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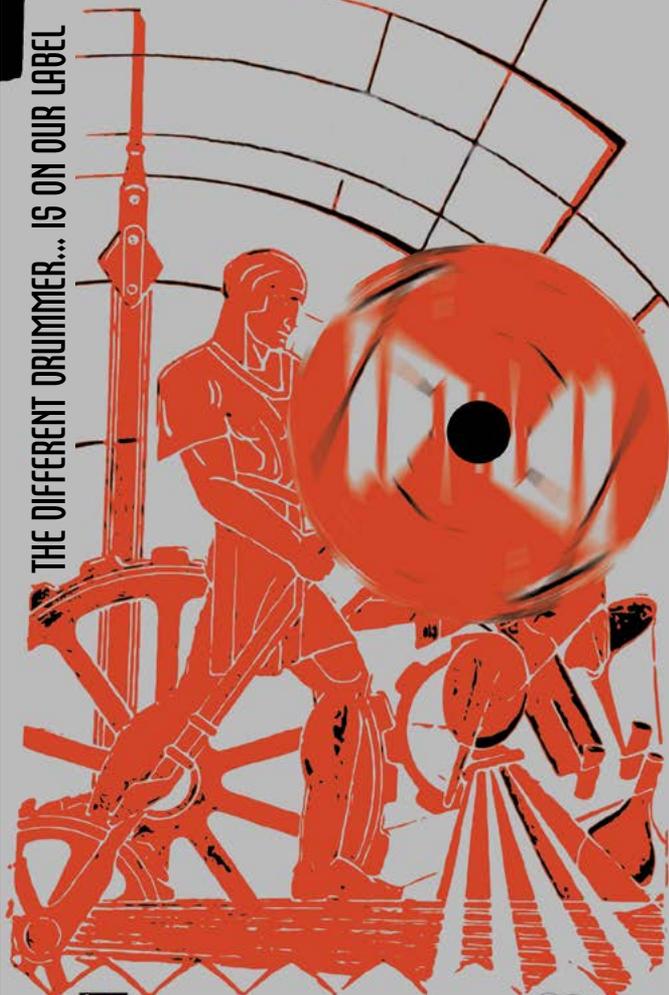
Ms. Bartra's voice perfectly conveys the emotional messages found in the songs, and her jazz group, which includes pianist Yeisson Villamar and tenor-saxophonist Matthew Steckler, helps her do justice to this spirited music.. Scott Yanow



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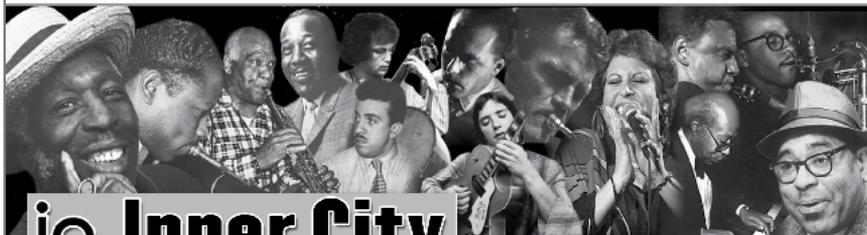
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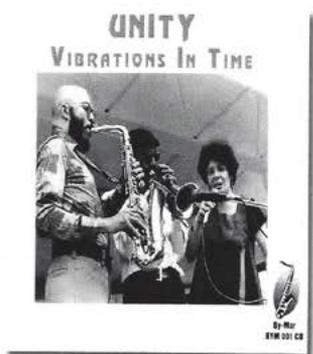
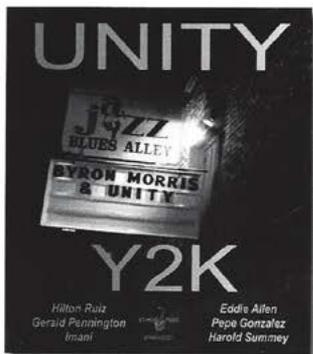
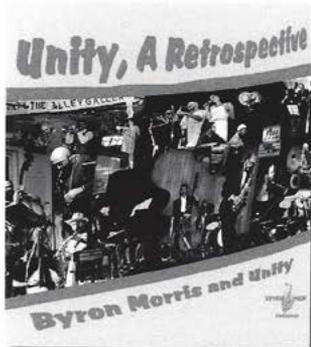
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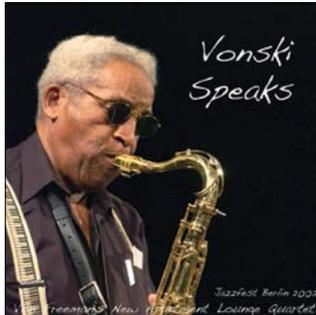
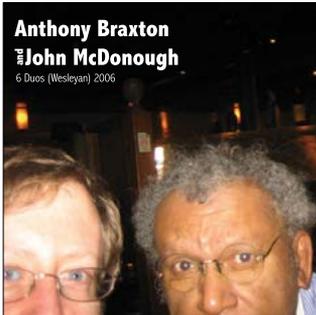
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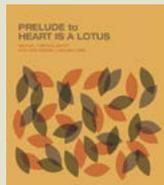
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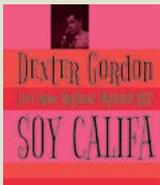
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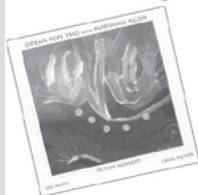
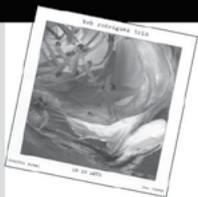
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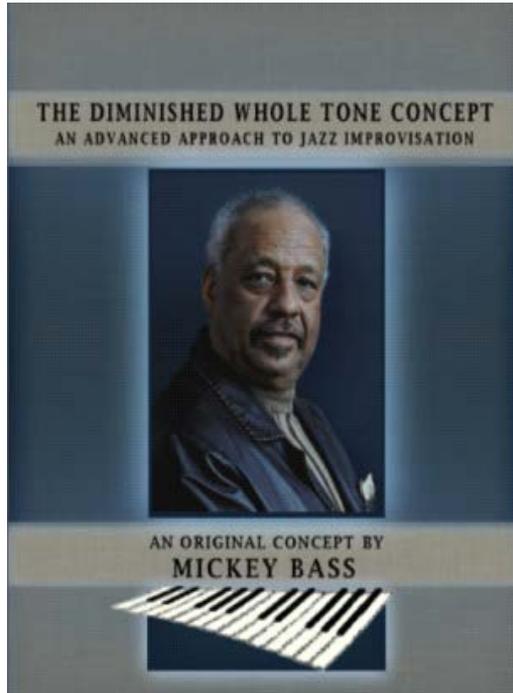
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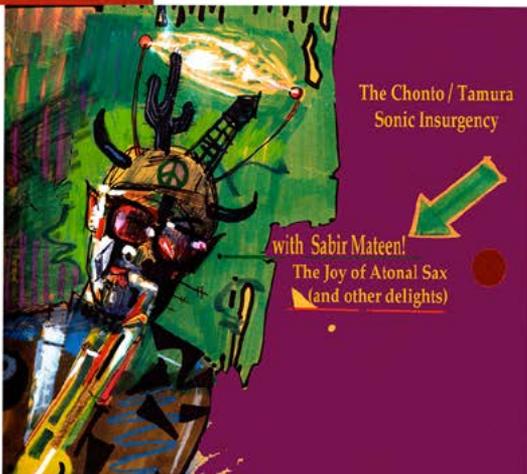
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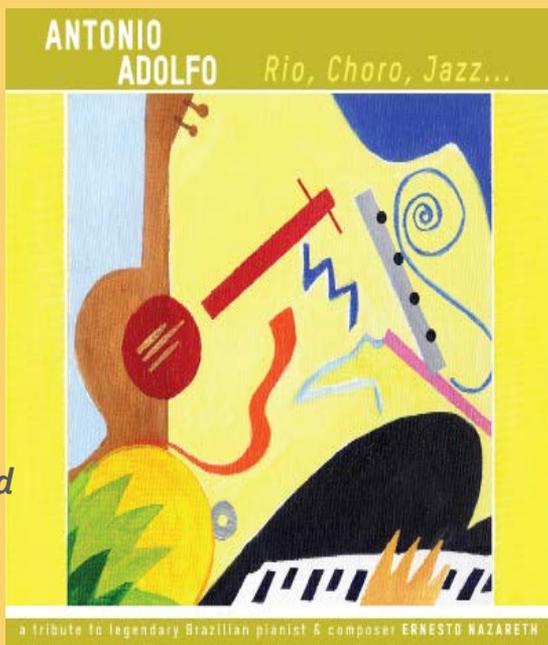
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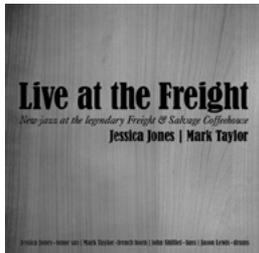
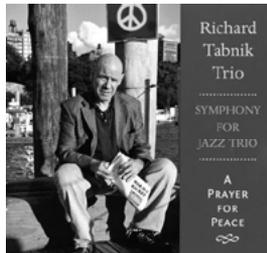
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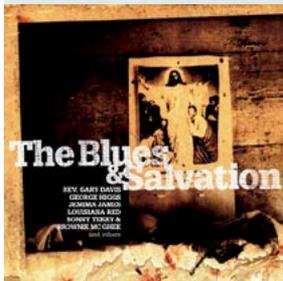
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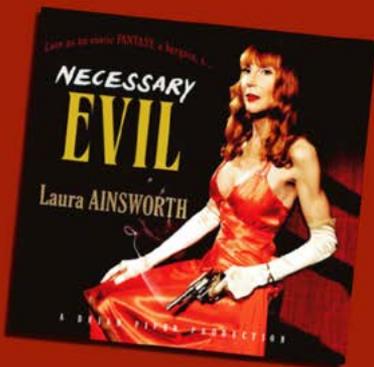
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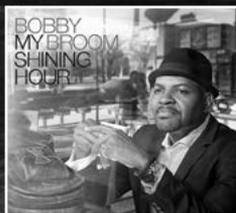


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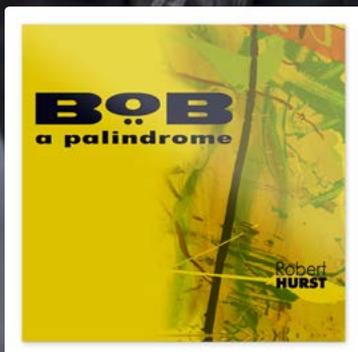
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Creative Improvised Music Projects

There are three distinct and symbiotic components to CIMP's philosophy: the Art, the Production, and the Listener.

Pursuing Art for art's sake is easier said than done, but we try. We do not expect to make money with the label, and we judge all of the releases on aesthetic criteria only. We work with musicians who have clear visions, originality, dedication, and passion for their purity of statement. The musicians must also be able to express these attributes in real time with no external fixes.

Far too many creative efforts are born from marketing concepts. Debates about the intersection of art and commerce will last forever, but it is clear that whenever the primary goal is marketing, art will be compromised. We strive to create an atmosphere that is as free from artificial forces as possible, an atmosphere that simply allows the art to emerge and exist.

Many musicians are accustomed to being relegated to the role of note creators, creating notes that someone else (engineer, producer, label) will use to create his own vision of what the artist was trying to express. We think musicians should be heard on their own terms. Before each recording session we try to make all the musicians aware that the only restrictions and limitations here are between their ears; that there is no arbitrary set of rules to please an establishment. We think people will enjoy the music that we record because it is great music, created by great artists, and allowed to exist on its own terms.

