

BERMAN MUSIC FOUNDATION

BMF reconfirms partnership with Arts Inc.

By Tom Ineck

LINCOLN, Neb.—The last time we caught up with Arts Incorporated, the non-profit arts management and promotion organization was in a hectic period of transition.

It had just moved its offices into 2,000 square feet of newly remodeled space at 315 S. Ninth St. in the historic Peanut Butter Factory. One of its primary agencies, the Capitol Jazz Society, had just shifted its twice-weekly performances to a new venue—the lower level of Brewsky’s Food & Spirits at 201 N. Eight St.—after the sudden closing of P.O. Pears., where the jazz series had been housed for many years.

And the U.S. economy was still thrumming along nicely, oblivious to the monumental greed and mismanagement that were about to cause a near meltdown of the nation’s financial system.

More than two years later, Arts Inc. is firmly ensconced in its downtown Lincoln digs, and Brewsky’s Jazz Underground remains home for the Monday Night Big Band and Wednesday’s Lincoln Jazz Series, featuring a variety of small combos. After a couple of years in which the Nebraska Jazz Orchestra and other



File Photo

The NJO’s 2008 Young Jazz Artist was saxophonist Andrew Janak. Trumpeter Bob Krueger looks on with approval.

Arts Inc. agencies reeled from the effects of the Great Recession, the NJO and its other jazz performance and education programming are on relatively firm financial footing.

Aware that finding and retaining corporate support for jazz remains a challenge, the **Berman Music Foundation** recently awarded a

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Courtesy Photo

Freddie Cole will perform on 2011 Jazz Cruise Jan. 30-Feb. 6.

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\$1,500 grant to Arts Inc., specifically to support NJO and Capitol Jazz Society programs. A longtime friend and supporter of jazz in Lincoln, the BMF has sponsored many NJO guest artists over the years, including performances by saxophonists Bobby Watson and Greg Abate, trumpeter Claudio Roditi and singer Giacomo Gates. With that in mind, we thought it was time to revisit Dean Haist, Arts Inc. president, NJO business manager, Capitol Jazz Society executive director, versatile jazz and classical trumpeter and general jack-of-all-trades.

Despite cost-cutting measures, aggressive fund-raising and a well-attended Oct. 15 concert at the Lied Center for Performing Arts, the NJO is not out of the woods, Haist said. In its 35th season, the orchestra had to reduce the current series from the usual five concerts to just four.

“It continues to be an issue. We cut one of our concerts and we cut everything that we could to survive and still maintain the basic services,” Haist said. “We put a lot of our staff time into looking for money and



Drummer Joey Gulizia is one of the instructors at the Nebraska Jazz Camp.

grant-writing. We haven't been all that successful in generating increased revenue, but we have maintained things in the last year or so, instead of letting it continue to slide. That first year or so of the recession was really rough.”

Many non-profits took a hit when corporate funding dried up in an attempt to tighten the belt and survive the economic downturn, but it has been especially difficult for the arts, which are often seen as a luxury rather than a necessity. Banks and other financial institutions, once heavily engaged in supporting the arts, simply stopped giving. Other businesses reduced funding or quit buying ads for NJO concert pro-

grams.

The NJO has survived, largely because it began featuring more local musicians rather than bringing in big-name guest soloists. When negotiating artist fees for world-class players, Haist has become penny-pincher-in-chief.

“I've really twisted arms pretty hard with our guest artists the last couple of years, in terms of what their fee is,” he said. “I've basically begged and said, ‘Look, here's where we are.’ For some of them it's not so much the money. They need to cover their expenses. If it's something that's going to be fun, some of them have been very kind to us.”

In other words, if the artist's stay in town is a pleasant one, the smaller fee is more acceptable. Trumpeter Wayne Bergeron recently returned to Lincoln to appear with the NJO at cost, graciously willing to take a cut after he was unable to perform last year due to a lip injury. Bergeron and the NJO drew 600 people Oct. 15 at the Lied Center, a venue that is working with Haist to increase audiences for both organizations.

“I can't say enough nice things about the Lied Center,” Haist said. Bill Stephan, the new Lied executive director, has been aggressive in partnering with Lincoln's other performing arts organizations to their mutual benefit.

In an unusual collaborative publicity piece, a recent brochure touting “Jazz in Lincoln” was mailed to thousands of area music fans. Co-sponsored by the Lied Center, the NJO, the Capitol Jazz Society, the University of Nebraska-Lincoln School of Music, Nebraska Wesleyan University and the Berman Music Foundation, it details seven major jazz performances, plus schedules for the Capitol Jazz Society, UNL jazz ensembles and faculty re-



The Nebraska Jazz Orchestra has featured many great soloists, including trombonist Bill Watrous.

File Photo



File Photo

The popular Brewsky's Jazz Underground is the Capitol Jazz Society venue for Big Band performances on Mondays and small combos on Wednesdays.

citals, the Wesleyan jazz ensemble and the Wesleyan summer jazz camp. It is the kind of joint effort that bodes well for the future of Lincoln's jazz scene.

"This is a result of Bill's efforts to reach out a little more in the community, collaborative events at the Lied with other organizations," Haist said. "It's not that those weren't there in the past, but it's a very different situation. We're hoping that it will be good for their organization and ours."

BMF funding will support the NJO's educational programs, which ranges from the annual Young Jazz Artist Competition and Young Lions all-Star Band to "Jazz Goes to School" and the Nebraska Jazz Camp, held every summer at Wesleyan. The young artist competition awards cash prizes to a winner and runner-up after an audition. The winner also performs a solo with the NJO in concert. The Young Lions is a big band comprised of young musicians selected by audition who rehearse and perform with the NJO and a guest artist.

Through "Jazz Goes to School," members of the NJO visit elementary and middle schools in small combos to perform for students, giving them a better understanding of jazz history and the role that each instrument plays in the music. The annual Nebraska Jazz Camp is a week-long intensive program for young jazz musicians—middle school to college—allowing them to work individually with professional jazz musicians and participate in big bands, combos and jam sessions. Classes include jazz improvisation and theory, standard jazz literature and electronic music.

"That is good news for us. It's one of the few organizations where we have some hope of increased support as opposed to losing support," Haist said of the BMF's enhanced sponsorship. "We lost three or four significant sponsors in a year-and-a-half period that aren't coming back. We've pulled back on some of educational outreach, in terms of presenting things in schools where there wasn't financial support for it. We've really just focused on trying to stay alive, trying to generate revenue."



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Feature Story

Capital Jazz Society furthers education

By Tom Ineck

LINCOLN, Neb.—Two recent Wednesday night performances at Brewsky's Jazz Underground caught our attention as the intimate lower-level venue continues to host some lively Lincoln Jazz Series small combo sessions.

On Sept. 15, guitarist **Peter Bouffard** fronted a quartet also featuring saxophonist Paul Haar, bassist Jeffrey Eckels and drummer Steve Helfand. On Oct. 20, keyboardist extraordinaire **John Carlini** led his quartet, with Tommy van den Berg on trombone, Sean Murphy on bass and John Scofield on drums.

Bouffard's outfit tended to embrace the more scholarly and classic post-bop conventions, not unexpected considering the impressive education credentials of the players. All but Helfand are professors of their instruments at the University of Nebraska-Lincoln School of Music. Eckels, the most recent addition, took over the UNL bass chair after Rusty White retired. Helfand is a private instructor in the

Omaha area and plays with the U.S. Air Force Heartland of America band.

The quartet dug into some well-worn jazz standards with energy and expertise, including "Alone Together," "All Blues," "I Remember You," "Bye

reminiscent of Pete Christlieb. "April Mist" was a breezy Latin number that provided a nice platform for Helfand's imaginative percussion work.

Carlini's approach was more improvisational, with unusual key changes and harmonic variations, even on otherwise conventional standards, like "You Don't Know What Love Is," which the quartet treated as a bossa nova. Carlini's quirky creativity gave a funky shuffle beat to Fats Waller's venerable "Jitterbug Waltz" and re-located Kurt Weill's "September Song" to a New Orleans street parade.

Scofield's percussion skills were on display throughout the evening, especially during an extended solo on the Miles Davis classic "Nardis," lively drum breaks on a mid-tempo rendition of Cole Porter's "I Love You," some slinky Latin syncopation on "Softly, As in a Morning Sunrise," and a little outside exploration on a typically twisted Carlini arrangement of "It Ain't Necessarily So." Van den Berg and Murphy, the juniors by a couple of decades, held their own despite the musical challenges that Carlini repeatedly introduced. The versatile keyboardist never settles for the merely conventional and revels in the unexpected, always with a mischievous glint in his eyes.

All performances sponsored by the Capitol Jazz Society, both Monday Night big bands and Wednesday night combos, are 7:30 p.m. to 10 p.m. General admission is \$5, and student admission is just \$4.



Photos by Tom Ineck

Peter Bouffard, Jeffrey Eckels, Steve Helfand and Paul Haar at Brewsky's Jazz Underground.

Bye Blackbird," and the Charlie Parker burner "Confirmation." "Solid," a slow, swinging blues shuffle, featured Haar on tenor sax taking the melody and pinching off some high notes in a solo.

Eckels proved a capable composer and arranger on "Upper Fargo," a technical workout with Bouffard demonstrating Pat Metheny-style tone and progressions with forward-leaning intensity. "The Newness of You," another Eckles original, was an obvious variation on "The Nearness of You," a soulful swinger with echoes of Mancini's "Pink Panther" theme. Haar laid down a greasy, swaggering tenor solo



John Carlini, Sean Murphy, Tommy van den Berg and John Scofield at Brewsky's.

Jazz Forecast

Jazz weather report for Lincoln and Omaha

By Tom Ineck

To provide our readers—especially those who are also patrons of live music—with news they can use, this is the first edition of an ongoing series called Jazz Forecast, in which we will list upcoming performances in Lincoln, Omaha and beyond.

In addition to concerts by the Nebraska Jazz Orchestra and at the Lied Center for Performing Arts, we will include performances at the Holland Center and other venues in Omaha, plus the Lincoln Jazz Society schedule and some of the University of Nebraska-Lincoln recitals, especially those featuring special guest soloists. Let us know if there is other information you would like us to feature on this occasional jazz calendar.

Nebraska Jazz Orchestra, Cornhusker Marriott, 333 S. 13th St., Lincoln, 7:30 p.m.

