

2011-2012 JAZZ education GUIDE

INCLUDES WORLDWIDE DIRECTORY OF JAZZ EDUCATION

PRESENTED BY
JazzTimes
AMERICA'S JAZZ MAGAZINE

My Favorite Mentor

Lovano, Schneider, McBride & More
on the Teachers Who Shaped Their Lives

Loud & Clear & Dangerous

How to Protect Your Hearing
on the Bandstand—Before It's Too Late

Nine-Inning Composition

A Meditation on
Jazz & Baseball
By Bernie Williams

Swing School

Teaching Jazz's
Fundamental Feel

+

University & College Band
CDs Reviewed

Reports From Satchmo
Summer Camp & Camp MMW

HEART
OF BRASS **TERRELL
STAFFORD**

Morgan Fitch's "Parade of the Dead." Singer-guitarist Matt Blitzer and singer Laura Jean Anderson turn Blitzer's "Let It Drip" into a playful vocal escapade. The CalArts project turns decidedly edgy, even rambunctious at times, on Ryan Parrish's aptly named "Panic on the Bus," which features two baritone saxes as the frontline, backed by guitar, bass and drums.

Anyone interested in checking out all 22 of the CalArts jazz recordings, and/or the cover art created by CalArts graphic design students, can do so for free at music.calarts.edu/jazzarchive.

HOWARD UNIVERSITY JAZZ ENSEMBLE 2010

Moonwalk (HUJE)



This latest CD by Howard University's exceptional jazz ensemble is a well-conceived and terrifically arranged session that celebrates the outfit's stunningly prolific output of 35 recordings over the past 36 years. That's quite a run for the Washington, D.C.-based ensemble and its founder-director, trumpeter Fred Irby III. There is a lot of depth and texture here, due in large measure to the sheer size of the band. (It's 27 members strong.)

The CD opens with a tone-setting big-band version of Michael Jackson's anthemic "Billie Jean," then sees the ensemble tackle Charles Mingus' "Haitian Fight Song," which features rock-solid bassist Karine Chapdelaine and alto saxophonist Brent Birkhead. The latter musician is prominent on six of the 12 tracks and wrote one of them, the breezy "In My Leisure," where he shares the solo spotlight with pianist Amy Bormet.

A lovely Latin tinge surfaces on a Brian Lewis arrangement of McCoy Tyner's "Señor Carlos" (which Tyner wrote for and performed with Carlos Santana). This take features Birkhead on flute, Chapdelaine on fretless bass and Joshua Walker on electric guitar. The band later interprets Tyner's "Passion Dance" with a melodic twist from Quintin Mallette on vibes, leading into terrific solos from Bormet, tenor saxophonist Elijah Jamal Balbed and drummer Carroll Dashiell III. "Wake Up Everybody," featuring Birkhead on alto, is a tribute to Teddy Pendergrass. Howard University's nine-member vocal ensemble, Afro Blue, joins the project with a tribute to Billy Taylor on the late pianist's "If You Are Really Concerned, Then Show It"—an a cappella arrangement features sopranos Tonya Khakazi and Danielle Withers.

Things intensify with a feature for guitarist Walker and alto saxophonist Birkhead on Mike Stern's "Tipitina's." Wayne Shorter's "This Is for Albert," Monk's "Round Midnight," a terrific feature for trombonist Mark Mauldin,

and Lee Morgan's "The Joker" round out the program. Morgan's tune is principally a showcase for trumpeter Donvonte McCoy.

UNIVERSITY OF LAS VEGAS JAZZ ENSEMBLE I

Bea's Flat (UNLV)



There is much to savor on this latest University of Las Vegas disc, which showcases the jazz program's premier band. The collection exhibits top-notch playing, composing and arranging, as well as appearances on one track each by three of 2011's artists-in-residence: trumpeter Bobby Shew and saxophonists George Garzone and Bob Sheppard. The album opens with an exhilarating ride through Russ Freeman's "Bea's Flat," which was arranged by UNLV alum and jazz faculty member Nathan Tanouye. It sets the bar high for the rest of the project, and the ensemble rises to every challenge.