In order to present uncompromised art, we observe 2 objectives during Production. First and foremost, we do not compress the music signal. When you limit, or compress, the dynamics of an artist's expression, you squelch and change their art. Creative improvised music thrives on dynamic range, it is as much a part of the music as the notes that are created. Every note has several parts wrapped up in its package, and the degrees of loudness or softness are as crucial as the timbre or tone. With CIMP's natural dynamic sound, one can aurally ride with the music, gaining much greater insight into its creation and message, experiencing its power and passion just as the artist envisioned it.

The second issue concerns recording technique. In order to not invade the creative process of the music while recording it, we use minimalist mic techniques and only record in pure stereo. There are no headphone mixes, drum booths, bass rooms, baffles, or anything else to get in the way with the communication between members of a group. Successful engineering here means being as unobtrusive as possible. To further this cause we do not do any mixing, overdubbing, splicing, enhancing time, equalizing, or any other means of changing or fixing the signal. When you listen to a CIMP production, you hear how the artists themselves envisioned the music, *not* some engineer's concept of how the dynamics of expression should be represented.

For every release on this label, a cover is created that expresses another artist's vision of how this music speaks to them. Our covers are as real as the music inside, binding the label in a visual way, expressing a bigger purpose than immediate sales.

The integrity of every CIMP release is attended to by those involved: Artists put forth uncompromised expressions of their music and contribute a written statement in the booklet that accompanies each disc. In addition, every CIMP release is endorsed by the Producer and the Engineer, who contribute personal comments and insights about the recording. Recordings that can not stand up to these personal endorsements are not issued.

The third portion of this symbiotic relationship is the Listener. Even at its broadest level, improvised music has a niche audience. CIMP productions occupy a niche within that niche, reaching an audience interested in approaching art on its own terms. For these listeners, CIMP is becoming known as a label that will stand up over time, continually rewarding those who pay close attention to the music, though our techniques make it possible for even casual listeners to glimpse the strength and beauty of the playing. The greatest rewards come to those who take the time to be as uncompromising in their listening as the musicians were while creating the music.

We have set high standards across the board and hope that in the long run this approach will become appreciated by a growing audience. We work hard to ensure that CIMP recordings reward repeated and in-depth listening, presenting the Art in such a fashion so that—to have a front row private concert seat experience—one need only put the music on and listen.

"CIMP ... has almost instantly become the leading North American label of its kind. With clean, unprocessed live to two-track engineering and a uniform approach to cover art and booklet design, CIMP has developed an identity that will serve them well for the long haul. CIMP's catalog is already brimming with the type of personnel connections between releases common to great labels..." Bill Shoemaker, *JazzTimes*

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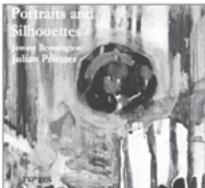


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 b: bass
 b cl: bass clarinet
 bs: bass sax
 bsn: bassoon
 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 fgh: flugelhorn
 flt: flute
 Fr hn: French horn
 g: guitar
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 ldr: leader
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 vib: vibraphone
 vla: viola
 vln: violin
 vcl: vocal
 xyl: xylophone



October, November, December, 2014
Vol. 40 No. 4 (410)

Cadence ISSN01626973
 is published quarterly and annually by
 Cadence Media LLC,
 P.O. Box 13071, Portland, OR 97213
 PH 503-975-5176

Email: cadencemagazine@gmail.com
 www.cadencemagazine.com

Subscriptions: 1 year:

First Class USA: \$65

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PDF Link and Annual Print Edition: \$50, Outside USA \$60

Managing Editor: Zimmerman Tarrivski

Transcriptions: Colin Haney, Paul Rogers, Rogers Word
 Services

Art Director: Alex Haney

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ALL FOREIGN PAYMENTS: Visa, Mastercard, Pay Pal, and
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POSTMASTER: Send address change to Cadence Magazine, P.O.
 Box 13071, Portland, OR 97213

Published by Cadence Media, L LC.

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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 David Haney and Cadence Media L.L.C was born.

Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, 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."

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Contributors

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Cory Weed's Cellar Jazz Society has announced a series of Fall concerts starting with 9/18&19 with **George Cables 3** (with bassist **Chuck Dedorff** and drummer **Victor Lewis**) at Pyatt Hall. On 10/4 pianist **Larry Fuller** with bassist **Russ Botten** and drummer **Joe Poole** are at Blue Frog Studios in White Rock. Tenor player **Eric Alexander** and pianist **David Hazeltine** are in from NYC and are joined by bassist **Ken Lister** and drummer **Jesse Cahill** 10/24&25 at Pyatt Hall. Montreal-based guitarist **Mike Rud** brings *Notes on Montreal* 11/14 at Pyatt along with **Chad Linsley** piano, **Sienna Dahlen** voice, **Adrian Vedaddy** bass, drummer **Dave Laing** and the **Babayaga String Quartet**. NYC pianist/vocalist **Johnny O'Neal's 3** (**Paul Sikivie** bass and **Charles Goold** drums) are at Pyatt 11/28&29. In December, trumpeter **Joshua Bruneau** and trombonist **Steve Davis** are in from NYC 12/5&6 and join **Cory Weeds** on tenor, **Tony Foster** piano, bassist **Adam Thomas** & **Julian MacDonough** drums. For more information, go to <http://cellarjazzsociety.com/>....Capilano University starts its series of jazz concerts starts 10/19 with the **Dave Douglas-Joe Lovano 5tet** (**Lawrence Fields** piano, bassist **Linda Oh** and drummer **Joey Baron**) at the Kay Meek Centre. On 10/26 Convergence presents the Capilano jazz faculty in concert at the BlueShore Centre. Singer **David Linx** performs 10/31 at the BlueShore Centre with the "A" band directed by **Brad Turner** and the NiteCap vocal group (**Rejean Houle** director). Pianist **Michael Kaeshammer** is at the Kay Meek Centre 11/21. On 11/26, guitarist **Bill Frisell** appears in a duo performance with trumpeter **Brad Turner** at the Blueshore Centre. Other local jazz can be heard at the Seventeen89 Restaurant on Tuesdays (with blues on Fridays), **Ten Ten Tapas** on Thursdays, **Guilt & Co.** on Wednesdays and Pat's Pub on Saturdays 3-7PM. On 8/30, a benefit concert was held at Pat's Pub for **Kenny Wheeler**, who is ailing and in need of support care. Though he has lived in England for decades, he was born in Canada and retains his Canadian citizenship. The concert was organized and led by trombonist **Hugh Fraser**. The band also included **Brad Turner** trumpet, **Bill Runge** tenor sax, **Bob Murphy** keyboards, guitarist **Ron Samworth**, **Andre Lachance** bass, **Buff Allen** drums and **Monique VanDam** vocals, all of whom played two sets of Wheeler's compositions. Highlights included "Aspire", a dedication to Rahsaan Roland Kirk, "Smatter" from the album *Gnu High* and "Gentle Piece" on which Brad Turner played lyrical, sensitive flugelhorn solo. The concert is part of a global to raise funds to help Kenny. Donations can be made via Paypal at friendsofkennywheeler@gmail.com. ...For local jazz info and links, go to www.vancouverjazz.com or <http://cellarjazzsociety.com/>.

Ron Hearn



Ginger Baker 6/28/14 at Havana in New Hope, PA, photo credit Ken Weiss, copyright 2014.

Ginger Baker's **Jazz Confusion** band was back in New Hope for the second time in 9 months on 6/28. This time at Havana with the same band (**Pe Wee Ellis, ts; Alec Dankworth, b; Abass Dodoo, perc**), same set list, and same stories, although they were shortened this time – "We're nearing the end of an extremely grueling tour and I'm not doing very well," he announced. After opening with "Footprints," Baker implored the audience to throw money in place of applause, to which a listener yelled, "A silver dollar coming your way!" The temperamental drum legend wasn't having it and screamed back, "Go fuck yourself!" That was the end of the yelling section of the night and some pretty powerful drumming followed. Ron Miles' "Spice" was introduced by the leader as, "This is the number which is a Baker killer," and right he was as it required epic pummeling, after which, Baker was helped up and off the stage for a short intermission. The highlight of the second half came after Baker stated that, "Mr. Baker regrets he is unable to play today but he will try." "Aiko Biaye" offered a very tribal feel and some very eat drove in from Cleveland, Ohio to catch a night with his hero. He paid the \$90 cover and his goal was to touch Baker, which he did, stroking the legend's right arm as he left the stage, much to the displeasure of the large security guard leading the escort...Young Russian alto saxophonist **Dmitry Baevsky** merged with local tenor saxophone force **Victor North** and his organ trio (**Lucas Brown, org; Byron "Wookie" Landham, d**) on 7/12 at Chris' Jazz Café for an opening set stoked in standards and tunes from great artists that should be standards. Starting with "All or Nothing at All" and "Stablemates," Landham's drum set partially dismantled and North was overheard to say, "They do that so if the gig isn't going well, they can pull you off!" North was a standout on sax but admitted, while announcing the band members, "I'm bad at names, I'm just a little tentative over pronouncing Dmitry's name." (It's By-EV-ski). The two horn men called the compositions on the fly and struggled at times to come up with a choice but once they did, it worked well. George Coleman's "Amsterdam After Dark" and Grant Green's "Minor League" were seldom heard songs that were executed with swagger and came off really hip. Baevsky is a standout player with superior technique, fleet fingers that don't seem to move, and a creator of music steeped with complexity with soul...**Azar Lawrence** (ts, ss) was the headliner for the 8th Annual Lancaster Avenue Jazz & Arts Festival on 7/19, his third hit in the area over the past 2 years, each arranged by The Producer's Guild of Philadelphia. Lawrence has built quite the fan club here with his spiritual Coltrane-esque performances and his band of like-minded ringers – **Benito Gonzalez** (p), for whom every gig is an opportunity to set the ivories off like a Fourth of July fireworks display, and **Essiet Essiet** (b), who's deep pizzicato work resonates in line with the leader's grounded tone. Lawrence keeps his drum chair constantly turning, he's had Gerry Gibbs and Gerry Hemingway as his previous drummers in town, but this time it was **Brandon Lewis** on drum duty and his aggressive work was impressive, especially his one long solo. Trumpet veteran **Eddie Henderson** was added this visit and proved to be a fitting foil for Lawrence's weighty saxophone playing. Lawrence showed his sense of humor when announcing Dr. Henderson – "I go to his office because I had a cold and come to find out he's a psychiatrist and couldn't help me!" The music was no joke however, mainly drawn from a new CD, and the extended songs allowed the band to stretch out. A late ballad, Coltrane's "Say it Over Again," revealed the large man's tender side...Later that night, another grizzled master of the tenor sax was displaying his wares and making his own personal spiritual quest – **Odean Pope** played Chris' Jazz Café for the very first time. Pope, Max Roach's longtime saxophonist, lives in North Philly and

