

March 2009
Issue 314

jazz
& **blues** **report**

now in our 35th year

www.jazz-blues.com

CARNEGIE HALL presents

HONOR!

A Celebration of the African American Cultural Legacy
Curated by Jessye Norman

MARCH 4 – 23
NEW YORK CITY

Editor & Founder Bill Wahl

Layout & Design Bill Wahl

Operations Jim Martin
Pilar Martin

Contributors

Michael Braxton, Mark Cole, Kelly Ferjutz, Nancy Ann Lee, Peanuts, Matt Simpson, Wanda Simpson, Mark Smith, Dave Sunde, Duane Verh, Emily Wahl and Ron Weinstock.

Check out our constantly updated website. Now you can search for CD Reviews by artists, titles, record labels, keyword or JBR Writers. 15 years of reviews are up and we'll be going all the way back to 1974.

Comments...billwahl@jazz-blues.com
Web www.jazz-blues.com

Copyright © 2009 Jazz & Blues Report

No portion of this publication may be reproduced without written permission from the publisher. All rights Reserved.

Founded in Buffalo New York in March of 1974; began in Cleveland edition in April of 1978. Now this global e-zine edition is posted online monthly at www.jazz-blues.com

**CD Review Section on
Pages 8-16**

**Blues Watch and Late
News on Page 17**



"Buffalounious"

Our original mascot from the very early Buffalo Jazz Report days – mid '70s. He is older now, but global & still very cool!

CARNEGIE HALL presents

HONOR!

A Celebration of the African American Cultural Legacy
Curated by Jessye Norman

By Ron Weinstock

"Honor! A Celebration of the African-American Cultural Legacy" is a Festival presented by Carnegie Hall taking place throughout New York City between March 4 and 23. The festival is curated by Grammy Award-winning soprano Jessye Norman and features more than 20 events celebrating African American culture with a wide array of performances, panel discussions, and events at Carnegie Hall, the Apollo Theater and other New York City locations. Sony-Classical is issuing a CD compilation "Lift Every Voice: Honoring the African American Musical Legacy," which is covered in the CD review section of this issue.

Writing about the Festival, Jessye Norman has stated "From the drumbeats of Mother Africa to the work songs and Spirituals created in a new land, a path is traced to the blues, gospel, jazz, rhythm and blues, soul, and hip-hop expressions of African Americans that are celebrated throughout the world. The classical music performers have become icons of concert halls and opera stages everywhere. In charting the story of this great cultural tradition, I invite you on a personal journey that honors the trailblazers and the courageous artists of the past through concerts, recitals, lectures, panel discussions, and exhibitions hosted by Carnegie Hall, the Apollo Theater, The Cathedral of St. John the Divine, and other sites around the city. This vast cultural fabric of the African American experience consists not only of the music, but also the words, the images, and the dances of a people, all providing rich fulfillment of the Langston Hughes credo: "Hold fast to dreams."

Events will be held at Carnegie Hall, the Apollo Theatre, The Cathedral Church of St. John the Divine, CUNY Graduate Center, Harlem Stage, Kingsborough Community College Performing Arts Center, Langston Hughes Community Library and Cultural Center of the Queens Public Library, New York Public Library for the Performing Arts and the Schomburg Center for Research in Black Culture and include music, dance and panel discussions.

Leading off the Festival will be "Honor: Blues, Jazz, Rhythm and Blues, Soul, And Beyond" on Wed, Mar 4 at 8 PM at Carnegie Hall's Stern Auditorium- Perelman Stage. This performance pays tribute to the great African American popular music artists of the past, as the brightest lights in blues, rhythm and blues, soul, and jazz, as well as today's daring innovators gather for a magical evening of music. Each presentation will parallel an event in the bountiful history of performances by African American artists at Carnegie Hall. Those appearing include Geri Allen, Ashford & Simpson, Terence Blanchard, James Carter, Ron Carter, Doug E. Fresh, Freddie Jackson, Leela James, MC Lyte, Toshi Reagon, Vernon Reid, Ryan Shaw and James "Blood" Ulmer.

Some other programs include:

Thursday, March 5 Imani Winds appears at CUNY Graduate School at 1PM. Imani Winds enriches the traditional wind quintet repertoire while bridging European, American, African, and Latin traditions.

Saturday, March 7 at 8PM The Cathedral Church of St. John the Divine hosts "Sacred Ellington," which will present excerpts from Ellington's magnificent Three Sacred Concerts. This show is Jessye Norman's hom-

2009 Blues Hall of Fame Inductees Announced

age to this legendary figure. The concert, which features Jessye Norman with a jazz ensemble, string quartet, gospel choir, and a dancer, takes place at the Cathedral of St. John the Divine, a special sanctuary of central importance in Duke Ellington's life.

On Thursday, March 12 at 5:30PM The New York Public Library for the Performing Arts presents Arthur Mitchell at 75, an interview with the Founding Artistic Director of the Dance Theatre of Harlem. This show is presented by The New York Public Library for the Performing Arts in conjunction with the Library's exhibition Dance Theatre of Harlem: 40 Years of Firsts.

That evening at 7PM, the Schomburg Center presents the acclaimed bassist and vocalist Esperanza Spalding.

On Monday, Mar 16 at 8 PM, Carnegie Hall will host "Ask Your Mama!" with music by Laura Karpman, on a text by Langston Hughes. This is a world premiere commissioned by Carnegie Hall; "Ask Your Mama!," a collaboration between four-time Emmy Award-winning composer Laura Karpman and five-time Grammy winner Jessye Norman, is a multimedia presentation on a text by Langston Hughes, "Ask Your Mama: 12 Moods for Jazz."

The Philadelphia Orchestra will perform Tuesday March 17 featuring Russell Thomas, Tenor and Eric Owens, Bass-Baritone on a program that includes Dvorak's "Symphony No. 9, "From the New World."

Dee Dee Bridgewater will be at the legendary Hall March 18.

Other highlights include "A Celebration Of The Spiritual And Gospel Music" at the Apollo Theatre on March 22 with Shari Addison, Shirley Caesar, Donnie McClurkin, Smokie Norful, Richard Smallwood, The Abyssinian Baptist Church Cathedral Choir, Hezekiah Walker and the Love Fellowship Choir and Sweet Honey In The Rock among those performing.

The final concert is at Carnegie Hall on March 23, "Honor: The Voice, with vocalists:

Harolyn Blackwell, Soprano; Angela M. Brown, Soprano; Nicole Cabell, Soprano; Gregg Baker, Baritone, Eric Owens, Bass-Baritone and Kevin Maynor, Bass with a program derived from the classics, Broadway, opera and traditional spirituals.

For more specific information on the Festival and each concert and its performers, visit <http://www.carnegiehall.org/honor/>.



Taj Mahal
(photo by Jay Blakesberg)

Memphis TN – The following esteemed individuals and recordings have been selected for induction into the Blues Hall of Fame by The Blues Foundation. The Hall of Fame committee is chaired by Jim O'Neal, founding editor of Living Blues. The induction ceremony will be held at The Blues Foundation's Charter Member Dinner on Wednesday, May 6, at the Memphis Marriott Downtown in Memphis, Tennessee, the night before the 30th Blues Music Awards.

The 2009 inductees include living performers Irma Thomas and Taj Mahal, as well as late artists Son Seals and the Reverend Gary Davis. Clifford Antone, Mike Leadbitter and Bob Porter will be the non-performers inducted this year. The book *I Hear You Knockin'* by Jeff Hannusch was selected as a Classics of Blues Literature.

The following singles or album tracks will be inducted during the ceremony: "Boom Boom" by John Lee Hooker; "Caldonia" by Louis Jordan; and "Sitting on Top of the World" by the Mississippi Sheiks. These albums were also chosen for induction: *Amtrak Blues* by Alberta Hunter; *T-Bone Blues* by T-Bone Walker; and the 2 CD set *Blues With a Feeling* (Newport Folk Festival Classics) by Various Artists.

On May 7, the night after the Blues Hall of Fame inductions, The Blues Foundation will present the Blues Music Awards for the thirtieth time, and will return to Memphis after staging last year's events in the Mississippi Delta for the first time. Performers, industry representatives, and fans from around the world will celebrate the best in Blues recording, songwriting and performance from the previous year at the Memphis Cook Convention Center in downtown Memphis, the city where the Awards have been held since their 1980 inception.

The presenting sponsor will once again be The

LIVE BLUES ON THE HIGH SEAS



Read The Review
www.jazz-blues.com

click the 'Notable' button

Gibson Foundation, BMI, Casey Family Programs, Eagle Rock Entertainment, FedEx, Memphis Convention and Visitors Bureau and the Sierra Nevada Brewing Company also sponsor the Blues Music Awards.

The Blues Hall of Fame is a program of The Blues Foundation, a non-profit organization established to preserve Blues history, celebrate Blues excellence, support Blues education and ensure the future of this uniquely American art form. The Foundation consists of a worldwide network of 165 affiliated Blues societies and has individual memberships spanning the globe. In addition to the Blues Hall of Fame, the Foundation also produces the Blues Music Awards, the International Blues Challenge and the Keeping the Blues Alive Awards. For more information or to join The Blues Foundation, log onto www.blues.org.

