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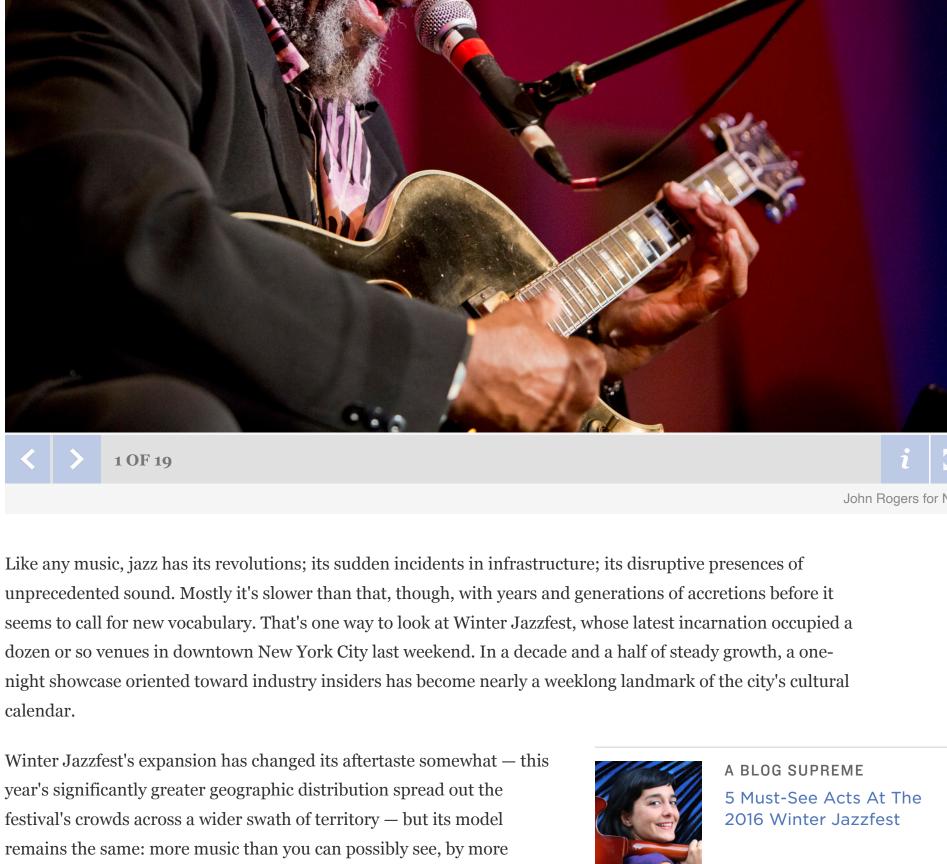
ON GIVING