although he's played a number of times in town over the past couple years, it's mainly been special one-off features with visiting Jazz dignitaries and not as a group leader. This night featured him as a leader of a quartet of local musicians, including bassist extraordinaire Lee Smith. Unlike previous shows in years past, where he's played with his large working ensembles, Pope didn't focus on his own original tunes in the first set, mainly standard fare that began with deep traditional roots and sprouted late with full-throated bouts of fiery play and circular breathing, all done with respect to the club setting he was in. A nice surprise was the sudden appearance of Eddie Henderson who had heard about Pope's gig earlier that day and headed over after the Azar Lawrence performance. Henderson had last played with Pope four years ago on a trip to Lebanon. At Chris', while Pope was taking a breather off stage during a late tune, Henderson tapped him on the shoulder and was welcomed on stage to the delight of the audience. Playing trumpet on two tunes, oddly the first was "Say it Over Again" for the second time in two hours, and, even more oddly, he next played "Blues For P.C." for the first time ever... **Dave Douglas** (tpt) and **Uri Caine** (p) played at the Mass building (Ars Nova Workshop) on 7/25 to an audience sitting/standing in the backyard on a beautiful summer night enjoying craft beer and a bonfire crackling in a pit (not really sure why we had a fire going as it was summer). The agenda were tunes derived from sacred communal singing music mashed and somewhat improvised. "You know, Uri is actually a very good improviser," Douglas stated early. As they were about to start, the musical call of a passing ice cream truck was heard, bringing laughs all around and a thumbs-up sign from Caine. Douglas pondered over the lettering on the large industrial smokestack across the street - "Does anyone know what the SHCO stands for? It can't be Scofield. This is gonna bother me, I'll be looking at it all night." The music played was lovely and allowed Douglas to add his "tricks" to alter tone. He was especially striking on a piece he composed in response to the train that passes 10 miles from his home. Whistling through his trumpet (he curls his tongue to generate the sound - "Sometimes it just won't come out right") and at other times, holding the trumpet away and using it to magnify his whistle, he mirrored a distant train. Douglas also noted that the folk songs all ended with a hook and he composed "End to End," a composition inspired by only the end phrases and their hooks... Veteran tenor and soprano saxophonist **George Barron** rarely plays and that's a sin because his hit at Chris' Jazz Café on 7/26 was a real tour-de-force of old fashion Dexter Gordon/John Coltrane inspired Jazz. **The Jazz Barrons** included wife **Janet**, who sang a couple songs in the first set and got a cake served and a rendition of "Happy Birthday" to celebrate her birthday (the audience each got a free cupcake as part of the deal). She wasn't about to announce what number she was up to (it's 70 but don't tell anyone) but she looked young and sounded authentic. Also playing was son and Sun Ra Arkestra member **Farid Barron** on piano, **Paul Klinefelter** on bass, and **Webb Thomas** on drums. Barron hadn't played the club for many years but he'll be back - he packed the club and wowed 'em with a bold sound on both horns and a raw sincerity. "Recorda-Me" was a thrilling soprano ride which touched on late Trane explorations while "Hackensack" and the ballad "Say it (Over and Over Again)" were done large and filled with interesting pushes into new territories... The Philadelphia Museum of Art's Art After 5 series of presentations each Friday isn't known for venturing into the sector of "free" Jazz, although they did have Wayne Shorter a few years back, but they had a real gem on 8/8 with **Reut Regev's R*time** and special guests **Burton Greene** (p) and **Silke Rollig** (vcl). Presented in partnership with the Consulate General of Israel, R*time opened the concert with

Short Takes

USA: PHILADELPHIA



7/19/14 Odean Pope & surprise guest Eddie Henderson at Chris' Jazz Café
photo credit Ken Weiss, copyright 2014.



8/8/14 Burton Greene & Reut Regev at Philadelphia Museum of Art
photo credit Ken Weiss, copyright 2014.

Regev's blurring trombone on "Elephant Steps." (Her answer to "Giant Steps" perhaps?) **Brad Jones**, who rarely plays with the trio these days but was the group's original bassist, and drummer/husband Igal Foni, stepped in and the tune turned inward for a bit more mainstream but lively run. After a very fanciful take on a traditional Israeli dance, Regev continued her charming banter with the audience between songs, prompting hubby to (loudly) whisper, "Let the music do the talking." Eventually, Burton Greene came out to play following Foni's detailed announced list of Greene's many accomplishments – "OK, I want 50 bucks for that," he said as Greene sat at the piano. Regev's "Montenegro" featured her on slide trumpet and Greene's beautifully constructed solo traversing space and texture, while "Clean Dirt," described as based on the ugly beauty concept, was a knotty tune filled with atonal chord strikes and highlighted by a piano – trombone duet. Before the performance was done, Regev and Foni would march into the audience a la the Sun Ra Arkestra (there's a band that needs to play at the venue), climbing the great staircase between the seated listeners, making music and moving along the balcony. As they returned, Foni dragged a plastic chair down the stairs for percussive effect. German expressive vocalist **Silke Rollig** participated on Greene's "Free Bop-aroonny," helping to push the envelope significantly with her voicings as the quintet took it out. Greene took a break from playing inside the piano to stand, smile, and look out into the audience to see how they were holding up to his bold composition. It turns out the audience did surprisingly well – they even gave a loud response in return. The performance peaked with Rollig's "Little Song," a ballad no less. Greene propelled the composition to life with simple but glistening building blocks, embellishing the stirring melody... **Vinny Golia** never travels light. The LA-based multi-instrumentalist had flute, piccolo, clarinet, bari and soprano sax at his disposal for his 8/8 gig at First Banana (Fire Museum) hittin' duo with experimentalists **Bhob Rainey** (ss) and **Heath Watts** (reeds). Golia and Rainey's collaboration was surprisingly tight and fluid. The small space tailored the sounds – Golia announced he brought his bari but wasn't going to play it because it would get too loud. The audience egged him on – "Be careful what you wish for," he warned as he picked it up. The good news was that no blood was shed. Their soprano – clarinet combo was especially noteworthy with Rainey exploring sound by removing the top of his horn a few times to blow into the second segment. The grand finale had all three avant-gardist pumpin' their horns... The first Community Unity Music Festival took part from 11 AM to 8 PM outside in Clark Park on 8/17. The free event featured drummer **Justin Faulkner** in a few bands, his mother organized the event, including the finale – a trio with **Jacky Terrasson** (p) and **Ben Williams** (b). The threat of rain explained the presence of a Fender Rhodes in place of piano for the day but Terrasson said he felt at home on it, he frequently requests a Rhodes and a piano at his gigs (but he's never played synthesizer). The trio's set was lively and very varied. A fun medley mixed updated versions of Michael Jackson's "Beat it," the theme to Harry Potter, and a few more unexpected tunes. "Smoke Gets in Your Eyes" and the finale of "My Funny Valentine" had a funky bite to them. The festival included a long list of talented young, local artists including Faulkner's drummer brother **Nazir Ebo**, who will make a name for himself soon, and other talents including spoken wordists, face painters, stilt walkers, and fire dancers. Ms. Faulkner plans a bigger event on the Parkway next year around the same date so as to catch the college kids before their exodus... **Orrin Evans** had a CD release weekend event at Chris' starting on 8/22 with **Tim Warfield** (ts, ss), **Vincente Archer** (b), and **Bill**

Stewart (d). Their first of the four sets was dominated by Warfield's searing sax work (he switched horns from song to song to mix it up). Evans commenced with Paul Motion's "Mumbo Jumbo," before moving on to his original "Meant to Shine," and then the night's highlight, and a longtime favorite of Evans, the Carter Sister's heart-tugger "Wildwood Flower," done for the first time by Warfield and Stewart. Stewart and Archer, both known as more traditional players than the fiery leader, kept the music grounded. It's always a treat to hear Evans playing at home, especially on Chris' piano which he handpicked... Museum Fire mixed a tripleheader of experimental music at Pageant: Soloveev Gallery on 8/30. The main threat was the **Steve Baczkowski/Bill Nace Duo**. Baczkowski, a conduit for creative music in the Buffalo, N.Y. area, summoned the lights down low, saying, "I don't want you to see me, I want you to hear me," as Nace, the well-known avant-garde guitarist and fav of Thurston Moore and Kim Gordon, startled the listeners off with an opening guttural scream before twisting and striking the strings of the electric guitar that sat on his lap. Baczkowski used bari and tenor sax as sledgehammering sound devices at times, utilizing formidable breathing techniques, and for the downloading into a program to spit out textural items at other times. The night also offered the debut of **Nick Millevoi's Bug Out!** with **Dan Blacksborg** (tbn), **Julius Masri** (elec), **Pete McRae** (el b), and **Ricardo Lagomasino** (d), which Millevoi announced as, "This is our Labor Day party band. Get ready for fun," before the quintet started with a sudden burst that never really let up much through 4 pieces. At times they played like the wheels were about to fall off and at times they soared with rock infused elements. **Flandrew Fleisenberg** opened the event playing percussion on an assortment of everyday ephemera and modified drum parts. Playing in the dark, except for an under lit floor tom, he scraped the wall, twirled cymbals on the floor, and used a heavy metal stand to push/pull across the wooden floor to deliver sonic variations streaming back and forth, wavelike...In case you haven't been paying attention, **Snarky Puppy** has popped up on what seems to be the majority of this summer's Jazz festivals, especially those a sold-out, it was sold-out way in advance. The standing/screaming audience of 25-30 year-olds seemed to know every song as they started, an impressive happening as these were instrumental songs. It was blazing horns and electrical guitar, bass, keyboards, and two drummers. It was fusion with jams, vamps, and some definite "out" stuff at portions that really excited the devoted throng. Leader, bassist Michael League, announced he used to live down the street from the venue and that this gig was the second stop on a two and a half month tour. No matter what your views are on fusion, this band deserves credit for indoctrinating a whole new generation of listeners to the wonders of instrumental music and brass ensemble work...Incoming hits: **Ars Nova Workshop** (arsnovaworkshop.org) presents: 10/17 **Sam Amidon/Bill Frisell/Shahzad Ismaily** @ FringeArts; 11/2 **Dans Les Arbres + Kim Myhr** @ Phila. Art Alliance; 11/9 Peter Evans' Zebulon Trio @ Phila. Art Alliance; 11/13 **Abraxas @ Shivtei Yeshuron-Ezras Israel**, 11/20 Travis Laplante's **Battle Trance @ The Rotunda**...Chris' Jazz Café (chrisjazzcafe.com) presents: 10/3 Mark Allen/ John Swana; 10/4 Monnette Sudler; 10/10 Tom Laguna Group w/ George Garzone; 10/11 Nir Felder; 10/17-18 Grazyna Auguscik; 10/24-25 Kenny Werner Trio w/ Ari Hoening; 11/14-15 Jackie Ryan w/ Larry McKenna 4; 11/28-29 Pat Martino...Painted Bride Art Center (paintedbride.org) presents: 10/18 Mark Allen 4 w/ strings + Andres Cisneros' **Timbalona Collective**; 11/1 **The Cookers**; 11/15 Oran Etkin (**Israeli JazzPhest**); 11/16 **Yemen Blues (Israeli JazzPhest)**...Montgomery County Community College (mc3.edu/arts/lively-arts) presents: 10/18 **John Pizzarelli**; 11/15 **Diane Schuur**; 11/22 **Papo**

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Vazquez Mighty Pirates Troubadours...Penn Presents at the Annenberg Center (Annenbergcenter.org) presents: 10/4 Chucho Valdes; 10/5 Zakir Hussain; 11/1 Patti Austin; 11/16 Arturo Sandoval...Keswick Theatre (keswicktheatre.com) presents: 10/2 Esperanza Spalding; 11/8 Mike Stern/Eric Johnson...Fire Museum Presents (museumfire.com) presents: 10/1 Mecca Normal + Oceans Roar 1000 Drums @ Random Tea Room; 10/16 Tipple (Frode Gjerstad/Kevin Norton/David Watson) + Keir Neuringer @ First Banana; 10/19 Colin Fisher/Mike Gennaro/Nick Millevoi + Bad Luck + Skyler Skjelset @ First Banana; 10/25 Li Daiguo/Rick Parker + Northern Valentine + Fatima Adamu @ First Banana; 11/1 Thollem McDonas @ House Gallery 1816; 11/15 Junzo Suzuki + Kohotek @ The Marvelous...Philadelphia Museum of Art (philamuseum.org) presents: 10/10 Natalie Cressman; 10/24 Rhenda Fearing; 11/14 Ted Rosenthal 3; 11/28 Larry McKenna.

