatum had a lot of technique; he was also very expressive," said pianist Mark Levine. "There are other piano players I won't mention who have incredible technique but they're not expressive. [Thelonious] Monk had no technique, but he was extremely expressive. To me they're two different things. When you find the two of them in the same piano player, it's great. But I don't think it's necessary."

Saxophonist/flutist James Moody said, "If you want to express yourself and want to do it fast, you've got to have the technique to do it. If you want to express yourself slow, you have the technique to do it. People can play things fast and can't play them slow. Which means they don't know it. So technique has nothing to do with, 'Oh, they've got a lot of technique but they can't play.' No, man. If you've got technique, it's a good thing. Arm yourself with whatever ammunition musically you have."

Pianist Ahmad Jamal said he believes that "expression is certainly more profound as you get older, but perhaps the technique you have to work harder on because age brings on almost certain things you have to deal with. But technique alone doesn't do it; you have to be able to reach

the heart. Reach *your* heart first. Do things that are pleasant to you first."

"Technique is just a vehicle for expression," claimed pianist Aaron Goldberg. "Of course, the more technique you have, the more options you have." Goldberg advised musicians to "strengthen the connection between ears and fingers so those little songs that you're singing in your head are actually coming out in your instrument the way that you heard them in your head."



Mark Levine

Terence Blanchard's trumpet teacher told him that technique is getting from one note to the next as smoothly as possible. "You're constantly trying to develop the ability to play things with a certain amount of ease," he said. "For me, the voice is the ultimate instrument. So I'm trying to get the trumpet to sound more vocal. I'm constantly practicing technique to get better at trying to get to the ideas that I hear when I'm onstage."

"Technique," said saxophonist James Carter, "is supposed to be a means to an artist's expression and not the *end* in itself. Techniques and methods assist you in gathering and facilitating the natural expressions within so that your message is clearer to your band mates and the audience at large. The key is to get to that point where they co-exist without technique superseding."

Great artists continually strive to learn more and more, often looking to "say more with less." A single note can sing more than an elaborate run. They work hard on their craft while practicing and exploring, and then let it all go during performance. As Camilo said, "You're looking for freedom of expression. You don't want anything to hamper your train of thought."

Bobby Militello, Dave Brubeck's saxophonist, echoed this sentiment. "While you're playing, if you concentrate on technique, your playing becomes mechanical and you lose your ability for true expression. The best playing comes from a place where it's not about how much chops you have, but how sincere your thought-process is. Wanting to impress the crowd with your dexterity will push out the phrases that are melodic and meaningful. But when a technical burst of energy, aggression and/or tension melds with an idea that has developed from a melodic concept, it is much more meaningful, both for the player and the crowd."

"The space is most valid when it is unencumbered by thought. Thinking is for when you practice. Playing is getting lost in the black space that is your stream of consciousness and allowing all you hear to



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affect you and what you play, to affect those around you. The free flow of ideas doesn't come from forcing your technique on those around you, but by allowing it to become a part of the composite idea being created. Sometimes more isn't better, it's just more."

Pianist Geoffrey Keezer said simply that "in jazz, technique seems to have evolved symbiotically with expression, i.e., there's no set technique or method other than what is needed to translate what's in your head onto your instrument."



Terence Blanchard

New York-based saxophonist Jeff Hackworth based his thoughts about the subject on years of on-the-road, in-the-trenches playing with the Dorsey Band, Buddy Rich, Mel Torme and Chubby Checker. "An artist needs as much technique as is required to express what it is they wish to express," he said. "The technique should serve the expression just as language serves an idea or concept. There are plenty of examples where the technique is the expression, but just expresses that the person has practiced a lot—which by itself may be satisfying but in a completely different way than something which is dealing with the human condition.

"The techniques required for expressing facets of the human condition may be so subtle as to be barely apparent (Billie Holiday, for example) or very noticeable but always in service of an idea (Coleman Hawkins, John Coltrane, Carlos Santana)."

Calling a musician a "great technician" can be a condemnation if it implies that their technique is more compelling than their ability to express themselves and connect deeply with their listeners. Some "craftsmen" (even technically brilliant craftsmen) are artless. Some artists lack mastery of their crafts. So their ability to express artistically is limited to their capability.

Musicians might play artistically with expression, emotion and connection. However, their technique and craftsmanship may be lacking—so fast licks aren't necessarily clean licks. That's preferable to a superb technician playing perfectly articulated scales artlessly. But there's a deeper level.

"You practice, learn something new every day," Moody said. "That's craft." Then, he said, "Whatever the song is I'm playing, whatever I'm thinking or feeling at the time, that's what comes out." That's art.

The true artist continually attempts to master his or her craft as a means for artistic expression. A few transcend even this, said consultant Alan Weiss. "Most craftsmen just practice what they're already good at, perfecting to an unneeded degree. The artist creates new while practicing. Great artists, whether [Salvador] Dali, Yo Yo Ma, or



Andy Bey

[Frank] Sinatra, don't just master their craft; they form and mold the craft. They don't conform; they create."

These are the ones who change the game.

"I don't use so much of a technical approach as I do an intuitive approach," said pianist Herbie Hancock. "But the intuitive approach kind of includes the technical approach. In other words, I can choose how much of my brain I want to use, and how much just response I want to use."

"Don't think," advised pianist Marian McPartland. "Just do what sounds good. Have enough technique to do at least part of what you're thinking, and just be very free in your mind and don't try to show off or be smart. Just sort of let it happen."

DB

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by Pete McCann

## Applying The Axis Concept To Improvisation

In 1988, I was fortunate to participate as a guitarist at the Banff International Workshop in Jazz and Creative Music in Alberta, Canada. Pat LaBarbera, the saxophone instructor that year, suggested that I check out *Lexicon of Symmetric Scales and Tonal Patterns*, by Dr. Maury Deutsch, which has since provided a wellspring of ideas for me in improvisation and composition. Deutsch explains that the octave can be split into these symmetrical divisions (in the key of C):

- Tritone: C-F#;
- Augmented triad: C-E-A $\flat$ ;
- Diminished 7th chord: C-E $\flat$ -F#-A;
- Whole tone scale: C-D-E-F#-G#-A;
- Chromatic scale: C-D $\flat$ -D-E $\flat$ -E-F-F#-G-G#-A-B $\flat$ -B.

He named these divisions "axis" points, and wrote melodic ideas called "units" over each axis (the number of notes in the melodic idea

equals the number of units). I have found that the axis/unit concept works very well when applied to improvisation. In fact, it always provides me with a game plan when I am playing in a modal or free environment.

Two of my favorite axis points for improvising are the augmented triad (three axes) and the diminished 7th chord (four axes). Let's begin with the augmented triad.

First, you need to create a drone in order to hear the axis points on top. This can be done by sitting at a piano, playing a low C and holding down the sustain pedal. I like using a looping pedal.

Once you have your drone going, play or sing the notes of the augmented triad (see e.g. 1). Now, we add melodic units on each axis. Let's use the first, second and fifth note of a major scale on each axis point. This creates a three-unit shape over three axes (e.g. 2). You





can also use the three-unit shape over a  $Cmaj7\#5$ —even though a  $B\flat$  creates an obvious dissonance.

Let's try another three-unit, three-axes shape. Let's use the first, second and seventh degree of a major scale over three axes (e.g. 3). You can try any number of units over each axis point, but the ear is still drawn to the augmented triad. The variation of each example suggests how you might play the material in a more melodic way.

Now, let's look at the diminished 7th chord, with four axes (see e.g. 4). Let's use the first, flat second and fifth of a phrygian scale over four axes. This three-unit shape works well over a  $C7\flat9$  or a  $C7sus$  chord (e.g. 5). You probably figured out that this pattern generates the notes of a C half/whole diminished scale. Now let's try a four-unit shape with the first second, seventh and eighth degrees of a dominant 7th scale (e.g. 6). This shape works well over a  $C7$ , or  $C7sus$  vamp. There are obvious dissonances again, but the ear navigates to the four-axes sound.

You can also apply the axis concept to composition. One of my favorite techniques is to write harmonies using a specific axis. In my composition "Jojo's Waltz," I used three-axes harmony on the first eight bars of the bridge (e.g. 7). The C major chord moves to  $A\flat maj$ , and then to  $E maj+5$ .

In my composition "Third Waltz," I used four-axes harmony on the second half of the tune (e.g. 8). The chords are moving down in minor thirds:  $Fmaj7$ ,  $Dmaj7$  to  $Bmaj7$ ; then  $Amin7$ ,  $F\#min7$  to  $E\flat min7$ .

I have been incorporating the axis concept into my improvisations and compositions for more than 20 years. I would suggest the next time you get together to play a session, try using some of these ideas over a vamp. **DB**

Guitarist Pete McCann is an adjunct faculty guitar teacher at The New School and City College in New York City. He also teaches at the NYU Summer Guitar Intensive and the Maine Jazz Camp. His latest CD, *Extra Mile*, is available on Nineteen-Eight Records. Email him at [petemcc@optonline.net](mailto:petemcc@optonline.net).

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## Composing Contrafacts On Standard Chord Changes

Composing tunes based on the changes of other tunes is called “contrafact.” This concept is interesting and rewarding because there is always a good harmonic foundation on a standard tune or bebop head to work with. For example, “Ornithology” is based on “How High The Moon” changes, and “Groovin’ High” is based on “Whisperin’.”

In this example—based on Benny Carter’s changes to “When Lights Are Low”—I enjoyed creating a melody that stressed notes I heard in my head. Find a good recording of “When Lights Are Low” to compare with the contrafact presented here, which I have titled “Buddy’s Rendez Vous.”

In analysis of my new composition, I see that I gravitate toward certain chord tones, tensions and motifs, and sometimes the root, which I usually try to stay away from for any duration. On “Buddy’s Rendez Vous,” I stress use of the major 7th, #9th, 9th, ♭9th and 11th on the A section, and similar notes with ♭13th as well on the bridge.

The first ending has ascending scale tones from the 7th into a chromatic triplet that can be analyzed as root-♭9-#9. The bridge also plays as a motif containing the same note choices and rhythms in each key through the II-V-I changes. On bars 6, 7 and 8 of the bridge, I changed the rhythm and notes in order to get back to the last A.

When composing a contrafact tune, you should know the tune’s changes and have a sense of freedom to sing another melody on the chords. It’s like improvising on the changes, only in most cases not as a soloist in the moment. I tell my composition students to comp the standard changes on the piano and hear each bar, then sing a solo on each bar that will serve as a catalyst to resolve the line or continue it through each chord change. If you have to, learn the changes in root position. Being able to understand chord formations and to comp changes is a great asset for all jazz musicians, regardless of their instrument.

Time to compose your first contrafact tune. A fun thing to do is to get out some of your play-along CDs and write your own melody over the changes of tunes that you are already familiar with. Then you can play your new melody along with the rhythm section on the CD.

Mechanically, you can be safe by using diatonic notes that fit each chord and also tensions that are available on the chord. Then, simply write a rhythm of your choice on each bar leading to the next bar, and so forth. When you finish, play the melody on your instrument, and, if possible, have someone else play the changes in order to hear the contrast and how it fits.

Start with a tune that has a minimum of changes, like “So What” by Miles Davis, which is based on two minor seventh chords. Get the

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sound of the chords in your head—basically D dorian (key of C) and E $\flat$  dorian (key of D $\flat$ )—and begin by creating a melody with just diatonic notes from these modes. When completed, play it through and try another composition until you feel that you have succeeded with a new melody. In addition to using diatonic notes in key areas, apply some chromatics to give the effect of tensions.

Melody and harmony are equally important to make a good tune. Bad choices of chord changes will hurt your melody; if your melody does not harmonically fit with the chords, it will not sound good, even if the melody is nice.

I suggest composing tunes as part of your general practice routine, as well as comping changes and learning to recognize key areas in more complicated tunes. For example, compose another melody on Duke Ellington's "Take The 'A' Train," which offers numerous key areas to work with. Start with C major in the first two bars; the next two bars are D7#11, which calls for a mixolydian #11 scale; then Dm7-G7-C-Am7-Dm7-G7, which is I-VI-II-V, all diatonic to C major. The second ending is Gm7-C7 to F major for four bars, which is a basic II-V-I in F, so your melody here is all in F. Next is D7#11 for two bars, and then a II-V back to the top.

Trial and error are important to learn how to compose a good tune. The more you write, the better you will become at it. I have been composing tunes for many years, and it is still great fun. In my experience, writing contrafact tunes has enabled me to become much more creative harmonically with my original tunes. This technique has taught me how to be a better arranger and has helped in soloing over changes as well.

I wish you great experiences with your original compositions. **DB**

Saxophonist Greg Abate is an international jazz recording artist and adjunct professor of jazz at Rhode Island College. He is a Conn-Selmer and Selmer Paris artist representative clinician. Email him with any questions at [gregabate@cox.net](mailto:gregabate@cox.net), or visit him online at [gregabate.com](http://gregabate.com).

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**SOLO**  
by Nick Fryer

## Brad Shepik's Guitar Solo on 'Carbonic'

Brad Shepik's latest CD, *Human Activity Suite: Sounding A Response To Climate Change*, is inspired by sounds and rhythms from around the globe. "Carbonic," one of the more straight-ahead jazz tunes on the record, consists of a melody based around a simple four-note theme that is harmonized using dense polychords that unfold with an irregular harmonic rhythm. The song's AABC form is also unusual in its number of measures: 16-16-12-27.

The opening phrase of Shepik's improvised solo (bars 2-5) is a displaced triplet figure that starts on beat three, then two, one, four, and finally ends on three again. This creates a slow against-the-time feel over the fast (240 bpm) tempo. The opening statement sets the tone and feel of the solo and demonstrates Shepik's ability to shift rhythmic gears at the drop of hat, which he does throughout.

One of the main melodic themes of the solo is found in bar 17. This four-note phrase is repeated and developed throughout the solo, first in measures 17-20 and then again with a slight variation in measures 33-36. The Lydian scale is played extensively throughout on both of these examples.

In measures 45-49 Shepik uses a series of triads with a repeated rhythmic contour to build tension and excitement that moves the solo to its peak. The passage starts with an A major triad over D (Dmaj7), followed by a B major triad over G (Gmaj7#5), an A $\flat$  major triad over an F (Fmin7), an F# major triad over E (Emaj7#11), and finally a B major triad over A (Amaj7#11). The rhythmic pattern of the triad series over the rapidly shifting chords cre-



Brad Shepik

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ates unity and symmetry in Shepik's lines.

The solo starts to wind down to a close by an exact quote from the melody in measures 65-67 followed by a four-bar phrase in measures 68-71 that utilizes the augmented scale over a Cmaj7/D $\flat$  chord. Shepik bookends the solo by returning to a triplet feel in bars 73-74 that is reminiscent of the opening phrase.

Shepik's solo on "Carbonic" is a great example of an improvisation that is rooted in melody and rhythmic development. The solo tells a story based on the themes and ideas presented in the melody of the tune and is shaped by Shepik's rhythmic control and development of melodic lines. **DB**

Nick Fryer is an Assistant Professor of Music at Minnesota State University Moorhead. E-mail him at [fryer@mnstate.edu](mailto:fryer@mnstate.edu).

17 E Maj7#11 B Maj7 #11

21 G Maj7#11 C7 alt

25 C Maj7/Ab G Phryg

29 Db Ma7#11 F7sus

33 E Maj7#11 B Maj7 #11

37 G Maj7#11 C7 alt

41 Gb Maj7#11 E7 alt A Maj7#11 Bb/B

45 D Maj7 G Maj7#5 F-7 E Maj7#11

A triad/ D B triad/ G Ab triad/ F F# triad/ E

49 A Maj7#11 C7 #9

B triad/ A

53 C Maj7/ Ab G Phryg

57 Db Maj7#11 F7sus

61 E Maj7#11 B Maj7#11

65 G Maj7#11 C7 alt F Maj7#11 C Maj7/ Db

69 B Maj7 #5/ E

C augmented scale

77 C Maj7/ Ab

C altered scale (7th mode of Db Melodic Minor)

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## Joe Lovano's Chromatic Tenor Saxophone Solo On 'Oh!'

Joe Lovano's composition "Oh!" opens *ScoLoHoFo* (Blue Note 2003), the quartet album featuring the tenor saxophonist with guitarist John Scofield, bassist Dave Holland and drummer Al Foster. The song has a 32-bar AABA form, with chords often moving in thirds rather than fourths. Lovano takes the first solo, playing tenor, and navigates the unusual changes with ease. His first two choruses are transcribed here.

