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# DOWNBEAT

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John Patitucci



## 32 **Horace Silver** *'The Songs Are My Life'*

Horace Silver lives a simple life these days. The pianist doesn't tour any more, and spends most of his time in his Malibu, Calif., home. But the composer of such standards as "Señor Blues," "Song For My Father" and "Sister Sadie" is as prolific as ever, with a burgeoning collection of new tunes he wants to release, as he says, "before I die." And he's managed to release some of this music on his new album, *Rockin' With Rachmaninoff*, inspired by a dream of his in which Duke Ellington met Sergei Rachmaninoff in heaven.

By Jason Koransky

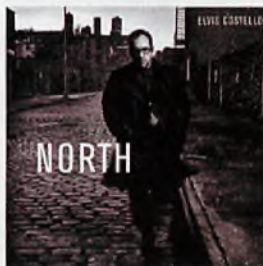
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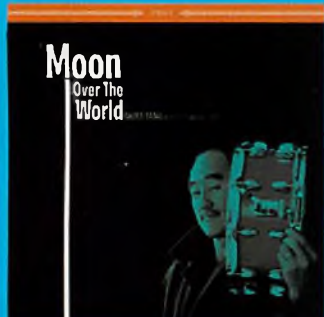
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## First Take

By Jason Koransky

# Daring To Dream

Music doesn't stop for Horace Silver when he's asleep. Actually, when he closes his eyes and drifts away, some of his greatest inspiration emerges.

“Most of the tunes I've written have come from dreams,” Silver says in his story that starts on Page 32. “I wake up in the morning with an eight-bar phrase in my head. If I don't get up right away, play it on my piano and put it on tape, I lose it. Sometimes I say that it's simple and I'd remember it. I kick myself, because I wake up and it's gone. When I'm here at the house, I jump out of the bed right away, pick it out, and then I can harmonize it after I have it on tape.”

So, Silver's a dreamer, and this has led him to compose some of the most memorable and playable songs in jazz. But it's not just this spiritual aspect of music coming to him in his sleep where he's a dreamer. He has a quality that most great musicians possess: He dreams when he's awake, coming up with new directions and ideas for the music. He aspires to create something new, not to let the music settle on a too-comfortable foundation.

This concept is reflected several times in this issue. For instance, Dave Douglas talks about some of his dreams in his *DownBeat* writing debut on Page 44. In his piece, the trumpeter/composer dreams about a day when musicians aren't typecast into genre, when they are allowed to create music as simply music. And he prognosticates about new concepts that could expand the matrix in which musicians conceive their sounds:

“In 2018, a new way of hearing is invented. Pieces are now written in a notation that refers only to that new extension of our sense of hearing.

“In 2022, another change comes about when someone discovers sounds that we already are hearing, but are not aware that we are hearing. The new pieces make us aware of those sounds and revolutionize human sensory experience.”

It's this sort of forward thinking that has



SHIRLEY HORN: SUSTAINING HER MUSIC

JACK WARTOOGIAN

propelled Douglas to continually make albums that innovate and push the boundaries of jazz, win Readers and Critics polls, and make him an important musician on the scene.

Perhaps the most inspiring example of dreaming in this issue can be found in the Shirley Horn feature on Page 50. Horn recently lost a leg due to diabetes. As a pianist, this could have been a devastating blow, taking away her ability to use the sustain pedal and prompting her to abandon the foundation of her music. But rather than quit, she found another pianist, George Mesterhazy, with whom to work. Her voice sounds as strong as ever, and she even has people working on contraptions that will allow her to use the sustain pedal.

So, what are my dreams for jazz? This is simple: That musicians around the world continue to dream, to create music that is fresh, innovative and enticing. But I take this as a given. Music cannot be contained in a box, confined by targeted marketing. By nature, humans need to progress and innovate. That's lucky for us, because then we're ensured great new music year after year. **DB**





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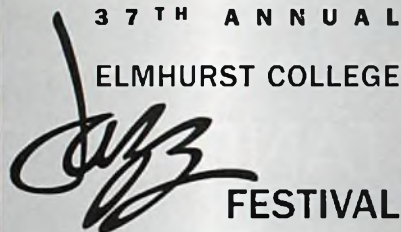


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## Chords & Discords

### HAILING ZAPPA

Frank Zappa on the cover. Wow! It was risky on your part, but nice. Was he radical? Yes. Creative? More so than about 90 percent of current or past musicians, jazz or otherwise. Inspirational? Yes. It takes a big heart and a lot of guts to push the boundaries of creative musical expression as far as he did. He's still a force to be reckoned with after 10 years and will continue to be for a very long time. I can hardly wait to read what the "purists" are going to say about this.

Jim Anderson  
unme@mlode.com

Mitch Myers' feature on Frank Zappa was one of the best items to have appeared in DownBeat recently. It was a sensible tribute and an informative read.

Ari Goldberg  
London, England



In the Zappa article, when mentioning the Zappa tribute groups around the world, he forgot The Central Scrutinizer Band, a Brazilian group. They are considered Zappa's best cover band—which Zappa said himself when he was alive.

Caco Cardoso  
cacocardoso@yahoo.com

### RAILING ZAPPA

As a longtime reader of DownBeat, I am quite disappointed that you ran a cover article on a rock musician like Frank Zappa. The entire rock movement is at the forefront of the

dumbing down of America. That you would give rock any vestige of being legitimate as an art form is certainly not representative of the DownBeat I grew up on and learned to trust. Do what you built your fine reputation on and leave the rock stories to the teenie bopper and fad magazines.

Ken Kreps  
Seattle

### FUTURE OF JAZZ

Thank you for the DownBeats you sent us as part of the "Future of Jazz" program. Our students are just starting to get fired up over jazz—having copies of DB here at Whitehall will be a fantastic resource. I have one student in particular who will be pleased to see the Zappa cover that will be out this month. These copies aren't going to sit in the box that they're shipped in.

Kent Baker  
Whitehall Central School  
Whitehall, N.Y.

### MORE MISSING

Reading on the cover of the January '04 issue "CDs We Missed" gave me hope that two of my favorites of 2003 would be caught. Nope, you missed them again. Virginia Mayhew's *Phantoms* and Ingrid Jensen's *Now As Then* are two of the most adventurous and satisfying releases in a long time.

Ed St. John  
Front Royal, Va.

Did you completely miss the reissue of

Jim Hall's *Live!*, reissued on Verve earlier this year? Many consider this to be the greatest guitar-led trio record ever—and this is the first time it's been reissued since it was an LP in the '70s.

Tom Hynes  
Whittier, Calif.

### NEWTON'S DUE


I dig your magazine. You should do an article on flutist James Newton. He's won the DownBeat Critics and Readers polls for as long as I can remember. He's an extraordinary musician and teacher. Let us know what he's up to.

Larry Hudspeth  
Honolulu

### MORE LOWE

Sadly, in September we lost a true originator in saxophonist Frank Lowe. I enjoyed your obituary on him in the January '04 issue. Unfortunately, you didn't mention his five discs from 1995 to 2002 on CIMP. These capture the breadth of Lowe's music, and should not be overlooked.

Craig Storey  
craigjjs@sympatico.ca



george benson

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## Tribute At High Sea

PHIL WOODS, DAVID "FATHEAD" NEWMAN, BUD SHANK AND LOU DONALDSON

What could be better after a day of luxury shopping and swimming with stingrays at the Caribbean island of Grand Cayman than listening to a four-saxophone tribute to Benny Carter? Not much, especially considering that the saxophonists taking part in the tribute aboard the 3rd Annual Jazz Party at Sea on the Norwegian Sun were Phil Woods, Lou Donaldson, David "Fathead" Newman and Bud Shank, complemented by pianist Junior Mance.

The centerpiece show of the Oct. 26–Nov. 2, 2003, jazz cruise through the Caribbean organized by Joe and Wayne Segal of Chicago's Jazz Showcase, the Carter tribute was put together by Woods, who frequently collaborated with Carter and recorded with him on such albums as *Further Definitions* and *Another Time, Another Place*. Not taking his duties as artistic director lightly, Woods put together several arrangements for four saxophones, including the opener, "Crazy Rhythm." It was immediately apparent that the sax veterans came to play—wanting to pay their proper respects to the alto saxophonist/composer who died earlier in the year—as they each offered a blistering, inspired solo.

After a Woods feature ("Only Trust Your Heart") and a Newman

feature ("Cristo Redento"), the four saxophonists reconvened on stage for "A Walking Thing," which Carter first recorded in the '40s with Coleman Hawkins. "We've been rehearsing all day," Woods joked as he passed out the music on the stage. Lack of preparation wasn't a hindrance, as this number proved the highlight of the set.

The rest of the show featured a Bill Charlap piano solo, a Shank feature on the ballad "Souvenir," a Donaldson feature on "Misty" and all the saxophonists playing in harmony on "Honeysuckle Rose" and "When Lights Are Low" (with Stephanie Nakasian singing).

Other sets aboard the jazz cruise included each of the saxophonists doing their own sets (as well as a tribute to the late flutist Herbie Mann); Charlap's trio with Kenny and Peter Washington; the Buster Williams Quartet featuring Stefon Harris, Lenny White and Patrice Rushen; the Claudia Acuña Quartet; Jeannie & Jimmy Cheatham and the Sweet Baby Blues Band; Henry Johnson's Organ Express; and vocalists Deborah Brown and Everett Greene.

The 4th Annual Jazz Party at Sea is scheduled from Oct. 23–29. For details, go to [www.annualjazzpartyatsea.com](http://www.annualjazzpartyatsea.com).

—Jason Koransky

## DJ Logic Breaks New Ground At The Blue Note

When Toffer Christensen booked the electric quintet Project Logic for two late-night shows last fall, he wasn't thinking of the gigs as landmarks in Blue Note programming. But bandleader Jason Kibler, aka DJ Logic, was. It was the first time a DJ had ever played the Greenwich Village venue, and both shows sold out.

"We got a little something different for you," Kibler warned a younger than usual audience. Instead of crowding around the bar, the norm for latecomers, seatless patrons were dancing in the aisles up near the stage. Those who had arrived early enough to find seats were grooving at their tables. "Y'all sittin' down, you know usually we have people dancing. You could stand up if you want to," he teased with a parade of bass-heavy beats.

An alumnus of the Black Rock Coalition and a product of the Bronx, Logic builds his jazz on a diverse foundation of sounds. Logic cuts world and hip-hop tunes with scratches of funk and break beats, feeds records through effects processors, and relies on the pitch control and other special features of his Numark TTX turntables. The result is a sound that has garnered international acclaim, but until recently remained relegated to groove-oriented venues and festivals in the United States.

While the booking was a first for the New York Blue Note, jazz promoters outside the U.S. have been hip to the Logic tip for some time. The musician has played a variety of high-profile venues in Japan and Europe, including the Jazz Café in London, the New Morning in Paris and even the Blue Note in Japan.

Before the October show, the club's late night series, "was not developing new music," Christensen said. "It was time for a change, and Logic was the perfect idea."

Kibler has earned respect from just as diverse an array of musicians: John Scofield, Roy Haynes and the Sun Ra Arkestra have brought him on board as a collaborator, and he's worked with soul star Roberta Flack, Olu Dara and members of the Grateful Dead. In February, he's touring the U.K. with Charlie Hunter and Bobby Previte in support of their album, *Come In Red Dog, This Is Tango Leader*



(Ropeadope.) And as long-time collaborator Billy Martin of Medeski Martin & Wood points out, Logic is only 30 years old, which gives him a fresh sound.

"He's coming from a tradition where hip-hop was born," Martin said. Kibler's remixing on MMW's *Combustication* (Blue Note) earned him accolades. "He still has that old-school flavor, and yet he's completely modern. He has an appreciation for all kinds of music."

The eclecticism that makes Logic's sound appealing to Martin is a natural outgrowth of the DJ's upbringing. Kibler draws on the experience of growing up in the culturally diverse Bronx to fuse together a patchwork vinyl sound made of colorful grooves, jazzy funk and electronic rock. Whether he's grooving with Project Logic, rocking out with Vernon Reid in the Yohimbe Brothers or spinning a solo project like the one he's currently working on in his new Manhattan studio, his music is a recipe for jazz—but the ingredients are as Bronx as hip-hop.

"Every time I go into a bodega, I hear salsa and merengue," he said on a stroll through his neighborhood two weeks before the Blue Note show. "Then I step out and hear some hip-hop. So I just put a track together that's hip-hop and Latin together. The culture around here is eclectic."

In Logic's apartment, the wall of records

is floor to ceiling, and then some. But his home also houses six-foot stacks of concert footage and an enviable collection of gear, from mixers to keyboards to Korg effects processors. He even has a washboard buried in the stacks somewhere: "Nobody thought the washboard was going to be an instrument. And nobody thought the turntable was to scratch records. Nobody thought it was going to be an instrument or a tool to collaborate with musicians," he explained.

Logic's admiration of collaborative efforts is also reflected in his catalog of old concert footage. Watching a tape of Miles Davis sitting in with Prince and the Revolution, Logic explained what he strives for in his own music. "He spaces himself," Kibler said, pointing at Davis. "He's just hangin' out with the groove. Like what I was saying about scratching: I let the groove play by itself, listen to the groove, like a collage. There are a lot of textures going on."

Logic captures textures and weaves them into something new. He adds straight-ahead jazz to Jimi Hendrix tunes, tabla beats to electrified blues riffs, salsa grooves to rhymes and breaks. With a clear jazz sensibility, it's no surprise that the Blue Note is bringing him back, as he performs Feb. 13–14 on a bill with rapper/poet/actor Mos Def. —Jennifer Odell



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## ▶ RIFFS

▶ **Live Buddy:** Blues guitarist Buddy Guy once again performed a series of shows at his Chicago blues club, Legends, in January. This year, however, Pirate Entertainment recorded the 16 concerts using mobile technology and sold the CDs immediately following each performance. All 16 double-CDs, dubbed *Live At Legends*, are now available at the company's web site, [www.piratebootlegs.com](http://www.piratebootlegs.com).



▶ **Shanachie's World:** Shanachie Entertainment continued its in-depth World Music Portraits DVD series with two early-2004 releases. They feature Pakistani vocal legend Nusrat Fateh Ali Khan and reggae pioneer Jimmy Cliff. *Details:* Shanachie.com

▶ **Six Degrees of Bebel:** Bebel Gilberto's sophomore album will be released in spring on Zirigui-boom/Six Degrees records.

▶ **de Lucía's Return:** After a five-year recording hiatus, Paco de Lucía has a new studio album, *Cositas Buenas* (Blue Thumb), and



subsequent tour. The 56-year-old flamenco guitarist assembled a new band featuring bassist Alain Rodriguez, percussionist Israel Escobar, flutist M. Subramanya Shashank and three vocalists. The 23-date North American tour began Jan. 20 and will run through Feb. 29.

▶ **Rearin' For :rarum:** ECM has unveiled the artists for the second installment of the :rarum series. Volumes IX–XX will be, in order: Pat Metheny, Dave Holland, Egberto Gismonti, Jack DeJohnette, John Surman, John Abercrombie, Carla Bley, Paul Motian, Tomasz Stanko, Eberhard Weber, Arild Andersen and Jon Christensen. Volumes IX, XII–XIV, XVII and XVIII came out on Feb. 10. The rest hit stores on March 16. As on previous releases in the series, the musician has selected favorite performances on ECM, written liner notes and provided photos from their own archives.

## Jazz Inspires Corporate Success

In less than three years, the on-line brokerage firm optionsXpress gained more than 50,000 accounts. Forbes named optionsXpress.com its "Best of the Web" and Barron's gave it its first four-and-a-half star rating. How did the Chicago-based on-line options trading company achieve such quick and dramatic success? Jazz definitely played a role.

"We interface with our customers in an improvisational way," said Ned Bennett, optionsXpress CEO. "When we started the company [in December 2000], we said we were going to be more improvisational. We wanted jazz to be part of our culture. If you go to one of our competitor's web sites, it's structured. You come into our web site, you can change your landing page, the things you want to look at and more."

Bennett, who plays saxophone, describes himself and optionsXpress cofounder, President David Kalt (a guitarist), as "frustrated musicians." They are both avid jazz fans, and jazz manifests itself in various ways at optionsXpress, with photos of jazz artists at the office, each of its web servers named after a jazz legend and its hold music the likes of Miles Davis, Lester Young and Teddy Wilson.

"It also comes down to our management style," Kalt said. "Ned and I are very



DAVID KALT (LEFT) AND NED BENNETT

hands-on in working and mentoring our associates. They look to us for leadership, but we look to them to play their own horn.

"People here feel comfortable with how they are allowed to perform within the job," Kalt continues. "Miles Davis had no tolerance for perfect musicians because part of music was the error. So we don't try to have structure in a way that puts people into stiff boxes. Everyone interprets 'Body And Soul' in their own way. It has to be the same way in business." —Jason Koransky

## Gimme

# 5

By Michael Bourne

## OSCAR BROWN JR.

Gimme 5 asks a simple but difficult-to-answer question: What are your five favorite records, albums you'd need if stranded on the proverbial desert island?

Count Basie, *April In Paris*. I loved that album.

I loved **Antonio Carlos Jobim** when he came out with all of his stuff originally. A friend of mine said that it was like receiving a present that you've earned. I felt a happiness. I listened to that over and over again.

I can remember doing the same thing with Hugh Masekela's *Americanization Of Ooga Booga*, and the one with "California Dreaming." We played that constantly for about a month. It

amazed me that he had that spirit. I told him I thought that people coming from South Africa would be depressed, but he said no, that they listened to the music.

Paul Robeson's *Ballad For Americans*. I remember that impressing me greatly.

A number of **Duke Ellington** things. When I grew up, big bands were what was happening, and we used to buy Woody Herman, Glenn Miller. I loved Glenn Miller, Benny Goodman. I used to play with Benny Goodman's band, he just didn't know it. He was on the radio and I was in the living room. I was his drummer. Gene Krupa was a little more polished, but I was trying real hard. **OB**

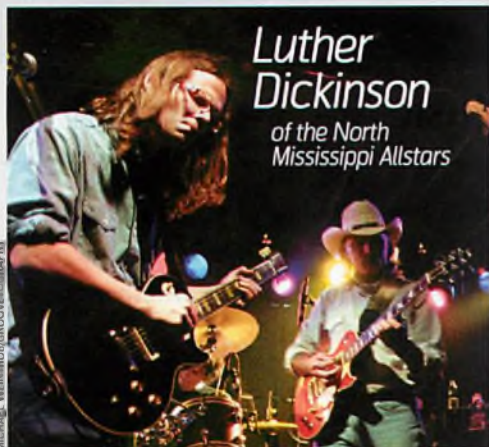


Oscar Brown Jr.'s classic *Sin And Soul* (Columbia) is one of the masterworks of jazz and song, including his hits "Signifyin' Monkey," "Dat Dere," "Work Song" and "But I Was Cool." He recorded one of his most recent albums, *Live Every Minute* (Minor Music), with the late Stanley Turrentine, Pee Wee Ellis and the NDR Big Band.



# Backstage With ...

By H. Andrew Schwartz



MICHAEL WEINSTEIN/GETTY IMAGES

Legendary Memphis producer/musician Jim Dickinson has recorded with Aretha Franklin, Bob Dylan and the Rolling Stones. At 61, he doesn't mince words—especially when it comes to his sons, guitarist Luther, 31, and drummer Cody, 27, and their neo-blues band the North Mississippi Allstars.

"They've got no business messing with pop music," Jim Dickinson said from his home in Coldwater, Miss. "I've told them that. And now it's going to be hard to bring them back."

Dickinson is referring to what he views as a broken article of faith within his clan; the Allstars' third album, *Polaris* (ATO Records/Tone Cool), committed a sin in embracing Top 40 fare. Moreover, the hard-driving sound that garnered Grammy nominations for the Allstars' first two records, *Shake Hands With Shorty* and *51 Phantom*, was no longer evident on *Polaris*.

*Tate County Hill Country Blues* (DX Records), the Allstars' fourth effort, is Jim Dickinson's fatherly attempt at damage control. Hastily released last December on the heels of *Polaris* as a web exclusive (zebraranch.com), the Dickinson-produced record is an attempt to refurbish his sons' blues credentials. Indeed, the songs on *Tate County* feature blazing interpretations of classic songs penned by Mississippi blues masters R.L. Burnside, Otha Turner, Fred McDowell, Bukka White and Jesse Hemphill.

Luther Dickinson recently spoke to *DownBeat* about his music and his dad's intervention before a performance in Nashville.

WAS *TATE COUNTY* ISSUED UP AGAINST *POLARIS'* RELEASE, AS AN ATTEMPT BY

YOUR FATHER TO SET THE BAND BACK ON WHAT HE BELIEVES IS THE PROPER PURIST BLUES COURSE?

Definitely. It was his revenge (laughter). He completely produced it. And the timing worked out perfectly.

DID *POLARIS* GO TOO FAR INTO A POP DIRECTION?

No. We needed to do that to grow and survive as a band. It's a cycle of what I get into and what I write. With *Polaris* we were in the studio getting out creative energy and trying to

have as much fun and go as far as we could. We love to make records, and we know how to make records. It's not that we're so original compared to other bands, it's just that our roots go further back than a lot of bands these days. A lot of bands don't go back any further than Nirvana. We come from a creative environment and an extremely rich Memphis subculture from the 1960s and '70s.

SO DOES PUTTING OUT *TATE COUNTY* KEEP YOUR DAD SATISFIED FOR A WHILE?

We made that record for him, and we gave it to him. For years he nurtured us, and this record is almost a thank you to him. I hope it makes him happy. I know I am really happy with it and put a lot of love and care into it. "Glory Glory Hallelujah" with Otha Turner's family is probably the best thing we've ever done—I'm really proud of that.

When we go make our next record, we're in a good position. Especially with Otha's passing [in 2003], it hit me that this is who I am and this is my responsibility; who we are and where we come from. For the next record it's going to be good, modern Mississippi rock & roll.

YOU'VE MENTIONED RESPONSIBILITY. DO YOU BELIEVE THE NORTH MISSISSIPPI ALLSTARS HAVE A RESPONSIBILITY TO PRESERVE THE LEGACY OF THE BLUES?

There's definitely a responsibility to carry on the tradition, but also we still just do whatever the hell we want. I wouldn't feel entirely comfortable saying that it's our responsibility to carry on the tradition of the blues, but I do feel like we're part of the tradition of how the Rolling Stones turned kids on to Howlin' Wolf or Led Zeppelin turned kids on to Robert Johnson.

DB

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## Living JAZZ

By D.D. Jackson

### Music And Matrimony

Recently I became engaged to my girlfriend of three years. This quick development put an end to years of speculation on the part of particularly my non-jazz-musician friends about whether there would ever be anyone out there for someone like me.

A jazz musician's life, after all, is filled with all manner of relationship challenges. There are the vast emotional ups and downs and the inherent financial unpredictability. There's the irregular schedule, with desert periods alternating with moments of frenzied activity; and there's the disparity between sleeping hours (a reality which always brings to mind the film *Ladyhawke*, in which the two lovers were forever doomed to catch only fleeting, romantic glimpses of each other just before sunrise). Inevitably, there's the dynamic of dealing with someone who must by definition spend many days out of the year traveling, subject to all manner of potential temptations.

Life on the road for the touring musician often represents an entirely different realm of existence, with its own culture, set of rules and accepted behavior. Most of my musical colleagues (often from the previous generation to my own) had originally married in their 20s, but ultimately divorced early on when faced with presumably many of the above-stated pressures (though some also went on to eventually remarry, often to younger spouses, once their touring had subsided somewhat in later years). Others remained single or maintained relationships back home, but whatever the situation, there was the omnipresent temptation of "groupies" in various guises, eager to possess a fleeting piece of jazz greatness, as well as a competitive atmosphere among musicians for their attentions. (There were exceptions: One colleague, crashing at my place, once woke up from a vivid nightmare in which he had been cheating on his

wife, only to express utter relief that it all was just a dream!)

I often theorized that part of this behavior on the road emerged from a desire to be "always on" and at-the-moment. The unspoken rule seemed to be that the more abandon a player demonstrated in his personality outside the bandstand, the more legitimately over-the-top one could expect that person's musical expression to be.

But as I grew older, I realized that I didn't need to be "on" 24 hours a day. I discovered that I often relished moments when I could counteract this incessant, chaotic creativity with peace and tranquility in my private life. At some point along the way it became obvious that such a solid relationship foundation was actually crucial for providing me with a rich new resource from which to grow not only musically but, even more importantly, as a person.

Nowadays, particularly the younger of my contemporaries seem to have grown increasingly more adept at balancing the precarious world of touring with family. Some have taken to centering vacations with loved ones around stops in their touring schedules, while more established band-leaders have even brought entire families with them on the road when budget and timing allowed. For all working musicians, however, achieving synergy will forever be a nonstop juggling act involving meticulous scheduling, time and trust.

It's a journey in which there is no one right solution for everyone. But as I ponder this new phase in the life of myself and my fiancée, I can only look forward to us seeking our own answers with great anticipation. **DB**



D.D. Jackson can be reached on the web at [www.ddjackson.com](http://www.ddjackson.com).

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# Clinton, Marsalis Offer Views on Jazz and Democracy

On Dec. 10, 2003, Jazz at Lincoln Center invited selected patrons and cultural figures to the Walter Reade Theater to listen to a discussion on the ways that jazz mirrors democracy, its political ideal. Television personality Charlie Rose posed questions to a panel composed of professors Farah Jasmine Griffin, Michael Kammen and Frances Rauscher, high school music educator Jack Martens Jr., Wynton Marsalis and Former President Bill Clinton. Everyone spoke, but only Marsalis and Clinton transcended platitudes and curricular orthodoxy to say anything of consequence.

"Jazz is like your son or daughter—it's yours," Marsalis said in his opening remarks. "It's an essential part of what I call the American mythology ... the thing that most successfully deals with our way of living in sound."

Then Clinton offered a pithy, eloquent synopsis of why the antecedents of jazz started in our country. "Jazz is about creativity within a certain order," he said. "It's made for a people that are creative and entrepreneurial. It gave black people a little way to be free and escape from the boxes they were in, and gave white people a way to get out of a lot of their stereotypes. We had the mix of African rhythms and melodies, our religious music, the European instruments—and the whole thing worked."

As the evening progressed, Clinton revealed the contents of his iPod—most of the Gil Evans–Miles Davis lexicon, Stan Getz's early-'50s recordings, Ella Fitzgerald and Louis Armstrong, much Coltrane, seven versions of "Summertime" and six versions of "Body And Soul." "I want to hear if somebody can play 'Body And Soul' in a way I find more interesting than Coleman Hawkins did it."

Later, Clinton offered a quirky analysis of the tortured psyche of the previous President to face impeachment proceedings. "Nixon liked to play the piano, but he never gave himself over to it enough."



FRANK STEVENS/PAZ AT LINCOLN CENTER

he said. "If he had, he'd never have done that fool Watergate thing. I always said that Nixon was a genius, and if he'd either had Will Rogers working for him or taken his music more seriously, he would have stayed out of trouble, and we'd think he was a great President."

Clinton wrapped up with a concrete example of how jazz principles might intersect with affairs of state. "One of our allies, whom I loved and admired, was an accomplished classical musician," he said. "I thought he was being too rigid in this deal we were doing, and one night we were in a terrible snit with one another. I looked at him and said, 'Damn, I wish you'd been a mediocre jazz musician because you'd stay in the same key but you'd ad-lib a little more.'