Ken Weiss



8/8/14 Bhub Rainey/Vinny Golia/Heath Watts at First Banana in Philadelphia
photo credit Ken Weiss, copyright 2014.

LOCAL ARTIST SPOTLIGHT

Argentinean writer Julio Cortázar's main influences were Surrealism and the improvisatory aesthetic of jazz, particularly the music of Charlie "Bird" Parker.

Tots Tolentino, who likewise was inspired by Charlie Parker's improvisational genius, was featured on August 26th in a collaboration sponsored by the Embassy of Spain and Instituto Cervantes with Ateneo de Manila University and the Department of European Languages of the University of the Philippines, in a presentation on the Ateneo campus of an important cultural event, "Queremos tanto a Julio", a jazz tribute to Argentinean writer Julio Cortázar (1914-1984).

The program featured a recital of his writings combined with a concert of jazz themes that inspired Cortázar, and performed by saxophonist Tots Tolentino. Although Cortázar wrote poetry, drama, and various non-fiction works, he is mainly praised for his novels and stories. A modern master of the short story, his work influenced an entire generation of Spanish-speaking readers and writers in the Americas and Europe. Cortázar's main influences were Surrealism and the improvisatory aesthetic of jazz. This last interest is reflected in the story "El perseguidor" ("The Pursuer"), which he based on the life of Charlie Parker.

The Program:

Giant Steps (John Coltrane) Texto 1: La vuelta al día en ochenta mundos

Lady, Be Good Texto 2: Conversaciones con Cortázar

Mahogany Hall Stomp Texto 3: El perseguidor

All the Things You Are (Charlie Parker) Texto 4: Continuidad de los parques

Autumn Leaves (Stan Getz) Texto 5: Rayuela ("Gregorovius suspiró...")

Body and Soul (Coleman Hawkins) Texto 6: Rayuela ("Y la Maga estaba llorando,...")

Oscar's Blues (Oscar Peterson) Texto 7: Rayuela ("Es capaz de creer en el progreso del arte...")

Stack O'Lee Blues Texto 8: Aplastamiento de las gotas

Final piece --- Charlie Parker

Tots reported, "As you can see (from the program), I play between readings.

The songs were selected based on the texts which mention either a jazz artist or the song. So I would do an interpretation after each reading. All solo sax. It felt good, like I was interpreting the text rather than just doing my own thing away from the literary work. Students from the Ateneo did the readings."

On the question of whether the texts were in Spanish or English? Tots reported, "They had a second speaker doing the English read. So, yes, I could understand the texts." "The references to the songs and artists were very clear and simple."

How did the audience respond to the programmatic concept? "Very warm,"

Tots said. "I think the solo sax added more of a dimension to the readings."

Charlie Parker also played a major role in the career of Filipino musician Tots Tolentino. Having heard the great Charlie Parker at the age of 16, Tots decided that saxophone was to be his chosen instrument. He then pursued his career to become the most prestigious jazzman in the Philippines.

The concept of the presenting the juxtaposition of a major jazz figure, namely Mr. Tolentino, with a literary or cinematic work of art is not completely new

to Philippine audiences. The Goethe-Institut, for example, trail-blazed with their production of Manila's second edition of its unique silent film festival, where silent films are accompanied by a live music score done by some of the country's best groups. This iteration of the German Silent Film Festival featured classic Films by Fritz Lang, including the 1922 film, "Dr. Mabuse, the Gambler, Part I: A Portrait of Our Time" that is a portrait of German society at the depth of the postwar inflation of the 1920's. It chronicles the adventures of Dr. Mabuse, a criminal who constantly reinvents his own identity in order to manipulate the destiny of others. The film was accompanied by a jazz score by Tots Tolentino and his acclaimed jazz group Buhay on August 18, 2005.

Tots Tolentino's first experience with creating and performing an accompaniment to a classic German silent film was with "Nosferatu".
'Blood is a juice of rarest quality...'

...and like the best improvisation, it's only fresh once.

The line is not from "Nosferatu", but from Faust: the German silent film masterpiece by F. W. Murnau, one of a series with live music accompaniment arranged by Goethe Institut for Philippine viewers in August, 2004.

Faust is a devoted village doctor who sells his soul to the devil Mephisto -- at first for just a day, to help his village survive a plague Mephisto created, only to give it up for eternity after being seduced by pleasure. Guilt-ridden hero; seductive villain; riffs on public hypocrisy, empty appearances, and how having everything makes you appreciate nothing -- for a movie released 78 years ago (1926), Faust is pretty up-to-date.

That night, BUHAY*--- the group led by saxophonist Tots Tolentino, with one album and various international festival appearances to their credit -- played the accompaniment. Capturing mob hysteria with a jittery cascade of sax notes or getting funky for a big-deal wedding festival, BUHAY's music brought out the modern undertones of the ancient tale -- an attitude that's definitely jazz, whatever inspires it and whoever plays it.

* "Life" in Tagalog

Some thoughts on that night's jazz, from Tots Tolentino himself:

Can you briefly describe how you chose/arranged the music you played Thursday night? How did you begin?

"I started by writing out the whole plot, scene by scene. Bawat (Each) scene may (has a) pre-set mood, so madaling mag (it is easy to) decide ng (the) instrumentation and rhythm concept. The whole thing was mostly improvisational, nothing written out. We worked it out during rehearsals. Yung maganda ditto (The good thing about this is) the actual music could change every performance dahil sa (because of the) improvisational aspect."

Did you rehearse a lot for that night's show?

"We rehearsed twice. I wanted it fresh and uncontrived. Kaya makuha lang ang flow (So long as the flow is determined), bahala na mga boys sa tunog (it's all up to the boys)."

Is this the first time you've accompanied a silent film? Would you do it again?

"First time, and definitely we would do it again."

Are there any other films you'd love to write scores for (silent or not)?

"Personally, I would love to write for cinema, given a chance. Maraming magagandang pelikula (There are many great films), kaso may mga score na ito (but these already have scores). Silent film mas (is more) challenging and at the same time mas (more) interesting kasi (because) you can do a lot due to the absence of the sound track."

Who were the players for the evening?

"BUHAY is Wowie Posadas on keyboards, Meong Pacana on bass and Mar Dizon on drums. The press release had to go out and I couldn't confirm, at that time, the availability of BUHAY, so the release listed "Tots Tolentino & Friends." I'm glad BUHAY did it, since we kind of border on the avant-garde. Shoot na shoot siya (Very compatible), in my humble opinion."

Tagalog Translation by Mon Cabrera and Collis Davis.

Grateful thanks to Rocelle Aragon for her reporting on the screening of "Nosferatu" and follow-up interview with Tots Tolentino. CHD

ASEAN Scene

Once again, the Island of Penang comes alive with music with the 11th Edition of The Penang Island Jazz Festival, to be held from 4th to 7th December 2014! Performers for this year's "Jazz By The Beach" stage (Saturday, 6th and Sunday, 7th December) include Richard Bona Group, Carmen Souza, Crystal Bowersox, Laila Biali Trio, Monoswezi, CNIRBS, The Fresh Dixie Project, Jo Yeong Duk Trio, JazzHats & Ray featuring Man Kidal and others.

Supporting musical related activities held during the period of the festival are Workshops, Exhibitions, Sunrise @ TSG, After Hours Jazz Jam, Creative Malaysia Fringe Stages and the "Island Music Forum Sessions". Some of the Speakers for this year's "Island Forum Sessions" include Professor Tony Whyton (Director of the Salford Music Research Centre at University Salford UK) and Victor Kye (Assistant Artistic Director of Jarasum International Jazz Festival, Gwangju World Music Festival and Jarasum Rhythm & BBQ Festival).

The Penang Island Jazz Festival 2014 is supported by Malaysia Major Events, a division of Malaysia Convention & Exhibition Bureau, an agency under the Ministry of Tourism and Culture Malaysia; Perbadanan Bekalan Air Pulau Pinang (PBA), Penang Global Tourism Sdn. Bhd., British Council, Goethe Institut, Japan Foundation, KK Jazz Festival, LBS Music World, Roland Asia Pacific, The Guitar Store, JS Music & Little Penang Street Market; with Venue Partners, Bayview Beach Resort, Hard Rock Hotel Penang, ParkRoyal Penang Resort, Tropical Spice Garden; Media Partners Homegrown Productions, Smoothjazz.com, Lifestyle Asia, Rentak Sejuta.

For more information on the Festival activities, visit [HYPERLINK "http://www.penangjazz.com"](http://www.penangjazz.com) www.penangjazz.com. Join us on [HYPERLINK "https://www.facebook.com/groups/PenangIslandJazzFestival/"](https://www.facebook.com/groups/PenangIslandJazzFestival/) <https://www.facebook.com/groups/PenangIslandJazzFestival/>

NOTE: This writer will be flying to Penang Island to report on the Festival in December, so please lookout for a review of events in next issue of Cadence.

Other Festival Dates

JAVA JAZZ FESTIVAL: “**Paul Dankmeyer**, Artistic Director of the Java Jazz Festival in Jakarta, announced that the next Java Jazz Festival dates are 6, 7 and 8 of March 2015. He added that the Singapore Jazz Festival will take place on the same weekend again as the Java Jazz Festival, and that both festivals have a partnership in programming artists. The Bali Live International Jazz Festival will happen again, in the week after Java Jazz Festival as was the case this year of 2014.”

Collis H. Davis, Jr.



Remembering Charlie Haden, August 6, 1937 – July 11, 2014 with band at Town Hall, NYC circa 1980. Photo credit: Collis H. Davis, jr.

Jazz Stories: A Photo History

Paul Horn

portrait, Riverside Park, New York City, November 1985

by Patrick Hinely



Photo credit Patrick Hinely, copyright 1985

The afternoon almost got away from us without any pictures.

We'd been sitting and talking for several hours. I don't think Horn said anything that he didn't also write, later in that same decade, in his own book (*Inside Paul Horn*, Harper Collins, 1990, ISBN 0-06-250388-X). I can't be absolutely sure of that, since some of the tapes I made that day remain, 29 years later, still not transcribed. In any case it was our first meeting, and I did much more listening than talking, as hard as that might be to believe for (too) many who know me...

Once I noticed that the sun was heading toward the horizon over the New Jersey Palisades, I knew that if we were going to do an outdoor shoot, it was time to get moving. This Upper West Side apartment where Horn was headquartered during his visit to New York City was on Riverside Drive, adjacent to the park of the same name, so we decided to cross the street and take a stroll in that park. Horn asked if he should bring a flute. I said yes. Little did I know.

We soon found ourselves in a part of Riverside Park far enough above the Henry Hudson Parkway for the traffic noise from below to virtually disappear, and far enough west of Riverside Drive to yield relative silence from that direction as well, at least on this particular afternoon in November. We had the place all to ourselves, in my experience a rare occurrence during daylight hours anywhere on the island of Manhattan.

After advising me to tell him what I wanted him to do for the pictures, Horn began

Jazz Stories: A Photo History

to play his flute. I don't recall any specific tunes, but every note sounded pure, and comfortably familiar, as if I'd heard this music a million times before, yet every note still sounded brand new in its unfolding.

