

JAZZ & BLUES

AUGUST 2013



F L O R I D A

FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

FEATURED ARTIST

MIAMI SAXOPHONE QUARTET



CANDYE KANE
WILLIE GREEN
LARRY GARNER
CEDRIC BURNSIDE
AMANDAH JANTZEN
TC CARR & ED WRIGHT
AVERY SHARPE QUINTET
CHICK COREA & BELA FLECK
DICK HYMAN & SHELLY BERG
ALAN BAYLOCK JAZZ ORCHESTRA

IN MEMORY OF WARREN KIME (1928-2013)

MIAMI SAXOPHONE QUARTET

by Bob Weinberg



GARY LINDSAY DIDN'T EXACTLY JUMP AT

the chance to join a jazz-dedicated saxophone quartet. University of Miami faculty-mate Gary Keller had proposed the idea, having played classical music in a similar setting. Lindsay, a jazz composition professor, Grammy nominee, NEA grant recipient and alto saxophonist for the likes of Frank Sinatra, Tony Bennett, Jaco Pastorius and the Brecker Brothers, felt as though he wasn't up to the task.

But Keller persisted, promising him he could write music for the project, as well as play in it. "And maybe that's what enticed me," says Lindsay, whose New England accent remains as thick as maple syrup, "because I love to do that."

Lindsay's sophisticated writing and arranging — on tunes by everyone from John Coltrane to Paul Simon — have become hallmarks of The Miami Saxophone Quartet's sound, as heard on five brilliant CDs, including the new *Four of a Kind*. Recorded live at UM's Gusman Hall, the disc culls performances from 2010 and 2011, spotlighting the synergistic flow of the horn players as an ensemble and as soloists. While they've since added other instruments to the

mix, the core of the MSQ remains the same since its inception more than a decade ago: Lindsay on alto, Keller on soprano, Ed Calle on tenor and Mike Brignola on baritone. "Actually, it wouldn't work any other way, now that we've written so much music," Lindsay explains. "Because it's written for the personalities, the individuals."

Those individuals follow in a long tradition of jazz players who've graced South Florida classrooms, as well as bandstands, with their expertise. Keller has been a member of the UM faculty for more than 30 years, Lindsay for more than 25. Calle, who's been nominated for two Latin Jazz Grammys, is a senior faculty member at Miami Dade College. And Brignola, who played in Woody Herman's Thundering Herd in the 1980s and has taught at Florida Atlantic University, remains active as a clinician and educator. Each passed through UM's rigorous music program.

Rhode Island native Lindsay came south with wife Paula to pursue a master's degree at UM. A Paul Desmond aficionado, he says Dave Brubeck's saxophonist inspired him to play the alto when he was a kid. Lindsay's older brother, a trumpet player, had turned him onto the records of Maynard Ferguson, and he became a fan of Ferguson writers Slide Hampton and Willie Maiden. Woody Herman band arrangements also caught his ear. And certainly, he was hip to composers such as Claude Thornhill, Johnny Carisi and Gerry Mulligan, who made elegant use of counterpoint in a new kind of chamber jazz. It was the latter that provided the key to writing for the MSQ.

"I knew the other players [in the MSQ], because we had played gigs together," Lindsay says. "But when we got together as a chamber group, it was totally different. There's no hiding anywhere. There's no rhythm section, nothing to really fill up space. So, I listened to the individual sounds of Mike and Ed and Gary, and it inspired me to write in a more contrapuntal style."

Following their first disc, 2002's *Take Four Giant Steps*, which primarily featured the four saxes unaccompanied, the MSQ recruited A-list colleagues on subsequent recordings. On *Four of a Kind*, they welcome trumpeter Brian Lynch, pianist Jim Gasior, bassist Chuck Bergeron and

MIAMI SAXOPHONE QUARTET

drummer John Yarling. Considered “the unofficial fifth member of the quartet,” Bergeron has frequently performed and recorded with the group. “Talk about solid,” Lindsay raves about the bassist. “It’s a trick to keep four saxophone players on their toes rhythmically.” He’s also effusive about the pianist: “Jim Gasior’s one of my favorite piano players. He surprises me every time he plays. He creates great musical journeys.”