Tuesday, Dec. 14, “Christmas & All That Jazz,” featuring Melissa Lewis, vocalist

Friday, Feb. 18, “Live from New York,” featuring Scott Robinson, woodwinds, and the 2011 Young Lions All-Star Band

Tuesday, April 26, “Ace of Bass: The Music of Jaco Pastorius,” arranged by Peter Graves and featuring bassist Andy Hall and the 2011 Young Jazz Artist Winner



Bassist Andy Hall



Branford Marsalis and Terence Blanchard will perform Feb. 25.

Lied Center, 301 N. 12th St., Lincoln, 7:30 p.m.

Saturday, Dec. 11, “Swingin’ Bells of Christmas,” featuring the Boston Brass and Brass All-Stars Big Band performing Stan Kenton jazz carols

Friday, Feb. 25, Branford Marsalis, saxophone, and Terence Blanchard, trumpet

Friday, March 18, Count Basie Orchestra

Friday, April 29, “Simply Sinatra,” featuring vocalist Steve Lippia

Kiewit Hall (Holland Center), 1200 Douglas St., Omaha

Friday, Nov. 19, 8 p.m., “To Billie with Love—a Celebration of Lady Day,” with vocalist Dee Dee Bridgewater

Saturday, Feb. 5, 8 p.m., Jazz at Lincoln Center Orchestra with Wynton Marsalis

Thursday, April 14, 7:30 p.m., Stefon Harris and Blackout

Club 1200 (Holland Center), 1200 Douglas St., Omaha, 8 p.m.

Saturday, Dec. 11, Sachal Vasandani, singer

Saturday, Jan. 22, Bonerama, funk

band

Friday, Feb. 18, Julian Lage Group,

jazz guitar

Saturday, Feb. 26, Karrin Allyson with the UNO Jazz Ensemble

Saturday, May 21, Miguel Zenon, saxophone

Capitol Jazz Society, Brewsky’s Jazz Underground, 201 N. Eighth St., Lincoln, 7:30 p.m.

Monday, Nov. 15, Monday Night Big Band, Dean Haist, director

Wednesday, Nov. 17, Marc LaChance Combo, Lincoln Jazz Series

Monday, Nov. 29, Nebraska Wesleyan University Jazz Ensemble

Special Event, Wednesday, Dec. 8, Group Sax, Lincoln Jazz Series

UNL Jazz, Sheldon Museum of Art or Westbrook Music Building, University of Nebraska-Lincoln City Campus

Tuesday, Dec. 7, 7:30 p.m., Sheldon Museum of Art, “Thad, Mel and the VJO,” featuring Jazz Ensembles I and II, with guest soloist Scott Wendholt, Vanguard Jazz Orchestra trumpeter

Tuesday, Feb. 8, 7:30 p.m., Sheldon Museum of Art, UNL Jazz Faculty

Thursday, March 31, 7:30 p.m., Kimball

Hall, Jazz Ensembles I and II with Ray Anderson, featured guest trombonist

Friday-Sunday, April 1-3, 5th Annual Honor Jazz Weekend with Ray Anderson, featured artist

Friday, April 29, 7:30 p.m., Kimball Hall, “Tree Lines: The Music of Christine Jensen,” Jazz Ensembles I and II with Christine Jensen and trumpeter Ingrid Jensen, guest soloist



Miguel Zenon

Courtesy Photo

Courtesy Photo

*Tomfoolery***2011 Jazz Cruise promises total immersion**

By Tom Ineck

While covering almost every performance of the now-defunct Topeka Jazz Festival—which ran its course from 1998 to 2005—it became abundantly clear that total immersion is the best way to enjoy live jazz.

Every Memorial Day weekend dozens of world-class jazz musicians and hundreds of fans shared the same performance spaces, the same dining room tables and the same hotel, often bumping into each other in the lobby, in the parking lot or strolling on the sidewalks of downtown Topeka. After a while, we began to think of this captive audience—and these captive musicians—as part of a brotherhood and sisterhood, a close-knit fraternity that lacked only a secret handshake to confirm our exclusive status.

I still miss those experiences, but I hope to recreate an approximation of them on The Jazz Cruise, embarking Jan. 31 from Fort Lauderdale, Fla., and returning Feb. 6, a full week on the Caribbean with more than 50 great musicians aboard, many of whom were regulars in Topeka during the festival's golden years.

The 10th annual cruise has scheduled stops in Nassau, Bahamas; San Juan, Puerto Rico; St. Maarten, Netherland Antilles; and Half Moon

*Jeff Hamilton*

Cay, Bahamas, with stays of 12 to 16 hours in each port of call, enough time to leave the Holland America ship on shore excursions to shop, see the sights, and recover your land legs. Two days will be spent at sea. Of course, this means we will have plenty of time on board, listening to jazz and visiting with fellow jazz buffs and musicians.

This brings me to the musicians who are booked for the cruise. Chief among them are groups fronted by saxophonists Houston Person, trumpeter Randy Brecker, bassist John Clayton and saxophonist Jeff Clayton, singers Freddie Cole, Janis Siegel, Nnenna Freelon and Jamie Davis, drummers Lewis Nash, Jeff Hamilton and Tommy Igoe, and guitarist Bobby Broom, plus the George Wein Newport Jazz All-Stars.

But that's not all. Individual artists

who will perform with others on the roster include reed players Harry Allen, Ken Peplowski, Wessell Anderson, Jon Gordon, Grant Stewart and Gary Smulyan, trumpeters Brian Lynch, Terell Stafford, Bob Millikan and Gilbert Castellanos, trombonists Wycliffe Gordon, John Fedchock, John Allred and Jennifer Wharton, guitarist Bucky Pizzarelli, pianists Shelly Berg and Bill Mays, singers Jane Monheit, Dena DeRose, Clairdee and Anita Rosamond, bassists Jay Leonhart, Tom Kennedy and Kristin Korb and drummers Butch Miles, Chuck Redd and Ernie Adams.

The mind boggles. Aside from the immense musical talent represented by this list of performers, the mere presence of George Wein on the ship is noteworthy. At 85, Wein is the foremost jazz impresario in the world and the father of the jazz festival tradition. A well-regarded pianist, he studied under the tutelage of Teddy Wilson at Juilliard. In 1950, he opened the jazz club Storyville in Boston, which eventually led to establishing the Newport Jazz Festival in 1954. In 1960 he launched Festival Productions Inc. Since then he has produced some 30 jazz festivals worldwide.

Concert and record producer Todd Barkan also will be among the

*Wycliffe Gordon**Ken Peplowski*

guests. From 1972 to 1983, he was the owner and artistic director of the legendary Keystone Korner jazz club in San Francisco. Among the recordings made there is the classic “Bright Moments” by Rahsaan Roland Kirk. In all, he has produced more than 800 jazz recordings for labels in the U.S., Japan and Europe. Since October 2004, he has been the programming director for Dizzy’s Club Coca-Cola at New York City’s Jazz at Lincoln Center.

Comedy also is on the bill with the

inclusion of hilarious jazz hipster Pete Barbutti. A versatile jazz musician, he is best known for his frequent appearances on the TV talk-show circuit, including more than a dozen times on “The Tonight Show” with Johnny Carson, as well as visits with Jay Leno, David Letterman and Merv Griffin.

We booked a somewhat secluded rear stateroom on the Navigation Deck, the eighth deck of the 11-deck m/s Noordam. Just 254 square feet, the cabin features a queen-size bed, bath-

room with tub and shower, a sitting area and a private verandah with floor-to-ceiling windows. Ergonomic design makes the most of every square inch. Cruise officials assured me that no deck is better than another for access to live music, with venues positioned throughout the ship. This promises maximum enjoyment with minimal effort!

For more information, visit www.thejazzcruise.com. Expect a full report with lots of photos in our April 2011 newsletter and website update.

Feature Story

“We Always Swing” jazz series celebrates 16th

By Tom Ineck

Like the **Berman Music Foundation** in Lincoln, Neb., the “We Always Swing” Jazz Series of Columbia, Mo., is celebrating 16 years of promoting and presenting jazz music in the heartland. Both organizations also share a common purpose in jazz preservation and education.

Founded in 1995 by jazz journalist Jon Poses, the not-for-profit corporation has maintained an annual series of concerts featuring world-class jazz musicians at various venues in the Columbia area, which is about 5½ hours drive from Lincoln.

The current season began Oct. 10 with two performances by the Tierney Sutton Band at Murry’s jazz club. It continues Nov. 17 with the Alfredo Rodriguez Trio at The Columns Ballroom at the University Club in the Reynolds Alumni Center at the University of Missouri.

The Joey Calderazzo Trio—also featuring bassist Orlando le Fleming and drummer Donald Edwards—will give two performances Dec. 5 at Murry’s, an intimate club and restaurant at 3107 Green Meadows Way. Calderazzo was pianist in the Branford Marsalis Quartet for more than a decade, in addition

to recording some 10 CDs as leader. The BMF plans to cover the 3:30 p.m. Sunday matinee and report on the concert in the January newsletter and website update.

Additional concerts in the series include a Feb. 1 appearance by bassist Stanley Clark and pianist Hiromi at The Blue Note, a Feb. 13 performance by the Ellis Marsalis Quartet in the Windsor Ballroom at the Holiday Inn Select, two shows Feb. 20 by trumpeter Ray Vega’s Latin Jazz Quintet at Murry’s, the Anat Cohen Quartet March 12 at The Blue Note, the Lynn Arriale Quartet featuring trumpet great Randy Brecker and the MU Concert Jazz Band April 7 at The Blue Note, two performances by the Danilo Perez Trio April 17 at Murry’s, and two shows by husband-and-wife piano duo Bill Charlap and Renee Rosnes, May 1 at Murry’s.

Due to poor health, 89-year-old piano legend Dave Brubeck had to cancel an Oct. 16 quartet performance.

During the 2009-2010 season, artists included guitarist Pat Martino, bassist Christian McBride, singer Kurt Elling,



Jon Poses

Courtesy Photo

Bobby Watson and Horizon, vibraphonist Stefon Harris, saxophonist Branford Marsalis, the Clayton Brothers Quintet and trombonist Conrad Herwig.

