

If you can't get enough of the *New York Jazz Guide*, then you've got to read this!!! (See Page 33)

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NEW YORK JAZZ GUIDE

The Ultimate Directory of NY Area Jazz Club, Concert & Event Listings

Interviews with:

Pat Martino
Charnett Moffett
Jeff Tain Watts
Willie Martinez
Ramsey Lewis
*on The Legends
of Jazz TV Show*

Swingin'
with
**Cecil
Brooks III**

*"ask not what jazz can do for you,
but what you can you do for jazz"*

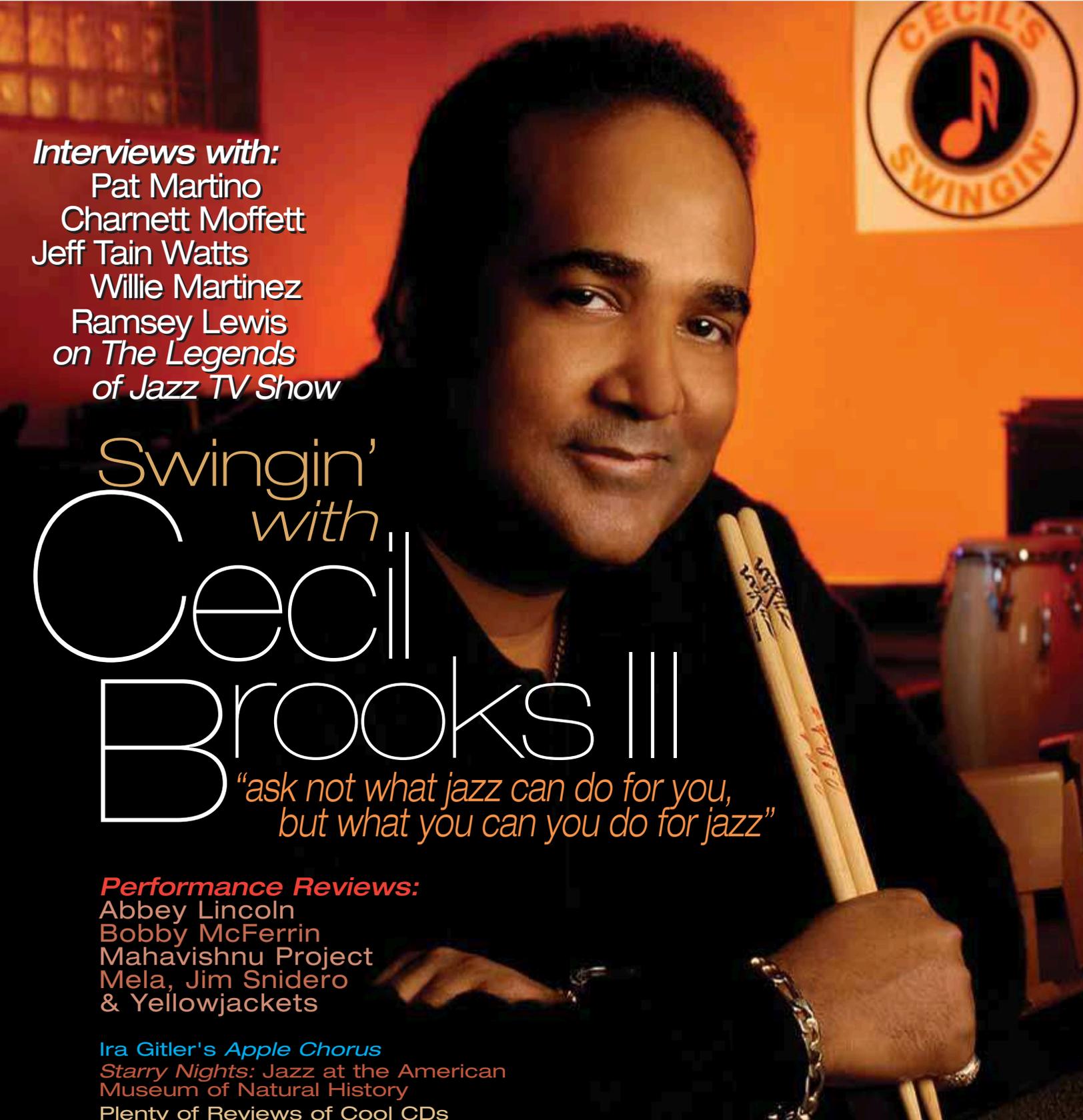
Performance Reviews:

