

# JAZZ & BLUES

SEPTEMBER 2013

## FLORIDA



FLORIDA'S ONLINE GUIDE TO LIVE JAZZ & BLUES

FEATURED ARTIST

# SUGAWACK



MARKUS GOTTSCLICH • THE CAZANOVAS • PABLO GIL

ANDY T & NICK NIXON • KONRAD PASKUDZKI TRIO

LARRY CORYELL • GEORGE PORTER JR. & THE RUNNIN' PARDNERS

NEW ORLEANS SUSPECTS • URI GURVITCH QUARTET

MUD MORGANFIELD / CLAUDETTE KING

# ~SUGAWACK~

by Bill Meredith



## FACED WITH THE DAUNTING CHALLENGE

of naming a band, musicians sometimes rely on whatever's at hand. Take the case of South Florida jazz ensemble Sugawack. "We needed a name when we got our first gig," says drummer and bandleader Jeff Abbott. "I said, 'I don't care, call it Sugawack,' because I'd just seen a sugar packet on a table. I've since found out that Sugawack.com is available for future use. There's never been anything called that."

Such extemporaneous thinking suits this collective, who recorded their new debut CD, *Sacred and Profane*, completely through unscripted improvisation. The disc features Fort Lauderdale multi-instrumentalist Richard Brookens; Palm Beach County-based musicians Abbott, trumpeter John Beers, bassist Dave Tomasello and pianist Marc Puricelli (who performed with the likes of Chet Baker and Sonny Fortune in New York City before he moved to Delray Beach); plus Gainesville-based electronic instrumentalist Lucy Bonk.

"That initial gig was in March of last year," Abbott says. "I hadn't been working much, and Beers was trying to get me to. So we played with Brookens, and Steve Bristol on a laptop computer, synthesizer and percussion, and things just clicked. It was a sound I'd been hearing in my head for many years, and it finally came together."

On the CD, bandmates weave a variety of colors and textures into the sonic tapestry

of tracks such as "A Brief History of Man," "Geppetto's Dream," "Coral Cathedral" and "Tesla's Diode Zero Resistance." Brookens shifts among alto and baritone saxophones, alto flute, bass clarinet, Tibetan bowl and whirly tube. Beers adds occasional flugelhorn, effects, vocals and percussion. And Puricelli contributes melodica, while Abbott also works aluminum-tube xylophone, alongside Tomasello's unorthodox bass lines and Bonk's array of noises.

"We went into the recording with an absolutely blank slate," Abbott says. "The only exception is Richard's tune 'As a Whole,' which is a 12-bar blues melody. I think people can actually hear how we're listening to each other, like our free-improv jazz influences: John Coltrane, Paul Motian, Paul Bley, and the Art Ensemble of Chicago. It was all recorded live in the studio, and Lucy's contributions were on unusual keyboards and homemade instruments. She recently made me an electric kalimba [an African thumb piano] with a synthesizer inside."

The group's free improvisation flows through multiple configurations. Their September show in Melbourne will feature the quartet of Beers, Puricelli, Tomasello and Abbott. Bristol, a long-time South Florida jazz and blues drummer, is a charter member who often adds multi-instrumental mayhem even though he isn't on the CD.

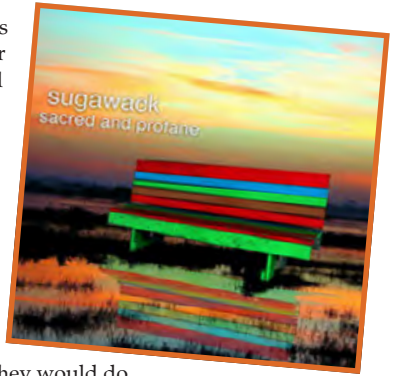
In fact, Sugawack is constantly in flux. "Our first gig was without a bass player," Abbott says. "But the improvisational nature of the music

# ~SUGAWACK~

allows for things like that. Our shows can range from pieces by a duo and trio to quartet and quintet. It changes up your palate. Bristol had been playing in the free-improvisational scene for a long time in Miami and Fort Lauderdale, so he's introduced me to many like minds from here to Orlando and Jacksonville."