Even more uncanny was how, time and time again, I would think, while peering through the viewfinder, that it would make a better shot if Horn turned one way or another – and he would then proceed to do exactly that, though I had not given him a single word of direction. It happened too many times to be mere coincidence. He couldn't have been following my eyes, because both were obscured by the camera body. To this day, I still have no explanation for this, except to use a term I learned from a Japanese friend of a friend: it was beyond science.

We were simply there, in the moment, at once both being and doing. To all appearances, not much was happening – but there was a lot going on...

Thinking back on it now, trying to approach that situation from strictly either Eastern or Western perspectives doesn't really work, and may best be explained via another totally different and unique belief system, one which predates the East/West twain that shall never meet: the native Australian concept of walkabout, in which the nomadic journey along ancestral paths itself becomes its own destination, and only by the singing of the songs as one traverses the land are the people and the land brought fully into existence.* I ask pardon from skeptics if I cusp too closely on the mystical here, but I have no other - rational - explanation for what was a very real personal experience.

Soon after the sun dropped below the horizon, the light went flat, and Horn stopped playing. Though the temperature was now in the 40s, I felt warm as I packed up my gear and the three rolls – more than 100 frames - of film I had shot. He asked if I thought I had gotten anything good. I replied: "If I didn't, I don't deserve to" and thanked him for his time – and his music. To this day, that's still the only outdoor concert I've attended in New York City for an audience of one, and I still feel blessed to have been that audience.

- Patrick Hinely

* As futile as trying to explain walkabout may be, a comprehensible stab at it can be found in Bruce Chatwin's final book, *The Songlines* (Penguin, 1988, ISBN 978-0140094299).

Jazz Stories: A Photo History

A QUARTET OF PORTRAITS by Patrick Hinely

29 years after the fact, Paul Horn remains unsurpassed as the most intuitive portrait subject I have ever encountered, – with results I still find pleasing. My hope is that the following four portraits offer proof that he has not been my only success. I have come to think of portraiture as a collaborative act between subject and photographer, though no two have been alike. With Horn, our communication during the shoot was almost entirely non-verbal. Each of these other portraits involved differing amounts and varieties of collaboration between subject, shooter and location, yielding, to my eye, images which each possess their own unique charms.



Photo credit Patrick Hinely, copyright 1977

COLLIN WALCOTT

set-up and sound check before Oregon concert

Tampa Theatre

Tampa, Florida

November 1977

Walcott, like all four of the Oregonians, knew I was working while they were setting up, and we had a long enough history by this point that they trusted me to not step on their instruments or trip over wires, et cetera, so I felt myself in harmony with the musicians as we all went about our tasks. Collin, gone 30 years now, told me this photograph showed more clearly what he liked best about being on the road than any other he'd ever seen, which I have always taken as a great compliment, since he was a pretty good photographer himself. He said I showed him as much at home as he got on the road, afloat in the middle of his array of instruments. Though his back is turned, I still consider this a portrait, because I know the subject did too.

Jazz Stories: A Photo History



Photo credit Patrick Hinely, copyright 1995

KLAUS KOENIG
en route
on a Deutsche Bahn train
between Koeln and Hannover, Germany
October 1995

Since we'd made an unannounced stop between stations, composer and bandleader Koenig was getting a bit antsy about making it to his teaching gig on in Hannover on time, and I don't know how long we sat there on an immobile train, but I do remember there was another train, a freight, going in the opposite direction on the next track, between us and the sun. The direct sunlight came through only in those fleeting intervals while the space between cars was passing. Klaus doesn't like to pose, so this is him simply as he was, wondering when we'd get rolling again, perhaps with a hint of impatience, but not with me - with Deutsche Bahn. My unofficial title for this one is "Beethoven on the Train."

Jazz Stories: A Photo History



Photo credit Patrick Hinely, copyright 1997

NORMA WINSTONE
at a friend's apartment
having a cup of tea
New York City
February 1997

When we met up for this shoot, Winstone, a first lady of song both as vocalist and lyricist, was somewhat at loose ends in New York City. The trio Azimuth, one of the 20th Century's more innovative amalgams of jazz and chamber music, with Kenny Wheeler, John Taylor and her, had been booked for a week at the Blue Note, but at the last minute, Kenny ended up staying home in London, down with the flu. John got word in time to not catch his flight, but Norma was already en route. We sat and had a nice chat, during which the curtains behind her began to dance in the breeze while the sunlight played across them. It was, to quote her lyric from a tune she wrote which is included on the Azimuth '85 album, "Breathtaking," adding just the right kinetic element in the moment.

Jazz Stories: A Photo History

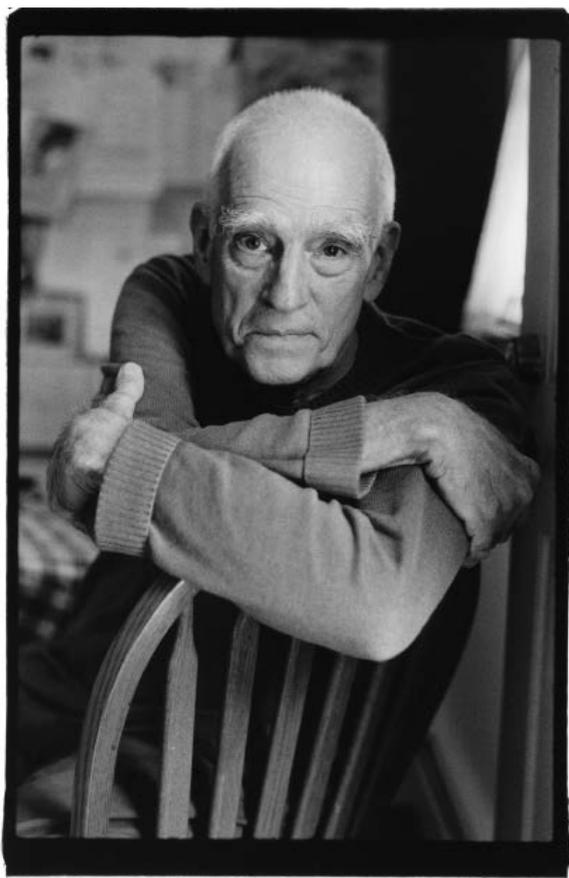


Photo credit Patrick Hinely, copyright 2009

STEVE SWALLOW

break during rehearsal with Ohad Talmor
Adam Nussbaum's kitchen
Highland Mills, New York
September 2009

As I recall, we were waiting for the coffee to brew, hanging out after the trio had wrestled several new tunes into submission. This is as nearly perfect an example as I've yet created combining simultaneous serendipity in feeling, light and geometry. It is totally circumstantial, yet at the same time it is totally with intent; the two are not mutually exclusive, and in this case I find them inseparable. I didn't make this happen; I had the patience to wait and let it happen. I would refer anyone wanting to further explore these paradoxes to Henri Cartier-Bresson's book *The Mind's Eye*. He comes closer than anyone else to explaining the inexplicable. It pleases me to no end that Swallow likes this image so much he's been using it as his publicity shot.

The Chitlin Circuit Revisited by Karl H. Stober



Throughout mankind the affect of sound has cemented memories in one way or another. Good or bad generationally, it's where legends were born or torn. Such was the Chitlin Circuit (CC) where genres were created, styles became habit, and music sheets afforded generations with a meaning to their existence, both past and present but not without complexities. In many cases, mankind's music served as a political soapbox, a voice if you will, for the masses. In the 20's it was prohibition and music kept the hidden the depressed moods of a nation, as the nightlife of song helped to forget keeping sprits roaring and flowing. In the 40's it was music that kept the homeland together as worlds collided in fire with patriotic anthems overflowing within compassionate hearts. In the 60's the young were given a voice through their music and the entire globe was listening to those voices that spoke with national advocacy. Yet through it all, music was simply an art, a way of expressing man's emotions, history, and passions.

One of these classic music eras that shaped not only a generations but also coated in racial injustice dramatically, and in some cases forcefully, was the Chitlin Circuit, a little known historical blip on the historical radar screen but now looked upon with eyes wide open, as a major musical and societal event. The Chitlin Circuit was for the most part the heart, soul, sweat, tears and roots for many Afro-American artists careers and audiences. Virtually every celebrated entertainer of the era played the circuit: Bessie Smith, Louis Armstrong, Duke Ellington, Josephine Baker, Ethel Waters, Fats Waller, Jackie Moms Mabley, and scores of others. No matter if it was the Cotton Club, Apollo, or little broken down shacks in parts unknown, this was the Circuit. Wherever a stage could be placed, it was the scene for the Afro-American culture to enjoy music in its highest form, void of the ignorance and stench of prejudice in most cases.

There is very little historical documentation on the Chitlin Circuit, scattered at best but there is a book recently documented by investigative reporter/writer Preston Lauterbach titled "The Chitlin Circuit and the Road to Rock 'N' Roll" that is a finely comprehensive report of the period between the 40's and 60's which best illustrates the time, feel, and emotions of the Chitlin Circuit. I had a chance to speak with him in length about this period of music that time, for a while, forgot; here are portions of our conversation.

We started off talking about what the Chitlin Circuit meant to the artists, audiences, and the business

owners as well in an effort to define the Chitlin Circuit. Each in their own way took something from their experience on and off the stage of the Circuit that was unique. As Preston put it "I think they all shared a similar perspective as it was the reality of race in America at that time between two worlds, the whites and the black. The black audiences, business owners and performers had to carve out something for themselves. Which was not given to them nor did it exist. This was his or her business; the black music business, totally separate from mainstream and everybody understood that." For the performers it was their home, for it was difficult to near impossible to break into the mainstream. For audiences, it released them from the concern of being barred from numerous clubs, and for the business owners, it was a chance to bring great music and performers to those who had little chance of seeing this entertainment live. It was their home and venue for which they called their own. I asked Preston what surprised him most about his investigation into the Chitlin Circuit history since there was very little written about it. As he pointed out, this was not his world growing up. He grew up in white America in Southern California, and so this was all new to him. Yet Preston was quick to point he knew about today's CC, as he was a music fan at heart. As a reporter, he wanted to know where this all came from. I asked him what surprised him most during his investigation. The one surprise was, as he puts it, "How connected the music business was to the vice trade in black America. The nightclubs that showcased these performers in the 40's and 50's were also where liquor, gambling and prostitution was going down. I had no idea about that! It was another layer to the story that kept me interested."

At this point we went off to talk about the Dark Side of the Chitlin Circuit. I encouraged him to explain what I labeled the Dark Side and what he discovered, Preston goes on to elaborate, "It's a complex question for me, the Dark Side and the more legitimate public thought that, in the sense that the same person who is out hustling to get B.B. King to perform was soliciting and offering prostitutes. Like I said the Dark Side and the more publically known aspects are closely intertwined. The most important thing to understand is that the Chitlin Circuit is part of black America, a part of history. Also one should also understand, the guys behind the Chitlin Circuit were not the musician's, it was the guys, the King Pins, the guys who ran the clubs, the guys who ran the gambling, who ran the artists. They were guys like Don Robey in Houston, Sunbeam Mitchel in Memphis, and Denver Ferguson in Indianapolis... who were brilliant men, visionaries for there was no blueprint for the CC, no rules to it. What it was raw capitalism and they made it good, as they went along. They needed the Dark Side in order to fund it. It was not happening otherwise." As Preston explains the Chitlin Circuit was in need of this Dark Side in order to survive and bring audiences what they wanted, performers what they needed, and as time went on, giving the music business more talent to enhance their growth and power. It was a win/win situation for most involved. Understand they had to choose these paths due to racism and how many obstacles racism put in their way.

