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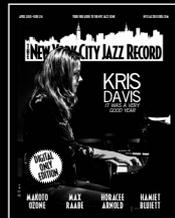


Volume 47 Number 2

April May June 2021



THE NEW YORK CITY JAZZ RECORD



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THE LONG JOURNEY HOME

Trans-Kalahari Quintet's THE LONG JOURNEY HOME from Ansonica Records is a cross-continental exploration of jazz, funk, and South African cultural traditions. Saxophonist and composer Matthew Dacso met his bandmates while serving in Botswana as a doctor. Now, he proudly presents this unique musical fusion to audiences around the world.

Regardless of where in the world you call "home," THE LONG JOURNEY HOME offers the unrivaled contentment of arriving there. The ensemble's colorful and electric compositions, paired with skillful and unrestrained performances, transcend borders to share the beauty of Botswana with the whole human family. Visit www.ansonicarecords.com/catalog/ar0014/ for more info.

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ANA MARÍA RUIMONTE & ALAN LEWINE

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SEPHARDIC TREASURES



Enjoy SOPRANO MEETS BASS: Sephardic Treasures from Ansonica Records, an album of traditional medieval Spanish and Sephardic songs that meld Moorish Iberian, jazz, flamenco, Middle Eastern music, and bel canto. Jazz bassist **ALAN LEWINE** and classical soprano **ANA MARÍA RUIMONTE** arranged these songs into an ethnomusicological celebration of the ancient Sephardic culture, setting them in a world fusion reflecting a vibrant embodiment of the Sephardic communities and their culture. For more, visit www.ansonicarecords.com/catalog/ar0015/

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CARLA MARCIANO QUARTET

PSYCHOSIS

HOMAGE TO BERNARD HERRMANN



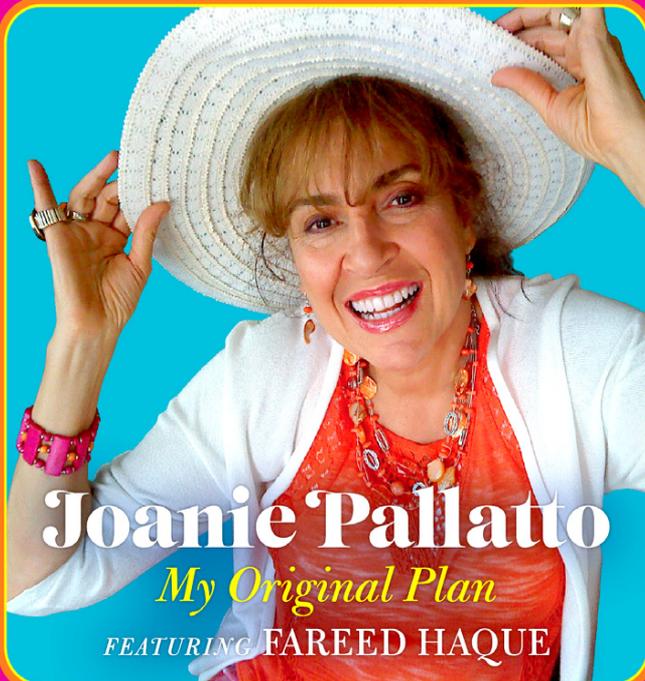
This album is my heartfelt homage to one of the greatest geniuses of film score, the composer and conductor Bernard Herrmann, whose music has dazzled me since I was a child. It has been very interesting to arrange, revise and adapt, for a jazz quartet, some of the best known themes from outstanding soundtracks Herrmann wrote for equally outstanding films - all psychological thrillers (hence the title *Psychosis*) - by brilliant directors, including *Marnie*, *Psycho* and *Vertigo* by Alfred Hitchcock, *Taxi Driver* by Martin Scorsese and *Twisted Nerve* by Roy Boulting. Bearing a classic feel and originally conceived for orchestras, the tracks in this album were arranged in full respect of the originals, leaving intact, for example, the beauty of the melodies, while at the same time creating new improvisational spaces that would allow our quartet to maintain its own identity.

www.carlamarciano.com



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Joanie Pallatto

My Original Plan

FEATURING FAREED HAQUE

JOANIE PALLATTO
featuring Fareed Haque
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~ Available April 16th, 2021 ~

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Fourteen Original Songs from
Award-Winning Singer-Songwriter
Joanie Pallatto

Produced by Haque and Pallatto

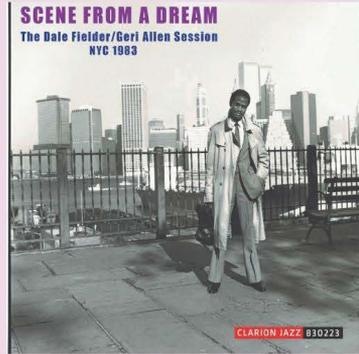
*"Listen closely and find out how to dream and how to use
those dreams...With Joanie, the personal becomes universal."
Stephen Cole, award winning songwriter and playwright*

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Real Jazz Made in Chicago

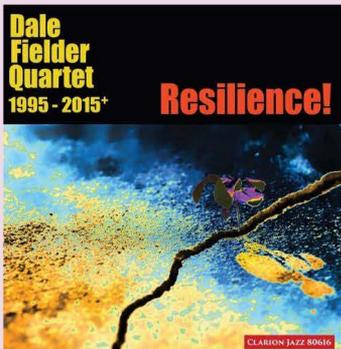




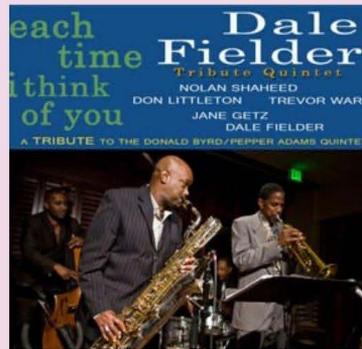
Dale Fielder Quartet
"Consensus"



Dale Fielder/Geri Allen NYC 1983
"Scene From A Dream"



Dale Fielder Quartet
20th Anniversary 2-Disc CD
"Resilience!"



Dale Fielder Tribute Quintet plays
Donald Byrd/Pepper Adams
"Each Time I Think of You"

They're not necessarily easy to find. But these small-label albums can be every bit as rewarding as the well-publicized releases from Verve, Blue Note, or the other major labels. The common threads include deeply reflective improvisational styles, strong rhythmic bases, use of ethnic instrumentation and musical forms, a willingness to merge a variety of jazz genres, and a reverence for classical traditions from America, Europe, Africa, and the East. But most of all, these discs share an artistic aspiration that is uncompromised by commercial interests. These are musicians looking to establish their own voices and vision, without the help of big record company contracts.

--Bill Kolhasse/L.A. TIMES

NEW release by double JUNO winner
Diana Panton!

A Cheerful Little Earful



Diana Panton

with REG SCHWAGER & DON THOMPSON



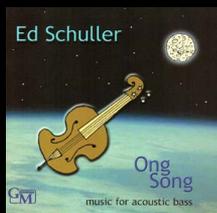
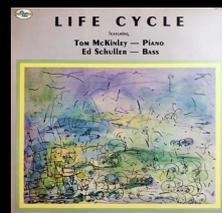
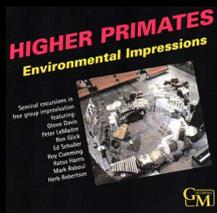
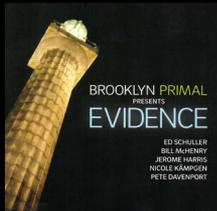
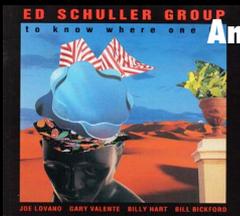
A sequel to her chart-topping album *I Believe in Little Things* (****DownBeat). *A Cheerful Little Earful* is sure to make kids and jazz aficionados alike grin from ear to ear!

www.dianapanton.com
album available at [Amazon.com](https://www.amazon.com)



Ed Schuller (bassist, composer) on GM Recordings

My name is Eddy
I play the bass
A kind of music
For the human race
And with beauty and grace
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To an uncertain space
Peace, Music
Love and Life"



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*"...Unity has already become my favorite album...The louder I push up the volume, the more I'm enjoying this musical therapy session."
Laurence Donohue-Greene - Managing Editor -
The New York City Jazz Record*

*"MOST HIGHLY RECOMMENDED"
Dick Metcalf - Editor, Contemporary Fusion Reviews*

*"...surprising, delicate, luminous, playful and otherworldly..."
Marilyn Crispell, pianist, composer, improviser*

*"unique, adventurous and unclassifiable."
Bruce Lee Gallanter - Downtown Music Gallery*

*"...grabs your attention and never lets go..."
JP's musicblog*

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Judi Silvano



Bruce Arnold

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To purchase a CD or digital download visit
<https://muse-EEK.com/unity>

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- #1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
 - #1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Ehran Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
 - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
 - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
 - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
 - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
 - #1257 Donnic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestler, A. St. James, B. Purdie
 - #1259 Eric Plaks New Trio *Sun and Shadow* w/John Murchison, Leonid Galaganov
 - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
 - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
 - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchical, M. Marucci, A. Lane, F. Wong
 - #1264 Ray Suhy-Lewis Porter *Longing* w/Rudy Royston, Joris Teepe
- www.cadencejazzrecords.com Cadence Building, Redwood, NY 13679 USA orders@cadencebuilding.com

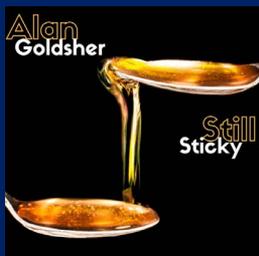
NEW from CIMP

- CIMP 406 David Haney Quartet *Siege of Misrata***
with Andrew Cyrille(dr) Dominic Duval(b) Dominic Duval, Jr.(b)
- CIMP 408 Jimmy Halperin-Dominic Duval Trio *Strayhorn***
with Jay Rosen(dr)
- CIMP 409 Ehran Elisha Trio *Heads***
with Albert Beger(ts/ss) Dave Phillips(doublebass)
- CIMP 410 Mat Marucci Trio *Inversions***
with Rick Olson© Adam Lane(b)
- CIMP 417 Jimmy Bennington Colour & Sound**
A Little While in Chicago
with Fred Jackson(sax) Jerome Crowell(tpt) Ed Schuller(b)

GOLD NOTE RECORDS

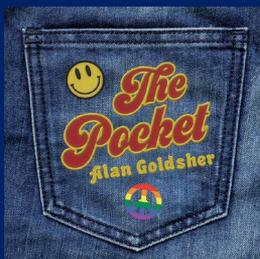
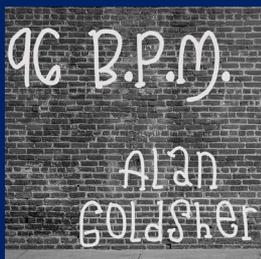


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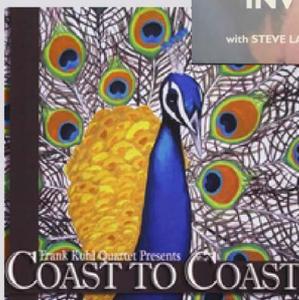
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JOHN STOWELL
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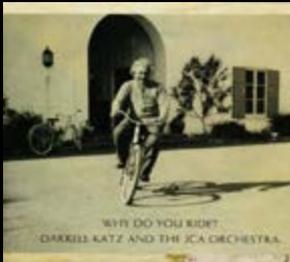
Darrell Katz

musician composer
bandleader educator

<http://www.darrellkatz.com>

"Katz's compositions are a melting pot of diverse styles and cross-references; avant-garde classical machinations rub shoulders with of funky fusion, swinging Stan Kenton-esque "big band" moves, Globe Unity Orchestra- styled freakouts, and the sweetly unadorned vocal stylings of passages Rebecca Shrimpton..."

All About Jazz-Dave Wayne



WHY DO YOU RIDE?

"...Darrell Katz has made a name as an imaginative and innovative composer, and this collection can only increase his reputation, such is his ability to create so many atmospheres and textures over the space of one record."

Downbeat, Simon Scott



JAILHOUSE DOC WITH HOLES
IN HER SOCKS

"Katz has carried on the compositional tradition of Julius Hemphill (1938-1995) in that his music is always a fusion of blues, avant-garde, poetry, improvisation, disparate elements thrown together that reveal their connections after multiple listenings..."

Step Tempest-Richard B. Kamins



A WALLFLOWER IN
THE AMAZON

Arriving on the cusp of the Jazz Composers Alliance Orchestra's thirtieth anniversary year, Why Do You Ride? (October 14, Leo Records) shows off Katz's deft ability to juggle off-kilter modernism with electrifying dynamic shifts and a tumult of jazz-history reference points in his vivid, smash-cut big band arrangements, all combined for this excursion with his love for cycling and a fascination with what Albert Einstein had to say about learning, knowledge, love and war..."

Leo Feigin

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ANTONIO ADOLFO

“After working with more than thirty songs to choose nine, I once again concluded that Milton Nascimento is the most modern and profound composer in Brazil. His compositions broke traditional harmonic and rhythmic patterns, with his modalism and natural rhythmic meters, all in a spontaneous and intuitive way.” –Antonio Adolfo

Antonio Adolfo (piano), Lula Galvao, Leo Amuedo and Claudio Spiewak (guitars), Jorge Helder and Andre Vasconcellos (bass), Rafael Barata (drums and percussion), Dada Costa (percussion), Jesse Sadoc (trumpet and flugelhorn), Marcelo Martins (tenor saxes and flute), Danilo Sinna (alto sax) and Rafael Rocha (mist) (trombone).

Bruma (mist) celebrating Milton Nascimento

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– Mario Taradell, Dallas Morning News

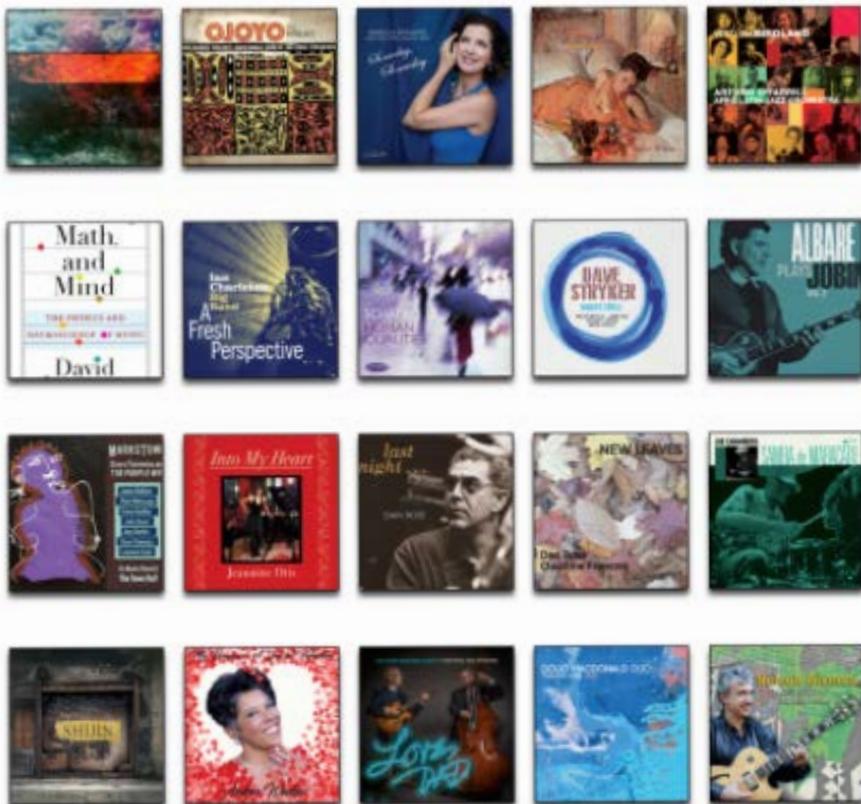
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*Sad Drums / Bitter Drums

- Jimmy Bennington / Seth Paynter

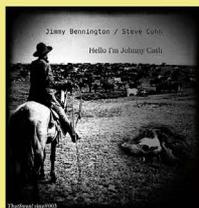
ThatSwan!Sing#001



*Tear it Down, Then Play a Ballad *Live at the Heartland*

- Jimmy Bennington Colour & Sound
feat. Daniel Carter and Brian Smith

ThatSwan!Sing#002



*Hello, I'm Johnny Cash

- Jimmy Bennington / Steve Cohn

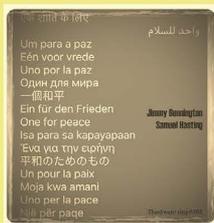
ThatSwan!Sing#003



*Belles de Nuit

- Jimmy Bennington Colour & Sound
feat. Fred Jackson Jr. (AACM) and Ben Boye

ThatSwan!Sing#004



*One for Peace

- Jimmy Bennington / Samuel Hasting

ThatSwan!Sing#005

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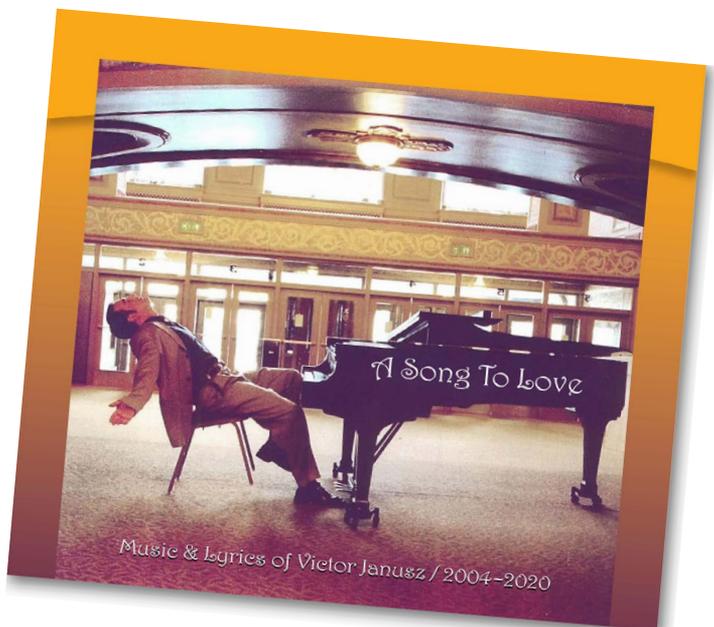
YEARS

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Seattle singer/songwriter releases an anthology of his most beloved songs from the last two decades with

A Song To Love

Music & Lyrics of Victor Janusz / 2004-2020



With a number of brand new tracks including a duet with blues great Duffy Bishop, *"Fruitcake Blues."*

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Producing Engineer: Pete Remine
Master Engineer: Dave Pascal
Photo by Jimmy Malecki

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▶ **"Janusz sounds like a cross between Billy Joel and Vince Guaraldi."** – *Tom Scanlon, Seattle Times*

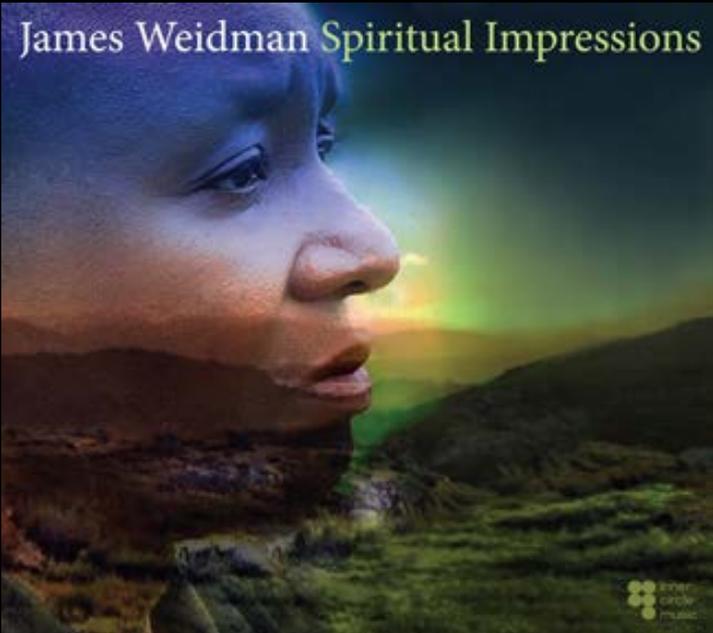
Digital: <https://victorjanuszband.hearnow.com/a-song-to-love>

CD Order: <https://www.facebook.com/victor.janusz>

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- 103 Bobby Zankel Trio
- 104 Frank Lowe Trio
- 105 Gregg Bendian Project
- 106 Mark Whitecage Trio
- 107 Chris McCain - Billy Pierce Trio
- 108 Steve Swell & Chris Kelsey
- 109 Billy Bang 4tet
- 110 Herb Robertson/Dominic Duval/Jay Rosen
- 111 Vinny Golia & Ken Filiano
- 112 Luther Thomas 4tet
- 113 Sonny Simmons Trio
- 114 Paul Lytton 4tet
- 115 Joe McPhee 4tet
- 116 Steve Swell 4tet
- 117 David White 5tet
- 118 Sonny Simmons 4tet
- 119 Mark Whitecage 4tet
- 120 Joe McPhee & David Prentice
- 121 Kevin Norton Trio
- 122 Joseph Scianni - Dominic Duval - Jay Rosen
- 123 Lou Grassi Saxtet
- 124 Odean Pope Trio
- 125 Leo Shev Trio
- 126 Ivo Perelman Trio
- 127 Mike Bisio & Joe McPhee
- 128 Marc Edwards Trio
- 129 Paul Smoker - Vinny Golia 4tet
- 130 Joseph Scianni
- 131 Bobby Zankel 5
- 132 Joe McPhee 4tet
- 133 Roswell Rudd Trio
- 134 Ivo Perelman Trio & Rory Stuart
- 135 Brandon Evans 4tet
- 136 The Cardinals Trio
- 137 Dominic Duval & Jay Rosen
- 138 Frank Lowe Trio
- 139 Chris Kelsey Trio
- 140 Zsuzsa K. Fasztau/Noah Howard/Bobby Few
- 141 Dominic Duval's String Ensemble
- 142 Jon Hazilla & Saxabone
- 143 Khan Jamal
- 144 Bruce Eisenbeil Trio
- 145 Luther Thomas Trio
- 146 Roswell Rudd Trio
- 147 Claude Lawrence Trio
- 148 Glenn Spearman - John Howard Group
- 149 Steve Swell 4tet
- 150 Kahil El'Zabar's Ritual Trio
- 151 David Bindman Trio
- 152 Ahmed Abdullah's Diaspora
- 153 Eliot Levin 4tet
- 154 Tyrone Hill 4tet feat. Marshall Allen
- 155 Joseph Scianni Trio/ Mark Whitecage 4tet
- 156 Lou Grassi's PoBand
- 157 Mark Whitecage's Other 4tet
- 158 Arthur Blythe & David Eaves
- 159 Frodo Giarstad 4tet
- 160 Thomas Borgmann Trio plus Peter Britzmann
- 161 Rob Brown - Lou Grassi 4tet
- 162 Joseph Scianni duets
- 163 John Gunther's Axis Mundi
- 164 Chris Dahlgren/Briggan Krauss/Jay Rosen
- 165 Andrew Chesbire Trio
- 166 Ebran Elisha Ensemble
- 167 Ethnic Heritage Ensemble
- 168 David White 5tet
- 169 Bob Magnuson & Lou Grassi
- 170 Pucci Amoradio Jhonas
- 171 Marshall Allen4tet feat. Mark Whitecage
- 172 Charlie Kohlhase 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujiyama's String Ensemble
- 176 John Gunther 5tet
- 177 Hugh Le'Ann & Marc Sabatella
- 178 Kowald, McPhee, Smoker, Whitecage, etc.
- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
- 182 Burton Greene - Wilber Morris - Lou Grassi
- 183 Joe McPhee - Dominic Duval - Jay Rosen
- 184 Steve Swell Trio
- 185 Joe Fiedler - Ben Koehn - Ed Ware
- 186 Paul Smoker 4tet
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- 190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
- 191 Odean Pope & Dave Burrell
- 192 Ahmed Abdullah/A Harding/W.Kamaguchi/Weinstein: NAM
- 193 Mark Whitecage's Other Other 4tet
- 194 Bruce Swewell's Crossover Trio
- 195 Sam Bardfeild's Cabal Fatale
- 196 Dom Minasi Trio
- 197 Blaise Swula Trio
- 198 Joe Fonda 5tet
- 199 Joe McPhee's Bluette