From Calle’s and Lindsay’s engaging orchestration of “Twinkle Twinkle Little Star” to Gasior’s imaginative interaction with the horns on Brubeck’s “It’s a Raggy Waltz” to Lindsay’s concluding flagwaver “Sweet Bread,” on which everyone solos, *Four of a Kind* showcases the MSQ — and their chief composer-arranger — in top form.

“I teach composition, and I talk about writing for saxophones every day,” Lindsay says. “And there needs to be parameters to teach someone how to write. So I have a lot of rules that students need to follow. Well, my idea when we started the quartet was, ‘Let’s see how many rules I can break.’”



The Miami Saxophone Quartet will perform 7-9PM August 9 at the Bass Museum of Art on Miami Beach. Call 305-673-7530 or visit Bassmuseum.org.

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S P O T L I G H T

CANDYE KANE

BRADFORDVILLE BLUES, TALLAHASSEE/AUG. 16
BAYSIDE GRILLE, KEY LARGO/AUG. 21-22

Candy Kane more than lives up to the feisty title of her new CD, *Coming Out Swingin'*. The California-born blues mama displays fighting spirit to spare on 13 tracks of pure hellfire, as she traverses styles from jump swing and rockabilly to Memphis soul and Chicago blues. Her not-so-secret weapon, guitarist and co-songwriter Laura Chavez, is a marvel of tone and versatility, going down-tuned and dirty on tracks such as "I Wanted You to Walk (Right Thru That Door)," and following in Otis Rush's reverb-laden wake on "Invisible Woman." Kane is in terrific voice and continues to write pointed and sometimes poignant lyrics in a variety of styles.



The aforementioned "Invisible Woman" deals with society's narrow views of feminine beauty, while "You Ain't All That" takes a vain dude to task with lines like "This mirror's too crowded, so you gotta go." Kane's dukes-up attitude has been a valuable asset during her years-long battle with pancreatic cancer. **BW**

WILLIE GREEN

EUROPEAN STREET CAFÉ,
ELKTON/AUG. 17

From his usual spot — a wooden chair on a raised platform at The Yearling restaurant in Cross Creek — Willie Green draws listeners from all over Florida and beyond with his down-home blues. The Montgomery, Ala., native first came to the Sunshine State in 1947 as a fieldhand. Along the way, he honed skills on harmonica, and eventually guitar, inspired by heroes such as B.B. King, Muddy Waters, Lazy Lester and Jimmy Reed. "I never could do nothing with no pick," says Green, who plays electric and acoustic guitar, and uses a slide fashioned from PVC pipe. "I pick with my hand, because I know it gets the job done." In addition to his haunting



guitar sound and Reed-influenced harmonica, the bluesman also sings in a deeply moving voice, never less than totally committed to the material. Green, who lives in Ocala and plays three or four nights at The Yearling, has recorded three CDs, one of which paired him with Mofro's JJ Grey. He'll work his magic this month in Elkton. **BW**

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PALLADIUM SIDE DOOR, ST. PETE/AUG. 16
 (w/ Bolts of Blue Band)

ELLA'S FOLK ART CAFE, TAMPA/AUG. 18 (4-7 PM)
 The pairing of harmonica wizard T.C. Carr with country-blues-guitar master Ed Wright should make the hair stand up on the back of any Florida blues lover's neck. During the past few decades, Carr has established himself among the state's top harp blowers. He's shared his expertise with legendary figures such as Big Jack Johnson, Bo Diddley, Diamond Teeth Mary and Mr. Satan himself (a.k.a. Sterling Magee), throwing sparks with his Hohner like a runaway train. Long Island native Wright, who's lived in the Tampa Bay area for more than 25 years, has also attracted plenty of attention with



his powerful, deeply rooted performances on acoustic and amplified cigar-box guitars. His fans include fellow Florida bluesman Damon Fowler. The pair, who played together often, co-wrote most of the material on Fowler's 2011 CD *Devil Got His Way*. Wright and Carr should switch off on vocals; each more than holds his own in that regard, as well. **BW**

