

## JAZZ NOTES

## Jordan's career takes new turn

By Fernando Gonzalez  
Globe Staff

Stanley Jordan's four-year career reads like a made-for-TV movie script: Young guitarist, discovered playing on the sidewalks of Manhattan, gets big break, appears as opening act in major jazz festival and signs with influential label. Success follows.

Jordan perfected a two-handed tapping technique, a pianistic approach to guitar playing, that allowed him to create stunning aural effects, sometimes suggesting two and three guitarists playing dense contrapuntal textures. His solo concerts were remarkable technical displays.

His very first record, "Magic Touch," topped the charts for 51 weeks and received two Grammy nominations. His second album was well received.

Still, Jordan has decided it's time for changes.

His new album, the danceable, rhythm-and-blues-flavored "Flying Home" (Manhattan), suggests a new musical direction. Produced by Preston Glass, who has worked with Earth, Wind and Fire and Whitney Houston, among others, "Flying Home" comprises eight original compositions by Jordan and a cover of Robert Plant and Jimmy Page's "Stairway to Heaven."

And after several years of working as a one-man act, Jordan is now touring with a band.

He appears at the Berklee Performance Center tonight at 7:30 p.m. with young New Orleans pianist Harry Connick Jr.

Trumpeter and arranger Gerald Wilson discusses his 50-year career in jazz in a master class at the New England Conservatory, Tuesday at 2 p.m. A resident of California, Wilson is visiting the East Coast for the first time in decades. He is in Boston for the first time in 40 years.

Wilson, who has had a prolific recording career leading his own orchestra, honed his craft with the Jimmie Lunceford Band and in stints with Count Basie, Duke Ellington and the Dizzy Gillespie Orchestra. He has written scores for movies and television, as well as arrangements for singers such as Ray Charles (his country-and-western albums), Ella Fitzgerald, Nancy Wilson and Carmen McRae.

Gerald Wilson will conduct the New England Conservatory jazz orchestra in a concert featuring his compositions at Jordan Hall next Thursday at 8 p.m.

Avant-garde Soviet pianist Sergei Kuriokhin, 34, comes preceded by breathless praise and a few impressive recorded examples of his work. He performs solo, in duos with Vladimir Chekasin of the Ganelin Trio and as leader of several groups, including "The Pop Mechanics," a rock group.

His playing suggests sources as diverse as Cecil Taylor and barrelhouse piano. Had he met Kuriokhin, Conlon Nancarrow would not have needed a player piano.

This is also a virtuoso for whom Rachmaninoff "is associated with a supreme lack of taste and banality" and for whom Oscar Peterson "is the jazz version of Rachmaninoff."

Some of his live shows have been described as theater of the absurd, full of "grotesque visual elements," and he has been quoted as saying, "I want the audience to have fun as well - if they want to. Most people, for some reason or other, don't. They take everything absolutely straight."

He is doing an in-store appearance at Tower Records that includes performance and record-signing, surely a time-honored Soviet custom, Tuesday at 5 p.m. Then he plays at the lobby of the Wang Center for the Performing Arts Wednesday at 7:30 p.m., and later that evening he joins the trio The Fringe, at the Willow Jazz Club in Somerville.