- 200 Elliott Levin - Tyrone Hill 4tet
- 201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
- 202 John Bickerton Trio
- 203 Steve Swell Trio
- 204 Bob Magnuson - Tom DeSteno 4tet
- 205 Kahil El'Zabar's TriFactor
- 206 Tyrone Hill - Elliott Levin 4tet
- 207 Marshall Allen w/ Lou Grassi's PoBand
- 208 Bhub Ramey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
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- 217 Ken Simon 4tet
- 218 Phil Haynes - Herb Robertson 5tet
- 219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
- 220 Kahil El'Zabar with David Murray One World Family
- 221 Konrad Bauer/Nils Wogram/Dominic Duval
- 222 Phil Haynes & Herb Robertson
- 223 Ori Kaplan's Trio Plus4etology
- 224 Roselle Washington with David Murray One World Family
- 225 Anthony Braxton
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- 227 Lou Grassi's PoBand
- 228 Wilber Morris & Reggie Nicholson
- 229 Yoko Fujiyama 4tet
- 230 Dave Burrell & Tyrone Brown
- 231 Masashi Harada Trio
- 232 John Gunther 5tet
- 233 Paul Smoker Trio
- 234 John Oswald - David Prentice - Dominic Duval
- 235 Anthony Braxton w/Alex Horwitz
- 236 Anthony Braxton
- 237 Avram Feler 4tet
- 238 Kevin Norton - Bob Celusac - Andy Eulau
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- 243 Anthony Braxton 5tet
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- 250 Charles Eubanks - solo piano
- 251 Burton Greene with Mark Dresser
- 252 T.J. Graham with Rory Stuart
- 253 Jay Rosen Trio
- 254 Tom DeSteno - Bob Magnuson 4tet
- 255 Steve Lehman 5tet
- 256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
- 257 Joe McPhee's Bluette
- 258 Joseph Rosenberg 4tet
- 259 Jean-Luc Guionnet & Edward Perraud
- 260 John Heward - Tristan Honsinger - Jean Derome
- 261 Dominic Duval String & Brass Ens.
- 262 Lou Grassi's PoBand
- 263 Adam Lane 4tet
- 264 Donald Carter - Steve Swell - Tom Abbs - David Brandt
- 265 John O'Gallagher's Axiom
- 266 Matt Lavelle 4tet
- 267 Khan Jamal 5tet
- 268 Bob Washington Trio
- 269 David Taylor Trio
- 270 Alex Harding - Dominic Duval - Jay Rosen
- 271 David Wertman-Charlie Kohlhase-Lou Grassi
- 272 Ursel Schlicht-Steve Swell 4tet
- 273 Carl Grubbs 4tet
- 274 Lucian Ban & Alex Harding
- 275 Frank Lowe 4tet
- 276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
- 277 Lucian Ban & Alex Harding 5tet
- 278 John Tchicai - Pierre Dorge - Lou Grassi
- 279 Dylan Taylor & Kelly Meashey
- 280 Kevin Norton 4tet
- 281 Adam Lane/ John Tchicai
- 282 Andrew Lamb Trio
- 283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
- 284 Joe Fonda-Barry Altschul-Billy Bang
- 285 Steve Swell's New York BrassWoodTrio
- 286 Avram Feler 4tet
- 287 Luther Thomas 4tet
- 288 Tom Abbs 4tet
- 289 Paul Dummal - Paul Rogers - Kevin Norton
- 290 Charles Eubanks
- 291 William Gagliardi 5tet
- 292 Steve Swell 5tet
- 293 Chris Krivda 5tet
- 294 Odean Pope & Khan Jamal 4tet
- 295 Mark Dresser & Ray Anderson
- 296 Paul Dummal-Paul Rogers-Kevin Norton
- 297 William Gagliardi 5tet
- 298 Jazz Composers Alliance Orchestra

- 299 Deborah Day & Dominic Duval
- 300 Hal Erstad 4tet
- 301 Jimmy Halperin - Dominic Duval - Jay Rosen
- 302 Ernie Krivda 5tet
- 303 Odean Pope 4tet
- 304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
- 305 Patrick Brennan 4tet
- 306 Kalaparush M McIntyre & The Light
- 307 David Taylor Trio
- 308 James Finn Trio
- 309 Chris Kelsey 4tet
- 310 Scott Rosenberg's Red
- 311 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
- 312 Marco Ercedi - Lisle Ellis - Peter Valsamis
- 313 Lou Grassi 4tet
- 314 Mary Anne Driscoll - Paul Murphy
- 315 Gebhard Ullmann - Steve Swell 4tet
- 316 Burton Greene & Roy Campbell 4tet
- 317 Marc Pompe 4tet
- 318 Ken Wessel - Ken Filiano - Lou Grassi
- 319 John Gunther Trio
- 320 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
- 321 Dave Taylor-Steve Swell 5tet
- 322 Khan Jamal 5tet
- 323 Mike Bisio 4tet
- 324 Avram Feler - Mike Bisio
- 325 Adam Lane Trio
- 326 Stephen Gauci Trio
- 327 Jay Rosen
- 328 Trio-X: JoeMcPhee/ DominicDuval/JayRosen
- 329 Chris Kelsey Trio
- 330 Prince Lasha & Odean Pope Trio
- 331 Byard Lancaster 4tet
- 332 William Gagliardi 5tet
- 333 Bobby Few & Avram Feler
- 334 Ernie Krivda 5tet
- 335 Adam Lane Trio
- 336 Carl Grubbs Quartet
- 337 Lucian Ban-Alex Harding
- 338 David Haney Trio
- 339 Burton Greene Quintet
- 340 Byard Lancaster 4tet
- 341 Sophie Duner 4tet
- 342 William Gagliardi 5tet
- 343 Joe Fonda's Bottoms Out
- 344 Lou Grassi's PoBand
- 345 Burton Greene Trio
- 346 Mat Marucci - Doug Webb Trio
- 347 Dominic Duval's String 4tet
- 348 Jimmy Halperin & Dominic Duval
- 349 Michael Bisio & Tomas Ulrich
- 350 Seth Weich 4tet
- 351 Stephen Gauci 4tet
- 352 Steve Swell - David Taylor 4tet
- 353 Odean Pope 4tet
- 354 David Haney Trio
- 355 Burton Greene solo piano
- 356 Mat Marucci - Doug Webb Trio
- 357 David Haney & Julian Prester
- 358 Chris Kelsey 4tet
- 359 Stephen Gauci Trio
- 360 Michael Bisio
- 361 Stephen Gauci 4tet
- 362 Kalaparush McIntyre 4tet
- 363 David Schitter - Dominic Duval - Newman T.Baker
- 364 Khan Jamal & Dylan Taylor
- 365 Bobby Zankel Trio
- 366 Ernie Krivda Trio
- 367 David Haney & Andrew Cyrille
- 368 Chris Kelsey 4tet
- 369 David Haney & Fredruy Cyrille-Dominic Duval
- 370 Bill Gagliardi-KenFiliano-LouGrassi: ESA Trio
- 371 David Haney Trio
- 372 Michael Bisio 4tet
- 373 Ernie Krivda
- 374 David Amerer Trio
- 375 Tomas Ulrich's Cargo Cult
- 376 Bill Gagliardi/KenFiliano-LouGrassi: ESA Trio
- 377 David Amerer Trio
- 378 Odean Pope 4tet
- 379 Jimmy Bennington Trio
- 380 Tomas Ulrich's Cargo Cult
- 381 Tom Siciliano Trio
- 382 Brian Landro & Group
- 383 Andrew Lamb Trio
- 384 Nate Woley + Taylor Ho Bynum 4tet
- 385 Tomas Ulrich's Cargo Cult
- 386 David Haney 4tet Avenue of the Americas
- 387 Diane Moser + Mark Dresser duo
- 388 Frode Gjarstad - Paul Nilssen-Love
- 389 Andrew Lamb Trio
- 390 Jimmy Halperin + Dominic Duval
- 391 Jon Hazilla - Ran Blake
- 392 Adam Lane 4tet
- 393 Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
- 394 Odean Pope Trio w/Marshall Allen
- 395 Kalaparush McIntyre 4tet

The album cover features a close-up profile of a person's face, looking towards the right. The background is a landscape of rolling hills under a sky with a soft, ethereal glow, possibly from a sunrise or sunset. The text 'James Weidman Spiritual Impressions' is overlaid at the top in a light green, serif font. In the bottom right corner of the image, there is a small logo for 'inner circle music' consisting of three green circles of varying sizes.

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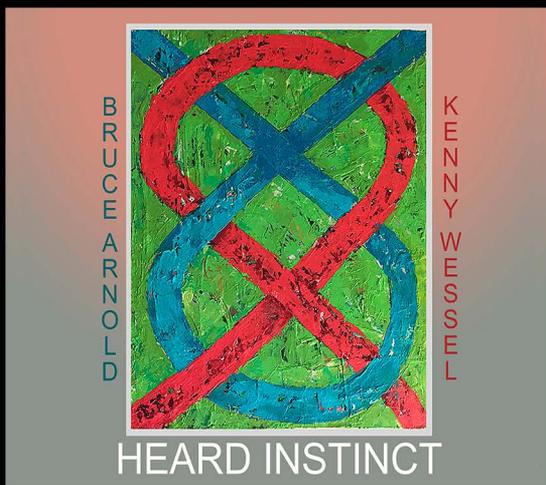
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CIMPoL 5037:

Trio-X - Live at Kerrytown

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5038:

Trio-X - Live at the Sugar Maple

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5039:

Trio-X - Live at Craig Kessler & Janet Lessner's

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

CIMPoL 5040:

Trio-X - Live in Green Bay and Buffalo

Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPfest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marrucci Trio	Live at Jazz Central
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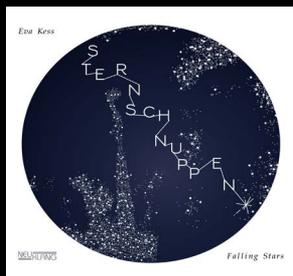
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All Photos by Daniel Sheehan

Eva Kess: Sternschnuppen: Falling Stars

Neuklang Records



The bassist, composer, and bandleader Eva Kess has created an arrestingly beautiful body of music that sounds unlike any other in the jazz-string canon. Kess's fourth album, *Sternschnuppen: Falling Stars*, is an ambitious departure from her previous projects...

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Encompassing the post-bop continuum, chamber music, and jazz's kindred South American traditions, the music showcases her big sound and commanding presence as a player, but *Falling Stars* is most impressive as a statement by a composer who has found a voice as distinctive and personal as her compositional mentors, British pianist/composer Django Bates and Argentine pianist/composer Guillermo Klein.

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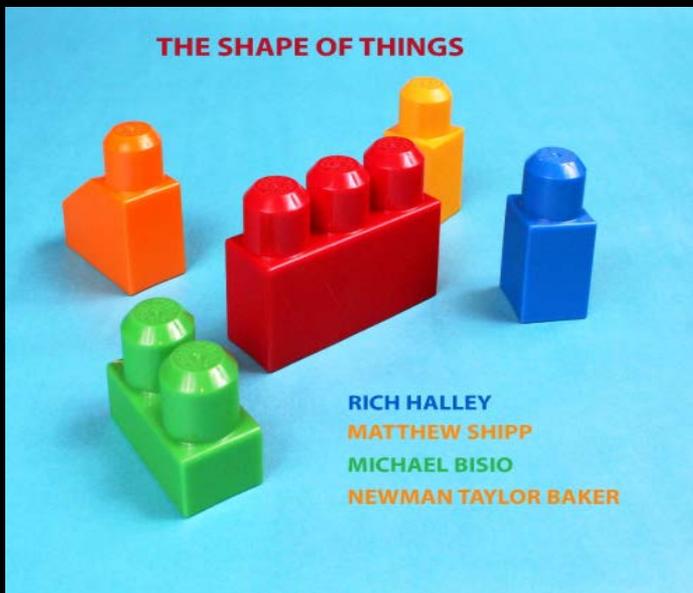
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Saxophonist Rich Halley releases *The Shape of Things*

New Release, available November 4, 2020 on Pine Eagle Records, features pianist Matthew Shipp, bassist Michael Bisio and drummer Newman Taylor Baker



The Shape of Things is the new recording by Rich Halley, featuring a quartet with innovative pianist Matthew Shipp, standout bassist Michael Bisio and sterling drummer Newman Taylor Baker. Halley's second recording with Shipp, Bisio and Baker sees the group building on their intuitive chemistry in a series of incisive and powerful improvisations, recorded in Brooklyn in August 2019.

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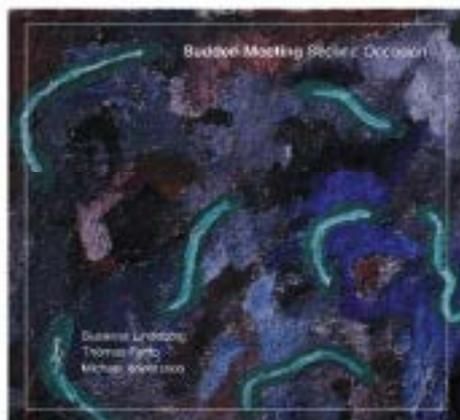
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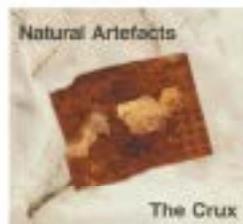
Susanna Lindeborg p, elec
Jimmi R Pedersen b, elec
David Sundby dr

"Editors pick" Down Beat aug 2018

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Susanna Lindeborg p, elec
Merje Kägu gult
Per Anders Nilsson elec
Anton Jonsson perc

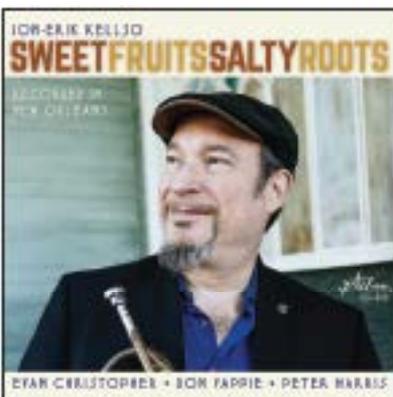


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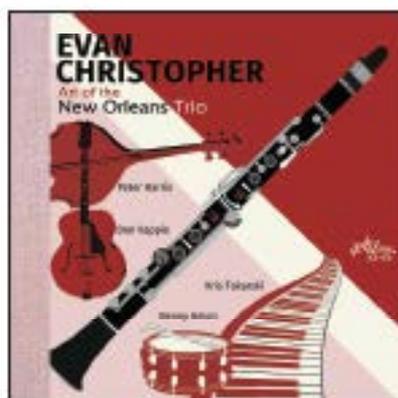
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ABBREVIATIONS USED IN CADENCE

acc: accordion
as: alto sax
bari s : baritone sax
b: bass
b cl: bass clarinet
bs: bass sax
bsn: bassoon
cel: cello
cl: clarinet
cga: conga
cnt: cornet
d: drums
el: electric
elec: electronics
Eng hn: English horn
euph: euphonium
flgh: flugelhorn
flt: flute
Fr hn: French horn
g: guitar
hca: harmonica
kybd: keyboards
ldr: leader
ob: oboe
org: organ
perc: percussion
p: piano
pic: piccolo
rds: reeds
ss: soprano sax
sop: soprano sax
synth: synthesizer
ts: tenor sax
tbn: trombone
tpt: trumpet
tba: tuba
v tbn: valve trombone
vib: vibraphone
vla: viola
vln: violin
vcl: vocal
xyl: xylophone



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FRONT COVER

Clockwise from upper right:

JAAP BLONK, GIUSEPPI LOGAN, SONNY ROLLINS

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C.

Cadence Magazine continues as an online publication and one print issue per year. Cadence Media, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource.

From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

Cadence essentially always has been and remains "the best independent magazine of Jazz, Blues, and Creative Improvised Music that money can't buy."

JAZZ STORIES	
GIUSEPPE LOGAN	45
GENE PERLA	50
SONNY ROLLINS	82

INTERVIEWS	
JAAP BLONK	51
SONNY ROLLINS	84
ANDREW GREENEY	91

COLUMNS	
NEW ISSUES - REISSUES	94
ANGELICA SANCHEZ AND MARILYN CRISPELL	
HOW TO TURN THE MOON	94
BARNEY WILEN QUARTET, BARNEY AND TETE	95
BENJAMIN BOONE, THE POETS ARE GATHERING.....	96
JOHN FINBURY, AMERICAN NOCTURNES	97
DAVE GISLER TRIO WITH JAIMIE BRANCH. ZURICH	
CONCERT.....	98
COLLAGE PROJECT, OFF BRAND	99
SAMUEL LEIPOLD - VISCOSITY	99
CECE GABLE, MORE THAN A SONG	100
GABRIEL, RED DRESS	100
CONRAD HERWIG, THE LATIN SIDE OF HORACE SILVER	88
HAL GALPER QUINTET	
LIVE AT THE BERLIN PHILHARMONIC 1977	101
FRANK KOHL - SOLITUDE	101
STEVE COHN, LARRY ROLAND, DANIEL CARTER, MARVIN	
BUGALU SMITH - VOYAGER	102
CORY WEEDS, O SOLE MIO!,	103
ROYCE CAMPBELL, CHRIS WHITEMAN, PAUL LANGOSCH.	
EMRE KARTARI - THE CAMPBELL/WHITEMAN PROJECT ...	104
DAVE STRYKER. BAKER'S CIRCLE	104
JOHN STOWELL, RAIN PAINTING	105
SOFT WORKS, ABRACADABRA IN OSAKA	106
EVA KESSERLING, FALLING STARS	107
GEORGE HASLAM, STEFANO PASTOR, JAN FAIX, JOZEF	
LASKA, JAN SIKL, LOVELAND	108
JAMES BRANDON LEWIS QUARTET - MOLECULAR	109
JOHN HOLLENBECK - SONGS YOU LIKE A LOT	109
IRA B. LISS BIG BAND JAZZ MACHINE	
MAZEL TOV COCKTAIL.....	110
WAYNE ALPERN, DORIAN WIND QUINTET	110
REGGIE QUINERY, NEW YORK NOWHERE,	111
NATE WOOLEY, SEVEN STOREY MOUNTAIN V	112
RAPHAEL PANNIER QUARTET, FAUNA	113
THE JAZZ WORMS, SQUIRMIN'.....	114
PETER BERNSTEIN: WHAT COMES NEXT	115

REMEMBERING: SENATOR EUGENE J WRIGHT	116
REMEMBERING: OBITUARIES	118

Contributors

JAMES BENNINGTON (Feature, Jazz Stories/ Interviews) *has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for SLAM (UK), Cadence Jazz Records/ CIMP/ CIMPoL (NY), Unseen Rain (NY), OA2 (Seattle), and his own ThatSwan! label (Chicago). Once mentored by Elvin Jones, Bennington celebrates nearly 30 years in the music field. He is a Dream Cymbals and Gongs Artist and is based in Chicago.*

LARRY HOLLIS (CD Reviews) *is a devout zen baptist, retired saxophonist & militant apathist. His work has appeared in mostly indie publications, liner annotation and Cadence for over three decades. Flanked by his books, records and videos, he lives an insular life in his hometown of Oklahoma City.*

ROBERT IANNAPOLLO (CD reviews) *has been writing for Cadence for over 25 years. He also writes for New York City Jazz Record and ARSC Journal. He works as the circulation manager at the Sibley Music Library at the Eastman School of Music and considers himself lucky to be around all that music.*

MARK KLAFTER *was born in NYC, the son of a Hungarian holocaust survivor. He was going to be a sports writer, but then became a hippie while getting an English degree at the University of North Carolina. He was radically saved by Jesus in 1973, and ten years later became a respiratory therapist. He believes jazz is God's music, and that King David and his kin were the first creative improvising musicians (see 2 Samuel 6:5).*

BERNIE KOENIG (CD Reviews, Short Takes) *is a professor of music and philosophy at Fanshawe College in London, Ontario, Canada. He had two books published including *Art Matters* (Academica Press 2009). He is a drummer/vibist currently performing in a free jazz group and in an experimental group with electronics and acoustic percussion.*

MATT LAVELLE *Flugelhorn, Cornet and Alto Clarinet player, composer and musical storyteller Matt Lavelle is a prominent member of the downtown music community in NYC. Playing Jazz in NYC since 1993, Lavelle has toured Europe 6 times to date. He began his music career with Hildred Humphries, a swing era veteran who played with Count Basie and Billie Holiday. In 2005, Lavelle began study with jazz legend Ornette Coleman, which had a tremendous transformational impact on him and led to his adding the alto clarinet as another voice. Lavelle was also instrumental in the recent resurgence of Jazz man Giuseppi Logan, an underground legend of the '60's who had been missing for over 30 years, playing on and producing his comeback record.*

DON LERMAN *is a professional saxophonist and woodwind player, arranger, and writer who has written for Cadence for several years. A native and current resident of South Bend, Indiana, Don has also worked extensively in the Washington, DC area.*

Contributors

SHEILA THISTLETHWAITE (Short Takes) is a journalist and music publicist based in Saskatchewan, Canada. Her articles on the arts have appeared in publications in Canada and the U.S. She has been a board member, and has worked as a publicist and as executive director for jazz festivals in Calgary, AB and Kelowna, BC.

JEFFREY D. TODD (Interviews) is Associate Professor of German and French at Texas Christian University. He plays saxophone locally in the Dallas / Fort Worth area, and is a lifelong jazz fanatic.

KEN WEISS (Interviews, Photos, Short Takes) has been documenting the Philadelphia jazz and experimental music scene with photography since 1992 and has written the Cadence Short Takes column since 2003 as an attempt to defeat the conventional adage that, once played, the music is "lost to the air." He has also completed numerous interviews for Cadence and Jazz Inside Magazine.

TEE Watts, (Interviews) Music journalist T. Watts has written features for Glide Magazine, Blues Blast Magazine and many others. He is a radio producer at KPFB 88.1 fm in Lakeport, CA and currently co-writing the memoirs of Lester Chambers of the Chambers Brothers.

JOSEF WOODARD (Festival Reviews) is a longtime journalist-critic on jazz, other genres of music and other disciplines in the arts. Thought based in Santa Barbara, Calif., he often travels internationally to cover jazz festivals. He has written for DownBeat and the Los Angeles Times for many years, and a list of publications include Jazz Times, Jazziz, Cadence, All About Jazz, Entertainment Weekly, Opera Now, Artweek, and various newspapers. He has penned many album liner notes, and has two books published, to date, on Charles Lloyd (A Wild Blatant Truth, 2016) and Charlie Haden (Conversations with Charlie Haden, 2017), published by Silman-James Press, as well as the chapter "ECM and U.S. Jazz," for Horizons Touched: The Music of ECM (Granta) (2007).

As a musician, he is a guitarist, songwriter and "situationist" in Headless Household (founded 1983) and other bands, and runs the label Household Ink Records, with 40 titles out to date.

Giuseppi Logan Rises to the Stars by Matt Lavelle

The very first time I met Giuseppi Logan, I didn't know it was him. He was an older guy looking to get a reed at Sam Ash in Times Square where I worked. I thought I knew all the street musicians in NYC at that time. A name popped into my head though. In an act of mysticism, I asked him if he was Giuseppi Logan. I had never seen a picture of Giuseppi.

In response G said:

"That's right, I'm Giuseppi Logan. I'm here because I want to end my life playing music." As I recall I immediately tried to get him to go to the Vision Festival and find William Parker. This was in 2008 I believe. A few days later I saw WP and Giuseppi was with him, he got G an Eb real book. G kept coming by the store and we started hanging out more. We decided to partner up and try to get some music happening by any means. The next stop for us was Francois Grillot's kitchen in Hell's Kitchen where bassist Francois Grillot and I played hundreds of sessions. I told Francois about Giuseppi, and he immediately said to bring him by. We started helping G get his chops back. I gave him an old low C Bass Clarinet.

It was during this time that Giuseppi played with Steve Swell's Nation of We at Roulette in an incredible alto section with Darius Jones, Saco Yasuma, and the late great Will Connell. G was reluctant to play and at first declined to solo. Steve asked him again and at that moment the orchestra seemed to go through a window into a different universe where time just stopped. Giuseppi played for about 30 seconds, and there was so much life and feeling present. When I asked Darius about that moment years later he described Giuseppi's sound as a vulnerable mad genius, which really described it so perfectly for me. During this time G was busking at the 34th N Subway Stop. Both Butch Morris and Daniel Carter heard him there. They both stopped and listened but they did not interrupt him. They both conveyed to me that what was impressive was that nobody had ever played like him before or ever since.

Word started spreading that Giuseppi was back and Tom Abbs from ESP called me to see if we could play at the Bowery Poetry Club. The core issue was that Giuseppi was homeless at the time, and had no phone. I talked to Giuseppi about the gig and he said his chops were still too rusty and he needed more time. We spent another few months having sessions and then he said he was ready to go, though definitely not back to full strength. I reached out to Warren Smith to play drums, knowing that we would need his on stage musical help to keep G afloat. We played a 20 minute set in February 2009 on a double bill with Gunter Hampel who played solo vibes and bass clarinet on the first set. I remember after the gig, Giuseppi went and sat on a bench with nowhere to go. Thankfully, he got a ride to a shelter before the curfew. He hated that place because people were looking to steal his horn.