Duke Ellington Jazz Festival Selected as Innovation in the Arts Finalist for Mayors Arts Award

Washington DC – A blue ribbon arts panel for the DC Commission on the Arts and Humanities has selected Festivals DC, Ltd, which produces the annual Duke Ellington Jazz Festival, from a list of 91 eligible nominees as a finalist for the Mayor's Arts Award in the category of Innovation in the Arts. The Mayor's Arts Award is the most prestigious honor given by the District of Columbia in recognition of artistic excellence and service among artists, organizations, and patrons in the District.

Each year, the award ceremony brings awareness to the presence and vitality of the arts community in the city and offers on-stage performances by some of the finest talent in DC. Past recipients include Leonard Slatkin, Roberta Flack, Shirley Horn and Peggy Cooper Cafritz. More than 1,500 dignitaries, arts enthusiasts and arts supporters from the general public are expected to attend this year's event. The DC Commission on the Arts and Humanities will present the 24th Annual Mayor's Arts Awards on Monday, March 23, 2009, at 6PM in the Concert Hall of the John F. Kennedy Center for the Performing Arts. Mayor Adrian M. Fenty will preside. Award recipients in all categories will be selected from among the finalists and announced live from the stage. *Admission for this event is free. Tickets will not be issued. General public RSVPs are not required.*

Duke Ellington Jazz Festival

With over 100 performances in more than 45 venues across the city, the Duke Ellington Jazz Festival (DEJF) is the largest music festival in Washington, DC, and is a highly anticipated cultural event in the nation's capital. It has received widespread praise for its impressive mix of local, nationally and internationally-known artists and its presentation of programs and performances at diverse venues in different neighborhoods of the District. Signature events at the DEJF include free, all-day concerts on the National Mall, which last year attracted more than 40,000 people. The DEJF's mission is to provide enriching and entertain-

ing programs that attract the broadest possible demographic to jazz; use jazz as a form of arts education; honor DC's own Duke Ellington and other jazz greats; and add to the city's rich jazz history, further enhancing the nation's capital city as a premier cultural destination. The 5th annual Duke Ellington Jazz Festival will feature a spectacular celebration of New Orleans and is scheduled for June 5-15, 2009.

Performing artists from New Orleans include:- Grammy Award-winner, Terence Blanchard- Buckwheat Zydeco- Rebirth Brass Band- Irma Thomas- Nicholas Payton; and - Davell Crawford. Pianist/composer/educator Ellis Marsalis will be honored at the festival's annual Jazz Masters concert presented at and in conjunction with the John F. Kennedy Center for the Performing Arts. (*artists subject to change*)

Since 1968, the DC Commission on the Arts and Humanities has supported community development through the arts by promoting artistic excellence in the nation's capital. Since its inception in 1981, the Mayor's Arts Awards has honored some of the most outstanding artists and art patrons in the Washington, DC, area. Please visit www.DCArts.DC.Gov for more information about the Mayors Arts Awards.



Bluzapalooza Goes To Egypt

BLUZAPALOOZA, the celebrity blues concert tours created by blues producers Steve Simon and John Hahn to entertain the U.S. military, is taking the blues to Egypt on March 24, 2009 for an historic command performance at the U.S. Embassy in Cairo and an already sold-out concert at the Cairo Opera House.

Invited by the U.S. Ambassador to Egypt, Ms. Margaret Scobey, BLUZAPALOOZA will be honoring this Memphis native and certified "Bluesaholic" with some of the Deep South's favorite performers. Headlining the tour will be "The Prince of Beale Street" Billy Gibson, the Memphis-based blues group Delta Highway and "Little Boogaloo" Eden Brent.

"I am so very proud to be part of this momentous occasion. All of us are 2009 Blues Music Award nominees and we can't wait to rock Cairo with the blues," says Billy Gibson.

This BLUZAPALOOZA tour is presented by Armed Forces Entertainment and has been made possible with the help of The Blues Foundation, Blind Raccoon, Blues Revue, Blues Wax, Alligator Records, NorthernBlues Music, Yellow Dog Records, Delta Groove Records, Blind Pig Records, Hohner Harmonicas, Telarc Records, Sony Corporation, Ruf Records and Bill Wax, the Pro-

prietor of B.B. King's Bluesville on Sirius XM Satellite Radio.

Armed Forces Entertainment (AFE) is the lead Department of Defense agency for providing entertainment to U.S. military personnel serving overseas. Founded in 1951, AFE brings a touch of home to more than 500,000 troops each year. BLUZAPALOOZA is proud to be working with AFE.

For further information, visit www.myspace.com/bluzapalooza.

2009 ASCAP Foundation Young Jazz Composer Awards Recipients

Honorees to Be Recognized at ASCAP Jazz Wall of Fame Ceremonies on June 16 in NYC

New York, NY – ASCAP Foundation President Marilyn Bergman has announced the recipients of the 2009 ASCAP Foundation Young Jazz Composer Awards. This program, established in 2002, was created to encourage gifted jazz composers from throughout the United States. The recipients, who range in age from 15 to 29, are selected through a juried national competition. They receive cash awards, and will be recognized at the annual ASCAP Jazz Wall of Fame ceremony on June 16, 2009, which will be held in The Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center on Broadway at 60th Street, New York City.

Commenting on the awards, Marilyn Bergman said, "The young jazz creators recognized through this program represent the future of this uniquely American art form. We congratulate the recipients and extend thanks to the dedicated panel of ASCAP composers who selected the honorees."

The Young Jazz Composer Awards are in their fourth year of sponsorship by Gibson Foundation, the philanthropic division of musical giant Gibson Guitar Corp. The Gibson Foundation supports The ASCAP Foundation Young Jazz Composer Awards in fulfillment of its commitment to educational excellence through music and the arts.

This year's ASCAP Foundation Young Jazz Composer Award recipients, ages 18-29, are: Mike Baggetta, 29 (Brooklyn, NY); Tyler Gilmore, 26 (Denver, CO); Victor Gould, 21 (Boston, MA); Aaron Grad, 28 (Takoma Park, MD); Nick Grondin, 26 (Boston, MA); Alex Heitlinger, 28 (Brooklyn, NY); Armand Hirsch, 18 (New York, NY); Matt Holman, 26 (New York, NY); Remy Le Boeuf, 22 (New York, NY); Ben Markley, 27 (Longmont, CO); Kendall R. Moore, 22 (Miami, FL); Rob Mosher, 29 (Brooklyn, NY); Daniel Ori, 29 (New York, NY); Travis Reuter, 22 (Brooklyn, NY); Albert Rivera, 25 (Bronx, NY); Sam Sadigursky, 29 (Brooklyn, NY); Nikos Syropoulos, 20 (Los Angeles, CA); Matthew Vashlishan, 26 (Coral Gables, FL); Justin Vasquez, 26 (Austin, TX); and Brandon Wright, 26 (Brooklyn, NY).

The youngest ASCAP Foundation Young Jazz Composers, ages 15 to 17, are: Lucas Apostoleris, 15 (MA); Phillip Golub, 15 (CA); Nicolas Hetko, 17 (NY); David Lantz, 17 (PA); Caili O'Doherty, 16 (OR) and Keshav Singh, 17 (CA).

Composers receiving Honorable Mention are: Benj Bellon, 17 (CA); Michael Collins, 29 (Tempe, AZ); Zaccai Curtis, 27 (Bronx, NY); Douglas Detrick, 25, (Eugene, OR); James Hirschfeld, 27, (New York, NY); Pascal Le Boeuf, 22 (Santa Cruz, CA); Chase Morrin, 15 (CA); Joshua Moshier, 22 (Evanston, IL); Matt Savage, 16, (NH); Erica Seguine, 21 (Rochester, NY); and Stephen W. (Red) Wierenga, 29, (New York, NY).

The ASCAP composer/judges for the 2009 competition were: John Fedchock, Jay Leonhart, and Phil Markowitz.

Founded in 2002 as the philanthropic division of Gibson Guitar, the Gibson Foundation is committed to making the world a better place for children through its own initiatives and by its support of other non-profit organizations that advance music and the arts, health and welfare, education, and environmental causes. The impact of the support provided by the Gibson Foundation benefits millions of people each year. www.gibsonfoundation.org

Founded in 1975, The ASCAP Foundation is a charitable organization dedicated to supporting American music creators and encouraging their development through music education and talent development programs. Included in these are songwriting workshops, grants, scholarships, awards, recognition and community outreach programs, and public service projects for senior composers and lyricists. The ASCAP Foundation is supported by contributions from ASCAP members and from music lovers throughout the United States. www.ascapfoundation.org

eric lindell gulf coast highway

"Passionate blue-eyed soul smothered with a big heap of percolating New Orleans funk." –L.A. Daily News



The new release on Alligator Records available now at finer record stores everywhere, by phone at 1.800.344.5609 or online at www.alligator.com

Los Angeles Music Academy Scholarships Available to Musicians Worldwide

Pasadena, CA – LA Music Academy, fully accredited by the National Association of Schools of Music, has announced scholarships are available for its vocal, drum, bass and guitar departments, according to the school's president, Tom Aylesbury. Interested domestic and international students demonstrating exceptional musical talent, ability and enthusiasm can apply now for the 2009-2010 school year. Applicants are evaluated based on their essays, academic history, playing skills and letters of recommendation. Last year, LA Music Academy awarded more than \$100,000 in scholarships.

"What an opportunity for talented musicians all over the world, especially during these tough economic times. Depending on the grant, students will benefit from a minimum of \$1,000 in support to full tuition at \$23,805 per year," says Aylesbury. "LA Music Academy is based in the heart of the music industry. Students here get the real world training needed to succeed in this competitive industry."