## A Blog Supreme FROM NPR JAZZ

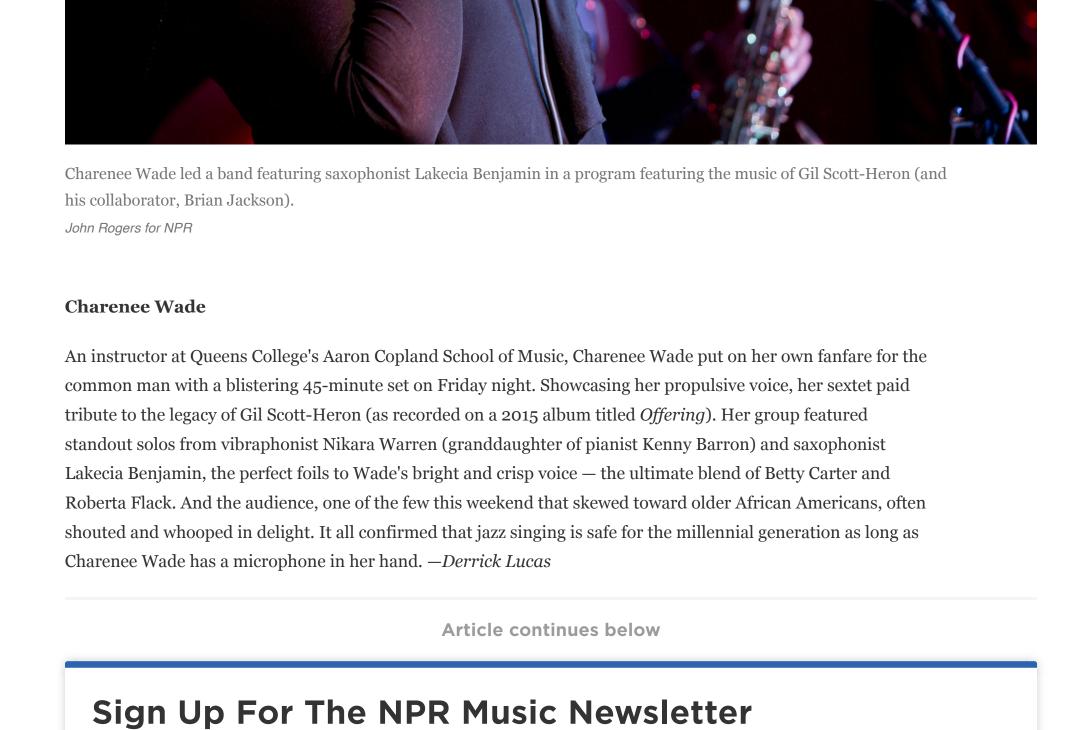
A BLOG SUPREME

What We Loved At Winter Jazzfest 2016 January 20, 2016 · 9:00 AM ET PATRICK JARENWATTANANON

1 OF 19 John Rogers for NPR Like any music, jazz has its revolutions; its sudden incidents in infrastructure; its disruptive presences of unprecedented sound. Mostly it's slower than that, though, with years and generations of accretions before it



remains the same: more music than you can possibly see, by more musicians than you've possibly heard of, in one general vicinity. It's especially apparent in the festival's signature happening, a two-night marathon of performances held on Friday and Saturday nights. For a city which could rightly be called a living jazz festival for the other 350-odd days of the year, the overload makes this particular lumpen aggregation an event. Obscure and established, taproot and offshoot branch, the Winter Jazzfest shines a broad spotlight. To represent that big tent, we asked several regular festival goers to pick one performance from the marathon that stuck with them. They're accompanied by photos of still more performances, shot by roaming photographer John Rogers. Here's what we took in at this year's festival.



perspectives we did not know existed before. The Mark Guiliana Jazz Quartet did exactly that last Friday at Subculture. The band's rhythm section — Shai Maestro on piano, Chris Morrissey on bass and Guiliana on drums — was clearly one of the strongest in my experience at the festival. With simple but powerful melodic lines,

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Mark Guiliana Jazz Quartet

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band in a way which exuded a contemplative, ethereal quality reminiscent of the rock legend's lyricism. As a tribute to Bowie, the drummer performed his composition "2014," from the quartet's album Family First. -Emilie Pons

saxophonist Jason Rigby also turned out to be a crowd-pleaser. Overall, the quartet alternated wild swing-style

beats with slower, more haunting tunes. Guiliana, who played on David Bowie's last album Blackstar, led his

group at Winter Jazzfest.

John Rogers for NPR

**Terrace Martin** Terrace Martin's quintet helped pack The Bitter End to the rafters early Friday evening, and it was easy to understand why: Who doesn't want to bask in the presence of a producer who helped Kendrick Lamar's *To Pimp* A Butterfly blossom? Those are big "pop" credentials, and with Kamasi Washington's late withdrawal due to injury, this was the only Winter Jazzfest opportunity to check in on the jazz side of L.A.'s current musical renaissance. The performance, Martin's New York debut as a bandleader, juxtaposed the different sounds of his hometown's current musical landscape. A single, earthbound alto chorus of "Wade In The Water" gave way to a short, noisy astral freakout (high marks to guitarist Andrew Renfroe and drummer Jonathan Barber) before settling into a set of electronic soul-jazz, with Martin leading from a Yamaha synth and vocoder more than his saxophone. It was relatively smooth sailing till the end, when he brought on "my secret weapon," vocalist Latonya "Tone" Geneva Givens, for a spellbinding reading of James Brown's "It's A Man's Man's Man's World." What was already an excellent cabaret'n'B take on the tune suddenly hit overdrive, as Givens' vocal improvisations took her

holdover from Berne's previous group Snakeoil, sounded glorious in the 800-seat room. And Weiss, Mitchell's

basement space called the Zinc Bar. Like many New York jazz clubs, it's a bit cramped with 16 musicians and

their dapper-dressed frontman, but it's even more so during the deoxygenated human crush of Winter Jazzfest.