Giuseppi and I got into a thing then. I would get gigs happening and then he would come by the store so we could plan the sessions and get together on what was happening. I tried to get him going with cheap cell phones, but he wouldn't charge



Giuseppi Logan and Matt Lavelle

them. Eventually he got a room on the Lower East Side by Tompkins square Park thanks to our beloved Jazz Foundation of America. He was also hanging out with activist Susannah Troy who started posting videos of him on YouTube. There was always this urgency and he would say "I don't have much time left." Giuseppi wanted to work and the idea of recording came up. Bernard Stollman at the time said no.

Josh Rosenthal from Tompkins Square Records was into it though, and thus came the recording the Giuseppi Logan Quintet in September 2009. We rehearsed as much as we could and Giuseppi had new tunes. All of G's tunes had chord changes even if it might not sound that way. For the opener Steppin' he really worked out the changes with Dave Burrell, somehow connected to Giant Steps. When we ran out of material I asked G to play piano and sing his song Love Me Tonight which I had heard him do at Francois place and on gigs. The thundering chords he played are to me, the storm clouds that seemed to haunt him throughout his life.

After the recording we played as much as possible and David Miller took over on drums. I don't remember all the places but I do remember asking John Zorn for help, and he gave Giuseppi a gig at the Stone right away. We played the Firehouse Space, the Brecht Forum, 5C, the DMG, WKCR, the Local 269 (on YouTube with Warren Smith), NuBlu, Jack, an ESP Festival on Roosevelt island, the Stone 2 more times, the Bowery Poetry club again, and a bunch of others. The most incredible of these gigs was the ARS Nova center in Philadelphia with Dave Burrell on piano. It was packed, and G was on on fire! There were press people in the audience and it was a big event. I remember Dave Miller driving us to Philly. G's chops were getting stronger and stronger. He started calling and playing Confirmation in his own G way. We just kept playing whenever we could through 2012 when in April the New York Times did a story titled Giuseppi Logan's second chance that came out on Easter Sunday April 6th. It was during this time that Larry Weinstein filmed Giuseppi in the documentary the Devil's Horn, though it wasn't released until 2016. Giuseppi's son, pianist and producer Jae Logan came out from California for a deep hang with G (on YouTube). Ed Petterson produced a fund raiser release for Giuseppi that was split into two releases. I helped him connect with G but I was not involved musically. The second one was on the Improvised Beings label. Somehow G got involved with a modeling agency and also a film soundtrack. He played a trio gig with Francois and Dave live on WFMU that was great.

We did a performance at the ESP office in Brooklyn at one point and eventually Bernard Stollman wanted to record the sequel to Giuseppi's original ESP classic. Bernard booked a studio and we really got to work. Giuseppi wrote all new material that we were rehearsing at Francois kitchen. The music had all odd time signature's with new melodies, and was like an extension of Satan's Dance. The kicker was the plan that Jae Logan was going to fly in and be on the recording. 2 days before the date, Bernard pulled out and we were forced to cancel. I remember having to tell Giuseppi the bad news. We were all broke and could not get into the studio. We lost the momentum and rehearsals started being further apart. The storm clouds continued

to gather when Giuseppi hurt his hip really badly and ended up in the hospital. The details of this event are still scattered but the end result was the next thing I knew he was in a nursing/mental home in Far Rockaway Queens. While he was out there, there was more film work down on the documentary *The Devil's Horn*.

What none of us knew was that Lawrence Nursing Care would be Giuseppi's last stop. He found an Angel out there, Dianne Moore. Dianne was really there for him. It was decided that he would stay out there mainly for his own health and safety. He couldn't leave which really bothered him. I didn't know what I could do other than keep him connected to music by visiting him as often as I could. Mostly every couple months for several years. During this period I learned that he was married twice and had 11 children and also several grandchildren. He had 2 sisters who visited him at the home once. They were from Virginia, where he was before he came back to NYC. I'd been tight with his Jae Logan for awhile at this point and we're still tight. I recently corresponded with one of his granddaughters on Facebook.

But what about his music?! G had his horns, but sessions and gigs were no longer possible. His horns were always having problems and at one point alto sax player Rocco John Iacovone donated him a solid alto. Dianne and I got him keyboards with the help of the Jazz Foundation. Piano was his main thing at this point and he played his alto less and less. That continued right up until recently when my brother Reggie Sylvester snuck in a snare drum so that we could have a trio set with G on keys just a few months back.

Dianne called me last week when 15 patients fell to the Corona virus at Lawrence. Not G though, and we thought that as usual he would find a way to survive. Not this time though, and she called me with the tragic news. I immediately contacted my brother Jae Logan. Since then I've been watching G on YouTube pretty much non-stop. As I've been telling journalists contacting me, Giuseppi did not have a huge body of work. The work that he did do, especially his first quartet record, touched a great many people. Musically, like Ornette, he knew exactly what he was doing. His compositions are a huge part of why his music connects. I feel that Giuseppi's sound and all that feeling behind it touched people in a way that meant something that is really unexplainable. It will take me years to process, but part of his music seems to have been about the futility and frailty of human existence. His music has gotten me to see that only the human being can make music. We can't remember where we were before birth, and face inevitable death. We can defy this process but have no control over it. At our core we all seem to be flawed and broken on some level. While we exist we can choose to try and be better human beings. Giuseppi's music was just like life. Choices. Consequences. The task of looking in the mirror and asking not only who we are, but what. Are we good? Are we bad? Do we deserve life? Do we deserve death? How do we treat others? How do we treat ourselves? Do we Love? Are we Loved? Do we deserve pain? Pain on some level is part of every human experience. People say life is all about how you respond to it. Aries people like me might feel that when we get back home we have to show somebody that we did something

important. We are children after all. Giuseppi made choices and faced severe consequences. His music stays with us, the ultimate gift from any musician.

My first mentor Hildred Humphries was also my friend. Hildred was almost 60 years older than me. Bern was 23 years older than me. Roy Campbell was 17 years older than me. Sabir Mateen is 19 years older than me, and we're still tight. Giuseppi was 34 years older than me. Then there's my great friend DC, the wonderful Daniel Carter. I just turned 50. What brought us all together?

The love of music, pure, simple, grand and epic all at once.

The love of music is what bonds most of the people in my life together. Giuseppi and I did have a special thing. Ornette introduced me to the idea of humanity in music as a prime directive. Playing with Giuseppi and being his friend was the master class. He helped me figure out the thesis of my own life. Though we never spoke about it, we were bonded somehow by a deeper reality. He said reaching God was the ultimate meaning in playing music. He encouraged me saying "You know you can play right? You can play!" He also loved the blues!

He took the concept of being yourself in jazz to the extreme. Nobody else will ever play music that way again.

We will never hear that sound in person again

When I got the news that he had passed I was going around saying there is sun today. No sun all all. Now I'm going around saying Love Supreme every chance I get. Giuseppi wrote a tune once called Wretched Sunday, and with 508 people dying from Corona in NYC yesterday maybe it is.

The Giuseppi I knew did exactly what he said he wanted to do.

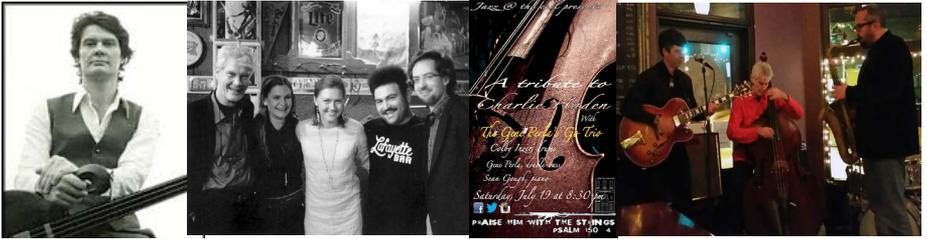
He went out playing as much as he could.

I see you up there in the stars G

I see you

Matt Lavelle

A Life changing album



"It happened because of the world's greatest jazz record, "Kind of Blue." After 10 years of classical piano lessons followed by 5 years of slide trombone in high schools, I was a member of a local Toledo, Ohio quintet who covered, with instruments and vocals, Four Freshmen and Kingston Trio recordings. On a Saturday in 1959, the group's drummer and I visited our usual record store to check out what was new, and there it was with Bill Evans on piano. Not long after, "Sunday at the Village Vanguard" hit the bin and upon hearing the "Gloria's Step" opening, descending 3 chords of 3-notes, I resolved to change direction and become a jazz musician. Bill Evans I was not, but via Ornette's "The Shape of Jazz To Come" Charlie Haden's bass cemented the deal. One note at a time was a hell-of-a-lot better than dealing with 10 fingers. And the story goes on."

At age five Gene's musical studies began with classical piano. Upon entering high school he was given a trombone which he played for five years culminating in marching on Fifth Avenue in New York City as part of the Memorial Day Parade. During high school he became aware of jazz and was thrilled to attend the first New York performance of Ted Heath's big band at Carnegie Hall. It wasn't until his last year at TU that his interest in music became primary.

After struggling with too many notes, and thanks to Charlie Haden's performance on Ornette Coleman's "The Shape Of Jazz To Come," Perla, at 24, switched to the bass as his main instrument. Not long after arriving in the City his talents became in demand and he found joy in performing with artists such as Willie Bobo, Carlos "Patato" Valdes, Nina Simone, Woody Herman, Sarah Vaughan, Elvin Jones, Thad Jones/Mel Lewis, Sonny Rollins, Miles Davis and Frank Sinatra.

With saxophonist Steve Grossman and drummer/percussionist Don Alias, Stone Alliance was born. This group traveled to three continents and recorded seven albums. Today, Perla exercises his bass talents as a private instructor at Lehigh University as well as playing various gigs.

As an educator Mr. Perla has taught at William Paterson University, New School University, Center for the Media Arts and is currently at Lehigh University. Sound design has been a significant endeavor yielding credits on Broadway shows, theme parks and custom installations.

JAAP BLONK INTERVIEW "YAHP" BY KEN WEISS

Jaap (pronounced "Yahp") Blonk (b. June 23, 1953, Woerden, Holland) is an immensely original sound poet/extreme vocalist/composer. Mostly self-taught, he's built an enormous arsenal of sounds, ranging from whispers to the grotesque, and has even developed a number of his own languages. Blonk first gained international attention for his vocally gymnastic interpretation of Kurt Schwitters' "Ursonate," a work that continues to draw his interest. Although much of his work is done as a solo performer, Blonk has collaborated with avant-garde Jazz artists such as John Tchicai, Ken Vandermark, Tristan Honsinger, Mats Gustafsson, Cor Fuhler, Fred Lonberg-Holm and Michael Zerang, as well as other extreme vocalists Phil Minton, David Moss and Maja Solweig Kjelstrup Ratkje. In addition to leading his own ensemble, "Jaap Blonk's Retirement Overdue", he is also a visual artist. This interview took place by way of Email between January - February 2021.

Cadence: *How have you been spending your time during the current global coronavirus pandemic?*

Jaap Blonk: As far as creative activity goes; I've spent the most time on my visual art. This has become increasingly important and satisfying for me over the years. The first appreciation I got for this was back in 1993 when the director of the sound poetry festival Hej Tatta Gorem [a quote from Hugo Ball's 1916 sound poem "Karawane"] noticed the scores for my phonetic etudes in my first solo CD Flux de Bouche that had just come out. The festival, in Stockholm, asked me to make larger format drawings of these and they were shown in a small exhibition during the festival. The following year I had a two-week residency in a small gallery in the Netherlands where I made quite a lot more drawings. At first they were still sort of functional scores for vocal pieces, where I used the signs of the IPA (International Phonetic Alphabet) with a lot of my own invented signs added to represent sounds I liked to make but were not represented in the IPA. But gradually the work 'emancipated' itself towards purely visual art. In 2006 I took a year off of performing, a sabbatical, and learned programming languages. Then I started to also use the computer to design and process images. I have taken part in several exhibitions and published 6 limited edition books so far of the visual work, some combined with a CD. Currently I am mainly working on two series. The first is "Conjectures," which are structures in black and white, designed on the computer, which I then print and add color and other elements to by hand. The second series works the other way around; it is entitled "Garbage Collection." These are collages of trash material and cheap stuff, which I scan and then process digitally afterward. I devise my own algorithms for the design and processing. I don't use commercial software such as Photoshop and the

Interview:

Jaap Blonk



like. On the music front, I keep composing new work. The pieces for instruments, for my band Jaap Blonk's Retirement Overdue (founded in 2018, the year I turned 65), have to be temporarily shelved because we can't play concerts. Other work, done on the computer, with my voice added at times, was issued as a digital album at the end of 2020. Some titles: Inside Outcry, Lockdown Itch, Prime Obsession I. There are new texts as well, partly computer-generated, and some videos, to be found on Vimeo. I have been busy to keep my record label Kontrans alive (started in 1993 as part of the non-profit foundation of the same name). One of the first distributors of the label was actually Cadence.. So far there have been 30 releases. Three of these were issued last year, after COVID-19 started: The double CD New Start by the aforementioned Retirement Overdue (with the Amsterdam-based Miguel Petruccelli, Frank Rosaly and Jasper Stadhouders). My version of Antonin Artaud's To Have Done with The Judgment of God, in English translation, for voice and electronics. And most recently, a trio set with Lou Mallozzi, Ken Vandermark and myself, recorded in Chicago in November of 2019. A good thing for the label was being accepted, last summer, as a member of the Catalytic Sound collective. This gives better opportunities for sales in the U.S. and also I could do two streaming concerts in their festival in July - one solo and one with Mats Gustafsson and Fred Lonberg-Holm. I had a great 3-week tour of the United States scheduled from late March through mid-April of 2020, with 20 performances, which I had worked on to organize for 6 months. Canceling everything took one day only, after Trump announced the travel ban for EU citizens on March 12. A few venues, in Boston, Washington, DC and Chicago, set up streaming concerts for me that yielded a little money from donations. In 1996 I moved from Amsterdam to Arnhem, in the east of the Netherlands. I am able to afford a small studio here, which nowadays in Amsterdam would be too expensive. Also, the surroundings of Arnhem are very attractive for biking and walking, with several National Parks bordering on the town.

Cadence: *What's been your connection with the United States?*

Blonk: Since 1994 I have gradually been building up a network and fan base in the States. A large part of my sales of recordings goes there. Generally, I have found more appreciation as an improviser there than in Europe.

Cadence: *Wikipedia describes you as an "Dutch avant-garde composer and performance artist." Composer is the term you've chosen to describe yourself in the past but are you comfortable with being referred to as a performance artist?*

Blonk: Well, to some degree I would consider myself a performance artist (in the sense of 'performance art' as a recognized part of visual art), but only in the very last place. That is to say: after composer, musician/improviser, poet and visual artist. Music composition was the first creative activity I took somewhat seriously (during the process

Interview:

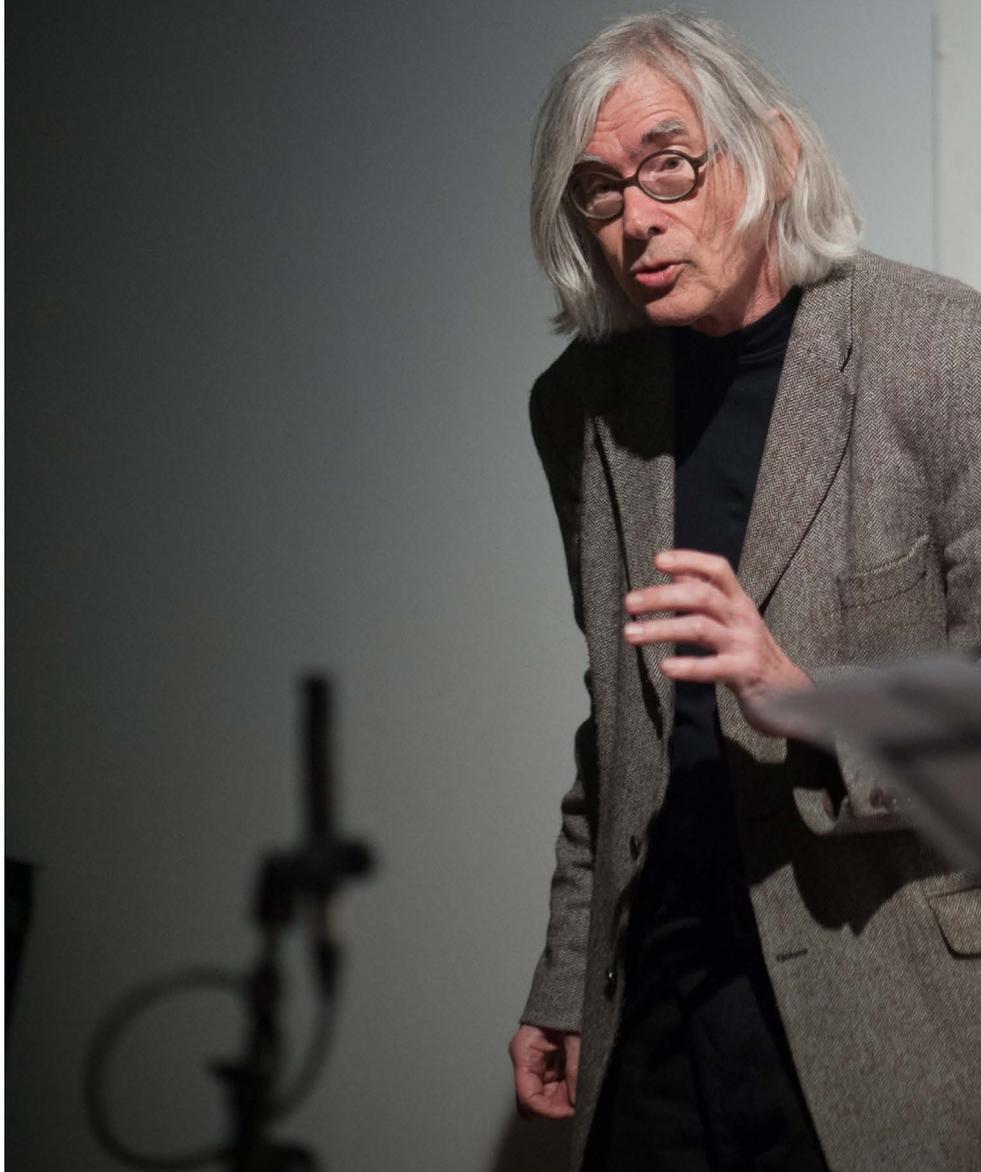
Jaap Blonk



of giving up my mathematics studies), from 1976 on, at first very simple tunes. I had started playing saxophone a few years earlier, but so far, I considered that just a hobby. I was raised in a fundamentalist Reformed Church family and as soon as I went to university and had my own room in Utrecht, I went to the local music school to learn the instrument that was the very least associated with the church I grew up in - the saxophone. Only when I got addicted to Free Jazz in the late '70s, I got into really practicing saxophone for hours, also trying to concoct every possible sound out of the instrument. However, it never quite came out as I imagined. Meanwhile I had developed an interest in poetry and wrote some (I admit, juvenile romantic poems mostly). Then I discovered Dada sound poetry and started reciting those, at first in private, and later on in small public performances. In 1984 there came a breakthrough: while listening to Archie Shepp's album *Three For A Quarter, One For A Dime* (with Roswell Rudd) in my Amsterdam attic room, I spontaneously jumped into a vocal improvisation along with the record, only to notice I was still doing that when the record had long ended and was spinning in its inner groove. I realized this was much more natural and direct for me than trying to make all those weird sounds on the saxophone. So, the voice became my main instrument as an improviser too. Only much later on I added improvisation and composition with electronics, which are now a vital part of my practice. For a time, I still continued playing saxophone in the arrangements of my compositions for my bands, but in 1995 I gave up the instrument completely. As a poet (the third category I mentioned above) I wrote a lot of sound poetry, both using the regular alphabet and my personal phonetic notations. A comprehensive collection of the work associated with the Dutch language (playing with the language, but also invented languages, sounding like Dutch but with no meaning) came out in 2013 at the Flemish publishing house Het Balanseer. As I already mentioned, the phonetic notations developed into independent visual work, so I am a visual artist now as well, creating videos and interactive animations too. Coming back to 'performance art,' I have been invited to festivals of this specific art form and found most of the work quite boring (after 10 seconds you see what is going to happen and then it goes on for half an hour...). When I have a rare appearance in this kind of context, along with extended voice techniques, I use the space and every prop I can find there, in a completely improvised performance, always different: "Joys of a Useless Life" (<http://jaapblonk.com/Pages/joys.html>). It's true that, as an improvising vocalist, there's more of a performance aspect to my action on stage than with most singers. I won't hesitate to go into the audience space when I think it's needed, or for instance mingle with performing dancers if there are any participating. Here I have found an inspiring counterpart in drummer Weasel Walter, in the exciting new quartet JeJaWeDa (<http://jaapblonk.com/Pages/bbsw.html>), with also Jeb Bishop on trombone and Damon Smith on bass. Especially in the great little Midwest tour we did in November

Interview:

Jaap Blonk



2019, things way out on the beaten track in improvised music occurred. Sadly, our plans for a European tour in the fall of 2020 were thwarted by the corona crisis.

Cadence: Sound poetry is more popular in Europe than in America. Would you define the term for those not familiar with it?

Blonk: First of all, with "America," you mean the United States? My frequent visits to Latin America have taught me that people there are not amused by this practice ("We're America too! Please say Estados Unidos when you mean the U.S.!"). In Canada it's different, "America" is normally used for the U.S., sometimes even in a derogatory way ("Hey, this is not America!"). I'm also saying this because both in Canada and Latin America there is much more of a tradition of sound poetry than in the States. A very rough definition: in sound poetry the sound is more important than the meaning. 'Meaning' here being the semantic meaning: meaning as in regular language. You should also say sound poetry is poetry where the meaning is conveyed more by the sound than by the words. 'Meaning' is then widened to include also musical meaning, emotional meaning, the direct meaning of sounds. In the United States there is another term for this kind of work: "Text-Sound Texts," which is also the title of a seminal anthology by Richard Kostelanetz from 1980. Many U.S. authors are represented there, a lot of them associated with the Fluxus movement. Some say that sound poetry is older than poetry. Many old religions have ritual formulae with no semantic meaning, and there are theories conjecturing that poetry originated from these. Sound poetry was first presented as an original art form in the 1910s, by both the Russian Futurist and the Dada movements. It has always been a small niche, not only in the U.S. but everywhere. Over my 40-year practice I have seen it become even much more marginalized.

Cadence: How does performing in America differ for you as compared to working in Europe where hearing an array of languages occurs daily?

Blonk: In the bigger European countries (Germany, France, Italy and so on) everything (TV, movies) is still dubbed in the native language. So, people don't usually hear an array of languages. Only in smaller countries like the Netherlands subtitles are the common thing. I think the main reason why performing in the United States is so gratifying for me, is that there is so much less going on outside the mainstream culture than in Europe (except in the big cities like New York, Chicago, LA). So, it doesn't have to do with language. People are eager to experience something special and experimental that would come their way only very rarely. I have had occasions where people made 4-6 hour drives to come to one of my performances. In Europe that would be unheard of. Also, smaller venues in the U.S. have so much more flexibility. They can plan performances at much shorter notice to suit a touring musician's schedule. In Europe they all depend on government funding and often have to fix their program a year ahead, with glossy

Interview:

Jaap Blonk



printed brochures. So, while artist fees are generally higher and travel distances are shorter, it's actually much more difficult to organize a tour.

Cadence: How did you come to sound poetry?

Blonk: Around 1976-77 I was slowly losing faith in a career in mathematics. My motivation for math was high. I would typically keep working on a problem through the wee hours of the morning. But I was more and more drawn to poetry and Jazz, and the math professors in the department seemed duller every day...I didn't want that kind of future! I started looking around and participated in workshops in various artistic fields. One of those was about reciting poetry, and the instructor offered widely varied material to work with, from very traditional and straight poems to experimental stuff, and even sound poems, namely the "Six Sound Poems, 1916" by Hugo Ball, that he wrote for a Dada soirée at the Cabaret Voltaire in Zürich, Switzerland. Tressli bessli nebogen leila, zitti kitillabi, zack hitti zopp! This was a tremendous eye and ear opener for me. A no man's land between literature and music, with so many untrodden paths and things to discover, without having to bother about the rules of music or the meaning of language. I memorized one of these poems ("Seahorses and Flying Fish") and recited it in the public presentation at the end of the workshop. I still love this little poem and often open a performance or lecture with it, always adding an improvisation on the 'words' of the poem.

Cadence: You heard a reading of Kurt Schwitters' "Ursonate" (translates to 'Primordial Sonata') which is made up of non-language vocals and it changed you. Did you know at that time that that art form was to be your career path?