Abbey Lincoln
Bobby McFerrin
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Ira Gitler's Apple Chorus

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Museum of Natural History*

Plenty of Reviews of Cool CDs



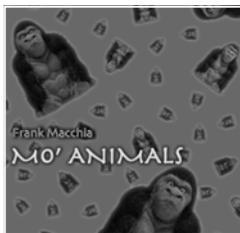
son, Sam Rivers, and so on. Mr. Hill has maintained his activity as a creative musician, and has also been the subject of numerous reissues during the past years.

A new issue on Blue Note brings Mr. Hill together with four other musicians. Eric Dolphy was an associate of Mr. Hill—and is to me a part of this music. Greg Tardy's use of the bass clarinet are reminiscent of Eric's Blue Note release, *Out To Lunch*. The music heard on this Blue Note is very different than those of the 1960's. Mr. Hill's music is very emphatic, and at times highly subtle with feelings of restrained heat.

For 65 minutes, the five musicians work together, however, it is not as a combo working to play straight time, or to take choruses on changes. The music is highly structured. Malachi is played at a slow tempo, with each musician quite independent of each other. It is a pleasure to hear the trumpet of Charles Tolliver, who I so happily think of playing "Brilliant Corners" with James Spaulding, Cecil McBee, and Billy Higgins, on the *New Wave of Jazz* on Impulse. Each instrumentalist's sound is caught with brilliant clarity. "Time Lines," introduced by Mr. Hebert, is filled with good humor, with its "theme" played throughout in many different contexts—the theme being a series of numerous staccato notes, played in a semi-rondo form. The bass, and Mr. McPherson on drums work together, and do much more, or depending upon how you might characterize it, much less than merely keeping time.

A high point for me on "Ry Round," a high point for me is when bass and drums work together. Greg Tardy serves up beautiful passages on the bass clarinet. Hill seems to search for something, reminiscent, but not similar to Elmo Hope's way of seeking something—with that feeling that one is on the verge of discovery. "Kim'lev" is a hypnotic piece. Smooth has the most extended example of the bass and drums playing time. The piano's melody is picked up by trumpet and clarinet. "Ry Round 2" offers beautiful ensemble work, featuring trumpet, saxophone, and piano. The closing piano solo is introspective. Repeated listenings enabled me to

discover and appreciate more and more about this latest Andrew Hill effort. In the same way that Webern might necessitate multiple listenings for appreciation (at least for me), some listeners might feel the same here. All in all Hill is a highly skilled, experienced and creative pianist and composer, whose explorations are unique and courageous. He is a survivor, and he has been true to himself for a long time—which is a highly admirable quality.



Frank Macchia

MO' ANIMALS—Cacophony Inc. #508. 1801 Lima Street, Burbank, CA 91505 (818) 563-1694. Web: www.frankmacchia.com. *Hummingbirds; Monkeys; Pigs; Bats; Frogs; Whales; Elephants; Chickens; Rhinos; Lions.*

PERSONNEL: Frank Macchia, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, bass saxophone, clarinet, alto clarinet, electric bass clarinet, contrabass clarinet, bass ocarina, piccolo, flute, bass flute, contrabass flute, synthesizers; Howard Levy, harmonica; Valerie King, flute, alto flute, bass flute; Wayne Bergeron, Larry Hall, trumpet; Alex Iles, Bruce Fowler, trombone; Ken Kugler, bass trombone; Grant Geissman, guitar, banjo; Billy Childs, piano, synth accordion; Dave Carpenter, bass; Vinnie Colaiuta, drums; Tracy London, voice.