“We Always Swing” also has produced a couple of CDs,

including “Home: Live in Columbia, Missouri,” documenting a June 2009 house concert by pianist Bruce Barth and saxophonist Steve Wilson, and “Soulful Serendipity” with saxophonist Bobby Watson and the late pianist James Williams.

“We Always Swing” receives support for its jazz series operations from ticket revenue, the Missouri Arts Council, and the City of Columbia through the Office of Cultural Affairs’ Commission for the Arts. Additional funding is secured from the National Endowment for the Arts and gifts from a variety of national, regional and local corporations and businesses, as well as through the generous tax-deductible contributions from individuals.

For more information, visit <http://www.wealwaysswing.org>.

Memorial

Ahmad Alaadeen dies Aug. 15 at age 78

By Tom Ineck

We at the **Berman Music Foundation** received the news of Ahmad Alaadeen's death Aug. 15, at age 76, with great sadness. We last wrote about him in August 2009, on the publication of his jazz instruction manual, "The Rest of the Story," funded by the BMF. Grace Sankey-Berman attended the book-signing event in Kansas City, Mo., which also celebrated Alaadeen's 75th birthday.

The BMF's relationship with Alaadeen goes back to at least December 1998, when the foundation brought the saxophonist and educator to Lincoln for a series of workshops at the University of Nebraska-Lincoln School of Music. In August 1999, the BMF flew Alaadeen to New York City to play soprano sax on the title track of Norman Hedman's CD "Taken by Surprise," a part he nailed on the first take! Butch Berman also booked Alaadeen and his band at the 2005 Topeka Jazz Festival—for which Butch was artistic director—and a month later at the 2005 Jazz in June series in Lincoln.

Along the way, we reviewed two Alaadeen recordings, 2005's "New Africa Suite" and the 2008 collection of jazz ballads, "And the Beauty of It All," one of the last pieces written by Butch before his death on Jan. 31, 2008. Of Alaadeen and the CD, he wrote, "He's a beautiful cat, spiritual and a deep thinker whose musical talent has great healing potential as well as being most entertaining. Alaadeen captures what is most essential in the treasured art form we call jazz. I recommend it for lovers only, as it totally transcends from the heart into our systems, making us, the listeners, truly appreciate what 'the beauty of it all'



File Photos

Clockwise from lower left, Alaadeen and Butch Berman, Alaadeen plays at 2005 Topeka Jazz Festival and Alaadeen and Fanny Dunfee at book signing in August 2009.

is all about." He served in the military from 1957 to 1959, performing as the jazz saxophonist and principle oboist with the 4th Army Band. After his discharge, Alaadeen spent time in Chicago, playing in a program led by pianist-composer Richard Abrams that was the beginning of the acclaimed Association for the Advancement of Creative Musicians (AACM). Other members included trumpeter Lester Bowie and bassist Malachi Favors.

The saxophonist picked up a lot of experience living and playing in New York, Chicago, Denver, Houston, San Antonio and St. Louis. In addition to McShann, he worked in countless settings, including stints with Miles Davis, Billie Holiday, Ella Fitzgerald, the Count Basie Orchestra, the Glenn Miller ghost band under the direction of Tex Beneke, Della Reese, Eddie "Cleanhead" Vinson, T-Bone Walker, Claude "Fiddler" Williams and with R&B stars Rufus Thomas, Carla Thomas, Gladys Knight, Smokey Robinson, the Temptations, Four Tops and Sam Cooke.

Alaadeen died after a long battle with bladder cancer. He is survived by his wife Victoria "Fanny" Dunfee.

is all about."

Of "New Africa Suite," I wrote at the time of its release, "On both tenor and soprano saxophones, Alaadeen's sound most closely resembles the African-influenced excursions of John Coltrane, Pharoah Sanders, Archie Shepp and other progressive players of the mid-1960s. Like Coltrane, Alaadeen's music contains a deep, warm current of spirituality and universal brotherhood."

A Kansas City native, Alaadeen studied flute at the Kansas City Conservatory of Music, and oboe at St. Mary's College and DePaul Univer-

Colorado Correspondent

Evolution of the jazz “album” is still debated

By Dan DeMuth

The term “album” has been continuously used up to and through the latest recording technology to describe a collection or compilation of musical renderings. Endless discussions have revolved around various types of music as to who or what was the “first,” serving no purpose other than to stir the passions of aficionados who are into this type of thing. Which leads to the question: “What was the first jazz album?”

In a recent article in the National Endowment of the Arts Award Journal, and in Max Kaminsky’s autobiography “My Life In Jazz,” reference is made to a particular album. These sources credit the “Chicago Jazz” 78 rpm set produced by the fabled Milt Gabler, recorded by a variety of musicians from August 1939 through January 1940 and released on Decca album #121. Gabler, the proprietor of the Commodore Record Shop on 42nd Street in New York City, later became famous by producing artists for recordings on his own Commodore label that are still sought after by collectors. At the time this album was put together he was working as the A&R man for Decca. Despite the title, only four of the 12 sessions were recorded in Chicago, the rest in New York. Three groups were used, their nominal leaders being Eddie Condon, Jimmy McPartland and George Wettling. The album includes:

Eddie Condon and his guitar:

“Nobody’s Sweetheart/Friars Point Shuffle,” “Someday Sweetheart/There’ll Be Some Changes Made”

These recordings feature Joe Sullivan on piano, Bud Freeman on tenor sax, Pee Wee Russell on clarinet, Max Kaminsky on trumpet, Brad Gowans on valve trombone, Clyde Newcomb



on bass and Dave Tough on drums.

Jimmy McPartland’s group:

“Jazz Me Blues/China Boy,” “Sugar/The World Is Waiting For The Sunrise”

This group is comprised of Floyd Bean on piano, Boyce Brown on alto sax, Bud Jacobson on clarinet, McPartland handling the trumpet with brother Dick on guitar, Jim Lannigan on bass and Hank Issacs on drums.

George Wettling’s group:

“(I Wish I Could Shimmy Like My) Sister Kate/Bugle Call Rag,” “The Darktown Strutters Ball/I Found a New Baby”

This group features Jess Stacy on piano, Joe Marsala on tenor sax, Danny Polo on clarinet, Charlie Teagarden on trumpet, Floyd O’Brien on trombone, Jack Bland on guitar, Artie Shapiro on bass and Wettling on drums.



The inside cover features a nice photo montage of the various artists and includes a 12-page booklet with brief bios of each artist and reviewer notes and historical ruminations by critic George Avakian, who at the time was a writer for Tempo magazine and a member of the advisory board of the Hot Record Society. A brief quote from his notes may help to explain the thrust of the album as well as the era involved.

“The purpose of this album is to set down on wax once more a type of music played in the twenties by a small group of young white musicians in Chicago,” Avakian writes. “What they played has come to be known as Chicago style and is recognized as the greatest advance of white musicians in the essentially colored art of hot jazz.”

Lest too much is read into this comment, the reader should remember that at this time the references to the artist’s race were more to delineate rather than denigrate the different styles and were actually a compliment to the black musicians. A later Decca album, “An Anthology of White Jazz,” reinforces that statement.

So, first jazz album? I’m not sure. Perhaps the BMF resident hot jazz entrepreneur, Russ Dantzler, could weigh in on this. Regardless, it’s amazing when one thinks of the tens of thousands that followed “the first.”

Festival Review

Hardly Strictly fest is most definitely wonderful

By Grace Sankey-Berman

SAN FRANCISCO—The Hardly Strictly Bluegrass Festival began 10 years ago when billionaire Warren Hellman threw a birthday bash for his wife, an event attended by an estimated 15,000-20,000 people. It went so well that he decided to make it a free annual event for the public. An estimated 600,000 people attended this year's festival, Oct. 1-3.

It was my first time at the festival, which is held at Golden Gate Park. Access to the venue was easy with a variety of public transportation that takes you right to the site. On opening day, armed with maps, programs and lots of information provided by our good friend and great host Wade Wright, my friends and I road a jam-packed bus to the park, where three of the six stages were already set up and the festival was in full swing with what seemed like an endless sea of people. The Meadows area provided a beautiful setting with ample shade.

With some help from police officers and the very helpful information center, we easily got our bearings and found a great spot at the Banjo stage, where the Dukes of September Rhythm Revue featuring Donald Fagen, Michael McDonald and Boz Scaggs were playing. It was about 6 p.m. and



Dukes of September Rhythm Revue featured Donald Fagen (melodica), Michael McDonald (keys) and Boz Scaggs (guitar).

the band was scheduled to end its set at 7 p.m., so we only had an hour to soak up all the music and the great vibe that was everywhere. We heard crowd favorite Boz Scaggs on guitar and vo-

cals, and Michael McDonald on keys and vocals, who wowed the crowd with old favorites like "What a Beautiful World This Could Be," "Taking It to the Streets" and "Something in the Air," by Thunderclap Newman. The whole band was swinging, backed by Kathryn Russell and Caroline Lenard who took us to church on vocals. They closed the first night with Steely Dan's "Reelin' in the Years."

Sunday was beautiful and we were determined to take in as much music as we could on the festival's final day. There were many great acts, but we really wanted to see Patti Smith, Elvis Costello, and Sharon Jones and the Dap-Kings. Unfortunately, they were scheduled to play on different stages, with Sharon Jones closing the festival at the Rooster Stage. We chose to see Costello at the Star Stage since he and Smith were scheduled to play about the same time. Costello was a huge draw, so it was difficult to navigate the crowd. We managed to find a precious piece of real estate in the shade, but we were too far from the stage to enjoy the music. Before long even the pathway was packed with fans. We decided to relocate to the Rooster Stage to stake out a good spot



Elvis Costello and his bass player

Photos by Grace Sankey Berman



Elvis Costello (with hat) and his band drew a huge crowd at the festival.

before Sharon Jones took the stage.

We were lucky to find a picnic table about midway to the stage, where Rosanne Cash was playing. She was not an exception—like most of the bands at the festival, she played and sounded great, performing a moving rendition of “One Too Many Mornings,” a duet recorded by her late father Johnny Cash and Bob Dylan. Afterwards she said, “When done right, great songs last forever,” and jokingly said she was pleased the crowd chose to see her instead of Costello. She also had her daughter join her on stage for a chorus.