One aspect of Lovano's playing worth noting is the way he ends his phrases. Almost all of them end with short, clipped notes, rather than holding the last notes out. Not only is this highly characteristic of the bebop style, it's also how the melody of the song was phrased.

Another interesting aspect is how extensively Lovano employs chromaticism. Pick any measure, and you're likely to find chromatic notes of one sort or another. One specific way Lovano



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0:39 E<sup>b</sup> Dm<sup>7</sup> Bm<sup>7</sup>(9) A<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup>(9) B<sup>b</sup>7(9)

7 Gm<sup>7</sup> A<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup>

12 Bm<sup>7</sup>(9) A<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup>(9) B<sup>b</sup>7(9) Gm<sup>7</sup> A<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup>

17 B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> F<sup>7</sup> D<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7

23 A<sup>b</sup>7 E<sup>7</sup> D<sup>b</sup>7 G<sup>b</sup>7 Dm<sup>7</sup>

28 Bm<sup>7</sup>(9) A<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup>(9) B<sup>b</sup>7(9) Gm<sup>7</sup> A<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup>

33 B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> Bm<sup>7</sup>(9)

37 A<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup>(9) B<sup>b</sup>7(9) Gm<sup>7</sup> A<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup> B<sup>b</sup>7

42 E<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup> Bm<sup>7</sup>(9) A<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup>(9) B<sup>b</sup>7(9)

47 Gm<sup>7</sup> A<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> F<sup>7</sup>

52 D<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>7</sup>

57 D<sup>b</sup>7 G<sup>b</sup>7 Dm<sup>7</sup> Bm<sup>7</sup>(9) A<sup>b</sup>m<sup>7</sup>

62 Fm<sup>7</sup>(9) B<sup>b</sup>7(9) Gm<sup>7</sup> A<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup>

65 B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

employs this is with strings of chromatic passing tones. In measures 2–3, 21–22, 23, 43 and 61 we see him ascending through the chromatic scale, and in measures 30–32 he plays through more than an octave-and-a-half of it, the longest chromatic line in the piece. He descends through the chromatic scale in measures 7, 34–35, 39–40, 44, 45–46, 48–49, 57–58 and 63, where he traverses almost an octave, making this the longest line descending in half-steps. He also plays up and down in measures 55–56 and 64.

Two interesting aspects of all the above examples: A large proportion of them are

played over the bar line, and not all of them end on chord tones. For example, the long ascending line starting with the low F in measure 30 climbs to rest squarely on a high D, the fourth of the Am<sup>7</sup> chord. The quick descending line at the end of measure 34 starts on the major seventh of the E<sup>b</sup> chord but ends on the sixth of the Dm<sup>7</sup> in the next measure. At the end of measure 48 Lovano plays the major third of the D<sup>7</sup> and descends in half steps to the E<sup>b</sup> on the downbeat of the next measure, the fourth of the B<sup>b</sup>7, before turning around and heading back up again. The line that starts measure 61 proceeds

From left: Dave Holland, Joe Lovano, Al Foster and John Scofield as ScoLoHoFo

JAN PERSSON



from the minor third (the root of the previous chord) up to the flat sixth, before jumping up a minor third to the major seventh of the  $A\flat m7$  to morph into a harmonic minor lick.

There are some other interesting uses of the chromatic scale. In measure 14 we see a chromatic run from a high B down to F#, but not in order. Lovano jumps down a whole step, goes up a half step to grab the missed note, then drops a minor third and again up a half step for the skipped  $A\flat$ . The idea jumps intervallically

and then fills in the notes from the chromatic scale. The same idea occurs in the first half of measure 38, and in an inverted form in measure 33 (up one-half step, up a minor third, down a step and up one-half step for the omitted chromatic pitches, and up one-half step). The last two beats of measure 41 into measure 42 move from C down to G in a similar manner.

And then there's the lick in measures 40 and 41 that consist of descending whole steps moving down in half steps. This leads from the sixth

of the D7 down to the sixth of the  $B\flat 7$ , sounding chromatic and a bit unresolved. Lovano plays this same idea in measure 44, but here plays it as triplets, creating a polyrhythmic sound. That, coupled with the fact that it ends on the major third of a half-diminished chord, makes this line sound especially angular. **DB**

Jimi Durso is a guitarist and bassist in the New York area. He can be reached at [jimidurso.com](http://jimidurso.com).

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## Compulsory License Provisions Of Copyright Law

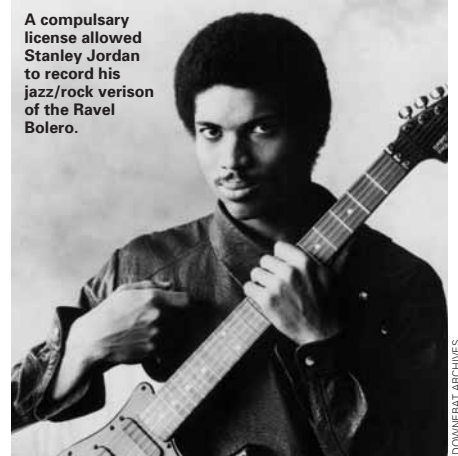
I'm often asked about how a recording artist obtains permission to record someone else's song. Most musicians know that the rights to that song will be controlled by the composer or his or her music publisher. The license issued by that publisher is called a mechanical license. But there is a section of the copyright law that permits the recording of a composition without securing a license in advance and without ever getting permission from the owner of the copyright. This is section 115, the Compulsory License section of the Copyright Law.

Why would the law allow a use of a copyrighted work even over the objections of the owner of that work? In 1909 when the modern copyright law was being debated in Congress, there was no record business and the major use for recorded music was the perforated piano roll manufactured for the then extremely popular player piano. These pianos and piano rolls were manufactured by one company, the Aeolian Piano Company. Congress, in an era of public outrage at corporate abuse (sound familiar?), was worried that Aeolian might use its leverage to

exert pressure on the controllers of music rights since Aeolian was essentially their only customer. So the law included language allowing a user to record a musical composition without permission provided the user paid a royalty and complied with certain filing and accounting requirements. The rate established in 1909 was 2 cents per copy, a rate that stood unchanged for 70 years until it was finally replaced in 1978 by an adjustable rate determined by an independent tribunal. From 1978 on, the rate slowly increased to its current 9.1 cents per copy or 1.75 cents per minute for works longer than 5 minutes.

In actual practice the compulsory license mechanism has rarely been used. The filing requirements under the act are burdensome to comply with, and sworn accountings are required monthly. In most situations publishers are quite willing and in fact eager to allow their works to be recorded, and only in rare instances would a publisher refuse this permission to a legitimate recording artist or label. There has really only been one period with significant compulsory license activity. This was in the '60s

A compulsory license allowed Stanley Jordan to record his jazz/rock version of the Ravel Bolero.



DOWNBEAT ARCHIVES

when record piracy was at its worst and music publishers wouldn't grant licenses to these illegal record labels. But the compulsory license has always been extremely important because the royalty rate established under the law acts as a ceiling for negotiated licenses issued by publishers. The great bulk of mechanical licenses are



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issued by the Harry Fox Agency, a licensing organization owned and operated by the music publishers association. Virtually all of these licenses are at the maximum statutory rate established under the law.

This ability to record a work without the permission of the publisher has some significance in jazz because jazz artists are more likely to modify a work beyond the usual arrangement for a record date. I had just this situation when Stanley Jordan recorded his jazz/rock version of the Ravel Bolero. The heirs of classical composers have sometimes not been particularly receptive to jazz versions of their works, and the Ravel estate was actually one of the toughest to deal with for this type of request. In the Jordan case, the president of the U.S. publisher for Ravel told me after hearing this version that he wouldn't license it but couldn't stop it if the label chose to pursue a compulsory license, which is exactly what we did. But to show you how rarely this option is used, I as the artist's lawyer had to walk Arista Records through the statutory process step by step, as they were obviously doing this for the first (and probably the last) time.

But remember that if you do want to use the compulsory license for some reason like the Ravel example above, you must be sure you know the requirements of the law. One is that the compulsory license is only available after a composition has been previously recorded with the consent of the copyright owner. So if you're intending to record a composition that has not been previously recorded, the compulsory license won't work and you will need permission from the copyright owner. In that situation, theoretically the publisher could charge whatever rate it liked for that "first use." But in practice this is never done, and the statutory rate is universally understood to be applicable even to a first recording.

In 1976 when the new Copyright Law was enacted, the 1909 Compulsory License was retained with some modifications. One of these was the adoption of language allowing the right to make an arrangement without "chang[ing] the basic melody or fundamental character of the work." Although this might worry some jazz interpreters, there has been very little litigation on this issue.

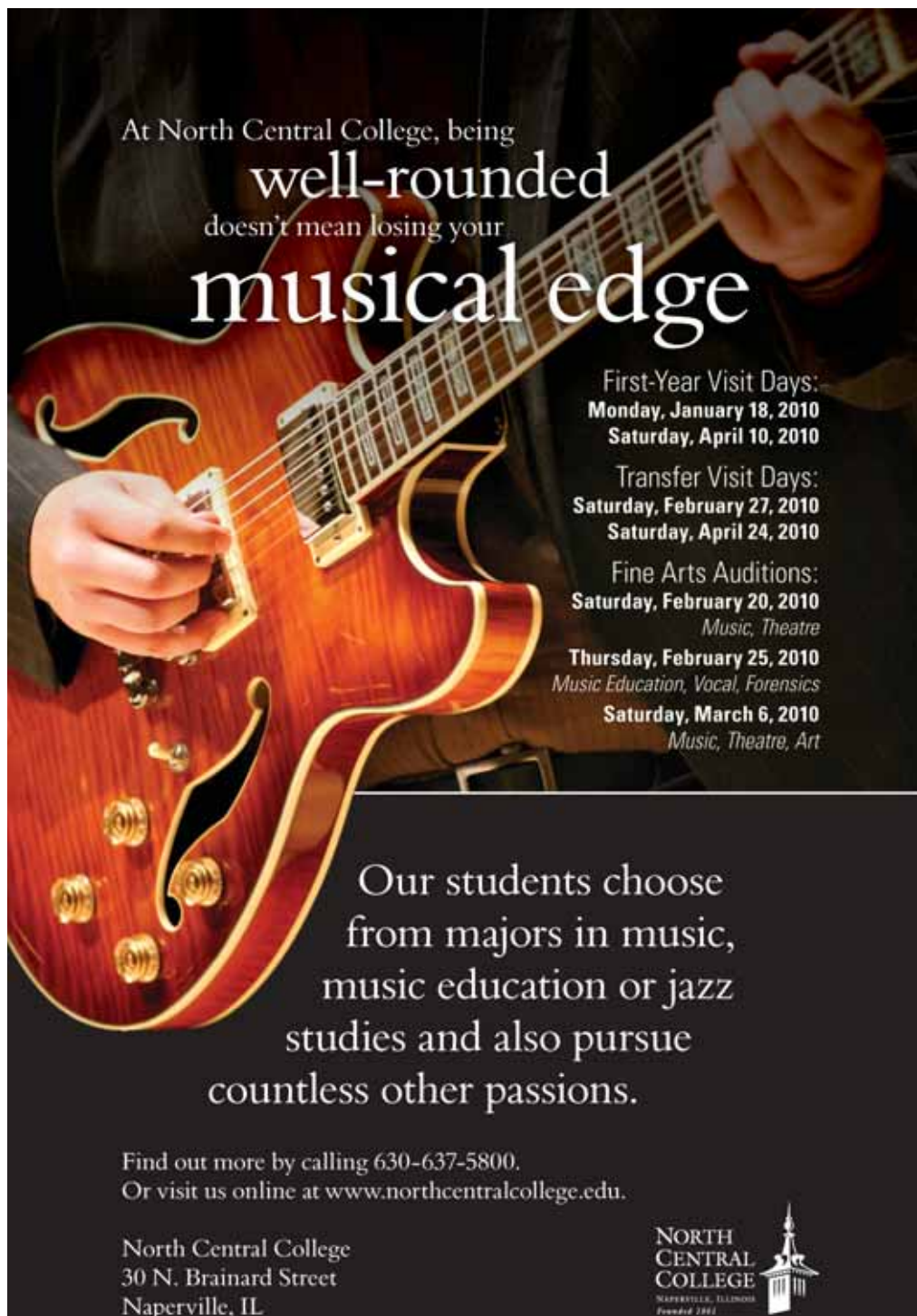
Over time there has been a need to interpret this language in view of the changing nature of the recorded process. Is the digital download a "copy" contemplated in the law, or is it something else? Because of this and other innovations relating to digital technology and the internet, the law was modified in 1995 in what was called the Digital Millennium Copyright Act, which clarified the fact that online downloading is a mechanical license, making the statutory royalty rate applicable to this type of recording. The same applies to ring tones, an important new source of publishing income. But karaoke is not a mechanical license governed by the statutory rate because it involves a visual element when lyrics are displayed on the screen. And the same

arguably applies to the greeting card that plays music when opened, because it also contains a visual element. The issue of whether a use is a "mechanical" or not has huge economic implications and this is clearly seen in the case of DVDs. A DVD, of course, also has a visual element and is not a mechanical use. So instead of being limited to a maximum rate of 9.1 cents; the publisher of compositions on that DVD is free to negotiate a higher rate, which for major artist DVDs can approach 15 cents rather than 9.1.

So whatever happened to that piano roll and the Aeolian company? In a Supreme Court case

(White Smith v. Apollo) the piano roll, the device that led to creation of the compulsory license in the first place, was held by the Supreme Court not to be a "copy" under this section of the law but rather a part of the manufacturing process of the player piano itself. The effort to limit the influence of the Aeolian company may not have been successful after all, but in the meantime, an industry was born. **DB**

*Do you have a legal question that you'd like Alan Bergman to answer in DownBeat? E-mail it to him at [legalsession@downbeat.com](mailto:legalsession@downbeat.com)!*



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### California's Jazzschool Launches Degree Program

For Susan Muscarella, executive director of the Jazzschool in Berkeley, Calif., her newly launched jazz degree program, Jazzschool Institute, represents the next logical step to the education program she founded in 1997.

"When we first began, we wanted to provide a community music school format," said Muscarella, a pianist and former head of University of California, Berkeley's jazz program. "Over time we developed classes for both adult and young musicians, and finally decided to add the new component, the degree program. We projected that we'd get 18 enrollees. But we ended up with 34. I couldn't be happier."

Even though not all of those students are full time, and official accreditation will take two to three years once the program is evaluated, Muscarella expects big things from the new venture.

"We're working with a consultant to make sure what we're offering is on the right track," Muscarella said. "It's important to be accredited because it shows to the world that we've got high standards. Our goal is to offer a complete jazz conservatory to not only celebrate and support the cultural heritage of the music but also to strengthen the West Coast's reputation as a vibrant jazz community."

The 13-year-old Jazzschool began humbly. It was housed upstairs in the Yellow House, a historic Victorian false-front building in down-

town Berkeley. Muscarella initially sought to fill the void for aspiring musicians looking for learning and performing experiences as well as offer younger players more opportunities as public school budgets were scaling back on jazz education. She contacted such Bay Area friends as drummer Eddie Marshall, trombonist Wayne Wallace and guitarist Mimi Fox, who agreed to teach classes. In 2002, with a quarterly enrollment that ballooned to 600 students (including those taking classes through the U.C. Berkeley Extension program), the non-profit Jazzschool moved several blocks to the refurbished Kress Building. The school comprises 14 classrooms and practice rooms and a performance/lecture space.

Sitting in her cramped office, located next to the school's café and bookstore, Muscarella points out that one of the most salient features of the Jazzschool Institute is its emphasis on jazz in contrast to most music conservatories that use classical music as the foundation.

"Our students are coming specifically for jazz, so instead of starting with classical training, we've embarked on a reverse course offering," she said. "Starting with jazz inspires our students right out of the chute."

Former Berklee College of Music and Cal Arts student Kelly Fasman, a drummer and mother of two children, says she jumped at the chance to audition for the degree program.



Susan Muscarella

HALL MCGRATH

"The school has been as intense and strong a program as any school I've attended," she said. "The ear-training class alone is worth the price of admission."