Blonk: I heard the "Ursonate" read by a student of the drama school in Arnhem in 1979 (later I learned that a teacher at that school used parts of the work as articulation exercises). I was very taken by it, but I remember thinking immediately that you could do more with it if you managed to memorize it. But a career? No. After I had made photocopies of the text, I played around with it just for fun and practiced sections of it. Over the course of two years, I learned more and more parts of it. I had told friends about it, and at some point a friend asked me to present it at his birthday party. So, I put some more effort into it and committed the complete piece to memory. It turned out that people liked it at that occasion, and I started getting invitations to perform it at small venues like bars and Rock clubs. At the same time though, I had my first Jazz band (Splinks), playing my compositions. I didn't do vocals there, I only played saxophones in the band. For me that was more important as a career perspective than the sound poetry.

Cadence: It's telling that you had a strict Calvinistic upbringing but hated singing organized music in church and in social settings. Was that too confining for you? Were your parents understanding?

Blonk: The congregational singing in church was limited to the so-called 'non-rhythmic psalms,' where each syllable gets the same, rather

TWO ABSTRUSE QUESTIONS

2

dat hog rechteteet of iet doet

aar o...e - it va hebben a...e erorget hiet

eer o...is? & e aardoor e dit gevee, va - it egeet?

Maracas

long, duration. Any kind of rhythm is considered too frivolous. One line took so long that you had to get a new breath several times within it. And then often after church, we went to visit my grandparents and there was more singing of psalms, with my father at the harmonium. I got to hate this thoroughly and began to refuse to sing along from when I was 9 or 10 years old. Of course, my parents had no understanding for this. Also, later on they were very unhappy with the course my life took. Mine was not considered a decent profession. They never came to any performance of mine.

Cadence: *That's a painful situation your parents put you in as a young man finding his path, a path that obviously required great strength for you to stay on. How deep of an impact did their reaction have on you and did you eventually resolve things with your family? Did that help drive you creatively?*

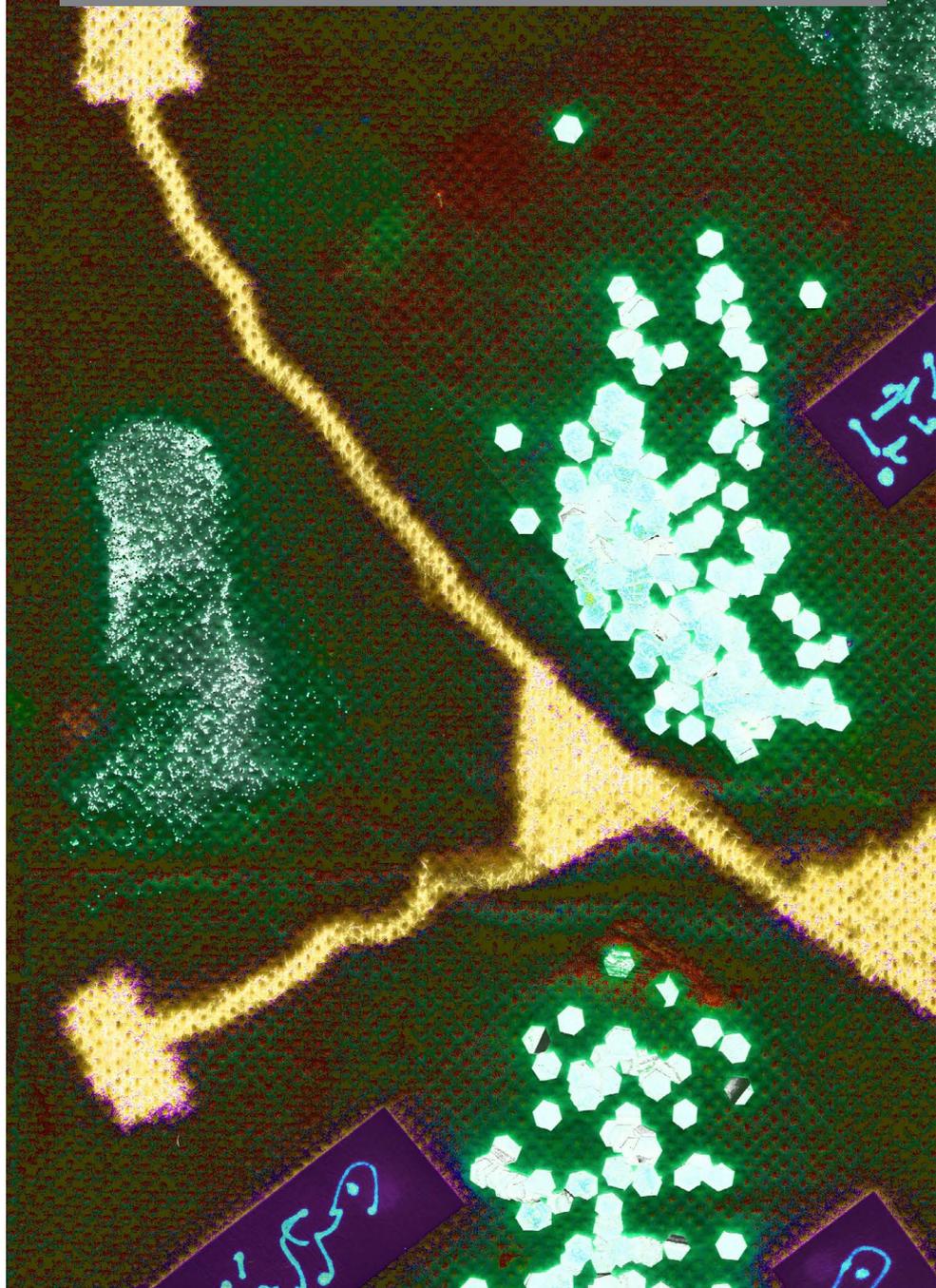
Blonk: I wasn't going to go into this in detail, not wanting to throw dirt on my deceased parents. Also, I have no way of knowing how I would have developed if I had been raised in a more liberal environment. Still, I think it's likely that my upbringing made me more of a rebel. From my early teens on, I started listening to 1960s pop music in my bedroom on a small transistor radio I had bought from my pocket money. I had the radio play softly and pressing it to my ear so they wouldn't hear anything downstairs. A little later on I started getting books from the library that were strictly forbidden in our church. My anarchist behavior in the organized systems I had to function in later, in my twenties, can probably be seen as an extrapolation of this. And I think it did definitely drive me creatively, having gotten used to finding out everything by myself from early on. The relationship with my parents was sort of resolved, but it always stayed superficial. On visits we didn't talk about religion anymore because they had given up trying to bring me back on the righteous path and I consistently avoided the subject. The closest my father got to appreciating my work was in a remark he made to one of my brothers. He said, "It may be art what Jaap does, but he shouldn't do it on Sundays." At the funeral of my mother, a neighbor woman told me that she and my mother listened to the radio together a few times when I was on there, out of sheer curiosity.

Cadence: *Would you talk about your joy of making sounds? Why is that important to you?*

Blonk: Through the exposure to sound poetry on the one hand, and Free Jazz on the other, I found out how liberating it can be to make sounds, regardless of what people find pleasant or in good taste. I experience many sounds as interesting and invigorating that most people would find ugly. I can even enjoy the sound of the dentist's drill or the repetitive metallic sounds when undergoing an MRI scan. I have no explanation for it, it's very intuitive. It's the thing that propelled me into devoting so much time to practice and research. Without that continuing joy I would no doubt have given up at some point, in the face of so many negative or indifferent reactions of people and

Interview:

Jaap Blonk



institutions in the earlier stages.

Cadence: *How often are you still discovering new sounds, new ways to utilize your body creatively?*

Blonk: Less often nowadays, and not very regularly. Sometimes writing new pieces, in notation, poses challenges that result in new sounds and gestural uses. A prime example is the 9-piece cycle "Vibrant Islands," that I made notes for on a long flight, from Atlanta to San Francisco, in 2015. Back at home I worked out the scores which contain a lot of idiosyncratic symbols inciting not only sounds, but also body movements and gestures. They feed and direct the performance while leaving a large amount of freedom to improvise.

Cadence: *How do you deal with the sounds of everyday life? Are you especially tuned into listening to your environment? Does that serve as inspiration for you?*

Blonk: Yes, environment sounds have often inspired me. Animal sounds, baby sounds, traffic sounds...a concrete example of the latter happened when I lived near where the Amsterdam tram line number 3 came down a bridge by a narrow bend about every 10 minutes, making a high squeaking sound. I got into the habit of imitating that, which gradually developed into a whole range of sounds made by inhaling air.

Cadence: *Have you moved closer or farther away from a Jazz connection as your career has progressed?*

Blonk: It depends on what you consider Jazz. Many people have a conservative view, such as it has to have a regular beat as well as harmonies. But in a more open opinion, Jazz has developed to include many more forms of improvisation. I consider my improvisations on sound poems to be Jazz. There's a strong analogy between soloing on chord changes and soloing on phonetic material. In both cases, the basis is constant, but the solo can do anywhere. But what I think doesn't seem to matter in the outside world. By the powers-that-be, I am not considered a Jazz musician, but a sound poet. More so nowadays, although at one time, a good 20 years ago, I came close to winning the main Dutch jazz prize. With my new band Jaap Blonk's Retirement Overdue I may make a new entry into the Jazz world. In any case, quite a few of the pieces we play are definitely Jazz.

Cadence: *Your work has always been a balance between spontaneous and structured segments. Why are both necessary for you? Have you ever attempted a completely spontaneous performance?*

Blonk: This is a misunderstanding. Completely spontaneous performance has always been a mainstay for me. On my own Kontrans label, the whole Improvisors series (8 releases between 1996 and 2020), as well as the Electronic Improvisations series (5 titles between 2001 and 2017, so far) consist of free improvisation. I have done quite a few completely spontaneous solo performances, and many, many more with duos (with Maja Ratkje, with Terrie Ex) and trios (with Mats Gustafsson and Michael Zerang, with Claus van Bebber and

Interview:

Jaap Blonk



Carl Hübsch, with Jan Nijdam and Bart van der Putten over several years, and other shorter-lived groups). In the Retirement Overdue band free improv has an important part as well. Also, on tour I have done spontaneous improvisations with local musicians wherever people asked me to. On the other hand, composition has always been important to me of course, and composed parts can make things happen that wouldn't be possible by just improvising.

Cadence: How do you judge a failed performance and how often, if at all, does that happen for you?

Blonk: It's always gradual. Some are better and some less good. I can't recall ever having considered a performance completely failed, not 100% successful.

Cadence: Why do you perform other sound poets' work?

Blonk: Sound poetry comes alive only when you hear it. So, when the poets are dead, and have left none or only sparse recordings of themselves, it makes a lot of sense to me to perform their texts and keep them alive. In many cases, I consider my versions of those as my compositions using their texts, just as composers for many centuries have set texts of others to music.

Cadence: Extreme facial expressions and humor play into your performances. One writer described your striking stage presence as "childlike freedom of improvisation." How and why did you develop that?

Blonk: Ha-ha, it was me who coined this expression in an early bio I wrote about myself. It's actually still on my website ("As a vocalist, Jaap Blonk is unique for his powerful stage presence and almost childlike freedom in improvisation, combined with a keen grasp of structure"). This writer must have quoted from that. I wrote it just because that's how I've always felt when improvising. I didn't develop it; it came to me naturally. The extreme facial expressions are none other than those needed to make the sounds. Of course, in our increasingly square society, that will make people laugh. And laughing is healthy, I think. So, I am not going to cut out the elements that make people laugh. On the other hand, I never devise specific strategies to make people laugh, like stand-up comedians do. That's a whole different field and alien to me.

Cadence: What role does the use of the grotesque play in your art? Why does the audience need this?

Blonk: For myself, a lot of the ideas I get are nothing out of the ordinary, while still considered grotesque by many people. I can't help it. I don't use the grotesque intentionally. For the audience, getting exposed to art outside their normal scope is a healthy thing, I think. Quite a few people have told me that getting in touch with my work has been a life-changing experience for them.

Cadence: How does the use of the International Phonetic Alphabet (IPA) benefit your compositions?

Interview:

Jaap Blonk



Blonk: In several ways, the study and use of the IPA has brought me great benefits. First of all, it got me into researching the finer details and the extended possibilities of every single phoneme. Also, it led me to a completely different type of research: not focusing on sounds primarily, but on the 'mechanics' of the mouth: position and movement of the tongue and lips, tension of the throat, air pressure outward or inward, use of the hands on the face. Experimenting with all these and then often being surprised by sounds coming out that I wasn't consciously searching for. This led to the wide range of sounds documented in the *Phonetic Etudes: Rhotic, Frictional and Labior*, on my first solo voice CDs. Furthermore, the use of the IPA allowed me to make better notations of my vocal parts in my own compositions and read the vocal parts in some pieces by others that I performed, such as the composition "Hubschrauber" by Carola Bauckholt, for solo voice and orchestra, that I performed a number of times. I also got into writing more challenging sound poems for myself, with the so much richer and more detailed notation possibilities of the IPA, compared to our normal 26-letter alphabet. I am still working on a strategy to compose algorithmically with the IPA symbols, as I do regularly with music, sound and visuals. This is a tough nut to crack, as there are no immediately logical ways to represent phonemes by numbers, as there are with music and sound (pitch, duration, loudness, overtones) or visuals (color, saturation, brightness, size, place).

Cadence: You've created your own languages. There's Onderlands, a parallel language to Dutch that sounds like Dutch but has no meaning, as well as BLIPAX (Blonk's IPA extended), which uses sounds not represented in the IPA. Talk about your languages and why there was a need to develop them.

Blonk: I started writing poems in Onderlands (Underlands as a synonym for Netherlands) around 2000. It happened spontaneously and it was fun, I didn't have a specific purpose in mind. But as it happened, they served well for the last phase of my trio BRAAXTAAL (documented on the CD *Dworr Buun* of 2001) when we created pieces with a looser structure, relying more on improvisation. Each of the Onderlands poems has a different image or atmosphere (a scene among rich people, a love song, looking at the sky in awe, a drinking song, etc.) which was reflected in the pieces with the trio. A little later some new Onderlands texts were used on the double CD *Off Shore* (2003) with a different trio. A larger selection was included in *Klinkt* (2013). I am not using any system to write these, they are intuitive. However, in some cases I used mathematical systems to create variations on them. In analogy to Onderlands I wrote some work in Ingletwist (example *Round About Ingletwist*), a parallel language to English. This is more tricky for me, not being a native English speaker. I had to check regularly with a dictionary, if I wasn't creating words that already exist without me knowing. BLIPAX uses the regular IPA with a lot of my

Interview:

Jaap Blonk



own signs added. I needed this in order to go beyond the very limited possibilities that existing languages and their alphabets offer. It is a purely functional notation system that serves to notate vocal sounds in as much detail as possible. However, it still stays very far from capturing the richness of voice completely and I am happy about that.

Cadence: *Why not use some of the language spoken by the audience during your performance?*

Blonk: I assume you mean the native language of the audience? Or actually spoken by them during my performance? For the first case: I do, as much as possible. Where I have sufficient mastery of the language, I offer explanations of my pieces in their language. I manage in English, German, French and Spanish. In addition, the few pieces in my work that are translatable at all have been translated into several languages that I do not speak, such as Czech, Finnish, Estonian). These are "Let's Go Out" (<http://jaapblonk.com/Texts/letsgoout.html>) and "Sound" (<http://jaapblonk.com/Texts/sound.html>). Then there's the minister or president piece (part 1: <https://jaapblonk.bandcamp.com/track/what-the-president-will-say-and-do-part-i> and part 2: <https://jaapblonk.bandcamp.com/track/what-the-president-will-say-and-do-part-2>), that I performed myself in more than 20 different languages, instructed by local people about the correct pronunciation. These included for instance Hungarian, Bahasa Indonesia, Amharic of Ethiopia.

Cadence: *You've studied mathematics, which you've used to construct certain compositions. What is the benefit of using those disciplines and how use them yet maintain a human element that resonates with the listener?*

Blonk: The use of mathematics to construct and generate material has incredibly enriched my work, especially since I started learning programming languages in 2006. Simple principles and number sequences let me concoct structures that I couldn't have dreamt of. In music, for instance several harmonic systems that nobody else in the world uses to my knowledge. In music, sound processing and visual work, the power to fully control the amount of randomness between 0 % and 100 %. I can generate work by unpredictable processes, making mistakes in coding and happening on serendipitous beauty. I don't think this is the place to go into technicalities of the programming. About the human element, I have always been confident that, however strictly structured a piece is, I can always breathe life into it with my voice. The same goes for my group compositions, by the musicians I choose. In the visual work, I add handmade elements to the mathematical structures after printing them.

Cadence: *How much do politics enter into your work?*

Blonk: I think a lot of my work is intrinsically anarchist. In earlier days I had periods of being part of some organized system, and it always led to actions of my part in a Dada vein: office jobs, music school,

university. In 1980 I worked for a while for a big insurance company, in a building housing 2,500 employees. I ended up organizing a big spectacle there on the day I was fired, a protest against the grey office discipline which got a lot of attention on Dutch national TV and radio. But the way my work touches politics is always general, not commenting on a specific time-and-place-limited situation. For instance, the minister/president piece I mentioned above applies to virtually every government in the world. By staying away from concrete situations, the work remains absolute art and doesn't become propaganda.

Cadence: *Do all your pieces have specific meaning?*

Blonk: Sure, but the specific meaning is up to the spectator/listener. The same work can have quite a different meaning for different people. The fact that I mostly don't use words helps of course. Although I'm often willing to offer explanations, the ultimate meaning is to be conveyed by the work itself. There is no hidden meaning that I could convey by words.

Cadence: *You've spoken in the past about performances that were met with audience outrage. What were some of the most extreme examples of this and how do you deal emotionally on a personal level when confronted by angry listeners?*

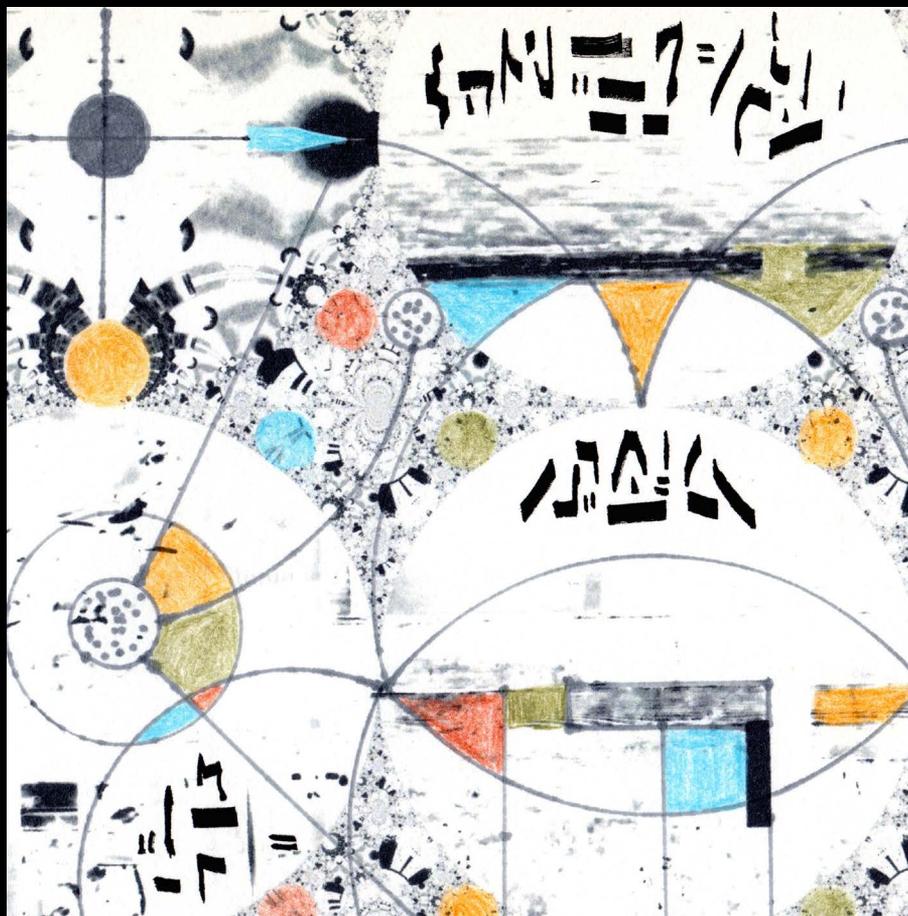
Blonk: In the early 1980s I got some pretty extreme reactions when I opened for Punk Rock bands, notably for The Stranglers. I got beer thrown at me, but it gave me extra energy. Later someone told me, "In the punk aesthetics, throwing beer at someone is a sign of love." I wasn't so sure of that, but I never stopped a performance. Only once I had to stop performing, but that was when I was physically attacked by a guy who had just been released from prison and had chosen that place to celebrate it with his gang members. They also damaged our van. The police came and the venue was closed for the night. More friendly was the occasion where school kids threw their lunch sandwiches at me when I was performing in a cage (that had temporarily no animals in it) at the Amsterdam zoo. Another memory: once I performed at a big Rock venue but there were only 6 people in the audience, and 5 of them left during the performance. So, I was pretty worried, but afterwards I met all of them at the bar, and heard they didn't find the performance bad at all, they were just scared... In general, adverse feedback during a performance tends to give me an extra impetus, just like very positive reactions. Indifference would be the worst, but fortunately that hardly ever occurs.

Cadence: *You've been using electronics in your art since 2000. What are you currently working with to advance your craft?*

Blonk: I spent many years creating work, both composed and improvised, with the laptop - since 1998. In the field of improvisation, I think I gained a level of flexibility with it that made it a worthy partner for my voice. Now I have just embarked on a similar voyage

Interview:

Jaap Blonk



with some modular synthesis hardware. I love the hands-on and often unpredictable character of it, but I still have a way to go to really improvise with it. For composition, I am combining it with structures created in the computer, and that looks very promising. There's a liveliness, quirkiness and warmth there that's not easily attainable with just a computer or digital equipment, I think.

Cadence: How was it to collaborate with virtuosic Jazz artists such as John Tchicai, Tristan Honsinger and Mats Gustafsson?

Blonk: The collaboration with Tchicai was just one concert, in February of 1997, when I had a one-month residency at UC Davis, where John was teaching. Local musicians Mat Marucci and Noah Hostock were also involved. We rehearsed once or twice as a quartet, I wrote lyrics to some of Tchicai's tunes and we did some of mine. It was a lot of fun and at times hilarious. I remember watching a video of it later with John and his then-time Dutch wife Margriet, and we laughed a lot. The video seems to have disappeared without a trace, unfortunately. With Tristan Honsinger, I was in a few projects, notably a small opera entitled *Rose Garden* in 1993 at the BIMHuis in Amsterdam. It was written by tenor saxophonist J.C. Tans and also featured singer Peggy Larson and ICP members Ab Baars and Ernst Glerum. Tristan is a superb and unique musician. I never got to know what he really thought of my work. With Mats, I mainly worked in a trio that also featured percussionist Michael Zerang from Chicago, from 1996 till 1999. We recorded one of the first releases of my Kontrans label. The music was quirky and very energetic. After doing a great 13-concert U.S. tour in 1999, we've always been hoping we could play together again, but so far it never happened. In general, working with virtuosic instrumentalists has helped me a lot in developing my vocal improviser's vocabulary, more so than working with other vocalists. I should also mention tuba player Carl Ludwig Hübsch, trombonist Jeb Bishop and bassist Damon Smith there.

Cadence: How does your approach change when performing alongside another vocalist such as Maja Solveig Kjelstrup Ratkje?

Blonk: There are several things I'm aware of when performing with a female vocalist, such as Maja and also Ute Wassermann: the natural difference of register and being more 'polite.' Although, especially with Maja, there was no need to. She has no fear to dive into sounds that many female singers stay away from because they might be not so elegant. In working with other vocalists, I prefer those who do not fall too much for the temptation to go into theatrical antics - which is not so easy sometimes because audiences tend to love that.

Cadence: Cor Fuhler wrote a piece for you to sing in Klingon, the fictional language from the Star Trek franchise. How was singing in Klingon?

Blonk: Cor gave me just the text, he didn't give me a melody or any other instructions. I bought the Klingon dictionary to study the

meaning and learn the right pronunciation. I didn't really have much affinity with it and never went back to it.