As far as the fans, it was rough with shootings and killings. In fact there was one major instance where there the well-noted Rhythm Club fire took place. "Midget Maestro" Walter Barnes was not to play that fateful night but was called in when a fire broke in the club and to keep the people subdued. Barnes band started playing a Irving Berlin tune, very much as to the lore of the Walter Hartley band playing

Feature The Chitlin Circuit Revisited

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 FREE SET-UPS! FREE PARKING!
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 "MR. HUMAN"
Tommy HUNT
 "ALL IN MY MIND"
Maxine BROWN
 "S.O.S."
Winfield PARKER
 "OPPORTUNITY"
The JEWELS
 "THE WINSTONS"
HOST T. E. BROWN
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while the Titanic sunk, in order to keep things orderly and organized. Unfortunately Barnes and his band mates, as did Hartley's Band, except for the drummer, who escaped the club, perished and upward to over 200 fans were killed in the club. Sometimes there is a risk for equality at times and comes with a cost.

The circuit for the performers was simply a way of making a living. From stages set in churches, trailers, shacks, to any number of venues, it was the only place to play and be heard. These performers were not allowed, for the most part, on any stage in mainstream America. As for the fan it was the end of a hard workweek and they needed a place to relax. Again, mainstream America extended the barriers, barriers the Chitlin Circuit broke down, not by joining but by inventing a new path built for them. With options few, the Circuit extended them that venue, albeit sometimes coming at a cost.

As Preston points out, "It was the era before integration (40's and 50's) and you had very few black figures in the Jackie Robinson mold that were permitted into the white world and able to show and refute racism and the idea of inferiority. These brilliant artists did the same thing for their audiences. The audiences in these times knew these guys were geniuses. The white man out there said these guys were not capable of genius and brilliance. The guys up on those stages demonstrated this was not true. So this was extremely meaningful for those people in the crowd." So as proven to many artists later, the Circuit was the breeding ground to many major talents that crossed the race barrier, some at the same level as a Duke Ellington or Little Richard.

So where does the Chitlin Circuit descend in the annuals of history? How will it be remembered and studied; fully knowing it should be. It was the growing fields for some of the iconic music and performers ever to cross a stage. It was the home to many jazz and blues idols, not to mention comedians and other acts. It had strong political and civil rights effects on the world we live in today, a catalyst if you will, for the shaping of future decades. The Chitlin Circuit opened doors that were shut throughout history. It was a period in time which ignorance finally started taking a back seat to common sense. Preston offers his views on where it will lie, "I think it has a spot right next to the Underground Railroad and the Negro Leagues. Its one of the great cultural institutions and without that (CC) America is not where it is today." I think that Preston is right on with

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Never Before So Much Star Studded Entertainment! You'll See And Hear
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The BRONZE PEACOCK

Feature

The Chitlin Circuit Revisited

this statement for its impact since the 20's to today have numerous chapters to it. Like the Underground Railroad and the Negro Leagues, the Chitlin Circuit has one common denominator ...escape from ignorance by way of freedom.

For some the peak of the Chitlin Circuit was after World War II, some say the 1930's swing era, others state the blues period. Preston believes the most exciting period was that transitional period to Rock N Roll, truthfully and with all logic collected, it was without a peak or high period for it is a century of musical, political, and human development second to none. It influenced great artists, music labels, audiences of all races, and in the end is known as a time when music took to the American highways with the fury of a runaway train in order to let all races enjoy the most stunning of musical equality itself. For some they cherish the Great American Songbook but the Chitlin Circuit can best be embraced historically as the Peoples Great American Performance...

In the next supplement we will explore The Artists and their rides from town to town making music work along the Chitlin Circuit. KHS





Photo credit Ken Weiss, copyright 2014

Franz Hautzinger, Everything in One Interview and photos by Ken Weiss

Franz Hautzinger, born March 11, 1963 on an Austrian farm, had his world turned upside down while attending a Marvin Hannibal Peterson concert during his youth. Determined to play Jazz trumpet, he schooled at the Art University in Graz from 1981-1983 and practiced relentlessly until his lip was blown, requiring an end to the trumpet for years. In 1989, he revisited the instrument and found that he could make non-traditional sounds and started to aggressively explore the horn again with great intensity. With time, he recovered enough lip strength and improved his playing technique to develop into a star on the European creative music scene. Utilizing a hand build quartertone trumpet, he reaches sounds and moods that are uniquely his own. This interview took place on March 6, 2014 at Philadelphia's Slought Gallery. Hautzinger was on a short American tour, playing in partnership with French clarinetist/vocalist Isabelle Duthoit.

Cadence: *You play an unusual instrument – the quartertone trumpet. How does that differ from the standard trumpet we're used to hearing?*

Franz Hautzinger: I can use it as a normal trumpet but it has a 4th valve so, in addition, I can play quarter tones. By pressing the 4th valve, the air has a longer way to go and with that air, I can reach quarter tones.

Cadence: *When you play, how often are you using your trumpet in the standard way?*

FH: [Pauses] More or less never [laughs]. I got a new [standard] trumpet two years ago and I missed the quarter tones, I missed the melodic possibilities so I went back to my quartertone because, of course, the quartertone is a quartertone [laughs].

Cadence: *So all you play these days is just the quartertone?*

FH: Yeah, if I play Jazz music, which in the last years is more and more, which I like very much, and had very nice adventures with Hamid Drake and Jamaaladeen Tacuma and Keiji Haino. It was fantastic for me to play Jazz with the masters.

Cadence: *How were you introduced to the quartertone trumpet?*

FH: It was by chance about 20-years-ago, a trumpeter friend of mine in Munich said, "You know there's a guy who has a quartertone trumpet that he wants to sell." So I called the guy and it turns out

that he had a friend who was a trumpet maker and he, himself, had an Arabic girlfriend and he wanted to play Arabic music so he got the trumpet maker to build him this instrument. It took years and when the trumpet was ready, they were split and he didn't want to play it. The idea of playing Arabic music was now an enemy for him so he sold it. He sent it to me in a plastic bag by post in the hope that it would be destroyed but the post guys saw that it was a trumpet in a plastic bag and took special care of it so I got it. I started to play it and I found out that it's very good for me but I had to learn to listen very carefully in a chromatic way and then in quarter tone way. It was very interesting for me and a challenge, especially for my ears in the beginning.

Cadence: *So it wasn't possible for you to go the music store and buy a quartertone trumpet?*

FH: No, was not possible, it's a unique instrument that you cannot get. [NOTE: The quarter tone trumpet is now commercially available] Back in the '60s, we remember that Don Ellis had a quartertone trumpet made for him by the Holton company. Fantastic! I don't know how he got it but he was playing with a lot of East European guys.

Cadence: *The quartertone trumpet goes naturally well with Arabic music.*

FH: In the beginning, I thought, 'Oh, I have a quartertone trumpet so I can play Arabic music,' but, of course, there is never exactly a quarter tone in Arabic music, or even in the Balkan/Slavic music. You have different tunings. You have to hear, you have to listen and understand the tuning, more or less. It's not just a matter of pushing a valve. The button doesn't do anything. If you understand the music, you have help with the 4th valve. My trumpet is a construction, it's not a natural quarter tone because the quarter tones in the Turkish, Persian and Arab music are very different. Sometimes they are a little more high or more low, so there is no exact measure with the technique.

Cadence: *What other known artists play the quartertone these days?*

FH: My first favorite was not Don Ellis, he was my favorite in Jazz, but there was Nassim Maalouf, he's still alive. He's a classical trumpeter from Beirut and he was a student of Maurice Andre who was a great French classical trumpeter and a big star. Maalouf played Arabic music and there is still one record you can find called Improvisations Orientale. His son, Ibrahim Maalouf, also plays and he is now a big star in France. He plays real Arabic music with the trumpet and he's fantastic. Also, in contemporary classical music there are some trumpeters that use this such as Markus Stockhausen.

Cadence: *Do you know of other musicians in the Jazz or creative music scene using this trumpet?*

FH: No.

Cadence: *Why isn't the instrument more popular?*

FH: I don't know but the 4th valve means it's more heavier and exhausting to play. If I were to ask someone to make me a new one, I have very clear ideas [on adjustments]. I'm on the way to create a new one but it's not so easy. It's costly. I don't know why it's not more popular, [perhaps because] there are easier and lighter instruments.

Cadence: *Your interest in pursuing music came about as a child while attending a Hannibal Marvin Peterson concert in Austria. What was it about his performance that attracted you?*

Interview



Photo credit Ken Weiss, copyright 2014

Interview Franz Hautzinger

FH: It was super. I think it was 1974 at the Jazz club in Nickelsdorf which was completely in the countryside. They had just started to make concerts there and I was just beginning to play in that area in a Czech brass band and my cousins said, "Hey, Franz, you have to see different music!" So I came there and I remember when Hannibal came on stage, it was the first time that I saw African-American people live. We had a TV at that time, it was black and white, and I had no idea. I was eleven and my cousins said, "You know, his trumpet bag is made out of the skin of an elephant's penis." I said, 'Wow!' I was really totally attracted, and then he came and played like incredible. I remember very well. He played the music, I would say now, in the spirit of John Coltrane's music. Really inspired and in the first second, I was inspired too. I knew this is what I had to do too because it was so strong at that time. He came and played like 40 minutes solo and then the band came. I have never seen before or after, such a trumpeter, it was incredible. I was born on a farm in a village with no music, just brass music. There were no books or education so for me, this concert opened a real world. It was an initiation or something. It was clear that I should go this way but at the same time, it was also my death too because when I saw him, I thought that this was the way someone has to play trumpet. I went home, the next day I got really lucky. I went to the next village and they had a record store with a record of him! I mean, you cannot imagine this [laughs]. So I bought this record but there was no record player, so for 2 years I had this record always with me. I was a Jazz fan already but I couldn't play it so whenever I was somewhere that I could play the record, I would play it. I heard what he did and I said, "Oh, that's how you play. You play it like a saxophone.' Of course, 8 years later, I started at the university to study trumpet and I started really to practice and 2 years later I was completely kaput. My lips were done. I had no breathing technique, I had no knowledge, I had very bad teachers, and I had a strong will. I practiced and within 2 years, my lip was finished for, more or less, 10 years. So it was an initiation and death, all in one.

Cadence: Your website biography notes that you have, "Taken long and bendy detours and turned to many dead ends." Would you elaborate on that? You're referring to the lip palsy?

FH: Yeah, it was really tragic for me. I had no other special wish in life, no career plans, I just wanted to play this music that I thought was really something great. So I had to stop. I started to compose but I knew that I'm not a composer, so I started to write arrangements for any kind of music for 2 years. I made some money and there was a chance to survive but then I stopped and said, 'No, there is another way.' Every Monday at 3 o'clock, I practiced. Sometimes it took 20 seconds, one tone, "Pfffffffff," finished. I was frustrated but I was sure that this trumpet is my instrument, music is my destination, you see. So I started and stopped. I tried to play bass but it wasn't mine, flute, no, composing, no. At that time, I finished composition study and I never gave up. I had one octave, I went back on stage- very bad! I was already 30 [laughs], that's really late for something like this. Finally, I made a tape in the late '90s without the conventional trumpet sound and I gave it to a guy in Berlin who said, "You must make this CD, it will change your life!" So we put out this

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record [Gomberg] and suddenly I played like 70 solo concerts a year. I realized that music and art has lots to do with knowledge but it's not the only case, it's the musicality, the ideas, it's what you do with something. I was really thankful that art gives a chance if you have an idea, you can do it. You can play on a matchbox. I was in Vienne, which is a city very strong in classical music, on each corner you have a string quartet playing. It's very clear how the trumpet sounds in classical music but I did the complete opposite. I worked with air, it was my survival.