"In politics, the shortest distance between two points is not a straight line, and neither is it in jazz. There's a reason that this music is so closely identified with the spirit of America, the way democracy works, the give-and-take and everything else." —*Ted Panken*

## The ARCHIVES

March 31, 1960

### The Blues Is A Story

By Joe Williams

What began as an expression of the downtrodden Negro now belongs to the world. It is a universal language. The only discriminating feature of blues and blues singers is that the message and the interpretation must have "soul." Until recently, the tune had to be "funky." I haven't heard "funky" so much lately, so apparently they have "funked" out and "soul" is the new ingredient.

I can't accept the belief that soul is given to one particular group of people. Soul is the feeling that a man or woman imparts either vocally or instrumentally. The ability is not given to everyone. But when it is, it is given irrespective of race or color.

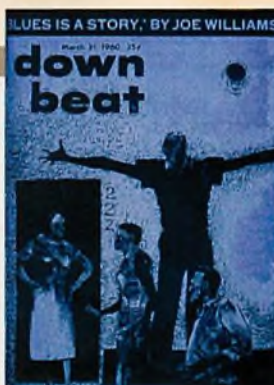
### Review of John Coltrane's *Giant Steps*

by Ralph Gleason

★★★★★

There seems to exist some feeling that John Coltrane, while granting him his importance as a major tenor influence, is a harsh-sounding player to whom it is difficult to listen. This LP, if it does nothing else, should dispel that idea quickly. There are times when Coltrane is remarkably soft, lyrical and just plain pretty.

It is no wonder that John Coltrane is making such an impression on tenor players. He has managed to combine all the swing of Pres with the virility of Hawkins and added to it a highly individual, per-



sonal sound as well as a complex and logical, fascinating mind. You can tag this LP as one of the important ones.

### Caught: Charles Mingus at The Showplace

By Gene Lees

As leader, he runs and controls his groups not so much like a symphony conductor as like a pianist. He plays the whole group.... Sometimes standing up at his instrument, sometimes playing from a sit-down position.

At one point, after trumpeter Ted Curson played eight bars of "Laura" out of tune, Mingus stopped the group, made everybody tune, then resumed. **DB**



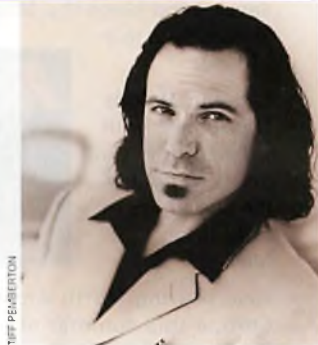
# The QUESTION Is ...

By Dan Ouellette

## Will Elvis help Diana as an artist?

One of the hottest—and perhaps most unlikely—jazz stories of 2003: vocalist/pianist Diana Krall marrying pop star and music omnivore Elvis Costello. The early December 2003 nuptials pose some interesting questions about how it will affect Krall's artistry.

**Vocalist Kurt Elling:** That seems a rather peculiarly personal question. Nevertheless, I would assume that falling in love and deciding to get married would force any working artist to grow and change as a matter of course. Anything that affects an artist deeply will do so, provided the artist is honest with himself/herself and is in any way flexible in terms of craft and creative spontaneity. I wish Diana and Elvis all good things for their future together as people and as artists.



KEVIN MAZUR

**Vocalist Luciana Souza:** Yes, primarily because of love. Whenever love prevails, I'm happy. Diana probably feels very rich now because she's inspired by him as a man as well as a composer, a lyricist and an artist. I so like what Elvis does because it's so personal. Whenever I see an artist who's a person, who's solid, who's trying and making mistakes, who's hurt and bruised and affected by life, it always pleases me. It's a great blessing for Diana. How can it not be great?

**Drummer Lewis Nash:** Diana has been a strong interpretative artist throughout her career, and Elvis has been writing his own songs for a long time. So, now that they're a pair, I think he'll definitely have an influence on her as far as the art of writing songs. Diana will benefit from his experience even though her style of singing is so different from his. In the end, I would think that there might be some noticeable stylistic shifts in her music. Whenever there's a collaboration between two artists who are as insightful and searching as they both are, some good will come to both parties.

**Trumpeter Wynton Marsalis:** Diana can already play. She's great and she puts out great records. She sings in tune, has good taste and time. She knows a lot of music. She'll probably help Elvis. We'll see. I can't speculate on people's personal relationships, but I wish them luck. It's hard out here. Everybody needs somebody. I'm glad they found each other.

**Guitarist Russell Malone:** Diana has already proven herself as an artist. She doesn't need any help or validation. If anyone benefits, it'll be Elvis. This is not to say that he isn't a great artist. He is in his own idiom. But whenever rock and jazz musicians collaborate, the rock artist adds a certain air of "hipness" or "coolness" to their profile. Look at Sting when he worked with Branford Marsalis and Kenny Kirkland, and now even Rod Stewart is singing standards. Today, being a jazz musician is like being black. It's hip, cool and in style—unless, of course, you're a jazz musician and black. Then you're fucked.



JEFFREY HEDSON/SCALES

**Dan Ouellette:** Krall told me six years ago that she wasn't going to pen her own material until, "I'm confident I have something to say." Obviously, she's found the wellspring in Costello's company. Her new CD, *The Girl In The Other Room*, to be released April 27 on Verve, marks her recording debut as a composer, with six numbers she's co-written (music and lyrics) with Costello. That's promising, and will no doubt open new doors to her music—which may, however, disappoint some of her fans who will miss the old standbys she's made a career of recording. **DB**



# Cheryl Bentyne

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## Things To Come

By Richard Seidel

The music industry is always planning ahead. Here, you get the scoop on what you can expect from the jazz world in the upcoming months.

- A jazz supergroup of Herbie Hancock, Wayne Shorter, Dave Holland and Brian Blade will tour North America, Europe and Japan this summer. This is the first time that Shorter and Holland have played together in the same band since the Miles Davis Tribute Band tour of 1992.

- **Chucho Valdés** will reunite with Irakere for an extensive tour of the United States beginning in May.



JACOB KOPANSKY

- Also touring North America and Europe this summer are Michael Brecker and his Quintet, Joe Lovano with the Hank Jones Trio, and John Scofield with Steve Swallow and Bill Stewart.

- The Art Ensemble of Chicago will make its first appearance at a New York club in a decade at Iridium March 30-April 4. The club will also present the Cecil Taylor Big Band and the Sun Ra Arkestra this spring.

- Pianist Sir Charles Thompson, who played with Lionel Hampton, Charlie Parker, Coleman Hawkins and Illinois Jacquet in the 1940s, will make a rare live appearance at Jazz Standard in New York April 23-25.

- Vocalist Luciana Souza will deliver her next album in April on Sunnyside. It will consist of her original music set to the poetry of the Nobel Prize-winning Chilean poet Pablo Neruda, as 2004 marks the 100th anniversary of Neruda's birth.

- The next World Saxophone Quartet album on Justin Time, to be released in May, will be devoted to the music of Jimi Hendrix.

- Joshua Redman has been in the studio with Sam Yahel, Brian Blade, Jeff Ballard and some special guests finishing up his follow-up to *Elastic* for Warner Bros.

- Wallace Roney and Buster Williams have signed to HighNote. Look for spring releases.

- Andrew Hill was recently in the studio for Palmetto recording trio and quartet sessions.

- Ropeadope will release a Charlie Hunter live DVD in April and follow it with a new Hunter trio CD in May. Also coming from Ropeadope is a new Dirty Dozen Brass Band recording with a gospel slant.

- Fresh Sound Records will celebrate the 10th anniversary of its New Talent label by assembling the Fresh Sound/New Talent Big Band and commissioning Jason Lindner, Guillermo Klein, Taylor Haskins, Pablo Ablanedo, Magali Souriau, Andrew Rathbun, Frank Carlberg and Avi Lebovich to write and arrange compositions for the group.

- Coming in April from Concord is a new Gary Burton album, *Generations*, that features Julian Lage, a 16-year-old guitarist from the San Francisco Bay Area.

- Accordionist Richard Galliano will do his first U.S. tour this fall and will also release a new Dreyfus album at that time which pairs him with multi-instrumentalist Michel Portal.

- Half Note Records recorded the **Hank Jones** 85th birthday celebration held at the New York Blue Note club last September, for a spring release.



- Among the cast of musicians who paid their respects to Jones were Marian McPartland, Monty Alexander, Kenny Barron, Jon Faddis, Clark Terry, George Coleman and Roy Haynes.

- Verve has signed Linda Ronstadt for her jazz-oriented recordings. Expect an album this summer. And Verve will release an album from the much hyped young English vocalist-pianist Jamie Cullum in May.

- Mosaic is preparing *The Complete Argo/Mercury Art Farmer/Benny Golson/Jazztet Sessions* for release later this year while Fantasy is readying *The Complete Dexter Gordon Prestige Recordings*. Verve is planning to release *The Complete Norman Granz Jam Sessions* this fall. Most of this material—Granz's studio take on his Jazz At The Philharmonic concept—has never been on CD.

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## Musical Contrasts Mark 11th London Jazz Festival



For 10 days last November, Londoners got a taste of what's happening in the worlds of jazz and improvised music. The London Jazz Festival endeavored to dominate the city's landscape, which is easier said than done in a city the size of London, where the more than 100 gigs stretched from the northern reaches of Islington to the environs of Chelsea in the southwest of the capital. The festival, now in its 11th season, managed to overcome these obstacles in establishing an epicenter at the Royal Festival Hall complex on the south bank of the river Thames.

This was the venue for the opening with the Esbjörn Svensson Trio. Over the ensuing nine days, Bobby McFerrin, the Danilo Perez Trio, David Sanborn, Soweto Kinch, Dianne Reeves, Jason Moran, Blind Boys of Alabama, Los Fakires, Courtney Pine, Jamie Cullum and Richard Bona all performed before sold-out audiences.

Apart from these high-profile concerts, the Festival Hall complex hosted a free stage, courtesy of the jazz venue Pizza Express, where up-and-comers such as Gerard Presencer and Abram Wilson performed, as did the Monk Liberation Front, in which the entire Monk repertoire was performed over six hours by a collective of European musicians including Evan Parker, Tim Garland and Orphy Robinson. Other venues included the stock-in trade of the London jazz scene: from clubs such as the 606 and the Vortex to the back rooms of pubs like the Spice of Life.

However, the Festival reflected trends in world music with the charismatic Malian singer Oumou Sangare and tango star Sandra Luna, as well as the experimental side of contemporary modern music with performances by Frederic Rzewski and Christopher O'Riley.

Pianist O'Riley brought his project True Love Waits: Christopher O'Riley Plays Radiohead to the Queen Elizabeth Hall in the Festival Hall complex with mixed results. The central problem was O'Riley's propensity for overstatement. Instead of paring the songs down to the rudiments, it was as if he were trying to re-create the

arrangements of the original. The grand flourishes seemed hollow and there seemed little attempt to comprehend the essence of each song. Both Brad Mehldau and Cullum have taken on Radiohead songs with positive results, yet O'Riley's classical background seemed to be a hindrance. The climactic encore, "Paranoid Android," proved to be a bridge too far, but the predominantly young audience could not have been more enthusiastic if they tried.

Over at the Barbican Centre, near London's financial district, the Tommy Smith Sextet had no such problem in bringing a challenging project to the concert platform. However, The Bad Plus, who opened the evening's concert, provided Smith's sextet with a springboard. Like O'Riley, The Bad Plus sometimes looks to groups like the Aphex Twin, Nirvana and Blondie as a source of inspiration, but they play the way they want to play. Their take on Black Sabbath's "Iron Man" made the original sound like a bunch of hyperactive kids let loose in a guitar shop. Although Reid Anderson (bass) and David King (drums) seem to be hovering on the brink of chaos, pianist Ethan Iverson's extended improvisations are thoroughly compelling.

The current incarnation of saxophonist Smith's group could hardly be more star-studded, with Joe Lovano (tenor sax), John Scofield (guitar), John Taylor (piano), John Patitucci (bass) and Bill Stewart (drums). The group performed material from the group's recent album, *Evolution*, which includes Smith's compositions inspired by the works of Glaswegian poet Edwin Morgan. They took some time before hitting their stride. But as Patitucci unfurled a lengthy, bowed solo on "Lisbon Earthquake," the rest of the group seemed to heave a collective sigh of relief as Lovano and Scofield seemed to take up the challenge. While "Sputnik's Tale" was reminiscent of Monk, the florid expressionism of Lovano was in marked contrast to the clipped intensity of Smith, but Scofield's solo captured the mood of the piece with unerring accuracy. This was a fine session of improvised music.

—Hugh Gregory



# Ladysmith Black Mambazo

The long awaited follow-up to their Grammy nominated *Live at Royal Albert Hall* in 1999, *Wenyukela* also marks Ladysmith's first release of new material since *Heavenly* in 1997.

The thirteen tracks on *Raise Your Spirit Higher - Wenyukela* reiterate the message that has transcended Black Mambazo's music since the group's earliest days. Survivors of the apartheid movement that divided South Africa for generations, the group widens their scope on this record and addresses many of the same kinds of struggles and cultural clashes that persist around the world.



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KEN SCHAPHORST (LEFT), JOHN MCNEIL AND STEVE LACY

## NEC Jazz Legends Celebrate Hall's 100th

The New England Conservatory continued to raise its stock as one of the premier schools for jazz education with its "The Best of Jazz" concert held during an October weekend of festivities in celebration of the 100th anniversary of the conservatory's restored Jordan Hall. For the Oct. 24, 2003, gala, organizers assembled an exceptional cast of faculty and graduates including four recipients of the MacArthur Foundation "genius grant" awards—Ran Blake, Steve Lacy, George Russell and Cecil Taylor. The weekend also began a \$100 million fund-raising drive with the public.

After introductory remarks by NEC President Daniel Steiner, who hailed Jordan Hall as "esthetically and acoustically, one of the treasures of the world," soloist John Medeski spirited his fingers across the piano keys as though they were scalded by touch. He dedicated his triptych of fiendishly clever pieces to Joe Maneri, Blake and Bob Moses, respectively. Luciana Souza's clear and impassioned singing on "Jobim Collage," with John Lockwood's bass, was followed by pianist Blake and his former students Dominique Eade on vocals and Ricky Ford on sax. The three stirring performed Blake's "TriBeCa," a plea for world harmony.

Solo bass performer Miroslav Vitous, in from Europe, proffered three songs characterized by virtuoso spirit, yet his electronic keyboard simulations of a string section sometimes lapsed into artificiality. An all-star nonet probed Lacy's "Baghdad" with a round robin of cogent solos from, among others, Lacy, trombonist Bob Brookmeyer and baritone player Carl Atkins. Taylor took over before the break, applying his arsenal of fastballs, curves, knuckleballs and changeups to the keys in a quick-passing 20-minute tirade and repose.

About a third of the packed hall departed during intermission. It was their loss. Herb Pomeroy reminisced about the '50s when Jaki Byard played tenor in his band before conducting the 20-piece student NEC Jazz Orchestra on his late friend's arrangement of "Satin Doll." Drummer Harvey Mason and Ford gave the music extra propulsion. Next, Byard's "Aluminum Baby" was played as a wonderful tribute to its composer, with young bass player Jorge Roeder showing promise.

The orchestra continued its winning ways with jazz department chair Ken Schaphorst, Brookmeyer and the estimable Russell conducting a song apiece. By concert's close, even the stationary cherubs perched near the top of the majestic pipe organ on the wall behind the stage seemed to be smiling.

—Frank-John Hadley

## JIMMY COBB: Give The Drummer Some

The drummer might get the respect he deserves, after all. The release of *Cobb's Groove* (Milestone), by Jimmy Cobb's Mob, trumpets the versatility, feel and swing that made him the choice of Miles Davis, Dinah Washington, Sarah Vaughan, John Coltrane, Wynton Kelly and many others. "I'm fortunate to have come up in that period, because that's some of the better times in the whole history of the music," the 74-year-old Cobb said.

Cobb's Mob started gelling about 10 years ago, from musicians the drummer met while teaching a rhythm class at the New School in New York. "I liked the way [guitarist] Peter Bernstein played the first time I heard him because for a young boy he sounded like Grant Green and Wes Montgomery," Cobb said. "He used to ask me, 'If I get some gigs around town, will you play them with me?' He knew a bass player named John Webber. John's bass playing is impeccable."

*Cobb's Groove* also features pianist Richard Wyands and saxman Eric Alexander, as the Mob takes on Latin, 6/8, boogie, ballads and hard-bop. "When I came up, there were variety shows with different ethnic groups and music. If I went in a theater for a week with Dinah Washington, with Earl Bostic's band, Earl's band would have to play the whole show, so you had to learn how to do that stuff," Cobb explains. "We were doing a lot of r&b, shuffles and two-and-four backbeat. You learn how to do that, and you get something from it."

Armed with a knowledge of bebop as well as r&b, with an impeccably pure sense of time, Cobb was the perfect drummer to take the reins from Philly Joe Jones in Miles Davis' band. "Philly Joe and I were good friends," Cobb explained. "We used to practice a lot together. Just before I got into Miles' band, Joe had made a few records on his own and he was about ready to do the band thing himself. Then he had that [drug] problem, so a lot of times he would miss some appointments.

"Cannonball Adderley had just joined the band, and he wanted to keep his gig, so he got nervous when Joe wouldn't show up. Cannon used to tell me, 'Why don't you come to the gigs and hang

out with us, and if Joe doesn't show up you can play.' I did that for a few gigs, and then did it for a record date. *Porgy And Bess*. On that date, half is Joe and half is me."

Among the dozens of sessions Cobb has played, the dates with Davis provide some of his fondest memories, including, of course, the classic *Kind Of Blue*. "We completely lucked out in that one,"

Cobb said. "Almost every date I did with Miles sounded good. Look, you're working with the best people in the business, so I couldn't see how it was going to come out too bad, unless it was me."

Cobb's discography with Davis includes *At Newport 1958*, which was reissued by Columbia/Legacy in 2001. Anyone listening to this live recording is immediately struck by Cobb playing with supreme intensity and taste; his crisp rimshot on four and the tenacious ride cymbal have become synonymous with his playing. In fact, it's known to many as "the Jimmy Cobb beat."

"You have to practice that right hand—you have to get ready for that one," he explained. "After you get it done it's probably easier to play fast than keeping it slow and at a certain level for a long

time. But guys were playing that rimshot in Miles' band before I got there. He used to ask for that. It might have happened before Miles' band. But Joe used to do it all the time, and Miles liked that. So, I'd be playing and he'd come over and make the motion for the stick thing."

Cobb hopes to get his Mob out to some festivals this year to do his "stick thing" and spread the music heard on *Cobb's Groove*. He's also looking forward to the upcoming release of *Yesterdays*, an album he recently recorded with Michael Brecker, Roy Hargrove and Jon Faddis, and the reissue of *So Nobody Else Can Hear*, a 1983 recording session/documentary featuring Freddie Hubbard, Dave Liebman, Bill Cosby and the late Gregory Hines.

—Robin Tolleson



JOHN ABBOTT

## CHICAGO UNDERGROUND TRIO: Raw Protest

When most Americans imagine protest music, they hear words. Whether raising questions, elucidating polemics or expressing rage, it's about the human voice communicating through a distinctly verbal language. In reality, we don't need words to get the job done. Just as visual artists from Diego Rivera to Cindy Sherman have used images and metaphors to convey their feelings on a wide variety of social and political subjects, the Chicago Underground Trio has produced a collection of protest music on its new album, *Slon* (Thrill Jockey), that manages to make its feelings heard simply through tone and intensity.

"This is dedicated to all the people who have lost their lives at the hands of U.S. imperialism," reads the small note inside the new album's cover art. As a song title like "Zagreb" suggests, it's a comment that speaks further than just the United States' invasion of Iraq that was occurring as the Chicago Underground Trio toured Europe in March 2003.

"Every night we would talk about it," said the group's bassist Noel Kupersmith, mentioning how cornetist Rob Mazurek would announce, "This is our no war tour" from the bandstand each evening. "We'd talk with people in the audience every night after the gigs. It was great. How that record sounds—raw and crude—is how I was feeling emotionally. We were angry and frustrated, which has a lot to do with [the way it sounds]. There was an urgency when we were playing the tour, to have to deal with this U.S. domination bullshit."

Indeed, *Slon* bristles with a sharp-edged energy and that's exactly how the trio—which also includes drummer Chad Taylor—wanted it to sound. The group's decision to make the album was spontaneous; Mazurek was about to return to his home in Manaus, Brazil, when they made the last-minute arrangements. "It felt like it was different stuff for us and it had a nice energy," Kupersmith said. The recording was made several weeks after that European tour at Key Club Recording, a small studio in Benton Harbor, Mich., that specializes in punk rock sessions. The opening track, "Protest," has an in-your-face intensity: Kupersmith's driving ostinato, Taylor's ferocious cymbal-splashed groove and Mazurek's fiery African-flavored lyricism shoot straight out of the gate with a go-for-broke fury.

The tour and the album marked a new phase for the group. Its two previous albums for Delmark—*Possible Cube* and *Flamethrower*—had been meticulously rehearsed in the weeks before the group entered the studio, and both featured appearances by guitarist Jeff Parker, the other member in this fluid aggregation which also performs as the Chicago Underground Quartet when all four players are present. (In theory and practice, when any three of these four play together it's billed as a Chicago Underground Trio gig). In contrast, the material on *Slon* was developed on the road from a handful of compositional ideas and fragments. When the group started back in 1996, all of its members lived in Chicago. Now Taylor lives in New York and Mazurek lives in Brazil.

Prior to meeting in Berlin on the eve of the tour it had been six months since the group had performed as a unit. "That tour was a checking in point for how it was going to work," Kupersmith said. He explains that the trio's acquired musical



COURTESY THRILL JOCKEY RECORDS

empathy allowed the group to fall right in line with each other. "It was really impromptu. When we met in Europe we didn't know what we were going to do. Chad had written a few tunes, Rob had some, but a lot of it came down to something like, 'Hey, play this ostinato bassline, I've got this melody that I've been working on.'"

That methodology seemed to work, as *Slon* suggests the line between the Chicago Underground Trio's jazz-oriented material and electronic experimentation has never been more invisible.

"The Underground has always been about trying things that you don't get to try in other groups," Kupersmith said. "Some nights things worked really great and sometimes it fell flat. Some nights there'd be hardly any computer stuff while others there would be a lot of it."

The album duly reflects that spectrum: the title track is built upon abstract synthetic gurgling and funky programmed beats, but unison cornet and arco bass lines trace the tune's beautiful melody. The mostly synthetic "Palermo" layers field recordings from a Sicilian fish market with a mixture of low-end electronic beats and muted textures, while pieces like "Sevens" and "Shoe Lace" highlight the group's organic, cohesive live sound.

"Every night we have all of these resources to draw from," Kupersmith said of the group's broad palette of acoustic and electronic sounds. "Everybody's used to it now." Aside from a spring tour in Europe the group's future plans are vague at best, but according to Kupersmith, they've all reached the point where such ambiguity is simply an outgrowth of the music-making process itself.

—Peter Margasak

## HENRY JOHNSON: Back To Straightahead

Back in 1996, Henry Johnson had a career-changing experience. "I was on the way to a concert in Dallas, and they played one of my songs on the radio—and there was no solo," the guitarist and vocalist recalls. "They had snipped the solo out of it."

Suddenly a victim of his own success on the smooth jazz airwaves, Johnson decided it was time to take a hiatus from the recording business and focus on reinventing himself. "I said, 'I'm done with this. I'm not going to make music for these people to edit. It's cheating the fans.' Besides, I'm not a smooth jazz artist. I'm a jazz artist with a heritage behind me."

Seeking a return to his more straight-ahead roots, Johnson eventually found himself at the helm of Organ Express, a Chicago-based quartet that includes organist Chris Foreman, drummer Greg Rockingham and saxophonist Peter Roothaan. With a steady Wednesday night gig at Andy's in downtown Chicago, Organ Express has developed into a tight-knit group over the past four-and-a-half years. *Organic* (A440), the group's new CD fea-



JALIE FREEMAN

## FRA FRA SOUND: World Schooling

Fra Fra Sound fuses jazz and various ethnic musics, but it certainly doesn't fall in the category of a "world beat" band. Vincent Henar, bassist and artistic director of the Netherlands-based septet, likens the band to Art Blakey's Jazz Messengers, seeing it as

"a school, a platform" for musicians and musical genres. "We're not a jazz band, but we improvise in the jazz tradition," Henar says. "We bounce back and forth between jazz and world music."

Fra Fra Sound (FFS) formed at a youth

center to play dance music for Surinam émigrés in Amsterdam 23 years ago. Henar is the only remaining original member. Two of the band's previous albums, *Kotabra* and *Mali Jazz*, had a specific focus—the former focused on kaseko music of Surinam and the Caribbean, the latter the music of Mali. Both feature FFS in tandem with several Malian masters, including kora player Toumani Diabate. The group's 2003 release, *Kultiplex* (Pramisi), is perhaps its most overtly jazz-oriented, as FFS—without any collaborators this time—lays down easygoing hard-bop lines over a variety of ebullient rhythms.

On disc, the music comes off a tad too polite at times. But live, as in an October 2003 show at Chicago's HotHouse, the FFS brings a warmth and vibrancy to the material, commanding an audience's attention. One highlight from the HotHouse show was "Franca Lucia," the leading track on



turing guest vocalist Nancy Wilson, documents Johnson's back-to-basics vision in a program of standards, blues, ballads and originals.

With a long history of playing with jazz organists Jack McDuff, Don Patterson, Jimmy Smith, Larry Young, Leon Spencer Jr. and even a young Joey DeFrancesco, Johnson has a particular affinity for the Hammond B-3. "Organ and guitar is a marriage made in heaven," Johnson said. "When the organ is soloing, the guitarist becomes his left hand, and when you can do that the right way, it's exciting. The whole idea of the organ is having an entire orchestra in the hands of someone who knows how to use it. And that means you can swell, get soft and use all kinds of effects. Chris plays the whole organ, and he understands about the voicings of the instrument."

Whether playing Windy City clubs like Andy's, the Green Mill and the Jazz Showcase, or performing on the road or at sea, Organ Express does more than just make an appearance. They give a presentation.

"Arrangements can be the character of the band," said the 50-year-old Johnson, an experienced composer and arranger who has played enough all-star jam sessions to know the difference. "The people I've come up with—like Joe Williams, Jack McDuff,

*Multiplex*, with Henar, guitarist Andro Biswane, drummer Harvey Wirht and percussionist Carlo Ulrichi providing a New Orleans-meets-Afro-Cuban rhythm matrix for its pensive South African-tinged melody. This was complemented by a blistering, bluesy solo from tenor saxophonist Efraim Trujillo.

Only on its second American tour, Fra Fra Sound has engaged "better, bigger crowds in the U.S. this time around," Henar says, noting the response was especially enthusiastic at an outdoor festival in Chapel Hill, N.C. Internationally, he says the band has a big following in Jamaica, South Africa and Cuba.

Meantime, Fra Fra Sound keeps on traveling, "to see how people dance, sucking up new influences." It's played with trumpeter Graham Haynes, reedist David Murray and the late trumpeter Lester Bowie. "Jazz is the oldest 'world music,'" Henar says.