(Your correspondent backed himself into a literal corner, flanked by intoxicated jazzbros.) But sometime around

midnight, Uribe ignited the packed house with the things that drive packed houses wild: danceable cumbia, horn

Afro-Latin bands treading this territory; you might start with the 2015 album *Cumbia Universal*. But he certainly

blasts, charismatic singing and so forth. You'd need more than the allotted 40-ish minutes to fully unpack the

precise combination of clarinet and accordion and cross-currents of percussion that set this apart from other

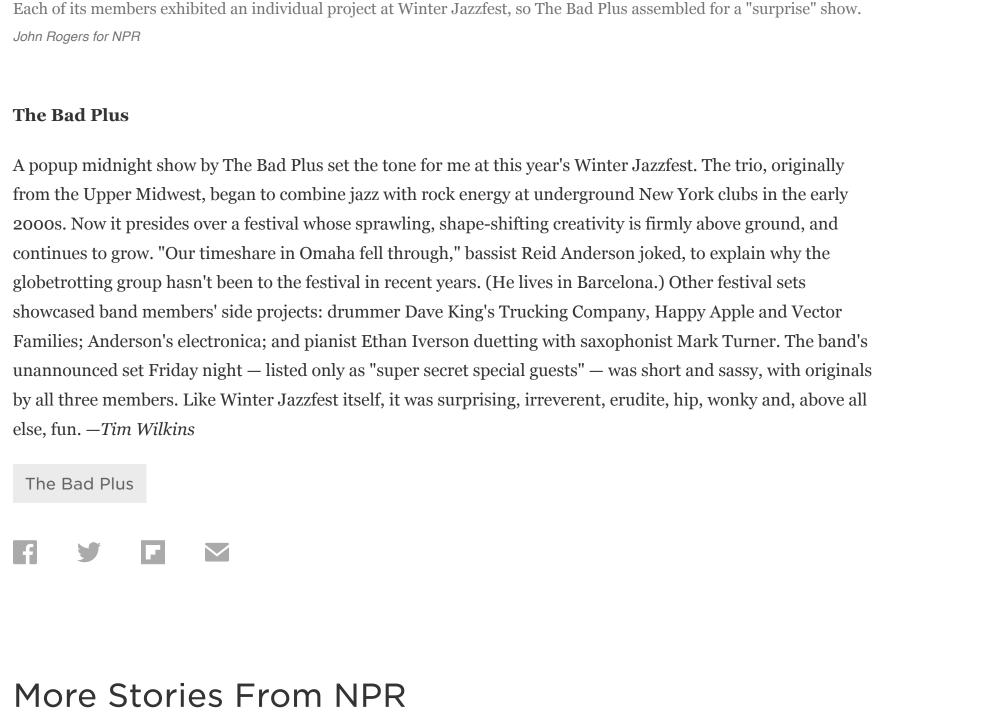
got the energy channeling correct. One tune, Uribe announced, was called "Gracias Nueva York," and that felt

frequent bandmate, went at the music with wild zigzagging funk and palpable hunger. —David R. Adler

Terrace Martin is best known as a hip-hop producer, but his first major musical outlet was jazz saxophone. He presented a

## **Gregorio Uribe Big Band** Once a month, the Colombian singer and button accordionist Gregorio Uribe fronts a big band in a cozy

apropos. Where else does one regularly merge specificities like Colombian dance rhythms and jazz big band in a way that feels, well, universal? —Patrick Jarenwattananon



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out into a more operatic atmosphere, and the music's possibilities became boundless once more. —*Piotr Orlov* **Tim Berne's Sideshow** Alto saxophonist Tim Berne arrived at the beautiful, cavernous ECM Records stage on Saturday with Sideshow, a new band that looked something like a conventional bebop quintet at first blush. But Berne, trumpeter Ralph Alessi, pianist Matt Mitchell, bassist John Hébert and drummer Dan Weiss tore that surface impression to bits in an instant. They hit peak intensity from note one, grabbing steady footing as they dealt with Berne's erratic rhythms and sawtooth melodic lines. As in much of Berne's work, there were constant shifts between cohesion and fragmentation, the written and unwritten. Instruments broke into varied combinations for ethereal free improvisation and demanding unison passages, often unfolding in a spontaneous counterpoint. Mitchell, the sole

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