The Bachelor of Music undergraduate degree in Jazz Studies is a 130-unit program (general education requirements may be fulfilled in nearby colleges). It encompasses classes in jazz history, theory and ensemble performance. There are 16 required units in such courses as big band, Afro-Caribbean, Brazilian and world music as well as nuts-and-bolts classes, such as business math for musicians. Each year students must pass juries and in their senior year perform a full-length concert of original compositions and/or arrangements. In the Jazzschool's working partnership with both Yoshi's jazz clubs in Oakland and San Francisco, students have the opportunity to perform on Monday nights.

"All of our courses are geared specifically to an aspiring jazz musician's life, whether they will become educators, administrators or performers after they graduate," Muscarella said.

The Jazzschool Institute has attracted adults, including those who always wanted to get a jazz degree but chose the more lucrative course of a degree in business. "Now they're out of work and happy to be going back to school," said Muscarella. Then there are some students, like Christian Sullivan, who come to the degree program fresh out of high school. He likes the small student-to-teacher ratio, the feeling of being part of an intimate group and "the different personalities in the group of students."

—Dan Ouellette

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## School Notes



Bill Banfield

**Jones Taps Banfield:** Quincy Jones has enlisted Berklee College of Music professor Bill Banfield to help craft a curriculum intended for American teenagers. The goal is to increase awareness of the country's musical traditions and organizers hope to access U.S. Department of Education funds to put the program in place in public schools nationwide. **Details:** [berklee.edu](http://berklee.edu)

**Vocal Scholar:** Chicagoan Jua Howard has received the first Mark Murphy Vocal Jazz Scholarship to attend the Jazzschool Institute in Berkeley, Calif.

**Details:** [jazzschoolinstitute.org](http://jazzschoolinstitute.org)

**Swing Selection:** The Savannah Music Festival in Savannah, Ga., has selected 12 high school jazz bands to participate in its Swing Central High School Jazz Band Competition and Workshop, which will be held from March 31 through April 2. Marcus Roberts will lead the clinics and other participants include Wycliffe Gordon, Marcus Printup, Gerald Clayton and Jason Marsalis. The winning schools are from seven states across the country.

**Details:** [savannahmusicfestival.com](http://savannahmusicfestival.com)

**McBride Meets Juilliard:** Christian McBride will perform with the Juilliard Jazz Orchestra at the school's Peter Jay Sharp Theater on Feb. 2. This will be the New York debut of his "The Movement Revisited," which will also feature the Juilliard Big Band and Choir. **Details:** [juilliard.edu](http://juilliard.edu)

**Monterey Auditions:** The Monterey Jazz Festival is now accepting applications for its Next Generation Festival. High school and college big bands, small combos, individual musicians, composers and vocal ensembles are invited to apply for the event, which will be held April 9-11 in Monterey, Calif. The application deadline is Jan. 22. **Details:** [montereyjazzfestival.org](http://montereyjazzfestival.org)

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## Roland V-Piano: Acoustic Supermodel

There are few areas of the music industry as crowded as the digital piano market. Every major keyboard manufacturer and a slew of smaller players have introduced several models to fill this niche. Add to this the huge number of great-sounding sample libraries and virtual instruments that are dedicated to replicating the sound of the acoustic piano, and you'd probably think there's nothing new to see here. I try to go in with a fresh outlook every time I review a piece of equipment, but I have to admit some of those thoughts were in the back of my mind as I unboxed Roland's new V-Piano.

The first thing that struck me about it is its size. This is not a gigging piano for most people—it weighs in at a hefty 84 pounds. Roland also includes the KS-V8 stand, which itself is a monster, but incredibly sturdy. The keyboard is also quite large, so this is probably something you're going to set up and leave unless you have a crew to help you move it around. All that being said, this is a gorgeous piece. It looks and feels like furniture, much like an acoustic piano, and it has nice lines and a sparse clean front panel. It also comes with a very sturdy three-pedal assembly that's heavy enough to not move even during your most energetic performances.

The keys on the V-Piano are made with Roland's new PHA-III Ivory Feel keyboard with Escapement. When I first put my fingers on this keyboard, I realized that something different is happening here than I had previously experienced on digital pianos. These keys feel great. They are made of a synthetic ivory material (and synthetic ebony for the sharps) that repels moisture and has kind of a "matte" feel. It just begs to be played. The Escapement component introduces the feel of the hammers pulling off the strings, which is pretty subtle, but it added to the overall playability of this surface. I was able to get amazing dynamic control out of it as well. Outside of an acoustic grand, I have never experienced the level of satisfaction playing in the *piano* to *pianissimo* ranges that the Roland provides. And the solidity of the instrument makes digging into it and really getting loud a very satisfying experience. Without a doubt, this is the best feeling digital piano keyboard mechanism in existence.

All of these features are impressive, but what about the sound? The best feel in the world can't cover up a thin or inauthentic piano sound. Well, the V-Piano is a different



Roland V-Piano

beast than what I've been accustomed to in the sound design arena as well. There are no samples here—that's right, *none*. The V-Piano models its piano sound in real time, which allows for some incredible realism, as well as some incredible manipulation. The nature of this modeled approach is that you fine-tune the aspects of the instrument, rather than directly accessing the waveforms like a synthesizer. This can result in some pretty interesting sounds, but none that are not based on a real-world acoustic architecture. In other words, the V-Piano does pianos—nothing else.

Out of the box, several preset pianos are available, and they are show-stoppers. The Vintage Grand is beautifully playable, and the All-Silver (which models a piano in which all the strings are wound with silver instead of copper) has a character that has to be heard to be understood. Also included are a wide array of different size grands and uprights, ranging from mellow to brash, from boomy to thin. They even threw in a FortePiano simulation for good measure. This means that if you never touch a control or load the software, you have a fantastic set of pianos, but the fun doesn't start until you tweak.

The front panel is laid out very simply, with all the most common and useful parameters available directly with one button press. There is a dedicated knob to dial in the amount of "ambiance" (nice-sounding reverbs of a variety of spaces) and a dedicated button to call up an equalizer on the main screen. There are also four tone buttons that you can assign your four favorite pianos to for immediate access—a nice touch. You can program which three parameters you want accessible on the main screen for each

piano, but most default to tuning, hammer (hardness) and resonance, which are probably the most useful in a performance.

You can dig quite a bit deeper, though, and through manipulation of a number of subtle resonance and string characteristics, as well as soundboard, hammer and enclosure specifications, you can come up with just about any piano sound that you crave. One of the interesting capabilities here is to be able to adjust parameters for individual keys, which can result in an authentic and unique piano sound. Of course, there are provisions for stretch tuning and alternate tunings, as one would expect. All of these parameters are available from the front panel, but the included software makes tweaking easy, and the graphics make it fun, too.

I had my misgivings about the V-Piano at first. This is a very expensive piece of gear, and for the price many would expect a lot more than just piano tones. To these people I say: play it first. Since it arrived at my door, I have been finding every opportunity to play it, sneaking off to the studio even when I have five minutes to spare just to get my hands on it. The V-Piano is one of the rare electronic instruments that has its own organic feel, and it deserves consideration for that alone. The price point (\$6,999 list/\$5,999 street) will keep a lot of players away, but I can easily see this fulfilling the needs of installations where a high quality acoustic grand is out of reach or impractical. If you are a pianist who wants the ultimate experience every time you play a gig, you need to give the Roland V-Piano a serious look.

—Chris Neville

» Ordering info: [rolandus.com](http://rolandus.com)

## P. Mauriat Influence, Le Bravo 200: Saxophone Tone Zones

If you prefer saxophones with rolled tone holes, give P. Mauriat's Influence a play-test. The dark-lacquered professional series (67RX alto and 66RX tenor) features tone holes that, instead of being soldered on, are actually drawn out from the body of the horn's existing material. The resulting increase in response and resonance is nothing short of amazing, and reminds of various vintage pro model saxes.

The feel of the Influence is strikingly different than other high-end saxes. The horns are outfitted with oversized nickel-silver key touches that resemble flute keys and give the player an enhanced sense of the instrument's resonant vibrations. The keys might not be the fastest on the market today, but they sure flow nicely under your fingers.

P. Mauriat's Le Bravo 200 line features

the same bore and hole placement as the Influence series, but instead features straight tone holes and a brushed, high-gloss finish. Combining resonant red brass with a silver Super VI neck, the Le Bravo alto and tenor provide an edgier, brighter sound with tighter focus and punch.

A big band gig proved a great testing session for the two lines. Overall, members of the sax section agreed that the Influence models sounded especially sweet on straight-ahead swing charts and bebop passages, while the Le Bravos really shone with brilliant tone on the more contemporary arrangements.

—Ed Enright

» Ordering info: [pmauriatmusic.com](http://pmauriatmusic.com)

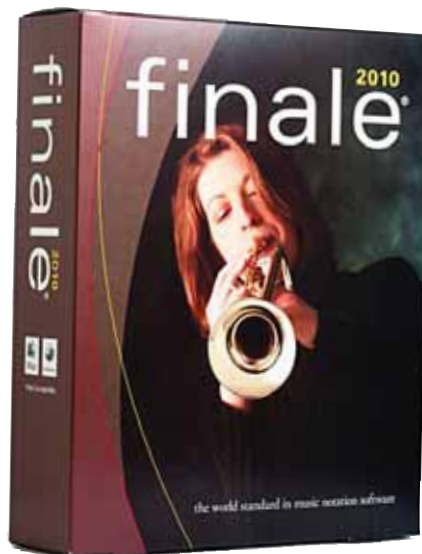


Influence 67RX alto and 66RX tenor saxophones

## Finale 2010, Sibelius 6.0: Updated Notation

When Finale 1.0 was introduced in 1988, it instantly became the standard for notation software on Macintosh and Windows computers. With its in-depth feature set, Finale also carried a fairly steep learning curve, attracting professional customers but not more casual users who lacked the background to master its intricacies. Sibelius released its competing product in 1998, which, although not as powerful as Finale, featured a much simpler user interface. Over the years, these two companies have continued to release new versions of their respective software: Finale has addressed its difficulty issues, while Sibelius has added numerous pro level features. Now with the releases of Finale 2010 and Sibelius 6, these two packages are closer than ever in their capabilities.

Building on the strengths of Finale 2009, the Finale 2010 interface will seem familiar to existing users. Parent company MakeMusic has dramatically improved its handling of percussion notation, a longtime point of contention for many users. There have also been refinements in the note-entry area with visual feedback that shows the user exactly what is about to be entered prior to clicking the mouse. Changes in the chord-entry procedure now allow chords to be inserted into any measure without attaching them to individual notes, a big plus when



creating a simple chord chart. Additional changes include new instrument sounds from the Garrigan Personal Orchestra collection, automated

rehearsal marks and support for VST and AU instruments and effects. Finale has also added new music education worksheets and features some improvements to its Smartscore scanning module.

With Sibelius 6, Avid has brought the program to a new level of productivity. One of the most significant changes is the new magnetic layout, which automatically prevents the collision of dynamic markings, lyrics and other items within a score. Version tracking is another useful addition, which saves previous versions of your score so that you can easily go back to earlier edits. There are also significant enhancements for the education market, providing an instructor the ability to control multiple copies of the software from a single computer. The new keyboard and fretboard windows allow the user to see lighted key and finger positions as a score plays back, and they also provide an alternative method for note entry. The rewire function is very slick and links your document to most popular DAWs, providing synchronized playback of audio files and your Sibelius score.

Both MakeMusic and Avid have done commendable jobs with their latest releases. Finale retains its impressive power while becoming even easier to use, and Sibelius continues to raise the bar with advanced features and productive workflow enhancements.

—Keith Baumann

» Ordering info: [makemusic.com](http://makemusic.com)

» Ordering info: [sibelius.com](http://sibelius.com)

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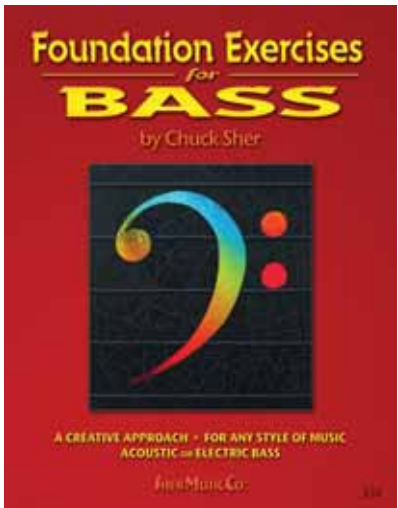
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More info: [shermusic.com](http://shermusic.com)



GEAR BOX



5



6

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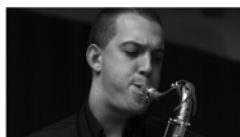
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# Reviews

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

77 Jazz  
79 Blues  
83 Beyond  
84 Historical  
86 Books



## Jon Irabagon

### *The Observer*

CONCORD 31319

★★★½

As a self-described “child of the 1980s,” Jon Irabagon presumably grew up when everything in jazz—its past and present—was on the table and within easy reach of young minds. So now, following his winning turn at one of jazz’s most unforgiving reality shows, the Thelonious Monk International Jazz Saxophone Competition, Irabagon gives us a piece of his mind in *The Observer*. I say “a piece” because word is he’s a master of many styles and attitudes. Here, though, in his first Concord CD, he walks the broad center line with seven originals and a few obscure covers, voiced in a sound that is, by contemporary standards, warm, and very nicely rounded. Is this the “real” Irabagon brand? That will emerge in due time. For the present, he commands all the conventions of late bebop with a clean and unforced confidence, principally on alto saxophone.

To keep himself grounded, he’s gathered a rhythm section that connects him with nearly every important mainstream player of the last four decades, especially Stan Getz, with whom Kenny Barron, Victor Lewis and Rufus Reid all served in varying combinations during his last years. They (plus Rudy Van Gelder behind the glass) provide a center of gravity around which Irabagon orbits with amiable good cheer and a bright, sunny intonation. Nicholas Payton also guests gracefully on a couple of brisk tunes, sounding especially nimble on “Big Jim’s Twig.”

Given his moderate ground rules, Irabagon opens modestly with a medium tempo warm-up item that is welcoming without being especially arresting in any way. “Joy’s Secret” is a bit more engaging once past the rather oblique theme. His alto falls into a cadence of eighth notes that dip and leap from floor to ceiling like a wildly bouncing ball.

Gigi Gryce’s “The Infant’s Song” is plaintive and lonely with the alto largely in the open against Reid’s bass. Moving into the piece, the playing turns more decorative but still focused. He invokes a distinctly more solemn ambiance later on, probing leisurely through the dimly lit corners of “Barfly” in a duet with pianist Bertha Hope (widow of composer Elmo Hope). The mind tends to wander. One endures such sincerely intended interludes—like grace at Thanksgiving dinner—respectfully, but eager to move on. Clearly, Irabagon is at his brightest on the fast, boppish “Cup Bearers,” brimming with a suave fluency and articulation. He turns to tenor on the title track and “Makai & Tacoma,” carrying a similar warmth and reserve, though he is willing to push it toward the edge in several passes of emotional shouts.

—John McDonough

**The Observer:** January’s Dream; Joy’s Secret; The Infant Song; Cup Bearers; The Observer; Acceptance; Makai & Tacoma; Big Jim’s Twins; Bar Fly; Closing Arguments. (61:49)

**Personnel:** Jon Irabagon, tenor (5, 7), alto saxophones; Nicholas Payton (2, 8), trumpet; Kenny Barron (1–8, 10), Bertha Hope (9), piano; Rufus Reid, bass; Victor Lewis, drums.

» Ordering info: [concordmusicgroup.com](http://concordmusicgroup.com)

PASCAL VERDUCHÉ

## Soulive

### Up Here

ROYAL FAMILY RECORDS

SOU-0819

★★

Nothing wrong with orthodoxy in my book, but that doesn't mean waxing obvious needs to be applauded. I've spent the last three weeks trying to get hopped-up about Soulive's lat-

est joint, and the process reminded me that I've always been on the fence when it came to the skilled funk trio's CDs. It just doesn't bode well when the disc you're most attracted to by a band is a remix record. On their own, Soulive plays everything a bit too straight.

The problem comes down to invention. Drummer Alan Evans, guitarist Eric Krasno and keybster Neal Evans are way skilled on their instruments, and their intra-band unity is remarkably tight. But here we are on the ninth or 10th album and there's still a sense of "been there, done that" in their air. Overt James Brown allusions, splashy grooves bolstering generic melodies, heavy-handed dynamic choices—even as many of *Up Here's* tracks start to catch their head of steam, a certain tedium is setting in, like the music's outcome is being flagged in advance. Regardless of how hot the playing is—and you'll never catch me saying there's any real problem with the group's collective chops—a ho-hum vibe wafts up.