—Mark Keresman

Ramsey Lewis—their presentations were immaculate. And that means everybody knows what is going to happen. Things have to be discussed. I've come to realize how important arrangements are when you're entertaining people."

Now that Johnson is back as a bandleader and recording artist, his main concern is getting more exposure for the group. "I want these guys to be heard," he said. "Chris Foreman is one of those guys who has been

around forever but nobody knows about, and it's just a matter of them seeing this group play live."

This year, Johnson plans to concentrate on booking Organ Express on the national jazz club scene and at major concert venues. "I've had a five-year plan with this group where I want to put them in a position to go out," he said. "By next year, we should be set up to do whatever we want, whenever we want."  
—Ed Enright

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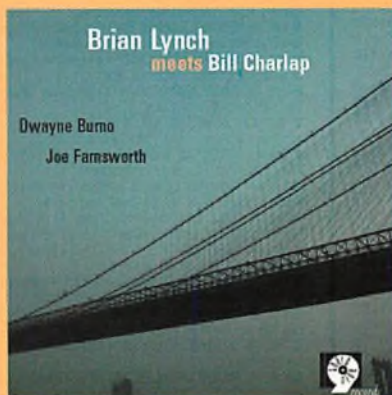
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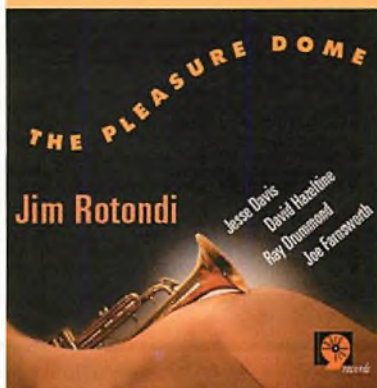
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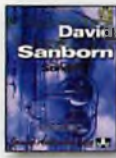


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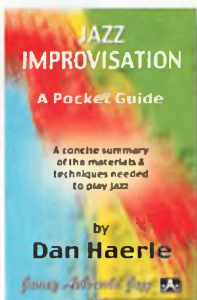
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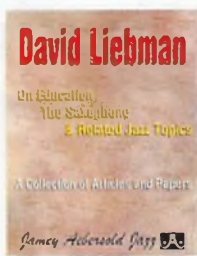
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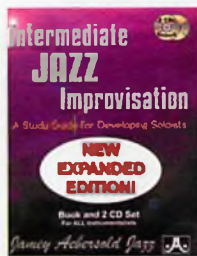


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**By**  
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Horace Silver  
Dreams about the Potential  
of His Huge Collection of  
Unreleased Material, a New  
Album and the Legacy of  
His Compositions

# 'The Songs Are My Life'

Horace Silver has what could amount to a box of gold in his office closet. It's taken him years to accumulate the box's contents, one piece at a time, and today it's a treasure trove of material. Interestingly, he wants nothing more than to spread this wealth to the public.

"It's filled with cassettes with different tunes on them, things I haven't put on record yet," Silver reveals. "I listen to them at times. Some of the songs are weak. But there are many strong tunes there, and hopefully I'll get a chance to record these before I die. The songs are my life."

This comment comes as a bit of a shock: "Before I die." Is there something wrong with the pianist/composer's health? After all, his career has been marked by several episodes of ailments. No, he says. But Silver is 75 years old, and he definitely recognizes his mortality. He's a jazz legend, without a doubt. But his profile rises nowhere close to where it was during his nearly 30-year prolific tenure as a cornerstone on the Blue Note roster from the early '50s until 1980, or even the succeeding years that found him recording for the likes of GRP and Columbia.

Still, his compositions, from "Señor Blues" and "Sister Sadie" to "The Preacher" and "Song For My Father," remain ubiquitous in jazz clubs and on new albums from artists around the world. Silver's pen has wielded compositional gold more frequently than almost anyone else in the history of small ensemble jazz, so there's no telling what he may be holding onto in the closet of his Malibu, Calif., home.

The thing is, Silver doesn't venture away from his home very often these days for his music. He can be seen out on the Los Angeles jazz scene, checking out what's happening at the clubs or at events such as his recent \$10,000 scholarship competition for young jazz pianists. And he has a new album out, *Rockin' With Rachmaninoff* (Bop City), which was recorded in 1991 but just released in late 2003—one of the album's worth of material from his closet.

But Silver hasn't played out in public in more than four years. Perhaps this is the sign of a proud man: He can't perform with the same reckless abandon and aplomb that he did in his youth, so maybe he doesn't want to take the stage if he can't play music at the level he was once accustomed. He denies this, saying his reason for not performing is much more simple.

"I'm hopefully going to go into the studio in April, and then, after that album's released, I would like to do a little tour," says Silver, who was inducted into the DownBeat Hall of Fame in 1996. "But I don't feel like traveling any more. I traveled for about 50 years. I like that, but I don't relish doing those tours like I did when I was younger. I love to play in front of people, but tours are exhausting. God has blessed me with these royalties, so I don't need the money. I can work when I want to work. But at 75, I want to enjoy this house, my neighbors, my view, family and friends, and live a good, relaxed life."

Silver's home offers him an environment with plenty to enjoy. Perched on a cliff that abuts Pacific Coast Highway, its front door looks out to the mountains and the back yard has a clear view of the ocean and Santa Monica. The inside is filled with personal memorabilia, from more than a dozen paintings of him done by the likes of LeRoy Neiman and Carol Forbes to the key to his home town of Norwalk, Conn., and various trophies, commendations and plaques he's received over the years. "It's the 'Horace Silver Museum' here," he laughs as he offers a tour of his home, with *Rockin' With Rachmaninoff* playing on the stereo.

"I really enjoy this album, and listen to it almost every day now," says Silver, whose home treads a fine balance between proudly displaying his professional achievements and overreaching the boundaries of tasteful exposure. "It's been sitting in the closet for a long time, so it's nice to hear it now, and have it out on record."

While having this album out is a bit of a dream fulfilled for Silver, the seed for *Rockin' With Rachmaninoff* literally came from a dream.

"I had this dream about Sergei Rachmaninoff and Duke Ellington, and Duke was taking him on a tour of heaven to meet all the jazz greats, like Louis Armstrong, Coleman Hawkins and Thelonious Monk," Silver says. "Funny thing is, I never studied Rachmaninoff, and don't know much about him. I woke up, and thought it would be a great premise for a play. After I wrote it, I thought, 'How am I going to get this put out?'"

"I heard that [former Los Angeles] Mayor Tom Bradley was a jazz fan. He and Billy Taylor are friends. Billy was in town playing at the Biltmore Hotel, and the mayor was going to go to the show. I went to the show, and was going to give Mayor Bradley a box of records as a present. I put a letter in the box, mentioning that I had written the musical, and that if he would help me put this on in Los Angeles, I would donate my services. They would just have to pay the dancers



scale. Two weeks later the phone rang, and it was him. It took us about a year, but we got it out there with some help from some local businesses, and put it on at the Barnesdale Theater in Los Angeles."

The show, which featured the likes of Andy Bey, Ricky Woodard and Michael Mossman, only ran for three days, June 7–9, 1991, and nothing ever happened with it again. Silver felt strongly enough about the 11 songs that comprise the play that he took the musicians into the studio after the performances to record, and he wanted to release it then on his own label, Silvetto Records. But distribution problems forced him to shut down his label then, and the project got shelved until Beverly Hills-based Bop City optioned it last year.

The genesis of the songs on *Rockin' With Rachmaninoff* is not unusual for Silver. When he's at home, he dreams a lot; and only steps from his bedroom is a small studio, in which an old Steinway and tape recorder capture the contents of these dreams.

"Most of the tunes I've written have come from dreams," says Silver, whose piano is covered with in-progress and finished musical scores, a torn, frayed and paper-clipped copy of Maurice Gardner's "The Orchestrator's Handbook" that he's had since he was 15, an array of crystals and lapis stones, and photos of the likes of Monk, Bud Powell, Judy Garland, Prokofiev, George Gershwin, Martin Luther King Jr. and spiritual advisors such as Swami Sri Yuktswar. "I wake up in the morning with an eight-bar phrase in my head. If I don't get up right away, play it on my piano and put it on tape, I lose it. Sometimes I say that it's simple and I'd remember it. I kick myself, because I wake up and it's gone. One time I was in Hawaii, and I brought my tape recorder with me. I had this dream about Count Basie playing this simple and beautiful tune. I thought I would remember it. I woke up and lost it. When I'm here at the house, I jump out of the bed right away, pick it out on the piano and then I can harmonize it after I have it on tape.

"It's a gift from God," Silver continues. "It's from the spirit world. I once went to a psychic in London, Ena Twigg, and every time I go to London I go to her house. When I was there my brother, John, who died when he was six months old, came to her to give me a message. He said that it isn't my music. I've been given direct impressions from the next world on. Whoever the great composers are there, they are giving the music to us here. I'm one of the channels through whom they are giving this music."

With these strong spiritual convictions about his music, Silver believes that it is his duty, his mission in life, to inspire people through his songs. This accounts for his prolific pen, and the fact that he rarely has recorded someone else's music.

"Art Blakey once asked me, 'You only record your own material.



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Why is that?" Silver says. "I told him there are plenty of musicians who can't write. I love Cole Porter, George Gershwin. But God didn't give me this ability to write so I could record Cole Porter. With all due respect to Cole Porter, why should I go record his stuff, when God gave me all this stuff to give to people? It's not about greed for fame or fortune. He didn't give me this music for nothing."

Silver claims that he doesn't remember many of the specifics on the origins of the classic songs he wrote for Stan Getz, the Jazz Messengers or for his classic quintet, which over the years featured the likes of Hank Mobley, Kenny Dorham, Art Farmer, Junior Cook, Joe Henderson, Woody Shaw, Blue Mitchell, Tom Harrell, Louis Hayes and so many other jazz greats. But he loves to reminisce about his career, and when he gets going, his memory is actually much better than he makes it out to be.

#### TELL ME ABOUT STAN GETZ. HE GAVE YOU YOUR FIRST BREAK.

He was a very sweet man. I will always be indebted to him, because he discovered me, took me out of Connecticut. I had wanted to go to New York, but I had cold feet. I wanted to see if I could make it. I had about \$700 dollars. What if I went there and didn't make it, and had to come back? I would have been embarrassed. People would have been laughing at me. I kept on procrastinating.

#### WHAT DID ART BLAKEY TEACH YOU, AND WHAT DID YOU TEACH ART BLAKEY?

I have no idea what I taught him. But I know one thing in particular what he taught me: You should give your all at every performance. The stage is like a sanctuary or an altar. When you get up there, you don't bullshit. You take care of business. You give 100 percent of what you got, no shucking and jiving. He'd come in sometimes, sick, drugged, sweating, he'd get up there and play just the same.

#### LET'S TALK ABOUT YOUR SONGS. "SEÑOR BLUES" WAS YOUR FIRST HIT. HOW DID IT EMERGE?

I don't remember what inspired me to write the music. I do remember the lyrics, though. I was searching for Jon Hendricks to write a lyric to it, as he has written for some of my other tunes. He was in Europe, and I couldn't get ahold of him. I said, "Hell, I can write a lyric to this. It's only a simple blues." So that was my first lyric. Then after that I did a few more, and I realized I had the talent for lyric writing as well as writing melodies.

#### WHAT ABOUT "SISTER SADIE"?

People ask me if there was a Sadie. I didn't know a girl named Sadie. I just wrote it, and that title came to mind.

#### WHAT WAS THE INSPIRATION FOR "THE PREACHER"?

It came from an old song called "Show Me The Way To Go Home." We used to play dance gigs. At the end of the gigs, we'd play this to tell people it's time to go home, it was the closing tune. We'd play it and improvise on it. I thought I'd change it, and write my own melody.

The only time that [Blue Note's] Alfred Lion gave me a problem with a tune was with "The Preacher." I made the mistake of saying to Art Blakey that it was based on the changes of "Show Me The Way To Go Home." When Alfred heard me say that, he got turned off. He thought that was Dixieland. He wanted us to jam a blues. Art pulled me aside and said, "Man, there's nothing wrong with that tune. Insist that you do it." I went to Alfred and told him that I didn't want to jam a blues in the song's place. He said that I could record it. Michael Cuscuna told me that even years after the tune came out and was successful, Alfred still didn't like it.

#### TELL US ABOUT "FILTHY MCNASTY."

I was watching the late movie, a W.C. Fields film called *The Bank Dick*. You never know from where inspiration will come. I saw the name of this character in the credits, and I thought it would make for a great name of a song. So I went to my piano and wrote out this blues.

#### "NICA'S DREAM" IS FOR THE BARONESS PANNONICA DE KOENIGSWARTER. RIGHT?

Of course. She was so good to the Jazz Messengers when we got started. We had no money to buy uniforms. We were just barely making it. She came in and bought us two changes of clothes: We had black mohair and olive drab suits. She bought us shirts, ties and shoes to match.

#### HOW ABOUT "COOKIN' AT THE CONTINENTAL"?

That was a club in Brooklyn, the Continental, that had music six nights a week. I loved to play there. We always packed the joint, always had a great response. There were also all these pretty ladies in Brooklyn, so we'd go there and play!

#### AND "JODY GRIND"?

Nat "King" Cole really dug that song. He was a hero of mine, so that made me feel great. The title is a little on the risqué side. It's a fictional character. I got the thought from an old army saying: When you're in the army, Jody is taking care of your girl while you're away, grinding your girl while you're away.

#### FINALLY, THERE'S YOUR BIGGEST HIT, "SONG FOR MY FATHER."

I never tried to play authentic Cape Verdean music. We'd have parties at my house on Saturday nights growing up, with my uncles and dad in the kitchen playing Cape Verdean music. But it wasn't until I went to Brazil, and spent a couple of weeks down there for Carnival with Sergio Mendes, and I came back with the bossa nova beat in my head, that I wrote something with a Cape Verdean melody. I wanted to write a tune using the bossa nova rhythm, and on the piano I came up with a melody. After I listened to it on tape, I said, "I'm using the beats from Brazil, but that melody sounds like something from Cape Verde." So that's why I called it "Song For My Father."



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Recording live is a pro and con. A live album you get the spontaneity, the response from the audience, and it may be more fiery. But it depends on the material you're recording. If I got some complex material, I'd rather do it in the studio. For the Village Gate, I wrote some simple tunes. I didn't want to do something complex that would not come out right. I wrote music that everyone could play, but had some depth to it. You can write simple and it can wind up being trite. But if you can write simple and have some depth to it, then you've got something. That's the hardest part: To write something simple with some depth to it.

**BUT IS WRITING MUSIC EASY FOR YOU?**

Yes and no. Sometimes writing is easy, sometimes it's hard. Sometimes I sit at that piano, fumble around with those keys, and can't come up with anything. I think, am I the same man who wrote "Doodlin'" and "Sister Sadie"? I can't come up with an idea. But then, sometimes when I have dry spells like that, if I'm determined I want to write something, keep at it every day, it might take me three or four days, but all of a sudden the door opens up, and all of these ideas come flying in. I go at it every day. It's like someone up there is looking down and says, "Horace is down there trying to write some music. Let's go down there and help him out."

**H**orace Silver's spirituality radiates in his smile. He's one of the warmer, gentler men you'll ever meet. The confidence he exudes is not arrogance, but it's from a man who knows he has made significant achievements in his life, and who is proud of them. Sure, there are things he has not yet done

musically that he'd like to do, such as writing a symphony, but, in the twilight of his career, he rests assured that he has made a major impact on the jazz world. And he has been smart enough to profit from his songs.

"I try to be a smart business man," Silver says. "This music business is exactly that, a business. If you don't mind your P's and Q's, you're going to be screwed. I have Gigi Gryce to thank for helping me out on publishing. He and Lucky Thompson were the first two black guys in New York City who started their own publishing company, so they owned all their music, 100 percent of the royalties. Gigi turned me on to it. This publishing company I own, Ecaroh Music, is largely responsible for me having the lifestyle I live. I have no money worries, the checks come in all the time.

"Out of all the material I've written, I own just about all of it," he continues. "There are only three songs I've written that I can never get back from the publishers I originally put it with, and they are not that popular: 'Opus De Funk,' 'Silverware' and 'Buhaina.' Mills Music has these, and they won't give them back to me."

So Silver has control of the songs that comprise his legacy. But, in the end, what does he want his legacy to be?

"That's for you and the listeners to decide, not me," he says. "I just do the best I can, put my heart and soul into this music, and the public decides what my legacy is. But my hope is that this music will go forth and bless the people. It will find its way into their homes, cars, other artists will take the songs and do their interpretations. I get fascinated when I think back at how many tunes I've written, and how many have been recorded. I have a lot of recorded material out there. A lot of writers are not that lucky. I'm lucky that I have so many tunes on the market, but there are still a lot of them on the shelf I have not yet introduced." **DB**

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# John McLaughlin Unveils His





‘Musical Journey Through Life’

# Open Worlds

« By David Adler   « Photo by Jack Vartoogian

It seems fitting for John McLaughlin to release a thoroughly Western guitar concerto as he's in the thick of touring his Indian classical ensemble, Remember Shakti. But world music is simply a constant for McLaughlin. Since he came to prominence at age 27 as a force in Miles Davis' electric bands, McLaughlin has studied an array of musical and spiritual traditions and made them part of the fabric of his life.



Pointing to the nearest copy of his new Verve release, *Thieves And Poets*, McLaughlin reflects on the title track, an ambitious three-movement suite for nylon-string guitar, symphony orchestra and additional soloists. "I hear Gil Evans and Miles, I hear flamenco and Indian influences—I even hear stuff from the Mahavishnu Orchestra in this," he says. "I didn't do it intentionally, but it's funny how it comes out."

McLaughlin grew up in Yorkshire, England, listening to BBC Radio and digesting everything from Muddy Waters to Django Reinhardt; from flamenco and Indian classical music to Davis. "All in the space of about five years," he marvels. "I got zapped. And they all left their mark."

Listeners get an unusually close, sustained view of McLaughlin's creative coming-of-age with *The Complete Jack Johnson Sessions*, Columbia/Legacy's latest Davis box set, which beat *Thieves And Poets* to the shelves by about two weeks. The two releases are worlds apart, yet they document the multilayered contours of a singular musical consciousness.

In his self-penned liner notes to *Thieves And Poets*, McLaughlin takes an introspective tone and describes the concerto as "a story of my musical journey through life." He identifies an Old World feel in the first movement, a transitional feel in the second, and a New World feel in the third.

"The third movement, it's big band," he says in an interview in the fall, as he was in New York around the release of *Thieves And Poets*. "Everything's triplets, and jazz rhythm is based on triplets. I explained to [conductor] Renato Rivolta that there's no dragging, no *rallentando*." He rolls the "r" in jest, chuckling. "When you hit, you hit."

The work began as "Europa" and went through a number of drafts over the past 15 years. It was commissioned by the Cologne, Germany-based Deutsche Kammerphilharmonie, which toured Europe with McLaughlin and gave the piece its first exposure. Some years later McLaughlin remade the piece for large orchestra and performed it for four nights with the Orquestra de Paris, in a double bill with Paco de Lucía.

The experience left McLaughlin frustrated. "This was at the time of the '91 Gulf War," he recalls. "But there was another war going on, between the orchestra and the conductor. They wouldn't speak to each other. Paco and I arrived for rehearsals and things got messy right away. So I just took my score and talked to the sections individually. 'On the third movement, you've gotta give me that thing! Tighten up!' And as soon as I said that, they were like yes, of course. So we got through it, but after that I didn't want to see the piece for a long time."

Enter Jean-Christophe Maillot of Les Ballets de Monte Carlo, who approached McLaughlin several years later and asked for an orchestral piece to choreograph. With some measure of dread, McLaughlin took what would soon become "Thieves And Poets" off the shelf and began to revise. When he was ready to record, he found a suitable orchestra called I Pommeriggi Musicali di Milano (Musical Afternoons in Milan). He recorded the orchestra first, then returned to his home studio in Monaco to record the additional soloists: violinist Viktoria Mullova, cellist Matt Haimovitz, clarinetist Paul Meyer, second guitarist Philippe Loli and timpanist Bruno Frumento.

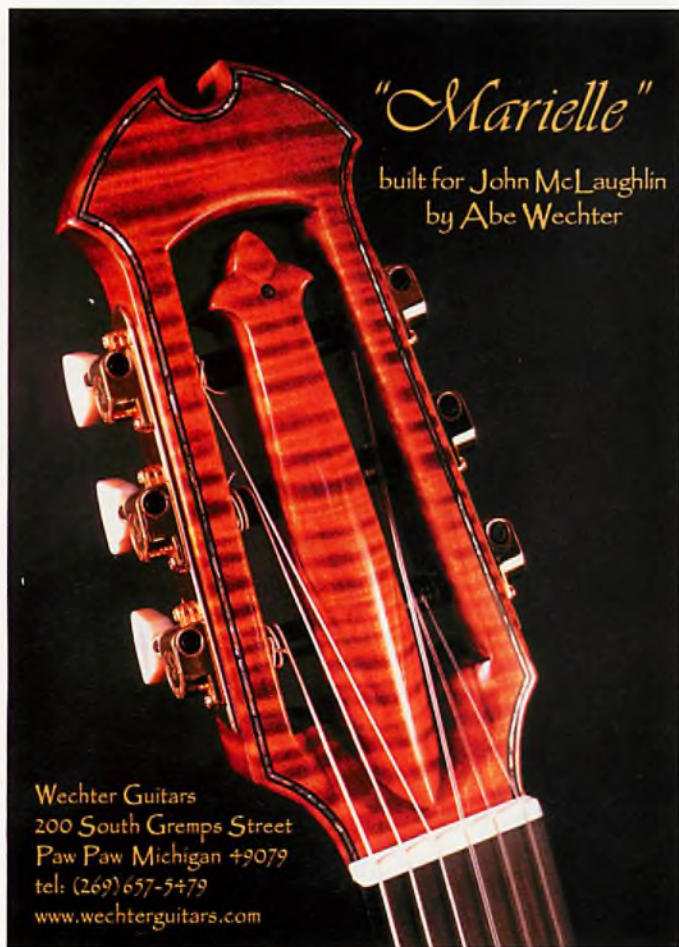
After a brooding, Eastern-tinged introduction, the piece takes on an upbeat character, with odd meters and subtle dynamics gelling to create a celebratory dance. As always, McLaughlin makes his own rules, playing nylon-string guitar with a pick, scurrying through the sunny landscape with a hard yet graceful attack. The man who started out as Davis' apostle of snarl and feedback continues to champion the more delicate delights of the acoustic guitar.

Just when the "big band" splash of the third and final movement comes to a close, the album takes a markedly inward turn. Next come the standards "My Foolish Heart," "The Dolphin," "Stella By Starlight" and "My Romance," arranged for the Aighetta Guitar Quartet, with Helmut Schartmueller on acoustic bass guitar and McLaughlin as soloist. This is the instrumentation heard on 1993's *Time Remembered: John McLaughlin Plays Bill Evans* (Verve), the seed of which was planted by an overdubbed treatment of Evans' "Very Early" that appeared on 1981's *Belo Horizonte*. "It's a classical approach," McLaughlin says, "very much in keeping with the orchestral thing, with the exception that the orchestra gets really powerful sometimes, and the standards are very interior. I like the balance."

McLaughlin seems happy with the result of *Thieves And Poets*, but also relieved to put orchestral projects behind him. "I'll never do it again," he declares. "Three follies in my life are enough." The other two were 1974's *Apocalypse*, produced by George Martin and featuring the second incarnation of the Mahavishnu Orchestra; and 1988's *Mediterranean Concerto*, a more "straightahead" classical outing. Both efforts were orchestrated by Michael Gibbs and featured the London Symphony Orchestra.

McLaughlin remembers the Los Angeles premiere of *Mediterranean* in 1986 far more fondly than the recording itself: "I wasn't even allowed on the mix, and that bothered me. I vowed never to make the same mistake."

McLaughlin has far more positive things to say about



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*Apocalypse*, although he nods his head in mock disapproval: "We were loud—so loud we had to be in another studio with a video connection." The album begins, however, with "Power Of Love," four-plus minutes of sheer tranquility and exquisite harmonic color. McLaughlin's acoustic guitar hovers over the ensemble, both moving together in a sinuous 3/4. An orchestra bell haunts the ending, pealing in unison with the fading piano. "Power Of Love" doesn't sound like "Thieves And Poets," but it was perhaps a sign of things to come.

As was, in a different way, *The Complete Jack Johnson Sessions*, which finds McLaughlin unearthing sounds that augur the Mahavishnu Orchestra classics *The Inner Mounting Flame* and *Birds Of Fire*. He is central to the *Jack Johnson* box.

The volume of previously unreleased *Jack Johnson* material is enormous, including five revealing, down-and-dirty takes of "Go Ahead John," subsequently trimmed and spliced for the 28-minute version heard on Davis' 1974 *Big Fun*; a 22-bar slow jam in 6/8 titled "Archie Moore," which showcases McLaughlin in a trio setting with Dave Holland and Jack DeJohnette; and the stuttering funk freakout "Sugar Ray." There are also four takes of "Right Off" and two of "Duran," all of which feature McLaughlin with future Mahavishnu bandmate Billy Cobham. When the first, previously unreleased "Duran" ends, Davis' coarse whisper comes over the mic: "That's some raunchy shit, John."

"This was such an amazing period for music, and even more amazing for me personally," McLaughlin says. "Miles improvised in a way that I'd never heard before, or since. I can say categorically that I would never have achieved what I have without him and his support throughout the years."

McLaughlin rekindled another musical affiliation with his appearances on "Univoyage" and "Faith Run" from *Universal Syncopations*, bassist Miroslav Vitous' first ECM outing in more than a decade. Vitous and McLaughlin played together on a number of late-'60s sessions, including Wayne Shorter's *Super Nova*, Larry Coryell's *Spaces* and Vitous' *Mountain In The Clouds*. Their reunion on *Universal Syncopations* is brief but enticing; as is McLaughlin's appearance on "Joshua," the final track on guitarist Bireli Lagrene's new Sunnyside release, *Front Page*.

But McLaughlin's most visible gig of late has been Remember Shakti, featuring Zakir Hussain on tabla, U. Shrinivas on electric mandolin and V. Selvaganesh on kanjira and other percussion. The group has been touring extensively, a headline feature at concert halls and festivals around the world. They have three recordings under their belt and are currently planning a fourth, featuring master vocalist Shankar Mahadevan, who appeared briefly on 2001's *Saturday Night In Bombay*.

With Remember Shakti, the centrality of rhythm in McLaughlin's playing comes to the fore. "In jazz or fusion, whether East or West," he contends, "improvisation with rhythm is universal. What this means is that melodic improvisers must have a developed conception of rhythm."

McLaughlin stresses this in a forthcoming instructional DVD, *This Is How I Do It*. "I've addressed rhythmic articulation from the very beginning of the DVD all the way to the end," he says. "I'm hoping to make a second DVD with Selvaganesh on the instruction of konnakol (vocal, syllabic improvisation), the most simple and yet most sophisticated system of rhythmic comprehension in the world."

On other fronts, McLaughlin keeps his words tantalizingly vague. "I have a major recording project [in the works] which will definitely take a new departure in form, essentially breaking every form I know and rebuilding them," he teases. "I've started, and I feel good about where I'm going."