By Jim Santella

Highly original, Frank Macchia's ensembles deliver straight-ahead jazz with a few unusual twists. When was the last time you sat down and listened to a bass ocarina, a contrabass flute, or an electric bass clarinet? Fortunately, the leader blends his large array of woodwind instruments into the fold, allowing his original compositions to flow with mainstream sounds that seem quite familiar. In fact, many of the selections have the sounds found in popular television themes, but without aping. Excuse the pun. Complex time signatures and exotic melodic themes allow the composer to heighten interest while embellishing with a relaxed attitude.

Macchia has considered both instrumental textures and musical themes in portraying his animal subjects. "Pigs" features the B/Bb contrabass clarinet in a slow swinger that rambles around the room with a laid-back spirit.

"Chickens," on the other hand, features clarinet and banjo in a quirky affair with walking bass and a soulful strut. The 11/8, 10/8 meter of "Frogs" keeps things hopping with a fun-loving approach that features Macchia's electric bass clarinet in a surreal adventure. He captures the voice of the frog through his deep-throated instrument, while the piece drives with the rhythmic intensity of a few dozen of the creatures leaping into the water as you approach. The majestic 10/8, 12/8 groove found in "Lions" comes complete with a big band sound anchored by Macchia's tenor saxophone.

From San Francisco, the woodwind virtuoso and composer attended the Berklee College of Music in Boston, graduating in 1980. Since '92, he's remained in Los Angeles, where he composes film and television scores. That's why his jazz scores seem so familiar. Many of the pieces take on the essence of a favorite cartoon character or a lovable sitcom fall guy. From the wordless vocals and deep, bass, woodwind instruments of "Whales," to the helter-skelter drama that Macchia exposes on "Rhinos" through his baritone saxophone's character, *Mo' Animals* offers a superb showcase of jazz impressions suitable for framing.



Pat Martino

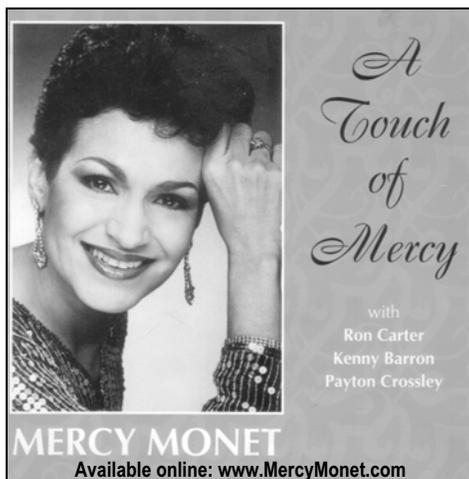
REMEMBER: A TRIBUTE TO WES MONTGOMERY— Blue Note Records, www.bluenote.com. *Four on Six, Groove Yard, Full House, Heart Strings, Twisted Blues, Road Song, West coast Blues, S.K.J., If I Should Lose You, Unit Seven*

PERSONNEL: Pat Martino (guitar); David Kikoski (piano); John Patitucci (bass); Scott Alan Robinson (drums); Daniel Sadownick (percussion)

By Dan Adler

In 1972, Pat Martino dedicated the album "The Visit" to the memory of Wes Montgomery whom he cited as one of the most profound influences on his playing. The album was later reissued as "Footprints", and included an incredible version of the famous Wes Montgomery original "Road Song". Now, over 30 years later, Pat Martino has released an entire album of Wes Montgomery originals and standard tunes that Wes put his mark on.

For this project, Martino chose an all-star rhythm section with the great Dave Kikoski on



Piano, long-time Chick Corea bassist John Patitucci, Scott Alan Robinson who is Joey DeFrancesco's drummer of choice, and Daniel Sadownick on percussion who adds a latin dimension that Wes had also experimented with on his famous albums with George Shearing, Milt Jackson and others.

The album opens with the Montgomery original "Four on Six" which is based on the harmonic form of Gershwin's "Summertime". Martino takes a high-energy solo that is unmistakably in his own style, making it clear that this is a tribute album, not an attempt to emulate Montgomery's style in any way. Kikoski kicks into gear with a high-energy solo of his own which quickly shifts from the Wynton Kelly sound we associate with many of Wes Montgomery's recording to a more modern vein while always remaining tasteful and exciting. Some powerful fours are traded to close the tune in typical Martino fashion.

