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F L O R I D A

JUNE
2009



Eric Lindell

Arturo O'Farrill

Scott Henderson



Nuttree Quartet



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ARTURO O'FARRILL AFRO-LATIN JAZZ SEXTET CORAL GABLES CONGREGATIONAL CHURCH JUNE 4

The son of legendary Afro-Cuban jazz composer and arranger Chico O'Farrill, Arturo O'Farrill has blazed an impressive trail of his own. The pianist and bandleader, who was born in Mexico and raised in New York, has worked alongside the diverse likes of Carla Bley, Dizzy Gillespie, The Fort Apache Band and Wynton Marsalis. At the behest of Marsalis, O'Farrill put together the sizzling Afro-Latin Jazz Orchestra for Jazz at Lincoln Center in 2002. The group's 2008 recording, *Song for Chico*, copped a Grammy this year for Best Latin Jazz Album and pays homage to O'Farrill's father, who died in 2001. Superb arrangements by

Papo Vazquez, Dafnis Prieto and Tom Harrell, as well as O'Farrill's junior and senior, keep the proceedings lively and surprisingly modern. The pianist and his sextet will kick off the Coral Gables Congregational Church's summer concert series. **BW**



PHOTO: JOHN ABBOTT

SCOTT HENDERSON TRIO ORANGE DOOR/JUNE 12-14

West Palm Beach-born, Los Angeles-based guitar hero Scott Henderson makes his first homecoming trip since 2002 with longtime bassist John Humphrey and former Garaj Mahal drummer Alan Hertz. The guitarist will blend complex material by his 1984-2000 fusion group Tribal Tech with the more blues-, rock- and funk-oriented material from his 15-year solo career. Henderson moved to L.A. in 1980 to study at the Guitar Institute of Technology, where British fusion-guitar icon Allan Holdsworth heard his playing from a hallway. Holdsworth's excited call to Jean-Luc Ponty got Henderson hired by the violinist sight-unseen, and started a chain reaction of

session work (Chick Corea, Joe Zawinul), the formation of Tribal Tech, and the launching of his solo career, much of which can be traced on 2007's *Scott Henderson Collection*. **BM**



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**ERIC LINDELL
SKIPPERS SMOKEHOUSE/JUNE 12
THE BACK ROOM/JUNE 13**

With three recordings on the Alligator imprint, Eric Lindell has been winning over roots and blues fans with his soulful vocals and boisterous original tunes. Custom-made for the roadhouse or the roadtrip, Lindell's music on the recently released *Gulf Coast Highway* chugs along with a partying, New Orleans vibe, punctuated by spanking horns and the Big Easy groove machine of bassist Robert Mercurio and Stanton Moore of Galactic fame on most tracks. The guitarist and vocalist, who grew up in the San Francisco Bay area, moved to the Crescent City after winning the John Lennon Songwriting Competition



in 1999. In addition to his beer-and-bourbon-soaked originals, which recall Delbert McClinton's honky-tonkin' mix of country and R&B, Lindell also nods to Buck Owens and Willie and Waylon with inspired covers on the new disc. **BW**

**SOUTH FLORIDA PRIDE WIND ENSEMBLE
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"Coming out" in the jazz world takes a great deal of courage, as Gary Burton knows all too well. The multiple Grammy Award-winning vibraphonist fretted about the decision. Would he lose gigs? Would audiences still accept him? Would longtime colleagues no longer wish to work with him? Of course, none of this came to pass, and Burton has continued a remarkable career after he truly went public in 1994. Since then, he's circled the globe with all manner of projects and picked up yet another Grammy this year for his album *The New Crystal Silence* with Chick Corea. A



brand-new recording with Pat Metheny, Steve Swallow and Antonio Sanchez, *Quartet Live*, has just been released. Burton now lives in Ft. Lauderdale, and he'll be joining the South Florida Pride Wind Ensemble for a few numbers during their upcoming *All That Jazz* concert, as well as performing a solo piece. **BW**

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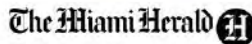
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As a sideman with jazz greats from James Moody to John Scofield, veteran drummer Adam Nussbaum, 53, always provides just the right colors and textures. His highly attuned sensibilities are once again in evidence on a pair of recordings with his Nuttree Quartet. Taking its moniker from the translation of the drummer’s name from German, the group also features guitarist and longtime ECM recording artist John Abercrombie — and a roster of rotating players that includes: saxophonists Jerry Bergonzi, Dave Liebman and Bill Evans; organist Gary Versace and bassist Jay Anderson.

You may just need a scorecard to keep track. Nussbaum, Abercrombie, Bergonzi and Versace convened in 2007 to record the ensemble’s 2008 debut, *Standards*, released on the European-based Kind of Blue label. Anderson engineered the initial, bass-free effort, but replaces Versace for the group’s forthcoming Kind of Blue followup, *Something Sentimental* (on which Liebman takes over sax duties from Bergonzi). Former Miles Davis sideman Bill Evans takes Liebman’s spot for the June 13 South Florida show by the quartet, which will also feature Versace on the Hammond B3.

The group’s most visible member, Abercrombie has employed Nussbaum in his various projects for decades. When the drummer was approached by Kind of Blue about putting together a band for a recording, he returned the favor. And even though Nuttree was named for the drummer, Nussbaum stays true to selfless form in not seeing himself as a leader.

“I organized it, but there’s no leader once the music starts,” he says from his home in Highland Mills, New York (about an hour’s drive north of Manhattan). “I’ve played with Abercrombie’s and Liebman’s groups for years, but I basically just made the phone calls for this one. I like to record with people I have a camaraderie with, a sense of trust, and I was pleased that they were able to do it. Bill [Evans] is an old friend, too. I played on his first solo record, right around the time he got the gig with Miles.”

Like *Standards*, *Something Sentimental* features familiar jazz chestnuts. Yet there’s a deeper meaning behind the quartet’s new release.

“When my mother, Muriel Nussbaum, was passing away from cancer in April of 2007, she gave me strict instructions to have a party with live music afterward,” Nussbaum says. “She didn’t want a funeral, or a service of any kind. I’d been friends with Liebman, Abercrombie and Anderson for years, and they all said we should play together for the occasion, so we did. We’d never played in that combination before, but it was really nice. We decided to eventually record *Something Sentimental*, and dedicate it to the people we’d loved who had passed on.”

o leader once the music starts...”

Meredith

Featuring his mother's favorite tunes, like Cole Porter's "It's Alright With Me" and the Kern/Hammerstein gem "All the Things You Are," *Something Sentimental* is even more traditional than *Standards*, which included more modern pieces by Wayne Shorter and John Coltrane.

Much of the more-traditional orientation comes from organist Versace's being replaced by acoustic bassist Anderson, who until recently spent more than a decade in pianist Lynne Arriale's trio. With Abercrombie and Versace on the June 13 show, plus the energetic sax playing of Evans, Nussbaum says the audience should expect an unpredictable performance.

"We'll mix some things up," he says. "We'll play some standards, sure, but we'll do some of John's originals, and an original or two of Bill's. When you're doing a live gig, you don't necessarily want to play the same things you've done on a record. On stage, we never really know what's going to happen with the

music, and that's OK. There are structures that we'll follow, but within that, we improvise and anything can happen. It's nice to have situations where you have a green light, and enjoyable to play with people you can communicate with and use that other force.

South Florida JAZZ presents The Nuttree Quartet 8PM June 13 at the Miniaci Performing Arts Center at NOVA Southeastern University.



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