Cadence: *Would you talk about your two long standing ensembles - Splinks [Jazz-oriented orchestra founded as a quartet in 1983 and now is up to 13 members] and BRAAXTAAL? [trio noise-prog band with electronics]*

Blonk: Both ensembles ended long ago. Splinks existed from 1983 till 1999, with the double CD Consensus as an end point. The name came from the title of an early tune I wrote called "Blonk's Blinks." It was the band where I mostly developed my Jazz composition. What helped a lot was in the 1980s and 1990s the funding situation for Jazz and improvised music was much better than it is now. For instance, national radio would still regularly record and broadcast concerts. They'd send a van with equipment and a few sound technicians to the venue and pay the musicians a decent fee. That nowadays is unheard of. Back then, Splinks had quite a few tours of the Dutch venues and could really grow as a band. Always, the repertoire was really varied, with elements of straight Jazz, contemporary composed music, free improv and pieces based on text or sound poetry. Some critics have called it eclectic, but I disagree, it's all part of what I have to say. My current Retirement Overdue quartet is the natural successor of Splinks, and the music is just as varied. BRAAXTAAL (1987-2005) was quite different. The creative process was similar to that of a Rock band. There was hardly ever any written music. Band members (keyboard player Rob Daenen, drummer Theo Bodewes and I) brought ideas which in frequent rehearsals grew into set pieces. There were several phases. We started out with a repertoire based on poems by Lucebert (1924-94), considered by many the greatest Dutch 20th century poet. I love his work and already participated in performances of it as early as 1978. After that, I started bringing in my own texts. Until our first CD BRAAXTAAL, I still played some saxophone in the band as well. In 1995, a tour opening for The Ex rather changed our music. It got a lot louder and rougher, closer to a Rock esthetic though of course, still way out for most people. The second CD Speechlos reflects that phase. Over the last years, I started doing electronics as well. Theo played electronic drums only and Rob played a sampler, instead of the DX 7. We ended up as a free improv trio, though often playing grooves, with me contributing texts in Onderlands. The last CD was Dworr Buun.

Cadence: *As you mentioned earlier, you're also an acclaimed visual artist. You've had numerous exhibitions of large-scale drawings of your scores which include wavy lines, colors, circles and other designs. Your scores are wonderful works of art but how does one interpret them into a musical setting?*

Blonk: I am not really an acclaimed visual artist. I don't have a gallery representing me and have sold work only on a few occasions over the years. Most exhibitions were group shows and the few solo exhibits I had were in small obscure galleries. Still, I am happy, especially to

have my visual work published in a number of books (see titles and links at bottom). In the books that come with a CD, there's usually some relationship between the images and the CD tracks. Sometimes literal, as with the texts on kitchen ingredients in *Traces of Cookery* and the Artaud fragments in the book/CD devoted to his sound poetry fragments. Also, the texts in *Fehlberliner U-Wirr*, which are scrambled versions of the station names of the Berlin subway network, are interpreted literally on the CD. In other cases, there can be a relationship in terms of atmosphere or feeling. Most of the work I am making now is not meant to be interpreted as music or sound. It's independent visual art. One could of course transform it into sound in many ways, but that can be done with anything visual. I have done several improvised performances in museums and galleries, sounding the art (paintings and/or sculptures by various artists) that was exhibited there.

Cadence: One of your visual art works is the book 111 Recipes which is filled with numerous renderings of two mixed kitchen ingredients, one solid, one liquid, such as turmeric and buttermilk or beets and icing sugar placed on paper. How did you arrive at this concept?

Blonk: The first 11 images in this book were indeed made in that way. I guess I just liked the visual aspect of some spilled ingredients on kitchen surfaces, especially when I was too lazy to clean up for a time, so that different things got mixed. I decided to try mixing ingredients on paper, and some of these looked really nice, so I let them dry, scanned and printed them and made drawings on them. The other 100 images in *111 Recipes* are reproductions of my original drawings for the book *Traces of Cookery / Kochspuren*. This was printed in an edition of 100, each having an original drawing bound in the middle. Copies of this book are still for sale. The same goes for the Artaud book, only there each copy has a collage on black paper in the middle.

Cadence: What happens at the workshops you present around the world? How do you instruct others about the creative use of one's body?

Blonk: I always start a workshop with a warm-up of the body and voice, followed by some easy and fun games with sound, for people to loosen up. After that it depends on various factors. It makes a difference what discipline students are in, how much experience they have, and what their interests are. It can go toward improvisation (this can of course also include instrumentalists), or deeper into voice sounds when it's for more experienced singers, or into notation and composition if it's for creative writing or composition students. I have a lot of strategies for all these forms. For instance, some ways of having them compose vocal work for a group of people where they are divided to voice different parts. Even with elementary school children this has yielded beautiful results. I often include an explanation on how to gradually develop specific voice techniques, and always give warnings on what sounds can damage the voice if you produce them too long or too loud.

Cadence: Which living sound poets currently excite you?

Blonk: None at all really, I'm afraid...I mean, there are quite a few whose

work I respect, especially some older ones, some of whom are already deceased. I also did some collaborations, for instance with Michael Lentz, Jörg Piringer, Julien Ottavi and Joachim Montessuis, but they seem to have petered out. More exciting things for me are happening in new music, both composed and improvised. Maybe it has to do with the great difficulty of finding presentation opportunities for sound poetry, as it's far less of a recognized discipline than either music or literature.

Cadence: *What are your interests outside of the creative arts? Guilty pleasures?*

Blonk: Ha-ha, what pleasures are guilty? I'd rather not tell. What's certainly not guilty: I love to go out for walks and bike rides, taking advantage of the beautiful surroundings of my town Arnhem. Also, I like being in the mountains. I have done biking in the Alps and Pyrénées as well. As an artist, I can feel guilty when I escape from creative work. A favorite way is reading American crime novels. I especially like L.A.-based books. I've read all of James Ellroy - after reading and rereading Chandler of course.

Cadence: *The final questions have been given by other artists to ask you:*

Theo Bleckmann (vocalist) asked: *"Thank you for including me here. I adore Jaap. I invited him to my series at the old Stone in the East Village. Here's my vocal nerd question (been getting into vocal science during this quarantine a bit too much- LOL) - Throughout all your incredibly wild vocalizations, have you ever had concerns or incidents of vocal injury or fatigue, and how do you keep (vocally) fit for the long haul?"*

Blonk: I am lucky to be blessed with a strong set of vocal cords, I assume. I have never had any long-lasting damage to the voice. On a tour with performances every night, I may be a little hoarse in the morning, but in the course of the day my voice recovers completely, and it gets even better while the tour lasts. Some techniques I had to build up slowly over the years, such as inhaling sounds. As I had found out I could trust I wouldn't damage my voice permanently, I have sometimes consciously hurt it temporarily, such as in the recording of the Tristan Tzara Dada poems that consists of 410 repetitions of the German word 'brüllt' (roar, scream) on my Flux de Bouche CD. After that it took 3-4 days to recover. With my BRAAXTAAL trio I did a tour in 1995 as a support act for The Ex. It was the first time we played Rock venues, and in the course of a week, my voice dropped about a fifth. It changed our music towards getting more rough and extreme, as documented on the second BRAAXTAAL CD, Speechlos. On the recent New Start recording session with my Retirement Overdue band, I scheduled Bernstein's "Somewhere" near the end of the third day because I knew only then I would be able to sing it in the low register I wanted it to be in. Completely different are

the sounds created by extreme air pressure in my 'cheek synthesizer' technique. At first, when applying the pressure very suddenly, I almost fainted, but now I can handle it easily.

Cadence: *What are daily practice sessions like for you?*

Blonk: I don't do daily practice sessions anymore. I only practice when it's required for learning a new piece or a new type of improvisation. I did a lot in the past: breath training, simple singing exercises, articulation etudes with a metronome, uvular trills, inhaling sounds, lip and cheek sounds, etc. My daily activities are studying, learning, inventing, and creating in different fields. There's always been this discrepancy between how most people see me, which is only as a vocalist, and how I see myself, which is most of all, a maker of things: music, sound art, text, and visual work. That's totally understandable of course. People see me on stage, and even in concerts where I do more electronics than voice and the vocal parts stand out because they are visually more striking and direct. Here I'd like to relate an experience. In 2016 I did a 3-week U.S. tour. Among the CDs I brought were 5 copies of the most recent at the time: August Ananke, a mostly quiet record of purely electronic music. As all my performances involved vocals, I hadn't been able to sell a single copy of this. Then at the last concert, an acoustic voice performance in a small cafe in Boston, the barkeeper asked me if I had some music to play at intermission. I gave him August Ananke, and at the beginning of the second set I succinctly told the audience they had just heard a bit of my latest record. Then I sold all 5 of them after the show, and I could have sold more...

Maja Solveig Kjelstrup Ratkje (vocalist) asked: *"You started out as a sound poet in your twenties, reciting Hugo Ball, and then continued with Kurt Schwitters' "Ursonate," and then we know the rest! Did you reflect upon music also already at that time? How did you get into music collaborations, and has your view on what music can be changed from then till now?"*

Blonk: Most people indeed think I started out as a sound poet, but it's not true. I started playing saxophone in 1973, when I was 20, and learned to read music. In 1976 I started to compose my own pieces. They were very simple at first but got more sophisticated pretty soon. I studied books on music theory, such as for instance Vincent Persichetti's Twentieth Century Harmony, Hindemith's books on counterpoint, René Leibowitz on twelve-tone composition and William Russo's Composing for the Jazz Orchestra. In 1977 I discovered Hugo Ball's sound poems, in 1979 Kurt Schwitters' "Ursonate," and in 1981 I did my first public performances with the voice. By that time, I had already done a lot of concerts with several ensembles, including my own, playing saxophone only. So all of my first music collaborations, also improvised, were with saxophone (plus a growing arsenal of toy instruments and other rubbish). From 1984 on, I started to use the voice in improvisation. You can say indeed that this changed my view

on what music can be. So many new sounds turned out to be able to function musically. Only then I realized the wideness and validity of Varèse's definition "Music is organized sound." The major changes after that were: starting with electronic effects and samplers (from 1990 on), using the laptop as an instrument (from 1998 on), and getting back to mathematics after almost 30 years (in 2006).

Maja Solveig Kjelstrup Ratkje also asked: "Were you the first to perform the "Ursonate" backwards?"

Blonk: As far as I know, yes, I am the first and only person to recite some of the "Ursonate" backwards. It's a nice story how this happened. After my 1986 LP of the piece had been banned by Schwitters' son, and performances had been prohibited, I decided to make an illegal cassette recording of it under the pseudonym Reverof Zrem (retrograde of 'Merz Forever', 'Merz' being Schwitters' personal brand of Dada art). I think this gave me the idea of reciting the Scherzo of the "Ursonate" from the beginning until half-way, and then backwards to the beginning. So, I had, so to say, taken my words back and not recited the piece at all, and thus not violated any copyright. This was how I recorded it on the cassette, which was produced in 399 copies and has become a bit of a collector's item. At one point I saw a copy offered in Discogs for some 180 dollars.

Maja Solveig Kjelstrup Ratkje also asked: "What are pros and cons in experiencing a live performance compared to a recording? Is it two very different things? How about free improvisation contra composing?"

Blonk: I assume you mean the experience as a performer. It's an interesting topic. For me it differs greatly, dependent on what is performed or recorded. In performing or recording improvised music with other people, for me there is almost no difference. The main thing is the cutting-edge concentration on what's happening musically every second, regardless of the presence of an audience. In recording a composition, it's different. There's always the awareness that you can do it again, do a part of it again to be edited in later. This was different in the old days before digital recording, when multi-track tape was quite expensive, and you might not be able to afford an extra take. That created a different type of tension. About composing itself, there's a wide range. Sometimes it comes close to free improvisation, for instance when I write spontaneously invented sound poetry. Then, when I compose without mathematical methods, it involves a lot of trying, listening and changing. At other times it's like something is just given to me. It also happens when I have a mathematical structure that is so beautiful that I feel I cannot change it after converting it into music (or visuals, for that matter), no matter what it sounds or looks like. It's about truth. In composing, I also mix free improvisation with computer systems. For the album I am currently working on, Inletwist Fragments, I feed the dictation feature of the computer improvised gibberish that it 'translates' into English text, which I then scramble again with mathematical methods, to get the lyrics for the album.

Joan La Barbara (vocalist/composer) asked: "What are your memories of "Messa di Voce," the collaboration in which we were co-composers/vocalists working with interactive media and graphics [designed by Golan Kevin and Zachary Lieberman]. It was a tour de force for many reasons - not the least of which was cutting edge technology that was somewhat "uncooperative."

Blonk: Yes, my main memories of this project was waiting for Golan and Zach to get the software running correctly...Both in the period before the premiere in 2003 at Ars Electronica in Linz, when I was keeping myself healthy with long walks in the hills, only to meet the two guys with even paler faces after struggling with coding and debugging another night. This was understandable because it was indeed quite a pioneering technology at the time. But I was somewhat surprised to find the same thing happening again before the last performance of the piece, in 2009 in New York. I had an apartment in Manhattan for a whole week, but we ended up having just one rehearsal for the performance. I remember Joan and I both thought the artistic result would have been a lot better with more rehearsal time. In the actual situation we felt at times we hardly got beyond demonstrating the software.

Charmaine Lee (vocalist) asked: Sound poetry has historically been closely tied to significant cultural moments - wars, political movements, Dada etc. Where do you see its function and relationship with today, if at all? Has the practice reached its full potential through the iconic 20th century works, or are there ways for the medium to further its expression?

Blonk: To start with the last part, I think it's always possible to further its expression, as long as there are creative practitioners. I'll keep trying! The bad thing is, it has become more and more marginalized. Indeed, in the 20th century there were these movements that sound poetry was a part of, that had some importance in the general field of culture, like Dada, the Concrete Poetry movement (mainly in the 1950s), Fluxus in the '60s and '70s. There's nothing like that nowadays. Last summer I went through my archives, throwing most of it away, and I saw that in the three years 1993-1995 I had done a total of 50 radio performances just in the Netherlands. All of them with sound poetry, all of them with decent fees. Nowadays I should be happy if I get one radio appearance in three years, and I won't get any payment except for my travel expenses. Money is governing the media in my country now. The main target is the numbers of spectators/listeners. I realize of course that in many other countries, like the U.S. for instance, it has been like that forever.

Patty Waters (vocalist) asked: "How do you prepare yourself emotionally and physically before a performance?"

Blonk: Emotionally, I don't need any preparation. I know the 'holy fire' will be there right away when I get on stage. It has probably helped that I performed on many occasions where my time was limited to 5 minutes

or so (at exhibition openings for instance, or big poetry festivals), and I had to be fully present instantly. Physically, I have to work on the voice only after a hiatus in performing. A few days of relaxed exercise for about an hour each day, mostly soft sounds: yawning sounds, going from lowest to highest register, fast little sounds, quick transitions to different techniques, calling possibilities into my awareness again. Sometimes I do that while playing some music I improvise along with. But when I have frequent performances, I don't need any preparation for the next one.

Phil Minton (vocalist) asked: "Do you still play any saxophone? I'm playing trumpet again and finding new stuff in my eightieth year."

Blonk: Oh, that's nice...it might occur to me too, who knows? I still have all my saxophones, from soprano to baritone, but they have been stashed away in a corner of my attic for 25 years now. I have been thinking of getting my alto out - that's my favorite - and maybe it'll indeed happen before I get to my eightieth year.

Recordings mentioned (see jaapblonk.bandcamp.com)

Six Sound Poems by Hugo Ball (forthcoming, double CD with two versions of the poems)

Ten Chosen Pieces (digital album)

Blonk, Mallozzi & Vandermark (Kontrans 367, 2020)

New Start, by Jaap Blonk's Retirement Overdue (Kontrans 1066, 2020)

Antonin Artaud's To Have Done with the Judgment of God (Kontrans 666, 2020)

Pioneer Works Vol. 1 & 2 (Balance Point Acoustics, 2019)

Klinkt (Het Balanseer, 2013)

Post-Human Identities with Maja Ratkje (Kontrans 651, 2005)

MAJAAP with Maja Ratkje (Kontrans 850, 2004)

Dworr Buun by BRAAXTAAL (Kontrans 448, 2001)

Consensus by Splinks (Kontrans 1545, 1999)

Speechlos by BRAAXTAAL (Kontrans 244, 1997)

BRAAXTAAL (Kontrans 939, 1993)

Flux de Bouche (Staalplaat, 1993)

Art books:

Antonin Artaud by Jaap Blonk (2020): <http://jaapblonk.com/Pages/ana.html>

111 Recipes (2019): <http://jaapblonk.com/Pages/111R.html>

On Tractatus One (2018, out of print): [http://jaapblonk.com/](http://jaapblonk.com/OutOfPrint/on_tractatus_one.pdf)

[OutOfPrint/on_tractatus_one.pdf](http://jaapblonk.com/OutOfPrint/on_tractatus_one.pdf)

Traces of Cookery / Kochspuren (2018): <http://jaapblonk.com/Pages/toc20.html>

Fehlberliner U-Wirr (2017): <http://jaapblonk.com/Pages/fbuw.html>

Traces of Speech / Sprachspuren (2012, out of print): http://jaapblonk.com/OutOfPrint/Traces_of_Speech.pdf

Visual work:

<http://jaapblonk.com/Pages/scores.html> and Facebook

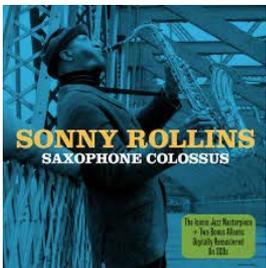
**SONNY ROLLINS,
SAXOPHONIST,
BORN IN 1930,
NEW YORK,
NY, RECOUNTS HIS
"BRIDGE STORY."
RECORDED IN
FEBRUARY 2012.**



Sonny Rollins
The Bridge



Bluebird's Best
Sonny Rollins



Sonny Rollins
Saxophone Colossus

Ed.note: Some of this material was published in the Jazz Stories segment in Cadence Magazine. These stories have been included to provide context with the remainder of the Sonny Rollins interview which has been restored and presented here for the first time.

I am Sonny Rollins. I am a saxophonist and somewhat of a composer, and I have been performing and recording since 1948, working with great musicians the Modern Jazz Quartet, Miles Davis, Art Blakey. I played and recorded with the great Charlie Parker, and with Coleman Hawkins.

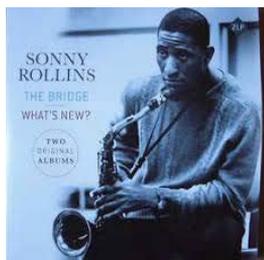
OK, well, New York is about people living next to each other, and if you play an instrument, a musical instrument, you're going to have to be open to the fact that your neighbors might have to go to work while you want to practice your instrument and that's always been a big, big problem for me.

So, anyway, I was living down on Grand Street in the Lower East Side, by the way, and the same situation was obtained. You know, people in the apartment over me. And I had a problem, because, as I said, I'm a very sensitive person; I don't like to bother other people. I don't like to cause them any sort of discomfort, and, of course, that basically was the problem. So I happened to be walking in the neighborhood on Delancey Street, anyway, I was walking, and I was sort of walking towards the bridge that goes across to Brooklyn. I saw the steps leading up to the bridge, and I just, you know — I hadn't even thought about that, and I walked over, and I walked up the steps, and there in front of me was this expanse of bridge. Nobody up there in the middle of the day, so I said, OK, and walked across the bridge. I walked across the bridge, nobody walking in any direction. There were trains coming across the bridge, automobile traffic, and below them was the river, and there were boats coming up and down the East River. And it occurred to me that this would be a perfect place for me to bring my horn and practise in perfect peace, and I wouldn't be disturbing anybody, and I could

Jazz Stories: Sonny Rollins



Williamsburg Bridge, 1960



Sonny Rollins
The Bridge



Sonny Rollins, circa 2011

blow as hard as I wanted, long as I wanted. I had taken a sabbatical, basically, at that time. And so, I would go up there day and night, and nobody would bother you. New York City is a very cosmopolitan place, the people are very sophisticated. They walk by, see some guy playing, and they don't give a hoot and they just walk by.

And I would be there. I took some of my friends up there with me at different times, and it just was a gift from heaven. And I stayed up on that bridge until being discovered up there by a jazz writer who happened to live in Brooklyn and was walking across the bridge, and he knew that I was on a sabbatical and had disappeared from the music

scene. This was my intent, until then. So he wrote a story, and then news got out and, "Oh, Sonny is on the bridge." And it turned into a very romantic story, which indeed it is: this lone musician practicing on the bridge and under the New York skyline, and the boats going below, and sometimes I'd blow my horn at the boats and they'd answer back. It was really a magical experience. Eventually, though, I had to come back to work. But, you know, then I still went there to practice.

So I eventually went back and I had to work, but I had that really high, high point in my life, and, I mean, I'm just eternally grateful for my whole career. I'm grateful that I'm paid to do what I love, to play my saxophone. I am grateful that I'm able to make a living playing, and make some art. And, by the way, I had a nook at the bridge where I couldn't be seen by the trains or the cars, so if they heard me, they couldn't see me, so it was just a perfectly private spot. And that's the story of the bridge.

Cadence: *Yeah, that's a beautiful story... it sounds like you got some time to do what you wanted, to practice.*

Rollins: Yeah, no—I would have stayed. Actually my wife was working—I was working, ... and so I could have stayed up there longer because—but then I realized, “Well, no, now I’m being selfish, you know, so it’s time to come back.” And when you’re in situations like that, it’s easy to become self-indulgent.

Cadence: *Good, okay. Let's see. I had another question, about the early days of Harlem what was it like, playing music, and if it's possible to give people an idea of what that time period was like.*

Rollins: Well, you know, I moved from what we could call—well, in those days would be called Harlem proper, and I moved—in 1939, I moved up to what was sort of the elite section of Harlem, which was called Sugar Hill. And at that time, Harlem was the place.

I was born in Harlem, Harlem proper, and then Harlem was the place where there was so much music. So much music, so many theaters, clubs. Just music, music, music, and it was really more than that—I felt lucky to be born in Harlem.

Cadence: *The Fertile Crescent of music, or something like that.*

Rollins: Yeah, yeah, it was just—really rich musically. And I was reading this book, some years ago, by a fellow about a lot of the activity around Harlem when I was a little boy and I didn’t really—I was a child, and I really didn’t go out, but this book, some of the places around there, like the movie theater when I started going there in 1936, and then night club in the house I lived in and when I read this, I just felt that, you know, I was just born at the proper place at the proper time, because I completely embodied all of this great music. You know what I mean?

Cadence: *Yeah, yeah.*

Rollins: Even though I didn’t go there, I mean I was too young at that time, but I just think I absorbed this music. It was all around me. I moved up on Sugar Hill in 1939, and met some of the young people that we formed a band: Arthur Taylor, the drummer; Jackie McLean, the alto saxophonist; Walter Bishop, pianist; Kenny Drew, pianist... So then I met those people, and I was nine years old. I had started actually playing since I was 7, I think my mother went out and bought me an alto saxophone. So when I went up there, I was already into music, and these were some of the people, the young people, that were also into music. And then it was nice hanging up there on the Hill... Bud Powell lived up there; Willie “The Lion” Smith It was sort of an elite section of Harlem at that time, and all of these people were older than us. We were able to observe and, you know it was good for us because we then were able to seamlessly enter into the musical scene ourselves. You know, as we got older and got better, you know, we began playing with some of the older musicians, [it was just a great—it was just something that seems to be prepared for me by a higher power.

As I look back, I can see that. And that’s pretty much my doing, and

In Conversation: Sonny Rollins

somebody said—or something, I should say—had it outlined for me.

Cadence: *Yeah, because there you were. What a place, what a time, what a—you know, that's pretty—that's so special.*

Rollins: Yes, I'm enormously fortunate, you know. Just so blessed. So, so blessed.

Cadence: *I was curious; was there a wide range in the age of people? Like, did the younger people have opportunities? You know, it sounded like you started really young, and was that common? Did you see a lot of young people?*

Rollins: Well, there were bands around that—we had rivals. I would call them teenage bands; they were all in high school. But, you know, some of us made it; some of us didn't. My group made it. Jackie McLean made it. Art Taylor made it. Kenny Drew, Walter Bishop. We made it. A lot of the other groups didn't. You know, I guess we were just touched by—you know, by that talent, God-given talent.

But the guys that were older than us that I was talking about—Coleman Hawkins and all them—they were—you know, these guys would say—if I was 15 years old, I would say Coleman Hawkins would have been 35 or so, so we didn't—we just observed these guys. We weren't the age to hang out with them or anything like that.

Cadence: *Yeah, they were—there was a gap there.*

Rollins: Yeah, there was a gap definitely. They were professional and already doing what we wanted to do, you know?