LA Music Academy gives students big responsibilities from day one; whether playing in ensembles with some of Los Angeles' finest professional studio musicians and performers or having to make their way through one of the world's most intense lesson plans. The Academy is known for the personal attention that students receive from instructors, and students who use these connections wisely have gone on to perform with artists such as Chick Corea, Jeff Beck, Lifehouse, Ricky Martin, Hilary Duff, Kenny Wayne Shepherd, The Calling, Sepultura and Airtio.

For more information, contact Iris Alba at LA Music Academy by calling 626-568-8850. Visit online at www.lamusicacademy.edu

LA Music Academy in Pasadena, a suburb of Los Angeles, CA, offers an intimate and friendly, yet serious and rigorous contemporary music education to male and female students 18 and over through its vocal, drum, bass and guitar programs. Founded in 1996, the Academy is accredited by the National Association of Schools of Music and has provided a solid musical foundation for more than 1,000 international and domestic students. LA Music Academy's 35 instructors immerse students in practical courses. The Academy offers a significant number of real world playing situations with professional musicians, not just peers, setting the school apart from other prestigious music institutions.

Power Chord Academy Launches Two New Summer Programs

Los Angeles, CA – Power Chord Academy, the nation's leading summer camp for amateur musician training, has announced the addition of two new Summer programs.

GameROCKERS is an exclusive 3-day cutting edge game-musician program for the new age of musicians who play Guitar Hero or Rock Band. Loaded with competitions and prizes, students play in bands, write songs, record songs, and play a final concert and Battle of the Bands.

iROCKER is a 1-day version of the GameROCKERS program. Also loaded with competitions and prizes, these students get a 1-day course filled with fun, competition, Battle of the Bands, training and prizes. Move over Beethoven, here come the 21st Century Digital iROCKERS.

Power Chord Academy is proud to be the first and only to offer such programs.

Since its inception in 1999, Power Chord Academy has witnessed an exponential growth directly attributable to the intrinsic value of its acclaimed curriculum, where dedicated musicians ages 12-18 are put through the most inspirational, educational, and intensive time of their young careers.

PCA Music Program attendees experience a week of virtual rock stardom! At Power Chord Academy, music and creativity are larger than life. Students professionally record a CD single with an established producer, shoot an MTV-caliber music video with a renowned director, and perform several huge concerts for awestruck friends and family. Students also receive guidance, inspiration, technical pointers, and exclusive performances from some of today's most prominent and influential bands and industry executives. This is truly a dream experience for teen musicians.

The 2008 Summer Sessions included Mystery Guest appearances from Andrew W.K., Ted Leo and the Pharmacists, Pat Sansone of Wilco, Page Hamilton of Helmet, The Agency Group, Kyp Malone of TV On The Radio, Trail of Dead, The Oohlas, The Human Abstract, The Dollyrots, Rocket, Shock Cinema, Mustard Plug, Maps and Atlases, Nurses, The Start, Gibson Guitars, Zildjian, The Eels, Semisonic, The Giraffes, Sargent House, Ian Moore, The Fray and many more!

For complete information, please visit Power Chord Academy on the web at <http://www.powerchordacademy.com>



Why Some People Think *Duke Ellington* Is a Member of the Royal Family.

KIDS DON'T GET ENOUGH ART THESE DAYS. So you can see why some of them might accidentally confuse a jazz legend named Duke with royalty named duke. But it's finally time to set the record straight.

Edward Kennedy "Duke" Ellington didn't rule over a small English estate. Instead he reigned supreme over jazz institutions like The Cotton Club. He riffed

powerfully on the piano, but it was the full orchestra that he considered his most compelling instrument. He introduced improvisation to his compositions — a process unheard of using a 15-piece orchestra. The result was a different approach to jazz that sparked a revolution and an evolution. His music spread across the world with songs like "Sophisticated Lady," "In a



Royal dukes are squaresville. They have no rhythm. And they wear crowns.

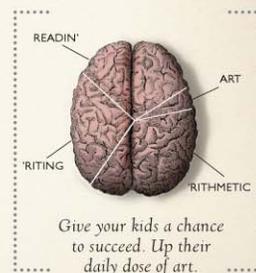


A piano player. A composer. An orchestra leader. Duke Ellington reigned over a land called Jazz.

Sentimental Mood," and "Take the 'A' Train." His historical concert in 1953 at the Newport Jazz Festival has entered the lexicon of legendary live performances. There is no doubt about it, Ellington's brand of jazz has contributed significantly to the American songbook and to the lives of anyone who has ever tapped their foot to a beat.

Jazz is art, you dig? Art can

really transform lives. In fact, the more art kids get, the smarter they become in subjects like math and science. And the more likely they'll become well-rounded, cool members of society. For *Ten Simple Ways* to get more art in kids' lives, visit AmericansForTheArts.org.



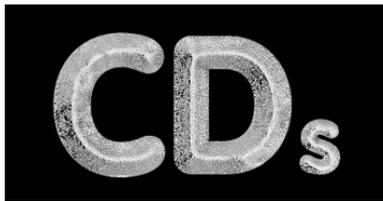
Art. Ask for More.

AMERICANSFORTHEARTS.ORG

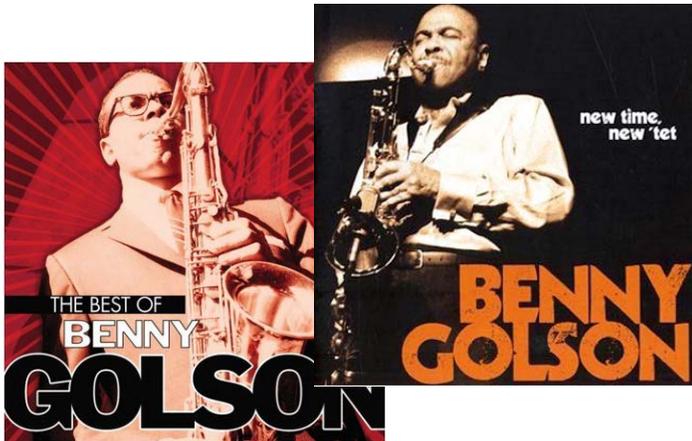


NAMM Foundation

Image donated by Corbis-Bettmann. TM 2008 Estate of Mercer K. Ellington by CMG Worldwide



We only bring you
the Cream of the Crop!



BENNY GOLSON
The Best of Benny Golson
CONCORD

BENNY GOLSON
New Time, New 'Tet
CONCORD

Highly honored over the past few years for his lengthy career (he received a Grammy Lifetime Achievement Award among other honors), and recently feted at the Kennedy Center in Washington, D.C. in celebration of his 80th Birthday, Benny Golson's musical legacy is marked by two new releases on Concord Jazz. "The Best of Benny Golson" is a career spanning disc containing nine performances while "New Time, New 'Tet" is his first new recording in five years with his new Jazztet. Golson's contributions probably are most noteworthy as a composer and arranger, but he has also been a distinctive saxophonist who has produced a strong body of recordings. Some of his compositions have become part of the jazz standard book including "I Remember Clifford," "Whisper Not," "Along Came Betty," and "Killer Joe." One thing these carefully crafted compositions share is their memorable melodies that stay with the listener. Furthermore, there is a thoughtfulness in his tunes, arrangements and his playing. He eschews a hot extroverted music for a distinctive crafted work, which is akin to the careful work of a jeweler cutting stones and crafting his rings, bracelets and charms.

A career spanning decades can only be skimmed on a single disc, but "The Best of Benny Golson" brings together nine performances that display the range and variety of his compositions as well as his playing. This compilation opens with an octet performing "Whisper Not," with Art Farmer, Gigi Gryce, James Cleveland, and Sahib Shihab joining him for the front line with a muted, deli-

cate sound to the arrangement effectively using Watkins' French Horn, Shihab's baritone sax and Farmer's muted trumpet with solos from Gryce, Cleveland on trombone, Farmer playing open, and Golson himself. Gigi Gryce's "Reunion" is a sextet with J.J. Johnson on trombone and Kenny Dorham on trumpet as well as a rhythm section of Wynton Kelly, Paul Chambers and Max Roach on a nice bop number with shifting tempos, with Golson taking the lead solo, Chambers getting featured and the ensemble trading fours with Roach.

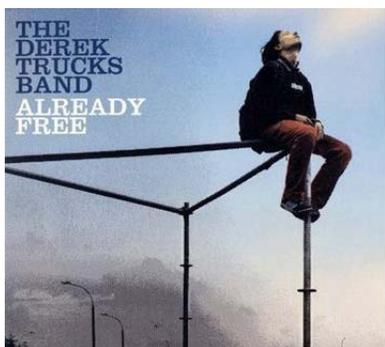
"Are You Real," a quintet performance with Curtis Fuller and a rhythm of Barry Harris, Jymie Merritt and Philly Joe Jones, has some gusty playing from Golson before Fuller and Harris take the spotlight. Another date with Fuller brings the stunning "Blues After Dark," another strong Golson melody, with its loping tempo and marvelous solos by both Fuller and Golson, who both employ an almost whispering attack at the beginning of their solos. Art Blakey joins Fuller and Golson on a delightful reading of Rodgers & Hart's "I Didn't Know What Time It Is," while his ballad playing on "April in Paris" evokes Ben Webster, without Webster's heavy vibrato, and his use of space as well as tone shines on a superb performance. A live rendition of "Along Came Betty" is from a Jazztet dated co-led with Art Farmer and with Curtis Fuller.