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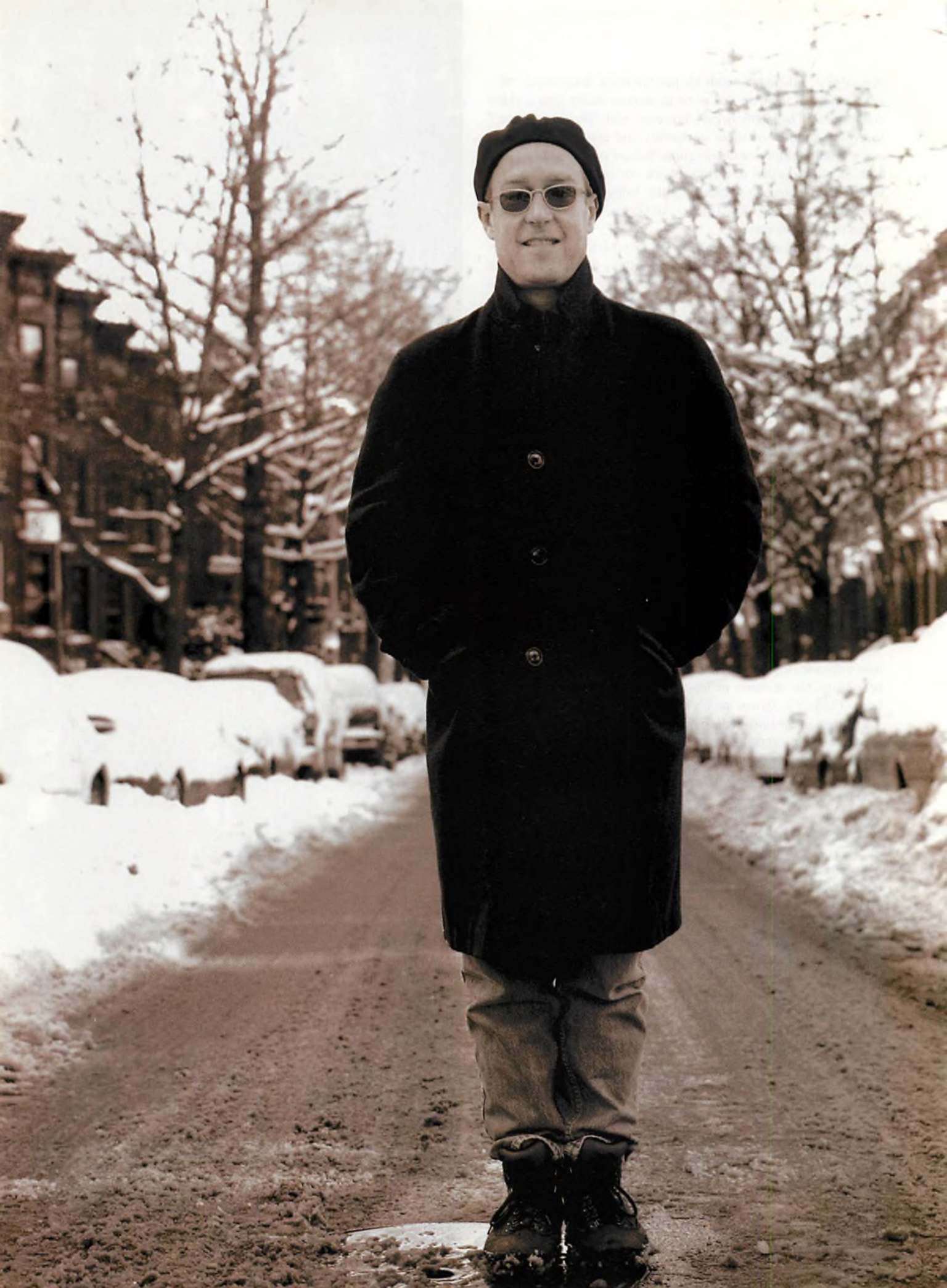
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# Roswell And Relativity

By Dave Douglas | Photo By Jimmy Katz

Understanding  
Almost Infinite  
Directions in a Vast  
Universe of Music

**A** well-written and quite funny e-mail arrived from Roswell Rudd the other day. He was peeved. A preview piece about a gig we were playing said something about a legendary “avant-garde trombonist,” and it upset him.

Now, Roswell is certainly legendary, no doubt about it. His playing is a beautiful and joyous mix of great American musics: part church, part gutter, part gravity, part hilarity. Roswell serves up his old-time melodicism with such a splash of bombast that before you realize what’s happening, you’ve swallowed the medicine, the spoonful of sugar *and* the spoon.

It was the avant-garde bit that stuck in his craw.

I had seen the write-up and thought nothing of it. You get so used to flippant commentary on music, and after a while you stop noticing it. But to Roswell, it was serious. Being defined by others limits our right to define ourselves. More important, there’s a stigma attached to certain styles. “Avant-garde” is a term that has been used more often than not to marginalize music or musicians who challenge the orthodoxy of the time.

Roswell is well-aware that it is often meant as a compliment, but he can’t believe that after almost 50 years on the scene, and after the many projects he has been involved in, his music is still seen as a challenge to orthodoxy. Is it really true that musical developments of half a century ago represent the vanguard of current musical activity?

The bigger question is why we put Roswell in a box at all. Roswell’s got style. It’s just that he’s got his *own* style. His art is a challenge in the same way that all great art is a challenge—it proposes a new way of understanding our experience here on earth. Art like that resists all categories.

Of course, in a general sense we have to use names for different kinds of music, especially when there is not much space in a magazine or record store. If you could make a music that eluded all reference to tradition or genre, chances are we wouldn’t recognize it as music.


But genre and style have increasingly become an excuse not to hear the music at all. Rather than dealing with the physical reality of music, they connote given ideas about the music, ignoring the real sensory experience of the thing itself.

We don’t listen to Charlie Parker and think, “That’s great bebop.” We hear the ineffable genius of Bird. So brilliant and to the point, so beautiful and ragged, joyous and tragic, his sound defines a world

of its own. Only later does a name for a style form around it.

So how would we talk about music without reference to all those names? By what yardstick would we consider something a challenge to standard practice? And who would be the ultimate arbiter?

“Good technique” in the traditional instrumental sense is often used to validate a musician, and the perceived lack of traditional technique invalidates. But isn’t it possible that what is often considered technique is a small part of music making? Didn’t our biggest heroes, like Monk,



**Relativity in music comes not in all things being equally valuable, but in all things being judged by their own specific and local criteria, with their own discriminating features and principles.**

Miles, Ornette and Cecil, develop *their own* perfect technique that often has little to do with “normal” considerations?

If pure technique is not necessarily the criterion, what standard do we use to judge a piece of music in an era of collapsing genres?

**O**n Nov. 8, 2003, I went out to hear some music. I started at St. Paul’s Chapel at Columbia University, where there was a program of “Sacred Music” conducted by George Steel. Wilbur Pauley sang an electrifying “Ecuatorial” by Edgard Varese. There were also shorter pieces by Stravinsky, Messiaen, Ruggles and Ives. A chamber group premiered a new piece by John Zorn entitled “Hermeticum Sacrum,” which created a solemn and mystical aura, often through Zorn’s use of percussion. He had two percussionists, among other things, digging sand, scraping metal and manipulating bowls of water, which

emphasized the subtle transparency of his orchestration.

It was the night of the full lunar eclipse. At intermission, almost the entire audience filed out into the cold autumn evening to watch the moon slowly turn orange and disappear. It was one of those moments when the mood of a concert and the physical circumstances came together in a beautiful way. It felt like we were all bound not just in the sensuality and spirit of the music, but in the unfolding cosmic event which placed the earth directly between the sun and the moon. There was an eerie sense of quiet, almost like prayer.

Afterwards, a few friends and I headed downtown. They went to Tonic to hear Mephista, a trio of Sylvie Courvoisier on piano, Ikue Mori on laptop and Susie Ibarra on percussion. I had heard them recently. Their improvised work is stunning in its transparency and majestic in its rugged sonic landscaping; like Pollock paintings in time. I regretted that I couldn’t go hear them that night.

I had plans to meet my girlfriend at Birdland, where Joe Lovano was joined by Dewey Redman, Dwayne Burno and Idris Muhammad. Roiling swing and soul were the order of the day. Dewey was as witty and to the point as ever. His piece “Fort Worth” reminded me of the Texan origins of so much great music, definitely a redeeming factor for the state that gave us Dubya.

Tom Harrell was at the Village Vanguard, Hilton Ruiz was uptown at Kaplan Penthouse, NRBQ at The Bottom Line, Hamiet Bluiett at Sweet Rhythm, Larry Willis at Smoke and Lorin Maazel’s New York Philharmonic was playing Beethoven at Avery Fisher Hall. What options! We were tired and decided to head home—spoiled New Yorkers.

I got home, flipped on the TV, and caught a glimpse of James Genus killing it with the “Saturday Night Live” band.

It was one of those great nights that are the reason I live in New York. The inexhaustible amount of music here keeps me both inspired and in my place. The blessing is to learn from it all. The last thing to do is to break it all down into discreet boxes. Why does this still happen so often?

**I**n *The Shape Of A Pocket*, a recent collection of essays, John Berger writes that, “the history of painting is often presented as a history of succeeding styles. In our time art dealers and promoters have used this battle of styles to make brand names for the market. Many collec-

tors—and museums—buy names rather than works.”

We often think of jazz the same way: ragtime, stride, swing, bebop, cool, hard-bop, avant-garde, fusion, etc. Each period is defined by a monolithic, dominant style, as a banner for marketing.

There’s a snag when we hit the last 20 years (just ask Ken Burns). So many parallel movements: new traditionalism, M-Base, various forms of free jazz and purely improvised music, forays into non-American musics, contemporary classical music, various sorts of popular music, as well as radical re-examinations of music from various points in time and place.

What would we call the main stream of current activity? It seems like the scene is moving a million miles an hour in all directions. It’s impossible to define one unified style, and I wonder if this period is truly unique in this regard.

In the 1960s, the idea of the avant-garde was one of progress and music moving forward. But it was also multifarious: Albert Ayler, Archie Shepp, John Coltrane and Sonny Rollins had widely divergent and highly personal views of where they were going. In retrospect, we routinely put all of them in the box marked “avant-garde,” though at the time each one proposed a distinct vision.

Did the music world of 1925 seem as crazy and diverse as today’s scene does? My guess is that it did. Thankfully, many (though not all) of the racial stigmas around music are gone, as culture is defined less and less by the separation of *people* into categories.

But culture is always a big mess, as one artistic tendency blends into another. Movements merely seem more defined in retrospect because history leaves only the biggest trees standing.

Berger takes a step back. “Maybe it’s time to ask a naïve question: What does all painting from the Paleolithic period until our century have in common? Every painted image announces: *I have seen this, or, when the making of the image was incorporated into a tribal ritual: We have seen this.*”

Music is an announcement by the musician: “I have heard this.” Even the most abstract music reflects on the musician’s experience of the audible. A new piece of music ideally represents nothing but the music itself, a testament to existence, timeless.

In that sense, this period is no different than any other. So it could be that the problem of today’s fragmentation is that we’re just sitting too close to the frame.

There is at least one way that it really is different now. In the last century many people said that every sound that could be made had been made. There was nothing left to discover.

The last 104 years have been difficult for those folks, with new sounds coaxed out of every instrument. Entire new areas of sound were created using electronics. These days, even the static on the radio and the sound of helicopters are a recognized part of musical expression, annoying as

that may sometimes seem. With every sound liberated as potential music, any sound that comes along, including new ones, are already valid compositional tools. That would mean there is *no sound* that cannot be understood as part of a musical genre—at least under the catch-all rubric, dreaded by many, of “experimental” music.

This still may not be the end of the line. Imagine:

- In 2018, a new way of hearing is invented. Pieces are now written in a nota-

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tion that refers only to that new extension of our sense of hearing.

• In 2022, another change comes about when someone discovers sounds that we already are hearing, but are *not aware* that we are hearing. The new pieces make us aware of those sounds and revolutionize human sensory experience.

Those discoveries still won't change the fact that when all sounds are available for music, all musicians are left with precisely the same materials. The idea of genre then becomes both more and less important, depending on one's point of view.

Defending against the seeping borders of genre, many musicians feel they need to carve out a definition of the acceptable. Hard and fast rules about what belongs are erected to protect the historic and cultural identity of genre. As the world gets smaller, that task becomes increasingly urgent. Those who rely on contemporary market-encouragement.

Meanwhile, many musicians assume that their formation in music is a jumping-off point for exploring music from different traditions and periods. To find a unique voice, these musicians feel they have to experiment with a greater variety of means,

pushing them out of well-traveled byways.

Both of these instincts now seem to be well-etched poles in our discussion about music and culture, but music itself is growing up *around* that discussion. Every musician is doing their own thing, and styles change so fast we can barely keep up with them. Without too much reflection, one could name dozens of musicians whose music doesn't fit comfortably into any box but their own.

In this age of terrorism, environmental degradation and harsh inequality, it seems that Big Theory is finally over. A universal human concept of music draws nearer. Every musician is working with the same building blocks, and musicians around the world begin to acknowledge that they are all grappling with the same principles. All of us are, in the words of Toru Takemitsu, "confronting silence."

We no longer need manifestos. The voices and communities creating music continue unabated, and the universal is defined in diverse conversations of differing musical communities, each one the center of the world, each with its own inherent standards of artistic excellence. Relativity in music comes not in all things

being equally valuable, but in all things being judged by their own specific and local criteria, with their own discriminating features and principles.

We used to have the utopian ideal of a universal culture that would define worldwide cultural movements—the global village. Now it seems the universality accessible to us is a finite, limited universality: one world capable of containing many worlds.

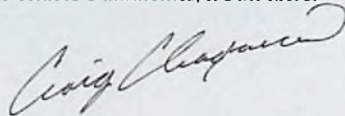
I still wouldn't agree with the "It's all good" theory of esthetics, because, as Duke Ellington pointed out, sometimes it's clearly not good. There are still, ultimately, two kinds of music. It's just that now there are so many ways to tell the difference.

I'll be playing with Roswell Rudd again soon, and who knows what he'll do? I live for the surprise. Whatever it is, it will for sure be Roswell. **DB**

Dave Douglas is a composer and trumpeter currently living in Brooklyn. His latest recording is *Strange Liberation* (Bluebird Jazz), featuring his quintet with special guest guitarist Bill Frisell. He can be contacted via his web site, [www.dave.douglas.com](http://www.dave.douglas.com).

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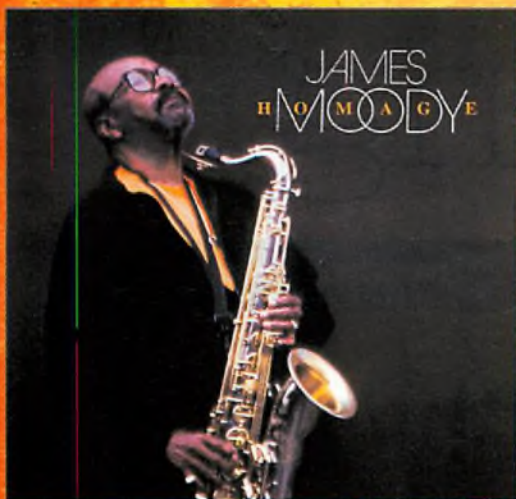
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# Slow & Satisfying

**Shirley Horn has fought a hard battle to overcome recent physical**

Shirley Horn is so subtle that her name doesn't immediately pop to mind when taking stock of the great vocal artists of our time. But few would doubt her greatness. And Horn's artistry remains intact, although uncertainty has invaded her life. Much like the serenity and elegance in her music, Horn remains stoic, optimistic and pleasant despite a wobbly couple of years.

Horn's Washington, D.C., home is not the opulent manse of a star performer. It's more like coming home; it has the comfort of the place where you might have grown up. On the cover of her latest CD, Horn is stylish, wrapped in elegant mink and peering through dark glasses. On a Sunday evening last year, though, she's modest and thoroughly unassuming, draped in loungewear.

She's also wearing the prosthesis she uses to navigate her world these days. Horn lost her right foot a couple of years ago to diabetes, which has had an enormous impact on all aspects of her

A woman with short dark hair, wearing dark sunglasses, a large fur coat, and a large earring, is leaning on a metal railing. The background is a blurred city skyline at night with bokeh lights.

**and musical hardships**

*By* Willard Jenkins  
*Photo by* Larry Busacca

professional life. For instance, she was just back from a tour of France, via bus, which is a necessity these days. "I can't handle those planes," she says. "It's too much for anybody, let alone somebody with one leg. But we had a great time. We partied and it was nice to see a part of the countryside."

This woman is no complainer. Accompanying her on that tour were Steve Williams, her drummer of 25 years, bassist Ed Howard and pianist George Mesterhazy.

Horn is the quintessential piano player who sings; her self-accompaniment has always been central to her artistry. So her adjustment to singing with another pianist is an enormous task. She hopes to get back to the piano soon, despite her foot loss. "It's hard for me to adjust to playing the sustain pedal, which is absolutely necessary for me to play the piano, because of this prosthesis," she says. "Someone is making a device for me that will allow me to deal with [the sustain pedal], but I've got to have the same piano. When I go around the country I always have a Steinway, but every piano is different—some are higher than others. I can play the piano like I want to, but I can't use the sustain pedal."

The intimate nature and hushed dynamic

range of her piano playing and singing makes the sustain pedal an essential tool to her music. "It goes with the way I play the piano," she agrees. "I've got to have a certain amount of legato in there, and that's what the sustain pedal gives me. If I don't have that sound, I'm lost."

In the meantime, Mesterhazy fills her piano chair. "George had been studying me for a long time. We got to know each other through singer Rebecca Paris," Horn says. "He had been playing 'Shirley Horn' with me a lot. I said, 'No, George, I hired George Mesterhazy. I don't want Shirley Horn.'"

Mesterhazy appears on Horn's most recent recording, *May The Music Never End* (Verve). On two selections, though ("Maybe September" and "This Is All I Ask"), he's replaced by Ahmad Jamal.

"That was the first time I'd ever sung with Ahmad," she says with a slight swoon. "I'd been trying to get him to play for me for 30 years. I've known him for many years, and we'd always pass each other. But I finally hooked him; I got him in front of witnesses saying he'd do it. There were two songs that I loved to hear him play, and I just wanted to sing with him."

Horn has long felt a simpatico with Jamal's artistry. "If I'm playing a ballad, I'll play a phrase and think about things and say maybe I could have done something else. I'm listening to myself. I believe in space and time. I knew Ahmad years ago in New York because we had the same manager. I've got a record here when he was about 17 years old," she recalls, "and he was playing so much beautiful music. Through the years he has mellowed. He is my Debussy."

The Miles Davis connection between Horn and Jamal is conspicuous. "The three of us loved each other," she says. "We love space and time. One time we'd all done the same concert in Moscow, Idaho, and it snowed and we wound up at a table together, talking. We sounded like a trio, a musical trio, in conversation. It's like when you get all the ingredients together for a real good pot of greens. I couldn't tell you what I put in that seasoning to save my life, it was just there. We understood each other, and it was almost like that feeling I had when I got off the stage from making that *I Love You, Paris* record—in suspended animation, just full of the music."

Besides missing her own piano accompaniment, both her current record and last summer's bus tour of Europe were missing an essential ingredient of Horn's music, her longtime bass guitarist Charles Ables, who died last year. When the conversation turns to Ables she pauses and

becomes melancholy. "It's not easy. I'll never have another Charles. [Bassist] Keter Betts said, 'He was like your right elbow.'"

For the record and tour she enlisted Howard to fill the bass chair. "I'm adjusting, but I'm not handling [Ables' loss] very well."

Billie Holiday once said the bass player was the most important member of her band. "Bass is important," Horn agrees. "I panicked at first; when I found out I was going to lose a leg, I cried over Charles."

Ables worked with Horn for 33 years, establishing a lockstep rapport made all the more unique by the fact that he played bass guitar. "I always admired and respected Charles because he was a helluva guitarist when he played acoustic guitar," Horn says. "One time I played in Baltimore. At that time I had an acoustic bass player. I listened to Charles on guitar, and told him, 'if you could play the bass like that you could play in my band.'"

"I was home fixing some greens when Charles came knocking at the door, early in the morning," she remembers. "He said, 'I want you to hear something.' I didn't know him that well—I'm wondering why he was here. And he played some stuff on the bass and I played a little something on the piano. At first I had to get over the [bass guitar] sound. But Charles played the right changes, and I can't say that about every bass player. If you didn't know it you'd think he was playing upright bass. Ray Brown said Charles played the electric more like an upright bass than anybody he had ever heard. Milt Hinton said the same thing."

"I loved him and I miss him. Sometimes it's hard for me to listen to some of my old records. Just about all of my musical life he was right there with the right changes. I didn't know he had been fighting chemotherapy for two years. I used to tease him and say, 'Charles, you got to do something about that head,' because he was losing his hair. He just smiled and never told me that he was dying. I felt he was always going to be there, and he quietly slipped away."

Though she's adjusting to the loss of Ables, and enjoys working with Howard, there's been some measure of change in Horn's sound. But her creative process is unchanged. She remains the consummate storyteller, milking myriad nuances out of a lyric and draping her repertoire in velvet. How does she approach new or unfamiliar material, and how do new songs enter her repertoire? "First, I have to look at the lyric; the lyric's got to be there so I can tell a story," she explains. "Are you familiar with

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'Estate?' I fell in love with that lyric about 10 years ago, and I said, 'I want to sing that lyric.' But it's Brazilian, it's a little difficult and I didn't want to sound like an idiot.

"There's a guy named Joel Siegel. We've been friends for many years, and he's a great writer. He wrote me a lyric for 'Estate.' The [Portuguese] lyric was something about going to the store to get some bread, skipping down the lane. It was childish, but the melody haunted me. I even attempted to think about doing something Brazilian, but American [singers] have eaten up Brazilian lyrics because Portuguese is difficult. I hear the lyric, because the melody has to be pretty, but I want to tell the story. I want you to see what I'm seeing. Have you heard these folks where half the time you can't understand what they're saying? They gobble up the words. That bothers me.

"I came along at the tail end of the dinosaurs," she smiles, and elaborates. "One time, this little boy brought about 50 of my records to me after a concert. He waited about an hour-and-a-half after the show. I said, 'What are you doing out so late?' He started crying. I said, 'What's the matter, honey?' He said, 'You're the last of the dinosaurs!' I had to laugh, and I said,

'You're about right.' When I came up it was Dinah Washington, Carmen McRae, Sarah Vaughan. You could understand everything Dinah Washington said."

For Horn, it's all about making sure people understand the lyrics, which is one reason she takes her time to let a song evolve. "I'm kind of slow," she agrees. "My mother said I'm like my grandmother; my grandmother was cool, laid back. Not saying I'm so cool, but I am laid back. Seventy-five percent of the music that I've recorded came from my mother. I'd get a melody in my head and I'd say, 'Mother, what is the name of this?' There are a lot of melodies that eventually when I want to do them I'll discover the lyric and see if I can tell the story. I want to paint a picture, I want you to go where I go with the music."

Horn's albums are painstaking evolutions. She keeps a running list of song possibilities and whittles them down to a target recording repertoire. For *May The Music Never End*, the title tune arrived via a bit of serendipity. "I was playing the Hollywood Bowl and the same guy who wrote 'Here's To Life,' Artie Butler, came to me and said, 'I have a song for you.' I had just finished our show and was backstage and he

played it for me. It hit me and the lyric is lovely, lush, tells a story. What more do you need than that? I said, 'That's the title of my next record.'"

Even given the immense changes in her life, with the physical difficulties and the emotional loss of her bassist, Horn continues to forge ahead. She and her husband, Shep, have left their D.C. house of some 40 years and moved into a new home in Prince George's County, Md.—a one-story house that will better accommodate her disability.

Artistically, she ponders new material and next steps in her own sweet way, as unhurried as her performances. "There are songs that I don't sing because I respect the artists: if that's your signature song I'm not going to fool with it. But there's some beautiful stuff that Barbara Streisand has done, a couple of songs I want to do. Luther Vandross—I want to record a couple of those songs that he's done. One that I fell in love with the first time I heard it is 'A House Is Not A Home.' It's got the message. Michel Legrand wants to write a whole album for me, with strings. I'd love to do that.

"I tell them don't wait too long," she chuckles. "My voice is getting lower, more and more like Louis Armstrong." **DB**

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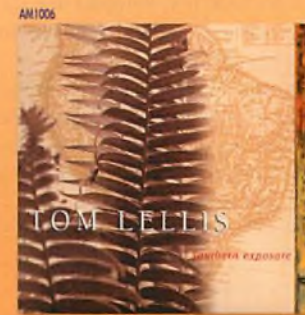
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The true story behind the worldwide #1 best-selling ear training method

by David Lucas Burge

It all started as a sort of teenage rivalry...

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name exact tones and chords—all BY EAR; how she could sing any tone—from mere memory; how she could play songs—after just hearing them!

My heart sank. Her fantastic EAR is the key to her success. How could I ever hope to compete with her?

But it bothered me. Did she really have Perfect Pitch? I finally asked Linda point-blank if it was true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she'd eat her words...

My plot was ingeniously simple: When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me: people call themselves musicians and yet they can't tell a C#?? Or A major from F major?! That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

I tried it out for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by listening?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So finally, I gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail. Once I stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while B♭ has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

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know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of “color hearing.”

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She *laughed* at me. “You have to be *born* with Perfect Pitch,” she asserted. “You can’t *develop* it.”

“You don’t understand Perfect Pitch,” I countered.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was endlessly fascinated with our “supernatural” powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors *laughed* at me.

“You must be *born* with Perfect Pitch,” they’d say. “You can’t *develop* it!”

I would listen politely. Then I’d reveal the simple secret—*so they could hear it for themselves*. You’d be surprised how fast they changed their tune!

In college, my so-called “perfect ear” allowed me to *skip over* two required music courses. Perfect Pitch made *everything* easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you’re sure you’re playing the correct tones)—and my *enjoyment* of music skyrocketed. I learned that music is very definitely a HEARING art.

Oh, *so you must be wondering what happened with Linda?* Please excuse me, I’ll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn’t satisfied. I needed one more thing: *to beat Linda*. Now was my *final chance*.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A. *Sweet victory was music to my ears—mine at last!*

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- “Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle.” *B.B.*
- “It is wonderful. I can truly hear the differences in the color of the tones.” *D.P.*
- “I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough.” *J.H.*
- “I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it.” *J.W.*
- “I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control.” *I.B.*
- “In three short weeks I've noticed a vast difference in my listening skills.” *T.E.*
- “I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail.” *M.U.*
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# Reviews

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

60 Jazz  
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68 Reissues  
71 DVD



## Tierney Sutton *Dancing In The Dark*

TELARC 83592

★★★★

We first see Tierney Sutton on the album cover, garishly overlit in a white cocktail dress. Behind her is a solid red background as she stands with a slightly haughty look between two deep red curtains. The contrasting reds and whites are sharp and severe, and the impression is almost abrasive, neither of which serve the warm sense of theater she conjures singing a set of 13 great torch songs loosely associated with Frank Sinatra.