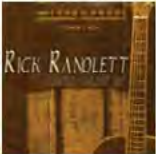
LARRY GARNER
BRADFORDVILLE BLUES, TALLAHASSEE/AUG. 24
 Larry Garner was a standout among emerging blues artists of the 1990s. The former Baton Rouge resident is a first-rate songwriter and powerful yet understated instrumentalist, his playing always serving the song's content. And his potent vocals and swampy music bespeak bayou inspirations such as Rafal Neal and Silas Hogan. European blues fans have long appreciated Garner's songcraft, and he's recorded for overseas labels such as Verve-Gitanes and JSP. Although he's been nominated for Blues Music Awards, Garner has operated somewhat under the radar in the States, even as he continues to record excellent music. His latest, *Blues for Sale*, finds the 61-year-old guitarist in



PHOTO BY MATTHEW SCHLEINER

top form. He voices the frustrations of a struggling bluesman on "A Whole Lotta Nothing," offers the harrowing tale of a returning military vet on "BrokenSoldier" and celebrates the resilience and hospitality of his homestate on "If You Come to Louisiana." Don't miss this date, before the 'bama-based Garner heads out on a European tour. **BW**

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CEDRIC BURNSIDE
VINYL MUSIC HALL, PENSACOLA/AUG. 24

As half of The Juke Joint Duo, his Blues Music Award-winning band with guitarist Lightnin' Malcolm, Cedric Burnside delivered the stompedown beat of Mississippi Hill Country blues from behind his drum kit. Burnside wrote and sang half the songs, and earned three BMAs for drummer of the year. The Holly Springs, Miss., native had learned the craft at the side of Hill Country legend R.L. Burnside, his grandfather, with whom he toured from the age of 13. And he absorbed some of the elder Burnside's gift for fashioning songs with a unique perspective, as can be heard on 2011's *The Way I Am*. The album presents him unaccompanied on guitar and vocals, as well as fronting a band with his younger




brother Cody and his uncle Garry. As you might expect, Burnside is a powerfully rhythmic guitarist, working his vocals around idiosyncratic rhythms aggressively pulled from his six strings, and his tunings bear echoes of his grandfather's sound. He regularly tours with guitarist and bassist Trenton Ayers, switching from drums to guitar as mood strikes. **BW**

ALAN BAYLOCK JAZZ ORCHESTRA
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Featuring members of the Woody Herman, Count Basie and Maynard Ferguson big bands, the Alan Baylock Jazz Orchestra explodes on standards from Juan Tizol's "Caravan" to Herbie Hancock's funk-fusion classic "Chameleon." Bandleader Baylock has displayed exceptional skills as a conductor, composer, arranger, producer and educator while serving as Jazz Composer in Residence at Virginia's Shenandoah Conservatory, and as chief arranger for the United States Air Force ensemble the Airmen of Note. The versatile, multi-tasking Baylock has had his compositions recorded and/or performed by jazz luminaries including Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Al Jarreau and Kurt Elling, and has also composed for R&B artists Chaka Khan and Patti LaBelle and country artists Clint Black and Roy Clark. And while bandleaders don't often achieve their status without principally being a musician, Baylock's undeniable gifts have assured his spot out front of his roaring 18-piece orchestra. **BM**