A 1997 recording of his "Five Spot After Dark" has Ron Blake on tenor and John Swana on trumpet, both a bit more extroverted in their playing than Golson. Eddie Henderson is present on the closing track, a nice 2004 rendition of "Killer Joe." Lacking familiarity with all the source albums for these tracks, I cannot vouch whether this is in fact the best of Benny Golson, but the music here is darn good indeed (to use a bit of understatement).

"New Time, New 'Tet" releases an August 2008 session with Eddie Henderson, trumpet-flugelhorn; Steve Davis, trombone; Mike Ledonne, piano, Buster Williams, bass, and Carl Allen drums. All but Davis were on the 2004 rendition of "Killer Joe" from "The Best of Benny Golson." In the liner notes, Jim Merod has these interesting words to describe this contemporary Jazztet in that it "incorporates virtually all the elements of the pensive, sometimes sentimental, consistently philosophical and always gregarious." Trombonist Davis' "Grove's Groove," opens this set with a relaxed groove and his at times bluster tone contrasts with Golson's more reserved sounding attack. Next up is Sonny Rollins' "Airegin," with Henderson's brassy solo being a highlight along with Buster Williams' walking solo and pianist Ledonne's sparkling playing. Golson's "From Dream to Dream" is an aptly titled ballad with a languorous feel. Davis takes a lengthy, low-key solo while Henderson and Golson add soft embellishments around. The tempo struts a bit quicker as Al Jarreau adds a vocal to this new rendition of "Whisper Not," with Henderson using his mute on his solo, followed by Ledonne adding a bit of barrelhouse to his bop piano. Monk's "Epistrophy" opens with a blast from the horns before Henderson takes the lead on the melody as Davis and Golson add their voices before Henderson opens his solo in an extroverted vein on a number where everyone solos, with Ledonne's bouncy handling of Monk's angular lines being a delight and his

chords punctuate Williams solo. Golson rearranges a couple of songs from the Western Classical musical tradition, Chopin's "L'Adieu," with marvelous muted playing on this ballad from Henderson, and "Verdi's Voice," with the Jazztet evoking a classical quartet. An unusual contemporary ballad, El DeBarge's "Love Me in a Special Way" showcases Davis' gruff lyricism before Golson takes over for his romantic reading of the number. "Gypsy Jingle-Jangle" is a pretty lively tempoed number with shifting tempos that lead one on a musical ride, more like the tilt-a-whirl than a roller coaster, but energizing indeed. The closing "Uptown Afterburn" is another energetic musical jaunt with Williams, who solos here, anchoring with his forceful playing.

This recording illustrates that age has not slowed down Benny Golson down, and with the latest Jazztet, continues to provide us with jazz that remains thoughtful, soulful, contemplative, fiery and passionate. **Ron Weinstock**



THE DEREK TRUCKS BAND

Already Free
RCA VICTOR

It is a heady time for Derek Trucks. Still somewhat young, he has become one of the most highly regarded young musicians, and the Derek Trucks Band is establishing itself on the level of those bands he plays as a sideman in, The Allman Brothers Band and Eric Clapton. As a guitarist, he has developed a style incorporating a variety of diverse influences, but his keen, crying sound is more akin to the African-American slide tradition (with echoes of Punjab sitar playing) than say the legendary Duane Allman.

His guitar playing has a vocal quality that can be heard in the great slide players and today's sacred steel work, and his playing eschews displays of blank virtuosity for his vocalized thoughtful solos. Not simply a terrific musician, he has assembled a true band that has developed its own sound that can handle country, soul, and blues and even cover Roland Kirk and John Coltrane. When uploading the band's latest, "Already Free" to my iPod, the disc was classified as blues, but The Derek Trucks Band really defies categorization, although this disc suggests the blues-based rock of The Allman Brothers as much as anything.

In addition to Derek, his band consists of Yonrico Scott on drums, Kofi Burbridge on keyboards and flute, Todd Smallie on bass, Count M'Butu on percussion and Mike Mattison on vocals. On this album there are guests including Doyle Bramhall II on vocals and guitars and Derek's wife Susan Tedeschi, on vocals. The opening

"Down in the Flood" is a nice reworking of Bob Dylan's number (with a tinge of "Statesboro Blues" in the melody) with Mattison's slightly raspy soulful delivery echoed by Trucks' guitar. Bramhall takes the lead vocal on a collaboration with Trucks, "Maybe This Time," with a slightly different rhythm. Bramhall's singing is a tad bit flatter than Mattison who shines on the driving rendition of the Spooner-Penn "Sweet Inspiration," perhaps the highpoint on this excellent disc. "Don't Miss Me" has a strong bluesy vocal by Mattison on a number with a swamp country blues undercurrent and a penetrating solo from Trucks. "Get What You Deserve" is a hot rocker with some supersonic slide from Trucks, who despite his speed maintains a clean and precise delivery.

"Our Love" is another vocal feature for Bramhall with a backing that conjures up some classic country flavored Allman Brothers numbers with some nice use of acoustic guitar. "Days Is Almost Gone" is a deep soul ballad, which Mattison nails. Susan Tedeschi takes the lead vocal on "Back Where I Started," with Derek on acoustic guitar and sarod. Tedeschi's vocal approach which to these ears blends Bonnie Raitt with a touch of Janis Joplin has matured as evident by the control and restraint she exercises while her delivery just tears at one's heart with the low-key backing right-on here, and it has become quite an instrument in its own right.

The opening of "I Know," evokes the Punjab before the band kicks into an Allman Brothers groove, as Mattison asks how it feels to be kissed, while he knows how it feels to be lonely and blue. The title track evokes a scratchy 78 with its crackling in the background before Derek's guitars conjure "Last Fair Deal Gone Down," as Mattison sings in his gospel-tinged lyric about the world passing him. Derek's brother Duane and Bobby Tis add percussion on this concluding track.

There are no jazzy explorations here, and the material is more blues and rock centered than some of the Trucks Band's earlier releases, but even if the repertoire is a bit more mainstream, the music remains clearly identifiable as that of Derek Trucks. **Ron Weinstock**

LIVE BLUES ON THE HIGH SEAS



Read The Review
www.jazz-blues.com

click the 'Notable' button



CHICK COREA AND HIROMI

Duet CONCORD

This two-disc, live-recorded set features pianists Chick Corea and the rising Japanese jazz star, Hiromi Uehara, performing a mix of 12 originals and standards (six tunes each per disc) at the Tokyo Blue Note Jazz Club, originally released in Japan in 2007 on Universal.

Disc 1 launches with a melodious flowing rendition of Bill Evans' "Very Early," showing what these two stellar pianists can accomplish when paired up together. They also perform Jobim's "How Insensitive," Lennon/McCartney's "Fool On the Hill," and Monk's "Boliver Blues," along with one original each.

Disc 2 serves up Gershwin's "Summertime" as well as Corea's "Windows," "Do Mo (Children's Song #12)," and a Spanish medley composed, in part, by Corea. Hiromi contributes "Old Castle, by the River, in the Middle of a Forest," an invigorating 15-minute piece.

This is Corea's first piano duet album since 1978 when he recorded *An Evening with Herbie Hancock & Chick Corea In Concert*.

Although there's a generational difference between Corea and Hiromi, their masterful performances transcend any age or cultural differences. Corea and Hiromi first performed together at the 2006 Tokyo Jazz Festival and they perfected that alliance at this meeting, delivering about 115 minutes of dazzling, ivory-tickling music.

Nancy Ann Lee

VARIOUS ARTISTS

Carnegie Hall Presents Lift Every Voice: Honoring The African American Musical Legacy

SONY CLASSICS

As indicated in the story on the March 4-23 Carnegie Hall Honor Festival earlier on in this issue, Sony-Classical has released a double CD collection of a variety of African-American music, "Lift Every Voice," as a companion to the Honor Festival. The collection includes a cross section of musical genres spanning gospel to swing, classical to contemporary and spiritual to jazz by a variety of legendary performers who have performed at Carnegie Hall. The two-disc collection includes both live performances and studio recordings.

The diversity of its performances is best illustrated simply by listing the performers and selections. Included

on Disc 1 are: "Matilda" - Harry Belafonte (recorded in 1955); "Ol' Man River" - Paul Robeson Jr. (from "Show Boat," recorded 11/08/1947); "On Children" - Sweet Honey In The Rock; "I Will Move On Up A Little Higher" - Mahalia Jackson (recorded 11/23/1954); "So What" - Miles Davis (recorded 5/17/1958); "Let The Bright Seraphim" from Handel's Samson - Kathleen Battle/Wynton Marsalis/Orchestra of St. Luke's (recorded 09/28/1990); "Du Bist Die Ruh" Op. 59, No. 3 - Roland Hayes (Composer Franz Schubert); Bach's Erbarme dich" from St. Matthew's Passion - Marian Anderson (recorded 06/12/1946); "Un bel di" from Giacomo Puccini's Madama Butterfly-Leontyne Price (recorded 7/10-20/1962) and "Die Nachtigall" from Alban Berg's Sieben fruhe Lieder - Jessye Norman, London Symphony Orchestra, conducted by Pierre Boulez (recorded 07/21/1987 and 09/09/1988).