Trombonist Nate Kimball, a UNLV grad student in jazz composition, wrote "Nomaste," an intricately textured ballad (with a few uptempo moments) that sparkles with beautiful ensemble horn lines and solos by Kimball and reed player Julian Tanaka, who is featured on soprano sax. Shew is featured on Bert Joris' "Magic Box," with Tanaka's spirited alto solo working as a simpatico lead into the trumpeter's stout feature. Shew's extended solo, in turn, triggers more great ensemble work. UNLV saxophonist Nick Tulli arranged the ensemble's exotic and at times powerful take on "Witch Hunt," the first of two Wayne Shorter compositions included. UNLV grad student and pianist Otto Ehling wrote the samba "Brasil Tune," which features Ehling and guest artist Sheppard with an outstanding solo on soprano sax.

We get to hear another side of Tanaka, as arranger, on two tunes. One is "Fairweather Friend," which was written by UNLV jazz guitar faculty member Joe Lano; the other is a fresh take on Henry Mancini's classic "Days of Wine and Roses." Tanaka is featured on clarinet on the breezy and meditative Lano tune and shifts to soprano on his adventurous version of the Mancini classic, which also features trumpeter Kevin Early, who ratchets up the intensity heading into the backstretch.

Grad student Matt Koerner, a trumpeter and a composition major, arranged the two concluding pieces, his own composition "Wavelength" and Shorter's tune "Yes and No." The relatively subtle and laidback "Wavelength" features Tanaka on soprano sax and drummer Paul Ringenbach amid exquisite ensemble horn support. Ringenbach and Garzone dominate the joyous yet harmonically complex take on "Yes and No." What a treat for this ensemble,

not only to hear sax master Garzone at work but to support him on record as well.

MANHATTAN SCHOOL OF MUSIC AFRO-CUBAN JAZZ ORCHESTRA, CONDUCTED BY BOBBY SANABRIA

Tito Puente Masterworks Live!!! (Jazzheads)



On the heels of last year's highly regarded tribute reprising Machito's classic *Kenya* album, MSM's Afro-Cuban Jazz Orchestra is back with this fiery tip of the hat to bandleader Tito Puente. Drummer Bobby Sanabria teaches at the Manhattan School of Music and directs this student ensemble through this 2008 concert, which hold its own with the work of virtually any pro-level big band, Latin or otherwise. In addition to directing this unit, Sanabria arranged an updated take on "Autumn Leaves" and plays drums, timbale, vibes or marimba on half of the tunes.

No band matches the degree of energy, versatility and crowd-lifting enthusiasm of Puente's long-standing unit, but this student band swings mightily as it brings the bandleader's classic material to a new generation with some added touches. This is no mere repertory project.

Particularly enjoyable is the eight-minute sax-rich take on Puente's mambo "Cuban Nightmare," featuring alto players Daniel Jamieson and Jonas Ganzemuller, tenor players Benjamin Britton and Alex Lopez, bari player Michael Sherman and *timbalero* Christian Rivera. The bop-flavored "Yambeque" is also top notch. Norman Edwards' vibes add texture and spirit to Oscar Pettiford's "Bohemia (Birdland) After Dark" and "Autumn Leaves," which serves as a reminder of Puente's great ability to rework standard fare with his Latin flair.

The degree to which classical influence also seeped into Puente's palette surfaces on the band's take on Manuel De Falla's "Ritual Fire Dance," which showcases trumpeter Paul Stodolka and percussionist Eddy Hackett on timpani. Vocals always added zest to Puente's sets, and for this performance, soloist Rachel Kara Perez does the honors on "Me Acuerdo De Ti," a song Puente arranged for longtime collaborator Celia Cruz.

UNIVERSITY OF MEMPHIS SOUTHERN COMFORT JAZZ ORCHESTRA

Out of the Bluffs (UMR)



Recorded in 2007 and 2008, *Out of the Bluffs* deftly showcases this top-notch Tennessee outfit, which is at its best when it digs into the