In particular? There's something anachronistic, and therefore slightly hokey, about "Too Much," a stressed-wallet protest featuring vocalist Nigel Hall that sounds like it could be an out-



take from Tower of Power's *Back To Oakland*. And there's something myopic about "Tonight," which retraces several signature moves of the JB's' jungle groove. And there's definitely something exasperating about the disc's opener, "Up Right," tucking George Clinton's "Atomic Dog" refrain in its

pants and strolling out the door as if no one would notice.

Perhaps I'm just missing some good old improv. Because they choose pithy solos over extrapolation, Soulive's solid grooves seem to be the only thing to focus on. "Backwards Jack" is screaming for some screaming, but the guys simply repeat the riff until fade-out time. Unlike those other funky trios, Medeski, Martin & Wood and Uri Caine's Bedrock, they don't particularly embrace dissonance either. Somehow, that decision also nudges the music toward a yesteryear esthetic.

The trio sculpted this baby itself. I'm thinkin' they need a producer, a quality control dude who will dodge templates and demand meatier melodies—an idea man to mess with textures and deconstruct clichés. Sharp playing and wicked rhythm can't be the only stock in the pot anymore.

—Jim Macnie

**Up Here:** Up Right; The Swamp; Too Much; Backwards Jack; P.J.'s; Tonight; Hat Trick; For Granted; Prototype. (40:33)

**Personnel:** Alan Evans, drums, vocals (6); Eric Krasno, guitar; Neal Evans, organ, bass keys, clavinet; Ryan Zoidis, tenor sax; Sam Klinger, alto sax; Nigel Hall, vocals (3).

» Ordering info: [royalfamilyrecords.com](http://royalfamilyrecords.com)



## Charlie Mariano

### The Great Concert

ENJA 9532

★★★

Alto saxophonist Charlie Mariano began his career in the somewhat underground Boston bebop scene of the late '40s. He played in many settings across his 84 years, from the Stan Kenton Orchestra to Charles Mingus to the United Jazz and Rock Ensemble, and he spent the latter part of his career in Cologne, where he was an inspiration to many young European jazz players. Two weeks after this, his last concert in May 2008, he died in his adopted home, Germany.

The notion was to reunite the saxophonist with pianist Jasper Van't Hof and guitarist Philip Catherine, who had recorded *Sleep My Love* as a trio for MPS three decades ago. Mariano was of the generation and mindset that both drew from the experience of playing bop and post-bop—dealing with changes, form and phrasing as central issues—and sought to expand its purview. In the long run, he had successfully juggled those concerns, as is immediately audible in his wonderful playing on this trio date. You feel his age as experience, rather than fealty, and he is unex-

## Jeff Hamilton Trio

### Symbiosis

CAPRI 74097

★★★★

Back in the early '90s, Ray Brown, with Jeff Hamilton on drums, developed a swinging, straightahead, orchestral style for the piano trio that managed to suggest the fullness of a big band while operating with the finely calibrated sensitivity of a trio. Hamilton here carries on that tradition, with the sparkling Israeli pianist Tamir Hendelman. *Symbiosis* offers ingenious arrangements and a surprising variety of platforms for improvisation (no predictable head-solos-fours formats for this bunch). Though the trio specializes in swinging at any speed, the ballads here are especially beautiful and Hamilton's celebrated brushwork is on regal



display.

Things get underway with a splashy, finger-popping "You Make Me Feel So Young," just as Sinatra would have ordered it. Hendelman incorporates a clever modulation from B-flat to A-flat in the last eight bars as well as supplying a delicious set of thick, chromatically mov-

ing substitute chords. On one of the nicest cuts on the album, Hendelman plays another set of smart substitutes on "Polka Dots And Moonbeams" over a light bossa feel, playing a lovely solo that is legato, sweeping and passionate. Lionel Hampton's serpentine ballad "Midnight Sun" also receives a clever makeover, with an underlying triplet feel and a pause at the end of each bit of the melody, giving the tune a stately feel. Hamilton hand-

drums his tom-toms and bassist Christopher Luty answers with rising and falling figures.

Klaus Ogerman's gorgeous ballad "Symbiosis," famously played by Bill Evans, gets a majestic treatment, and Hamilton's tasty brushes light up "Fascinating Rhythm," as Hendelman turns on the juice, gamboling over the keyboard with bluesy trills and turns. The blues feel continues with a nod to the master on Brown's "Blues For Junior." Swinging with slow restraint, Basie-wise, Hendelman moves into Gene Harris territory (another frequent Brown collaborator), with rumbling tremolos and effervescent runs, as Hamilton kicks the trio along with big-band-like fills. Hamilton's "Samba De Martelo" conjures a whole samba school on parade.

The album ends with a re-imagining of Miles Davis' rarely played "The Serpent's Tooth," incorporating quick-change accelerandos and decelerandos in the melody. Hamilton, usually the self-effacing support man, finally

# The HOT Box

pectedly powerful and soulful.

The music on *The Great Concert* relies on the same intimate musical friendship as the group's first offering. It is conversational, each man given space to expound while the others support or add counterpoint. The unusual instrumentation works fine, in fact, because of the informal nature of this dialogue (or triologue), with the guitar/piano combination providing a harmonic matrix for Mariano and also a sensitive string partnership. When Catherine adds gentle distortion to his sweet acoustic sound for more rocking sections (check his solo on the saxophonist's "Randy"), it pulls him away from the piano, timbrally, for distinction, but in other sections he and Van't Hof work jointly to create texture.

The compositions, which are almost evenly split among the three participants, are all passionately romantic, quite European in sensibility. Van't Hof's "Mute" has cosmopolitan flair that encourages some of Catherine's more Django-esque flourishes, though they're always fully submerged in his own musical personality. The guitarist's "L'Eternel Désir" also has bold, impressionistic chordal moves, and the CD ends with the Mariano chestnut "Plum Island." I can't claim to be a huge fan of Van't Hof, whose touch often seems to lack nuance; this isn't aided by a rather stark, at times even harsh, recording, which also makes Mariano's more stressed solos less of a treat. But the gig was apparently not recorded for release, so the sound quality is to be understood. As a final statement for Mariano, the inspired concert is worth having available.

—John Corbett

**The Great Concert:** Crystal Bells; The Quiet American; Randy; Mute; L'Eternel Désir; Plum Island. (64:55)

**Personnel:** Charlie Mariano, alto saxophone; Jasper Van't Hof, piano; Philip Catherine, guitar.

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busts out for a solo, summoning sumptuous melodies from the skins. Luty solos with a sweet sound on this track, but his arco feature, "Blues In The Night," isn't quite up to the level of the rest of the album.

In her liner notes for the album, Diana Krall, championed early on by Brown and Hamilton, writes that her drummer friend, like herself, is always "leaning back to go forward." Indeed, if you are looking for ground-breaking music that busts out at the seams, this music is probably too tidy for you. But if you love tasty, smartly arranged, swinging jazz that can make three guys sound like a little big band, dig in.

—Paul de Barros

**Symbiosis:** You Make Me Feel So Young; Midnight Sun; Symbiosis; Fascinating Rhythm; Blues For Junior; Polka Dots And Moonbeams; Samba De Martelo; Blues In The Night; The Serpent's Tooth. (57:27)

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

» Ordering info: [carpirecords.com](http://carpirecords.com)

CDs ≡	CRMCs »	John McDonough	John Corbett	Jim Macnie	Paul de Barros
<b>Jon Irabagon</b> <i>The Observer</i>		★★★½	★★★½	★★★	★★★
<b>Soulive</b> <i>Up Here</i>		★★½	★★★½	★★	★★★
<b>Charlie Mariano</b> <i>The Great Concert</i>		★★★★	★★★	★★½	★★★★
<b>Jeff Hamilton Trio</b> <i>Symbiosis</i>		★★★½	★★★★	★★★	★★★★

## Critics' Comments

### Jon Irabagon, *The Observer*

Fluency is key for young players, and from thanking Roscoe Mitchell to covering Gigi Gryce, Irabagon's positioned himself to absorb jazz's rather overwhelming breadth. His mainstream bounce might make some MODTK fans raise their eyebrows, but the same bedrock lyricism he demonstrates shredding with Moppa Elliot's crew drives this major label debut.

—Jim Macnie

Well-played album and Irabagon's got a distinctly meaty alto sound, but this is surprisingly ordinary playing, especially from the guy who is so much more interesting with *Mostly Other People Do the Killing*.

—Paul de Barros

I'm familiar with Irabagon's more snarky escapades, like his group *Mostly Other People Do The Killing*. He's after a particular historical sound here, in a more mainstream, less snide atmosphere, with Van Gelder at the board, surrounded by greats. It's fine, but I miss the attitude somewhat and wonder whether his sound is special enough to last long on the shelf.

—John Corbett

### Soulive, *Up Here*

Minimalist soul with a trashy treble clavinet sound—like listening to the car radio. James Brown "unh!"s, scratch guitar layers, slinky solos, finger-lickin' backbeats. I could have done without the backup vocals and sleazy closing ballad.

—Paul de Barros

Tasty, vintage-steeped funk nouveau, with enough JB's in it to keep the monorail on track, but a compressed rock flavor (especially in the mix) that adds contemporary punch. The slow-burn soul tracks, for me, are superfluous.

—John Corbett

Heavy on the beat, as always, but something of a return to earlier instrumental days here. Doesn't dim the wham-bam a bit, but lets the music breathe a little fresh air on pieces like "Hat Trick" and "For Granted," which add some lilt and bounce to the bump and grind. Otherwise, the usual Johnny-one-note beat fixation of that is funk.

—John McDonough

### Charlie Mariano, *The Great Concert*

He may have been ill around the time of this recording, but there's plenty of effervescence coming from his horn. In cahoots with Catherine and Van't Hof, the alto saxophonist makes these performances flow. Very ECM-ish in a way, where pastels and playfulness have the final say.

—Jim Macnie

Mariano is the strong, decisive, often passionate central voice in this thoughtful reunion concert. He reaches from a velvet lyricism to fervent muscular ascents, with reflective glimpses in route back to his long-ago bebop roots. A remarkable valedictory, consistently matched by Catherine and an often percussive and splashy Van't Hof.

—John McDonough

A soaring, lyrical, twilight trio concert with an achingly passionate pulse. Mariano—at 84, no less—would leave us a year later, but his full-throated cry shimmers with power and dignity alongside the Django ping of Catherine's precise guitar and Van't Hof's careening, playful lines. What an exit!

—Paul de Barros

### Jeff Hamilton Trio, *Symbiosis*

Sophisticated, bright, unfettered piano trio with extra gris-gris at the kit. Hamilton really showcases his brushwork here, which is masterful. Sweet changeups in the program and arrangements, too.

—John Corbett

Much to appreciate in this fine trio: Handelman's suave, two-fisted piano and block chords; Hamilton, of course, always an assured presence, even when not in solo. All especially alive on "Serpent" (the sliding return to tempo) and "Fascinating." But in a crowded field, this trio's signature is written with more craft than quirk.

—John McDonough

Pretty stuff, crisply delivered. But Diana Krall's drummer leads a trio that tends to make everything a bit more overstated than need be. I could be paying too much attention to pianist Handelman, who likes his two-fisted fun, or maybe it's the authority the boss brings to the table. His chops are deep.

—Jim Macnie

## Gebhard Ullmann's Basement Research

*Don't Touch My Music Vol. 1/Vol. 2*

NOT TWO 803/804

★★★½

The German reedist Gebhard Ullmann has led numerous iterations of this band since he started it back in 1995, but regardless of the personnel, Ullmann has used the ensemble both to showcase his loose post-bop compositions and to conduct well-structured blowing sessions. These latest salvos were recorded live at the hip Krakow, Poland, club Alchemia—a haven for American free-jazz these days—back in 2007 on a tour that celebrated the reedist's 50th birthday. The performances certainly indicate that Ullmann's music hasn't become tepid or bland with age.

Ullmann clearly has faith in this group. Although some of his brisk tunes feature tricky, high velocity contrapuntal themes, they exist primarily as platforms for improvisation, and as the album title suggests, the soloists roam freely. The powerful rhythm team of drummer Gerald Cleaver and bassist John Hebert expertly stoke



the grooves, constantly shifting and displacing time for the frontline, while using phrases that also provoke. The varied timbre of the frontline and the different styles of each player—the relative lyric elegance of Julian Argüelles, the pure bluster and tonal richness of Steve Swell, and the

screaming, ecstatic, striated cries of Ullmann—keep each performance lively and varied. Most of the pieces comprise terse post-bop melodic shards, but something like “Kleine Figuren No. 2” borrows the multi-linearity of early New Orleans jazz, along with some funeral band spunk. In every case it's all about the gritty, no-holds-barred improvisation. —Peter Margasak

**Don't Touch My Music:** Vol. 1: Dreierlei; Don't Touch My Music; Kleine Figuren No. 2; Kleine Figuren No. 3 (48:40). Vol. 2: Das Blaue Viertel; Klein Figuren No. 1; New No Ness; Krezberg Park East; Don't Touch Our Music. (49:30)

**Personnel:** Gebhard Ullmann, bass clarinet, tenor saxophone; Julian Argüelles, soprano, baritone saxophone; Steve Swell, trombone; John Hebert, bass; Gerald Cleaver, drums.

» Ordering info: [gebhard-ullmann.com](http://gebhard-ullmann.com)



## Mike Mainieri/Marnix Busstra Quartet

*Twelve Pieces*

NYC RECORDS 6038

★★★★

From song to song, *Twelve Pieces* brims with a kind of forward motion that suggests this quartet is not only well rehearsed but is thoroughly at home with the material. Vibraphonist Mike Mainieri hooks up with Dutch guitarist Marnix Busstra, bassist Eric van der Westen and drummer Pieter Bast for 12 songs by Busstra that are similar yet clearly different from one another.

To this listener, and with all due respect to Mainieri and Busstra, it's almost impossible to not think of the Gary Burton/Pat Metheny pairing. And while Burton and Metheny still perform together, their collaborations seem less from a group mindset and more as two virtuosos playing with other high-profile musicians. With *Twelve Pieces*, though, we get to hear Mainieri in a setting that rivals his best work with Steps Ahead, his exceptional four-mallet playing in synch with Busstra's alternating soft and rough tones, van der Westen and Bast reading the leaders' moves whether it's a ballad, an uptempo tune or anything in between.

The album begins unconventionally, with a gentle samba, “Old Fashion.” It's as if the group wants to warm up, easing into the set, which actually reflects more of “Old Fashion” than just about anything else that follows. The form of the song is interesting, with its pretty melody, slight arrangement with few unison lines, both Mainieri and Busstra taking the room to maneuver in their solos. Then again, with “Don't Break Step” we suddenly get some funk, Busstra this time recalling John Scofield, the two leaders living up to the title's meaning with loads of unison lines on this medium-tempo frolic. Echoes of John Abercrombie are reflected through the mysterious modal piece “Lost In Spain,” Busstra's guitar work giving the song its distinctive imprint, Mainieri's vibes equally dreamy.

—John Ephland

**Twelve Pieces:** Old Fashion; Don't Break Step; Lost In Little Spain; Piece; It's Done; Square Brown; Where Am I?; Kannada; Mike's “Piece”; Old Men's Home; All In A Row; The Same New Story. (62:10)

**Personnel:** Mike Mainieri, vibraphone; Marnix Busstra, guitars, bouzouki, electric sitar; Eric van der Westen, bass; Pieter Bast, drums.

» Ordering info: [nycrecords.com](http://nycrecords.com)

## Laurence Hobgood

*When The Heart Dances*

NAIM JAZZ 112

★★★★

The beauty of *When The Heart Dances* derives from the synchronicity of temperaments achieved by Laurence Hobgood and Charlie Haden.

In fact, it's impossible to imagine any bassist better suited than Haden to reflect Hobgood's patience, economy and profundity. Both artists take their time moving through the tunes, as if contemplating masterworks at a gallery exhibition. This approach focuses the listener on the material sometimes more than the performance—which makes these performances masterpieces in and of themselves.