Although Sutton has virtuosity to spare, she uses it quietly and with moderation. You'll hear her in a brief wordless interlude on "I'll Be Around," for example, in unison with pianist Christian Jacob. But such technical muscle-twitching does not make this a jazz CD by any reckoning I can make. Nor should it. It is, instead, a carefully paced cabaret performance that seldom relents setting a mood of romantic regret flecked with optimism. Aside from a slight uptick on "Where Or When," where her phrasing becomes a tad jazzy, the tempos and readings are almost unvaryingly languorous, allowing Sutton to linger over the music and meaning of each syllable. Like the best cabaret singers, Sutton is enough of an actress to make the song the star, focusing on interpreting its story and emotion without remaking its melodic master plan. She never bends those elements out of place nor leaves them behind in flights of improvised fancy. In short, she manages to work a song beautifully while remaining inside the composer's design, no small accomplishment for a jazz-oriented singer.

With material of this quality, such a strategy would seem obvious. Some songs invite variation and invention by their trivial lyrics and tempting chord movements. Others are more ambitious. Adult songs such as "I'll Be Around" or "Last Night When We Were Young" stand as small one-act musical plays and resist remaking without giving up their best qualities. Sutton hones in on those qualities with a self-effacing elegance and restraint. Even "Emily," the most jazz oriented of the songs, remains true to Johnny Mandel.

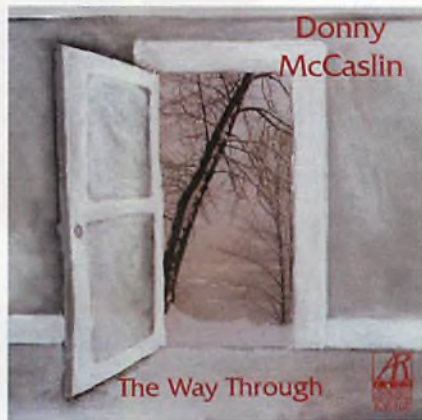
—John McDonough

**Dancing In The Dark:** What'll I Do; Only The Lonely; I'll Be Around; All The Way; I Think Of You; Where Or When; Without A Song; I Could Have Told You; Emily; Last Night When We Were Young; Fly Me To The Moon; Last Dance/Dancing In The Dark. (55:04)

**Personnel:** Tierney Sutton, vocals; Christian Jacob, piano; Trey Henry, bass; Ray Brinker, drums.

**Ordering Info:** [www.telarc.com](http://www.telarc.com)





## Donny McCaslin

*The Way Through*

ARABESQUE 0160

★★★½

Create your concepts, organize your arrangements, tweak your instrumentation—working the ambitious side of the street is admirable. But remember this: sometimes just blowing a bit gets the job done, too. Donny McCaslin's first album, long on standards and dotted with originals,

impressed me with a spin through "Tenderly." His largely self-penned second disc's most memorable moment was the outro duet with bassist Scott Colley on "September Song." Now comes *The Way Through*, which alternately presents Brazilian vocals, reed sections and steel pan escapades, but makes the biggest dent with a straightahead reading of "I Should Care." It seems the horn player sounds best when he goes the nonchalant route.

McCaslin is saxophonist first, band-leader second, composer third. It's that primary designation that distinguishes Sammy Cahn's standard. Nudged by Colley and drummer Adam Cruz, he glides through a bold series of lines that move from brooding to plaintive. Many instrumentalists say they recall a tune's lyrics when "singing" their own version. That's what seems to happen here: emotion and explanation define the performance. McCaslin's sound may be his greatest asset. A burnished timbre, a stately attitude—there's seriousness to his work, and on "I Should Care" you can feel the heft of a vocalist in the air.

These compliments for a single track

don't mean the program's grander ideas aren't up to snuff. McCaslin says he's an "avowed eclectic," and *The Way Through* is his most enjoyable disc because it shows us his scope. "Free California" and "Flutter" are open-ended duets with David Binney that made me realize how long it's been since I spun Oliver Lake and Julius Hemphill's *Buster Bee*. The title cut has echoes of Asian prayer; marimba and soprano sax unite nicely. "San Lorenzo" lets Luciana Souza chant, and "Break Tune" braids sampler antics into action. This is the pan-stylistic way New Yorkers do business these days, and McCaslin seems sure of his choices. Eclectic? Absolutely. But expert, too. Mere dabblers can't claim this kind of authority over their musings.

—Jim Macnie

**The Way Through:** Skyward; San Lorenzo; Shadowlands; I Should Care; The Way Through; Break Tune; Free California; Fe Fo Fi Fum; What Remains; Woody And You; Flutter. (56 07)

**Personnel:** Donny McCaslin, tenor and soprano saxophones; Scott Colley, bass; Adam Cruz, drums, percussion, steel pan, marimba; Luciana Souza, voice; David Binney, alto sax, sampler; Andres Bostrom, flute, alto flute, bass flute; Douglas Yates, clarinet, bass clarinet.

**Ordering Info:** [www.arabesquerecords.com](http://www.arabesquerecords.com)

## Mylab

*Mylab*

TERMINUS RECORDS 0301

★★

Seattleites Wayne Horvitz and Tucker Martine work at the core of a vibrant, genre-blind scene that includes Horvitz's quartet, Zony Mash; Martine's electronic Mount Analog projects; the Four Plus One Ensemble (with trombonist Julian Priester); saxophonists Skerik and Briggan Krauss; violinist Eyvind Kang; and guitarist Bill Frisell. Mylab, the first official Horvitz/Martine leadership collaboration, features various musicians from this select circle playing a variety of mostly rock-inspired grooves.

Like its "kid's chemistry set"-inspired name, *Mylab* is fun and experimental, but comes off as a producer's album—a clever sequence of brilliantly artificial sound-pictures, with nothing up front to sustain them. *Sergeant Pepper* without the Beatles, if you will.

Yes, it's that good, yet ultimately disappointing. Horvitz, primarily a keyboardist and composer, and Martine, a specialist in electronic treatments, both have amazing ears for finding and feathering unusual sound colors, often culled from presumably



opposite worlds, such as bluegrass and punk, surf music and gloom rock. Horvitz specializes in funky, ear-tickling keyboard textures, often gleaned from cheesy vintage rock, as well as splashy, surprise-attack note choices out of Monk and Satie. Martine, an ambience man, favors mechanistic backbeats, spooky bleeps, clanks and oinks, frame-by-frame gradualism and transportive atmospherics. The tracks that tell a story are appealing: The opener, "Pop Client," moves from sax-popping groove to party's-over remorse, and "Varmint" suddenly supplants two-fiddle pining with exotic Santo-and-Johnny reverb. Others with complex textures sustain interest, as

well. I like the combination of spiky artifice and African earthiness in "Phil And Jerry," inspired by a Martine field recording from Mali. The Far Eastern marketplace whirr of "Master Korean Musicians Of Canada" and the percolating squalls of "Ask Mickey," recalling Ornette Coleman, are compelling as well. But too often these tracks are static, dull or derivative. At a deeper level, in spite of all their mood manipulation, there is a lack of feeling in these immaculate, brittle, rhythmically clipped exercises that marks them as ear candy for connoisseurs. Clever, but hardly lasting.

—Paul de Barros

**Mylab:** Pop Client; Master Korean Musicians Of Canada; Land Trust Picnic; Varmint; Fancy Party Cakes; Phil And Jerry; Workaholic Song; Old Days; Earthbound; Not In My House; Ask Mickey; Chi-Chi Marina. (50:02)

**Personnel:** Wayne Horvitz, piano, Hammond B-3, pump organ, synths; Tucker Martine, drums, percussion, electronic treatments, field recordings; Danny Barnes, banjo (3,5), dobro (4,7), vocals (4); Dave Carter, flugelhorn (7,10); Aminata Diabate (6); Robin Holcomb (2,4,6,7); Reggie Watts (1,4,6), vocals; Bill Frisell (1,4,7,9,12); Timothy Young (1,3,4,5,6,8), guitar; Orville Johnson, violin (4); Eyvind Kang, viola (2,6,7,8,12); Kasseemadi Kamissogo, ngoni (6); Briggan Krauss (11); Skerik (1,6,12), saxes; Keith Lowe, acoustic, electric bass (1,3,5,6,8); Bobby Previte (1,2,6,9-12); Andy Roth (3,4,6,7,8,12), drums; Doug Wieselmann, guitar (2,3,5,9,10,12), clarinet (6,9), sax (4,8,9,10); Lowell Horvitz, Sofia Barsher, giggles (1).

**Ordering Info:** [www.terminusrecords.com](http://www.terminusrecords.com)



**Richard "Groove" Holmes**  
*On Basie's Bandstand*

PRESTIGE 11028

★★★½

There's a place on "Riffide," the versatile Coleman Hawkins head chart, where it seems like all hell's going to break loose on Basie's bandstand—the churchy beat pushes forward like it's ushering a sanctified congregation member to the altar, Groove Holmes' staccato organ stabs giving way to a massing chord, distorted and dissonant, which swells until it seems like it might blow. For denizens of the jazz lounge, the sensational build-up is what you pay for; tension-and-release is the name of the game, whether it's a single note held through a couple choruses or a whole strip-tease fandango.

This wonderful CD comes from the enormous Prestige/Fantasy vaults, mined fruitfully by producer Stuart Kremsky, who put together a burning live document from recordings that had already yielded the LP *Living Soul* back when it was waxed in 1966. A relatively rare field recording by Rudy Van Gelder, taped at Count Basie's Lounge in Harlem, it provides an atmosphere that encouraged the New Jersey organist and his unit to bust a serious move.

The material leans, for the better, on up-tempo pieces rather than slow tunes. Holmes is agile at high-speeds, handling the melodic and foot-pedal duties with Speed Racer's glee. The trio's "Moanin'" is funky and simple, providing virtually unknown guitarist Gene Edwards space to exercise his gruff, bluesy stuff. The other Bobby Timmons number, "This Here," is given a waltzing lobe, while "Indiana" and "Riffide" are burners, almost brutally fast. Drummer George Randall isn't exactly a time-keeping compass, but it's all in service of good fun, which comes almost automatically with soul jazz this strong.

—John Corbett

**On Basie's Bandstand:** (Back Home Again In Indiana); Moanin'; When I Grow Too Old To Dream; Riffide; This Here; Nica's Dream; Night Train. (54:00)

**Personnel:** Richard "Groove" Holmes, organ; Gene Edwards, guitar; George Randall, drums.

Ordering Info: [www.fantasyjazz.com](http://www.fantasyjazz.com)

# The HOT BOX



CDs ▼	CRITICS ▶	John McDonough	John Corbett	Jim Macnie	Paul de Barros
<b>Tierney Sutton</b> <i>Dancing In The Dark</i>		★★★★	★½	★★½	★★★
<b>Donny McCaslin</b> <i>The Way Through</i>		★★★	★★★	★★★½	★★½
<b>Mylab</b> <i>Mylab</i>		★★	★★★½	★★★½	★★
<b>Richard "Groove" Holmes</b> <i>On Basie's Bandstand</i>		★★★	★★★½	★★★½	★½

## Critics' Comments

### Tierney Sutton, *Dancing In The Dark*

Come across one or two of these tracks on the radio and their grace will surely turn your head. But string 12 of them together and a lack of dynamics arises. Sutton's warm voice and wan arrangements beget an atmosphere that's just a bit too languid.

—Jim Macnie

I was nearly comatose by the time "Where Or When" swung into action, six tracks into this bland, precious program. Sinatra certainly knew better than to pace things this way. And what she does to "Fly Me To The Moon" is better left unspoken. She sings in tune, though, which is more than we can say for some superstar chanteuses.

—John Corbett

Sutton's elegant alto glows like quartz on this quiet, understated rendering of Sinatra-associated ballads, accompanied tastefully by piano and strings. Sutton's jazz singing can be fussy and over-arranged; maybe the wise romance of the pop ingenue is her true voice. In any case, she deserves as wide a hearing as her younger counterpart in this game, Jane Monheit.

—Paul de Barros

### Donny McCaslin, *The Way Through*

McCaslin kicks off with a light sound and quirky attack that percolates with a cheery zest. He then proceeds to run off in so many different directions you'd think he never expected to make another record again. At his graceful best, though ("Fe Fo Fi Fum," "Flutter"), he seems an adept if not quite exceptional improviser.

—John McDonough

A wide range of material on this ambitious outing. The less arranged pieces work better as the thicker charts tend toward the overly clever side. The electronics also seem gratuitous. But there's an adventurous spirit behind it all that's attractive and engaging.

—John Corbett

Tenor saxophonist McCaslin's gutsy sound, brisk attack, off-kilter momentum and feel for a wide beat really shine here when he's swinging with pianoless trio or improvising freely with alto saxophonist David Binney. The more arranged, panoramic pieces with marimba, flute and vocals are arguably more thoughtful, but they feel like they belong on another album.

—Paul de Barros

### Mylab, *Mylab*

Eclectic studio mix-ins are commonplace now, so it's the material not the concept that makes or breaks the disc. This one stands above most—all over the map, with gloriously perverse genre mixes, sophisticated emotional overlays and a sense of humor. If Brian Eno's Fourth World concept had been as global as it professed, it might have produced something like this.

—John Corbett

Richly textured and pointedly amorphous, these electro-acoustic dreamscapes are charming in their outward-bound demeanor and episodic design.

—Jim Macnie

Working with spotty material and no visible binding concept, Martine and Horvitz offer an erratic pastiche of incomplete vamps, moods and production sleight of hand, almost none of which has sufficient vision to figure out an ending.

—John McDonough

### Richard "Groove" Holmes, *On Basie's Bandstand*

Compare the judicious tempo and fidelity of feeling at the start of "This Here" to the calamitous end and you'll see why it was an outtake from the 1966 Holmes session at Count Basie's Harlem club that produced the album *Living Soul*. Holmes rumbles and wails, no question, but guitarist Gene Edwards can't make the tempos and drummer George Randall is as wooden as a stick.

—Paul de Barros

A lot of hard-swinging 1966 organ, recorded live but with a hemmed-in studio sound. Holmes plays with punch, precision and velocity, even as he sometimes gets trapped in little riffs on "Indiana" and a super-fast "Riffide." But there's no shortage of razzle-dazzle.

—John McDonough

The blistering take of "Indiana" perfectly sets the mood for this B-3 blitzkrieg. Holmes doesn't let up for a second, and the journeyman moments—the rhythm section is about fire, not finesse—contain the joy of ass-kicking.

—Jim Macnie

# A New Adventure

The inference behind the first six releases from mandolinist Mike Marshall's label Adventure Music is that there is more music originating in South America than most are aware of. It's not a bad premise for a record label; add imaginative packaging and there's no reason why barriers can't be breached and new stars discovered.

**Mike Marshall/Jovino Santos Neto: *Serenata—The Music Of Hermeto Pascoal* (Adventure Music 1001; 48:33) ★★★** This collaboration finds Marshall, formerly of the David Grisman Quintet, in tandem with pianist Jovino Santos Neto, who has spent the last 15 years working with Pascoal. Despite the impeccable musicianship and the apparently instinctive rapport ("Os Guizos" and "Serenata"), it lacks the sharpness and spirited invention that one associates with Pascoal; it's too polite for its own good.

**Ricardo Silveira: *Noite Clara* (Adventure Music 1003; 44:17) ★★★½** Guitarist Silveira is an elegant stylist who sometimes seems unsure of allowing his true voice to sound out loud and clear. There's too much here that smacks of George Benson or Pat Metheny, but with tracks like "Bom Partido" or "Olhando A Chuva" Silveira's signature is apparent: a gentle swing with some fire in the attack, aligned with some sharp picking.

**Claudia Villela/Ricardo Peixoto: *Inverse Universe* (Adventure Music 1002; 47:58) ★★★** San Francisco Bay area residents Villela and Peixoto revive the suave simplicity of Brazilian music at its most beguiling. Eschewing the dubious merits of technology, there's an elegant and sophisticated warmth here that irradiates as Villela's voice provides the main focus while Peixoto's guitar work is emphatic. The arrangements walk a fine line between understatement and excess, but the former wins out.

**Nelson Angelo: *Caterete* (Adventure Music 1004; 52:20) ★★** Guitarist, vocalist and arranger Nelson Angelo over-eggs the mix here with far too much that conforms to the traditional (Western) stereotype of what South American music is



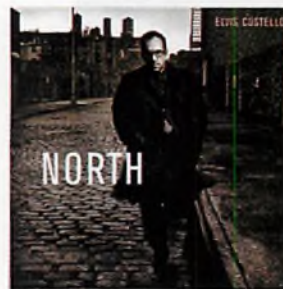
MIKE MARSHALL (LEFT) AND JOVINO SANTOS NETO: HERMETOPHILES

supposed to sound like. What we end up with are some smooth rhythms, effectively played, that fail to move above a gentle simmer. Yet moments on "Delirios Do Mar Nelson Angelo" conjure a whiff of salt spray.

**Marcos Amorim Trio: *Cris On The Farm* (Adventure Music 1005; 44:53) ★★★** This is guitarist Amorim's third album but first to be released in the U.S., and he has certainly set himself something to live up to here. Featuring Ney Coinceição (bass) and Robertinho Silva (drums/percussion), *Cris On The Farm* manages to retain its cultural identity while possessing enough luster to appeal to jazz enthusiasts. Although the influence of Metheny is present, so too is Charlie Byrd; it's the compelling charm of Amorim's compositions that make the difference. Coinceição and Silva are energetic and inventive without being overbearing.

**Tom Lellis: *Southern Exposure* (Adventure Music 1006; 59:45) ★★★** It's a brave man who opens up an album with the Bobby Darin classic "Beyond The Sea," but vocalist Lellis carries it off with some aplomb. With pianist David Kikoski turning in a finely balanced solo, Lellis has everything going for him. Otherwise the Brazilian rhythms that ripple through this set make it more pleasant than compulsive. **DB**

Ordering Info: [www.adventure-music.com](http://www.adventure-music.com)



## Elvis Costello *North*

DEUTSCHE GRAMMOPHON B0000996-10  
★★★

Despite (or perhaps because of) his ongoing struggle to transcend simple craftsmanship and achieve high art, Elvis Costello has remained one of pop's most enterprising figures. On *North* Costello pursues yet another sophisticated muse, singing torch-like ballads in a husky, baritone voice. The core of Costello's ace studio group consists of long-time associate Steve Nieve on piano, drummer Peter Erskine and bassist Michael Formanek with a squadron of accomplished string players and talented hommen to flesh out his ambitious arrangements.

While Costello has always had an ear for great melodies and his talents as a vocalist are not inconsiderable, *North* only succeeds half the time. On "Someone Took The Words Away," he croons in understated fashion before guest soloist Lee Konitz takes the song out with his bittersweet expertise. Contributions from sidemen like trumpeter Lew Soloff and the Brodsky Quartet keep Costello's songcraft from collapsing, but some of these tunes still drag at times.

Chronicling his latest romantic alliance (this time with singer Diana Krall), Costello sounds his best on stripped-down tracks like "You Turned To Me" and "Let Me Tell You About Her." Nieve, bassist Brad Jones and an evocative string arrangement buoy Costello on "Fallen," and the closing "I'm In The Mood Again" features Costello's piano with Bill Ware on vibes. —*Mitch Myers*

**North:** You Left Me In The Dark; Someone Took The Words Away; Why Did I Stop Dreaming?; You Turned To Me; Fallen; When It Sings; Still; Let Me Tell You About Her; Can You Be True?; When Green Eyes Turn Blue; I'm In The Mood Again. (40:31)

**Personnel:** Elvis Costello, voice, guitar (6); Steve Nieve, piano, Hohner planet and celesta (6); Peter Erskine, drums; Michael Formanek, Brad Jones (4,5), bass; Bill Ware, vibraphone; Lew Soloff, flugelhorn; Lee Konitz, alto saxophone (2); Andy Snitzer, tenor saxophone (2,3,9,10); Dave Mann, alto saxophone (2,3,9,10); Bob Rouch, Bob Carlisle, French horn; Conrad Herwig, tenor trombone; Dave Taylor, bass trombone (1,3); Pamela Sklar, alto flute; John Moses, clarinet; Roger Rosenberg, bass clarinet; Brodsky Quartet—Andrew Haveron, violin, Ian Belton, violin, Paul Cassidy, viola, Jacqueline Thomas, cello (4).

Ordering Info: [www.deutschegrammophon.com](http://www.deutschegrammophon.com)

## Curtis Stigers

### *You Inspire Me* ▶

CONCORD 2185

★★★★

## Ian Shaw

### *A World Still Turning*

441RECORDS 0020

★★★★

On these releases, vocalists Curtis Stigers and Ian Shaw cherry-pick repertoire from elite tunesmiths of the 1960s, '70s and '80s, rendering the lyrics and melodies with freshness, individuality and jazz sensibility.

The repertoire on *You Inspire Me* includes songs by Bob Dylan, John Lennon, Randy Newman, Nick Lowe, Ray Davies and Joe Jackson. With a craggy voice suffused with smoky highlights, Stigers displays the conversational savoir faire of a man who has nothing to prove; he allows the songs to come to him, blurring earlier, iconic incarnations from the memory. Deft in the arts of scatting and crossing the barline, he resists goosing up his horn-like phrases with demonstrations of technique, shaping his lines by melodic imperatives, a predisposition that informs a series of pithy tenor saxophone commentaries by Stigers on his lyrics. In the improvisational spirit, Stigers gives his collaborators lots of room to create and interpret. Slide guitarist Dave Tronzo sustains the urban cowboy mood. Pianist-organist Larry Goldings, Stigers' co-producer, conceives apropos frameworks and unfurls witty solos.

More stylistically eclectic than Stigers, Shaw likes to improvise within the context of an incisive programmatic arrangement. Shaw opens *A World Still Turning* with a mannered, operatic reading of "Alone Again, Naturally," a famously over-the-top '70s ode to melancholy by Gilbert O'Sullivan, which is devoid of bathos and self-pity. He sustains a matter-of-fact tone of existential angst on torchy, cabaret-like versions of pop repertoire (Dylan's "You Gotta Serve Somebody," Newman's "Guilty," Radiohead's "The Tourist"). Shaw conveys more optimistic sentiments with jazz (a self-penned lyric to Horace Silver's "Peace") and washes away his troubles with the blues ("Soon As The Weather Breaks") in ebullient dialogue with Mark Murphy. Unlike Stigers, an early Murphy disciple who deliberately adopted an understated approach, Shaw has embraced his master's idiosyncracies—morphing his husky Welsh tenor into a falsetto or baritone to emphasize a word, interpolating shouts and whispers, varying



the rhythmic organization of his phrases from one four-bar phrase to the next—and made them his own.

—Ted Panken

**You Inspire Me.** I Feel Fine; Fools In Love; Crazy Moon; Did You Ever Have To Make Up Your Mind; Don't Think Twice, It's All Right; She's Got A Way; Tired Of Waiting For You; You Inspire Me; Love; I Fall In Love Too Easily; I'll Be Home; Blue Skies. (63:32)

**Personnel:** Curtis Stigers, vocals, tenor saxophone; Larry Goldings, piano, Hammond B-3; Ben Allison, bass; Matt Wilson, drums; David Tronzo, electric slide guitar; John Sneider, trumpet

**Ordering Info:** [www.concordrecords.com](http://www.concordrecords.com)

**A World Still Turning:** Alone Again, Naturally; We All Fall In Love Sometimes, An Occasional Dream; Peace; Soon As The Weather Breaks; This Is Always; Rockabye; Don't Ask Why; Speak Low; Gotta Serve Somebody; I'm Glad There Is You; Guilty. (65:41)

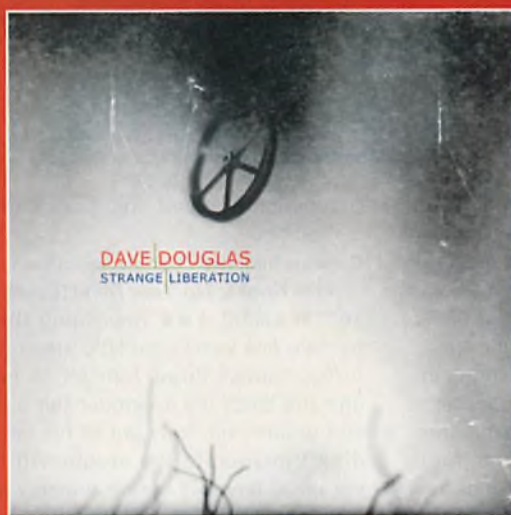
**Personnel:** Ian Shaw, vocals; Billy Childs, piano; Peter Washington, bass; Mark Fletcher, drums; Eric Alexander, tenor saxophone; Paul Bollenback, guitar; Mark Murphy, vocals (5).

**Ordering Info:** [www.441records.com](http://www.441records.com)

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## Sing, Sing, Sing

The Dixie Hummingbirds: *Diamond Jubilation* (Treasure/Rounder 2181; 43:35) ★★★★★ A singing group existing in one incarnation or another the past 75 years, the 'Birds follow the "gospel highway" as God's shepherds at the same time they endorse the blues in spirit and song. They have strong lead vocalists in the redoubtable Ira Tucker Sr. (a member of the DH flock since 1938) and William Bright. Only the deafest cynic can resist the uplift of the harmonies. Larry Campbell, a multi-instrumentalist with ties to Bob Dylan, is a most simpatico producer, nurturing the quintet on his own divine songs (the chain gang-in-the-pew "Nobody's Fault," for one) and on beauties from the sacred songbook (including Tucker originals and the great singer Dorothy Love Coates' "I've Been Born Again"). Having sidemen like the Band's Garth Hudson and Levon Helm in the amen corner is an earthy blessing.

Ordering Info: [www.rounder.com](http://www.rounder.com)

**Burton Gaar:** *Home Of The Blues* (SVR Records 10012; 49:01) ★★★★★½ After years spent serving zydeco popularizer Rockin' Sidney and soul man Percy Sledge, Gaar has gotten noticed in Scandinavia and elsewhere as leader of a snappy little band that plays, in his exact words, "Louisiana soulful blues, Louisiana plain and simple, brother." Damn straight. On his fourth album, the Baton Rouge native sings with the same musical savvy and firm determination that he's long used to cut through the happy din of clubs where dancers rule. He's responsible for 11 of 12 songs, showing his skill at turning a phrase and working up shining melodies. The eponymous opening track and the closer "Still Singing The Blues" stand out. Expertly recorded and alluringly arranged, the Pelican State music has the comfortable feel of a favorite pair of jeans.

Ordering Info: [www.burtongaar.com](http://www.burtongaar.com)

**E.C. Scott:** *The Other Side Of Me* (Black Bud 1407; 65:11) ★★★ Scott's Baptist church-schooled voice is eloquent in its declarations of her alter ego's physical and emotional needs, like ravishing her lover until his "nose

bleeds" on the old-style r&b title tune and "packing up dreams" on the dolorous ballad "When Love Comes To An End." The Californian takes a shine to guest singer-guitarist Little Milton acting out "If I Can Borrow Some Of Your Love" and "Just One Of Those Days." Eleven songs show Scott has really come into her own as a songwriter. It's disappointing, though, that three different guitar players, not counting Milton, can't even approximate the singer's emotional largesse, and that the album



production by Scott and Larry Batiste isn't so hot.