Included on Disc 2 are: "A House Is Not A Home" - Luther Vandross (recorded 01/01/1981); "A Night In Tunisia" - Dizzy Gillespie and his Orchestra (recorded 02/22/1946); "Come Sunday" - Part IV - Duke Ellington, Mahalia Jackson (recorded 02/11/1958); "Come Home" - Andrae Crouch (recorded 2005); "Ain't No Sunshine" - Bill Withers (recorded 01/01/1971); "A-Tisket A-Tasket" (Live) - Ella Fitzgerald (recorded 07/05/1973, Carnegie Hall); "99 Miles From L.A." - Johnny Mathis (recorded 06/16/1975); "Guess Who I Saw Today" - Nancy Wilson (recorded 01/01/1960); "Soulville" - Aretha Franklin (recorded 02/08/1964) and "I Wish I Knew How It Would Feel To Be Free" - Nina Simone (recorded 06/15/1967).

This diverse set will undoubtedly serve as a wonderful accompaniment to those attending some of the events of the Honor Festival. The pleasures of the music do not require being at any of the events. Bill Carpenter has a concise overview of the history of African-American music at Carnegie Hall as well as the music included.

Ron Weinstock



JAN HAMMER TRIO

Maliny Maliny

ALPHONSE MOUZON

Virtue

STU GOLDBERG

Eye Of The Beholder

PROMISING MUSIC /MPG IMPORTS

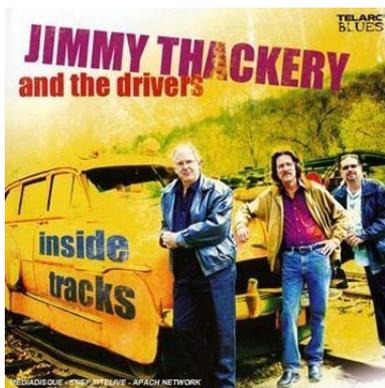
This trio of remastered reissues from the German MPS catalog offers up some intriguing snapshots of the evolution of the fusion school, highlighting two of its major prac-

tioners and the imaginative work of a top-flight journeyman.

Working mostly in a conventional piano trio format on this "live" 1969 date, a young Mr. Hammer may not bear a mirror-image resemblance to the keyboard master who would later humanize the synthesizer like few others could. A close listening, however, brings forth clues of that dude's existence. Laced within stretches of energetic, swinging solo work are dashes of forward-looking lyricism that foreshadow Hammer's romps over tight Mahavishnu metrics or his later soaring sonics as a leader. The allusions stand out further when he alternates on organ.

In addition to possessing all the speed and ferocity expected of a front-line fusion drummer, Alphonse Mouzon bested all others when it came to the funk factor. Whether fanning the flames underneath Larry Coryell's Eleventh House or firing up his own outfits, Mouzon was always hooked up to flavorful, funky roots that provided the proceedings a distinctive punch and personality. While this tasty 1976 set fits the standard fusion mold compositionally speaking, the presence of sax man Gary Bartz adds a "pure" jazz-like color to the atmosphere that adds an unexpected and quietly compelling dimension. In keyboardist Stu Goldberg, Mouzon finds a simpatico funk/fusion partner.

Goldberg's own 1981 session exudes romanticism reminiscent of Return To Forever's acoustically based work, highlighted by his own spirited inventions. A most interesting add to Goldberg's quintet is a four-piece string section that sounds integrally woven into the song structures rather than laid on top. This is a set that grows on one and is perhaps the surprising "star" on a slate of very solid re-releases. *Duane Verh*



JIMMY THACKERY & THE DRIVERS

Inside Tracks
TELARC

Pittsburgh-born guitarist Jimmy Thackery, best known for his work with the Nighthawks and the Assassins, is back with his latest effort. For those looking for the steel on steel sparks of earlier Thackery work, you might be taken aback as *Inside Tracks* contains ten cuts with the musical water heater turned down a notch.

Although the majority are Thackery-penned, the Chuck Berry war horse "Promised Land" gets another run around the track with drummer Mark Stutso on lead vocals and Earl Cate guesting on second guitar. "Change The Rules" is in the slow blues category as "(You Got Me)

Now What You Gonna Do" is a nod to the country pickers of yore. Shades of Eric Carmen (never thought you'd see that name in the Jazz/Blues Report, did you?) as the loping surf number "Landlocked" has a good portion borrowed from Tchaikovsky's Symphony No. 6. Good thing Thackery thought of renting it before Carmen did.

Most of the songs here are solid, with "Just A Feeling" for a quick example, and the ten tracks go long so Thackery can stretch out the frets at times. Mark Stutso eventually gets the lead vocal microphone back for the reflective "Blinking Of An Eye," a true tale regarding a Thackery friend who suddenly lost his wife.

Inside Tracks might not musically set the blues world on fire, but it has enough heat in it to show Thackery still has some embers glowing. *Peanuts*

THE HOT CLUB OF SAN FRANCISCO

Bohemian Maestro: Django Reinhardt
and the Impressionists
AZICA RECORDS

In its 20-year history, The Hot Club of San Francisco has mastered and modified the art of the gypsy jazz style created by Django Reinhardt and his Quintette du Hot Club de France. The current version of the HCSF has been together for five years.

On their latest disc, lead guitarist/composer/bandleader Paul Mehling, Grammy-winning violinist Evan Price, rhythm guitarists Jeff Magidson and Jason Vanderford, and bassist Clint Baker explore six Reinhardt

LIKE JAZZ & BLUES PHOTOS?



This photo of Gary Bartz captured by Ron Weinstock at the 2008 Duke Ellington Jazz Festival is just one of hundreds of Ron's photos you can view online at www.flickr.com/photos/novaron

compositions and 10 gems by Claude Debussy, Francis Poulenc, Jelly Roll Morton, Heitor Villa Lobos and others. Special guests are California pianist Jeffrey Kahane (three tracks) and the all-female New York-based woodwind group, The Aeros Quintet (two tracks).

Price, a 10-year veteran of the Turtle Island String Quartet, arranged four tunes and contributes his lively 4:37-minute original, "Le Jongleur." The selections capture not only the characteristic swing feel of gypsy jazz but also the classical sound of Reinhardt's chamber jazz. Most tunes range in duration between one and five minutes. The longest piece, "Messe/Improvisation" (6:28), revolves on Reinhardt's composition of a portion of the Catholic mass written to honor the Romany people. Although the score was lost, a very rare organ recording survived and Price transcribed it and wrote an arrangement for woodwinds. The Aeros Quintet performs on that tune (and also on Reinhardt's "NymphÉas").

This exceptionally appealing recording holds cross-over appeal for fans of gypsy jazz as well as chamber and classical music. A colorful 12-page liner booklet includes synopses of tunes by Mehling and Price, photos and bios.

Nancy Ann Lee

RICK MOORE & JIMMY NALLS

Slow Burnin' Fire
DUKE DANGER

If It Ain't One Thing, Its Another
BUDDY WHITTINGTON

Buddy Whittington
BLUES BOULEVARD

The Belgium based Blues Boulevard label, a subsidiary of Music Avenue, has three recent releases of blues-rock and blues that will be of differing interest to blues enthusiasts. The recent **Rick Moore & Jimmy Nalls** "Slow Burnin' Fire" is a southern rock record in the vein of Allman Brothers and Sea Level, the Allman Brothers spin-off that Nalls was a co-founder of. If you enjoy blues-tinged southern rock you may enjoy it.

Duke Faglier aka **Duke Danger** has been playing music since a Daytona Beach youngster and played in groups that included Duane and Greg Allman. He was inspired and influenced by such blues legends as Albert, B.B. and Freddie King, James Cotton and Little Milton, as well as soul legends like Otis Redding, Wilson Pickett, James Brown and Ray Charles. He toured with Wayne Cochran and shared stages with Clarence Carter, Bo Diddley, The Tams, Jackie Wilson and Albert King. Toss in some touches of Roy Buchanan, Eric Clapton, Duane Allman and Albert Collins, one has an interesting foundation for a blues laced with rock'n'soul. Touring with Jerry Lee Lewis for 13 years certainly has helped him mature as a performer. His new album, "If It Ain't One Thing, Its Another," is a highly listenable set that has a rocking feel but always blues-soul rooted. He sings with plenty of heart and grit, although with a slightly limited range, and has a nice band to support his fretwork. Of special note is saxophonist John Longo as well as Bunky Keels on keyboards. He is also a pretty fair songwriter that suits his grainy voice. If he can't completely pull off "Damn Your Eyes," on his

originals like the title track or "Love at First Sight by Bud Reneau & Don Goodman his singing has a certain charm that reminds me of Elvin Bishop. On the latter tune he effectively employs an echoey treble to add atmosphere. Perhaps this listener's favorite track is "Now I'm Singing the Blues," which has Duke "rocking all my life, but now I'm singing the blues," with some ripping sax as well as Keels' honky tonk piano.

"One More Last Chance" is a nice ballad and there is lively funk-tinged rendition of Rufus Thomas' "That Woman Is Poison." Longo adds a jazzy flavor to "Tuffer Than Tuff," credited to Cole Porter but is Jimmy Witherspoon's "Money's Gettin' Cheaper." For some reason credited to Duke as "Who'll The Next Fool Be," the album closes with a capable rendition of Charlie Rich's classic "Who Will The Next Fool Be," and the influence of Jerry Lee Lewis (who did a killer recording of this) can be heard in the vocal as well.