This becomes clear seconds into the first track, an examination of “Que Sera Sera” whose understatement makes this no less of a spectacular achievement. Over spare half-notes from the bass, Hobgood's piano is hushed and reflective, his solo unfolding a little mournfully. When Haden takes his chorus, he moves unhurriedly, his emphasis on gorgeous tone and eloquent invention. In the background, Hobgood plays with the same sparseness Haden had shown in support, voicing with no more complexity than a suspension or small knot of notes. Never has this song been taken this far from its standard perception, treated so reverently or transformed into such a vehicle for emotional expression.

The other covers receive equally thoughtful



treatment. On “Stairway To The Stars,” behind Kurt Elling's nuanced vocal, Hobgood, the singer's regular accompanist, eases from straightforward harmonies, often in third inversion, into gentle clusters, tremolos, bitonal superimpositions or raindrop-like sprinkles, all of it leading to

a breathtaking finale with Elling holding the last note in a feathery falsetto.

The original compositions are just as satisfying. A playful tumble of notes sets the feel on the waltz-time title tune; it's the record's most joyous cut, animated by a rare quick keyboard run—yet even here there's a breath of melancholy, perhaps a cautionary reminder that happiness is never as easy as it seems. In “Sanctuary,” one of two pieces played on piano alone, Hobgood shows the same traits he displays with Haden, mainly his ability to slip from simplicity into more involved passages and back again, pulling from blues, classical and pastoral new age elements, deepening rather than diluting his expression but with the additional freedom of going in and out of tempo as the moment dictates. —Robert L. Doerschuk

**When The Heart Dances:** Que Sera Sera; When The Heart Dances; First Song; Sanctuary; Chickoree; Stairway To The Stars; New Orleans; Why Did I Choose You?; Leatherwood; Daydream; The Cost of Living. (64:37)

**Personnel:** Laurence Hobgood, piano; Charlie Haden, bass; Kurt Elling, vocals.

» Ordering info: [thenaimlabel.com](http://thenaimlabel.com)

## Six Sliders

Playing against type for trombonists, Swiss-born Samuel Blaser sounds more like a cantor than a blues shouter on much of *Pieces Of Old Sky* (Clean Feed 151; 55:56) ★★★½. His solo on the title composition—the long, slow-building piece that introduces the recording—begins and ends like a prayerful incantation over Tyshawn Sorey's well-placed cymbal accents. On "Choral I" and "Choral II" he combines with guitarist Todd Neufeld in quiet, spectral contemplation. By contrast, "Red Hook" features a pinballing rhythm line and aggressive, repetitive phrasing by Blaser.

Ordering info: [cleanfeed-records.com](http://cleanfeed-records.com)

A sly, slippery trombonist with exceptional technique, Luis Bonilla leaves no question about who's in charge on *I Talking Now!* (Planet Arts/Now Jazz Consortium 300977; 57:05) ★★★★★. His effusive personality dominates all eight original compositions, which are filled with rapid tempo and mood shifts. Like Charles Mingus, Bonilla has a preference for episodic writing and compelling textural juxtapositions. "Fifty Eight" begins by setting John Riley's funky drum pattern against a fulsome pairing of Bonilla's 'bone and Ivan Renta's sax, while "Uh, Uh, Uh..." jumps between loping rhythm, suspended time, hard bop and contemporary street beats.

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

As elegantly tailored as a Savile Row bespoke suit, Steve Davis' *Eloquence* (Jazz Legacy Productions 0901003; 69:18) ★★★½ spans generations in its dedication to jazz tradition. On three tracks, 90-year-old Hank Jones fits hand-in-glove with John Lee's understated electric bass, while three sextet pieces—with Roy Hargrove and Steve Nelson sitting in—swing and groove effortlessly. Davis' dark-toned trombone shares Jones' grace and wit, and J.J. Johnson's boppish arrangement of "When The Saints Go Marching In" gives the core quartet—with bassist Nat Reeves and the ever-tasteful Joe Farnsworth on drums—the ideal vehicle to display the timelessness of their venture.

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

Relentlessly upbeat (even "April In Paris" cooks), *A Little Somethin'* (PosiTone 8054; 51:29) ★★★½ is an effective showcase for the technique and tone of David Gibson, runner-up in the 2003 Thelonious Monk competition. The instrumentation of his quartet—rounded out by alto saxophone, organ and drums—is unusual, and makes for little variation in the overall sonic landscape. Add



Wayne Wallace: rollicking contrasts

DAVID BELOVE

to that the lack of variety in the party-friendly mood, and the result seems more than a little one-dimensional.

Ordering info: [posi-tone.com](http://posi-tone.com)

Joined by trombonists Julian Priester and Dave Martell on three of nine tracks, Wayne Wallace uses *Bien Bien!* (Patois 009; 55:21) ★★★½ to view the Spanish-speaking diaspora through a jazz lens and vice versa. He remakes "In A Sentimental Mood" as a bolero, turns Sonny Rollins' bop tune "Solid" into an Afro-Cuban blowout and casts John Coltrane's "Africa" as a pan-Latin anthem. The most impressive transformation is Eddie Harris' "Freedom Jazz Dance," which Wallace recreates as a Puerto Rican bomba. Not content with that alchemy, he sets up a terrific contrast of voices, with Kenny Washington singing Eddie Jefferson's lyrics in English, Orlando Torriente handling Spanish verses and a chorus of six backing it all up. This is a rollicking triumph of styles and genres that is fun from one end to the other.

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

Recorded live on his houseboat in 2006, Wolter Wierbos' *Deining* (DolFin 02; 60:48) ★★★ was likely a visual delight. Divorced from the visuals, the recording leaves much to imagination. Like many of the performances by Wierbos and his Dutch colleagues, much depends on nuance and sly interaction, not always the best thing to put across on disk. What works best here are the more aggressive pieces, like two lovely duets between Wierbos—one of the most expressive trombonists in improvised music—and guitarist Franky Douglas. **DB**

Ordering info: [toonist.nl](http://toonist.nl)



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## One For All

### Return Of The Lineup

SHARP NINE 1042

★★★★

The premise of this sextet is implicit by its name. One For All is a collective; its mission is to subsume the talents of its members into one identity. This isn't quite the same thing as playing the written parts together; it goes beyond that into the blowing sections, too, through the synchronicity of solo and accompaniment.

Every track on *Return Of The Lineup* reinforces this idea. Listen, for example, to "But Not For Me," one of the album's two covers and the most familiar of these titles. The intro showcases the group's strength at ensemble arrangement, with a deftly written eight-bar intro followed by an opening verse that alternates harmonized and individually articulated treatments of that theme. From that point the horn players and pianist take their solo turns. Each plays in a post-bop vernacular, with David Hazeltine restlessly extending the changes and John Webber and Joe Farnsworth maintaining a simmering swing. Each moment is satisfactory, yet somehow not much lingers in its aftermath. The music rolls along like a luxury sedan down a smooth stretch of highway; no one pushes past the speed limit or turns impulsively down some uncharted detour.

The most memorable small groups are those that adhere least to this approach. Whether cerebral or volatile, these units excelled by finding



the balance between unity and singularity. When they had to be tight, they were tight—but when Milt Jackson and John Lewis stretched out in MJQ, they expressed themselves unmistakably. And even when the Jazz Messenger horns played written parts, Art Blakey invested the groove with a sense that at any moment something exciting and maybe even a little dangerous

might erupt out of nowhere.

In contrast, *Return Of The Lineup* celebrates the integration of its elements. No extremes of tempo or dynamics impede its seamless flow. The timbre stays mellow, with Jim Rotondi playing more flugelhorn than trumpet as if to keep the sound muted. (On one of the faster tracks, "Treatise For Reedus," he applies an actual mute, as if to rein in any disruption that the tempo might trigger.) As for the solos, one could transcribe them in sequence and find no clues either as to who is playing or, except for the cadence at the end of each verse, when one stops and another takes over. That these exceptional players have accomplished their apparent goal is laudable and, given the artistry of each participant, even impressive. Whether the significance of their achievement will endure is more open to discussion. —Robert L. Doerschuk

**Return Of The Lineup:** Jackpipe; But Not For Me; Silver And Cedar; Treatise For Reedus; Dear Ruth; Forty-Four; Road To Marostica; Blues For JW. (54:27)

**Personnel:** Eric Alexander, tenor saxophone; Jim Rotondi, trumpet, flugelhorn; Steve Davis, trombone; David Hazeltine, piano; John Webber, bass; Joe Farnsworth, drums.

» Ordering info: [sharpnine.com](http://sharpnine.com)



## The Manhattan Transfer

### The Chick Corea Songbook

FOUR QUARTERS ENTERTAINMENT 1819

★★★★½

Three decades since the Manhattan Transfer's last lineup change, and five years since the vocal group's previous major release, Cheryl Bentyne, Tim Hauser, Alan Paul and Janis Siegel have returned with one of their most ambitious efforts yet. *The Chick Corea Songbook* features some of the pianist's most memorable compositions, newly arranged with his blessing.

The composer showed up to set the tone for the album with "Free Samba," a tune he wrote for the project; the exuberantly performed piece bookends the recording, with an extended version closing the set. The vocals—climbing, falling, swooping, on lyrics of celebration—ride atop throbbing samba rhythms driven by a band including Corea on synthesizer and his old bandmate Airtio on percussion. Gorgeous vocal clusters, traded off with Ramon Stagnero's acoustic guitar runs, are heard on the two-part suite "Spain (I Can Recall)," sung in Spanish and English, and a chorale-style passage, delivered a cappella, opens "500 Miles High."

The lyrics may not always do justice to Corea's elegant melodies. But it's difficult to deny the appeal of these voices, cascading and leapfrogging on "Another Roadside Attraction (Space Circus)" and illuminating a story-song about Corea's parents on "The Story Of Anna & Armando (Armando's Rhumba)."

—Philip Booth

**The Chick Corea Songbook:** Free Samba; Spain (I Can Recall); Prelude, Spain (I Can Recall); One Step Closer (The One Step); Children's Song #15; 500 Miles High; Another Roadside Attraction (Space Circus); Time's Lie; La Chanson Du Bebe (Children's Song #1); Ragtime In Pixiland (Pixiland Rag); The Story Of Anna & Armando (Armando's Rhumba); Free Samba (Extended Version). (55:38)

**Personnel:** Cheryl Bentyne, Tim Hauser, Alan Paul, Janis Siegel, vocals; Chick Corea, Yamaha Motif XS8 synthesizer; Yaron Gershovsky, Fender Rhodes, programming; Edsel Gomez, Fred Hersch, piano; Scott Kinsey, keyboards; John Benitez, Jimmy Earl, Gary Wicks, electric bass; John Hebert, Christian McBride, acoustic bass; Vince Cherico, Billy Drummond, Steve Hass, Gary Novak, drums; Airtio, Alex Acuna, percussion; Luisito Quintero, percussion, congas, timbales; Ramon Stagnero, acoustic guitar; Bais Haus, synthesizer, drum programming; Mike Pinella, Robert Rodriguez, trumpet; Conrad Herwig, trombone; Ronnie Cuber, baritone sax; Steve Tavaglione, soprano sax and EWI; Joe Passaro, marimba; Lou Marini, flute, alto flute.

» Ordering info: [fourquartersent.com](http://fourquartersent.com)

## Search

### Today Is Tomorrow

SEARCH PRODUCTIONS

★★★★

It wouldn't be a stretch to assume that this young New York quartet is providing a response to Ornette Coleman's classic 1958 album *Tomorrow Is The Question!*, not that the saxophonist actually asked. Trumpeter R.J. Avallone and reedist Matthew Maley inhabit Search's frontline with a loosey-goosey spirit and melodic generosity that is pure Don Cherry and Coleman, and what the band lacks in terms of innovation it certainly makes up for with spunk, execution and emotional content. The elastic but forceful rhythms laid out by bassist David Moss—a key figure in the circle of musicians in the 577 Records stable—and drummer Bryson Kern prevent the music from sounding old-fashioned, eschewing bop buoyancy for a more muscular grooveology.

While some of the connections laid out in



the liner notes aren't particularly audible—the supposed call of muezzins in "Herds" sounds more like hectoring, while "Joujouka," another Coleman reference, uses only some wooden flute tooting to connect the piece to the trance-inducing Moroccan tribe—but who cares. About half of the tunes, all written by Avallone and Maley, are fairly wide open, with some excellent smears of dissonance sparking out of the multi-linear improvisations, while the others are more in the post-bop bag, bristling with ebullient energy and sunny tunefulness. They're excellent players, and there's no denying the rapport of the horn players. Hopefully, with time, their vision will catch up with their skills. —Peter Margasak

**Search:** Blues If It Is; Herds; Uncivil Obedience; Intentions; Next; Joujouka; The Laws Of Gravity; Milena; Breathe; Day Terrors/It's Alright Now. (50:09)

**Personnel:** Matthew Maley, tenor saxophone, clarinet; R.J. Avallone, trumpet, wooden flute; David Moss, bass; Bryson Kern, drums.

» Ordering info: [searchforthepresent.com](http://searchforthepresent.com)

## Moral Words, Classic Sounds

**Clarence Fountain & Sam Butler: *Stepping Up & Stepping Out* (Tyscot 984182; 43:41) ★★★★★**

Fountain co-founded the Blind Boys of Alabama in 1939 and was the backbone of the group until a nasty split two years ago. Though few noticed, the Boys' latest album, *Down In New Orleans*, suffered for his absence. Now he's recorded with fellow ex-Blind Boy Butler on a heavenly array, from Jim Tullio songs originally written for a Mavis Staples project to Butler's paeans to the Almighty. The lyrics have such urgent moral imperative to singers Fountain and Butler (who also plays guitar) that even non-believers will be moved. Tullio's production provides a suitable setting, with background vocals working in communion with a soul-blues rhythm section and on one number the melodica of Donald Fagen.

Ordering info: fountain-butler.com

**Greg Nagy: *Walk That Fine Thin Line* (Big O 2412; 36:42) ★★★½** Formerly of the blues band Root Doctor, Nagy has the stuff to get noticed beyond the Midwest. There's psychological depth and narrative momentum to his singing, and his blues guitar playing rings true in a personal way, even when in the spirit of Albert King or Jimmy Johnson. In addition, Nagy's songwriting is studded with winning connections to blues, r&b, soul, gospel, jazz, rock, country. The pan-stylistic title track is richer than a crème de cacao. One dud: Keb Mo's "You Can Love Yourself."

Ordering info: big-o-records.com

**B. B. King: *Live At Montreux 1993* (Eagle Eye Media DVD 39181; 100:00) ★★★★★** It's redundant to roll out all the flattering adjectives in a thesaurus for Mr. King. Here he's with his eight-piece band on a particularly good night. The man puts his heart into "Caledonia" and the rest.

Ordering info: eaglerockent.com

**Lavay Smith & Her Red Hot Skillet Lickers: *Miss Smith To You!* (Fat Note 0003; 55:47) ★★★½** Vibrant vocalist Smith and bandleader-arranger-pianist Chris Siebert are connoisseurs of classic jazz and blues, so it no wonder that their third album spills over with sparkling arrangements of gems identified with Duke Ellington, Count Basie, Dizzy Gillespie, Ray Charles, Bessie Smith, Billie Holiday and

Clarence Fountain & Sam Butler: soul-blues communion



SHIRLEY MAE OWENS

New Orleans parading. Nice surprises are a triad of Smith-Siebert blues, including "With My Man" (for Etta James), and the inspirational blues singing of trombonist Danny Armstrong. Besides Siebert and Armstrong, the swinging Bay Area band has tenorman Ron Stallings, trumpeter Bill Ortiz and several more fine soloists.

Ordering info: lavaysmith.com

**Mr. B & Bob Seeley: *Back To Back Live* (Megawave DVD 0296; 97:00) ★★★★★** Mr. B (Mark Lincoln Braun) and Seeley—Houdinis of boogie-woogie piano—have made a loving tribute to Albert Ammons and other past champions of the popular piano blues style that went from barrelhouses to Carnegie Hall in the 1930s and early '40s. Torrents of cross-rhythms and ostinato bass patterns wash over the mostly geriatric audience present in the auditorium of a Michigan museum. Each pianist does his own spontaneously inventive take on a classic and pounds out an original boogie before launching into a two-piano battle then sitting together for the climatic, miraculous "Cheek To Cheek Boogie."