Next was Nick Lowe. I moved closer to the stage hoping to take a good picture. A gentleman offered me a chair, where I settled down to enjoy the music. This veteran English performer of more than 40 years did not miss a beat. He masterfully delivered some of his great hits including “The Book About My Love,” “I Knew the Bride When She Used to Rock ‘n’ Roll,” and “(What’s So Funny About) Peace, Love and Understanding,” all to the delight of fans who sang along with him. When he sang “Cruel to Be Kind,” they erupted with applause, and he teased, saying, “Oh, you just came to hear the hits.” Lowe continues to deliver great music that remains as fresh today as it



Rosanne Cash and her band performed “One Too Many Mornings.”



Nick Lowe sings and strums guitar.

was decades ago.

The closing act of the festival was headliners Sharon Jones and the Dap-

Kings. Jones is finally enjoying cross-over success after years of hard work in the music industry. For over a decade she worked as a backup singer and studio musician and toured constantly with her band. Despite great critical acclaim, over the years commercial success was limited, but she gained a cult following around the country and especially in Europe. In recent years, Sharon and the Dap-Kings have enjoyed critical and commercial success with their gritty, soulful and funky sound. In 2009, she got a lot of notice when her rendition of Woody Guthrie’s “This Land Is Your Land,” was featured in the soundtrack of the movie “Up in The Air,” starring George Clooney.

Jones was introduced as “The Fireball of Soul.” Most of the people were on their feet even before she came on the stage and remained standing for the duration of the concert. She strutted and danced all over the stage as if possessed. Her vocals were electrifying, at times sounding and moving like a female James Brown. She delivered the lyric to her songs with conviction, reminding me of the great gospel singer Shirley Caesar, who, like Sharon Jones and James Brown, hails from Georgia. The emotion she displays in her songs makes you hang on every lyric and move along with every beat. Her backup singers harmonized and moved like The Supremes and the rhythm sec-



Sharon Jones (“The Fireball of Soul”) and the Dap-Kings were festival favorites.

Hardly Strictly cont. on page 12

Hardly Strictly cont. from page 11

tion and horns had a sound that reminded me of James Brown’s band.

Jones successfully captured soul and funk music as it was back in the ’60s and ’70s, but still making it uniquely her own. I am grateful to Tom Ineck for suggesting that I check out Sharon Jones and the Dap-Kings. It was worth going to the festival just to discover this musical gem.

Throughout the festival I was impressed with the diversity of music and the caliber of musicians who played to tens of thousands of appreciative fans at each stage. The name of the event says it all: the Hardly Strictly Bluegrass Festival featured country, jazz, blues, rap, and rock ‘n’ roll—with a wide range of acts that included the unconventional Patti Smith, Emmylou Harris, Randy Newman, Elvis Costello, Lyle Lovett, the Ebony Hillbillies, the sensational Sharon Jones and the Dap-Kings and even MC Hammer.

The musicians clearly enjoyed being part of this phenomenal festival.



Grace Sankey-Berman (right) makes a new friend at the festival.

Some sat in to play as guest artists, even if they were not scheduled to do so. One of those instances was when The Punch Brothers played with Elvis Costello and Steve Earle. Sometimes they just stood backstage to simply appreciate each other’s performances. Highlight acts included festival founder Warren Hellman himself playing the banjo and Steve Martin, the actor, who played banjo with his band, the Steep Canyon Rangers.

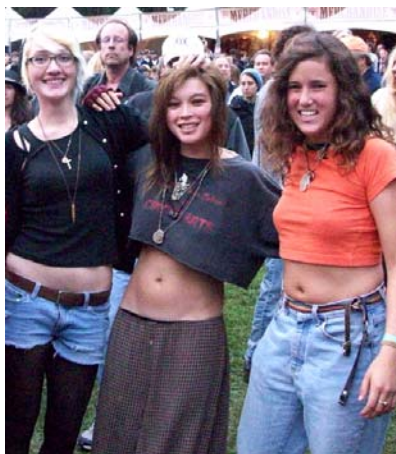
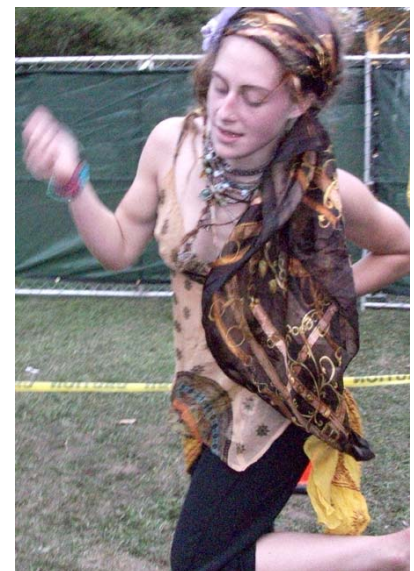
The crowd was friendly, eclectic and sometime colorful. From hippies to yuppies, young and old people, families with kids and even pets, some dancing, laughing, and sharing food and drinks.

It was heart-warming to see people share their space, their blankets and their chairs. Occasionally, there was too much smoke in the air, but you could easily get away from it if you wanted.

The festival food was great, the kind of healthy fare you will find at a farmers market. I had artichoke hearts with white sauce, crabmeat and shrimp that was not like any typical festival food—fresh and delicious. And if you didn’t want to buy from the vendors, you could bring your own food and beverages, even alcohol.

Go to the festival early to find a good spot and stay at one stage. Because of the large crowds, it takes too much time to move from one stage to another and you miss out on great music in the process. There is so much great music, but you can’t hear it all. And whatever stage you choose to stay at, you will hear plenty of good music.

Thanks to Warren Hellman for giving the gift of great music to everyone. It was also refreshing to not see any obvious business ads.



Faces of the Festival



Concert Review

Bergeron dazzles audience of 600 at Lied

By Tom Ineck

LINCOLN, Neb.—When trumpet great Wayne Bergeron appeared with the Nebraska Jazz Orchestra a year ago, he was sidelined by a serious lip injury that required the help of a capable young protégé who traveled with him. On Bergeron's return for an Oct. 15 performance with the NJO at the Lied Center for Performing Arts, no one in the audience of 600 could have doubted that he had fully recovered his embouchure, a trumpeter's most valued possession.

In two dynamic sets of high-note, high-speed virtuosity, he wowed the crowd with his dazzling technique and a set of big-band charts that challenged everyone in the 17-piece ensemble. From the downbeat of Allen Carter's "Ridin' the 'E' Train," Bergeron jumped in with the melody then soloed in a cluster of bright high notes played with astounding power and precision. A Bill Liston arrangement of "Waltz of the Flowers" turned the classical "Nutcracker" favorite into a swinging jazz waltz, featuring fellow Maynard Ferguson alumni Bergeron on trumpet and Matt Wallace on tenor sax.

"High Clouds and a Chance of Wayne" is the comical title for a mid-tempo blues composed for Bergeron by friend Tom Kubis. It began with five trumpets wailing in a breathtaking soli passage and featured Scott Vicroy on baritone sax and Mark Benson on alto. Bergeron turned in some stunning variations during his solo, ending the first set with a typically grand flourish.

On Bergeron's return to the stage in the second half, he chose another favorite, "Friend Like Me," from the Disney movie "Aladdin." Originally arranged for trumpeter Arturo Sandoval, it received a Latin treatment with a beat

established by Tom Harvill's piano riffing. Bergeron contributed another solo of diamond-hard clarity, and other notable solos came from Wallace on tenor and Todd Thatcher on trombone.

A Tom Kubis arrangement of "You Go to My Head" featured five flutes setting the mood for Bergeron's mellow lead on flugelhorn, which he then alternated with trumpet for a soli passage with the sax section as the tune accelerated. After an incisive tenor sax solo by Paul Haar, Bergeron returned to the theme on flugelhorn, traded to Haar for another statement, then came back on trumpet for a mind-boggling, high-altitude cadenza. After a brief respite while the NJO performed Benson's bebop waltz "Donn Lee," the trumpeter returned for perhaps the most astonishing performance of the evening, a complex, rocking arrangement of "Besame Mucho" in which the ensemble excelled with great facility as it kept pace.

"Rhythm Method," another uptempo Kubis arrangement, had Bergeron essaying a slightly more subdued sound using a Harmon mute. Ed Love on soprano sax joined the trumpeter for a unison passage then soloed, followed by solos from Bergeron and Haar on tenor sax. The band returned to the theme with Bergeron on open horn joined by the saxes, leading to a fine drum solo by Greg Ahl. The encore was a trumpet face-off between Bergeron and Bob Krueger on the bluesy "Maynard & Waynard," an obvious tribute and stylistic nod to the late master of the high-note trumpet.

Bergeron's wacky, deadpan humor emerged several times during the performance, as when he responded to the band's tuning up with, "It's close enough for jazz." Thanking NJO music director Ed Love for a wonderful dinner and drinks at a local eatery the night before, he said, "I don't want you to think we had too much to drink, but it sure feels good to be back in clothes."

Before Bergeron took the stage for the first set, the NJO warmed up with "Slauson Cutoff," a Tom Kubis tune

that featured Haar and Wallace on tenor saxes, and a medley of familiar Henry Mancini melodies expertly arranged by guitarist Peter Bouffard, including "The Pink Panther," "A Shot in the Dark," "Moon River" and "Peter Gunn." Using a guitar synthesizer to great effect, Bouffard added the sounds of vibes, accordion and harmonica to the mix. The

abundant use of flutes gave much of the medley a light, airy quality, at least until the entrance of the horn-rocking juggernaut "Peter Gunn," with a swaggering Matt Wallace tenor sax solo.

The NJO brought a little levity to the occasion by beginning the second set with a swinging Eric Richards arrangement of "Dear Old Nebraska U," jokingly referred to by Ed Love as "the national anthem."

With its high-profile concert performance at the Lied Center—a more prestigious venue than the band's usual hotel ballroom setting—the NJO began its 35th year with great flair and a level of respect its history and its veteran players deserve. Salute!



Wayne Bergeron

Performance Review

Capers Quintet suffers from lack of vocals

By Tom Ineck

CRETE, Neb.—The **Berman Music Foundation** was the only music or news organization present for the return of the world-class Valerie Capers Quintet to Doane College Oct. 9, and if it hadn't been for a couple of e-mail alerts just two days before the concert, we might have missed it, too.

