

...from the ... modes and patterns, which and strange to Western ears. stunning *Post-Chromodal* it act as improvisatory vehi- any given tradition.

he rapport between the horn ween Ornette Coleman and don't sound too far removed ler to play those tones on a odirzadeh radically retuned instrument's equal tempera- task, melding free-jazz clus- g the piano's typical auto-
—Peter Margasak

Amir ElSaffar, trumpet; Vijay Iyer, piano; yan, Filipino kulintang (4, 5, 17); Faraz guitar (16, 17).

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their arrangements. Davis also has a deeply rooted working relationship with each of guests, which lends a unifying zeal to the project.

Davis, who also plays a mean ukulele, sings with a big, bluesy voice that soars over tunes like Paul Sanchez's "Mexico" as if it might ascend into the stratosphere, alighting onto the extended ends of each line she interprets. On "Mama Goes Where Papa Goes," she performs with a dollop of theatricality and a sense that if nobody were listening, she might breathe twice the power into her voice, like a driver testing the upper limits of the speedometer on an open road.
—Jennifer Odell

It's Not The Years, It's The Miles: It's Not The Years, It's The Miles, Mama Goes Where Papa Goes; Things We Said Today; Don't Be Sure, Mexico; You Can't Say I Didn't Try; You'd Be Surprised; Everything Right Is Wrong Again; You Know I'm No Good; Trouble In Mind; Two Crested Caracaras; I'm Looking At You. (51:28)

Personnel: Debbie Davis, vocals, ukulele; Matt Rhody, violin; Richard Scott, accordion, piano; Alex McMurray, guitars, banjo; Matt Perrine, bass, sousaphone; trombone; John Cleary, piano, backing vocals; Carlo Nucio, drums; Tom McDermott, piano; Anthony Cuccia, percussion; David Boswell, trumpet; Paul David Longstreth, piano; Paul Sanchez, guitar; Jesse Moore, backing vocals; Eric Pollard, backing vocals; Todd Duke, guitar; Duke Hietger, trumpet; Evan Christopher, clarinet; Aurora Nealand, alto saxophone; Gerald French, drums; Sam Craft, violin; David Rebeck, viola; Jack Craft, cello; Albert Fish, oboe; Bobby Lounge, vocal, piano; Mark Bingham, guitars; Zack Smith, whistle.
Ordering info: debbiedavismusic.com

Brubeck Brothers Quartet

Lifetimes

BLUE FOREST 12004

★★★

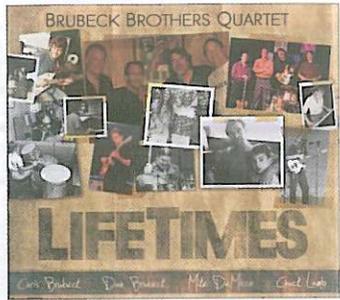
With four Dave Brubeck compositions and Paul Desmond's "Take Five" on the program, sons Chris and Dan Brubeck, and bandmates pianist Chuck Lamb and guitarist Mike DeMicco, aren't straying far from home here.

Still, they enliven everything they play. In fact, everything but papa Dave's gentle "My One Bad Habit"—a showcase for Chris' bass trombone—literally bounces, driven by Dan's hyperactive drumming. This culminates in a spirited "Take Five," dressed up in second line finery—a Louisiana spin Dan developed while backing his father and Gerry Mulligan.

Together for nine years, the quartet has roots that stretch back much further, so Dave Brubeck's early '90s "Jazzanians" feels right under their fingers, arranged as a piece of bright and busy fusion, with fast, clean guitar licks by DeMicco. He and Lamb fit hand in glove, seamlessly supporting each other on a feather-light "Kathy's Waltz" and the guitarist's hard-charging "Prezence."