Ordering info: megawaverecords.com

**Old Jawbone: *Old Jawbone* (Jackalope 001; 55:22) ★★★** Performing in the Santa Rosa area since 2006, this strings-and-harmonica trio has a fond and secure clasp on the old-timey music of the American South. Their harmony singing and instrumentation have willful, engaging qualities that insulate original songs and well-traveled material like Reverend Gary Davis' "Angels Singing" from sentimentality. But lead vocals are undistinguished. **DB**

Ordering info: jawbonemusic.com

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## Roger Rosenberg

### Baritonality

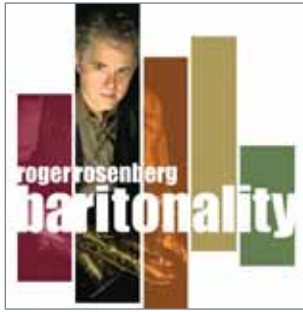
SUNNYSIDE 1221

★★★★½

Straight out of the gate, on *Baritonality*'s title track, Roger Rosenberg throws down the gauntlet. With this mercurial modal blazer, Rosenberg laughs off the supposed unwieldiness of the big horn and swings both light as a feather and thick as a brick. It's an elephant with wings, nimble despite (because of?) its seeming ungainliness.

*Baritonality* follows by eight years Rosenberg's debut as a leader, *Hang Time*. In the interim, he's logged a three-year recording and touring gig with Steely Dan, whose Walter Becker produced this album. But even prior to his first album, Rosenberg had more than 25 years' experience under his belt, including stints with Mongo Santamaria, Chet Baker and Buddy Rich, and studio sessions with John Lennon and Elvis Costello.

With this effort, however, Rosenberg stakes his claim as a name to know, in the tradition of past masters of his underutilized axe from Harry Carney to Gerry Mulligan. If *Baritonality* stands as a showcase for the versatility of the bari, it never comes off as a didactic argument. The instrument is shown off by Rosenberg's wide-ranging imagination; he doesn't delve into



diverse areas just to show off.

The baritone gets two brief respites on the album. The first stays on the low end, when Rosenberg picks up the bass clarinet for a tender remembrance of his friend, the late Michael Brecker, on "Mike." This is followed by a pliant soprano stroll on "Paradox."

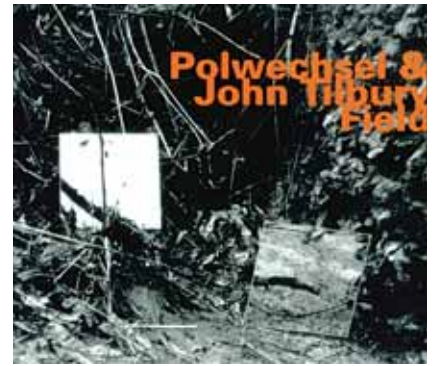
But it is the deep-throated sax of the title that remains in the spotlight here. Rosenberg breaks out a reedy, relaxed tone for his waltz "Three For B"; soars with delicately wide-shouldered elegance through a solo "Someone To Watch Over Me"; and charges fiercely through "Birds And Tranes." The gnarled funk of "43rd St. Mama," a duet with Chip Jackson's strummed, blues-growl bass, hints at Ornette Coleman's labyrinths, while guitarist Peter Bernstein replaces drummer Jeff Brillinger for a sweet, rainy-day "Spring Can Really Hang You Up The Most." The band is stellar throughout, with pianist Mark Soskin finding just the right airiness to offset Rosenberg's ballast.

—Shaun Brady

**Baritonality:** Baritonality; Three For B; 43rd St. Mama; Mike; Paradox; Spring Can Really Hang You Up The Most; The 8th Day; Someone To Watch Over Me; Birds And Tranes. (51:47)

**Personnel:** Roger Rosenberg, baritone saxophone (1, 2, 3, 6, 7, 8, 9), bass clarinet (4), soprano saxophone (5); Mark Soskin, piano; Chip Jackson, bass; Joe Brillinger, drums.

» Ordering info: [sunnysiderecords.com](http://sunnysiderecords.com)



## Polwechsel & John Tilbury

### Field

HATOLOGY 672

★★★★

Although the European ensemble Polwechsel has undergone numerous personnel changes since it began in the mid-'90s (and British reedist John Butcher departed the group after making the album under discussion here), they've maintained a staunch devotion to making music with the simplest of materials: a thwack here, a resonant note there, or a tactile scrape around the corner, placed in compositions that use the extended technique of free improvisation as building blocks. As with all of the group's recordings, *Field* sounds deceptively minimal on first hearing, but there's a stunning level of sophisticated interaction going on beneath the stark surface. The album features one composition each from the group's two remaining founders, cellist Michael Moser and bassist Werner Dafeldecker.

The former's "Place/Replace/Represent" puts the focus on guest pianist John Tilbury (as well known for his membership in AMM as his stunning contemporary classical work), while the rest of the group sketches long, undulating, slate gray tones, fricative resonance, and the occasional ringing, damped note; sometimes ghostly, pre-recorded piano chords are played back through the insides of a second piano, giving the music a truly haunted feel. It's not that Tilbury's contribution is any more solo-like than what his partners are doing, but the piano's tonal qualities make it stand out against the percussive scrapes of Burkhard Beins and Martin Brandlmayr. The bassist's "Field" is even more reductive, with hovering tones and drones that render instrumental provenance irrelevant, focusing instead on ever-changing densities, color combinations and subtly shifting shapes. Polwechsel aren't interested in typical concerns like melody or standard harmony, but if you're willing to submit to their sound world there's an awful lot of detail to get lost within.

—Peter Margasak

**Field:** Place/Replace/Represent; Field. (42:18)

**Personnel:** Burkhard Beins, Martin Brandlmayr, drums, percussion; John Butcher, tenor and soprano saxophones; Werner Dafeldecker, bass; Michael Moser, cello; John Tilbury, piano.

» Ordering info: [hathut.com](http://hathut.com)

## Die Enttäuschung

### Die Enttäuschung

INTAKT 166

★★★★½

One wonders why this Berlin-based quartet, which has been extant for 15 years, selected the name "The Embarrassment." Certainly they have grounds for a healthy sense of self-esteem. Over their 15-year existence they have not only mastered the entire Thelonious Monk songbook, but have in concert with pianist Alexander Von Schlippenbach played it all in a single night. Since they gave the genius of modern music his walking papers and started playing their own tunes, they've established a singular group sound that is rooted in early '60s free-jazz (Ornette Coleman's Atlantic recordings and the Booker Little-Eric Dolphy partnership come to mind) yet is entirely of its time.

Axel Dörmer is among the handful of trumpeters whose technical advances have reimagined the possibilities of the instrument as completely as Jimi Hendrix and Keith Rowe did for the guitar, and in *Die Enttäuschung* he quite successfully integrates his radical sound effects with a deep and loving understanding of decades of



jazz language. Rudi Mahall is that rare bird, a totally committed bass clarinetist (as opposed to a saxophonist who doubles on bass clarinet) capable of wringing both soulfully beautiful and bracingly challenging tones from his horn. He and Dörmer can also execute convoluted lines, such as those on "Rumba Brutal" and "Bruno,"

where they sound like one instrument with an impossibly broad range.

Jan Roder and Uli Jennessen have mastered the art of making fiendishly intricate rhythmic excursions not only swing, but sing; if you only listen to the horns, you'll miss half the tunes on this filled-to-busting CD. The 14 compositions on *Die Enttäuschung*, the combo's fifth self-titled album, are so highly condensed that they'll just make the casual listener jittery with their quick shifts in tempo and attack. But if you feel like hanging on, they add up to a thrilling ride.

—Bill Meyer

**Die Enttäuschung:** Rocket In The Pocket; Tja; Uotenniwi; Wiener Schnitzel; Salty Dog; For Quarts Only; Tinnef; Tu Es Nicht; Nasses Handtuch; Tatsächlich; Rumba Brutal; Hopfen; Schienenersatzverkehr; Bruno. (59:03)

**Personnel:** Rudi Mahall, bass clarinet; Axel Dörmer, trumpet; Jan Roder, bass; Uli Jennessen, drums.

» Ordering info: [intaktrec.ch](http://intaktrec.ch)

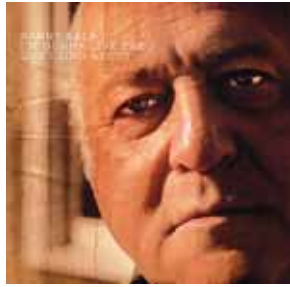


# Boogie-Woogie, Blues & Jazz Piano

## Danny Kalb

*I'm Gonna Live The Life I Sing About*

SOJOURN RECORDS 002  
★★★★



The resurgence of Danny Kalb was a long time coming. The singer-guitarist finally delivered the goods with his latest CD.

Kalb came of age in the 1960s playing with The Blues Project, where his Greenwich Village folk-blues roots were supercharged with frenetic bursts of speed and an unorthodox (i.e. jazzy) guitar vocabulary. An apprentice of Dave Van Ronk, a fan of Reverend Gary Davis and Django Reinhardt, a bandmate of Al Kooper and Steve Katz and a contemporary of Stefan Grossman, Kalb is a nimble, organic player with an understated sense of authority and power. While he's pulled himself back from the brink and now performs classic blues and r&b with an unassuming rhythm section, his performances are imbued with a canny, knowing depth.

Opening with Billy Boy Arnold's propulsive plea, "I Wish You Would," Kalb quickly makes it clear that he can still generate plenty of heat with his stinging guitar lines. His voice is plain, but his delivery is expressive as he tackles tunes like Willie Dixon's "You Can't Judge A Book By The Cover" and John Lee Hooker's "I'm In The Mood."

Kalb's singing is occasionally reminiscent of another '60s Greenwich Village folk-bluesman, Fred Neil, but his striking guitar work (acoustic or electric) can't be compared to anybody else's style. Drawing songs from the likes of Jimmy Reed, Little Walter, Little Richard and even the great Thomas A. Dorsey for the title track, Kalb makes each tune his own.

—Mitch Myers

***I'm Gonna Live The Life I Sing About:*** I Wish You Would; Slippin' And Slidin'; You Can't Judge A Book By The Cover; Mean Old World; Gotta Get Goin' Again; Danville Dame; I'm In The Mood; Shame, Shame, Shame; Crazy Girl; I'm Gonna Live The Life I Sing About In My Song; Shake Sugaree; Samson & Delilah (If I Had My Way); Baby Please Don't Go; Lazy Afternoon. (59:55)

**Personnel:** Danny Kalb; vocals, acoustic guitar, electric guitar; Lenny Nelson; bass (1, 3, 8, 11, 14); Bob Jones; acoustic bass (2, 4, 5, 6, 9, 10, 12, 13); Mark Ambrosino; drums, percussion, harmony vocals (6), strings (9), organ (9); Jonathan Kalb; slide guitar (4), harmonica (5, 11).

» Ordering info: [sojournrecords.com](http://sojournrecords.com)



## Extra Golden

*Thank You Very Quickly*

THRILL JOCKEY 214  
★★★★

Three proves the magic number as this intriguing ensemble continues to connect the dots between American rock and funk and Kenya's *benga* music on its third outing.

Whereas the first two sometimes sounded a bit awkward and didactic, the blend is more seamless. Despite the pliant and improvisational guitars or Ian Eagleson and Alex Minoff and the element of surprise that sometimes front singer Otieno Jagwasi emits from his husky voice, one will be hard pressed to find the jazz quotient in this music.

If a jazz purist needs one, then it would be perhaps the multi-culti music of, say, Don Cherry. If not—and that shouldn't be the case to enjoy the music—one can look at the music of the Grateful Dead or Talking Heads as reference points. But even then, those fall short in describing Extra Golden's sound, because the group has increasingly created a musical realm uniquely its own. From the infectious "Fantasies Of The Orient" to the oddly serene but not rhythmically intrepid title track, this disc works both the feet and mind in equal measure.

—John Murph

***Thank You Very Quickly:*** Gimakiny Akia; Fantasies Of The Orient; Piny Yore Yore; Anyango; Ukimwi; Thank You Very Quickly. (37:36)

**Personnel:** Ian Eagleson, bass, organ, guitars; Alex Minoff, bass, guitars; Onyango Wuod Omari, drums, percussion, vocals; Otieno Jagwasi, lead vocals.

» Ordering info: [thrilljockey.com](http://thrilljockey.com)

Mr. B, influenced by a number of boogie-woogie piano greats including Little Brother Montgomery, and Bob Seeley, a classical pianist by training and protégé of the late great Meade Lux Lewis, deliver grace, style, lightning, and thunder. In this DVD of their live show, the two play blues and jazz standards back-to-back, in two different styles.

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mr b & bob seeley



Mr. B assembles a group of nine noted Ann Arbor-area pianists for this benefit album to support youth in the arts and athletics. Listeners are also beneficiaries, as the players deliver the goods, whether through their original compositions or fresh takes on piano standards.



This audio CD is the original studio recording, which first captured their back-to-back concept and motivated them to commit to the newly-released DVD of their live show. The disc also contains two bonus tracks, where each contributes an additional favorite, not to be missed.



Mr. B performs a collection of originals inspired by his love for the work of other pianists. He's joined in a trio setting with some of his favorite sidemen, bassist Paul Keller (Bird of Paradise/Paul Keller Orchestra) and drummer Pete Siers (Frank Morgan, Doc Cheetham, Mulgrew Miller, James Moody, Russell Malone).

*Hallelujah Train* is a collaboration of Mr. B and the Bird of Paradise Orchestra, now known as the Paul Keller Orchestra, where B's compositions and favorites are fleshed out by the big band sound, and the BOPO moves towards a bluesier take on hard swing.



Blues and boogie-woogie pianist Mark Lincoln Braun (Mr. B) learned his craft first-hand from the early masters. On *My Sunday Best*, his fifth album, B is joined by drummer Roy Brooks and bassist Kurt Krahnke.

Please visit [www.MEGAWAVEmusic.com](http://www.MEGAWAVEmusic.com) for more information.

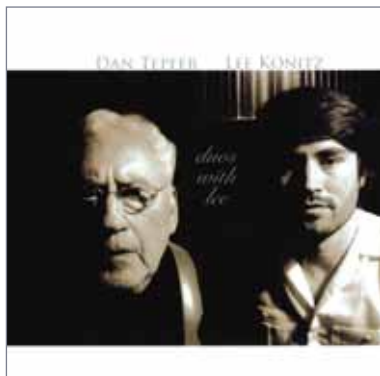
## Dan Tepfer & Lee Konitz

### Duos With Lee

SUNNYSIDE 1219

★★★★

Sixty-plus years into his recording career, alto saxophonist Lee Konitz still seeks challenges. The latest is this collection of improvised musical conversations



with the young pianist Dan Tepfer. Generations and even geography (Tepfer is a Parisian-born American) may separate these two, but each is like-minded in choices of dynamic and texture, complimentary playing and use of space. This is a program of short pieces and miniatures—as brief as 1:13 (“Elande No. 5”) and as long as 7:09 (the forgotten pop tune “Trees”). Tepfer and Konitz seem conscious of exploring but not overworking a motif. They largely succeed on both counts.

Through his participation in Lennie Tristano’s groundbreaking free sides for Capitol in 1949, Konitz was in on the ground floor of off-the-page music. His participation in these aleatory exchanges should surprise no one. Nor should the fact that his flights consist of melodic linear fragments and epigrams. There are no shrieks, screams, smears or breast-beating from

Konitz. Likewise, Tepfer eschews jarring dissonances, gratuitous clusters or poundings. Both players have the ability to disappear into the music as they’re making it.

Tepfer’s classical background is readily apparent in his well-ordered and evenly applied playing. His introduction to the solo reconfiguring of “Trees” has the air of a well-crafted nocturne. In the duos, he’s deferential, often

establishing a pulse with a repeated left-hand figure. Yet while Konitz floats airily over this bedrock, Tepfer’s right hand interacts with the alto. Taste and self-control is a shared virtue.

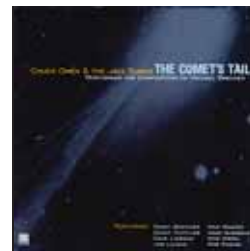
Though preconception is avoided, melody—and familiar changes—is inevitable for the dry-toned Konitz. “No. 10” begins as an oblique, no-tempo search, but it concludes with a strange reworking of Jerome Kern’s “Why Do I Love You?” That fidelity to standards, even as recessed as it is here, is just one of the many qualities that will reward the listener.