Cadence: *Talk about THELONIOUS MONK*

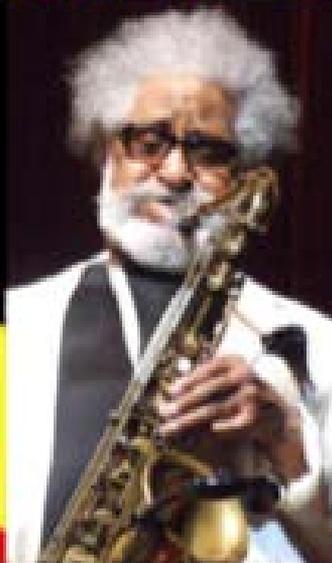
Rollins: I heard Monk on a record with my idol, who was Coleman Hawkins. He was the piano player on the record. I'd never heard of this guy, but I thought, wow, I really like what he's doing. Then, when I was getting older, I ran into Monk one time, and we played, and he took me under his wing, so to speak. I used to rehearse with his band down in a little small apartment down on the West Side.

I think we played in the bedroom. All the rooms were small. We had a lot of guys, I think there were four guys in there, playing in that small room. You know, they'd be playing Monk's music and saying, "Monk we can't play this!" But by the end of the night, everybody was playing and it sounded great.

So Monk sort of schooled me, and I looked upon him with the Indian way of looking at things, I looked at Monk as a guru. I had the opportunity to spend a lot of time with Monk. He was a good personal friend and everything else. Monk used to come to my house and play my piano, you know. But I think he was just playing. Now, whether he was composing at the same time, I would imagine he was, because it was the nature of jazz. In jazz, you perform and you compose at the same time. So I think probably he was composing. A lot of Monk's great compositions, not knowing for sure, I suspect he did solitarily. He wrote those by himself, and then he brought them out to have other people play them. I suspect that's what happened.

But talking with Monk, of course, was like playing jazz. He's not gonna play the same thing everytime, so he's composing in the sense, or he's

In Conversation: Sonny Rollins



In Conversation: Sonny Rollins

formulating in dreams, and so on, while we're playing, you know. Half these guys sit down and write it all out. But yeah, if you get it together, you do it while you're soloing or while you're performing, really, especially in my case. I'm a prime example of somebody who learns my material and then when I'm performing my mind is blank and I'm just clay. And whatever comes out is the form of composing, and it is as spontaneous and as far away from conscious thought as possible.

Cadence: *Yeah. Great, Okay, now this is random, a question that comes to mind is about yoga,. I just do it as an exercise form, but I've done it for 30 years, I think.*

Rollins: Oh, okay.

Cadence: *Just my back was in bad shape when I was a kid, and I learned yoga. My ears perk up any time that I hear that someone might be involved with yoga. It seems to really help you function. Anyway, I was just curious how you got involved with yoga.*

Rollins: Well, I got involved with yoga because I realized, at one point in my life, that there was something—that there was a spirit, or my conscience. There was something else besides the material world, and I think that I attracted to I definitely wanted to be a good person, ... And so I felt that I needed a guide, increasingly, and as you get into studying things like yoga and everything that had to do with a spiritual attitude, and I hadn't heard much. And so then I began seeking out a yoga teacher, and I was doing yoga also, but—I went to India. I studied a little Zen Buddhism in Japan, and I had an opportunity to go to India, and went to India in 1967.. I read the books, and I sought out some people. Forever Young, Forever Healthy Indra Devi. I attended at her ashram in Mexico, actually. I hadn't studied, but mainly from books.

And anyway, when I went to India, then I—what happened was that I ended up studying other forms of yoga. I didn't really study hatha yoga in India; I studied other types of yoga which my guru told me, at the time, would be best for me?? Yoga is mainly some kind of meditation. "I want to be more at peace, and I'm not finding that. I don't feel that I'm getting enough out of life." And he told me, "Well Sonny, when you practice your instrument, you're actually doing yoga. That is meditation. When you're practicing your horn, you meditate." In other words, you work, you do things, and you don't expect, or you don't want any reward for what you do. You just do it, never mind what it is, it's not important what you get out of it. And it's very difficult in a field like show business, where it's so much about the ego, and so I—you know, I found some problems there with the melding of these two philosophies together; how to just forget about myself, and the entertainer, star, and just concentrate on the inner self. But I've worked on it a lot and I know I'm much better about it now. I'm not seeking in the sense that I once was. And I also studied my hatha, which I still do in a much more modified form, because of my age, of course. But I find that it's all good, you know? You know what

I mean?

Cadence: *Yes, yes, definitely. And your work is your yoga, is what you're saying?*

Rollins: Yes, right.

Cadence: *Right? That becomes—it's integrated in that the studying yoga helps to validate—if you're doing it right, I guess—your life. You know, that what you're doing is of intensive value. Something like that, you know*

Rollins: Well, you know what it's doing is I'm not hurting anybody.

Cadence: *Yes.*

Rollins: That's ultimate—of not doing anything to hurt people. So, in that sense, why not? What's wrong with practicing my horn? What's wrong with playing? And then some people actually said they get something from my playing? Okay, I'll accept that graciously. And so, in a sense, that is a practice of yoga, really.

Cadence: *Yeah, Yeah, I can relate to what you said about the ego because I have 14 records out on a New York label there with a bunch of people, and I've done fairly well for my own personal standards, but it's been a push, and I've never liked the whole "pushing about me, talking about me." And when the opportunity came up to publish Cadence, it felt like this wonderful window to just finally hear what other people are saying and not be so consumed with what I'm doing, you know. It's—even though I thought I was interested and listening, it just—it's helpful to not have to promote yourself all the time. You know, it—I look for that balance, too, where I'm giving, as well as presenting, you know, or listening, and it's a battle that most musicians really—somewhere in them, you know, it's a struggle to—the ego. Anyway—*

Rollins: Yeah, no, I agree completely.

Cadence: *There is a book—Blink, by Malcolm Gladwell.*

Rollins: Oh yes, I've heard of him, yes.

Cadence: *Yeah, Yeah, sort of a secondary sense of awareness, that is actually our main sense. It's not our empirical sense, but it's the one that's our gut instinct, or our—you know, it's one that keeps us alive, and it seems to me that what you're doing is sort of eight times more effective than our rational self; it's eight times quicker and more aware. I mean, that's just arbitrary number.*

Rollins: Well, I think it's like—right, I agree. I mean, I think that that sense is good—it is—that's like the difference between the material and the immaterial, and, in that sense, as the material life, the longer I'm living, but the more I'm seeing that there's something bigger besides this—where I'm living at, and there's something else. There's something else that is much more real, positive.

Cadence: *Yeah*

Rollins: Right, and whatever, you know, people then want to call it different names, whatever you want to call it, but there's something else there that is really what it's all about, you know? It's a really

In Conversation: Sonny Rollins

comforting feeling when you get close to that, you know.

Cadence: *Yeah, yeah. It's kind of we all want, you know? We're just disconnected, and that's a feeling a connection.*

Rollins: Right, exactly, absolutely. It's a feeling a connection. It's really—it's a really good—something that I finally got to learn, that in the material world is old, young, frail, that's it.

Cadence: *Yeah, it's a bigger thing. We're part of that; we're not connected in these bodies, we're just using these until they're done, you know?*

Rollins: Right, right.

Cadence: *That's how nature chose, and it's a smarter way, you know? You can't keep these bodies going or they would keep disease going and keep—*

Rollins: Right.

Cadence: *You know? Trust in life, right? Like, it—anyway.*

Rollins: That's why the—you know, you might find some—I mean, we live you know—I believe that you shouldn't try to end your life because it's just going to have to come back, maybe, and do it again, and you will be further back. But I believe that—that is—you used a word a little while ago; you said "connected." We're all connected to something much bigger. That's the connection. It's—you know, I mean by the human spirit.

Cadence: *Yes. We're—we're forced to talk about it, like, from behind a curtain, right? We can't see it.*

Rollins: Right.

Cadence: *It's over there, it's just—you know, we know it's big; we just can't quite see it.*

Rollins: Yeah, but it's comforting to know that it's there, and to know that it exists, you know? Then everything is okay. Anything, in fact that's some kind of an illness, a hand cut off, or anything; there's a reason for it which I might not understand, but it's a reason for it beyond my understanding, but it's good.

Cadence: *You just never know.*

Rollins: We never know, We're here... We don't know why, but it's—whatever happens is good, that's the way I feel. Whatever happens because, after all, nobody knows... What do we know?

Cadence: *We're just guessing, that's all we're doing.*

Rollins: Yeah, we're guessing. Exactly.

Cadence: *That's great. Well, we got—we talked for a long time here.*

Rollins: I know, probably too long.

Cadence: *No, no, no. I think we're good. I just wanted to ask you if there's anything else that you'd like to say.*

Rollins: Well, no, I think I've sort of said enough for an old fool.

Cadence: *[LAUGHS] I assume you're talking about me.*

Rollins: *[LAUGHS]*

Cadence: *Well Sonny, I appreciate you sharing these thoughts.*

Rollins: It's great talking to you today.

In Conversation: Sonny Rollins



Andrew Greeney, drummer holds a BA in Music, and Percussion studies from the University of New York New Paltz*Cadence: When did you start playing the drums?*

I started playing drums at age 14. I had an interest in the drums earlier and wanted to play percussion in the school band but I signed up late and ended up with trombone. I am thankful for this in some ways because I learned about the pitches and reading music. Later I would use stuff from around the house as pretend sticks and I got some real sticks at 13. I started taking lessons at 14 and my mom bought me a drum set later that year and I played in my brother's band with some friends.

Cadence: What were your musical influences

I have many diverse influences. When I first started getting into music, I remember having an hour at home alone every morning before school because everyone else left the house earlier. This was when I could use the stereo and crank it as loud as I wanted. I would play my cassettes of Led Zeppelin and Red Hot Chili Peppers and my mom's Steve Winwood and Ziggy Marley. Later, as a teenager, I was really into the skateboard culture and the skateboard videos introduced me to a lot of new non-mainstream music with groups like Fugazi, Sonic Youth, Tribe Called Quest and many others. I started searching for different sounds in music and I purchased many discs in my high school years. This search led me to the funk, and then Jazz. We also had Vassar college radio which played many different genres of music. I got a copy of Bitches Brew by Miles Davis and listened to it one night and it turned me on to a different world of music. From that point I started getting discs from artists who had played with Miles. This led me to the music of Coltrane which has had a profound effect on me. Coltrane's music seemed to go deeper spiritually and I can feel like Coltrane is talking to me when I listen to the recordings. At this point, my tastes and influences are very broad. Some of my all time favorites include Count Basie, Duke Ellington, Bartok, Coltrane, Nas, Ravel, Beethoven, Charles Mingus, Bill Withers, Sam Cooke, James Brown, Weather Report, Herbie Hancock, and many more. I enjoy all the music from around the world which sometimes has a very different aesthetic. There are too many to list.

Then, of course, there are my teachers and the musicians with whom I have worked. It's all a learning experience and the people I have worked with have been great teachers for me. My school band teachers were very helpful and I have taken private drum lessons with Matt Donahue, Peter O'Brien, and Jeff Siegle. I am thankful to these guys for showing me a lot of the nuts and bolts of music and technique and they taught me

about self discipline. There are a few guys who I have had the pleasure of working with that I could say they are like a cultural icon or a master of a certain style. These guys know their music so well and they are like a personification of that music style. These guys would be Natty Wailer, Joe Louis Walker, and, of course Marvin BuGaLu Smith. Natty had played with Bob Marley and the wailers and with Robbie and Sly so he really knew the reggae style and I spent a lot of time with him playing and late night hanging after gigs. JLW is a real master of the blues and has recorded and played with guys like BB King and Muddy Waters in addition to having 24 albums of his own. I learn something new with Joe every time and he is serious about his music. Bugalu is guy who grew up with Jazz from a very early age and his older brother Buster Smith (also a drummer) would often have great players over to the house including Kenny Dorham and Roy Haynes. Marvin was friends with and a student of many of the masters of Jazz drums including Max Roach, Philly Joe, and Elvin. Marvin and I have spent a lot of time together and I have learned from him in lessons and also doing countless jam sessions together and recording the music. Marvin tends to attract great players and they have all been strong influences as well.

Cadence: How did you meet Marvin Bugalu Smith?

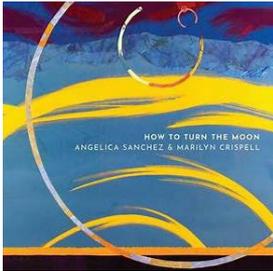
Before I met Bugalu I had amassed a great deal of theoretical knowledge about jazz drumming but my chances to put this knowledge into practice were limited and I thought "What does Philly Joe or Elvin know about the drums that I am missing? It seems like magic." When I saw Bugalu performing at a club in New Paltz NY in 2001 I could see that he knew what they knew. So, I talked with him for a little while and a few months later I started taking lessons with him. He seemed a little strange at first but he ended up being very generous with his knowledge and his time. Then he got me into going to jam sessions all the time and later we ran our own jam session for several years and recorded every week.

Cadence: Talk about a little about the art of recording and what you have learned.

I started doing recordings with my four track cassette recorder when I was in high school. Later, Bugalu and I started video taping all the jam sessions that we went to, primarily for study purposes. In 2009, Bugalu got a Tascam digital recorder (2488) and we began recording all of the jam sessions with that machine and multiple video cameras. After the sessions I would sync the audio to the video and we posted great number of these videos online. We did this for Bugalu's students and for our own study purposes and for people in general to enjoy.

I learned many things by trial and error and we got some decent sounding recordings. Bugalu suggested I take lessons with Malcolm Cecil whom I had met years earlier and at that time he was playing bass at our sessions quite often. Malcolm has a great wealth of knowledge and he won the Grammy for his work on Stevie Wonder's "InnerVisions" album. Malcolm was also a pioneer of analog synthesizers and built an instrument called TONTO (The Original New Timbral Orchestra) which is composed of many different analog synthesizer modules that all work together to create some very unique sounds. Malcolm has been very generous with his knowledge and he taught me a lot about the essentials of recording engineering and electronics maintenance/soldering. Some of my most valuable lessons with Malcolm came from assisting him in doing recordings of live concerts. In today's world there are many ways to record and recording the band live may be becoming a lost art. Malcolm has showed me many things about both live recording and tracking. For the Jazz recordings I try to capture accurately what is happening and it helps when you have really great players that can interact and adjust to the flow of the music. With the Jazz I try to shoot for something similar to the Rudy Van Gelder sound. I have also been doing a lot of MIDI programming and multi-track recording (recording MIDI and audio tracks separately). To me the beautiful thing about the arts and different disciplines is that there is always more to learn and I try to learn with the intent of helping others and providing them with music that helps to enrich their lives. At this point in time I have a new set-up which is great for capturing live recordings and working on my own projects. I think that my broad tastes in music are an asset as a recording engineer/producer because it helps me hear things in different ways. As a musician, one tends to think of music from an analytical head, but it is also very important to tap into the perspective of a total non-musician who experiences the music in a completely different way. Once you start delving into studying music it is harder to get in that head space but I think it is possible.

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ROOTS/ SULLIVAN'S
UNIVERSE/ RAIN IN WEB/
FIRES IN SPACE 50:05

Angelica Sanchez, p; Marilyn
Crispell, p September 28,
2019, Woodstock

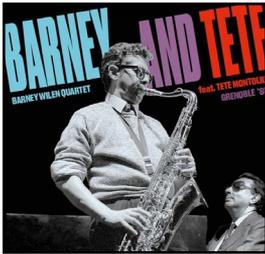
A CD for piano lovers. Two great pianists working together. I am quite familiar with Marilyn Crispell, but not at all familiar with Angela Sanchez. Here they show themselves to be equals. Each is on a separate channel so their playing can be distinguished from each other, but I find that is irrelevant. What works for me here is not who plays what but how they work together. The tunes are in different tempos and textures, so things keep moving, especially on Fire in Space. Most of the CD is about creating moods or impressions. Calyces of Field is the longest track and changes tempo as the pianists change from lead to accompanist. And on Space Junk they sound like they are plucking strings as well as playing keys.

As I keep listening I find myself just sitting back and enjoying the moods. Some tracks seem to blend into the next one. All pieces are composed, most by Sanchez and three by the both of them, which, I assume or more improvisations than compositions.

For lovers of classical piano, I would put this CD next to Debussy's piano music. The tonalities and moods are different, but they would work well together.

Bernie Koenig

New Issues



**BARNEY WILEN
QUARTET,
BARNEY AND TETE,
ELEMENTAL 5990438.**

DISC ONE: LAME DES
POETES / BILLIE'S BOUNCE
/ 'ROUND MIDNIGHT /
SUMMERTIME /
MEDLEY=IT NEVER ENTERED
MY MIND-INVITATION. 48:44.
DISC TWO: ALL THE THINGS
YOU ARE / LA VALSE DES
LILAS / MEDLEY=SOUS LE
CIEL
DE PAREIS-AUTUMNA
LEAVES{LES FEUILLES
MORTES} /BLUES FOR DN /
SCRAPPLE
FROM THE APPLE /
SOMEDAY MY PRINCE WILL
COME. 49:16.

Wilen, ts, ss; Tete Montoliu,
p; Riccardo Del Fra. b; Aaron
Scott, d. 2/12/1988. Grenoble,
France.

There seems to be a resurgence of interest in saxophonist Barney Wilen of late. His discography is generous both as a leader or sideman up until his passing in 1996 at age 59. Most acclaimed for his participation with Miles on the *Ascenseur Pour Lechafaud* soundtrack there are many titles under his name worth acquiring. Also under the Elemental logo issued in 2019 *Live In Tokyo '91* made this writer's Best Of list.

Wilen's biography is readily available in many places so there's no need to delve into it once more. While less-heralded than other cool school tenormen like Al Cohn, Stan Getz, Brew Moore and others his clearly discernible debt to Pres is apparent although there are hints of early Newk to be heard. Even on his second instrument, the soprano, there are no Coltrane, Steve Lacey or others present in his approach to the straight horn. As was the norm for these one-offs there was no opportunity for any serious rehearsal so the tune list is comprised of standards, along with a few jazz staples and some European titles. The first platter holds five titles; the French opener which is a duet between the fishhorn and upright, a Charlie Parker perennial taken medium up, a brushed take of the Monk classic after a florid piano intro, a semi-free beginning that evolves into the Gershwin evergreen winding up with a two tune medley with the first being solo piano and the second a trio walk. This pair really cements Montoliu as a major player in the ears of the audience.

The proven standard that opens Disc Two has all hands on deck with the tenor only alluding to the melody. That's followed by a crystalline example of Wilen's ballad prowess on his main axe. Scott uses his toms to an almost latinish feel and later comes forth with a thoughtful trap spot on a jaunty "Autumn Leaves". Next is the shortest number, a blues credited to the co-leaders. The first encore is Bird's contrafact of "How High The Moon" with Wilen taking the first ride on his b-flat horn then switching to his Eb axe for the outgoing one. Using the same bass ostinato Miles used, the leader retains his soprano while Tete inserts a couple of clever quotes into his solo space. Thus ends an entertaining and historic meeting between two almost forgotten giants.

Larry Hollis

New Issues

(1) BENJAMIN BOONE THE POETS ARE GATHERING

ORIGIN 82808

THAT'S MY SON THERE /
MAROONING / AGAINST
SILENCE / POEM BY POEM /
DECONSTRUCTION OF IDOLS
/ TRUTHS / THE POETS ARE
GATHERING / SONG / SPIRAL
/ THE SUN ONE (HOMAGE
TO SUN RA) / YOUR MAN /
IMPERVIOUS BLUE / BLACK
MAN / PORTS OF SORROW
/ BRANCH LIBRARY / THESE
CURRENT EVENTS. 1:11:48.
BOONE, SS, AS, ARR; KENNY
WERNER, P (2, 3, 8, 14, 15);
CORCORAN HOLT, B (3, 8,
14, 15); ARI HOENIG, D (3, 8,
14, 15); DAVID AUS, P (1, 11);
PATRICK OLVERA, B (1, 5, 6, 7,
9); RAY MOORE, D (1); CRAIG
VONBERG, P (4, 5, 6, 7, 9);
NATHAN GUZMAN, D (5, 6, 7,
9); RICHARD JUAREZ, PERC
(5, 6, 7, 9); ATTICUS BOONE,
TS (5); ASHER BOONE, TPT (5);
HASHEM ASSADULLAHI, SS,
AS (10, 12); BEN MONDER, G
(10, 16); EYAL MAOZ, G (10,
16); PETER BRENDLER, B (10,
12, 16); JOHN BISHOP, D (10,
16); DONALD BROWN, II, RAP,
PROGRAMMING (13); DONALD
BROWN, KYBD (13); ALBERTO
DIAZ CASTILLO, KYBD (13);
STEFAN POETZSCH, VLN (13),
VLA (16). JULY 6, 2020, MARCH
4, 2019, JANUARY 5-6, 2019,
JULY 17, 2017, LONG ISLAND,
NY (MIX).

Saxophonist Benjamin Boone led this large scale music and poetry project on (1) using the talents of 21 musicians and 11 poets. Each of the 16 selections presents a poem recited by its author with musical backing from groups ranging from one (solo piano) to seven pieces. Boone, the overall musical arranger, provided the compositions or musical leadership on 11 selections (three of them co-composed), with David Aus, Craig Vonberg, Hashem Assadullahi, Peter Brendler, Kenny Werner, and Donald Brown, II also contributing music in some form. On all selections, the composers and performers do well to reflect or respond to the nature or mood of the verse being recited.

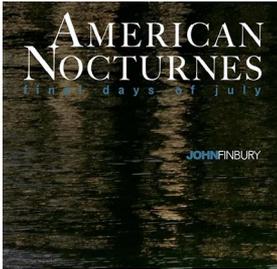
Juan Felipe Herrera's 11-minute narration of his "The Poets Are Gathering" sets the tone for the role of poets to lead the way in expressing concern, resistance, protest, and outrage at injustices in the world, with poems by Patricia Smith ("That's My Son There"), Tyehimba Jess ("Against Silence"), Donald Brown, II ("Black Man"), Patrick Sylvain ("Ports of Sorrow"), and Kimiko Hahn ("These Current Events") also distinctive in their impassioned citations of wrongs.

In a more reflective vein are poems by Lee Herrick ("Truths"), and two by Edward Hirsch ("Song" and "Branch Library"). T. R. Hummer's "The Sun One (Homage to Sun Ra)" is a well-done tribute and portrait of Sun Ra in its artful combination of song and verse.

Boone's music displays wide range, as shown in his highly energetic backing of Dustin Prestridge's "Deconstruction of Idols" versus the ephemeral, airy quality of his music accompanying Marisol Baca's "Spiral."

Don Lerman

New Issues



(2) JOHN FINBURY AMERICAN NOCTURNES

FINAL DAYS OF JULY
GREEN FLASH MUSIC LLC

LAY ME DOWN / FINAL
DAYS OF JULY / BLACK
TEA / WINTER WALTZ /
FANTASMA

/ HALFWAY THERE / WALTZ
FOR PATTY (ENSEMBLE)
/ STORYBOOK ENDING /
I'LL PRAY FOR YOU / MY
HOMETOWN / WALTZ FOR
PATTY (PIANO). 45:15.

Tim Ray, p (1-10); Eugene
Friesen,
cel (1-10); Roni Eytan, hca
(1, 2, 5, 9); Claudio Ragazzi,
g (3, 4, 6, 8, 10); Roberto
Cassan, acc (1, 2, 5, 7, 9);
Vitor Goncalves, acc (3, 6,
8, 10); Pete Eldridge, vcl (5);
John Finbury, p (11). May
2016, February 2017, North
Andover, MA.

The music of John Finbury on (2) projects a spirit of optimism and yearning, portraying Americana with moving melodies in acoustic groups ranging from one to five pieces. The eleven selections were judiciously arranged by Finbury, with the major melodic voice of cello frequently passed along to piano and, often with tender results, to accordion, guitar, or harmonica. This music was artfully performed by the eight musicians involved in this fine recording.

Don Lerman

CONRAD HERWIG, THE LATIN SIDE OF HORACE SILVER

SAVANT 2187.

NICA'S DREAM / SONG FOR MY FATHER / THE GODS OF THE YORUBA / PEACE / THE CAPE VERDEAN BLUES / FILTHY MCNASTY / SILVER'S SERENADE / NUTVILLE. 79:00.

Collective personnel: Herwig, tbn; Craig Handy, as; Igor Butman, ts; Alex Sipiagin, tpt, flgh; Bill O'Connell, Michel Camilo, p; Ruben Rodriguez, b; Robby Ameen, d; Richie Flores, cga. Circa 2017. NYC.