It was the fourth time the BMF has covered Capers at Doane, in addition to appearances in February 1998, February 2000 and September 2003. The performance had all the hallmarks of the band's typical, well-rehearsed repertoire—with one unfortunate exception. Still capable of holding her audience spellbound with her piano technique, Capers suffered from a bad case of laryngitis and was barely able to speak, let alone sing. When in good health, her voice is reminiscent of Shirley Horn or Ella Fitzgerald in her later years, and she sings in French and Portuguese as convincingly as English.

The absence of vocals forced the quintet to rely on longer instrumental passages and drop some of the stronger tunes that provide variety in the show. There were no "I'm Beginning to See the Light," "The Man I Love," "I've Never Been in Love Before," or "Always You," a beautiful ballad of Capers' own. It is fortunate for her that

Capers has a longtime ensemble of players she can trust to make up the difference—reed virtuoso Alan Givens, guitarist Mark Marino, bassist John Robinson and drummer Earl "Boom Boom" Williams. They all were in top form on Oct. 9 at Heckman Auditorium.

As always, the band began with a rousing "Take the A Train," with Givens taking the lead on tenor sax and quoting from "Exactly Like You." Marino's solo reminded us how much his style owes to Wes Montgomery, using leaping octaves to heighten the excitement level. Robinson's briskly articulated bass solo reflected his classical background. Capers continued with a bluesy, swinging rendition of the Bobby Timmons classic, "Moanin'." We especially missed Capers' romantic vocalizing on Leonard Bernstein's ballad "Some Other Time," which was ably handled by the trio of Capers, Robinson and Williams, who exhibited his taste and skill on brushes.

One of the highlights of the evening was Capers' recognition of the civil rights movement and its impact on John Coltrane, whose compositions typically remained apolitical. By way of introduction, Capers, who is blind, read (in Braille) of the 1963 bombing of a Baptist church in Alabama that resulted in the deaths of four young girls. Coltrane was inspired by the incident to write his profoundly moving "Alabama,"



Photos by Tom Ineck

Suffering from laryngitis, Capers spoke briefly from Braille notes.

and Capers' quintet did it justice, from a solemn and powerful opening statement by Givens on tenor, followed by a mournful bowed bass solo, Capers' gospel-flavored piano and a guitar solo that segued back to Givens on tenor. It was a stunning performance.

The mood brightened for a brisk arrangement of Juan Tizol's "Caravan." Piano and bowed bass created an exotic ambience, soon joined by Williams using mallets to great effect. His swinging percussion solo ranged from cymbals to tom toms, picking up the pace for Capers' dazzling, fleet-fingered piano solo. Marino on guitar and Givens on soprano sax added to the urgency of the performance.

The concert's brief second half began with "If I Had You," a feature for Marino, Robinson and Williams in which the guitarist took full advantage of the tune's lush chord changes. Then it was time for Robinson to deliver his tour de force bass solo on "Mood Indigo," compete with a quote from "Nobody Knows the Trouble I've Seen," and some heartfelt blues progressions. "Bye Bye Blackbird" had Givens on flute and Robinson on sopranino recorder taking flight on a piercing exchange of high notes in close harmony,



The Valerie Capers Quintet at Doane College

a bit disconcerting for canines and audience members with sensitive ears.

Kenny Dorham's classic "Blue Bossa" proved an excellent way to end the two-hour concert and act as a showcase for the entire band. Givens gave the tune a mellifluous samba feel on

tenor sax, then switched to flute for a saucy salsa beat. Marino again demonstrated his fret board skills with climbing octaves, Capers added a very percussive piano solo, Robinson bowed the bass with great precision and Williams laid into the drum kit with fervor.

We extend our thanks to friends Peter and Jane Reinkordt of rural Denton and to Andy Rowan, Capers' manager in New York City, for alerting us to the return of this fine ensemble of veteran players.

Performance Review

Omaha musicians pay homage to Luigi Waites

By Jesse Starita

OMAHA, Neb.—Doyle Tipler stands behind the stage, carefully considering his words. The Omaha trumpeter has just finished the last notes of this year's Jazz on the Green series when he thinks back 16 years ago to his first encounter with Luigi Waites, the late Omaha jazz legend and subject of the Aug. 12 evening tribute concert.

"I was a snot-nosed kid who thought he could play and he gave me a chance." Tipler, like everyone else at Midtown Crossing, the city's new urban development diamond, is sweating up a storm in the 92-degree heat. "He did crazy things to me and for me," Tipler continues, "all in an effort to teach me." Waites, a drummer and vibraphonist, who toured Europe with the likes of Sarah Vaughan and Dizzy Gillespie, was 82 when he died in April. Buoyed by a crowd of several thousand, Luigi Inc.—a tribute band comprised of local and national talent—cemented Waites' legacy as Omaha's jazz patriarch for the duration of their animated, two-hour engagement.

With a much shorter history, Turner Park at Midtown Crossing is already enjoying Waites-like popularity. City officials estimate that 50,000 people attended the six Jazz on the Green concerts at Midtown Crossing—its first year taking over hosting duties after Joslyn's illustrious 25-year run. Three high-rise condominiums encircle the park's west side and help suppress the



Saxophonist Curt McKean and trumpeter Doyle Tipler

ferocious heat of an August sun. A large elliptical lawn smoothly slopes downward to the stage.

Tipler opened the evening on a farcical note. "I'm sorry we weren't able to get hotter weather for you tonight." Pacing back to his trumpet, he carved the introduction to "Fuse This," a playful, irreverent cut from Luigi Inc.'s debut CD, released earlier this year. Tipler, saxophonist Curt McKean, guitarist Jeff Scheffler, bassist Steve Gomez and drummer Steve Knight forge Luigi Inc., owning a sound that's molded in Luigi's spirit, but not beholden to it. Throughout the evening, the quin-

tet displayed a striking ability to deliver originals, like Scheffler's Latin-dipped "New England Suite," and standards, such as a pensive interpretation of Wayne Shorter's "Footprints," with equal care and nuance.

Back in his day, Waites tirelessly encouraged younger musicians to sit in with him and cultivate their skills. He incubated talent with tough love, good humor, and his own exquisite play, like Art Blakey with his Jazz Messengers. Luckily for Omaha, four returning apprentices—conguero Michael Pujado, saxophonist Dave Polson, trombonist Rick Brown and guitarist Brad Thomson—came on board for set two. Each new player enlivened the engagement with unique contributions; Polson's big city growl on Thelonious Monk's "Well, You Needn't" and Thomson's serenely punctuated guitar solo on "On Green Dolphin Street" were two admirable examples.

A sure way to define legacy is to measure the lives one touched. Luigi's legacy revealed itself on stage, as the band's infectious facial expressions—smiles, approving nods, the discovery of a high note—spoke even louder than their music. Sometimes, the opportunity to play is more important than the playing. Behind the bandstand, as the evening wound down, Tipler toweled his brow and grabbed his trumpet case, reflecting on Luigi. "He gave so many musicians a chance."

Photo by Jesse Starita

Concert Review

Poncho Sanchez band fuses funk and salsa

By Jesse Starita

OMAHA, Neb.—Less than two months ago, a covey of Omaha luminaries convened at 33rd and Farnam streets to snip the red tape on a wondrous feat of urban planning. After years of building its cosmopolitan profile, the city unveiled its latest effort—Midtown Crossing, a 15-acre mosaic of Somali community centers, Mexican taquerias and Polish sausage lunchrooms. Inside the crossing, three soaring tan apartments, replete with coffee shops, bars and art galleries, encircle a verdant elliptical green space. Jazz and leisure would be hard pressed to find a more comforting host. So, on an unusually cool July 8 evening, an estimated crowd of 7,000 gathered to inaugurate the 2010 Jazz on the Green Series and to welcome Poncho Sanchez to the neighborhood.

As a conga player and bandleader for four decades, Poncho was not in unfamiliar territory. Over those decades, the Laredo, Texas, native has fused a part-Wilson Pickett, part-Tito Puente sound that strikes a universal appeal. His eight-member group, with whom he recorded his latest release “Psychedelic Blues,” is sharp and experienced, with role-players who can share the lime-light when called upon. Beneath a cloudless sky stretched far above Farnam Street, Poncho carved out the opening notes of Rudy Toombs’ “One Mint Julep.” A ponderous version of Jerome Kern’s “Yesterdays” followed, camouflaging the rhythm-bonanza that would ensue. Around the grounds, ostentatious new pubs advertised fancy cocktails and gourmet burgers, children hula-hooped



Midtown Crossing drew 7,000 people for Jazz on the Green.

range of emotion, from warm empathy to impulsive throb. Fittingly, after a few Stax-inspired numbers, including Wilson Pickett’s “Funky Broadway,” the opening set concluded with a lavish Cuban salsa, ending with a quiet exchange between Poncho’s weathered mitts (imagine your hands after 40 years of conga playing) and equally weathered rawhide.



Poncho Sanchez on congas

and families lounged on cotton blankets; Cuban brass and the sounds of a gentle summer evening melted together in the open air.

Lest things got too comfortable, on the “Willie Bobo Medley,” Sanchez exhorted Omaha to “*get up and salsa!*” His hands tapped like a heavyweight prize fighter, Sanchez lured his congas into a remarkable rhythmic range: a delicate pat, several thunderous wallops, a series of intricate hide spankings, and—when that pattern ran dry—he repeated, faster or slower. Unlike drums, guitar or saxophone, which allows musicians to dip into a reservoir of pyrotechnics, congas are no frills. Yet Poncho summons a wide

A lengthy half-time gave hoops and hops aficionados—myself included—a chance to catch “The Decision.” Just as Poncho was grabbing the towel, LeBron James, the NBA’s most coveted free agent of all time, was grabbing national attention, announcing his decision to join the Miami Heat. A collective buzz of anticipation echoed through the Parliament Pub, a gothic-themed enclave overlooking Midtown Crossing. When the music returned, the decision between LeBron or Poncho

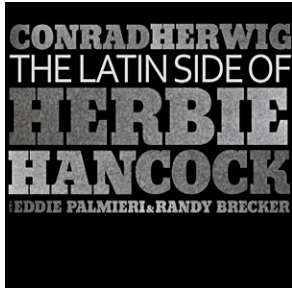
was easy: a fast-break directly to the stage.