The last of these three is the eponymously titled release by long-time John Mayall guitarist, **Buddy Whittington**. It's a hard-hitting collection of rockin' blues that stands out because of Whittington's personality as a singer and guitarist. He certainly can run his fingers up and down the fretboard, but never gives one the sense he is merely showing off chops. And while he rocks hard on "Pay the Band," he shows himself quite a songwriter with lyrics talking about hard times including the high interest rate on his credit card.

Another superior topical song, "Minor Blues," has lyrics that bring together global warming, homelessness in the winter, prostitution, aids, and other events that do not always make the news media, gangs and crack use in the schools, "its a major situation giving me the minor blues," and it also benefits from his jazzier tone and playing with the band, also more low-key behind him. "Minor Blues" simply is a terrific song and performance. It's followed up "Stevie Rave Up," a peppy tribute to Stevie Ray Vaughan with a snappy groove and sizzling percolating guitar where he avoids imitating Vaughan. "Second Banana," a toast to the back-up musician, is built around a James Gang-like riff before singing about how he can get the show on while backing the front man and handling the things behind the scene. "Greenwood" is a nice tone poem that again displays how musical Whittington is. "Can't Be Good For Me" is a nice modern blues with a bit of urban feel with punchy horns as he sings about too much of a good thing can't be good for him.

A Z.Z. Top blues-ballad "Sure Got Cold After the Rain Fell" again displays his soulful vocal delivery as well as allows him to stretch out on guitar, while the closing "Every Goodbye Ain't Gone" is another wonderful lyric that displays Whittington's ability to match clever words with irony and humor.

Given his lengthy tenure with John Mayall, who is breaking up the Blues Breakers, it certainly has taken Whittington a long time to get a recording out as a leader. This superb recording is well worth the wait and hopefully we will not have to wait so long for his follow-up.

Ron Weinstock

jazz-blues.com

CLAUDIO RODITI

Brazilliance X 4
RESONANCE RECORDS

Trumpet/flugelhorn player Claudio Roditi pays tribute to Brazil with an array of 10 tunes, mostly bossa novas and sambas, performed with pianist Helio Alves, bassist Leonard Cioglia, and drummer Duduka da Fonseca.

Roditi, born May 28, 1946 in Rio de Janeiro, shows his mastery on both trumpet and the mellower-sounding flugelhorn and his cohorts support his musings with finesse. Included in the tasty fare are four Roditi originals and a Miles Davis tune ("Tune Up"), all given Brazilian beats. The varied mixture of ballads and bouncers flows neatly from one tune to the other. One of the prettiest tunes (on flugelhorn) is Roditi's elegant "Song for Nana," dedicated to singer Nana Caymmi. Roditi's trumpet playing is crisp and precise, especially notable on his brisk-paced 10:53-minute original, "Tema para Duduka," which also yields generous solo space to Duduka's trapwork.

Roditi began musical studies at age five, was exposed to jazz recordings from his American uncle's collection and, at age 20, was a finalist in the International Jazz Competition in Vienna. He moved to Boston, where he studied at the Berklee School of Music in 1970-71. Within a few years, he was in New York, where he performed and recorded with McCoy Tyner, Tito Puente, Joe Henderson, Herbie Mann, Tito Puente, Paquito D'Rivera and others. In 1989, he gained wider exposure as a member of Dizzy Gillespie's United Nation Orchestra. He continues to tour and record.

Roditi has chosen the right material and the right musicians for this project. Recorded in the studio and live, this is a splendid outing that spotlights Roditi's abundant talents as player, composer and leader. *Nancy Ann Lee*

SHEMEKIA COPELAND

Never Going Back
TELARC

When Shemekia Copeland burst onto the blues scene from Harlem in 1998 she was a 19 year old with a voice that could shout down a freight train. While she still has all that power, the ensuing years have taught her how to restrain it in service of her songs giving her the ability to deliver a broader range of material.

This collection finds her taking on everything from Joni Mitchell's jazzy *Black Crow* to Buddy and Julie Miller's swampy *Dirty Water* to Paul Thorn's rocking *Rise Up* to her father, Johnny Copeland's, blues drenched *Circumstances*. Copeland's new found control also pays dividends in the service of her own tunes. On *Sounds Like the Devil* her disgust is evident as she takes an unflinching look at the use of God for political ends or as a tool for personal financial advancement. Her producer, John Hahn and guitarist Oliver Wood, who contribute several numbers here, give her a great vehicle to try out some edgy funk on *Never Going Back to Memphis*.

As good as these cuts are it is the R & B/Soul numbers where she shines brightest. *Broken World*, *Born a Penny*, *Big Brand New Religion* and Percy Mayfield's *River's Invitation* reveal an upbeat sass to her voice that conjures up thoughts of Aretha. This one will get lots of spins.

Mark Smith

EDDIE DANIELS & ROGER KELLAWAY

A Duet of One: Live at the Bakery
IPO RECORDINGS

Clarinetist Eddie Daniels and pianist Roger Kellaway come together for a mix of 10 standards and originals on this well-produced 2005 live date at The Jazz Bakery in Los Angeles.

The disc opens with a lively interpretation of "I'm Getting Sentimental Over You" that shows how imaginatively and freely these two musicians work together. Daniels contributes four tunes, including the lovely "Adagio Swing" on which he demonstrates his mastery in a flowing, fluctuating solo. Kellaway's two originals, the angular, time-shifting "This Is the Time" and the pretty ballad "Love of My Life." The pair also performs Hoagy Carmichael's "New Orleans and the chestnuts "After You've Gone" and "I Want To Be Happy."

Whether comping or soloing, both of these veteran musicians perform with supreme artistry, anticipating what the other will do and together building drama into each tune. They played together for the first time as a duet about 20 years ago and that familiarity comes across on this seamless performance, an ear-pleasing meeting of the minds.

Nancy Ann Lee

JORMA KAUKONEN

River Of Time
RED HOUSE RECORDS

Famous from his days in Jefferson Airplane and Hot Tuna, Jorma Kaukonen has long been regarded as an acoustic fingerstyle guitar master. While probably best known as a blues guitar stylist, his musical sensibilities transcend generalities in his latest red House disc, "River of Time."

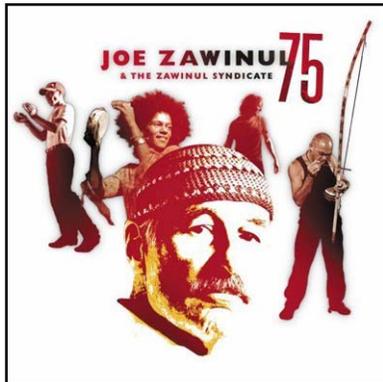
On a varied program of traditional numbers, and modern country folk and country originals, he is joined by the likes of Larry Campbell, Barry Mitterhoff, Lincoln Schleifer and Levon Helm, at whose studio this was recorded. While not possessed with a great voice, Kaukonen's low-key vocals are quite likable and mixed with the exquisite accompaniment. He reworks Gary Davis' "There's a Bright Side Somewhere" into a charming ensemble piece with Mitterhoff's mandolin featured here.

Roy Bookbinder's "Another Man Done a Full Go Round" showcases Kaukonen & Campbell on a marvelous raggy fingerstyle guitar blues, while with a fuller accompaniment Jorma, soloing like Big Bill, delivers an amiable "Trouble in Mind." "Izze's Lullaby" is a charming string band instrumental with Campbell on fiddle and Mitterhoff dueting with Jorma.

Merle Haggard's "More Than my Old Guitar" is a nicely rendered country song, while the Delmore Brothers' "Nashville Blues" is a delightful vocal duet with Teresa Williams with solid understated group backing and solo breaks from Jorma, Mitterhoff, and Campbell. "A Walk With Friends," is another atmospheric instrumental by Jorma, Mitterhoff and Campbell (heard on both fiddle and pedal steel). "Operator" comes from the Grateful Dead songbook, penned by the late Ron 'Pigpen' McKernan, and Campbell's dobro helps support Jorma's plaintive vocal. John Hurt's "Preachin' on the Old Campground" has a bit of old-time

mountain music flavor in the performance here.

While Jorma Kaukonen may not be the most compelling vocalist, and this is not a blues recording, his earnest vocals and the fascinating musical accompaniments here make this a release that Jorma's fans as well as fans of new acoustic music should be intrigued by. *Ron Weinstock*



JOE ZAWINUL & THE ZAWINUL SYNDICATE

75
HEADS UP

A loss as great as that of Joe Zawinul would never be an easy one for the music world. Creative stars of his magnitude will always be rare. It's great to behold him & his band in the splendid form heard on this final concert release, a celebration of the keyboard wizard's birthday two months before his passing.

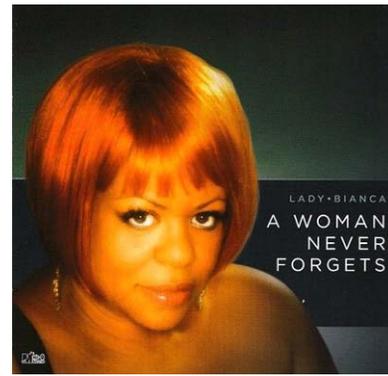
Conceptually the Zawinul Syndicate was the logical conclusion to Mr. Z's half of the Weather Report equation. The fusing of his own jazz and classical background with musics of the Third World found its ultimate incarnation in the Syndicate's international personnel roster. Space, texture and pulse stand on equal ground with melodic and solo conventions. While most every member gets their moment up front in a set well stocked with Weather Report favorites- particularly guitarist/vocalist Alegre Correa and vocalist/percussionist Aziz Sahmaoui- they each seem more like a component in the leader's own mega-instrument; the ultimate shaping of the music coming from the man behind the keyboards.