The most recent addition to Conrad Herwig's Latin Side project couldn't be more appropriate. The much-missed Horace Silver mixed dashes of many flavors into his original stew; hard bop, blues, dreamy ballads, bop and latin. The offspring of a man from the tropics, he contained that strain in his bloodstream throughout his entire career in varying degrees. As with previous editions in this series Herwig has assembled an all-star contingent of A-list players to perform the eight Silver songs. Three of the selections are Silver standards (I'll let you pick them) along with other titles most seasoned followers will be familiar. Perhaps the least well-known is "The Gods Of The Yoruba" the longest cut, arranged by Marc Stasis & the only one not arranged by Bill O'Connell and the leader. Guest Igor Butman adds his tenor to the frontline while the other guest, Michel Camilo contributes some idiomatic pianoing to a triad of tracks (Nica's Dream/Song For My Father/Nutville). This is mostly fiery stuff with the only breather a halfway- paced ballad interpretation of "Peace". Honcho Herwig displays his estimable bone chops on this and the final number. His bold statement on "Filthy McNasty" recalls the great Al Grey, a nice alto spot from Craig Handy while Butman's solo channels early Newk. When one thinks about there's a no-more natural fit for this project than the iconic Horace Silver.

Larry Hollis

New Issues

DAVE GISLER TRIO WITH JAIMIE BRANCH ZURICH CONCERT

INTAKT 357

INTRO/ NAMELESS/ WHAT GOES UP.../ CAPPUCCINO/ SPIEGELGLASSE/ ONE MINUTE TOO LATE/ RABBITS ON THE RUN/ BETER DON'T FUCK WITH THE DRUNKEN SAILOR/ DIVE 51:04
Dave Gisler, g Jaimie Branch, tpt; Raffaele Bossard bass; Lionel Friedli, d November 29, 2019, Zurich

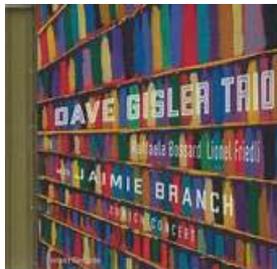
The CD starts with some interesting moody work with nice interplay. The rhythm at first seems a bit abstract but there is a groove. Before I know it I am half way into track 2. Then I am suddenly awakened by some high powered up tempo playing with a solid beat. At first I find this jarring, but I quickly get into the groove.

Then Cappuccino has someone saying cappuccino and other words. Unfortunately I can't quite get them all. But again the piece turns moody with great interplay. In some sense one can consider this free except that Friedli wants to get into a groove. This is not a problem as his playing is always sensitive to the others.

The next track seems to flow into each other. Throughout Gisler's guitar moves from interesting chords to nice single note lines, especially on One Minute Too late. Branch goes between some nice growling also to nice melodic lines with a tone that blends well with the guitar. While in many ways this is my favorite track I thought Friedli was a bit too heavy handed here. And throughout Bossard moves between being rock steady or wonderfully interactive with other players. And Rabbits on the runs really moves

The more I listen to this CD the more I started to think that the music here was influenced by the later electronic period of Miles Davis. Branch's tone at times sounds like Miles and Gisler's guitar sounds like it would fit into that kind of fusion setting.

Bernie Koenig



New Issues

(1) COLLAGE PROJECT - OFF BRAND

PANORAMIC RECORDINGS PAN19

FOR MANNY / FREE #2 / INNER ANDROIDS / FREE #5 / ADAPTATION DANCE / FREE #8 / OPEN GLIMPSE / HARD BOILED DONUT / QUARTET FOR BELA: I / II / III / IV. 58:03.

Dan Bruce, el g; Daniel Lippel, nylon str g; Aidan Plank, b; Nathan Douds, d; Noa Even, sax (5-6); Chris Anderson, tbn (3, 8). March 2017, Germantown, NY; December, 2015 and September, 2019, Cleveland, OH.

(2) SAMUEL LEIPOLD - VISCOSITY

QFTF/ 182

VISCOSITY / SEDIMENT I / SEDIMENT II / SEDIMENT III / PARSİ / EX MACHINA / SHO / ANTIMON / PIANO AND GUITAR. 45:46.

Samuel Leipold, g, p (9); Toni Bechtold, b cl (7). No specific date, Emmenbrucke, Switzerland.

The group Collage Project does bring an artistic approach to their music, suggesting to the listener an impressionistic mix of images, or collage of sounds, on their recording (1), which was made in sessions done in three different years. The first of these sessions, recorded in 2015, presents sub-groups of the largely four-piece group, with bassist Aidan Plank interacting with guitarists Dan Bruce and Daniel Lippel in duo and trio form on the four short movements of Plank's "Quartet for Bela." "Free #2," recorded in 2017, is the first of three "free" cuts featuring the bass and guitars in joint playing with notable individual ideas also apparent. In the remaining seven selections made in 2019, the group brought in saxophonist Noa Even for two selections, the first being "Adaptation Dance" by Bruce, an 8 minute work in which a rhythmically intricate angular melody is increasingly developed, with drummer Nathan Douds a key contributor here. Trombonist Chris Anderson is added on Bruce's "Inner Androids" and Lippel "Hard Boiled Donut," providing impressive solo and ensemble work on both extended vehicles. The core quartet plays on the other three 2019 selections, among them "Open Glimpse," in which composer Plank's opening bass line forms the basis for nearly 9 minutes of subtle musical interaction and development from the quartet.

Guitarist Samuel Leipold's 2020 album is titled "Viscosity," a term which refers to the thickness or internal friction of a fluid, and indeed his original music on (2) does have a diffused, non-free flowing character. On the opening title track "Viscosity," faint guitar tones combine with conga to sonically imply a diffused or thick quality. The three "Sediment" cuts present more concrete guitar lines, yet still paired with foreboding, twilight-zone-type chords. Another metaphor or simile for Leipold's music might be fogginess or murkiness (as in weather), which characterize two of the longer pieces, "Sho" at 8 minutes and "Piano and Guitar" at 10 minutes, both of which add a second instrument. The bass clarinet provides fundamental tones with subtle guitar responses on "Sho," while periodic clangs from the piano paired with sustained electronic sounds bring an eerie quality to "Piano and Guitar." Of a different nature is "Antimon," whose rapid repeated notes and recurring lines approach bluegrass rhythmically but not in mood, the music remaining in the largely introspective mindset.

Don Lerman

New Issues

(1) CECE GABLE - MORE THAN A SONG

NEW YORK JAZZ PROJECT NYJP 1001

EAST OF TH E SUN / AS LONG AS I LIVE / LOVE IS A NECESSARY EVIL / I THOUGHT ABOUT YOU / WHAT IS THIS THING CALLED LOVE / IT'S ALRIGHT WITH ME / FOTOGRAFIA / I CONCENTRATE ON YOU / DETOUR AHEAD. 45:09.

CeCe Gable, voc; Roni Ben-Hur, g; Brian Landrus, bs, b clar; Harvie S, b; Sylvia Cuenca, d. 2020, Teaneck, NJ.

CeCe Gable sings with a natural quality and with subtle beauty on (1). Harvie S anchors the quartet that is so compatible with CeCe on this well-chosen set of standards. Duo performances of Gable with Harvey S on "What is This Thing Called Love" and with Roni Ben-Hur on "Fotografia" add interest to this fine recording.

(2) GABRIEL- RED DRESS

JRL-SGS RECORDS

I'M GOING HOME TONIGHT / GIVE A LITTLE / WEST INDIAN BROWN / WHEN A WOMEN'S HAD ENOUGH / NEW TOMORROW / THE NEXT BEST THING / STRANGER / NEVER MAKE YOUR MOVE TOO SOON / THE NEXT BEST THING (RADIO EDIT). 47:13.

Femi Knight, voc; Chris Gordon, p, backgr.ound voc; Chad Edwards, keyboards, Hammond B3; Matt Weisberg, keyboards; Steve Gregory, g; Jonathan Pintoff, b; Randy Drake, d; Scott Breadman, perc; Mike McGuffey, tpt; Jeff Jarvis, tpt, fgh; Kye Palmer, tpt; Glen Berger, ts, as; Jim Lewis, tbn. 2020, Los Angeles, CA.

Vocalist and songwriter Femi Knight sings her original songs featuring arrangements by Dave Cushman on (2). The eight to nine piece group backing Knight consists of a five piece rhythm section plus three to four horns, and the ensemble performs Cushman's spirited charts with crisp professionalism. The brisk light latin "New Tomorrow," one of six Knight compositions on the recording, includes Cushman's well-crafted horn backgrounds and Kye Palmer's fine trumpet solo, and is a highlight of this mostly minor funk/rock program. Knight's lyrics are simple but sage in this popular musical idiom, advising on living and relating to others on "Give A Little" and calling our attention to the spritely "West Indian Brown" and her red dress. One of two songs not written by Knight on this album is "Never Make Your Move Too Soon" by Will Jennings and Nesbert "Stix" Hooper, with solos from Glen Berger on tenor and Steve Gregory on guitar well and patiently done. Femi Knight's pleasant voice is well honed to the musical style here, with her background vocals providing additional interest as shown in what may be (or already is) her hit tune, "The Next Best Thing."

Don Lerman

New Issues

(3) HAL GALPER QUINTET LIVE AT THE BERLIN PHILHARMONIC 1977

ORIGIN 82810

DISC ONE: NOW HEAR THIS / SPEAK WITH A SINGLE VOICE / I'LL NEVER STOP LOVING YOU / DISC TWO: TRIPLE PLAY / THIS IS THE THING / HEY FOOL. 1:27:39.

Galper, p; Randy Brecker, tpt, fgh; Mike Brecker, ts; Wayne Dockery, b; Bob Moses, d. November 4, 1977, Berlin, Germany.

It is certainly good news for jazz listeners that Origin Records has released ten of Hal Galper's past recordings as a leader, including this live concert from 1977 recorded in Berlin's symphony hall and released as (3) in 2021 as a two CD set. This concert, occurring in Galper's life chronology between extended stays with Cannonball Adderley (1973-1975) and with Phil Woods (1980-1990), displays a heightened dynamic and McCoy Tyner-influenced quality, both in his compositions and his playing. The forceful horn front line of Randy and Mike Brecker is well suited to this style, providing high energy and virtuosity, and along with Galper and bassist Wayne Dockery and drummer Bob Moses, enough ideas and staying power to produce these selections which average 14 minutes in length. Galper's signature innovative and playful writing and playing takes a more conventional direction in his infectious jazz waltz "Triple Play," and in his quirky/fun vehicle with gospel overtones, "Hey Fool." Added to this recording is the duo of Galper and Mike Brecker on the Brodsky-Cahn ballad "I'll Never Stop Loving You," an outstanding performance from a Mike Brecker Quartet recording done two months later on the same stage.

Don Lerman

FRANK KOHL SOLITUDE

SELF PRODUCED

DREAMS IN COLOR; I GOT IT BAD; IMAGINE THIS; SOLITUDE; ALONE TOGETHER; A CALL FOR PEACE; FLY AWAY; STILL MISSING YOU; CITY LIGHTS; INTO YOUR ARMS; MY SHINING HOUR; WIDE OPEN; ONCE I LOVED 50:51

Frank Kohl, Acoustic Guitar, August 20-21, 2020, Tacoma, WA

The recording quality is exquisite, the music is simple, warm, and thoughtful. This is the solo guitar album by Frank Kohl. There is a charm that glows from the very beginning of the album. You feel the fireside and a less weary, less frantic time. It's soothing without being dull. Kohl can bring a guitar to life and sound like two musicians at times, in a sensitive, intimate style. "A Call for Peace" stand out as a thoughtful stance as well as a beautiful piece. Nice! "Into Your Arms" is another gem. Same goes for "Wide Open". Playing solo can be challenging: time goes slower and you are not able to develop ideas as a group. There is no group. You are the group and the audience can see what kind of musician you are. Frank Kohl is an excellent musician and this album gives you a good look at what he does. Highly Recommended.

Zim Tarro

New Issues

STEVE COHN, LARRY ROLAND, DANIEL CARTER, MARVIN BUGALU SMITH - VOYAGER

TUBE ROOM RECORDS

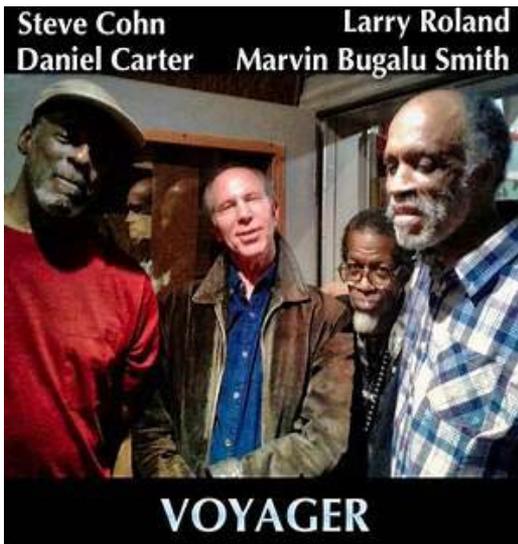
CLIMBING ABOARD/ TAKING OFF/ PARTY TIME/ GOTTA GO/ TROUBLE/ HOME/
GENTRIFICATION 2.0 68:35

Steve Cohn, p, Shakuhachi, tbn, Fender Rhodes; Daniel Carter, tpt, ts, ss; Marvin Bugalu Smith d;
Larry Roland, bass and poetry May 22, 2018, Brooklyn, NY

This is a nice coop quartet, with everyone contributing equally. The drums are up front in the mix, and as a drummer, I am fine with that, especially since Smith's drumming is musical and appropriate to the setting. As I listen I find myself drawn to the interplay. This group works very well together. AS a free player myself, I could see playing here, though my style is quite different than Smith's.

Taking Off is the longest track on the CD and captures what the group is capable of. There are nice ensemble passages as well as solos and two-way interplays. I really like the interplay between Smith and Carter in the middle of this track. The only problem I have with this track is it sounded like they didn't know when to stop. As a free player I know this problem all too well. What makes this CD interesting is that two of the players are multi-instrumentalists and so we get more variations than normal from a quartet. Carter is proficient on all horns, and while I am not a fan of the Fender Rhodes, its use also brings about another texture, as does his use of the Shakuhachi, along with the recitation on Trouble and Gentrification.

Bernie Koenig



New Issues

CORY WEEDS,
O SOLE MIO!,
CELLAR LIVE 100619,

O SOLE MIO / MR. LUCKY / SPEAK SOFTLY LOVE (THEME FROM THE GODFATHER) / ON THE STAIRS / ESTATE / CHICK'S TUNE / TORNA A SURRIENTO / MOODY BLUES / CAPRICCI DI CAMERE (WHIMS OF CHAMBERS). 60:37.

Weeds, as; Eric Alexander, ts' Mike LeDonne, org; Peter Bernstein, g; Joe Farnsworth, d.
10/6/2019. Vancouver, B.C. Canada.

Do you enjoy what is sometimes called Soul Jazz? Does a Hammond B-3 based rhythmic bed under horns or guitar infuse a sense of excitement that the more conventional sounds fail to deliver? If that's the case, do I have something for you. Where most releases of this ilk contain a fairly expected song list of random titles this is that rarity—a soul Jazz concept album filled with writings celebrating the Italian-American heritage in jazz-dom. In a music market over saturated with what Jelly Roll Morton long ago termed “the Spanish tinge” this project was way overdue. Canadian Cory Weeds has hired the Groover quartet helmed by organist Mike LeDonne and staffed with tenor terror Eric Alexander, under sung fretman Peter Bernstein and rock steady trapster Joe Farnsworth.

Each of these men have record dates under their own names making this in essence an all-star gathering. As for the program, it is staffed with interesting titles with the title number, a pair of movie themes (Hank Mancini's “Mr. Lucky” & “The Godfather” theme), and the samba standby “Estate”.

Jazz composers are represented with four writings, the forgotten Dodo Marmarosa's even more obscure “Moody Blues”, Pat Martino's “On The Stairs”, and ringers from Chick Corera and Paul Chambers.

Subtitled Music From The Motherland and co-produced by Weeds and LeDonne these skillfully arranged interpretations by this blue-ribbon quintet should fill the bill for the most ardent Soul Jazz enthusiast. There will be jazz snobs and self-appointed taste makers that will be wringing their hands on this one but this writer will be enjoying it all the while.

Larry Hollis

New Issues

ROYCE CAMPBELL, CHRIS WHITEMAN, PAUL LANGOSCH. EMRE KARTARI - THE CAMPBELL/WHITEMAN PROJECT MOON CYCLE RECORDS

JACKRABBIT/ALONG THE WAY/ LADYBIRD/ AUTUMN'S FALL/ BLUES AT AN ANGLE/ MY IDEAL/ SEE YOU AGAIN/ WINTERLUDE/ IN WALKED BUD/ SECLUDED COVE/ BARREL THIEF BLUES 65:00
Royce Campbell, g; Chris Whiteman, g; Paul Langosch, bass; Emre Kartari, d Sept 17,18 2019,
Richmond Virginia

A two guitar group with the guitarists in a mutual admiration society. Judging by some of the tunes we are in store for a good old-fashioned bop session, though most of the tunes are originals by each of the guitarists. The styles of the two are just different enough so they can be told apart, but I don't know which is which.

On all the tunes both solo with the other comping behind. For the most part the CD is about the two guitarists but on Blues at an Angle we get a nice solo by Langosch and some nice fours with the guitarists and Kartari. And we get other occasional bass solos and more fours with Kartari. And throughout Kartari maintains a nice easy beat with solid brushwork, though he switches to sticks on the last two tracks. A nice recording. Bernie Koenig

DAVE STRYKER. BAKER'S CIRCLE, STRIKEZONE 8821.

TOUGH / EL CAMINO* / DREAMSONG / EVERYTHING I LOVE / RUSH HOUR / SUPERSTAR / BAKER'S CIRCLE* / INNER CITY BLUES* / LOVE DANCE / TROUBLE (NO.2). 57:33.
Stryker, g; Walter Smith III, ts; Jared Gold, org; McClenty Hunter, d; Mayra Casales, perc. 1/11/2019.
Paramus, NJ.

With the success of his Eight Track series and his last-issued big band date, veteran string bender Dave Stryker is definitely on a roll. Since his first recording under his own name in 1988 (First Strike) he has cut close to thirty albums under his name with more than double that number as a sideman in his prolific career. This writer owns most of his Steeplechase output and hasn't found a weak one in the lot and is especially fond of the four volume Blue To The Bone series. This most recent release finds him in the company of old hands Gold and Hunter but with the added attractions of tenorist Smith and Casales who adds some Cuban salsa to the asterisked numbers. Three of the titles may be familiar to longtime Cadence readers, Marvin Gaye's "Inner City Blues", "Superstar" from the pen of Leon Russel and the program closer "Trouble (#2)" that appeared on former honcho Stanley Turrentine's Hustlin' for the Blue Note label. There are four Stryker writings found; the tough kick-off which lives up to it's name, the latinish road ode, the moody "Dreamsong" set in seven and the title tune dedicated to one of Dave's mentors David Baker. Elsewhere there is the dusty diamond from Cole Porter and an Ivan Lins penning. All in all, a diverse ten selections that bolster the already sterling reputation of Dave Stryker. Listen up.

Larry Hollis

New Issues

JOHN STOWELL

RAIN PAINTING

ORIGIN 29049

WELCOME TO NICE/ NANTI GLO/ RAIN PAINTING/ PRETTY BOY FLOYD/ ALORA ANDIAMO !/
SPRINGFIELD SONATA/ TAPIOCA TIME/ ALWAYS SOMETIMES/ SCHIFFLETTING/ THE MANDY
WALK

48:43

John Stowell, g; Dan Dean, vcl, bass, perc, d programming 9/29/18 - 5/6/20 Mercer Island, Wa.

One of the most original and innovative guitarists on the scene today would have to be John Stowell. A true pioneer in methods of playing and composing he stands alone in a sea of guitarists.

John's latest release "Rain Painting" gives voice to the intricacies of his compositional skills. Joined by bassist, vocalist and master recording engineer, Dan Dean, John's originals are brought to their full potential. I am swept away by the clarity and meditative power of the melodies and the skill of Dan to orchestrate them. The careful use of vocals, percussion and additional guitar tracks further enhance the recording. Dan's bass playing and vocals are exceptional with their deep rich tones blending so well with the guitar. John's playing is outstanding throughout with exquisite phrasing, tone and use of dissonance. His chordal and single note lines are colorful and unique, using voicings that demonstrate undiscovered ways of approaching the guitar. Our ears are treated to what great possibilities there can be when we leave our harmonic comfort zones. Having ten of John's compositions that were written at different times throughout his career on one recording presents a panoramic view of who John is musically. For those of you not familiar with John's writings "Rain Painting" allows you to experience them as one cohesive performance. This recording is nothing less than a masterful work of art.

Frank Kohl



New Issues

SOFT WORKS

ABRACADABRA IN OSAKA

MOON JUNE RECORDS

SEVEN FORMERLY / ALPHRAZALLAN / ELSEWHERE / BAKERS TREAT / CALYX / KINGS AND QUEENS / ABRACADABRA / MADAM VINTAGE SUITE / HAS RIFF / FIRST TRAIN / FACELIFT.

105:45

Elton Dean, saxello, as, fender rhodes ; Allan Holdsworth, g ; Hugh Hopper, bass ; John Marshall, d. Aug. 11 2003 Namba Hatch, Osaka, Japan (live)

As a Jazz listener, I like to think of myself as an explorer thriving on open mindedness and the desire to find new forms of expression. In this ever-evolving art form we call Jazz, I find that what happens in our society and our lives will eventually find its way into the music. It's always amazed me that in the 50's and 60's while most of society was listening to Elvis and The Beatles, the music of Coltrane, Miles and Ornette Coleman was happening simultaneously with a fraction of the attention. However, some were listening and being guided in a new direction. From the turbulent time of the 60's, the music was rising up and attempting to go where no one had gone before. Soft Works (aka) Soft Machine has dedicated a lifetime to that pursuit. After almost 40 of years pushing the limit of what is Jazz-Rock-Fusion, Soft Works has left us with music that has traveled through generations. During all the years of Soft Works evolution they have stayed true to their core principle of uncompromised music "Art" that is as important today as when it was composed.

"Abracadabra In Osaka" is a live 105 minute testament to the journey of Soft Works. Beautifully recorded, each and every instrument perfectly mixed and mastered. Much of the music is contemplative and is best appreciated by clearing one's mind and letting the music take you where it may. The pristine tone and long rich saxophone lines by Elton Dean are especially satisfying. John Marshall's drums are active and expressive giving the recording a strong rhythmic energy and working well with bassist Hugh Hopper. Allan Holdsworth is nothing short of cosmic, pulling streams of notes from beyond that create an energy which defies time and space. Holdsworth is equally magical in the chordal landscape he creates when accompanying his bandmates.

Soft Works is an important group when one is looking at the evolution of Jazz and how we got to where we are today. Sadly Elton Dean, Allan Holdsworth and Hugh Hopper are no longer with us. However they have left us with a large body of work and this landmark recording as part of their legacy.

Frank Kohl

New Issues

EVA KESSERLING FALLING STARS

NEU KLANG 4320

IKIGAI/ PORTO ALEGRE/ THE SUBSEQUENT USE OF YESTERYEAR AND FUTURITY/
STERNSCHNUPPEN/ EXPERIMENTAL DREAMING/ LET THE MIRACLE UNFOLD/ MANY BLACK
DOTS/ PENTA PIECE 42:53

Vincent Milliod, vln; Susanna Andres, vln; Nao Rohr, vla; Ambrosius Huber, cel; Simon Schwaninger, p; Philipp Leibundgut, d; Eva Kess, bass September 11,12, 2019, Winterthur, Switzerland

A string quintet with a rhythm section. Love the idea. Not sure what to expect, though. Jazzed up Beethoven or some nice background trio backed by strings. To my pleasant surprise we get neither. Rather we get a nice ensemble where everyone gets space at soloing.

The ensemble work is very nice, if middle of the road. Nice harmonies and nice melodies. The solos tend to maintain the feel of each piece. Overall the mood is subdued, which can be deceiving in that the listener can think this is just background music. But is not. Some serious work went into these compositions and arrangements. The tune "Subsequent" which is the longest on the CD is, to my ears the most interesting, with some great bass playing and a lovely interlude with bas and percussion. Leibundgut proves to be a very tasteful player, with great uses of brushes on this track.

There are no details as to which violinist solos on which track but the violin solo on but the solo on Sternschnuppen is lovely. Some of the phrases remind me a bit of Jean Luc Ponty, but the playing here is softer, perhaps one could say more classical. And the interplay between the strings and Leibundgut is very intricate. Great work. Every time I thought I could just sit back and let the CD play in the background, something made my ears perk up. Great praise indeed.

Bernie Koenig



New Issues

GEORGE HASLAM, STEFANO PASTOR, JAN FAIX, JOZEF LASKA, JAN SIKL, LOVELAND

SLAM 335

WAITING/ LANDING/ PASTORALE/ LOVELAND/ WHITHER TOMORROW? 74:03

George Haslam, bs, tarogato; Stefano Pastor, Elec vln, kalimba, Jan Faix, melodica, Jan Siki, d 10 Sept, 2010, Prague

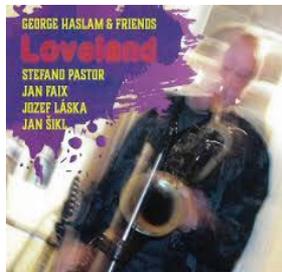
An old, but new, recording. Recorded in 2010 but just released. A recording I am looking forward to for a couple of reasons. Always good to hear George Haslam, and I am really looking forward to hearing a kalimba in this context as I have played it in a free jazz context.