Ordering Info: [www.blackbudrecords.com](http://www.blackbudrecords.com)

**Ellis Hooks:** *Up Your Mind* (Evidence 26129; 47:33) ★★★ Recording these tracks a few years ago, NYC street performer Hooks threw himself so hard into the lyrics it's a wonder the flame and embers he drew out of his larynx didn't incinerate the studio. All the vocalized fervor is unquestionably sincere, and true justice is done to tunes bearing the foreboding titles "Last Chance For Happiness" and "Down For The Last Time." It's clear from the results that Hooks' songwriting is in need of refining and that infusions of peppery creativity weren't forthcoming from co-writer/guitarist/producer Jon Tiven—the smartest gambit is swiping from the British Invasion Animals, on "Holding Out My Love"—but the New Yorker with Cherokee and African bloodlines serves notice on his first stateside release (and second overall) he is a force to be reckoned with. **DB**

Ordering Info: [www.evidencemusic.com](http://www.evidencemusic.com)



### Corey Harris *Mississippi To Mali*

ROUNDER 11661 3198

★★

One of the leading young blues progressives, Corey Harris brings overt sincerity to his meeting in West Africa with local musicians assembled for Martin Scorsese's PBS film and to his get-together with back country players in the American Deep South. Harris' singing and guitar work are authoritative and rich in emotional detail. But the unifying bridge that he and the Africans construct in linking blues of the African diaspora and the folk music heard today in the Republic of Mali doesn't provide secure footing.

Ali Farka Toure, on guitar, one-string violin and vocals, is heard to better advantage on his own records, not here treating "44 Blues" and "Special Rider Blues." In this less than compelling convergence, percussionist Souleyman Kane sounds if he were conducting a vigorous game of table tennis in a Bamako recreation hall.

Back in the States, Harris hits it off with harpist Bobby Rush and drummer Sam Carr in performing "Mr. Turner" as homage to life-and-drum bandleader Otha Turner, who died just days before he was scheduled to participate in the recording project. Twelve-year-old Sharde Thomas is a real trooper filling in for her grandfather but she sounds her age. By playing the pilgrim, Harris interrupts his progress as a modern blues innovator.

—Frank-John Hadley

**Mississippi To Mali:** Coahoma; Big Road Blues; Special Rider Blues; Tamaiah; Station Blues; Rokie; La Chanson Des Bozos; Mr. Turner; Cypress Grove; Back Atcha; 44 Blues; Njarka; Charlene; Catfish Blues; Dark Was The Night, Cold Was The Ground. (65:04)

**Personnel:** Corey Harris, guitar, lead and backup vocals; Bobby Rush, harmonica (2,8); Sam Carr, drums (2,8); Ali Farka Toure, vocal and guitar (4,6,7,11), njarka (3,9,12); Souleyman Kane, percussion (3,4,6,7,9, 11,12,14), backup vocal (4); Ali Magassa, guitar (4,6,7,11), vocal (4,6,7); Sharde Thomas, fife, vocal (5,10); The Rising Sun Fife and Drum Band (5,10); Darrell Rose, percussion (13).

Ordering Info: [www.rounder.com](http://www.rounder.com)



## Gordon Goodwin's Big Phat Band

XXL

SILVERLINE 281206

★★★★

Composer/arranger Gordon Goodwin has steadily pulled the big band format away from the old swing stigma into territory that's modern but never foreign.

Rhythm is one of Goodwin's primary tools, and some of the intriguing guest artists on *XXL* ably assist his explorations. Goodwin's charts smoothly complement the free-flowing harmonies of Take 6 with a grandiose ease, giving an organic feel to "It's All Right With Me" and "Comes Love." On the latter track the vocal sextet backs Brian McKnight to wonderful effect. Eddie Daniels brings his percolating clarinet back the Phat fold for the hard-swinging "Thad Said No" and a successful take on a Mozart symphony. Vocalist Johnny Mathis takes center stage on "Let The Good Times Roll." The suspenseful "Game Of Inches" is brought to a slow simmer by Michael Brecker's tenor.

The guest-less tracks are just as well-crafted. One surprise is the witty "Hunting Wabbits," which begins with unaccompanied sax section à la Rova. The saxes subtly give way to the trombones before the full band emerges in a masterpiece of contemporary arranging. Only "The Quiet Corner" seems out of place, with its keyboard washes and light Latin percussion. —Todd Jenkins

**XXL:** High Maintenance; A Game Of Inches; Comes Love; Thad Said No; Hunting Wabbits; The Quiet Corner; Horn Of Puente; It's All Right With Me; The Jazz Police; Mozart's 40th Symphony In Gm; What Sammy Said; Let The Good Times Roll. (73:30)

**Personnel:** Gordon Goodwin, piano, saxophones; Eric Marienthal, Sal Lozano, Brian Scanlon, Jeff Driskill, Jay Mason, John Yoakum, reeds; Wayne Bergeron, Dan Fomero, Bob Summers, Dan Savant, Stan Martin, Pete De Siena, Larry Hall, trumpets; Andy Martin, Alex Iles, Steve Holtman, Charlie Morillas, Nick Lane, trombones; Craig Ware, bass trombone; Richard Shaw, bass; Grant Geissman, Carl Verheyen, guitars; Bernie Dresel, Ray Brinker, Peter Erskine, drums; Luis Conte, percussion; Michael Brecker, tenor saxophone (2); Eddie Daniels, clarinet (10); Brian McKnight (3), Take 6 (3,8), Johnny Mathis (12), vocals.

Ordering Info: [www.gordongoodwin.com](http://www.gordongoodwin.com)

## Paul Bley/ Gary Peacock

*Partners* ▶

OWL/SUNNYSIDE 3503

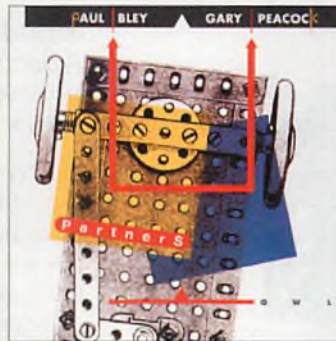
★★★½

## Lee Konitz/ Kenny Werner

*Unleemited*

OWL/SUNNYSIDE 3511

★★★½



While *Partners* is a reunion of old musical allies, *Unleemited* is a cross-generational affair that brings together kindred spirits who could very well have been allies from the start.

*Partners* is the result of a recording date from 1989, 27 years after pianist Paul Bley and bassist Gary Peacock's first meeting. Not surprisingly, the format is a smattering of styles, both in and outside the mainstream, with duos, solo tracks and, except for Ornette Coleman's "Latin Genetics," all originals. The album starts off with a memorable melody. Bley and Peacock's wistful "Again Anew," which has a signature Bley mystique about it, driven by a simple two-note line and punctuated by Peacock's distinctive counterpoint.

Oddly enough, *Partners* is two-thirds solo pieces. As each player takes his turns, the mood can be reflective or hypnotic (Peacock's "Pleiades Skirt," Bley's "Lull-A-Bye"), workmanlike (Peacock's "Workinoot") or rambunctious and out-

ward-bound (Bley's "Octavon"). Overall, one gets the impression from the playful but rough "No Pun Intended" that much of the music here falls under the category of spontaneous composition.

*Unleemited*, from 1992, continues a tradition of alto saxist Lee Konitz releases that

are a play on his first name. In fact, this album is really about someone else, subtitled *Play The Music of Alain Guyonnet*. A mix of bebop and ballads, *Unleemited*'s 11 tracks feature lovely melodies (e.g., "Les Fesses Au Claire De Lune" tips its hat simply from the title) with an occasional Latin overlay—"O Gato," with pianist Kenny Werner on the bell-like celesta, is both pretty and danceable. Tonally, both musicians sound as if they are one instrument, and not just when playing parallel lines as they do on the title track. —John Ephland

**Partners:** Again Anew; Pleiades Skirt; Octavon; Latin Genetics; Workinoot; Afternoon Of A Dawn; Hand In Hand; Satyr Satire; Lull-A-Bye; Twitter Pat; Who's Who Is It?; Gently, Gently; Majestique; Pot Luck; No Pun Intended. (61:41)

**Personnel:** Paul Bley, piano; Gary Peacock, bass.

**Unleemited:** Unleemited (Take 1); Les Fesses Au Claire De Lune; O Gato; Monica; Ohad; Nota Della Notte; Brazilian Fondue; Baby I'm A Legend; La Valse Qui Rit; Scent Of Dream; Pick-A-Boo! (64:36)

**Personnel:** Lee Konitz, alto saxophone; Kenny Werner, piano, celesta.

Ordering Info: [www.sunnysidezone.com](http://www.sunnysidezone.com)

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**Steve Swallow**  
*Damaged In Transit*

XTRAWATT II  
★★★★½

A personal contrapuntal challenge, bassist Steve Swallow has explained, was the *raison d'être* for the creation of the nine pieces heard on *Damaged In Transit*, recorded live in Paris in December 2001. Swallow, writing specifically for a trio with saxophone and drums, drew on lessons he learned 40 years earlier under the tutelage of Pulitzer Prize-winning composer Donald Martino.

Academic concept, yes, but refreshing, too. Swallow, Chris Potter and Adam Nussbaum play it loose within the strictures of these inventive pieces, charts for which are conveniently printed in the CD booklet. The tunes are arranged into a sequence resembling a suite.

On the opening "Item 1, D.I.T.," Nussbaum succinctly telegraphs the start-and-stop rhythms, and then Swallow and Potter, on tenor, sound the jaunty theme before the saxophonist digs into a frenzied solo, followed by Nussbaum's mini-symphonies of precisely punched rolls, kicks and cracks. "Item 5, D.I.T.," another burner, has Potter open unaccompanied on a mean blues, before he's joined by Nussbaum, and, finally Swallow. "Item 9, D.I.T." moves, too, with Potter popping out a Monk-like head as the rhythm section churns away, regularly shuttling between 4/4 and half time.

For contrast, there's plenty of pensive material. Swallow, his notes clean and clear, creep-crawls alone through the start of the laidback "Item 2, D.I.T.," and melds his chords with Potter's declarations on the mournful melody. The bassist, again accompanied at the beginning of "Item 6, D.I.T.," sounds a series of playful riffs before giving way to Potter and dropping back for some understated grooving. —Philip Booth

**Damaged In Transit:** Item 1, D.I.T.; Item 2, D.I.T.; Item 3, D.I.T.; Item 4, D.I.T.; Item 5, D.I.T.; Item 6, D.I.T.; Item 7, D.I.T.; Item 8, D.I.T.; Item 9, D.I.T. (55:27)  
**Personnel:** Steve Swallow, bass; Chris Potter, tenor saxophone; Adam Nussbaum, drums.

Ordering Info: [www.ecmrecords.com](http://www.ecmrecords.com)

**Ingrid Jensen**  
*Project O*

JUSTIN TIME 8499  
★★★★

The "O" is for organ and, although trumpeter Ingrid Jensen gets sole billing on the CD's spine, the core of the project is a collaborative trio with drummer Jon Wikan and Gary Versace positioned behind a B-3.

Versace has all the requisite B-3 skills to anchor an organ trio—he can create a slow-burning groove like Jimmy McGriff, swing hard and bluesy like Jimmy Smith and sound as off-handedly contemporary as Sam Yahel. What really sets him apart is his full, orchestral sound, which on an alternately cooking and loping version of "The Night Has A Thousand Eyes" comes across like a huge pipe organ. He also has particularly good control of the organ's bass function—never overpowering, always there in support.

But, as fresh and compelling as Versace's voice is, it's Jensen who



her rhythmic assuredness, sculpting a long, serpentine solo that shifts gears several times. Following a slashing alto statement by Steve Wilson on "R Hour" her muted solo is a model of harnessed energy—restrained yet intensely focused. On "Silver Prelude/Silver Twilight" she creates a different kind of contrast, playing off Wilson's round-toned flute to construct a compact solo full of interesting turns and pauses. —James Hale

**Project O:** The Night Has A Thousand Eyes; R Hour; Now As Then; Periwinkle; Gloria; Silver Prelude/Silver Twilight; Tony's Town; Dilemma. (66:50)

**Personnel:** Ingrid Jensen, trumpet, flugelhorn; Christine Jensen soprano saxophone (7), alto saxophone (1,8); Steve Wilson, alto flute (6), alto saxophone (2,8); Seamus Blake, tenor saxophone (1,3-5,7); Gary Versace, organ; Jon Wikan, drums.

Ordering Info: [www.justin-time.com](http://www.justin-time.com)

**Gianluigi Trovesi**  
*Ottetto*

*Fugace*  
ECM 1827  
★★★★½

Multireedman Gianluigi Trovesi possesses a corpulent tone, often shaded by his wily use of vibrato and emotionally charged tremolo techniques. A true melody maker, Trovesi's complex thought processes translate into a wealth of lyrically rich opuses on this satisfying effort featuring his double quartet.

Integrating elements of Ellington, Italian classicists and traditional New Orleans style jazz, Trovesi's cerebrally engineered arrangements find the ensemble routinely intermixing tuneful choruses via a blithe spirit, topped off by purposeful dabs of effects-based swashes. A bastion of this set resides within the use of a digital harpsichord patch, featuring a recurring baroque melody that weaves in and out of the entire production. The soloists' scintillating dialogues stand as byproducts of the core themes, where the overall muse might get delicately morphed into a series of rock/funk grooves. Trovesi and associates also communicate a



bit of good-natured zaniness as if they're intimating that the music should be enjoyed and not become fodder for scrutiny.

On "Siparietto III," the horns render a strident, little big band style

arrangement. Subsequently, a reverse lineage takes precedence as the group delves into a traditional Dixieland motif, awash with Massimo Greco's cry-baby muted trumpet lines and Trovesi's soaring clarinet work. Yet, the musicians won't let you become at ease with conventional fare, as they convert the tried and true into a soul/funk vibe. —Glenn Astarita

**Fugace:** As Strange As A Ballad; Sogno D'Orfeo; African Triptych; Canto Di Lavoro; Clumsy Dancing Of The Fat Bird; Siparietto I; Blues And West; Siparietto II; Il Domatore; Ramble; Siparietto III; Fugace; Siparietto IV; Toto Nei Carabi. (60:37)

**Personnel:** Gianluigi Trovesi, alto saxophone, piccolo, clarinets; Beppe Caruso, trombone; Massimo Greco, trumpet, electronics; Roberto Bonati, double-bass; Marco Micheli, double-bass, electric bass; Fulvio Maras, percussion, electronics; Vittorio Marinoni, drums.

Ordering Info: [www.ecmrecords.com](http://www.ecmrecords.com)



## Hendrix Power

Jimi Hendrix Experience: *Live At Berkeley* (Experience Hendrix 0001102; 67:00) ★★ ★ 1/2; *Jimi Plays Berkeley* (Experience Hendrix DVD 0001172; 49:00) ★★ ★ "Forget about yesterday and tomorrow ... this is our own little world tonight," said Hendrix on stage to the crowd packing the Berkeley (Calif.) Community Theatre before his second show on the evening of May 30, 1970. It was a special invitation to the rock zealots present to experience getting shot out of a huge cannon right through the big top of a circus straight into a geomagnetic storm. Bootleg recordings of the gig have been circulating for years, but only now, with Jimi's half-sister Janie gaining control of the tapes, does the concert receive its official release. We're allowed to eavesdrop on what many Hendrix scholars consider one of his most outstanding concerts. Hendrix wields the power of the universe with his fingertips. The creative force behind his guitar is off the Richter scale. Suspending belief are trills altered by his instrument's tremolo bar; the sleight-of-foot wah-wah pedal effects; the blues bends, chokes and unresolved chords; the controlled feedback; and the guitar pickup switch manipulations on "Machine Gun."

Moreover, Nashville army pal Buddy Cox, a big improvement on Experience bassist Noel Redding, brought freshness to the stage, his interaction with faithful drummer Mitch Mitchell a beguiling side-show to the main event.

The early-'70s film *Jimi Plays Berkeley*, its DVD debut packaged together with the CD, provides comparatively modest pleasure. The camera work of the afternoon rehearsal and the two shows runs from competent to LSD cross-eyed; the performances have been heavily edited; and the street scenes of National Guardsmen clashing with rioting college students is screen filler. Still, it's the absolute master of electric guitar on the screen.

Ordering Info: [www.jimihendrix.com](http://www.jimihendrix.com)

Nguyễn Lê: *Purple—Celebrating Jimi Hendrix* (ACT 9410; 55:25) ★★ Although a gifted guitarist capable of free-flowing imagination, Lê and his session folks



JIMI HENDRIX: OFF THE RICHTER SCALE

REPRISÉ RECORDS

extract little worth hearing from perusals of 10 familiar Hendrix songs. On the plus side, Lê's guitar lyricism shines forth as a soft glow then a contained blaze on a fascinating adaptation of "Burning Of The Midnight Lamp," and he provides "Voodoo Child" with concussive drama while vocalist Aïda Khann and percussionist Karim Ziad transport this fevered flight of fancy to the upper Niger River valley. But much of the other material is shot through with the stains of forced passion and technical overkill. No thanks on the tone-cold fusion guitar, the Fender Rhodes and the game tries by Terri Lyne Carrington and Corin Curschellas at figuring out the flower-power lyrics.

Ordering Info: [www.actmusic.com](http://www.actmusic.com)

**Jimi Hendrix—Musician** (Backbeat Books) Of all the many books available on Hendrix, Keith Shadwick's 256-page chronologically ordered account is one of the best. Shadwick concentrates on Hendrix's musical genius and life events affecting the music, rather than the freakish sideshow, and his analysis of the music, including an explanation of how bassist Billy Cox changed the group sound, is trustworthy. As for the aborted Miles Davis recording session, Shadwick relies on producer Alan Douglas' statements in concluding money demands did it in. The London-based author has done a thorough job researching his topic and writes well without grandiloquent language. **DB**

Ordering Info: [www.backbeatbooks.com](http://www.backbeatbooks.com)

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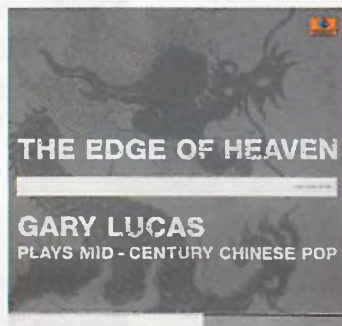
## Gary Lucas *The Edge Of Heaven* ▶

INDIGO 2582  
★★★★

It's all about context for the virtuosic rock guitarist.

Chops can bedazzle, but if shiny flurries of notes don't have the proper setting what good are they? Gary Lucas seems to understand this and over the last few decades he's performed in a wide variety of meaningful situations—he led a stylistically peripatetic band called Gods and Monsters that introduced the world to Jeff Buckley, he's done countless sessions with everyone from Bryan Ferry to John Zorn, and his own solo recordings usually embrace thematic approaches—but he remains best known for his stint in Captain Beefheart's Magic Band.

He resumes that role with gusto on *Back To The Front*, a Beefheart repertoire band composed of Magic Band alumni. Drummer John "Drumbo" French leads the group through a diverse program of tunes that span just over a decade of Don Van Vliet compositions, rendering an uncanny, throat-shred-



ding impersonation of the Captain's inimitable vocal stylings. It's all impeccably played, the gritty contrapuntal interplay between Lucas and Denny Walley (aka Feelers Reebo) consistently produces sparks, and the knotty, blues-

drenched genius of the tunes themselves has never been more evident. But even though the group nails the material, I don't see the purpose of a simulacrum when the original recordings are still around.

Lucas carves out new territory on *The Edge Of Heaven*, his gorgeous interpretation of hits recorded in the 1930s and '40s by the Chinese film and pop stars Chow Hsuan and Bai Kwong. As heard recently on the soundtrack to Wong Kar-wai's "In The Mood For Love," Chinese pop of this era borrowed heavily from America's hit factory, hybridizing western orchestrations with traditional Chinese instrumental flourishes. Rather than imitate those lovely sounds, Lucas adapts them for both trio and solo guitar where the unabashed focal point is his lyrical playing. Some of the tracks feature sweet Chinese-language vocals by Celest

Chong and Gisburg, but mostly we get arresting slide and fingerstyle guitar from Lucas that's used to view the material from distinctly new perspectives. His National Steel technique on a song like "The Mad World" brings a trans-Pacific infusion of Hawaiian slack key guitar, while the menacing slide machinations on his solo version of "Where Is My Home" bristle with existential darkness. It's a wonderfully diverse album that both opens the door on a lost era and effectively showcases the guitarist's vast talent.

—Peter Margasak

**Back To The Front:** My Human Gets Me Blues; Click Clack; Abba Zaba; I'm Gonna Booglarize You Baby; Sun Zoom Spark; Alice In Blunderland; Steal Softly Thru Snow; Dropout Boogie; Moonlight On Vermont; Circumstances; On Tomorrow; The Floppy Boot Stomp; Hair Pie; Nowadays A Woman's Gotta Hit A Man; When It Blows Its Stacks; I Wanna Find A Woman That'll Hold My Big Toe Till I Have To Go; Sure 'Nuff 'N Yes I Do. (55:44)

**Personnel:** Gary Lucas, guitar; Denny Walley, guitar; Mark Boston, bass; John French, drums, harmonica, vocals.

**Ordering Info:** [www.atpfestival.com](http://www.atpfestival.com)

**The Edge Of Heaven:** Old Dreams; Please Allow Me To Look At You Again; The Mad World; The Wall; If I'm Without You; Night In Shanghai; Where Is My Home; Songstress On The Edge Of Heaven; I Wait For Your Return; Pretense; The Moon In The Street; The Wall; Please Allow Me To Look At You Again. (38:46)

**Personnel:** Gary Lucas, acoustic and electric guitar, National Steel guitar, electronics; Celest Chong, voice (2,6,8); Gisburg, voice (4,9,11); Jonathan Kane, drums (4,9,11,12); Ernie Brooks, bass (4,9,11,12).

**Ordering Info:** [www.label-bleu.com](http://www.label-bleu.com)

## Mario Pavone Nu Trio/Quintet

*Orange* ▶  
PLAYSCAPE RECORDINGS  
J061803  
★★★★½

## Tony Malaby *Apparitions*

SONGLINES 1545  
★★★★



and ephemeral forms. At the heart of things is an extraordinary pulse—sometimes swinging, sometimes grinding and sometimes sliced into pieces.

That's often down to the mastery of Pavone, pianist Peter Madsen and drummer Gerald Cleaver.

Set side by side, these striking new discs from bassist Mario Pavone and saxophonist Tony Malaby are snapshots of the energy, invention and central operating principles of the finest jazz being played today. With Malaby as the common denominator—he stars on both dates—here are nine of the Northeast's best, players who work in a kind of halfway house between the progressive mainstream and the avant-garde.

*Orange*, the second disc by Pavone's Nu Trio/Quintet, sets the bar extremely high. Nine neatly calibrated originals—four trios, five quintets—are masterful examples of group interplay, rooted in a compelling union of smarts and intuition, predetermined

Start with "Triple Diamond," a curt line that feels like mid-'60s Herbie Hancock. They yank at times, coursing ahead with pinpoint control; it's loose and immensely disciplined. So, too, with the quintets. Trumpeter Steven Bernstein, an expressive and deceptively shrewd soloist, has written three excellent arrangements of Pavone's music. There's a sunny, off-center groove ("Blue Rex"), some lazy Weimar interludes ("Sky Tango") and a sheet of squirrely dissonance ("Goorootoo"). Forethought and freedom have been perfectly divvied up.

On *Apparitions*, however, Malaby gives himself a lot more space. It's his second date as a leader, and although he resembles a

great many tenormen (from Coltrane to Lovano), much of it reminds me of Tim Berne. Maybe it's the presence of Berne's colleagues, drummer Tom Rainey and bassist Drew Gress, or maybe it's the elaborate and systematic queries: thick swirls, halting phrases, trills and barks that quickly turn into puzzles. To some, this two-drummer quartet might be geared to pure, visceral playing. But that's only part of it. Structural matters count, yet you tend to remember the huge servings of saxophone. They're exhilarating portions indeed, but they can also be exhausting.

—Greg Buium

**Orange:** Blue Rex; Triple Diamond; Sky Tango (For T.C.); Drop Op; Rebase Song; Burnt Sweet Orange; Goorootoo; Box In Orange; Language. (56:07)

**Personnel:** Mario Pavone, bass; Steven Bernstein, trumpet, slide trumpet (1,3,4,6,7); Tony Malaby, tenor saxophone (1,3,4,6,7); Peter Madsen, piano; Gerald Cleaver, drums.

**Ordering Info:** [www.playscapesoundings.com](http://www.playscapesoundings.com)

**Apparitions:** The Mestizo Suite: Picacho, Humo, Mambo Chueco; Talpa; Voladores; Fast Tip; Apparitions; Dos Caminos; Jersey Merge; Tula. (56:50)

**Personnel:** Tony Malaby, tenor and soprano saxophones; Drew Gress, acoustic bass; Tom Rainey, drums; Michael Sarin, drums and percussion.

**Ordering Info:** [www.songlines.com](http://www.songlines.com)

**Frank Kimbrough Trio**  
*Quickening*  
OMNITONE 15203  
★★★★



On *Quickening*, a live trio date recorded in 1998, pianist Frank Kimbrough displays both a markedly original voice and a rare depth of conception. A founding member of the New York Composer's Collective (along with bassist Ben Allison), Kimbrough is one of those introspective improvisers who falls deep into his music, yet unlike many others of this style, he actually pulls the listener in with him. As a scholar and ardent booster of late pianist Herbie Nichols (Kimbrough and Allison also front the Herbie Nichols Project), Kimbrough shares Nichols' knack for turning a melody on its ear. His free-floating, herky-jerky phrasing belies Nichols' influence as well.

But Kimbrough has found his own seduc-

tive path to eclecticism; for all the start/stops and open space created by his trio (Allison and drummer Jeff Ballard), the band never loses its way. "Chant" finds a bumper-car conversational tone; "Svengali" vamps in an Eastern bolero mode, while the quiet "For Duke" makes real beauty from elegant restraint.

*Quickening* is a work of powerful subtlety. All mid-tempo and without even a hint of grandstanding, every move this egalitarian trio makes is all about the music. That such a blueprint evolved in a live setting makes the session all the more remarkable.

—Jeff McCord

**Quickening:** Quickening; Cascade Rising; Chant; Clara's Room; Svengali; For Duke; TMI; Ancestor. (72:37)

**Personnel:** Frank Kimbrough, piano; Ben Allison, bass; Jeff Ballard, drums.

**Ordering Info:** [www.omnitone.com](http://www.omnitone.com)

**Eddie Gale**  
*Ghetto Music* ▶  
WATER 117  
★★★★½

*Black Rhythm Happening*  
WATER 118  
★★★★½



Trumpeter Eddie Gale recorded two uncommon albums for Blue Note in 1969. Eschewing the label's established sidemen in favor of local musicians, Gale's music exhibited a strange, hypnotic hybrid of jazz, folk music and the soulful celebrations of community-based black vocal groups. His singular band—based in Bedford-Stuyvesant—conveyed uplifting social messages fused with strong ensemble playing and distinctive soloists. Gale's trumpet work was especially noteworthy as he played in an adventurous, lyrical style that grounded the group's performances.

*Ghetto Music* begins with the acoustic guitar and plaintive vocal of Gale's sister Joann on "The Rain." The song soon blossoms into a swinging jazz anthem with Gale soloing passionately over a chanting choir. Both Gale and saxophonist Russell Lyle play way outside on "Fulton Street" and their musical fireworks are innovative and exciting. Gale's time spent with Sun Ra and Cecil Taylor is in full evidence here and his strength as a bandleader is consistently impressive.