As day deferred to night, Poncho reached for his bread and butter. And the crowd reached with him on a persuasive remake of Eddie Floyd’s “Raise Your Hand.” Like a Motown brass section, saxophonist Javier Vergara, trombonist Francisco Torres and trumpeter Ron Blake pushed the rhythm outward, like a delirious heart pumping blood in every direction. And while the music became more bare, more humble, the crowd responded honestly: fathers danced with daughters and grandmothers with grandsons as harmony, in its various forms, swept across all 15 acres of Midtown Crossing.

Photos by Jesse Starita

*Jazz on Disc***Trombonist “Latinizes” music of Herbie Hancock**

By Tom Ineck



CONRAD HERWIG
The Latin Side of Herbie Hancock
 Half Note Records

Trombonist Conrad Herwig has been successfully “Latinizing” legendary jazz composers at least since 1996, with his homage to John Coltrane, and continuing with similar treatments of Miles Davis and Wayne Shorter tunes. Now Herwig has convened a who’s who of great players to interpret the music of Herbie Hancock with a distinct Afro-Cuban tinge. Recorded at the Blue Note club in New York City during a two-day stint in August 2008, “The Latin Side of Herbie Hancock” seethes with instrumental fire and infectious rhythms.

The essential nucleus of this explosive ensemble is, of course, the rhythm section, which consists of Pianist Bill O’Connell, bassist Ruben Rodriguez, drummer Robby Ameen and percussionist Pedro Martinez. They provide the fundamental backdrop for Herwig’s powerful trombone excursions and the equally formidable playing of Craig Handy (on tenor and soprano saxophones, flute and bass clarinet), trumpeter Mike Rodriguez and special guests Eddie Palmieri on piano and Randy Brecker on trumpet. The result is magical.

Things start off with a bang on a

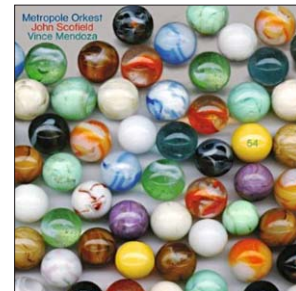
10-minute rendition of Hancock’s exotic “Oliloqui Valley.” Brecker takes the first solo, dramatically building the intensity with multi-note flourishes and high notes, followed by Handy on tenor, Herwig on trombone and Palmieri, who takes the tune to the next level with pounding chord clusters. The crowning glory, however, is the harmonized three-horn interlude that follows—a passage by Herwig, Handy and Brecker that quotes a Hancock piano solo verbatim. The tempo increases for an intricate O’Connell arrangement of “One Finger Snap,” with Rodriguez in the trumpet seat. Herwig takes a lengthy solo with confidence and imagination, and Ameen on drums and Martinez on congas combine for a wailing percussion duet.

The mood is considerably more relaxed on “Butterfly,” a Herwig arrangement that allows for plenty of breathing space. Handy is featured on a bass clarinet solo of great beauty and warmth, but trumpeter Rodriguez, Herwig and O’Connell also make sensitive solo statements. “The Sorcerer” is a potently pulsating vehicle for solos by O’Connell, Brecker and Herwig, capped by a set of incendiary trades between trumpet and trombone. The funk factor is palpable on “Actual Proof,” which lends another opportunity for Brecker to soar through the changes.

This stellar performance ends with three timeless Hancock tunes. “Maiden Voyage” is a gently flowing O’Connell arrangement featuring Handy on a light and lilting flute. Brecker and Palmieri return for “Cantaloupe Island,” and a tour-de-force “Watermelon Man.” Even though he appears on only three of the eight tracks, the venerable

Palmieri deserves special credit for infusing this recording with an authentic Latin groove.

Drawing on a broad range of Hancock tunes, from his early 1960s classics to his 1974 funk-fusion favorite, “Thrust,” Herwig’s homage reminds the listener how influential and adaptable the pianist-composer has been over the years. And isn’t that what makes such tributes so valuable?



JOHN SCOFIELD
 54
 EmArcy Records

As if to emphasize strength in numbers, the title of John Scofield’s latest release focuses like a laser on the 54-piece Metropole Orchestra that helps to raise the guitarist’s own latent funk and fusion potency to new, more majestic heights. It is an astonishing collaboration further aided and abetted by the imaginative arrangements and conducting of Vince Mendoza.

It is a distinct departure from last year’s soulful “Piety Street,” a New Orleans gospel celebration on which Scofield fronts a stripped-down combo also featuring organ, bass, drums, and lots of vocals. Here, the orchestral horns, strings and percus-

Jazz on Disc continued on page 18

Jazz on CD continued from page 17

sion create a lush and colorful palette over which Scofield can spin his snaking, fluid guitar lines. But the arrangements deftly allow the ensemble to help build the intensity and interact with the guitarist in a powerful and exhilarating call-and-response. The orchestra also showcases some of its excellent soloists.

“Carlos” opens the proceedings with the orchestra stating the theme and Scofield eventually entering the fray only tentatively. After restating the melody briefly on guitar, he turns it over to the band, which ups the ante. Well into this nearly nine-minute piece, Scofield leaps into a stirring solo with his trademark octaves and fleet single-note runs. Saxophonist Paul van der Feen takes a solo before returning it over to his colleagues, who then pass it to Scofield for a final funky statement.

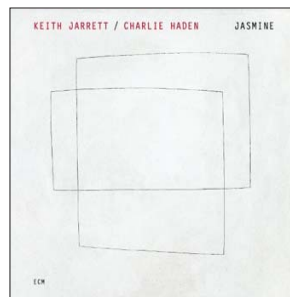
The mid-tempo swinger “Jung Parade” is one of two compositions by Mendoza. Complex string and brass harmonies and thundering tympanis threaten to obscure the soloists, but Scofield and trumpeter Ruud Breuls break through for some inspired playing. There is no mistaking the guitarist’s presence on his funky rock tune “Polo Towers.” He lets the crunchy signature chords sustain for full effect, and then bites into nasty single-note runs and occasional octaves. This time it’s Marc Scholten on alto sax that gets the backup solo.

Scofield’s gorgeous ballad “Honest I Do” reminds the listener just how powerful a well-arranged and conducted orchestra can sound with the right material. The guitarist puts the essential grace notes on a big production. The Crescent City beat of “Twang” again has Scofield in funk territory, with trombonist Bart van Lier helping out with a bluesy tailgating solo. “Imaginary Time” does, indeed, suspend from an implied tempo with

the orchestral instruments hovering around it and Scofield winding deep inside as he explores the harmonic variations. Tenor saxophonist Leo Janssen and drummer Martijn Vink help define the tune and its rhythmic core.

Scofield turns on the funk and wah-wah effects on the infectious “Peculiar,” building to a squalling crescendo. Hans Vroomans helps to build the tension even higher with a Hammond organ solo, before he, Scofield and the whole orchestra trade licks to the finish. The mood suddenly turns romantic on Mendoza’s “Say We Did” with Vroomans at the piano and Janssen on tenor sax joining with Scofield to create a work of art. The lush orchestral palette is especially effective here, alternating from dark brass to light strings. The swinging, robust tune “Out of the City” makes for an optimistic closer and allows the guitarist to soar on the fret board one more time.

Most of the nine tunes—seven by Scofield—run between seven and nine minutes, allowing for plenty of instrumental interplay and the gradual building of themes. The ambitious project presents the guitarist in a setting worthy of his immense talent.



KEITH JARRETT / CHARLIE HADEN
Jasmine
ECM Records

Both pianist Keith Jarrett and bassist Charlie Haden have a deep appreciation for the standard repertoire

and the importance of intimacy in playing and recording. Jarrett has dozens of solo releases, most of them made live in concert, and his favored setting over the last 25 years has been in the “standards” trio also featuring bassist Gary Peacock and drummer Jack DeJohnette. Throughout his career Haden has explored a variety of musical conversation, often in a duo format with pianists—Hank Jones, Kenny Barron, Chris Anderson, Gonzalo Rubalcaba and, now, Jarrett.

The two masters are near contemporaries (Jarrett is 65 and Haden is 73) and old friends, and that’s exactly what “Jasmine” sounds like. They hadn’t played together in more than 30 years, but the compatibility is evident from the first tune, the sentimental classic “For All We Know.” A quality of clarity and artful meditation pervades the performances, as though both men understand the historical nature of this collaboration. They listen to one another and respond, never rushing the tempo, never hogging the limelight, always aware of the power of judicious pauses and silence.

“Where Can I Go Without You,” a love song made popular by Peggy Lee, Nat Cole, and Nina Simone, among others, is evidence of the great lyrical quality inherent in the playing of Jarrett and Haden. Their phrasing “breathes,” just as a tasteful singer would deliver the lyrics, “I went to London Town, to clear up my mind. Then on to Paris, for the fun I couldn’t find. I found I couldn’t leave my memories behind. Where can I go without you?” The two develop this theme for nearly nine and a half minutes, and it’s not a second too long.

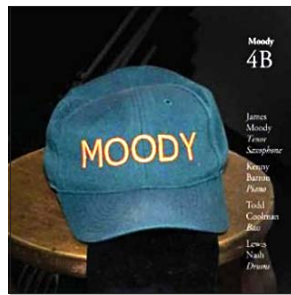
The tempo increases for the mysterious “No Moon at All,” allowing Jarrett to range deftly over the keyboard as he sets up Haden for a counterpoint solo. The next tune is not usually considered a standard. Penned by Joe Sample of the Jazz Crusaders, “One Day I’ll Fly Away” works beau-

tifully here, again inspiring romantic passages from both Jarrett and Haden. Though the Will Jennings lyrics are not sung here, the lyrics are instructional: “One day I’ll fly away, leave all this to yesterday. Why live life from dream to dream, and dread the day when dreaming ends?”

The longest piece goes over 12 minutes. Jarrett eases us into it with a brief introduction, and then the duo immerses itself in the depths of “I’m Gonna Laugh You Right Out of My Life,” taken at an appropriately sad and wistful tempo. Jarrett seems especially inspired in a solo of exquisite beauty (and a few trademark vocal moans). Haden follows with a typically stately and understated solo before the two of them return to the theme. “Body and Soul” gets the requisite respect from these veterans in an 11-minute performance. The well-worn changes fall easily under their fingers, opening up ample opportunity for improvised passages. Haden keeps the pulse steady as Jarrett ratchets up the harmonic heat, and then the keyboard drops to a comping whisper as the bassist takes over with subtle variations of his own.