"Groove Yard" is another Martino tour-de-force on a slow minor groove, somewhat reminiscent of his famous "Alone Together" solo from the earlier Wes tribute album. However, there are many new elements in Martino's playing today that were not present in those days making the performance more exciting and surprising.

"Full House" is particularly interesting, as Martino manages to stay away from any references to the original version and serves up a thoroughly contemporary solo in his own unique style as Kikoski shifts more to Tyner-style pedal points and modal chords, which he develops even further in his own solo which follows.

Martino is no stranger to ballads, having recorded one of the most beautiful ballad albums ever created: "We'll Be Together Again" with Gil Goldstein. In this album, he chooses to render two unforgettable ballads: "Heart Strings" and "If I Should Lose You" showcasing the depth and of his musicality and the beauty of his guitar tone.

Kikoski gets the first solo on an up tempo "Twisted Blues" creating an exciting rhythmic counterpoint with Sadownick's percussion and Robinson's drums. Martino lets loose with an exciting solo that culminates in trading fours with the drums. "Road Song" and "West Coast Blues" are taken at a similar medium tempo providing ample opportunities for Martino to showcase his formidable double-time chops.

"SKJ" originally from the "Bags Meets Wes" album, gets a special treatment here, with some break-time choruses that feature some of Martino's most adventurous playing ever. Kikoski, always a master architect of exciting solos, takes the energy level back down from Martino's solo climax and builds it all the way back up before closing the tune. "Unit Seven" closes the album with an up-tempo version of this 12-bar-blues-with-a-bridge recorded by Wes Montgomery on his famous "Smokin' at The Half Note".

It's great to pick up a jazz album where you know all the music up front, and yet you feel that the music is getting a fresh new treatment that is both respectful of the original, and goes far be-

yond simply recreating it. Pat Martino's playing on this album is better and more exciting than ever in an evolutionary kind of way. All the elements of his style that we have enjoyed for the past 40 years are present in large doses, yet he manages to take them to a new level that constantly surprises, amazes and delights. Dave Kikoski's fantastic piano comping and solos on this album are an added bonus and should help define him as one of the most exciting piano players on the scene today.



Bob Mintzer

OLD SCHOOL: NEW LESSONS—Manchester Craftsman GuildMCJ1020. Web: www.mcjazz.org. *Not Quite Yet; Mofongo; My One And Only Love; Runferyerlife; Mosaic; Resolution; March Majestic; Black Sand; Go Go.*

PERSONNEL: Bob Mintzer, tenor and flute; Peter Yellin, alto and flute; Lawrence Feldman, alto and flute; Bob Malach, tenor and clarinet; Scott Robinson; baritone and clarinet; Bob Millikan, Terell Stafford, Frank Greene, trumpet; Scott Wendholt, trumpet and flugelhorn; Michael Davis, Jason Jackson, Larry Farrell, trombone; David Taylor, bass trombone; Phil Markowitz, piano; Jay Anderson, bass; John Riley, drums; Kurt Elling, vocals; Yellowjackets; Mintzer, tenor and EWI; Russell Ferrante, piano and synthesizer; Jimmy Haslip, electric bass; Marcus Baylor, drums.

By Marshall Zucker

Bob Mintzer wrote seven of the nine compositions on his new CD, *Old School: New Lessons*, and arranged them all, as well. He certainly leads the band into exciting places because he is not afraid of taking risks, never playing or writing his band into a corner. It should be noted that the CD was recorded at Manchester Craftsmen's Guild in Pittsburgh in October 2004, and April 2005, and that a portion of the proceeds from sales of the CD go to support the MCG program, a "multi discipline, minority directed arts and learning center serving the urban community of Pittsburgh." Two of the selections feature vocalist Kurt Elling.

"My One And Only Love" has a straight lyric. "Resolution" has the vocalist singing his

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