Sugawack has played both of those cities during its 18 months together, along with Fort Lauderdale, Palm Beach and Boca Raton. And if Abbott has his way, it's Florida, then the world. "I'm hoping to market the European and Japanese scenes, as well," he says. "They're really into new original music like this. They're not afraid of anything."

Neither is Sugawack, a group brave enough to have paid for studio time with no preconceived notion of what they would do once they got there. Except to listen to one another, react and pass unspoken ideas around — all in the spirit of their improvisational heroes.



Sugawack will perform on Sept. 7 at the Noche de Gala black-tie art show, to benefit Nana's House Children's Home, at Crane Creek Medical Center in Melbourne. For more information, please call 321-266-8999, or visit Sugawack on Facebook.

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# S P O T L I G H T

## THE CAZANOVAS

BRADFORDVILLE BLUES, TALLAHASSEE/SEPT. 6

The smoky, warm-toned vocals of Cazanovas' lead singer Maurice Nazzaro bear a strong resemblance to a young Boz Scaggs. He's also a truly gifted harmonica player, with a cutting tone that conjures harpoon aces such as William Clarke and Lazy Lester. Then there's his band, a bad-ass blues ensemble capable of generating Delta and Chicago style raveups and jumping grooves, all while sounding very much of their time. Danny Vinson proves a versatile lead guitarist, using licks lifted from Junior Watson and Albert King, while bassist Jacob Holliday and drummer Theron Peterson lay down a variety of big beats. The Cazanovas' second recording, *Just Gettin' By ...*,



showcases the band's taut musicality and original tunes. The title song sounds like a blues classic, as do several tunes here. Nazzaro's delivery is full of emotion but never fails to swing, and his harp playing is equally accomplished. Cue up "Ease My Mind" and "Boppin' at Bakos" for examples of the band's instrumental mastery. **BW**

## GEORGE PORTER & THE RUNNIN' PARDNERS FUNKY BISCUIT, BOCA/SEPT. 12

George Porter Jr.'s résumé reads like a who's who of New Orleans R&B. His liquid-bass propulsion has driven the music of Earl King, Allen Toussaint, Lee Dorsey and Irma Thomas, to name a few. But he's best known as a founding member of The Meters, whose music helped kick off the era of stone-cold funk in the 1960s and '70s. Porter has also led his own band, the Runnin' Parners, for years, utilizing not just his patented, slippery bass licks, but his soulful vocals and songwriting. The band combines the tight funk of The Meters with jam-band sensibilities that keep audiences up and dancing. A popular attraction at New Orleans Jazz Fest, the Parners have recorded



live discs from the event that explain why they get invited back each year. On their 2011 CD *Can't Beat the Funk!* the band put their modern touch to 14 Meters tunes that were recorded but seldom played by the band on stage. Expect that same mix of old-school-meets-new-generation New Orleans funk in Boca this month. **BW**

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**MUD MORGANFIELD/CLAUDETTE KING  
AMELIA ISLAND BLUES FEST, FERNANDINA  
BEACH/SEPT. 14**

Influences and inspirations are one thing, but genetics don't lie. One example: the vocal grain and timbre of Mud Morganfield, a son of blues legend Muddy Waters. As heard on his latest album, last year's *Son of the Seventh Son*, Mud's a dead ringer for his pop, as he works out on a meaty set of Chicago blues with an outstanding backup band. This time out, the Chi-town native covers only one of his dad's songs, instead showcasing his idiomatic songwriting as well as tunes by his A-list sidemen, guitarist Billy Flynn and harmonica ace Bob Corritore. And with pianist Barrelhouse Chuck, drummer Kenny "Beedy Eyes" Smith and Harmonica Hinds also on-



board, the disc is a solid slice of classic Chicago blues; it was *Living Blues* Album of the Year. The Amelia Island Blues Fest hosts another blues progeny in Claudette King, daughter of B.B. King. While her voice doesn't resemble B's, she's certainly inherited some of his musical gifts, as can be heard on her impressive 2010 debut album, *We're Onto Something*. **BW**