*Black Rhythm Happening* is a splendid continuation of Gale's musical stylings. Besides a greater emphasis on his vocal choir, these performances are enlivened by fiery contributions from drummer

Elvin Jones and altoist Jimmy Lyons. Gale's trumpet navigates mightily through eight distinctive compositions while African drums and animated singing provide an evocative counterpoint to the searching instrumental work of his free-jazz compatriots.

—Mitch Myers

**Ghetto Music:** The Rain; Fulton Street; A Walk With Thee; A Understanding; The Coming Of Gwili. (40:48)

**Personnel:** Eddie Gale, trumpet, soprano recorder, Jamaican thumb piano, steel drum, bird whistle; Russell Lyle, tenor saxophone, flute; Judah Samuel, bass; James Reid, bass; Richard Hackett, drums; Thomas Holman, drums; The Noble Gale Singers—Elaine Beiner, Sylvia Bibbs, Barbara Dove, Joann Gale, Evelyn Goodwin, Art Jenkins, Fulumi Prince, Norman Wright, Edward Walrond, Sondra Walston, Mildred Weston.

**Black Rhythm Happening:** Black Rhythm Happening; The Gleeker; Song Of Will; Ghetto Love Night; Mexico Thing; Ghetto Summertime; It Must Be You; Look At Teyonda. (37:27)

**Personnel:** Eddie Gale, trumpet; Russell Lyle, tenor saxophone, flute; Judah Samuel, bass; Henry Pearson, bass; Roland Alexander, soprano saxophone, flute; Jimmy Lyons, alto saxophone; Elvin Jones, drums; John Robinson, African Drums. The Noble Gale Singers—Joann Gale Stevens, Fulumi Prince, Sylvia Bibbs, Paula Nadine Larkin, Carol Ann Robinson, Sondra Walston, Charles Davis, William Norwood.

**Ordering Info:** [www.buyrunt.com](http://www.buyrunt.com)

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# Bunny's Breakout

While Mosaic Records prides itself on creating so many "complete" packages, sometimes the notion of complete can be misleading. Through its usual thoroughness, Mosaic has given us what is technically an almost-complete *The Complete Brunswick, Parlophone And Vocalion Bunny Berigan Sessions* (Mosaic 219; 72:43/63:49/68:13/54:25/65:12/65:05/57:16; ★★★½). Not every phrase or musical gesture is here, since that would be pressing the concept to an extreme. In fact, there's so much else going on here that to give this package such a title is to suggest a preeminence to the trumpeter's contributions for these three labels that just isn't there. Berigan's a presence throughout, but keep in mind that his role as a leader didn't come until later in 1936, five years after this set begins.

For completists, it's pretty much all here. From the beginning in the early '30s—when show bands and big band jazz were fairly synonymous with white players and composers—Berigan was beginning to make a name for himself. His strong attack, with an affecting vibrato, was reminiscent of Louis Armstrong. But Berigan could purr with the best of them, too. Early-'30s hot music, love songs, show tunes and dance numbers make up the lion's share of the large-ensemble recordings on the first four discs. There is a bounce to this music, which begins in 1931 with orchestras led or directed by Frank Auburn, Fred Rich, Bob Haring, Chester Leighton, Ben Selvin, Lloyd Keating, the Boswell Sisters and the Dorsey Brothers. And this all just in 1931. Berigan has the infrequent featured solo spot, and even sings on rare occasion ("At Your Command" with Rich's orchestra). Perhaps most interesting on these early sides is the fact that Berigan was sidling up to other legends-in-the-making behind various singers; next to relative unknowns we get glimpses of Tommy and Jimmy Dorsey, Eddie Lang, Joe Venuti, Artie Shaw and Benny Goodman.

Perhaps the best place to start for a good listen to what all the noise was



BUNNY BERIGAN: PURRING PRESENCE

DOWNBEAT ARCHIVES

about is with the second half of this box, where Berigan is either leading or a significant sideman on relatively smaller, more intimate dates. He backs singers such as Billie Holiday and Mildred Bailey, and just plain shares in some jazz-in-transition blowing with the likes of Johnny Hodges, Bud Freeman (sounding awfully modern), Teddy Wilson, Eddie Condon and Red Norvo. It was a sound he learned playing in such bands as Goodman's and Tommy Dorsey's that's given more of a spotlight. The show-tune bounce and dixieland feel alternate with a more forthright and relaxed swing, with ballads and the occasional blues like his famous hit "I Can't Get Started" (Bunny Berigan and His Boys), "When I Am With You," "Billie's Blues," "In A Sentimental Mood," "Willow Tree," "Where Are You?" and two takes of "Dixieland Shuffle," which find Berigan and the boys anything but bright and raring to go. It all comes together on the last disc, where the swing and feel of an original stylist and leader help to usher in a music not quite old-fashioned but not yet modern.

Included in this set are five previously unissued cuts along with six "For Theater Use Only" discs. The latter are significant, in part, because they were originally available only to movie theaters as background music; you couldn't buy them in a store. **BB**

Ordering Info: [www.mosaicrecords.com](http://www.mosaicrecords.com)



## Joe Henry *Tiny Voices*

ANTI 86683

★★★★½

Marked by the absorbing notions set forth by singer/songwriter Joe Henry's metaphorically devised lyricism, *Tiny Voices* might be analogous to replaying a classic film, where subsequent viewings divulge previously undetected clues to a plot, consisting of abstractly connected scenes.

On his 2001 release *Scar*, Henry employed saxophonist Ornette Coleman, pianist Brad Mehldau and guitarist Marc Ribot. His jazz-hued stylizations continue here with clarinetist Don Byron and trumpeter Ron Miles. Henry's superior inventions, consisting of interweaving horns, steady backbeats and an unorthodox fusion of disparate musical notions, are carried out in seamless fashion. His impish vocal characteristics are reinforced by an animated delivery, where he discreetly pours his guts out via snippets of lost love amid the somewhat painful spectrum of humanity. In addition, Henry's imaginative production emerges as a viable instrument, teeming with memorably melodic hooks and a perceptive implementation of various recording studio processes.

Byron's juzzy clarinet lines float atop the warmly orchestrated horns during "Dirty Magazine," which also features an cerily projected honky-tonk piano motif. Henry incorporates a time-elapsed element within the body of these works as he injects antiquated effects and subliminally concocted pastiches of sound into various movements.

—Glenn Astarita

**Tiny Voices:** This Afternoon; Animal Skin; Tiny Voices; Sold; Dirty Magazine; Flag; Loves You Madly; Lighthouse; Widows Of The Revolution; Leaning; Flesh And Blood; Your Side Of My World. (65:56)

**Personnel:** Joe Henry, vocals, guitar; Jay Bellerose, drums, percussion; Chris Bruce, guitar; Don Byron, bass clarinet, clarinet, tenor saxophone; Jennifer Condos, bass; Ron Miles, trumpet; Dave Palmer, Patrick Warren, keyboards; Jean McClain, Niki Haris, vocals; Gregg Arreguin, guitar (9); Jim Keltner, drums (6).

Ordering Info: [www.anti.com](http://www.anti.com)



## Tanya Kalmanovitch

*Hut Five*

PERSPICACITY 01

★★★★½

Since the inception of its jazz program, the Banff Centre in the mountains west of Calgary has been a wellspring of creativity for young musicians from Canada and abroad. Violist/violinist Tanya Kalmanovitch may be the first to directly acknowledge the center's influence by naming an album for one of its cabins. *Hut Five* is where the classically trained Calgary native developed a unified group sound with a Boston-based guitarist, an Irish bassist and a New York drummer—Banff clinicians all.

The original Mahavishnu Orchestra and the Dixie Dregs are obvious musical reference points for Kalmanovitch's quartet—in instrumentation, compositional approaches and the use of unison lead lines—although *Hut Five* is low-key when it comes to flashing virtuoso chops. Kalmanovitch's use of the viola on most of the pieces provides a full-bodied foil for Rick Peckham's guitar. The contrast is heightened by Peckham's preference for a clipped tone and scratchy attack. Bassist Ronan Guilfoyle adds another color by using an amplified hollow-body bass guitar.

While Kalmanovitch displays her classical background by contributing several complex, through-composed pieces, she also opens things up by including seven "vignettes" of group improv, and throws in her arrangement of a Russian folk song for further variety. The band is at its best with the riff-driven, rhythmically varied structure of Guilfoyle's "Hidden Agenda" and the leader's title song, where the blend of their voices creates dense textures. —James Hale

**Hut Five:** Hidden Agenda; Hut Five; Vignette Number 5; Chimera; Vignette Number 9; Manic Depression; Rara Avis; Vignette Number 12; Vignette Number 13; Strabo; Vignette Number 14; Vignette Number 15; Oh, You Dear Little Night; Lovely Horse; Vignette Number 17. (72:45)

**Personnel:** Tanya Kalmanovitch, viola, violin; Rick Peckham, guitar; Ronan Guilfoyle, bass; Owen Howard, drums.

Ordering Info: [www.tanyakalmanovitch.com](http://www.tanyakalmanovitch.com)

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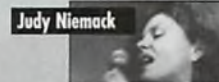
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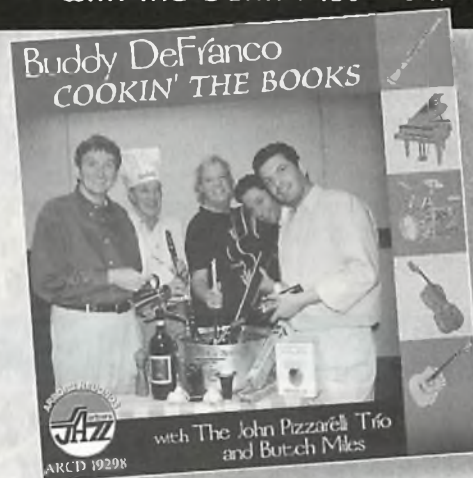
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## Morton's Tragic Tale

**Jelly's Blues: The Life, Music And Redemption Of Jelly Roll Morton** by Howard Reich and William Gaines (Da Capo Press) Despite their long and distin-

guished experience as critics for the Chicago Tribune, authors Reich and Gaines face the same problem most jazz biographers face, the lack of a paper trail. This is especially so in the case of Morton, a legend whose formative life is largely lost in jazz antiquity. Accordingly, the first three chapters covering the period 1885–1922 are as grounded in evidence as they can be, I suppose, which is minimally. Serious discussions of

events long past and music never recorded still seem like flights of fantasy, imagination, and, least reliable of all, memory without the support of diaries, letters and business documents. The quotes offered, many from Morton's Library of Congress memoir, are general and impressionistic, not specific to actual events.

Where the authors begin to spin a real tale is when Morton settles in Chicago and makes Walter Melrose his publisher, manager and partner, thus setting in motion the battle that would consume him. Melrose adds his name to Morton's first successful compositions (as lyricist), swindling his way into the pianist's share of royalties. The authors portray this as an example of predatory racism on Melrose's part with an accent on race—the white boss taking advantage of the poor black artist. But while it was certainly predatory, it was not necessarily racist. A deeper look into the business relation-

ships between songwriters and publishers of that period would show that, except for sure-fire hit-makers such as Walter Donaldson or Gus Kahn, the vast

majority of writers, black and white, found themselves selling out their royalties not only to publishers but band-leaders, singers and even song pluggers.

More to the real point of being cheated, the authors accuse Melrose of joining ASCAP, then diverting ASCAP disbursements due to Morton to himself, a much more troubling

deception, but one that reflects perhaps as much on Morton's own naiveté and irresponsibility as Melrose's admitted ruthlessness and greed. Morton, who had been invited to join ASCAP in 1925 but declined, was over 40 by then, long past an age when either youth or race is a convincing excuse for ignorance and victimhood. Notwithstanding Morton's mistakes, though, Reich and Gaines make a convincing case that he was taken, big time.

Morton's decline came swiftly when he left Chicago for New York, a dramatic downward plunge the authors capture powerfully using newly discovered letters and other materials that describe an unremitting procession of humiliating slights and brush-offs. "For the first time in his life," the authors write, "Morton wasn't crushing the competition; he was being mocked by it." Royalties on Benny Goodman's hit of "King Porter Stomp" that should have come his way never

did. It's a sad story; but one in which Morton, despite the author's sympathetic telling, seems a principal architect.

This is precisely what gives the tale its core of tragedy. Morton is a flawed man whose flaws give events a painful inevitability. And it is here where the book acquires real dramatic tension and tragic momentum. Morton becomes a Norma Desmond figure, nurturing dreams of recapturing his fame and status in a music world that has moved on.

Reich and Gaines have sketched a powerful and agonizing trajectory of falling action in their last five chapters. One by one the doors close. As tragedy envelops Morton, it becomes the stuff of a screenplay with many possibilities. Morton died on July 10, 1941, at 56.

One can argue with some of the authors' claims, particularly their assertion that Morton is a forgotten and misinterpreted figure in jazz history, and thus one in need of rescue and reassessment by, well, Reich and Gaines. This may have been so in 1942, but today it's an unnecessary strategy of self-justification.

As to the need to put right a conspiracy of misinterpretation, the authors say at the outset that he was "ridiculed as a braggart, pimp, card shark, pool hustler and ... has-been." Then, having challenged a stereotype, they largely surrender to it. The Morton that emerges here is to a large degree all of these things. This is not to censure the authors' work. They have followed where the evidence led, even though they might have wished it would lead elsewhere. The high ground, they argue, was in his music.

Despite some flaws, Reich and Gaines have put together a deeply moving story of unremitting melancholy with no happy ending. **DB**

Ordering Info: [www.dacapopress.com](http://www.dacapopress.com)



## UPCOMING RELEASES

### February 24

Monty Alexander Trio, *Steaming Hot* (Concord) » Marian McPartland, *Windows* (Concord) » Curtis Fuller, *Up Jumped Spring* (Delmark) » Ted Sirota's Rebel Souls, *Breeding Resistance* (Delmark) » Duane Thamm, *Tribute To Hamp* (Delmark) » Kalaparush And The Light,

*Morning Song* (Delmark) » Dizzy Gillespie/UN Orchestra, *Live At The Royal Festival Hall* (enja) » Rabih Abou-Khalil, *Morton's Foot* (enja) » Various Artists, *Africa Straight Ahead* (Heads Up) » Skip Heller, *FakeBook* (Hyena) » World Saxophone Quartet, *Tribute To Jimi Hendrix* (Justin Time) » David Berkman, *Start Here, Finish*

*There* (Palmetto) » Andy Bey, *American Song* (Savoy Jazz) » Eric Bibb, Rory Block & Maria Muldaur, *Sisters & Brothers* (Telarc)

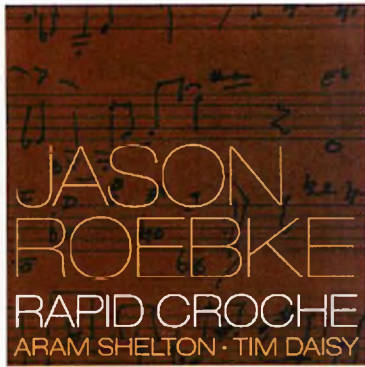
### March 9

Wynton Marsalis, *The Magic Hour* (Blue Note) » The Bad Plus, *Give* (Columbia) » Keri Noble, *Fearless*

(Manhattan/EMI)

### March 16

Fred Hersch Trio +2, *Fred Hersch Trio +2* (Palmetto) » Tardo Hammer, *Tardo's Tempo* (Sharp Nine) » Jamie Cullum, *Twenty Something* (Verve) » Sarah Harmer, *All Of Our Names* (Zoe/Rounder)



**Jason Roebke**  
*Rapid Croche*

482 MUSIC 1016

★★★

*Rapid Croche*, the debut recording from bassist Jason Roebke's trio, bears a resemblance to earlier incarnations of American improvised music. Maybe it's because the principals here are so young—Roebke is 29, reeds player Aram Shelton and drummer Tim Daisy are 27. Or maybe it's because they're based in Chicago, where it seems every generation comes steeped in some part of that city's musical past. Blindfolded, you might think *Rapid Croche* is an early Delmark date or an AACM splinter group.

But that's not entirely fair. This trio isn't a static thing. They listen to each other and to all kinds of different sounds and if Roebke is at the heart of the matter then let's use two master bassists, Charlie Haden and Fred Hopkins, as points of reference. The unmistakable melancholy and busy, commanding energy seem to speak in turn to Haden's and Hopkins' influences. We might characterize Shelton's performance by its unending series of queries, issued in an unassuming voice that often sits just a step off-key. Daisy, however, is all about connections; he draws the smallest links with a phrase and makes modest percussive motion sing.

Not everything works. Some melodies feel like schoolwork, and a multipart composition, "Whatever You Think Is Beautiful," with its wide intervals and gothic moods, feels too thought out. Still, there's a comfortable quality that softens the uneven moments. The most memorable spell begins with "It's Enough," a smoldering piece of drama that grooves despite a generic head. "Like You Thought It Might Be" features an ecstatic bounce that levels a bland line.

—Greg Buonom

**Rapid Croche:** Please; Sensor; Any American; Whatever You Think Is Beautiful; It's Enough; Like You Thought It Might Be; Just Before It Starts; Northern Cross. (47:26)

**Personnel:** Jason Roebke, bass; Aram Shelton, alto saxophone, clarinet; Tim Daisy, drums.

**Ordering Info:** www.482music.com

**DVD**

BY MITCH MYERS

**TV Eye**

*One Night With Blue Note* (Blue Note 90354) ★★★½ is a souvenir of the 1985 concert at New York City's Town Hall that commemorated the relaunching of the record label. The DVD is superior to the VHS version and showcases a number of excellent performances by many of the musicians who helped make Blue Note famous. Contributions from Herbie Hancock, Freddie Hubbard, Joe Henderson and Tony Williams set the tone, as does a requisite performance by Art Blakey and his Jazz Messengers alumni. There are worthwhile offerings by McCoy Tyner, Jimmy Smith and Kenny Burrell, and a great, 12-minute solo exhibition by Cecil Taylor. With photo and album cover galleries and first-rate sound, this is a keeper.

**Ordering Info:** www.bluenote.com

The long-defunct-but-still-relevant German experimental rock group Can has a history and discography that translates well on DVD. The *Can DVD* (Mute 9231-9/724596923196) ★★★★★ is a two-DVD/single CD collection that includes vintage concert footage from 1972, a band documentary, biographies of the band-members and collaborators, clips from the studio, and solo work from the four main Can-men. The music performed crosses many boundaries and shows the band's rich sonic diversity and technical virtuosity. Drummer Jaki Liebitz is a particularly dynamic force and bassist/leader Holger Czukay walks the line between progressive avant-garde and monomaniacal punk.

**Ordering Info:** www.mute.com

*The Pat Metheny Group: Speaking Of Now Live* (Eagle Eye 19023) ★★★ is a well-made concert film that doesn't hold a lot of surprises. Recorded in Tokyo in September 2002, the show provides a fairly dramatic unfolding of Metheny's on-stage revue. Starting out on acoustic solo guitar and building from there, Metheny is joined by his longtime keyboard associate Lyle Mays, bassist Steve Rodby, drummer Antonio Sanchez, and multi-instrumentalists/singers Richard Bona and Cuong Vu. Visually and sound-wise, everything is immaculate and the viewer is able to watch these virtuosos' handiwork close up and personal.



FREDDIE HUBBARD (LEFT) AND JOE HENDERSON: RELAUNCHING BLUE NOTE

ANTHONY BARBOZA

Metheny's fretwork is flawless and the range of sounds he pulls out of his guitar is still impressive.

*Baby Snakes Starring Frank Zappa* (Eagle Eye 19028) ★★★★★ is another production that shines brightly on DVD. Driven by Zappa's unusual world view and perfectionist tendencies, this film combines terrific concert footage with Bruce Bickford's classic Claymation experiments. *Baby Snakes* is a surrealistic viewing experience with plenty of laughs. Originally released in 1979, the film has excellent sound quality and well-edited clips from backstage, in rehearsal, the studio and on-stage. The concert portion shows a talented band with Terry Bozzio, Adrian Belew, Tommy Mars and others robustly playing bizarre-yet-entertaining Zappa material.

**Ordering Info:** www.eagle-rock.com

*The 1962 Newport Jazz Festival* (Quantum Leap DJ-863) ★★★½ doesn't have the best production values. The sound is poor and the film is grainy. Still, this artifact has more than just the historical value of old Newport. And although footage of artists like Roland Kirk, Pee Wee Russell and Ruby Braff is cut short, there are some moments that demand attention. Lambert, Hendricks and Ross aren't credited, but their rendition of "Moanin'" is compelling. Highlights are performances by the big bands, led by Duke Ellington and Count Basie. The Ellington footage features some stomping arrangements and a choice showcase of Johnny Hodges.

**Ordering Info:** www.qleap.co.uk

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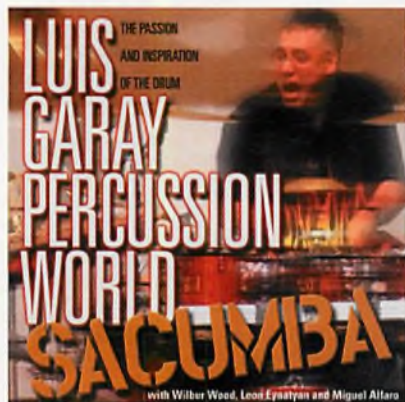


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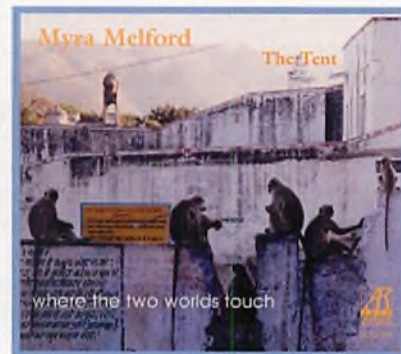
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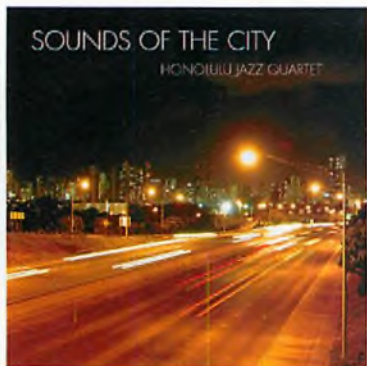
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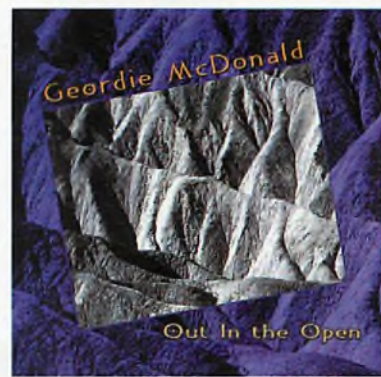
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**Ron Kaplan**  
*Dedicated*

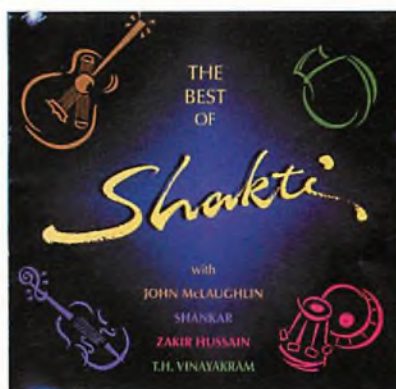
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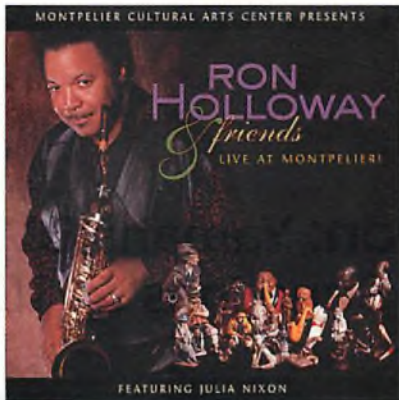
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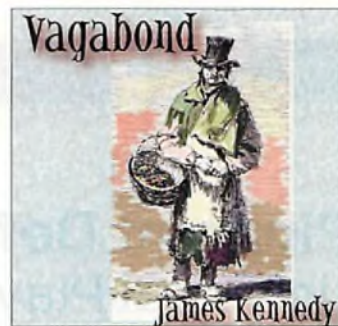
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## Pinpoint Definition: Yamaha DVD-S2300Mk2 Universal Player & Songlines SACDs

SACD's spectacular imaging, palpable sound and natural sonic portrayal are in bountiful evidence with the Yamaha DVD S2300Mk2 (\$1,000). Though it's a spartan 19-pound black box whose plastic remote is a virtual replica of my TV remote, the S2300 overcomes its cosmetic blandness through playback that recalls the Sony spirit of SACD reproduction: detail, detail, detail (without the bling, bling, bling). Playing composer Mark Nodwell's *Nemesis* SACD (Songlines 1539, 62:07; ★★), the S2300 made me swoon in its pinpoint image definition and expansive left-to-right spatial presentation.

Vancouver-based Songlines has been a proponent of SACD since 2001, releasing numerous hybrid multichannel discs recorded mostly by downtown New York musicians. Recent Songlines releases include saxophonist Tony Malaby's *Apparitions*, Benoit Delbecq's solo piano venture *Nu-Turn* and Aros' *Train Song*. *Nemesis* was performed by pianist Art Lande, drummer Tom Rainey, trumpeter Ron Miles, bassist Drew Gress and guitarist Khabu Doug Young. Nodwell's fiery music combines the ethereal spaciousness of certain '70s ECM records with the circuitous melodies and scorching rhythmic punctuations of *Headhunters'* *Thrust*.

The Yamaha S2300, like many newer universal players, is indeed universal. SACD, DVD-Audio and video, MP3, CD, and DVD- and CD-R/RWs are all a no-brainer. The S2300's front panel is sparsely apportioned, making me miss the handsome backlit buttons and dials of other players. Before you play DVD-Audio or SACD you must manually select the function or the S2300 will simply not play at all. An onscreen blue light jumps from left (DVD) to right (SACD) to highlight your selection. I connected the S2300 with Cardas Golden Reference ICs and a Shunyata Black Mamba power cord to a system that included Audio Research, Proac and Balanced Audio Technology gear.

*Nemesis'* opening title track was laid out in perfect spooky alignment through the S2300. Lande's grand piano was placed slightly toward the back of the soundstage and right of center. The main melody was split between two instru-

ments—Miles' trumpet hard left and Young's guitar hard right, the two intertwining in a slightly amorphous middle. Bass and drums were both left to center, with Rainey's kit slightly in the background. While the individual images were not large in an absolute sense, as a whole they depicted a perfectly focused onstage complement. Wide spatial depiction is one of SACD's delights, along with treble ease on the ear, greater dynamics and superior frequency extension. *Nemesis* offered this in spades.

"When I started Songlines back in '93 I was already an audiophile," Songlines' Tony Reif said. "I was always trying to get good sounding records but there was just no way to get really great sound on CDs. When SACD arrived I knew I could create audiophile recordings without putting them out on LP."

Reif uses different recording methods for almost every Songlines session to create a diverse catalog.

"Often I record PCM in 24/96 or analog, or if the project can be done in eight tracks I will go direct to DSD, like with the Benoit Delbecq disc," Reif said. "We recorded that in a more classical way, with a mic for each channel for six-channel surround. Depending on the nature of the music and where it would sound best to record it, I do each record differently. Some of them would not have been made if they had to be recorded to DSD or analog.