Gordon Jenkins’ monumental farewell song “Goodbye” signals that the end of the session is near. Moving at a dirge-like tempo, the two musical comrades seem reluctant to bring the recording to an end, wringing every drop of emotion from the mournful chords. As though to postpone the inevitable, they bless us with a brief encore, a tender version of Jerome Kern’s “Don’t Ever Leave Me,” which Jarrett also featured on his solo home-studio recording “The Melody at Night, with You.”

Recorded in Jarrett’s home studio, the performances have a relaxed, cozy ambience that can’t be duplicated in a commercial studio setting. Let’s hope these two old jazz road warriors meet again soon in another creative collaboration.



MOODY 4B IPO Recordings

Like its predecessor, 2009’s “4A,” the latest release by the James Moody Quartet is a scintillating swinger showcasing the continued brilliance of the 83-year-old tenor saxophonist and his sensitive sidemen—pianist Kenny Barron, bassist Todd Coolman and drummer Lewis Nash. Also recorded during two sessions on consecutive days in July 2008, it is proof positive of the foursome’s consummate compatibility and prolific creativity during that brief stay in the studio.

Barron launches the proceedings with a stately stride piano introduction before the rest of the band takes kicks in with a swinging version of “Take the A Train.” Moody soon is soaring through variations on the familiar changes, followed closely by an equally brilliant Barron solo and some well-chosen percussion permutations by Nash. Tadd Dameron’s “Hot House” is taken at mid-tempo rather than the usual frenetic pace, but it serves Moody and company well as they darken the harmonies and explore the tune’s more mysterious implications, especially notable in Coolman’s solo.

Perky Latin rhythms pervade “Speak Low” and provide a fruitful framework for solo statements by Moody and Barron. Romance is in the air on “Polka Dots and Moonbeams,” as Moody squeezes every drop of lush balladry from this beloved standard over its nearly 10-minute length. Cole Porter’s “I Love You” also gets the Latin treatment with Coolman and Nash creating

a subtle, but infectious rumba underpinning as Moody and Barron float above on solo flights.

Two excellent originals are a welcomed contrast to the familiar tunes. Coolman’s “O.P. Update” is a tribute to bassist Oscar Pettiford based on the changes to Ellington’s “Perdido.” All members of the quartet have ample solo space. Barron’s granddaughter was the inspiration for his composition “Nikara’s Song,” a tender, relaxed tune that allows both Moody and Barron to express deep-seated emotions as Coolman repeats a pulsating bass line.

Benny Golson’s “Along Came Betty” gets a bright and swinging treatment greatly aided by the inspired rhythm section. Nash’s brushwork embellishes an elegant rendition of Gershwin’s “But Not for Me,” which features an early Coolman solo setting the stage for Moody’s confident entry on saxophone.

As with the first product of these sessions, the quartet’s performances here are another reminder of Moody’s many contributions to the jazz art form and his continued ability to excite and inspire his colleagues and his fans.



MASON BROTHERS Two Sides, One Story Archival Records

Native Britons, the Mason brothers—trumpeter Brad and trombonist Elliott—have been making waves on this side of the pond since they came to America in the early 1990s on scholarships to the Berklee

Jazz on CD continued on page 20

Jazz on CD continued from page 19

College of Music. Neither has been short of work since they graduated and moved to the Big Apple, but “Two Sides, One Story” is their first recording as leaders. It’s a stunning debut.

Over the years, the Masons have assembled impressive resumes. Elliott has worked with the Mingus Big Band, the Count Basie Orchestra, the Maria Schneider Orchestra and Jazz at Lincoln Center Orchestra, under the direction of Wynton Marsalis, who wrote the liner notes for this release. Brad has racked up experience with Natalie Cole, Mike Stern, Randy Brecker, Lionel Loueke and, since 2007, in rock singer-songwriter John Mayer’s band. Those varied connections probably help account for the fact that they have gathered some of the best sidemen available for this project—including the rhythm section of pianist David Kikoski, bassist Scott Colley and drummer Antonio Sanchez, and guest soloists saxophonist Chris Potter, vibraphonist Joe Locke and guitarist Tim Miller.

“Two Sides, One Story” is an excellent showcase for the Masons, not only their playing prowess and band-leading talents, but their gifts as composers and arrangers. They wrote all eight tunes here.

The co-written “24/7” (24 bars ending with a 7/4 vamp) seems to reveal new wonders with every listen. Its sound is progressive and its mood is strictly optimistic as the rhythm section swaggers and the horns interlock. Elliott takes a brawny trombone solo before handing it off to Brad for a more introspective trumpet statement. Brad opens “Stage Pints” with some trumpet ruminations over a sophisticated drum vamp before the rest of the band goes into the tune, whose title is an anagram of “Giant Steps.” Com-

poser Elliott takes an incredible, extended solo through the new, re-harmonized changes, alternating between 3/4 and 4/4 time. Potter goes ballistic on a brilliant tenor solo. You get the idea. This is a very complex—but fun—exercise in music-making.

Things return to a more subdued mood for the title track, penned by Elliott. Again, the title reflects the form in which it is written, with mirror melodies converging, one passively and one more aggressively. In other words, we hear two sides of the same story. The rhythm section expertly maintains a stately and dramatic splendor throughout. “The Evil Eye” is a tune by Elliott commissioned for the soundtrack of a silent film by German director Hans Richter called “Filmstudie.” Colley’s bass sets up a dirge-like introduction as the tune builds in intensity, spinning and leaping in frenetic shards of sound. Miller enters on guitar with an abstract flourish of notes, Elliott triple-tongues through a rapid-fire trombone solo, Brad inserts percussive trumpet blasts, Kikoski adds his own edgy punctuation and Sanchez keeps the whole thing churning rhythmically. It is a dark and disturbing masterpiece!

After so many years in the states, the Masons have mixed feelings about their definition of home, and that ambivalence comes through forcefully on Elliott’s sad and beautiful ballad “Gone Home,” which features Locke’s lovely, understated playing on vibes and a mournful trombone-trumpet interlude. The brothers were searching for a positive, uplifting tone when they wrote “Outside In,” and they found it in the blues. The tune shuffles and swaggers in mid-tempo, giving the rhythm section a chance to show how well the work together. Brad’s early solo brightly flashes and Elliott follows with gusto on trombone.

“Boots” was written and first

recorded by the Masons back in 1996, but was updated here for an acoustic approach. Colley’s constantly moving bass line is at the core, with the others weaving lines around it. Elliott turns in an astounding trombone solo. “In the Third Person” triples the fun with three interweaving melodies operating at breakneck speed. Potter joins the Masons on tenor, but the tune also takes advantage of Kikoski’s great keyboard skills, Colley’s precision bass-playing and the whirlwind polyrhythm of Sanchez.

We anxiously await the next chapter of “Two Sides, One Story.”



BRAD GOODE
Tight Like This
Delmark Records

I first heard trumpeter Brad Goode in his hometown, as a featured player at the 1988 Chicago Jazz Festival. At age 25, he looked more like 15 and had just release his debut recording on Delmark, “Shock of the New.” A friend and I dubbed him “Baaaaad Goode” for his extraordinary technique and funkiness.

That funk factor also permeates Goode’s fourth and latest Delmark release, “Tight Like This.” It is evident from the opening title track’s earthy backbeat, provided by drummer Anthony Lee and reinforced by pianist Adrean Farrugia and bassist Kelly Sill. This is definitely NOT just another slavish cover of the classic by Louis Armstrong, although Goode proves he is capable of squeezing off piercing,

Satchmo-style high notes and glissandi during his climactic solo.

Goode delves again into the classic repertoire of early jazz with "Changes," a Bix Beiderbecke feature from 1927 that gets a distinctly polyrhythmic interpretation, full of interesting twists and turns. Farrugia boldly explores harmonic variations as Lee keeps things interesting with some exciting percussion, occasionally inserting some nifty New Orleans street beats. "Nightingale" gets a sensuous rumba treatment with Goode stating the theme, then galloping with obvious delight through the changes on a Harmon-muted horn. Farrugia and the trumpeter later urge each other on with some clever variations.

Another old standard, "Reaching for the Moon," gets a bop-oriented update as Goode sails along on open trumpet, figuratively "reaching for the moon" while alternately accelerating and slowing the tempo. Lee easily keeps the pace through some tricky twists and turns and even adds to the urgency as Farrugia turns in a dazzling solo. The rhythm section applies a funky backbeat to Freddie Webster's feel-good "Reverse the Charges," on which Goode again employs a mute.

The trumpeter contributed five of his own compositions to the session. "Summary" is dedicated to Goode's late mentor, Eddie Harris and features another outstanding solo by Farrugia. Again on muted horn, Goode sounds elegiac on the lovely "Midwestern Autumn," a meditative number with superb solo statements by Sill and Farrugia. The band boldly ventures into abstract territory on "Climbing Out," then returns to soulful gospel-style roots with "The River." Delmark Records founder and producer Bob Koester gets an appreciative nod on "Bob's Bounce."

Farrugia wrote the inspired arrangement of "Softly, as in a Morning Sunrise" that closes the CD. It surges with a rhythmic tension and interest-

ing counter-harmonies. The arranger delivers an outstanding solo, followed by Goode's even more spectacular solo, all propelled by Sill and especially Lee in a mounting polyrhythmic barrage.



ROYCE CAMPBELL TRIO
What Is This Thing Called?
Philology Jazz

Jazz musicians frequently deconstruct and reimagine the standards of the Great American Songbook, even superimposing new melodies over the original chord structures until the process begs the question: Why not alter the titles to reflect the changes? That's exactly what guitarist Royce Campbell has done on a couple of previous CDs as well as his latest release, cleverly titled "What Is This Thing Called?"

Essentially, Campbell has written 11 new tunes, but the titles are a tipoff to the familiar tunes that inspired them. "Love for Rent" is a nod to "Love for Sale," the ballad "I Fall in Love Too Hard" is the inevitable reply to "I Fall in Love Too Easily," and the title track is an obvious reference to "What Is This Thing Called Love?" You get the idea.

In his effort to revisit familiar territory in new and interesting ways, the guitarist is joined by longtime colleague Bob Bowen on bass and the wonderful pianist Hod O'Brien, who the Berman Music Foundation brought to Lincoln with

singer Stephanie Nakasian for an October 2001 performance at P.O. Pears.