—Kirk Silsbee

**Duos With Lee:** Elande No. 1; Elande No. 2; Elande No. 3; Elande No. 4; Elande No. 5; Elande No. 6; Merka Tikva; Elande No. 7; Elande No. 8; Elande No. 10 (Free For Paree); No Lee; Trees. (35:45)

**Personnel:** Dan Tepfer, piano; Lee Konitz, alto saxophone.

» Ordering info: [sunnysiderecords.com](http://sunnysiderecords.com)



## Chuck Owen & The Jazz Surge

### The Comet's Tail

MAMA RECORDS 1038

★★★★

There has been no shortage of tributes paid to Michael Brecker since the great saxophonist’s untimely death in January 2007. But the vast majority of those have concentrated, as did the bulk of the accolades paid him during his life, on the power and influence of his playing. For this homage, Florida bandleader/arranger Chuck Owen decided to focus instead on Brecker’s undersung prowess as a composer.

*The Comet’s Tail* thus ends up as a powerful argument in favor of more frequent plumbing of the Brecker book. The eight well-chosen selections, half orchestrated by Owen, are performed with a spirit and vigor worthy of their honoree by Owen’s inventive big band, The Jazz Surge.

The album—which grew out of a project sponsored by the University of South Florida Center for Jazz Composition—kicks off with a muscular, breakneck arrangement of “Peep” by Vancouver’s Fred Stride. Dave Stamps offers a shimmering take on “Sumo,” the closest approximation of Brecker’s penchant for pop-jazz crossovers. No strangers to Brecker’s oeuvre, arrangers Vince Mendoza and Gil Goldstein contribute a bustling “Slings And Arrows” and a driving “The Mean Time,” respectively.

While the core band is excellent throughout, they’re embellished by a number of the late saxophonist’s closest friends. “Peep” features the first of two appearances by trumpeter Randy Brecker, ever ready to tip the hat to his brother. He emerges again with a heart-wrenching run through Owen’s rapturous setting of “How Long ’Til The Sun,” rendered with the bold luster of an island sunset. The slinky “Take A Walk” is a virtual convention of Brecker collaborators, featuring a duel between both of his Saxophone Summit bandmates, Dave Liebman and Joe Lovano, along with Steps Ahead compatriot Mike Mainieri on vibes. Mike Stern is on hand for two cuts, as is violinist Rob Thomas, who enlivens the Celtic funk celebration “Itsbynne Reel.”

—Shaun Brady

**The Comet’s Tail:** Peep; Slings And Arrows; Itsbynne Reel; How Long ’Til The Sun; Sumo; The Mean Time; Take A Walk; Everything Happens When You’re Gone. (75:28)

**Personnel:** Chuck Owen, director; Tami Danielsson, Valerie Gillespie, Jack Wilkins, Rex Wertz, Matt Vance, saxophones; Chad Shoopman, Mike Iapichino, Jay Coble, Tom Parmerter, trumpets; Keith Oshiro, Tom Brantley, Jerald Shynett, Jim Hall, trombones; Per Danielsson, piano; LaRue Nickelson, guitar; Mark Neuenschwander, bass; Danny Gottlieb, drums; Adam Nussbaum, drums (6, 7); Randy Brecker, trumpet (1), flugelhorn (4); Mike Stern, guitar (1, 6); Rob Thomas, violin (3, 4, 5); Dave Liebman, tenor saxophone (5, 6), soprano saxophone (7); Mike Mainieri, vibes (7); Joe Lovano, tenor sax (7, 8); Lowell Adams, cello (4); David Coash, percussion (3, 4).

» Ordering info: [mamajazz.org](http://mamajazz.org)

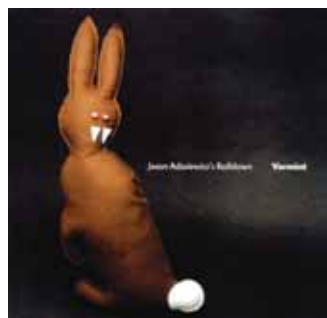
## Jason Adasiewicz’s Rolldown

### Varmint

CUNEIFORM RUNE 292

★★★★

The first album by Jason Adasiewicz’s Rolldown captured the nascent combo’s distinctive sound,



which is rooted in the work of Blue Note’s early ’60s experimental wing (Andrew Hill, Bobby Hutcherson, Eric Dolphy) and branches into more contemporary solo and rhythmic approaches. But it was very much the work of a young group that was nervous and still finding its way.

Their second effort, *Varmint*, shows growth exactly where it was most needed. The compositions are better developed, the playing more relaxed and fluid, and the record better represents the quintet’s onstage spirit. One of their distinguishing qualities is a sense of fun that they achieve without resorting to the broad mugging of certain Dutch combos or Mostly Other People Do The Killing. Rather, one gets the feeling that the musicians really enjoy taking the various routes that are made open to them by

Adasiewicz’s compositions.

On “Dagger,” Shelton’s clarinet and Berman’s cornet put a springy bounce to the opening statement, which carries the tune through Roebke’s knotted bass solo and right into Adasiewicz’s extended foray. There was a time when he used to play every solo full-on, but here he impresses with his use of space and his thoughtful placement of notes both before and behind the

beat, not unfettered energy. “I Hope She Is Awake” enables Berman to strut his historical stuff, bringing pre-World War II cornet tone to a post-bop harmonic framework during several succinct solos. He, Roebke and Rosaly pull the jittery bob cadences of “Hide” down a rabbit hole that opens into a free-form wonderland before the leader nudges everyone back into a more muscular restatement of the theme. Smart and playful, *Varmint* reminds me of those cartoons where that crazy wabbit Bugs Bunny always outsmarted Elmer Fudd. —Bill Meyer

**Varmint:** Green Grass; Varmint; Dagger; Hide; I Hope She Is Awake; Punchbug; The Griots. (50:50)

**Personnel:** Jason Adasiewicz, vibraphone; Josh Berman, cornet; Aram Shelton, alto saxophone, clarinet; Jason Roebke, bass; Frank Rosaly, drums.

» Ordering info: [cuneiformrecords.com](http://cuneiformrecords.com)

## Power Pop Constellation

Big Star enjoyed little more than cult status during its active years in the early 1970s. A fervent cadre of fans, songwriters and rock critics successfully altered that history in the following decades, hailing the group as the godfathers of power pop. Distinguishing itself with a British Invasion raucousness, aging teen-idol vocals and wise songwriting, the Memphis, Tenn.-based quartet's songs now creep up routinely in films and TV shows. Given that, the 98-song, four-disc Big Star retrospective **Keep An Eye On The Sky** (Rhino 519760; 79:32/79:42/72:03/74:01) ★★★★★ is a well-deserved, if awkward, tribute.

The set includes all of the group's released material, some of it remixed, along with unreleased songs, demos and a live set. Rhino's skillful remastering job gives new dimension and snap to the previously released material, much of which sounds magical. Certain tracks from the landmark *Third/Sister Lovers* album even sound remixed without losing the integrity—and bizarreness—of their original mixes. This is great news for Big Star completists willing to shell out \$70 for the whole package.

The bonus material will also please fans. Some is little more than a curiosity. "Lovely Day," for instance, is the original version of the much more realized "Stroke It Noel" without the final lyric or melody. And tracks from Big Star co-leader Chris Bell's previous bands, Rock City and Icewater, hint at better things to come.

Still, many of the set's demo recordings are revealing. The demo for "Downs," a *Third/Sister Lovers* outtake, arguably tops the original, which fellow band co-leader Alex Chilton had purposefully sabotaged by adding random island instruments and a basketball as a bass drum. Here, listeners can finally make out the song's chord progression.

Unfortunately, the set's presentation is a problem. Awkward song sequencing renders it unessential for anyone but Big Star die-hards. Complete albums are bookended by demos and unreleased recordings, making for a disjointed listening experi-



Big Star: raucous pop godfathers

JOHN FRY

ence. This begs the question: Why didn't Rhino simply add the bonus material at the end of each disc?

The *Third/Sister Lovers* album, in particular, has been scattered into nothing resembling an order. To be fair, *Third/Sister Lovers* was released in several different incarnations, and all feature different sequencings. But sticking to one of these—perhaps the tracklisting of the original and most definitive 1978 release—would've made a big difference.

Big Star newbies will be better off starting with the band's three studio albums. All are landmark recordings, and all faced distribution headaches and marketplace apathy upon their release. The first two, #1 *Record* and *Radio City*, received recent remastering treatments on a two-fer disc. And Ryko's 1992 reissue of *Third/Sister Lovers* is required listening, especially now that its influence can be heard all over such contemporary bands as Wilco and Grizzly Bear.

Ordering info: rhino.com

Bell's solo work sounds great in theory: blissed-out power pop with a dose of George Harrison-esque mysticism. And melodically, his posthumous 1992 solo album always delivers, especially on "There Was A Light," "You And Your Sister," "Look Up" and the title track. This two-CD reissue, *I Am The Cosmos* (Rhino Handmade RHM2 521305; 44:12/56:00) ★★★ also contains the lovely "Sunshine" from his Icewater days. But Bell's singing and lyrics often go down easier with Chilton as a creative foil.

DB

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## HISTORICAL

by John Ephland

## Bill Evans Shone as Night Fell

By life's end, pianist Bill Evans was on a blue streak, a literal tear to the finish line. He was still playing what he'd always played (with new material along the way), but within three months of his last dying breath, the groundbreaking pianist had taken everything from originals like "Turn Out The Stars" to favorite standards such as "Days Of Wine And Rose" to new heights, or lows, depending on how you heard it.

Now we have **The Bill Evans Trio: Turn Out The Stars: The Final Village Vanguard Recordings June 1980** (Nonesuch 518043; 69:19/62:49/70:25/68:52/63:53/63:00) ★★★½

Perhaps it's unfair to compare these recordings to his 1961 dates at the Vanguard (and what Harold Danko refers to in his liner notes as that "fragile intensity" Evans created with Scott LaFaro and Paul Motian). Still, one cannot help but find the contrasts telling, compelling and revealing. The effects of Evans' cocaine addiction had shown for years in the ways he would turn songs inside-out, keeping their basic structures intact while offering up ornamental mini-fantasias around them, not to mention a speed-induced sense of time that could blur the once beautiful and delicate touch that made his piano the game-changer it was at mid-century. If reducing the differences to just one cause is simplistic analysis, to ignore Evans' drug problems and their impact on his music would also be an oversight.

Since he was going to stay with the basic game plan he devised in the late '50s/early '60s, by life's end those parameters had the potential to sound like a musical rat's maze. Still, the brilliance that defined Evans' playing (and occasional composing) never left him. This can be heard on a tune like "The Two Lonely People," a song so heartfelt and beautiful it refused to be rushed, even by the composer. See if you don't find your eyes welling up with that touching coda. Likewise, loving standbys like "My Foolish Heart" and "Spring Is Here" and Denny Zeitlin's "Quiet Now" would have sounded comically out of place had he given them the flamboyant treatment he does elsewhere.

With burgeoning talents Marc Johnson on bass and drummer Joe LaBarbera for



Bill Evans:  
radical coda

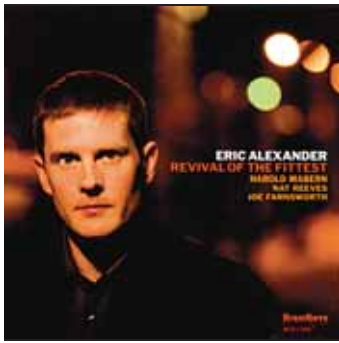
DOWNBEAT ARCHIVES

those five nights, the performances here are put together disc to disc in a shuffle instead of chronologically. Most of the material was repeated over the course of this engagement. The versions vary somewhat, but, in the end, leave one with the sense that this collection is only for Bill Evans completists. Because the songs were familiar, it was like the past that never left him, following him everywhere he went. There was relatively new material, with songs he wrote (e.g., "Bill's Hit Tune," "Tiffany," "Your Story") as well as those by others (Paul Simon's "I Do It For Your Love," Johnny Mandel's "Theme From M\*A\*S\*H"), but the picture seemed complete: This was a closed session, the only surprises coming from Evans' radical re-arrangement of a song he had played countless times before but not with the sweltering, embedded intensity he gives it here, namely Miles Davis' "Nardis" (discs one, two, four and six).

The delicacies of this set come from moments, not necessarily complete performances, like on "The Two Lonely People," but also from other less insistent renditions of songs like his "Knit For Mary F.," "Laurie," "Minha," "Emily," his "Time Remembered" and his playful blues "Five." In the end, though, a sense of urgency that wasn't apparent from the beginning has crept into Evans' music. What was once a dance of notes, rhythms, melodies and lush harmonies has become a mandatory march to some unperceived finish line, this newfound joy of expression capturing a quality quite unlike that which was once expressed with more indwelling lines of inquiry, suggesting beauty from an improbable start to an improbable finish.

DB

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



**Eric Alexander**  
**Revival Of The Fittest**

HIGH NOTE 7205  
★★★★

Alexander makes no bones about his enthusiasm for tough tenor George Coleman, sparking off this set—gorgeously captured at Rudy Van Gelder’s hallowed studio—with the track that closed Coleman’s brawny octet album *Big George* from 1977.

Harold Mabern, who played on the original recording, knows the twisty ropes of the form, and Joe Farnsworth gets a nice taste before Alexander’s dramatic multi-fermata ending.

The changes-tobogganing Coleman influence subsequently melts away and Alexander’s close kinship with Mabern (with whom he recorded for Delmark more than a decade ago) is revived with choice ballads and blues. Alexander favors the most triste of ballads and carves in with one of the fullest, most burnished tones in the business. This is the first jazz instrumental of David Foster’s “My Grown-Up Christmas List” to my knowledge; it’s a wistful rendition that feeds into the lilting bossa of Ivan Lins’ equally obscure “The Island.” Alexander’s ability to convince with ballads and burners is exceptional, and he is often at his most creative on the outro or cadenza portions of a tune when proscribed harmony isn’t dictating direction. He doesn’t showboat on slowies but offers nimble shadings, fluttery articulations and split tones. It makes you wonder what he would conjure in a solo context with no harmonic outlines or pre-terminated setlist.

Mabern’s chunky comping bolsters throughout, and he and the leader shake up the Beale Street barbecue on Mabern’s vintage “Too Late To Fall Back Baby,” where the pianist’s jerky rhythms put in mind Mose Allison. Alexander takes harmonic sidesteps and unexpected forays into the altissimo, where his decisions are playful, though generally his style is defined by intensity of purpose, hinted by his mien on Jimmy Katz’s cover portrait. —Michael Jackson

**Revival Of The Fittest:** Revival; My Grown-Up Christmas List; The Island; Too Late Fall Back Baby; Love-Wise; Blues For Phineas; You Must Believe In Spring; Yasashiku (Gently). (53:89)  
**Personnel:** Eric Alexander, tenor saxophone; Harold Mabern, piano; Mike LeDonne, piano (8); Nat Reeves, bass; Joe Farnsworth, drums.

» Ordering info: [jazzdepot.com](http://jazzdepot.com)

**John Wojciechowski**

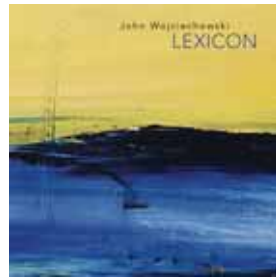
**Lexicon**  
JOHN WOJCIECHOWSKI MUSIC  
81709  
★★½

Often, when an artist makes a delayed debut, releasing a first effort after years of backing others, the result is scattershot, the result of trying to showcase their pent-up abilities. Chicago-area saxophonist Wojciechowski wisely resists that temptation, his initial release as a debut appearing as the cohesive, focused *Lexicon*. If anything, he errs too far on the side of restraint; so much of the album rests at a slow simmer that it begins to feel monotonous.

The Detroit-born Wojciechowski has worked for 15 years as a consistent sideman and as part of both big bands and symphony orchestras in and around the Windy City. He is also a dedicated educator and leader of student bands.

The demand for his talents isn’t hard to understand. His tenor sound possesses a radiant warmth; especially in the context of the relaxed, airy pace that he takes for most of this record, it can feel akin to a crackling fireplace on a wintry night.

Cozy, too, are Wojciechowski’s interactions



with his bandmates. Where guitarist Dave Miller complements the leader’s burnished glow with his own supple fluidity, pianist Ron Perrillo throws a bit of angularity into the mix with his sharp accompaniment. Bassist Dennis Carroll and drummer Dana Hall make a sympathetic if sometimes too self-effacing rhythm team.