**ANDY T & NICK NIXON BAND  
BRADFORDVILLE BLUES, TALLAHASSEE/SEPT. 7**

Guitarist "Andy T" Talamantez and singer Nick Nixon are a pair made in blues heaven. The Texas-blues influenced Andy T counts T-Bone Walker, Albert Collins and B.B. King among his touchstones, and he sharpened his ax on stages alongside Guitar Shorty and Smokey Wilson. Nashvillean Nixon was part of his hometown's thriving blues scene of the '60s, and he's helped revitalize that scene in recent years. Having moved to Nashville in 2008, Andy T realized that Nixon's booming voice was an ideal foil for his sizzling licks, and the pair released their debut recording *Drink Drank Drunk* earlier this year. Produced by and featuring guitar-slinger Anson Funderburgh, the disc is a smoldering collection of classic and classic-sounding blues. While they dive headfirst into Gatemouth Brown's "Midnight Hour" and Ray Charles' "I've Got a Woman," they also offer deeply rooted originals, such as Andy T's "Have You Seen My Monkey," Nixon's "You Look So Good," and the co-written "On My Way to Texas," an album highlight. **BW**



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# S P O T L I G H T

## LARRY CORYELL

### NEW SMYRNA BEACH JAZZ FESTIVAL/SEPT. 29

Guitarist Larry Coryell's website touts him as the "Godfather of Fusion." And while there's truth to that statement, it shortchanges the 70-year-old master's capabilities. Coryell's calendar indeed includes shows by his iconic, retro-fusion band the Eleventh House. But it also lists straightahead dates with vibraphonist Gary Burton and all-star guitar showcases in Europe. In fact, any concert featuring the guitarist is as likely to spotlight his clean tones — on acoustic or electric guitar, or both — as it is his distorted fusion prowess. The Texas native's wide range of influences includes guitarists Wes Montgomery, Chet Atkins, Chuck Berry and George Harrison, not to mention Bob Dylan, John Coltrane and



The Byrds. Coryell's nearly 50-year recording career has spanned genres from blues and bebop to country, rock and Middle Eastern styles. His quartet at the New Smyrna Beach Jazz Fest will feature guest vocalist Linda Cole, who morphed from gospel to R&B to jazz as she traveled Michigan, California and Central Florida 22 years ago. BM

## MARKUS GOTTSCHLICH

### EDEN ROC, MIAMI BEACH/SEPT. 14

While growing up in Vienna, pianist Markus Gottschlich drew inspiration from the very home in which he was raised — an apartment where Beethoven once lived. Now based in Miami, Gottschlich incorporates classical influences into a jazz and world-music context on his new CD *Of Places Between*. Reimagining Bronislaw Kaper's "Invitation," he blends Cuban and Brazilian rhythms, with Rajesh Bhandari adding tabla drums and violinist Federico Britos lending nuance on a 130-year-old Viennese instrument. A read of Billy Strayhorn's "A Flower Is a Lovely Thing" resounds with reggae undertones, as well as the colors of Elon Rubin's cello and Bhandari's tabla and African djembe drums.



Gottschlich's original compositions include "Sleepless Night" — which goes from rubato to swing thanks to drummer José Javier Freire, Gottschlich's clever chords and the shading of accordion player Christian Bakanic — and the closing "Dark Horses," which shifts from 6/8 time to an accelerated samba feel for bassist Scott Whitney's upright solo. BM

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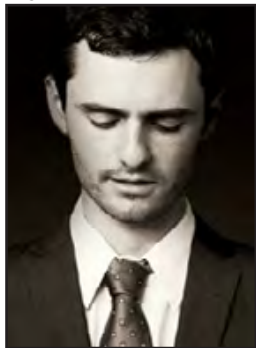
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**KONRAD PASZKUDZKI TRIO  
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Like many rising young jazz pianists, Konrad Paszkudzki received a stellar musical education, albeit not in expected locations. At age 15, he was accepted into the West Australian Academy of Performing Arts, graduating with a bachelor's degree in 2007. Two years later, he relocated to the University of Miami on a scholarship. Since earning his master's there, Paszkudzki spent 2011 and 2012 in Los Angeles working with drummer Jeff Hamilton's trio and the Clayton/Hamilton Jazz Orchestra, then established his own trio in New York City. The pianist exhibits the blues foundation of Erroll Garner, the touch of Ahmad Jamal and the fleet fingers of Oscar Peterson on his trio's new self-titled