"If you can love the sound of acoustic jazz, it is the timbre you are interested in and SACD timbre is better than CD. No doubt about it."

Some SACD players imbue every disc with a house sound. Whether it's Miles Davis or the Beatles, these machines, some expensive and wonderful-sounding, cast muted trumpet and chordal guitar alike with a certain sonic personality.



Those new to SACD might not notice but when you hear a player as neutral as the S2300 you realize other machines are simply editorializing. Disc after disc, from McCoy Tyner's *Land Of The Giants* (Telarc) to Miles Smiles (Columbia/Legacy) to Hilmar Jensson's *Ditty Blei* (Songlines), the S2300 cut a surprisingly different cloth with each. Initially it lacked bass when playing Sony SACD reissues. Then I played Steely Dan's *Gaucho* and heard Chuck Rainey's full gospel bass growl revealed with tremendous weight and definition. By contrast, the S2300 delicately portrayed the nuanced piano of *Nemesis*, and when coupled with its explosive soloing sections, revealed Songlines' singular SACD sound.

CD reproduction was simply the best I have yet heard in a universal player less than \$2,000. On both CD and SACD, the S2300 excelled at retrieving information in the treble and upper midrange frequencies, giving great clarity to guitars, percussion, hand drums and horns. While bass was solid, it was not as detailed or pronounced as the S2300's upper frequency strengths. But the intense performance and dynamic sound of *Nemesis* was rendered complete and full through it. **DB**

Ordering Info: [www.songlines.com](http://www.songlines.com)



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## Yamaha P90 Digital Piano: Top-Notch Upgrade

With its new P90 digital piano, Yamaha has taken an already fine instrument—the P80 model—and made it better.

With more than twice the wave ROM of its predecessor, the P90 features long, sustained stereo piano samples and abundant sample points for each voice, resulting in an even more realistic-sounding stage piano. Yamaha took samples at three different velocity (i.e. volume) points, so you get the true sound of a piano being played pianissimo, mezzo forte or forte, depending on how you strike any given key at any time. A fourth sample layer creates the resonance of a piano's strings and soundboard when the damper pedal is depressed, and a key-off sample simulates the subtle sound made when a piano key is released. Half-pedaling effects are also supported.

Like most Yamaha digital pianos, the action of the P90 is tops. The keys in the lower registers have a heavier touch that gradually becomes lighter—but not too light—as you go up the keyboard. You can adjust the sensitivity of the key touch (hard, medium, soft) to fit your personal preference or simply set it to “fixed” sensitivity where all notes are produced at the same volume no matter how hard you play, as on a traditional organ.

The P90 offers two types of organ sounds, church (pipe) and tone-wheel (Hammond B-3). By utilizing the variation key, you can change the speed of the rotary effect on the tone-wheel organ—just like you would with a real Leslie speaker. Other voices include two types of electric piano (DX-7 and Rhodes), clav, harpsichord, vibes, nylon guitar, strings, choir, upright bass, electric bass and electric fretless bass.

The P90 operates in both split- and dual-voice modes. The player



has complete control over important elements like split points, voice volume balance, sustain pedal range and octave shifts when using these modes. Effects include reverb (with adjustable depth), chorus, phaser and delay, and a brilliance control lets you adjust the instrument's EQ from mellow to bright. And a built-in “to host” MIDI interface provides a direct connection to a Macintosh or Windows PC.

With a built-in two-track recorder, the P90 works well as a practice aid and compositional tool. It allows you to record a left-hand part, for instance, then practice the right hand part as it plays back. Or, you can record a piano track and another voice separately and hear how they sound when played together. Initial settings can be changed after the recording, so you can go back and change the voices to create a different ambience or adjust the song's tempo.

You can transpose the P90 to play in different keys or fine-tune the pitch in 0.2 Hz increments to match up with other instruments. The P90 also provides a number of non-equal-temperament tuning scales to choose from—including pure major, pure minor, Pythagorean, mean tone, Werckmeister and Kirnberger—all useful for playing different types of period music and creating interesting overtone effects.

The P90 is a sturdy instrument that you can play hard, gig after gig. Best of all, it only weighs 37 pounds.

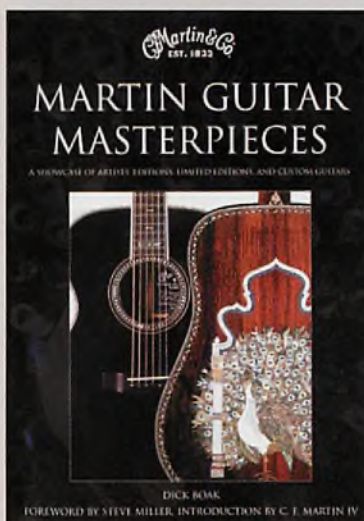
—Ed Enright

Ordering Info: [www.yamaha.com](http://www.yamaha.com)

## Martin Guitar Masterpieces: Acoustic Splendor

*Martin Guitar Masterpieces* by Dick Boak presents the stories behind the renowned guitar company's artists editions, limited editions and custom guitars that have been produced over the past decade.

As the head of artist relations and publicity at Martin, Boak collaborates with the artists to design the guitars. In cooperation with such musicians as Eric Clapton, Sting, Johnny Cash, Merle Haggard, Martin Carthy, Willie Nelson, Paul Simon, Crosby, Stills & Nash, and many others, Boak has great stories to tell. Entertaining and informative, they have a real knack at capturing the spirit of the musicians and the different situations Boak found himself in while dealing with the artists and, in the case of different tribute guitars to deceased artists, their estates. Overall, it reads as a labor of love; acoustic guitar af-



cionados will do nothing but smile while reading of Boak's sincere admiration for the musicians and their music and his deep knowledge of Martin's instruments and the materials that are used to make them. Most of all, acoustic guitar enthusiasts will marvel at the beauty of these instruments via a motherlode of photos that give the special edition guitars (as well as the vintage originals) and all of their design elements a tangible liveliness on the printed page. It makes one yearn to hear and play them.

A handsome portfolio with excellent design layout, *Martin Guitar Masterpieces* also includes a foreword by guitarist Steve Miller, an introduction from Martin chairman/CEO Chris Martin and a peek at Martin's millionth guitar, which will be unveiled this year. Overall, it's an extremely well-written book that helps solidify Martin's place in the history of music and instrument-making.

—Dave Zaworski

Ordering Info: [www.martinguitar.com](http://www.martinguitar.com)

# Freehand Systems Music Pad Pro: Digital Sheet Music Efficiency

For most musicians, composers, conductors and music educators, it's a fact of life to work with sheet music, whether it's full scores, head charts, piano accompaniments, theory analysis, tablature and everything in between. And as most musicians know, working with sheet music can present occasional frustrations. Some examples are page turns at inappropriate places, pencil and eraser marks that can smudge and tear, the need for music stand lighting, windy days at outdoor gigs and the frantic search for a piece of music buried in a pile. Freehand Systems' Music Pad Pro puts an end to those types of sheet music frustration. About the size of a laptop computer, the Music Pad Pro can store digital sheet music files, recall them at a moment's notice and let users make changes to them via a touch screen and stylus. It's an extremely powerful tool with lots of applications that can make working with sheet music a much more efficient task than in the past.




PC- and Mac-compatible, the Music Pad Pro (\$999) features 32 MB flash memory and 64 MB RAM (the Music Pad Pro Plus (\$1,199) comes with an additional 64 MB flash memory module). It's extremely easy to get digital sheet music files into the Music Pad Pro—users may download sheet music from the internet into a computer (Freehand has plans to open a digital sheet music store on its web site), scan music into a computer or write charts via composition software programs (such as Finale or Sibelius). Any of those files may then be imported into the Music Pad Pro in an instant via the unit's USB ports. Images may also be imported from Word and applications that a user could print for lyrics, chord charts and tab notations. FreeHand software runs on Windows 98, 2000, ME, XP and will run on Macintosh OS X.

The Music Pad Pro is loaded with many helpful features including the ability to turn pages in the music via a screen tap or optional footswitch. There's no need to take your hands from the instrument. A half-page turn option provides for look-ahead viewing. Also, the screen is backlit so users won't need stand lights to see the music. Perhaps the most powerful features are the annotation features which are easy to use for making changes and performance notes to the music. With the stylus, users can do anything on the screen that they might do with a pencil on traditional sheet music, but without the hassles of eraser marks or the possibility of making the music indecipherable. The annotation feature bar appears at the bottom of the screen. For making changes, users may choose from four different color "pens" that are available in five different thicknesses. There are also two "pens" that erase—one erases the music and the staff, the other erases the music but leaves the staff intact. In addition, highlighting markers are available in four colors. The notation box icon (an eighth note in the annotation bar) brings up a box in which users may select note and rest lengths from whole notes to 32nd notes, as well as flat, sharp, double flat, double sharp and natural signs in order to make changes to the music. The annotation bar also lets users

magnify specific areas of the music for increased accuracy.

Applications for the Music Pad Pro are unlimited. Instrumentalists playing a solo gig could store charts in the Music Pad Pro rather than carry a heavy folder of sheet music with them. A bandleader could put his group's charts in the Music Pad Pro or just hand a Music Pad Pro individualized for each instrument to band members on the gig. Composers could store all their works on a Music Pad Pro and be able to take it anywhere with them. Pit orchestras for musicals could have a Music Pad Pro for each part and let the instrumentalists make any changes to the music on it. Music theory teachers could use the Music Pad Pro for compositional analysis in classrooms, sending the screen display to a large monitor via the Music Pad Pro's video out. The ease in learning how to work with the Music Pad Pro and the efficient uses for it helps simplify sheet music hardships for musicians at all levels. —Dave Zaworski  
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## The Business Of A Band: Business Considerations For The Working Musician

If you're a music student or musician who's serious about leading your own band and making it in the music business, you have to start thinking about running a

band like a business. There are important benefits to setting up and maintaining a business structure for a band. Following are some of the procedures for making a

band a business enterprise.

### Protect your band's name

Before investing a lot of time and money into a band's name, investigate whether another group is already using that name. Start by doing an in-depth internet search. Also, check out Billboard's annual International Talent & Touring Directory. Once you are reasonably sure that no other group is using your band's name, consider applying for federal trademark protection. A federal trademark (or in this case, a service mark) gives your band exclusive rights to the name throughout the United States. Online registration is available at [www.uspto.gov](http://www.uspto.gov).

### Copyright your work

Make sure all of your band's songs have copyright protection, especially ones used for demo shopping. Full federal registration with the U.S. Copyright Office is always advisable. You can do the "poor man's copyright" and mail yourself a CD of songs to prove the creation date. However, federal copyright registration, among other things, allows you to bring suit in federal court and receive certain statutory damages if infringement is proven. You can get more information and download forms at [www.copyright.gov](http://www.copyright.gov). Use Form SR.

### Obtain a business license and a federal tax ID number

The exact procedure for acquiring a business license is available by contacting the city or county licensing agency near you. Most forms are available online. For a federal tax ID number (or FEIN), go to [www.irs.gov](http://www.irs.gov) and download Form SS-4. File it with your local IRS office. Having a business license and tax ID number allows you to open a band checking account.

### Taxes

For tax purposes, keep track of all the income the band earns. Gig money must be reported to the IRS. Keep track of all the band's expenses, too. This includes everything from promotion costs to equipment to tour expenses; all can be tax deductible. If taxes and finances are not your strong suits, you may want to seek out an accountant.

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**MUSIC STUDENTS INTENT ON MAKING IT IN THE MUSIC BUSINESS MUST THINK ABOUT THEIR BANDS AS A BUSINESS**

### Consider taking out insurance

If your equipment gets stolen or damaged, an insurance policy can help get the band playing again. Also, if you have a band vehicle, make sure the driver has auto insurance. In most cases, insurance is tax deductible.

### Become an affiliate of either BMI or ASCAP

Each time your band's music is played, either live or recorded, on the radio or at a club, you're eligible for a performance royalty. Without getting too deep into copyright law, the "right of performance" is one of the exclusive rights afforded a copyright holder. BMI and ASCAP, so-called performing rights societies, get performance royalties for you. Go to [www.bmi.com](http://www.bmi.com) or [www.ascap.com](http://www.ascap.com) for more information.

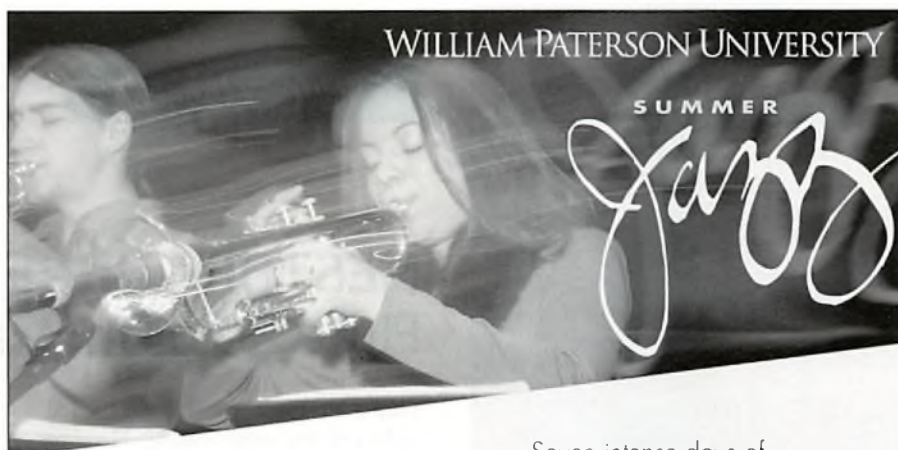
### Execute a written partnership agreement

This is an important, yet often overlooked, facet of performing in a band. The general law of partnerships presumes that when a group of people act together, they are a partnership. Without a written agreement to the contrary, the law will assume various things about your band. First, everyone will be liable for everyone else. The law presumes that each partner will be bound by the actions of all the other partners. Also, if you break up, the law presumes that all the band members own the band name equally.

A written partnership agreement should address several important points: 1) who owns the right to the band's name; 2) who owns the band's songs; 3) what to do when someone leaves the band; 4) who can spend money on behalf of the band; and 5) the procedure for kicking someone out of the band.

DB

Donald Simon, J.D./LL.M., is an intellectual property attorney concentrating in entertainment, copyright, trademark and advertising law issues. Email him at [entertainmentlawchicago@yahoo.com](mailto:entertainmentlawchicago@yahoo.com)



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**SOLO**  
by Miles Osland

# NESTOR TORRES' Flute Solo On 'Mambo Sensual'

Flutist Nestor Torres has fascinated audiences for years with his blend of Latin, jazz and pop stylings. Torres' sound and approach has developed from years of practicing—scales, arpeggios and long tones; Taffanel and Gaubert exercises; and Moyse's De La Sonorite—as well as playing Cuban charanga music. He also learned ii-V progressions, played Charlie Parker transcriptions and studied the recordings of Herbie Mann, Jean Pierre Rampal, Hubert Laws, Miles Davis, Chick Corea, Tito Puente, Santana, Herbie Hancock, Nat King Cole and his father, Nestor R. Torres, a brilliant musician in his own right.

Excerpted from my recent Warner Bros. Publications transcription book, *The Music Of Nestor Torres*, the "Mambo Sensual" solo is from Torres' 1994 CD *Burning Whispers* (Sony). The solo can also be heard on the CD that accompanies the book. The entire transcription is notated down an octave from where Torres actually played the solo.

Throughout the solo, Torres' execution of third- and fourth-octave passages is remarkable. He began to seriously explore the stratospheric range of the flute after a meeting with Tito Puente. "I had known Tito through my family for awhile, and when I went to New York City, I got the nerve to ask to sit in with him at a gig with the Machito Orchestra." Torres said. "I did the best I could, and when the gig was over, Tito asked to speak with me, and I thought, Oh no, he's going to scold me! But, in fact, he told me, 'In this type of music, to be heard, you have to stay up high, and play in the third octave.'" The encounter stuck and with his continued studies at the New England Conservatory, Torres applied the well-known Moyse flute exercises to the third and fourth octaves of the flute to perfect his high-range technique. Notice the melodically flowing phrases in bars 13-17, 20-25, 38-44 and especially 50-53. At this quick, uptempo mambo groove, these phrases are hard enough to execute down an octave, let alone up an octave where Torres



played them.

Another component to the "Mambo Sensual" solo is Torres' use of grace notes with a percussive, melodic flair that is scattered throughout most of his recorded improvisations. Torres approaches grace notes as an element of basic melodic ornamentation. "It's something that comes very naturally to me," he said. "It's relatively simple, second nature, actually. All one needs to do is add a few extra notes here and there, and embellish a given melody." Notice how Torres' grace notes give a percussive, yet melodically embellished vibe in measures 5, 8, 30, 34 and 42 (along with an expressive flutter tongue). **DB**

Miles Osland is Director of Jazz Studies and Professor of Saxophone at the University of Kentucky.

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"Musictech College provides guidance and industry expertise in contemporary music education and helps its students become competent working music industry professionals," said Jack McNally, the college's co-founder and president. "Members of our faculty not only teach music; they are also professional musicians with abundant real-world experience."

The college's 70-member faculty includes multiplatinum recording engineers, producers and songwriters as well as professionals who have worked with major labels, international touring artists, and in the film and television industry.

Drawing upon the innovations of contemporary popular music, Musictech College infuses each course with a strong emphasis on theory, comprehension and technology. Individual coaching, class work and performance opportunities in more than a dozen small and large ensembles combine to offer each student the ability to develop skills and find their artistic direction.

Along with other forms of contemporary music, jazz plays a strong role at Musictech College. Notable faculty include bassist Terry Burns, percussionist



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THE MUSICTECH CAMPUS IN ST. PAUL, MINN.

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Gordy Knudtson, wind player Pete Whitman, vocalists Debbie Duncan and Judy Donaghy, and guitarists Mike Elliot and Cliff Wittstruck. Visiting jazz artists Christian McBride, Béla Fleck, Victor Wooten, Ben Sidran, Kevin Mahogany, Conrad Herwig and the Mingus Big Band have all conducted master classes at the college within the past year.

Musictech College houses a recording complex composed of 10 recording studios, MIDI and ProTools labs. "This complex offers students hands-on access to the latest analog and digital recording technologies they will encounter in major recording studios worldwide," McNally said. "The most recent addition is the all-digital 32-track ProTools HD Studio 10, equipped with a Digidesign Control 24 console. Our recording studios are used exclusively by Musictech students, and we offer after-hours access so our students can work on independent projects."

With a new campus as of 2002 and enrollment climbing high, Musictech is a college on the grow. But the administration makes quality of education its first priority. "The college plans to grow slowly, maintaining the high quality of its programs while continuing to recruit only the best students," McNally said. "We want to be known for our high standards, small class size, personal attention and mentoring—as it should be in the arts." —Ed Enright

## School Notes



Chicago guitarist **Bobby Broom** explored the harmonic and melodic styles of guitarist Wes Montgomery during a one-day seminar at the Old Town School of Folk Music in Chicago in January. Broom will be offering an eight-week class on Montgomery's style beginning in March. *More info:* [www.oldtownschool.org](http://www.oldtownschool.org).

**Atlantic Center for the Arts (ACA)** in New Smyrna Beach, Fla., is sponsoring free residency programs by saxophonists John Zorn (March 1-21) and Steve Lacy (May 17-June 6). *More info:* [www.atlanticcenterforthearts.org](http://www.atlanticcenterforthearts.org).

The **University of Massachusetts at Amherst** Department of Music & Dance is sponsoring its high school jazz festival Feb. 28. The one-day festival provides high school students with the experience of working with renowned performers and teachers. Members of the Dave Holland Big Band will adjudicate the high school ensembles' performances and give master classes. UMass faculty members Jeffrey Holmes, David Sporny, Adam Kolker and Catherine Jensen-Hole will also conduct informational clinics. The Dave Holland Big Band performs at an evening concert. *More info:* [www.umass.edu/music](http://www.umass.edu/music)

Quartet San Francisco will be guest Artists in Residence during the 2004-'05 academic year at **Mills College** in Oakland, Calif. They will perform as part of the Music Department's Concert Series, offer workshops and coaching to Mills students, and collaborate with Mills graduate and undergraduate students and faculty composers on new works. *More info:* [www.mills.edu](http://www.mills.edu).

The fourth annual **North Texas Jazz Festival** in Addison takes place April 2-4 in Addison, Texas. Artists slated to appear include John Pizzarelli Trio with Ray Kennedy and Martin Pizzarelli, James Williams Quintet and University of North Texas One O'Clock and Two O'Clock lab bands, the UNT Jazz Singers and UNT Jazz Faculty ensemble. Clinics and master classes will be taught by UNT jazz faculty members. *More info:* [www.addisontexas.net](http://www.addisontexas.net).

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## ON THE COVER

**Wynton Marsalis**

This year stands as a cross-roads for the trumpeter. He's now signed to Blue Note, and the new home of Jazz at Lincoln Center will open in the fall. He's the most visible face in jazz. But these successes also put a considerable amount of pressure on this controversial musician.

## FEATURES

**Django Reinhardt Legacy**

With various tribute concerts and recordings in Europe and the United States, the manouche jazz movement is as strong as ever.

**Mike Stern**

Between his fusion band and his weekly straightahead gig at the 55 Bar, the guitarist seamlessly navigates music worlds.

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"I've always been after the line," John Patitucci has said. The 43-year-old virtuoso has lately applied that precept on acoustic bass to the Wayne Shorter Quartet, on electric bass to Chick Corea's reconstituted Elektrik Band and as an ensemble leader for a succession of albums on Concord, most recently *Songs, Stories And Spirituals*.

### Joe Farrell

"Bass Folk Song" (from *Moon Germs*, CTI, rec. 1972/2001) Farrell, flute; Stanley Clarke, bass; Herbie Hancock, electric piano; Jack DeJohnette, drums.

(instantly) Stanley Clarke. His sound and particularly his touch on acoustic bass make him easy to identify. It's got to be from the '70s, when he was at the top of his game on acoustic. He was strong conceptually, rhythmically interesting, played with a lot of conviction. It sounds like the band with Chick Corea and Joe Farrell, and I'm trying to suss out the drummer. These guys were playing together a lot. It's free-blowing; they're reacting to each other vamping out. I don't know the record. 5 stars.

### Miroslav Vitous

"Miro's Bop" (from *Universal Syncopations*, ECM, 2003) Vitous, bass, composer; Chick Corea, piano; Jan Garbarek, tenor saxophone; Jack DeJohnette, drums.

That last lick sounds like Chick. The tenor player sounds like Michael Brecker or someone influenced by him. The bassist's little vibrato thing makes me think it might be Eddie Gomez, but he hasn't soloed, so I can't tell you yet. The drums sound like Jack DeJohnette. Maybe the bassist isn't Eddie. With that facility, that attack and percussiveness, it could be Miroslav Vitous. Great bass playing. For a second, the saxophone sounded like Garbarek. I loved the piece, the way the bass came in and out between the bursts. It sounds like an ECM record from the '70s. Brand new? You're kidding. 5 stars.

### Joe Zawinul

"East 12th Street Band" (from *Faces And Places*, ESC, 2002) Zawinul, keyboards & vocoder; Richard Bona, bass; Bobby Malach, saxophone; Paco Sery, drums and percussion; Alex Acuña, percussion; Amit Chatterjee, guitar.

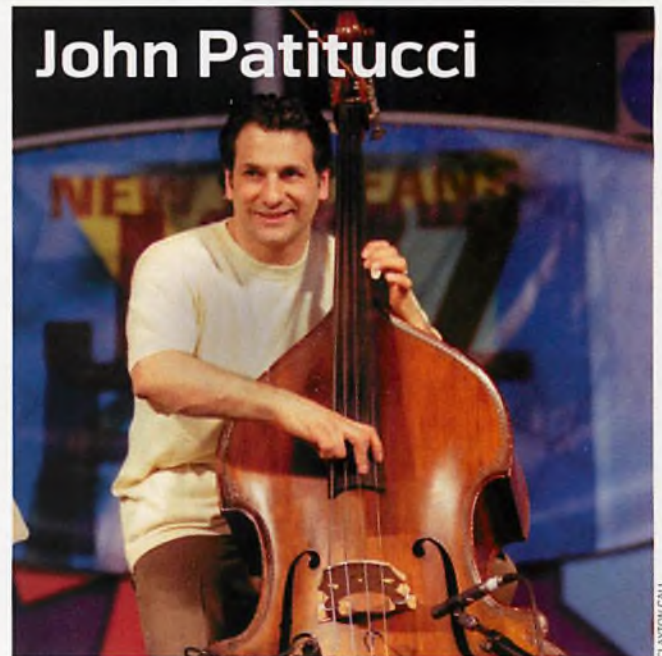
It's got the African vibe. Sounds like Zawinul's band, but I'm not sure which vintage. Victor Bailey plays like that, with the short notes, but Richard Bona has that vibe, too. It's hard to tell which bassist it is. If he takes a solo, I can tell. Whoever it is, he's playing great. The first groove was African, and I thought of Richard; as it loosened up and became jazzier, it sounded more like Victor. 5 stars.

### Steve Swallow

"Ladies Waders" (from *Three Guys*, enja, 1999) Swallow, electric bass; Lee Konitz, alto saxophone; Paul Motian, drums. This is based on "Out Of Nowhere." (*bass solo*) It's an electric but sounds acoustic. It's Swallow—he uses a pick, which I can hear, and he's melodic. Swallow is one of the few electric bass players who sounds like a real, bona fide jazz musician. His tone has evolved over the years; it's even thicker than before. Is the alto player Steve Slagle? Now he almost sounds Ornetteish. Sounds more like Lee Konitz now. The drummer is Paul Motian. It's just a trio, but it sounds huge. 5 stars.

### George Mraz

"Up In A Fir Tree (Na Kosate Jedli)" (from *Morava*, Milestone,



2000) Mraz, bass; Emil Viklicky, piano; Billy Hart, drums; Zuzana Lapcikova, voice, cymbalon.

I've been listening to this record. It's George Mraz with the Moravians, doing something for the homeland. George sounds terrific, and he's recorded well, with a nice, woody sound. His pitch is exquisite, and he plays beautiful with the bow. 5 stars.

### Trio Da Paz

"Baden" (from *Cafe*, Malandro, 2002) Nilson Matta, bass, composer; Romero Lubambo, guitar; Duduka Da Fonseca, drums.

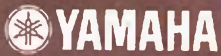
Trio Da Paz. They get the serious vibe on it right away. Nilson Matta sounds great. Bass players from Brazil understand that the essence of samba comes from the surdo drum, that big drum with the mallet. Nilson does a lot of hip decoration and other things, but the groove and roots are always there. Duduka sounds amazing; making those beats swing like that is an art. 5 stars.

### Michael Formanek

"Emerger" (from *Nature Of The Beast*, enja, 1996) Formanek, bass; Dave Douglas, trumpet; Steve Swell, trombone; Jim Black, drums.

I like the composition. (*bass solo*) Wow. That's all written out. That flexibility—though not necessarily the sound—reminds me of Dave Holland, and also the freedom. The trumpet player sounds familiar, like Kenny Wheeler, but a different sound. He almost sounds European, but it's hard to say that because cats here play with that sensibility now—almost the classical way of getting around the horn. The bassist is fantastic; he and the drummer sound great together. I'm not sure who it is, though. It sounds Downtownish, but I know it's not Mark Helias, Mark Dresser or Drew Gress, who are strong cats. 5 stars. **DB**

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