Wojciechowski’s playing is confident and sure-footed, so much so that even when he ventures further afield, it can still sound comfortable. There’s a certain safe middle-of-the-roadness that comes from that, but there are subtle pleasures to be found in settling back into his slipstream. He is capable of a more expansive outlook, however, as the disc’s final two tracks belatedly attest: “Push” is a sly, tempo-shifting avant-groove excursion with Perrillo taking a grungy Fender Rhodes turn, while “You Want What You Can’t Have” is a winningly wistful, gospel-tinged ballad. —Shaun Brady

**Lexicon:** Title; Lexicon; Jazz Folk Song; Lion And The Lamb; Voice In The Wilderness; Pentatonic Tune; Duplicity; Push; You Want What You Can’t Have. (65:37)

**Personnel:** John Wojciechowski, tenor and soprano saxophones; Dave Miller, guitar; Ron Perrillo, piano, Fender Rhodes; Dennis Carroll, bass; Dana Hall, drums.

» Ordering info: [jwojojazz.com](http://jwojojazz.com)

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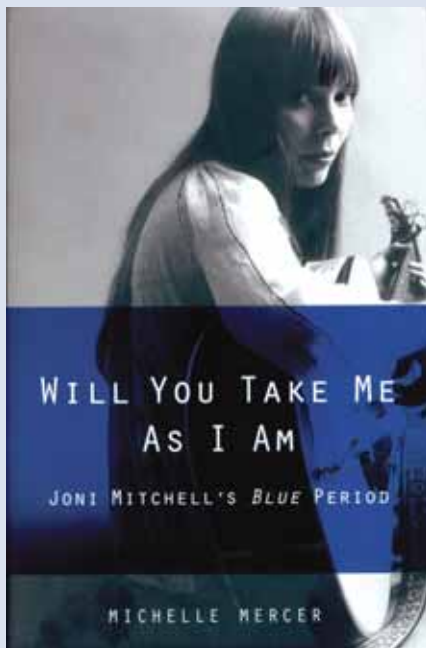
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## Mitchell Reveals Deeper Shades of Blue Years

Joni Mitchell's music, career and life have been covered in great detail over the years. She's certainly worth all the fuss. In *Will You Take Me As I Am* (Free Press) author Michelle Mercer forgoes another soup-to-nuts survey in favor of a more satisfying approach: Mitchell's formative years as reflected in a series of albums she made during the 1970s. Subtitled "Joni Mitchell's Blue Period," Mercer provides musical analysis of key Mitchell releases, starting with perhaps her best known title, *Blue*, and going through to *Hejira*, an album that closes the door on the artist's first flush of creative genius.

Mercer had unprecedented access to and cooperation with Mitchell in writing her book. Still, one might expect more of Mitchell's own voice to be heard amidst all the speculation and analysis Mercer provides. She is quoted regularly, but with the kind of regularity that would come more from a significant but minor player. What makes the book unique and a good read is the idiosyncratic approach the author takes, like when she pulls in historical, literary and cultural figures to amplify some aspect of Mitchell's life and work. From St. Augustine and Michel Foucault (on the "confessional" angle mistakenly attributed to Mitchell's early work) to Anne Sexton and Robert Lowell (more confessional issues and the idea of "enduring art") to Chogyam Trungpa and Allen Ginsberg (on the spiritual quest and self-acceptance), Mercer's take on the artist is multi-faceted if somewhat narrow in scope.

While the book appears to delve into the period of recordings between *Blue* in 1970 and *Hejira* in 1978, Mercer has a tendency to go more for the personal aspects of Mitchell's life; a more thoroughgoing analysis of why that stretch of recordings can be seen as a segment of musical and artistic development suggests the author as less a music critic and more a biographer (she is also the author of *Footprints: The Life And Work Of Wayne Shorter*). A few examples include Mercer delving into those ideas of confession and confessional poetry as they relate to art and therapy, Mitchell's post-*Blue* personal struggles and her relationships with fellow singer/songwriters Leonard Cohen, Graham Nash and especially James Taylor, even inserting herself autobiographically as when Mercer



refers to boyfriends and a camping trip with one of them and his father while in college. Serial relationships as fodder for Mitchell's art is reexamined in light of Mitchell's search for truth and the universal story tied to love's struggles.

A crucial turning point in not only Mitchell's career but her life as well is examined for its impact leading up to, during and after the *Blue* recordings. Saying her performance style in 1964 sounded "naive and lonely," Mercer goes on to detail the implications for Mitchell's art and life in the wake of her giving her newborn daughter up for adoption. Looking back, Mitchell referred to having "lost my child in '65." According to Mercer, "Mitchell says her post-*Blue* crisis was the product of achieving sudden fame while still burdened with the shame" of that adoption process. An incredibly personal album that broke new ground for singer/songwriters, recording *Blue*, says Mercer, was when "her sorrow probably imploded within her while exploding into the songs of *Blue*, which were honest about everything but her daughter." Another refreshing aspect to this book is the sense that Mercer, for all her knowledge and access to Mitchell, is not starry-eyed but capable of some critical detachment.

By the time *Hejira* is released in 1976, Mitchell has passed through a period in her life where she not only has learned something about the "absence of self" but has learned something about, as Mercer says, "how to take herself as she was." **DB**

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



## Greg Abate/Alan Barnes

### *Birds Of A Feather*

WOODVILLE RECORDS 123

★★★★

Multi-saxist/clarinetist Alan Barnes is well known in the U.K. as one of the hardest working, aggressively virtuosic jazzmen in the country; he started his own label, Woodville, to keep pace with his output. Greg Abate, a dozen years Barnes' senior, has a lower profile in the U.S. despite tenure as lead alto with Ray Charles and other big band distinctions.

Abate's somewhat pinched, garrulous and gregarious alto sound recalls occasional cohort Richie Cole and, like Barnes, he lives for impromptu sparring sessions. On that tip Barnes is a warhorse, with formative and ubiquitous phraseology coming from such audacious players as Sonny Criss. As much fun as the two have locking their chief horns—altos—on this live date, it can get intensely squirrely when they contrast E-flat and B-flat as on the nicely quirky "Y Blues," where Abate reveals, like Sonny Stitt, his equal proficiency on tenor and alto. Barnes' bari facility is a revelation, and he seems intent on leaving no stone unturned on his "Hothouse" solo.

Quotes from Duke Ellington, Thelonious Monk and Edvard Grieg abound, and some of Abate's tunes sound like glorified etudes ("In The Stratosphere") or contrafacts of Horace Silver ("The Love Of Life" reminds of "Peace"), but this buddy blowing session isn't taking prisoners, which would be impossible without this solid, swinging rhythm section. There is a cute moment when Barnes makes appropriately bird-like pecks during creative exchange choruses with drummer Spike Wells. Where bumblebees preside on the breakneck "Be-Bop," "The Birdfeeder" is taken at a more casual tempo and the horns counterweight long-tones and harmonize rather than rely on unison dexterity. At the ending a musical point beyond pyrotechnical jousting is alighted on, when the two altos flutter toward the bird feeder, making a lovely musical pun. —Michael Jackson

**Birds Of A Feather:** Hot House; Wong's Way; In The Stratosphere; The Love Of Life; Mr. T.C.; The Birdfeeder; The "Y" Blues; Be-Bop. (70:22)

**Personnel:** Alan Barnes, alto and baritone saxophones; Greg Abate, alto and tenor saxophones; John Donaldson, piano; Andrew Cleyndert, bass; Spike Wells, drums.

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## Egberto Gismonti

### Saudações

ECM 2082/83

★★★★½



There is an elegance that pervades Egberto Gismonti's *Saudações*. Especially the music on the first disc. Made up of two different programs, this double-album starts with a surprising classical outing in seven movements, complete with string section and nothing else; the second disc is more familiar: the multi-instrumentalist Gismonti playing, in this case, his distinctive 10-string guitar in duet with his son, Alexandre Gismonti, also on guitar.

The *Sertoos Veredas* suite (subtitled "A Tribute To Miscegenation"), thematically, is a journey through Brazil, evoking people, places and history. Musically, the 16-piece Camerata Romeo exhibits both the agility of a chamber ensemble as well as the majesty, and heft, of a symphony orchestra; hence the reference as a chamber orchestra. Lush, full of images, romantic yet also robust as the composer's own playing is at times, "Sertoos Veredas I" starts us on a whirlwind tour unlike any other. Most of the music, all of it arranged by Gismonti and written by him except for the last co-authored section, is played with most if not all of the orchestra throughout, featuring interludes that showcase smaller sections or one or two instruments, most often the cello, as with the lovely and vibrant "Sertoos Veredas II."

In European sonata or symphony form, *Sertoos Veredas* could also be construed in terms of a Brazilian waltz or choro, the images of common everyday things and experiences given a kind of magisterial, sometimes transformative treatment. Conducted by Zenaida Romeo, the 70-minute suite gives us another window into this genius of Brazil, who has been creating original, memorable music for more than 35 years. And while the string orchestra may throw some fans of Gismonti, the challenge for at least one listener comes from paying attention to *Sertoos Veredas* and discovering the man's passions through the intense and oftentimes percussive interplay of strings, with long and short lines that can be beautiful and unpredictable, all of it capable of revealing new layers of meaning upon repeated listenings.

Since leaving ECM 14 years ago, Gismonti has been busy with, among other things, writing for large ensembles (his last ECM date in 1995, *Meeting Point*, was with symphony orchestra). Disc two, *Duetos de Violaes*, returns us to a more familiar format. Forgoing his formidable piano, Gismonti duets with son Alexandre in a program of 10 originals, nine by Egberto (two co-written) with one by Alexandre, Egberto playing solo on the almost-funky and tuneful closer "Saudações," Alexandre on the tender

"Palhaco" and his playful "Choro Antonio." The performances can be dazzling ("Dois Violaes" is a race of fingers and notes), captivating and mesmerizing, all of it engaging even when the blizzard of heightened interplay may not reflect Gismonti's best writing. The connections between *Duetos de Viola-*

*es* and *Sertoos Veredas* are there; some of *Saudações*' fun comes from discovering them.

—John Ephland

**Saudações:** Disc 1, *Sertoos Veredas*: Sertoos Veredas I; Sertoos Veredas II; Sertoos Veredas III; Sertoos Veredas IV; Sertoos Veredas V; Sertoos Veredas VI; Sertoos Veredas VII—Palhaco na Caravela (75:39). Disc 2, *Duetos de Violaes*: Lundu; Mestico & Caboclo; Dois Violaes; Palhaco; Danca dos Escravos; Chora Antonio; Zig Zag; Carmen; Aguas & Danca; Saudações (70:05).

**Personnel:** Disc 1: Camerata Romeo, string ensemble; Zenaida Romeo, conductor; Disc 2: Alexandre Gismonti, Egberto Gismonti, guitars.

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# Kings

of the Crescent City

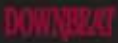


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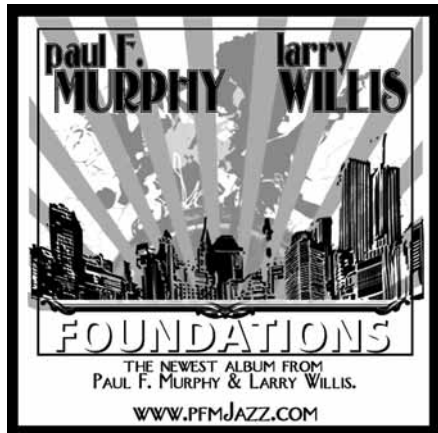




This program was conceived and premiered by Jazz at Lincoln Center.  
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Pianist Enrico Pieranunzi addresses a comprehensive range of post-1950 jazz styles and the European canon. For this public Blindfold Test in Perugia, Italy, held several hours before he performed with his Italian quintet at the 2009 Umbria Jazz Festival, he displayed his erudition and soulful perspective.

#### Gonzalo Rubalcaba

"Quasar" (from *Solo*, Blue Note, 2006) Rubalcaba, piano.

About five different things came into my head. Something early made me think it's by someone from Central America, or maybe Gonzalo Rubalcaba, but at a certain point, it sounded as if the poetry in the music changed, and I thought maybe Brad Mehldau. Apart from the guessing game, I noticed that this pianist is interested in different ways of striking the keys. Even though I don't think it's him, one pianist who does this is Paul Bley. This pianist is very good, and very interested in sound. Initially I thought the piece was totally improvised, but afterwards I heard pieces of composition, intervals of pitch. 4 stars.

#### Jim Hall—Geoff Keezer

"Ouagadoudou" (from *Free Association*, Artist Share, 2009) Hall, guitar; Keezer, piano.

The guitarist is Jim Hall. The pianist is very interesting, with a meaningful classical background—some passages are hyper-technical, and typical of what you play if you've studied classical music. That's not a criticism, because anybody who plays piano has to learn about the classical tradition, especially the European classical tradition—except perhaps for Thelonious Monk. It sounds like it might be a European, but I think it's an American pianist. A light, elegant touch. I'm lucky to have played with Jim Hall, and I know how difficult it is to maintain this high level of artistry in playing with him. 4½ stars.

#### Bill Charlap

"Cool" (from *Somewhere: The Songs Of Leonard Bernstein*, Blue Note, 2004) Charlap, piano; Peter Washington, bass; Kenny Washington, drums.

I like the pianist. He plays with conviction and with much freedom within the structure. It's a Bernstein piece from *West Side Story*. Well-played, well-arranged, a lot of swing. The pianist knows the '50s and '60s jazz tradition, also allows himself to have a lot of freedom within it. Is it Jason Moran? 5 stars.

#### Uri Caine

"Rimmon" (from *Moloch*, Tzadik, 2006) Caine, piano.

This player has strong control of the piano, with a very strong rhythmic engine—a slight trace of McCoy Tyner, but also Kenny Kirkland. But there are so many good pianists around, I could never guess who it is if I was to hear this five times. The piece was unexpected—it has its own structure, but he's prepared to take risks within the structure. He plays very interesting dissonances, not ugly dissonances, but very musical. 4 stars.

#### Pat Metheny—Brad Mehldau

"Legend" (from *Metheny Mehldau*, Nonesuch, 2006) Mehldau, piano; Metheny, guitar.

This is fascinating music. It's difficult for guitar and piano to play that way, and they're doing it really well, with great intelligence. Brad Mehldau. Pat Metheny. It's a beautiful piece. Who wrote it? Mehldau? I'm very impressed. I like Mehldau—that's not an original thought; so do a lot of people. There's something mysterious when he plays. He's one of the few musicians where the music is under the notes, as though there's a world behind the note, and you're attracted into this world. 10 stars. Metheny does something here that is difficult to do. He could play with a lot more technique, but he limits it so that it's at the service of the music. Their relationship is fantastic.



#### Jason Moran

"Gangsterism On The Set" (from *Same Mother*, Blue Note, 2005) Moran, piano; Nasheet Waits, drums.

Is it a woman playing? No? Is the drummer Paul Motian? I thought Marilyn Crispell. It sounds like a duo. It sounds like a piece that's progressing with difficulty, with effort, so the inspiration is up and down. Hills and valleys. It sounds like it's trying to evoke a gospel atmosphere, and also a Keith Jarrett-like thing, but it doesn't sound as if the pianist believes in it so much. The tempo sounds like it's sliding a bit. It sounds chaotic. 2½ stars. (after) I like Jason Moran very much, but this is not his best. I've heard him playing risky and fantastic. I believe he's an important, innovative pianist. Here he's less interesting.

#### Dave Holland Sextet

"Fast Track" (from *Pass It On*, Dare2, 2008) Holland, bass; Mulgrew Miller, piano; Eric Harland, drums; Robin Eubanks, trombone; Antonio Hart, alto saxophone; Alex Sipiagin, trumpet.

A very fast piece, but it sounds as if the pianist is playing without having rapport with the drummer. The style is neo-bop, like late Jazz Messengers, but more modern. Quite honestly, it doesn't sound like there's enough cohesion within the group, including the horns. It doesn't sound as if they're completely in tune. It's a bit reminiscent of some of McCoy Tyner's records—very professional, but not a memorable track. Also, there were no horn solos, just the piano, so the colors are the same. As Miles Davis used to teach, you have to change the sound on a record. In classical music, the melody is distributed over the instruments, which creates more interest because the musicians become like characters in a play. One character says something, another one says something else. Well-played, really good musicians, very professional, but—excuse my presumption—artistically I don't feel it's very meaningful. 2½ stars. **DB**

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



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