CD. With outstanding accompaniment from bassist Hassan Shakur and drummer Dag Markhus, he shifts effortlessly between the relaxed stride of "I Won't Dance" and a warp-speed, barely recognizable variation on "Let's Fall in Love," even going so far as to tag the chestnut with a tongue-in-cheek snippet of Mendelssohn's "Wedding March." **BM**

**THE NEW ORLEANS SUSPECTS  
ACES, BRADENTON/SEPT. 26  
FUNKY BISCUIT, BOCA/SEPT. 27  
SPACE COAST MUSIC FEST, MANATEE  
SANCTUARY PARK, CAPE CANAVERAL/SEPT. 28  
BRADFORDVILLE BLUES, TALLAHASSEE/SEPT. 29**

The fraternity of ace musicians plying their trade in New Orleans is rightly renowned. So, when a band of Crescent City allstars come together, as they did in The New Orleans Suspects, audiences can expect musicianship of the highest order and a near-unbeatable party soundtrack. The band's unrelenting grooves are supplied by veteran bassist Reggie Scanlan (Radiators, James Booker, Professor Longhair) and drummer Willie Green (Neville Brothers). Lead



guitarist Jake Eckert (Dirty Dozen Brass, Dr. John); pianist and vocalist CR Gruver, an expert in keyboard styles spanning James Booker and Art Neville; and saxophonist Jeff Watkins (James Brown, Groove Thangs) complete this remarkable lineup. Party with the Suspects this month, as they bring their expertise to venues from Boca to Tallahassee **BW**

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**FIU Latin Jazz Ensemble & Jazz Combos**  
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**FIU Studio Jazz Big Band**  
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**PABLO GIL**  
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If listeners detect an international flavor in the playing of Pablo Gil, it's for good reason. The tenor and soprano saxophonist and flutist earned several degrees in France, and toured through Europe, Russia and Greece while living overseas in the '90s. He moved to New York City in 1998, earned his master's degree from the City College of New York in 2000, and now splits time between his native Venezuela and Miami. Gil's meaty tone on tenor enriches a handful of solo releases, as well as his notable sideman work. Since 2000, he's received critical acclaim for his playing on CDs by the likes of trombonist Juan Pablo Torres, pianist Gerry Weil and guitarist Aquiles



Baez. You can see why he's been lauded in YouTube videos of his performances with keyboardist Alex Bertí's trio and with his own self-titled quintet. One of the latter, a spirited 15-minute "Yesterdays," also features guitarist Leo Quintero, pianist Emmett Cohen, bassist Gabriel Vivas and drummer Reiner Guerra at the Van Dyke Café in Miami Beach. **BM**

**URI GURVICH QUARTET**  
**ARTS GARAGE, DELRAY BEACH/SEPT. 28**

Weather Report helped transform jazz from American to world music in the 1970s-1980s through the group's unique ancestries, influences, tones and global touring. None of this was lost on a young Uri Gurvich. The Israeli-born son of Argentinean parents took up the saxophone at age 10. A decade later, after touring with the Tel Aviv Jazz Orchestra, he moved from Israel to Boston to study on a scholarship at the Berklee College of Music. His instructors there included master saxophonists Joe Lovano and Dave Liebman, both of whom had played with Miles Davis. Gurvich's singular, updated mix of Israeli, Eastern European, North African and traditional and modern jazz influences is on display on his two CDs



for fellow saxophonist John Zorn's Tzadik label. Both 2009's *The Storyteller* and the new release, *BabEl*, feature the international lineup of Argentinian keyboardist Leo Genovese, Bulgarian bassist Peter Slavov, and Cuban drummer Francisco Mela, who also round out the worldly alto saxophonist's quartet for his show in Delray Beach. **BM**



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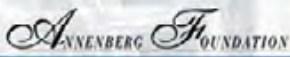
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