Cadence: *Have your lips totally recovered?*

FH: Never, but as I practiced relaxation exercises, a little sound came and I could feel it more and more, and I started to practice conventional trumpet and my sound started to come back. I realized that my lip was not completely kaput so I built it up more and by the end of the '90s, I found I had a sound but no power. I am still working on it, going to teachers. I found a good teacher, French trumpeter Jean-Luc Cappozzo, he helped me to set up breathing technique, so more and more it's coming. I cannot say it's coming back [totally] but there is some sound, power and embouchure and now I am coming back to my old love, Jazz, so whenever it is possible, I go to the free Jazz people.

Cadence: *What kind of Jazz were you playing before you had the lip issue?*

FH: Of course, I was strongly connected with Hannibal Marvin Peterson, along with George Adams, Don Pullen, this kind of music. I don't know how you call this music but I call it spirit Jazz music.

Cadence: *So, in the later '80s, you left behind your trumpet training and began to explore the instrument in a radical way. What was your knowledge of experimental music?*

FH: When I started back I had no idea of experimental music, I didn't know, is this free Jazz? I had no idea. I liked Miles Davis and also Woody Shaw, Wilbur Harden and Chet Baker, Fats Navarro, Louis Armstrong, Booker Little, Lee Morgan.

Cadence: *If your lip strength was back to normal, what would you be playing now? Who would you like to sound like, besides yourself, of course?*

FH: It's the same as what I'm working on. It's about the phrasing of the music, the quarter tone systems of different scales, all the noise, all the modern sound. Good question. I have too many influences including John Cage and Morton Feldman along with the history of Austrian music from Mozart on. Anton Webern was very strong for me. He played very reduced music, a very strong influence for me. I love ethnic music and have played lots of things with Arabian people. Now I'm with the African, before I was with the Latin people, so everything in one. I never say this is my music and all the other music styles are not interesting. I'm mainly an experimental guy, anything I do, I do it different, so I have not to think how it would be, only how to integrate everything I like. Dogma is not good for me and my heart is strong for music and the other musicians. There is no music that can involve everything I feel. For many years, I was in the strict experimental, reduced, non-emotional [playing style] but it didn't feel well for long, especially when I listened to John Coltrane. In Vienna especially, I play lots of different music, including with a singer songwriter, which took me awhile to learn how to play with.

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Cadence: You noted earlier that you are playing more with Jazz musicians now. How do you change your playing when performing in a Jazz setting?

FH: The melodic, of course. Each music has an idiomatic essence and I like melodic. Take the traces of someone like the great Roy Campbell, if you hear him, you know exactly from where he comes, what tradition. In Europe, with the Jazz players, often it's not clear. They don't want to be labeled as connected to a certain tradition, but it's nice that in the States, the musicians are happy to be known as connected to a line of past musicians. I like the traces. If you play a really abstracted music, you can hear from where it is. I have great respect for these players and you cannot avoid your traces because it is your existence. I come from Austria which means I have in my DNA, a strong line of composers. We grew up with Mozart and Schoenberg every day on the radio.

Cadence: Your playing is heavily improvised and uses advanced extended techniques. How do you explain to people what it is that you're doing when you perform?

FH: I think if they see me, they understand that the guy's no joke. He plays music which is straight from the heart. I've never had a problem with understanding or misunderstanding, it's very rare that you have the completely wrong audience. Maybe 20 years ago in Europe you could have the wrong place but now the audience understands and the others are not [in attendance], which is a little bit of a pity for me. The people know what they want.

Cadence: Other sound experimentalists have added electronics to their performance but not you. Why have you steered away from using electronics?

FH: I found that in the mid-'90s, when the big electronic hype came in Europe, which had lots to do with the technology of the computer, when I play acoustic, and just with the microphone, not using electronics, I'm more an electronic player than if I use it. It took a long time to find this out and how to use the mic. I played with the electronic guys for many years as the acoustic guy. I had to learn how to build a sound, how to manipulate, and vary all this stuff. I found that when I use electronics, it's not that strong, it's less clear. It's somehow more romantic.

Cadence: Your website bio also notes that you are re-discovering "musical sensualism." What is that?

FH: This is what I was talking about earlier. When I do one style of music, I have only one emotional plane, so by doing many different styles, it gives me all the senses, all the feelings back. I found that listening to the music of John Coltrane gives a feeling that no other music can give.

Cadence: With your extended techniques, what determines a great performance versus an off performance for you?

FH: If you are able to do a super dramaturgy [NOTE - a dramatic and comprehensive exploration] of a concert. If all the possibilities of dynamics, of short and long, are explored, if all the timing and movements are there. I never play alone, I play with and for my audience. For a long time, there was a question for people, whether what guys like I do, is music or not, but music is this dramaturgy and the people understand if it's developed right. I used to say that my performances are improvised but now I say they are interpreted because I am working off things that I've learned in the past and evaluated. For

me, you have to manage the dramaturgy, and for me, a good improviser has to know what music is, in different styles, so how you build up something, how you break a pulse, when you change the context or the rhythm. When I listen to the great masters like Cecil Taylor, he knows the dramaturgy, how music works so he can vary it. You have to be conscious at every moment and open your ears.

Cadence: *As someone dealing with sound more than melody, when is sound music and when is it noise?*

FH: I don't know if there is a difference. A good example might be if you were listening to a Mozart symphony and a car comes and you say, 'No, it's noise! It's disturbing.' But if I drive a car and do music with the noise, it's not noise anymore. So noise for me is like a sinus wave, it's all sound and there's thousands of sounds that are used in music. Noise is a word for a pool of sounds. Twenty years ago you couldn't say this, but noise is used for music. So I have no noise [laughs].

Cadence: *How much of an influence was Bill Dixon for you?*

FH: Oh, yes, he was like a father. I had heard about him a long time ago and once he came to Nickelsdorf. I saw that he was coming and I asked if I could be his driver. I spent 4 days with him, he liked me very much. I didn't say I play trumpet and at the end, he was so nice he gave me a CD and I said, 'Mr. Dixon, you know I play trumpet too. I have a CD.' He really shouted at me – "You didn't say this to me before!" So when he got home and played the CD, he wrote me a 4 page letter about my music and from this time on, he was like a poppa, an uncle, and always wrote me letters. He was super. We need such people. Also I found out, he wasn't such an easy personality. Whenever he was in Vienna, we met at coffeehouses.

Cadence: *His music must have been liberating for you?*

FH: Absolutely, the more I learned about him, the more I learned how important he was for trumpet and for myself.

Cadence: *I had the opportunity to interview Bill Dixon right before he died [his last major interview] and I asked him why before playing, he sometimes announced that he was going to play the trumpet in a non-traditional way. He said he wanted to give people a chance to leave the room. Do you ever feel an obligation to give a warning like that?*

FH: I don't know why he did this, even in a situation where you think all the people will not like it, it's not necessary, never. For me personally, there is nothing to explain. The music and personality on stage explains it. With his music, he had nothing to explain. In my experience, the more strange you play the trumpet, and they see it's not by chance, that you're not just trying something and can't reach, the more they see that you are able to manage this, the more they feel it is something they have never seen before. If someone wants to leave, absolutely, they can leave. We're not always in the mood to hear music. If they shout, sometimes it can be very funny [laughs]. People aren't screaming from the audience anymore like they did 20 years ago unfortunately, there's no interference anymore, which is a pity because it is good to have critics in the audience.

Cadence: *Why is that a pity?*

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FH: There's no one screaming anymore.

Cadence: If someone's yelling at you from the audience, it's not bad?

FH: I understand it as the positive process. Of course, I'm wild, I'm not happy because someone disturbs my performance but generally, people have the right to do it if they pay. I don't want one kind of listener. I see it in a more sociopolitical way. If you have this type of music, just these people come. If you have another type of music, just these other people come. The audience is not mixed anymore. Sorry, this is what I mean to say [laughs]. I'm not happy if people are yelling at me. What I'm referring to is back when free Jazz was on, lots of people told me that they played and the listeners were really excited and fighting over it. Maybe you know the stories about Arnold Schoenberg and that when his music was played, there were fights in the audience. Now there's no reflection.

Cadence: Miles Davis was another key figure for you. What have you taken from him that remains in your art?

FH: I always liked that you could always hear his heart, mind, and all his emotion. There was no interference. When I heard his first note, I said, 'Ohhh, it's straight from the heart!' Around '85, Miles Davis came to Vienna and I sat in the front row – we really had to pay [laughs] – and I remember the band was playing like fire and the Master came and bam!, double fire! He was right in front of me. I felt like 10-years-old, like the guru had come. It was fantastic. His sound was always from the heart, and such a strong, strict person, it's rare.

Cadence: You mentioned that you grew up on a farm in Austria near the Hungarian border. Are elements of that upbringing reflected in your music?

FH: I don't know. I think there must be because what is in your heart and head must come out.

Cadence: Gomberg was a very important recording for you. It was a groundbreaking work in 2000 for solo trumpet. Would you talk about the effort that went into that work?

FH: It made me free because at that time I could play a little bit of trumpet again, but when I played a G, it's a Miles Davis G, if I play an F, it's from someone else. At that time I realized I was completely influenced by others and it was very bad. I made the Gomberg recording and people told me it was unique, and in time I realized that they were right and that I was free to go on. I had found my way and with time I found that I could let out all my influences and things that I liked. Within a few years, I found that I could do all these things, such as Arabian or African music, without any problem.

Cadence: You got to record with Derek Bailey for a 2002 duo release. How did that opportunity come about and what was your experience with Bailey?

FH: When the Gomberg recording came out, suddenly I got an Email from him – "Dear Franz, I like your work." I knew about him, of course, but he was really like a big guy [laughs], also in his physical size. He called me – "You want to come over to London and we make a record?" Of course, I wanted to but I asked some people and they said not to go because he never comes to the studio. He asks people but doesn't come. I went anyway and he came. At that time, I had a good idea about the level of a master musician such as him, and how someone in that category can play, and I knew that I was a beginner,

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but when we started, I found out that I was already ready. I was ready with my style, my material, my technique. At that moment I realized I was ready. It was a very simple session. Some guy put a very old amplifier down and said, "OK, we do." We played for 63 minutes and took two breaks with English conversation, talking about tea, cricket, and the Vietnamese taxi driver who came very late. That's how we got the song titles for the recording. At the end, he said, "So Franz, is there anything else we want to do?" I said, 'No.' It was perfect and he was so great, whatever he played, I had the feeling we could record it. He knew how to make music, how to make sound and develop it, how to make dramaturgy. He played at the same level, whether there was an audience or not. I spent 2 hours with him and never met him again, although we traded greetings.

Cadence: *Which country has been most supportive of your work? Where do you perform most often?*

FH: At the moment, I play in France. I used to play in Poland, lots of gigs, but it stopped 4 years ago. I've played in Eastern Europe a lot. It changes every 6 years or so, I don't know why.

Cadence: *You've been coming to America yearly now.*

FH: Yes, I plan the tours myself by Emails and the people here are very open, very interested in my music, and very nice people. I'm really a fan of the States, the people, the mentality, and the musicians. I love the different music styles here.

Cadence: *You're touring the USA now with free improvising vocalist Isabelle Duthoit. How does playing in duet with the human voice compare to playing with another instrument?*

FH: I like it because there is no interface [laughs]. I like very much to play with Isabelle, we are also a couple. The material and the way we do music is very similar. We are very much together.