Chris Brubeck's fretless electric bass and Dan Brubeck's crisp cymbal work form the band's sonic signature, but even with their names up front and a book filled with their father's music, there's no mistaking that this is a group effort. In fact, *Lifetimes* could benefit from a little less democracy and a lot more friction. Despite the dominant up tempos, everything seems a bit too studied and orderly, with not a hair out of place.
—James Hale

Lifetimes: The Duke; Jazzanians; Kathy's Waltz; Go Round; Prezence; The Girl From Massapequa; My One Bad Habit; Take Five. (55:32)
Personnel: Mike DeMicco, guitar; Chuck Lamb, piano; Chris Brubeck, bass trombone, electric bass; Dan Brubeck, drums.
Ordering info: brubeckbrothers.com



...recording was made after 1994. Regardless of when it was made, *Yesterdays* is not to be missed.

Although these standards have been done innumerable times by countless musicians, Jordan gives them her individual treatment (partly resulting from the liberties she takes with the melodies) that lesser singers cannot achieve. Each one of Jordan's utterances—whether hushed whisper, soft coo, or excited exclamation—is sculpted, nuanced and emotive, and it's this kind of quality that horn players work hard to emulate.

The Fats Waller Medley, which contains "Honeysuckle Rose" and "Ain't Misbehavin'," demonstrates why Jordan and Harvie S are an ideal match: Aside from their musical rapport, their mutual embrace of spontaneity, joy and playfulness creates a sense that each performance is unique and special. Jordan's rapid-fire recitative of "Honeysuckle's" lyrics is perfectly matched with Harvie S's elastic-time bass work. Things are not all fun and games, however, as "Lazy Afternoon" is dark and evocative.
—Chris Robinson

Yesterdays: Yesterdays; Better Than Anything; The Very Thought Of You; You Don't Know What Love Is; It Don't Mean A Thing (If It Ain't Got That Swing); Fats Waller Medley (Honeysuckle Rose/Ain't Misbehavin'); Mood Indigo; Waltz For Debby; I Concentrate On You; Lazy Afternoon; Blue Skies; Fred Astaire Medley (Lets Face The Music And Dance/Chick To Chick/I Could Have Danced All Night). (55:11).
Personnel: Shella Jordan, vocals; Harvie S, bass.
Ordering info: jazzdepot.com

Mock no NuClear

Drop It

NOBUSINESS 37

★★★½

There's something to be said for having to make do. Perhaps this combo would not have come together in New York, Amsterdam or Chicago, since its members could all have found more sympathetic accompanists. But how many people play jazz at all in Lithuania? Probably not enough for anyone to play only with like-minded accompanists, and that's not necessarily a bad thing.

Bandleader Liudas Mockūnas combines a robust free-jazz attack with a highly developed grasp of extended techniques that more often find traction in European free improvisation. His closest comparisons would be fellow Northern Europeans Mats Gustafsson and Martin Küchen, since he weds brawn and grace with similar aplomb, but he also has a tender vibrato neither of them employ. Keyboardist Dmitriy Golovanov sounds quite enamored of the Chick Corea who showed up for *Friends*. He's willing to let a little dissonance into his runs, but not enough to break their flow, and he sounds quite at home playing squelchy rhythms on an electric piano that sounds rather incongruous in the same company as Mockūnas' impassioned solo turns. Principal drummer Dmitriy Aleksa has the flexibility to hold it together whether confronted with voluptuous textures, impetuous blowing or an imperious tango.
—Bill Meyer

Drop It: Prelude; Prelude Variation 1; The Cursed (Prelude Variation 2); The Dark Side/The Bright Side (The Bright Side Is Dedicated To Andrew Hill); How To Earn Money; Elephant Tango; Drop It; Take It. (50:53)
Personnel: Liudas Mockūnas, soprano, tenor, bass saxophones; Dmitriy Golovanov, piano, keyboard; Marijus Aleksa, drums; Vytyis Nivinskis, bass (5, 6); Darius Rudis, drums (7).
Ordering info: nobusinessrecords.com



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