The band ceaselessly dazzles with its ability to turn on a dime from deep sonic space exploration to razor-sharp accents and transitions. And, with Linley Marthe, Zawinul showed his consistent knack for finding monster bass players. A powerful moment near the close of Disc Two is the addition of a separate performance of Zawinul's "In A Silent Way" one month later- and one month before his death- with longtime partner Wayne Shorter on soprano sax.

The vitality of this set makes the case that he was far from finished making great music. A more fitting farewell for such a relentless creator would be hard to imagine.

Duane Verh

jazz-blues.com



LADY BIANCA A Woman Never Forgets MAGIC-O RECORDS

"Lady Bianca" Thornton has quietly been building a strong catalog of music for the nearly quarter of century. Conservatory trained, and initially a session singer, this writer first became aware of her with a surprising release on Telarc and a strong performance at the Pocono Blues Festival. She has continued to perform and along with her partner, Stanley Lippitt, has continued to produce stunning blues recordings and performances that never have received the acclaim they deserved, such as the excellent "Through A Woman's Eyes." Her latest effort, "A Woman Never Forgets" hopefully will help her break through to a wiser audience.

On this disc, she is backed by an excellent band with guitarist Steve Gannon, bassist Henry Oden (of Joe Louis Walker's greatest edition of the Boss Talkers and who played with countless legends like Percy Mayfield), and drummer Steve L. Eldridge (who adds tambourine) along with percussionist Jon Bendrich. Oshmin Oden (I assume Henry's son) is on bass for two songs. It is a strong group with Lady Bianca handling all the keyboards, who is able to rock it as well as get down in the alley with guitarist Gannon, who is first rate with his vintage sixties-sounding bluesy playing.

The opening shuffle "Lay Down Like You Mean It" displays her strengths with her rolling, rocking piano as well as her marvelous singing with her soulful delivery. What is nice on "He Just Do Me So Good," another marvelous collaboration with Lippitt that celebrates her man, is the jazzy touch in her piano playing with her understated vocal complemented by the spare piano making for a superb performance.

"I'm in Love With You Baby" has a Latin groove as Gannon conjures up Carlos Santana with his guitar, and her almost whispered vocal is spellbinding. Accompanied just by her piano, "Sweetie Pie" is another blues celebrating her lover who sets her heart aflame, while "Ugly Man Blues" has a lyric that Denise LaSalle would be proud of as she talks about her two men, one the pretty boy she sends out to work, but when she wants some real loving she goes over to another's house, where she don't want to see nothing but just feel him as they are loving, which mixes a nice LaSalle styled rap with a celebration of her good loving ugly man.

The title track has a bit of country and church feel as she tells her no good cheating man to get his coat on and

don't ask for forgiveness because a woman never forgets. The only cover is a slow reworking of an Elvis Recording, "Heartbreak Hotel," which is transformed into a soulfully shouted slow blues dirge. She has such a way of making new songs of Elvis standards (she previously recorded "Don't Be Cruel") making them almost new songs as well as making them her own. I could go on and on about the other selections, but I'll simply close now by saying this is a terrific recording. Lady Bianca is on the same level as other, more celebrated female blues pianists-vocalists that I could name. This and other discs by her are available on cdbaby.com and merit your serious consideration. Her website is www.ladybianca.com. **Ron Weinstock**

KAREN RISTUBEN

Too Much

DARING RECORDS

Vocalist Karen Ristuben hails from the Boston area and her new album, "Too Much," should appeal to fans of traditionally rooted swing jazz with a few contemporary touches.

A long-winding career from art student to paralegal and the attorney has had go full circle to her earlier days singing with her guitar. Producer Mason Daring has brought together some top-flight musicians including guitarist Duke Levine, bassist Marty Ballow, and drummer Per Hansen among her accompanists.

She sings in a languorous style that helps project a demure flavor to her performances, which open with a Bob Dorough number "Devil May Care," with Kevin Barry contributing some pedal steel and Billy Novick adding nicely stated clarinet that evokes the classic swing era. Her dreamy style really suits the Ellington-Strayhorn classic "Daydream," on which Barry's pedal steel adds to the mood while Levine takes a nice solo with Novick's clarinet providing a nice background for his playing.

Daring's original blue-ballad, "Funny," sports a lovely baritone solo from Mark Earley behind her wistful delivery of the song. An Antonio Jobim bossa nova, "Quiet Nights of Quiet Stars (Corcovado)," is a most sympathetic vehicle for her dreamy style with Earley in a Stan Getz vein on tenor.

The peppy "Stay Out of My Dreams," is enjoyable with Earley a bit more assertive sounding on tenor with an attractive rhythm section of Brad Harfield on piano, Rory McKenzie on electric bass and Dave Mattacks on drums. It is followed by "Still We Dream," a vocal adaptation of Monk's "Ugly Beauty" with Gus Sebring added on French horn for Ristuben's atmospheric vocal outing.

The standard "I Remember You" is taken as a bossa nova with more nice Novick on clarinet and is enjoyable, although the stylized vocals comes off a tad bit too lackadaisical here as it also does on "Cry Me a River." Not to say these are not enjoyable, just not as compelling to these ears as other performances here. Still, there is plenty to enjoy about this album with its attractive playing and Ristuben's intriguing and oft moving vocals.

This music is available for purchase as digital downloads from iTunes as well as on CD from Karen's website at www.karenristubenmusic.com/store.html.

Ron Weinstock

VARIOUS ARTISTS

Ruf's Blues Caravan: Guitars & Feathers

RUF

Every year since 2005, German label Ruf Records has teamed up three label acts to do some European dates before heading them over to the U.S. to play another round stateside. This is the 2008 version with thrush of the indigo tour with Candye Kane teaming with guitarists Deborah Coleman and Dani Wilde to share the stage.

Different from other Ruf tours, in that the three have spotlighted segments verses sharing the stage at all times, Cane kicks off the show with a rousing take on Ray Charles' "Won't Leave" before giving way to the Dani Wilde portion of the presentation. British axe maiden Wilde channels Kenny Wayne Shepherd, with help from organist Govert van der Kolm, during her original "Bring Your Loving Home." Most of Wilde's tunes have juice to them, yet she slows down and stretches out her frets in the course of "I Love You More Than I Hate Myself."

Candye Kane returns to downstage for her honky tonk, come-up-and-see-me-sometime (and bring a couple of your friends) segment with "You Need A Great Big Woman," to set the tone. "I'm Lucky" and "Toughest Girl Alive" have a lot of swing to them, with much thanks going to the guitar work of Laura Chavez. Deborah Coleman is next up and mixes blues, boogie woogie and gospel during her tenure. Included is a great version of Luther Allison's "Fight," though my favorite of Coleman's segment is deflating and then reinventing one of my favorite

LET'S GO

*Legendary
Rhythm & Blues
Cruise*

BLUESIN'®

The World's Only Fully Chartered Blues Cruise!
BluesCruise.com • 888-BLUESIN

ZZ Top's 1973 tunes, "Jesus Just Left Chicago."

When people try to come up with a definition of "the blues," it is much like the old proverb of the five blind men trying to describe an elephant by touching various parts of the animal. This disc is much like that in a way, where, if you don't like what you are hearing, wait five minutes for the audio wind to change direction.

Peanuts

REBECCA CLINE & HILARY NOBLE

Enclave Diaspora
ENCLAVEJAZZ RECORDS

Enclave was founded in 2003 by saxophonist Hilary Noble and pianist Rebecca Cline and had an eponymously titled release on Zoho in 2005. The group was formed with an intent to provide a fresh take of the Latin-Jazz fusion in the 21st Century and has just issued this second recording.

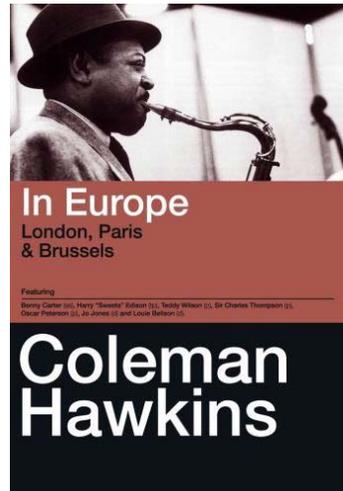
Enclave is a quartet that features Cline's piano and Fender Rhodes piano; Noble's tenor sax, flute, congas, djembe, and cajón; Fernando Huergo on electric bass; and Steve Langone on drums, chocalho, pandeiro. The music is hot, funky and played with passion.

The opening "Crossroads" has an intriguing cross-rhythm in its head before Noble tears into the theme and the group shifts gear into a dreamier "Rue de Buci," named after a Parisian street with lovely flute and spacey Fender Rhodes accompaniment from Cline before she takes a nifty solo and then comps behind the percussion. "Iya Modupue (I thank thee, oh Mother)" is based upon what is described as a deep piece of Afro-Cuban hymnody that Chano Pozo sang with Dizzy Gillespie and found by a folklorist in the hills of Tennessee. They set it to a reggaeton beat with Noble's tenor taking the lead and Cline's piano and the rhythm adding a contrasting flavor, before the tempo quickens and the performance becomes more charged with a certain ecstatic quality in the sax. "A-Frayed," employs several metric modulations with Cline's Fender Rhodes and the accompanying rhythm suggestive of Weather Report. "Suite for Yemaya," is a three-part suite dedicated to the Afro-Cuban goddess of salt water and based on Traditional chants, opening with Noble's enchanting flute floating over piano and the percussion. The second part has a lively, bouncy rhythm while on the final section Noble is on tenor with Cline's piano first providing an interesting contrast before the ensemble joins into the groove.