For a more intimate sonic production, the CD was recorded in the cozy confines of O'Brien's living room, with the pianist performing on a small upright. O'Brien confidently navigates through the classic changes of "I Got Rhythm" for a swinging revamp called "They Had Rhythm," perhaps a sly reference to the good old days when it wasn't jazz unless it swung with feeling. Campbell and O'Brien both solo with verve and imagination.

Only the name of the protagonist changes for "Have You Met Miss Smith?" a well-paced opportunity for Campbell and O'Brien to listen and respond to each other's ideas. All the players stretch out on "See Jam Blues," an oblique reference to Ellington's "C Jam Blues."

Among other tell-tale titles are the egotistical "How About Me," the fictitious "I Could Write a Novel," the very public "Not So Secret Love" and "In a Sorta Mental Mood," a somewhat psychologically unbalanced take on the Ellington evergreen "In a Sentimental Mood." Actually, the titles are less indicative of the various moods involved than they are of Campbell's playful sense of humor.

Campbell, O'Brien and Bowen shine even without the presence of a grand piano or the state-of-the-art sound of a professional recording studio. The drummerless trio gains in intimacy what it lacks in a more conventional studio setting.

"What Is This Thing Called?" comes on the heels of two Campbell releases recorded just six weeks apart, in late 2008 and early 2009. In fact, we reviewed those CDs earlier this year, proof that Campbell continues to produce noteworthy music at a prolific rate.

*Jazz Essentials, Part 5***Five ground-breaking individuals of jazz**

By Tom Ineck

In this installment of essential jazz recordings, we again recommend CDs by five significant jazz artists who excelled on their instruments of choice. This time we explore their music as much for its groundbreaking originality as for the players' technical mastery. By looking at two alto saxophonists, two pianists and a very influential guitarist, it will help us understand to what degree jazz is a musical form best defined by the individual.

No one has had a greater impact on the development of modern jazz than alto saxophonist **Charles "Yardbird" Parker**, who virtually invented the bebop style within the context of a small combo—usually a quintet also featuring trumpet, piano, bass and drums—in sharp contrast to the big band swing that preceded Parker's emergence in the early 1940s. An undisputed virtuoso on his horn, he redirected the focus of jazz from simple melodic progressions to improvisations based on chords, essentially creating new song structures as a basis for endless exploration by the soloists. The concept was earth-shaking for its time, sparking a backlash that included Louis Armstrong's characterization of bebop as "Chinese music."

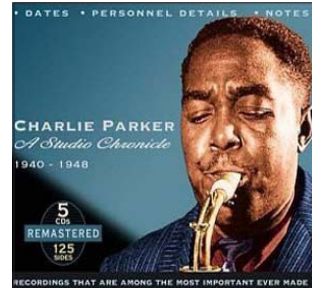
Another controversial alto saxophonist who would turn the jazz world on its ear in the late 1950s was **Ornette Coleman**, whose "harmolodic" system abandoned bebop's concentration on harmony in favor of free improvisation loosely based on melodic themes and moods. Coleman's odd technique and shrill, wavering tone can be off-putting to a novice. Even more than Parker, Coleman upset the jazz establishment's apple cart, drawing ire from Miles Davis, among others. Now 80, Coleman still eschews convention and still sounds

fresh and uncompromising.

With his odd chord progressions, his quirky, crablike piano technique and his often unsettling personal demeanor, the ultimate jazz iconoclast may be **Thelonious Sphere Monk**. One of the architects of the bebop movement, Monk's keyboard innovations and advanced concepts made him unique among his contemporaries. Dozens of his memorable compositions—including "Straight No Chaser," "Well You Needn't" and the haunting ballad "Round Midnight"—still intrigue young players and present unique challenges to interpretation.

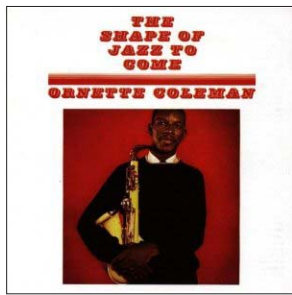
On the other extreme of the spectrum is the piano style of **Bill Evans**, who opted for a more fluid approach reminiscent of chamber music. During his brief eight-month tenure with Miles Davis, Evans provided a perfect foil for the trumpeter's modal excursions, especially on the landmark 1959 recording "Kind of Blue." Evans is heard to best effect on his numerous trio recordings, where he often transformed jazz standards with interpretations uniquely his own. He also wrote such memorable tunes as "Waltz for Debby," "Time Remembered," "Song for Helen" and "Peace Piece."

Perhaps no guitarist has been as influential among jazz players as **Wes Montgomery**. Self-taught using his thumb instead of a pick, he developed an individual technique by chording octaves instead of plucking single-note runs. Recording his first session as a leader in 1959, he established his formidable reputation and solidified his place in jazz history in less than a decade. His prolific recording career ended with his death of a heart attack in 1968, at age 43.



CHARLIE PARKER
A Studio Chronicle 1940-1948
JSP Records

There are many impressive anthologies of Parker's ground-breaking early music, but this is probably the one to go with if you can find it. It compiles 125 re-mastered Dial and Savoy recordings from 1940 to 1948 on five discs and generally sells for about \$30. It includes Jay McShann sides "Swingmatism" and "Hootie Blues," plus many of the tunes on which Parker established his credentials—"Tiny's Tempo," "Red Cross," "Groovin' High," "Hot House," "Billie's Bounce," "Now's the Time," "Yardbird Suite," "Ornithology," "Cool Blues," "Relaxin' at Camarillo," "Donna Lee," "Scrapple from the Apple," "Parker's Mood," and many more. It is hard to believe that Parker was just 19 or 20 years of age when these recordings began and not yet 30 when this very productive period ended. He would live just another seven years, dying at the age of 34. Another recommended boxed set documenting Parker's early years is the three-disc "The Complete Savoy and Dial Masters" on Savoy Jazz. It's easier to find but more expensive than the JSP collection. "The Complete Dial Sessions" is a four-disc set on Stash Records that includes some superfluous alternate takes.



ORNETTE COLEMAN
The Shape of Jazz to Come
Atlantic Records

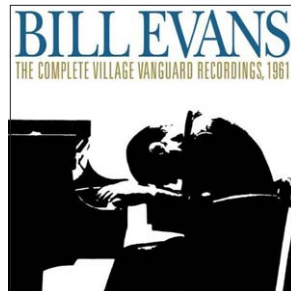
The first half-dozen or so of Coleman's break-through recordings (1958-1961) still dazzle with their originality. We will go with 1959's "The Shape of Jazz to Come" for its major-label introduction of some very un-mainstream music. Among the best tracks are "Lonely Woman," "Congeniality" and "Peace." Of course, the sidemen in Coleman's classic quartet are all in good form—trumpeter Don Cherry, bassist Charlie Haden and drummer Billy Higgins. This is considered by many to be the Holy Grail of avant-garde jazz, but other worthy Coleman classics include "Something Else!!!!: The Music of Ornette Coleman" (1958), "Tomorrow is the Question" (1959), "Change of the Century" (1960), and "The Art of the Improvisers" (1961).



THELONIOUS MONK
Brilliant Corners
Original Jazz Classics

Like Coleman, the music of Thelonious Monk stands outside the mainstream for its unconventional

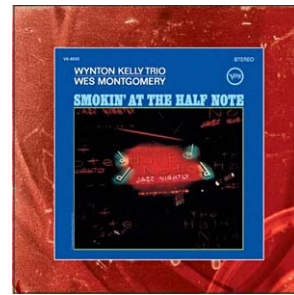
sound and audacity of style and technique. No one else could have written "Round Midnight," "Well You Needn't" or any of dozens of Monk compositions that bear his unmistakable stamp. The seminal 1957 release "Brilliant Corners" introduced "Bemsha Swing," "Pannonica," "Ba-Lue Bolivar Ba-Lues-Are," and the title track. Among the outstanding sidemen are tenor saxophonist Sonny Rollins, drummer Max Roach, bassist Oscar Pettiford, and alto saxophonist Ernie Henry. "Bemsha Swing" features trumpeter Clark Terry and bassist Paul Chambers, and Monk's performs a solo piano rendition of the standard "I Surrender, Dear."



BILL EVANS
The Complete Village Vanguard Recordings, 1961
Riverside Records

Evans amassed an impressive catalog of recorded music before his death in 1980 at age 51. Some of his best work was documented live with a trio that also featured bassist Scott LaFaro and drummer Paul Motian. During five sets on June 25, 1961, they created this classic of modern jazz. Released in piecemeal fashion over the years, the entire three-disc package was finally re-mastered and reissued in 2005. It contains superb interpretations of Evans' "Waltz for Debby" and LaFaro's "Gloria's Step" and "Jade Visions," but the real treasures are the trio's inspired performances of standards such as "My Foolish Heart," "My Romance,"

"Some Other Time," "I Loves You Porgy," "Alice in Wonderland," "All of You" and Miles Davis' "Solar." Evans demonstrates why his lyrical, intense romanticism has influenced several generations of modern jazz piano players, from Chick Corea and Herbie Hancock to Keith Jarrett, Fred Hersch and Brad Mehldau.



WES MONTGOMERY
Smokin' at the Half Note
Verve Records

Like Evans, much of Montgomery's finest recordings were captured in live performances, including 1962's "Full House" and this one from 1965. "Smokin'" is especially noteworthy because it comes later in the guitarist's career, when his studio recordings had taken on a well-polished and well-marketed commercial patina that often discouraged or obscured his dazzling fret board technique behind an orchestral pop luster. This set is a mid-'60s exception to that rule, an example of Montgomery's performance has been packaged in several versions, including the original five-track release—featuring blistering renditions of "Unit 7" and "Four on Six"—and this 2005 re-mastered version with six additional tracks. Among the most notable are "Willow Weep for Me," "The Surrey with the Fringe on Top," and "Impressions." Throughout, Montgomery is masterfully accompanied by the Wynton Kelly Trio—pianist Kelly, bassist Paul Chambers and drummer Jimmy Cobb.



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From the Archives

**Alaadeen and Fanny
 with Butch Berman**



File Photo

Butch Berman respected saxophonist Ahmad Alaadeen as a musician, a friend and a gentle spirit. He visited Alaadeen and Fanny Dunfee in Kansas City, and even flew Alaadeen to New York City in August 1999 to play soprano sax on the title track of Norman Hedman's "Taken By Surprise."

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