And I have not been disappointed. Haslam is his usual self, adding to this quartet, who clearly enjoy playing together. The different instruments provide a very different tonal setting, with very interesting contrasts. The tarogato is a form of saxophone with a bit of a shrill sound. The melodica adds lovely melodic lines as well as great harmonies while the violin and kalimba add great accompaniments.

On Landing they get into a nice bluesy groove with Haslam playing a great melody with great accompaniment by all, before getting back to a free exchange. Pastorale, which is anything but, begins with a long solo by Haslam on the tarogato, before being joined by the others. Rather than a pastorale, it ended up more like a storm. But then there is a thunderstorm movement in Beethoven's Pastoral symphony. Loveland is the longest track with some excellent playing by Haslam and what sounds like a bass, which provides a great solo and great accompaniment.

Over all this is a very interesting recording. It takes a while to get used to the different instrument combinations, but once that is accomplished, just sit back and listen. I have just two minor criticisms. One is I would like to have heard Siki in a more forward role and the same goes for the kalimba. Would love to have a heard a good kalimba solo.

Bernie Koenig



New Issues

(1) JAMES BRANDON LEWIS QUARTET - MOLECULAR

INTAKT RECORDS CD 350/2020

A LOTUS SPEAKS / OF FIRST IMPORTANCE / HELIX / PER 1 / MOLECULAR / CESAIRE / NEOSHO / PER 2 / BREAKING CODE / AN ANGUISH DEPARTED / LOVERLY. 46:29.

James Brandon Lewis, ts; Aruan Ortiz, p; Brad Jones, b; Chad Taylor, d, mbira. January 13, 2020, Mt. Vernon, NY.

(2) JOHN HOLLENBECK - SONGS YOU LIKE A LOT

FLEX 001

DOWN TO THE RIVER TO PRAY / BLUE / HOW DEEP IS YOUR LOVE? / FIRE AND RAIN / DON'T GIVE UP / KINDNESS / PURE IMAGINATION / KNOWS ONLY GOD (GOD ONLY KNOWS). 63:15.

Hollenbeck, comp, arr, cond; Theo Bleckmann, Kate McGarry, vcl; Gary Versace, p, org; Heinz-Dieter Sauerborn, as, ss, cl, flt; Oliver Leicht, as, ss, cl, flt, pic; Ben Kraef, ts, ss, flt; Steffen Weber, ts, ss, cl, flt, a flt; Rainer Heute, bari s, bs, contra b cl, flt; Frank Wellert, Thomas Vogel, Martin Auer, Axel Schlosser, tpt, flgh; Christian Jaksjo, Felix Fromm, Shannon Barnett, tbn; Manfred Honetschlager, b tbn; Martin Scales, g; Hans Glawischnig, b; Jean Paul Hochstadter, d; Claus Kiesselbach, perc. May 27-28, 2019, Frankfurt, Germany.

James Brandon Lewis's compositions on (1) display his vast imagination, as may be heard from the angular unison lines by the tenor and piano on "A Lotus Speaks," the unusual placement of rhythms on "Per 1" and "Per 2," and the intriguing interaction between the tenor and piano on "Molecular." The program provides contrasts, with deliberative and lyrical pieces "Of First Importance," "Breaking Code," and "Lovely" of stark difference from the uptempo intensity of "Helix." Improvisation is imaginative and largely in the free idiom, strong examples being Lewis's tenor on "Breaking Code," pianist Aruan Ortiz's playing on "An Anguish Departed," and bassist Brad Jones's fine work on "Lovely."

Within composer/arranger John Hollenbeck's eight pieces on (2), rendered well by the Frankfurt Radio Bigband, are indeed recognizable portions of "songs you like a lot," a disparate selection of well known songs from the folk, popular, and showtune categories. But Hollenbeck finds very interesting ways to introduce and musically develop these songs, expanding them to an average length of 8 minutes (range from 6 to close to 11 minutes). Rich band backgrounds often with staggered entrances, rhythmic patterns of varying complexity and meters, and use of both isolated sections of the band as well as the full ensemble, are among the many aspects of Hollenbeck's writing that lend an overall impressionistic reading of these songs, including one Hollenbeck original, "Kindness." Vocalists Kate McGarry and Theo Bleckmann, who both perform in sterling fashion, are selectively and inventively integrated into the music, as are several outstanding soloists from both the rhythm section and the horns. Pianist Gary Versace is especially impressive on "Pure Imagination," a nearly 11-minute work whose title aptly characterizes the creative writing of Hollenbeck throughout this excellent album.

Don Lerman

New Issues

(1) IRA B. LISS BIG BAND JAZZ MACHINE MAZEL TOV KOCKTAIL!

TALL MAN PRODUCTIONS

GIMME THAT / HIGH WIRE / KEYS TO THE CITY / LOVE YOU MADLY / BASS: THE FINAL FRONTIER / YOU'D BETTER LOVE ME WHILE YOU MAY / MAZEL TOV KOCKTAIL / I WISH YOU LOVE / SPRINGTIME / JOY SPRING / WEST WINGS / WHERE OR WHEN. 63:39.

Liss, ldr; Tyler Richardson, as, ss; Nicholas Hoo, as (1, 11, 12); Malcolm Jones, as (2-10); Greg Armstrong, ts, flt; David Castel de Oro, ts (2-10); Josh Smitley, ts (1, 11, 12); April Leslie, bari s, cl; Randy Aviles, Mark Nicholson, Jeff Beck, Jack Houghton, tpt; Gary Bucher, Carly Ines, David Barnard, Tim Hall, tbn; Steve Sibley, p; Lance Jeppesen, b (except 5); Charlie "Stix" McGhee, d; Melanie Medina, g (2-10); Robert Cartwright, g (1, 11, 12); Noah Ines, perc (9); Matt Dibiase, vib (9, 11, 12); Janet Hammer, vcl (6, 8, 12); Carly Ines, vcl (2, 4, 10); Nathan East, b (5); Andrew Neu, t (1); Dan Radlauer, acc (7); Mike Vax, tpt (1). No specific date, San Diego, CA.

(2) WAYNE ALPERN DORIAN WIND QUINTET

JUKEBOX

ACCUSTOMED TO HER FACE / ALL THE THINGS YOU ARE / BARTOK CHORALE / BEAUTY AND THE BEAST / BLUE MOON / BORODIN ON BROADWAY / DO-RE-MI / DON'T STOP BELIEVIN' / DOWNTOWN ABBEY / HANDEL ALLEGRO / HAVE YOU MET MISS JONES / IN A SENTIMENTAL MOOD / NUTCRACKER SUITE / ORNITHOLOGY / OVER THE RAINBOW / PENNY LANE / SEND IN THE CLOWNS / SURREY WITH THE FRINGE / WONDERFUL GUY / YOU'VE GOT A FRIEND. 58:30.

Gretchen Pusch, flt; Gerard Reuter, ob; Benjamin Finland, cl; Karl Kramer-Johansen, Fr hn; Adrian Morejon, bsn. No date, New York, NY.

Ira B. Liss's Big Band Jazz Machine displays its strong ensemble work on music in the swing, standard, jazz/rock, and other interesting categories in this 12-selection program of just over an hour. Liss formed his big band in 1979 in Escondido, California, and (1) represents its sixth full length album. Altogether 28 musicians performed on this recording, with a core instrumentation in the big band of 19 (13 horns, 4 rhythm, and two rotating vocalists) plus several guest artists. The compositions or arrangements, many or most newly-minted, come from band members or associates Andrew Neu and Dan Radlauer as well as outstanding writers Drew Zaremba, Alan Baylock, Peter Herbolzheimer, Scott Arcangel, and George Stone. The band's two vocalists, Janet Hammer and Carly Ines, participate on six selections (three each). Hammer is well featured on Herbolzheimer's fine chart on "I Wish You Love," and on two other standards, while Ines is impressive in interpreting both melodies and ensemble passages in charts by Zaremba of Chick Corea's "High Wire" and by Arcangel of Clifford Brown's "Joy Spring." The title cut, "Mazel Tov Kocktail," is an exciting middle-eastern/swing hybrid penned by Dan Radlauer, featuring fine solos by April Leslie on clarinet and by Radlauer on accordion. Also notable solo-wise is Greg Armstrong, on flute on "Keys to the City" and on tenor on "Springtime." What may be the highlight of the set

New Issues

is the band's fine performance of George Stone's excellent chart "West Wings," whose harmonic core is seemingly based on Benny Carter/Sammy Cahn's 1964 "Only Trust Your Heart." This CD, representing the 40th anniversary of the band, is a fine tribute to Liss and to the musicians who have performed in his big band through the years. Wayne Alpern's well-crafted and creative arrangements of light classical and popular music are performed flawlessly by the Dorian Wind Quintet on (2). In Alpern's hands, none of the five instruments (flute, oboe, clarinet, french horn, and bassoon) is relegated to any one musical role in this large repertoire of classics (such as "Handel Allegro" and "Bartok Chorale"), standard tunes ("All the Things," "Blue Moon"), show tunes ("Accustomed to Her Face," "Surrey with the Fringe"), and popular fare ("Don't Stop Believin'," "Penny Lane"). Alpern comes up with fine melodies and interesting rhythmic movement in the introductions, transitions, and endings of these arrangements. There is also some presence of finger-snapping swing and/or jazz in Alpern's treatments of "Ornithology" and "Send in The Clowns," with a solo flight from oboist Gerard Reuter leading the way.

Don Lerman

REGGIE QUINERLY, NEW YORK NOWHERE, REDEFINITION RECORDS NO#.

REFLECTIONS ON THE HUDSON / DREAMING IN PLACE / SOMEWHERE IN HOUSTON / NEW YORK NIGHTS / CELSO / WINE COOLER HEADS PREVAIL / NEW YORK NIGHTS (REVISITED) Total Time: 32:57.

Quinerly, d; Antoine Drye, tpt; John Ellis, ts; John Chin, p; Sean Conly, b. 9/2020. Brooklyn, NY.

This is something of a rarity; an album led by a drummer without a single drum solo to be heard. The closet thing to that expected feature are the rim-shot patterns that introduce the second version of "New York Nights". The other unique aspect of this work is the quintet opted to record with all in the same room (like the good old days) without the separation of baffles or headphones. For the fourth recording under his leadership the respected drum-master has returned to the standard two horns and rhythm format of yore to essay an all original six numbers with a re visitation of the above mentioned title making a total of seven. Longtime affiliates Chin and Drye are joined by the under sung John Ellis and Chin friend Conly on the upright. The program is also enhanced by the thoughtful arrangements of Quinerly comrade Willie Applewhite for three charts. The cleverly-named "Wine Cooler Heads Prevail" is out of the hard bop bag, the opening tune a musical portrait of the Big Apple and "Dreaming In Place" is an almost dirge paced dedication to a pair of pals. Nothing out-of-the-ordinary here just a solid, enjoyable slice of contemporary jazz without gimmicks or ornamentation. Give it a spin.

Larry Hollis

New Issues

NATE WOOLEY SEVEN STOREY MOUNTAIN VI PYROCLASTIC RECORDS 11

SEVEN STOREY MOUNTAIN VI 45:01

Nate Wooley, tpt , amplifier; Samara Lubelski, C. Spencer yeh, vlms; Chris Corsano, Ben Hall, Ryan Sawyer, d; Susan Alcorn Pedal steel g; Julien Desprez, Ava Mendoza, Elec g; Isabelle O'Connell, Emily Manzo, kybd; Yoon Sun Choi, Melissa Hughes, Megan Schubert, vcl; Nov 29, 2019 Mt Vernon, NY

This piece, of mixed pre recorded tapes and live musicians was inspired by Thomas Merton's Seven Storey Mountain and the writings of Ralph Waldo Emerson, along with Reclaim the Night by Peggy Seeger, which is incorporated in the final sections of the piece. Wooley's desire here is to get us feel something in the music.

Included is a partial score which shows what sounds are being produced and by whom. This is very interesting to follow.

Musically this could be classified as a form of minimalism, as things develop slowly. There is much repetition on the bottom with slow developments on top. One can feel tension developing through this process. There some very interesting points which grabbed my ears, but in other spots I could focus elsewhere.

On a personal note my relationship with minimalism is mixed. I am not a great fan of listening to minimalism, but I find as a performer and composer I use it quite a bit. I certainly understand the perspective from the composer's standpoint.

Over all, this piece works in terms of what Wooley set out to do. He starts quietly and builds up to about the 35 minute mark when it quiets down again. The voices come in at that point singing Reclaim the Night by Peggy Seeger. The voices here are not all that distinct, but by having the works in front of me, included in the booklet, I was able to follow. The words are powerful.

A piece like this is clearly not for everyone, but for fans of minimalism, for fans of using electronic sounds with acoustic instruments and for fans of Peggy Seeger, there is a lot to appreciate here.

Bernie Koenig

New Issues

RAPHAEL PANNIER QUARTET, FAUNA

FRENCH PARADOX 004

LONELY WOMAN/ MIDTOWN BLUES/ LULLABY/ MESSIAN: LE BAISER DE L'ENFANT JESUS/
INTRO TO ESP/ ESP/ OUTRO TO ESP/ RAVEL FORLANE/ FAUNA/ CAPRICCIO DE RAPHAEL/
MONKEY PUZZLE TREE/ FINAL DRUM SOLO 65:14

Raphael Pannier, d; Miguel Zenon, as; Aaron Goldberg, p; Francois Moutin, bass; Giorgi Mikadze p on Messian, Ravel and Monkey 21 August 2020, France

I really am anticipating this CD, from Ornette Coleman to Messian and Ravel with a drummer as leader and composer.

Lonely Woman starts off slowly, highlighting loneliness but then jumps up-tempo and cooks with a nice drum solo and comes back down with a lovely bass solo and back to the melody. Ornette would be proud. And Pannier's treatment of ESP is marvelous. His Intro and Outro really enhance Shorter's piece.

I have always liked the idea of improvising on classical pieces. After all, most classical composers were great improvisers. The classical pieces are beautifully done. The melodies are played as written and the improvisations stay true to the feel of the pieces. The quartet really works well together, everyone supporting everyone, propelled by Pannier's drums. As a drummer I am very critical of other drummers. Here I have found a drummer I can praise. His accompaniments are always appropriate and the last track is a solo framed by the quartet is very nicely done. And he gets an incredible sound out of his big tom tom.

Over all this is a really great recording. It stays in my collection and I look forward to more of this group

Bernie Koenig



New Issues

THE JAZZ WORMS, SQUIRMIN'

CAPRI-74154.

LAUNCHING PAD / BU'S BOX / JOAQUIN / LICKITY-SPLIT / WHEATY BOWL / WHAT IF ALL? / BALLADESQUE / THE CHIMENTO FILES.

Keith Oxman, ts; Ron Miles, cnt; Andy Weyl, p; Mark Simon, b; Paul Romaine, d. 11/19&20/2017. Denver, CO.

To be honest upfront the cover graphics gave me the entirely wrong impression of this group at first glance. After forcing me to recall the childhood poem about Ooey Gooley the worm then wondering if this was just another fivesome of wanna-be's trying to attract the former punk rock crowd I reluctantly gave the disc a spin and boy, was I surprised. Upon closer inspection of the cover photo and a small amount of research it was determined these five individuals have quite a story to tell. Far be it from me to be a spoiler but the plot lies in fact that these principals felt such a sense of respect for each other and love of their music that it resulted in this recorded reunion some three decades after their first release (long out of print). Perhaps the most recognizable member of the band is Keith Oxman, a tenor saxophonist well-respected in the Denver area whose last issue made my top ten 2020 NPR Jazz Critics Poll. The other four (whose last initials make up the acronym of the combo) are all established vets whose credentials make up impressive resumes. The all-original setlist contains two compositions each from the four original members; pianist Weyl's self-describing "Lickity Split" and sweet chart (Balladesque), upright bassist Mark Simon contributed the skippy "What If All?" and appropriately titled "Launching Pad" with its involved horn lines, "Joaquin" & happy walker "The Chimento Files" spring from the pen of Oxman and drummer Paul Romaine furnished "Wheaty Bowl" and "Bu's Box".

Both are named for his two pet birds, the former laced with Parker snippets while the latter holds some percussive sounds from the fowls cardboard cage. Supplementing Oxman's squiggly reedwork is cornetist Ron Miles, the most recent addition to the unit whose Blue Note release of last year garnered deserved kudos. As an ardent admirer of Nat Adderley it's highly gratifying to hear that wonderful small brass sound persevering. Get this one.

Larry Hollis

New Issues

PETER BERNSTEIN: WHAT COMES NEXT

SMOKE SESSIONS RECORDS

Simple As That / What Comes Next / Empty Streets / Harbor No Illusions / Dance In Your Blood / We'll Be Together Again / Con Alma / Blood Wolf Moon Blues / Newark News 58:55

Bernstein, g ; Sullivan Fortner, p ; Peter Washington, bass; Joe Farnsworth, d 6/20 New York, NY

When I first heard Peter Bernstein I wondered why Sonny Rollins, Dr. Lonnie Smith and so many Jazz greats have used him on guitar. After listening further, I began to understand why. I thought of some of the great Jazz lyrical players, like Jim Hall and Bill Evans and what set them apart from other musicians. The answer for me was that they had just the right combination of intellect and emotion. They knew how to build a solo and phrase a melody so that the end result was music with both passion and genius. When I listen to Peter Bernstein I hear a guitarist that possesses those same qualities. He can put it all together in a way that creates an intoxicating tension to the point where you can't wait to hear what the next note will be. When he plays melodies or solos, the notes sound alive to the point where you can almost feel them breathing. He does all this with a clean sounding archtop and no effects. Peter has a unique recognizable sound setting him apart from all other guitarists

Peter's latest release "What Comes Next" is the perfect vehicle to showcase his abilities as a guitarist and composer. With only the best bandmates at his side, Peter takes us on a classic jazz ride through six powerful originals and some not so common standards. "Simple As That" is a medium tempo minor key gem that's deep and pensive. The melody so perfectly executed in all it's melancholy splendor that it really does sound as simple as that. Peter's solo takes flight into swing heaven, bobbing and weaving with a rhythm section that's locked into his every phrase. Sullivan Fortner's up next with a spectacular solo that's spacious and soulful. An amazing dialogue is created between his left and right hands that adds even more dimension to his playing. I look forward to hearing whatever Sullivan does next. "Empty Streets" is a dreamlike ballad that's exquisitely written and orchestrated amongst the players. Capturing the feeling of what New Yorkers have endured in the city that never sleeps. Again Peter's melody statement captivates the listener with its depth and commitment to the essence of the composition. Throughout "What Comes Next" all players are in top form. Joe Farnsworth and Peter Washington elevate the recording to excellence with their outstanding playing and commitment to the music. The sound quality throughout the recording is exquisite.

Over the years Peter Bernstein has stayed true to the great Jazz guitar tradition by absorbing everything that has come before him. His time to advance that tradition is now and if you listen carefully you will hear that's exactly what he's doing. Using the power of melody and lyrical playing Peter is guiding the listener to new levels of dissonance and what is harmonically acceptable. I look forward to What Comes Next.

Frank Kohl

Remembering: Senator Eugene J Wright



Eugene J Wright

The recent sad news of the passing of bassist Eugene Wright, the last surviving member of the Dave Brubeck Quartet has touched off many memories shared, going all the way back to a much slower-paced, but jazz inclined New Zealand in early 1960. I met the members of the Quartet when they visited on a State sponsored tour at a cocktail party given in Wellington, during which time my husband and I got to know Eugene, and he talked about coming back to Wellington to record an LP with New Zealanders, pianist Lew Campbell, drummer Don Branch and my other half tenorist Laurie Lewis. Of course this seemed at that time like a pipe dream, nice to contemplate but unlikely to occur. So when the Quartet revisited in April 1962 it was quite a shock, to say the

least, when Eugene handed Laurie some charts, asked me if he could stay over at our house for a few days, and a recording was arranged. The recording has spoken for itself elsewhere, but the stay over was something quite wonderful that demonstrates the huge heart of this blues, ear, Chicago bass man. At that time we had two young children, one of whom was attending Lyall Bay Primary School, our local school. Eugene suggested that he should attend that school and one day took himself down to knock on the classroom door, opened by a very flabbergasted young teacher – who Gene told me – “went red from right down here” – as he explained to her that his name was Eugene Wright, he was visiting from Chicago, he played the bass and he had come to “take class”. He then proceeded to tell a wide-eyed class of 5 year olds about the vicissitudes of life – drew his bass on the blackboard and left asking them all to “vote for me for President.” Later that day our son came home with a sack of letters – every kid in the class had written to thank him for the visit. Gene said those letters were to go into his safety deposit box once he returned home. At that time in New Zealand visiting US artists although known on record, thanks to the untiring efforts of Arthur Pearce (long running radio man who educated a very wide audience with his Friday night jazz programs) were a rarity. And a large, vocal black man was, fairly unusual. After hearing a few guarded phone conversations with my mother and myself Gene cottoned on to the fact that his staying with us didn’t quite sit so easily with her, remember this was 1962. He suggested I should invite her in for afternoon tea which I hesitatingly did. It took all of about 30 seconds for her to change her mind completely – and what a lesson that was to me. Get people

Remembering: Senator Eugene J Wright

to actually meet and talk and all their ingrained preconceived notions disappear. They got on like a house on fire.

One thing Eugene did do was enjoy his food. I recall one occasion I made a pavlova – for those of you unfortunate enough to be uninitiated to the pavlovian delight it is a large meringue based pie covered with whipped cream and fruits of the season. Eugene looked at it on the table and said unfortunately he was unable to partake of it at that particular time as he had given up all sweet things for Lent. Then he tasted a tiny bit on a finger and that commitment flew right out the window. He picked up a fork and demolished the entire pie. Very impressive, a pie baked to serve eight...

There are so many recollections over the years from when we met up again in Sydney and in the USA and each time shared music, laughter and friendship. Apart from his acknowledged contribution to music Eugene made a huge contribution to friendship and this little tribute is simply to say "thanks for the memories.....you will definitely be remembered".

Alwyn Lewis

Obituaries - 2020



Chick Corea

BABA DAVID COLEMAN died on Feb. 27, 2021. He was 72.

BURT WILSON, trombone, died on Jan. 6th, 2021 He was 87.

CHICK COREA, piano, died on Feb. 9, 2021. He was 79.



Claude Bolling

CHRIS BARBER DIEHE, traditional jazz proponent, died on March 2, 2021. He was 90.

CLAUDE BOLLING, pianist, composer and bandleader, died on Dec. 20, 2020. He was 90.

DAVID ANTHONY RICE, guitarist, died on Dec. 25, 2020. He was 69.

DEBBIE DUNCAN singer, died on Dec. 18th, 2020. She was 69.

DIANE MOSER, pianist, died on Dec. 3rd, 2020 She was 63.

EUGENE WRIGHT, bassist, died on Dec. 30th, 2020 He was 97.

ED XIQUES, sax, flute, died on Dec. 4th, 2020. He was 81.

FRANK KIMBROUGH, pianist, died on Dec. 30th, 2020 He was 64.

GARY LEIB, Musician and Illustrator, died on March 22, 2021. He was 65.

GINO MORATTI, artistic director of Jazz at Kitano, in New York, died on Jan. 18th. He was 84.

GÖSTA LINDERHOLM, vocalist/clarinetist, died on Dec. 29th. He was 79.

JANET LAWSON, singer, died on Jan. 22nd 2021. She was 80.

JEREMY LUBBOCK, pianist, died on Jan. 29th, 2021 He was 89.

JOHN RUSSELL, guitarist, died on Jan. 18th, 2021 He was 66.

JUNIOR MANCE, pianist, died on Jan. 17th, 2021 He was 92.

JULIAN LEE, pianist, died on Dec. 3rd, 2020 He was 97.

KEITH NICHOLS, pianist, died on Jan. 20th, 2021 He was 75.

MILFORD GRAVES, drums, died on Feb. 12, 2021. He was 79.

RON MATHEWSON, bassist, died on Dec. 3rd, 2020 He was 75.

SAMMY NESTICO, composer/arranger, died on Jan. 17th. 2021. He was 96.

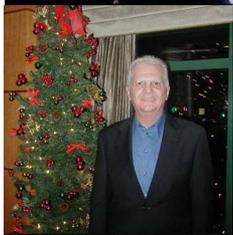
VICTOR CUICA, sax, flute, actor, died on Dec. 26th, 2020. He was 71.



Diane Moser



Frank Kimbrough



Gino Moratti



Junior Mance



Milford Graves