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**DICK HYMAN AND SHELLY BERG
PLAYERS THEATER, SARASOTA/AUG. 16**

The pairing of pianists Dick Hyman (*right*) and Shelly Berg provides a unique opportunity to see two generations of kindred jazz spirits. The 86-year-old Hyman is celebrated for his work with Benny Goodman, Mark Murphy and Woody Allen, the latter on films including *Zelig*, *Stardust Memories* and *Bullets Over Broadway*. Currently residing in Venice Beach, Fla., Hyman has just released a duo CD, *...Live at the Kitano*, with reed master Ken Peplowski. The Cleveland-born Berg, 57, became Dean of the Frost School of Music at the University of Miami in 2007, after a lengthy professorial stint at the University of Southern California. He's collaborated with the likes of Kurt Elling, Tierney Sutton and Arturo



Sandoval, and last year received a Grammy nod for an arrangement he wrote for vocalist Lorraine Feather's latest CD. For the Hyman-Berg gig in Sarasota, expect standards from their 2009 CD *Meeting of the Minds*. The pair first played together at Sunnie Sutton's 2007 Jazz Party in Denver, and apparently, the collaboration struck sparks. **BM**

**AVERY SHARPE QUARTET
BERTHA ABESS SANCTUARY, TEMPLE ISRAEL,
MIAMI/AUG. 18**

Avery Sharpe's started out on electric bass. Then, while attending college during the 1970s, he was persuaded to learn upright bass by fellow practitioner Reggie Workman. Those experiences — plus piano and accordion training while growing up in Georgia, — launched a sterling career. Sharpe worked soon thereafter with the bands of saxophonist Archie Shepp and drummer Art Blakey before a 1980 audition landed him a spot in pianist McCoy Tyner's group for nearly 20 years. The bassist's warm tone, finger-style and bowed, has also been featured in a 25-year recording career as a leader. Sharpe's economics studies at UMass led to



the 1994 formation of his own label, JKMN Records. His latest CD, *Sojourner Truth: Ain't I a Woman*, showcases his quartet (pianist Onaje Allan Gumbs, trumpeter Duane Eubanks, drummer Yoron Israel) and his writing in a suite of songs honoring Truth, the abolitionist and women's rights activist who posed that very question during an 1851 speech. **BM**

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CHICK COREA AND BELA FLECK
RUTH ECKERD HALL, CLEARWATER/AUG. 23

Pianist Chick Corea and banjoist Béla Fleck shared a Best Instrumental Album Grammy for their standout 2007 duo CD *The Enchantment*. The two busy multi-band leaders went their separate ways after that year's tour, not reuniting until early 2013. Yet their musical rapport has only been heightened by the interim projects in which they've been engaged. Fleck's broad improvisational vocabulary now benefits from touring Africa (as documented in his 2008 film *Throw Down Your Heart*); reuniting the original Béla Fleck & the Flecktones lineup; playing traditional jazz with pianist Marcus Roberts' trio; and performing his banjo concerto with various orchestras. Corea, whose



latest album, *Vigil*, will be released this month, has co-led the Five Peace Band with John McLaughlin; reformed his fusion juggernaut Return to Forever; and continued to tour in his 40-year duo with vibraphonist Gary Burton. As with Burton, Corea and Fleck have developed a virtually telepathic method of musical conversation. **BM**

AMANDAH JANTZEN
ARTS GARAGE, DELRAY BEACH/AUG. 23
EDDIE V'S, TAMPA/AUG. 25

Vocalist and pianist Amandah Jantzen gave up a lucrative business career to pursue recording and touring in 1986, fulfilling a dream that started in childhood. Blessed with a naturally warm voice and a sense of swing — despite that she had little access to jazz while growing up — the San Francisco native has found creative inspiration in the places she's resided (British Columbia, Canada and her current hometown of Portland, Ore.) and toured (from Alaska, Washington and Wisconsin to Indonesia, Vietnam and Turkey). Jantzen also frequents South Florida, having previously performed with area heavy-



weights including multi-instrumentalist Ira Sullivan and saxophonist Turk Mauro. For her show in Delray, the singer will be supported by pianist Mark Marineau, bassist Paul Shewchuck and drummer Mike Harvey. Jantzen and company will likely feature standards from her latest CD, *Northern Star: The Singapore Sessions*. **BM**

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