"Nameless" is a blues-tinged tone poem to commemorate the poor, the prisoners, the tortured, the disappeared and those who labor without recognition. A 6/8 rhythm set to the Abakuá rhythm is employed for "Moab," which is inspired by the Arches National Park in Utah, and provides a captivating vehicle for Cline with Huergo prominent on electric bass. Enclave navigates the different tempos on "Mars Bars," effortlessly on this lively number that like the closing "Blue Cross," will have one dancing or wanting to dance.

While I have not heard the earlier recording, based on this recording, I can appreciate why it was so highly regarded. This superb disc is available from enclavejazz.com and cdbaby.com. **Ron Weinstock**

DVDs



COLEMAN HAWKINS

In Europe: London, Paris & Brussels
STANDING OH!VATION
DVD

Coleman Hawkins, "In Europe: London, Paris & Brussels" is an import DVD that collects video from four different European locations with Jazz's first great tenor saxophonist heard in different group contexts from 1962 to 1966. The DVD contains

nearly two hours of performances from those shows as well as a bonus of almost a half hour in bonus performances from the 1960 TV film, "After Hours" with another group featuring Hawkins.

"In Europe" opens with a quintet that he co-leads with Harry 'Sweets' Edison with a group that includes Sir Charles Thompson on piano, Jimmy Woods on bass and Jo Jones on drums. Filmed in 1964 at London's Town Hall, the full group is featured on Wardell Grey's "Stoned." This is followed by ballad features for Hawkins ("September Song"), Thompson ("What's New" on which Hawkins is heard reciting the melody at the opening), and Edison ("Willow Weep For Me").

The full group is seen on Edison's blues "Centerpiece" before the set closes with the Ellington standard, "Caravan," which spotlights drummer Jones. The next set is from 1966's Royal Jazz Festival in London and has Hawkins in a quintet co-led with the great Benny Carter along with a terrific rhythm section of Teddy Wilson on piano, Bob Cranshaw on bass and Louis Bellson on drums. They launch into a swinging "Blue Lou" before short ballad features for Carter, "I Can't Get Started" and Hawkins' "Body and Soul," before a lengthy romp on Hawkins' "Disorder at the Border," which gives everyone a chance to stretch out. Musically, these selections may be the highpoint of this video compilation.

A nice 1966 Parisian rendition of the standard "Moonglow" follows with Hawkins supported by Oscar Peterson on piano, Sam Jones on bass and Louis Hayes on drums is followed by an intriguing 1962 quintet date from Brussels with pianist George Arvanitas, guitarist Mickey Baker, bassist Jimmy Woode and drummer Kansas Fields.

The interesting program opens with an unaccompanied tenor sax solo from Hawkins, "Blowing For Adolphe Sax." The rest of the program includes a spirited "Disorder at the Border," "South of France Blues" (aka "Blues in G") and "Riff tide." "South of France Blues" is reminiscent of "After Hours" and is a chance for guitarist Baker, a respected session man on hundreds of sessions and

the Mickey of Mickey & Sylvia fame, to shine in addition to Hawkins.

As if these performances were not enough, the 1960 TV show "After Hours" is included, with a sextet co-led with trumpeter Roy Eldridge, a rhythm section of guitarist Barry Galbraith, pianist Johnny Guarneri bassist Milt Hinton and drummer Cozy Cole with vocalist Carol Stevens. Legendary NYC radio announcer William B. Williams does the voice over to set the scene of a late night after hours club where the musicians just pop in to play and if the setting is a little contrived, the music is very solid.

I would not be surprised if Standing Oh!vation is a successor to the Improv-Jazz series of DVDs and like those, the packaging is not very elaborate. It lacks the superb annotation that is characteristic of the Jazz Icons series of DVDs and the reproduction of the original film does not seem to be as good, but certainly the video here is quite satisfactory and the performances are quite welcome to have available. Fans of the Hawk and swinging jazz will enjoy these.

Ron Weinstock

BLUES WATCH

BY MARK SMITH

New Release blues....While many artists are still in the studio laying on the polish for the discs that will serve as the basis of this year's festival season, a few new releases are finding their way into the stores: **Derek Trucks Band- *Already Free***; **Jorma Kaukonen- *River of Time***; **Johnny Winter- *Live Bootleg Series, Vol. 4***; **Joe Bonamassa- *The Ballad of John Henry***; **North Mississippi Allstars- *Do It Like We Used to Do- Live '96-'08***; **Ruthie Foster- *The Truth According to Ruthie Foster***; **Saffire: The Uppity Blues Women- *Havin' The Last Word***; **Jimmy Hall, Henry Paul, Bo Bice- *Brothers of the Southland***; **Guy Davis- *Sweetheart Like You***; **Chris Duarte- *396***; **Leo Parker- *Rollin' with Leo***; **John Nemeth- *Love Me Tonight***; **Etta James- *From the Heart***; **Shemekia Copeland- *Never Going Back***; **Jim Suhler and Monkey Beat- *Tijuana Bible***; **Black Cat Bone- *Taylormade***; **Tommy McCoy- *Triple Trouble***; **Ron Hacker- *My Songs***; **Motor City Josh- *Forty Four- A Tribute to Howlin' Wolf***; **Omar & the Howlers- *Courts of Lulu* (re-release)**; **Colin Linden- *The Columbia Years***; **Eric Sardinias- *Eric Sardinias and Big Motor***; **Mary Flower- *Bridges***; **The Nighthawks- *American Landscape***; **Audie Blaylock & Redline- *Audie Blaylock & Redline***; **Guy King- *Livin' It***; **B.B. King- *Live at the BBC***; **Byther Smith- *I'm a Mad Man***; **Tuts Washington- *New Orleans Piano Professor***; **Bobby Jones- *Comin' Back Hard featuring the Mannish Boys***; **Damon Fowler- *Sugar Shack***; **Shirley Johnson- *Blues Attack.... Award Time Blues***- Well, this year the recording academy got it right: **B.B King** took home a Grammy

for his terrific disc *One Kind Favor* while **Dr. John and the Lower 911** took one home for their scathing indictment of the national response to Katrina, *City that Care Forgot...* That's it for this month. See ya!

Countdown to the 2009 French Quarter Festival

26th Anniversary Celebration April 17-19

New Orleans LA – With just over 2 months to go, preparations are now underway for French Quarter Festival 2009. As the largest free music festival in the South, French Quarter Festivals, Inc. is proud to showcase the finest music, food and culture that is uniquely New Orleans.

This year's festival will feature over 250 hours of free music across 18 stages throughout the historic French Quarter. With over 700 local musicians, every genre is represented. From traditional and contemporary jazz, to rhythm and blues, New Orleans funk, Zydeco, to brass bands, folk, opera and gospel, there is truly something for everyone.

Festival-goers are also invited to participate in other free activities throughout the three-day weekend and are encouraged to explore all that French Quarter Festival has to offer. Special events within the festival include the opening parade, the World Championship Oyster Eating Contest, Battle of the Bands, Dancing at Dusk, historic courtyard tours, the International Music Colloquium, family-fun activities at Children's Headquarters, the World's Largest Jazz Brunch, and free admission all weekend long at Preservation Hall – the newest stage of French Quarter Festival.

In addition, the kickoff party and fundraiser 'TGIF' (Thank Goodness it's Festival!) party takes place the evening of Thursday, April 16th. Tickets are only \$50 and the event is open to the public.

Attendees can also expect to see more great food and drinks, as there will be over 70 food and beverage booths located in Jackson Square, Woldenberg Riverfront Park and the Louisiana State Museum's Old U.S. Mint. Participants in 'The World's Largest Jazz Brunch' will be showcasing local cuisine from the area's finest restaurants, some of which have been loyal vendors since the festival's inception 25 years ago.

Out-of-town festival goers are encouraged to book their travel accommodations now, as many area hotels have reported that they are enjoying strong reservations.

As always, there is no finer time to visit New Orleans as the Spring, especially during the weekend of French Quarter Festival – the largest free music festival in the South. April marks the start of the festival season in New Orleans and a month of beautiful weather.

The 2009 French Quarter Festival is produced by French Quarter Festivals, Inc., (FQFI) the 501(c)3 non-profit organization, which also produces **Satchmo SummerFest** and **Christmas New Orleans Style**.

For more information on French Quarter Festival, call 504-522-5730 or visit online at www.fqfi.org.



**To a visitor, it's barren desert.
To our supporters, it's bustling with life.**

Even the most arid landscapes are home to Earth's amazing species. The Nature Conservancy is dedicated to protecting the variety of plant and animal life on Earth—even when found in the most unlikely places. The Nature Conservancy has protected 117 million acres in 28 countries. With your support, that number will keep growing. Visit nature.org or call 1-888-2 JOIN TNC.

San Rafael Desert, Utah © David Muench

This message is made possible by the generous support of this publication.