Cadence: *You taught at the Vienna Music University from 1989 - 2008. What did you teach there?*

FH: I taught composition, arrangement for any kind of music, structure analysis, and I had a big improviser's ensemble. I taught for abstract music, contemporary and experimental music. I stopped in 2008 because I had been at the University for 30 years, 10 years studying, 20 years teaching, and it was over. It was good. If you teach, you learn from your students but, at that point, my education, in terms of school, was over.

Cadence: *What's the status of the Jazz and the creative music scene in Austria these days?*

FH: Austria is not a Jazz country, although there are some interesting Jazz players. Our hero was, of course, Joe Zawinul. He used to come back often and he ran a club called Birdland. There are some good players like Wolfgang Puschnig and Wolfgang Muthspiel, who I studied with in school. It's not a Jazz country. The tradition is more experimental or going for something new. The super thing in Vienna is that you have an audience for anything. If you do something, people are interested, even if they don't like it, they come. People go out to theater and concerts, it's deeply in the Austrian mentality to have art.

Cadence: *What's the working relationship like between Austrian and German*

musicians and how has the EU affected the European musical scene?

FH: The German culture and Austrian culture have always been very separated. Berlin is a point in Europe where things come together, a catalyst, although if you look at history, not much came from Berlin, but it's a point where everyone wants to go and you have freedom. It's a very free city compared to Vienna which has a lid over it. Before the Iron Curtain fell, and before Austria joined the EU, Vienna was at the end of Europe. It was the most eastern city of West Europe so no one went through it. The borders have been removed and now a wind comes through it. It's now an international city. You go from Berlin to Prague to Vienna to Budapest, and maybe in the future, Sophia and Kiev.

Cadence: The last few questions are from other artists.

Herb Robertson (trumpet) asked – "As one improviser to another, have you facilitated during your adventures as an artist any spiritual, philosophical, or psychological means towards your individualized approach in improvisation/compositional ideas and structure of your music?"

FH: I have to think. Before I answer, I have to say that I am an intuitive person. I do something and later, I understand what I did and why I did. I've been very fascinated by Zen philosophy. What's been very important for my music was that I used to go fishing by night because by night, it's quiet. You concentrate the whole night on a small light, it never moves unless there is a fish. It has a very much Zen philosophy and I learned to really be on for the moment when this light moves. You could wait the whole night and twice it moves. You miss the fish for sure if you don't look. You have to concentrate one hundred percent all the time just like you do when you are on stage. First listen and then think. Maybe this is a philosophical or spiritual approach which I found by my heart and by my feelings. I later understood that this is what the Zen Master tells you. There's been other times when I've felt that I connected with Zen. In the '90s, I played with Radu Malfatti, very reduced music, music where one sound of one second is two sounds for one hour. If you play this music just to play, no one wants to listen, but if you are ready for the moment and the hour, it can be something special. As I said, I grew up on a farm and we had no book except a cook book [laughs]. Is this an answer?

Mazen Kerbaj (trumpet) asked – "What about music and brotherhood?"

FH: First, the brotherhood of trumpeters, yes. In my younger years, every trumpeter was an opponent. Everyone acted like this at that time. Later, I understood that, no, the trumpeters are my best friends, my brothers, because they do the same type of thinking, 24 hours, 7 days a week, with the metal on the lips. They are very similar, very familiar, they are my brotherhood. I like trumpeters and I am proud to be one. I have respect when someone can play music and it means more if they are a trumpeter [laughs]. Generally, to play with someone is a very intimate thing. It must be a brotherhood because of the trust. It's the most intimate thing you can do, it's even closer than having sex with someone. You are giving everything.

Joe McPhee (multi-instrument) asked – "What non-musical discipline most influences your solo performance and how does that influence manifest itself?"

FH: I think going to fish by night and trying to catch a walleye fish. If it's a big

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water spot, they are just where the sand is, so if you don't know, you cannot find them. First you have to know where they are and then you have to find the sand. You have to know how they catch other fish and when. They are very sensitive so you have to know all about the fishing line, how small, how thin, and the right place to put the hook in the fish bait. You have to know all this to have a chance to catch a fish. So this precise knowing was for me the strongest influence. It built the concentration and precision I needed for my playing. I had to learn with my lips to follow my possibilities. You have to have patience and develop. I've seen lots of people in my time, highly talented, much better trumpeters than me, but they did not do this. I'm still playing and I'm happy. Music, for me, is a really serious and precious thing. You give all of your heart and your sound, one hundred percent. Thank you Papa Joe for this great question.

Hannibal Marvin Peterson (trumpet) did not have a question to ask of you but he wanted to share wisdom – "A gift of words more than a question of words – fear nothing!"



Photo credit Ken Weiss, copyright 2014



**JEFF MARX
TAKEN AND
TRANSCRIBED
BY
JAMES A.
BENNINGTON**

ED. Note- Jeff Marx passed away a few months after this interview was completed. Additional commentary from a few artists who knew him.

Steve Cohn, piano-

I first met Jeff in the late 70's in San Francisco. I was just entering the jazz world so many things were new to me. My impression of his playing was surprising. I had not heard jazz played by anyone in the bay area with such harmonic complexity. I had Jeff record one of my compositions "Ema's Mood" as a demo. I didn't see Jeff again until recently in Chicago 2008 or 9. We met for coffee and played freely. I had thought at this time he might have been more mainstream and myself too abstract but our minds were wide open and beautiful music flowed. Keep your ears open for our trio recording with Dushon Mosley on drums called "Family". I wish Jeff the opportunity to keep making his music. New Jersey, 2013

Dushon Mosley, drums-

Well Jeff... I don't quite know how he got my name, but we start doing some things together at Fred Anderson's place, did a few rounds of gigs over there. And you know Jeff is, you know, well known, so it was really an honor to play with him and he had some tunes that he had written in the past, so it was a good collaboration. We also had the opportunity to play at a little place near the University of Chicago; a little bar and restaurant and so we had held down a gig for some months, every tuesday or something like that we were there, we had a regular situation there, which was really nice...it turned out nice. so we had been doing that and did a few recordings together at one of the spots that he knew, you know a guy that owned a recording studio, then we did a thing up in Evanston at the University of Northwestern...

Cadence: The WNUR 'Airplay' show?

DM: Yeah the Airplay show. Yeah and we were there a couple of times, one of the times we were advertising being at of the places we were playing at so they invited us up to do a concert before we went on, and that was very nice... so yeah, for awhile there, maybe two and half years we were kind of working, I wouldn't say steady, but we were working together a lot.

Cadence: : Wasn't pianist Steve Cohn on one of those sessions?

DM: No, it was just Alex (Wing), and I, and Jeff. No wait a minute I take that back, Steve worked with us on one of those at WNUR.

Cadence: : Steve talked to me about that session, he spoke very highly of you and said that Jeff had some tunes, he said it had a certain...according to Steve he said a lot of guys try to find out what Coltrane was doing but Jeff seems to be coming right out of that lineage without sounding like a past thing, you know?

DM: Yeah he had his own style which was Nice because it wasn't...so yeah if you would say John Coltrane-ish...I wouldn't know about that, but he wanted the music to sound...so like, theres been many other improvisationists that had that same idea, but his was fairly unique...and so thats what made him stand out in a lot of different places.

Cadence:: According to Jeff he kind of got frozen out of the scene he couldn't seem to work anywhere and after Fred Anderson passed he said there was no connection to the Velvet Lounge and those guys...that is why he left because he told me he couldn't take another year of no activity.

DM: Yeah. I understand his frustration, but here in Chicago, no I should say music in general, everybody's going for the younger people, and we were old guys, you know our music was hot and I think it had some promise, but we weren't pulling crowds...we weren't pulling in the crowds necessary to keep those venues going so I mean in all due respect to Fred (Anderson), it was some other people booking that Fred Anderson thing and those were the people that held Jeff out. But you know as I know here in Chicago, now everybody wants you, the musicians, to get the crowd... now that's ludicrous man, that's ludicrous.

Cadence: Oh yeah its very tough because its not fair, they're asking you to come in and play your music but they are also asking you to be a press agent and a promoter and....

DM: Right and that shit is crazy!... Man I can't believe it and so it puts us in a very strange position because we're Not booking agents and we're Not you know, we can't....I guess back when we were twenty two twenty three years old we'd probably have a little more energy to do that but at this point, I ain't got that kind of energy man! so I understand the reason why Jeff left but it wasn't because he couldn't play, and it wasn't because didn't sound good, its a matter of being at the right place at the wrong time you know?

Cadence: Yeah he and I played at a place called the Hungry Brain and they were very rude to Jeff and actually told him, the guy that books over there, he said when you get somebody special, maybe from new york, then you can come back. But Jeff took that very hard and was saying, 'Who is this little guy?' and really, now, I would say a lot of these younger guys, they Are businessmen and promoters first and Then they might play their instrument but I find, man, I don't even know how to relate anymore....

DM: Yeah, that's right, thats right. exactly there's a whole bunch of em' like that...a whole bunch of em'. Matter of fact I told a group of people from France, they were touring and they came through...I was on a panel and anyway man the thing that got me was the fact that the people from the Cultural Center, Downtown, was telling em' how wonderful it is and the different venues and now everybody can just go ahead and get a gig, a city gig down here and I told

the people from France I said let me tell you something if you want to hear good music you got to go to places that you probably don't think is all that safe, but it is very safe in Chicago, because there's a lot of folks who put things on like this gentleman over here's talking who don't know how to play a darn thing and everybody looked at me and I said yeah the guys I'm talking about, they don't know how to get on the internet, they don't know how to get on the social media, they don't know how to do that ok? And the reason that they don't know how to do that is cause they're trying to play their instrument... Not trying to do social media.

Cadence: *Jeff has called Fred Anderson a real mentor to him and a friend who often reached out to him to play and he said that at the end he couldn't even go in there because of the hostile folks that were there but that Fred had always reached out as a saxophone brother.*

DM: With me too. Maybe Jeff got a little perturbed, a little upset, I don't know about the hungry brian thing, but whoever was booking the Velvet at the time told me we didn't bring in enough people and they gave us like a Tuesday or a Wednesday...some really off day and they expected us to bring in twenty people and we couldn't do that.

Chicago 2014

Cadence: *You recently left Chicago for Detroit after a long residency here...can you explain the move?*

JM: Things change. when i first moved to New York in 1979, there was a vibrant, creative atmosphere for art in general and in jazz specifically and i took advantage of it. After a number of years all of that changed for me so i decided a change of place would be the best thing to do. And since Chicago was near Detroit and someplace new for me I decided to "take the plunge". I had some very good years in Chicago and again as is part of nature, things changed, people die, new musicians come along and one is faced with either starting over again in the same city or moving on. so here i am where i began, Detroit.

Cadence: *Tell me about the recording 'Treading Air/ Breathing Fire?' (2003) and the label it is on that is unfamiliar to me?*

JM: Soluna records. That was a group of young artists and business people out of the up state N.Y who were looking to expand their interests into the music world, and to finance my c.d. so thats how that happened.

Cadence: *What about the recording on Ayler records?*

JM: The cd on Ayler records was made when they still had the original owner, Christoph. It was a sax drum duet that took a lot of shopping around and Ayler took us on. Us, included myself & Jeff Siegel on drums. (Dreamstuff, 2006)

Cadence: *You also have the recording '?' out...*

JM: Sunjump records is John Esposito's record label which has been an ongoing project for John. Jeff 'Siege' Siegle, myself, and John have been long time collaborator's on a number of projects.

Cadence: *What was your Chicago experience like, who were you working with?*

JM: Well over the years I somehow got the opportunity to play with most of the musicians in Chicago that I knew of and whose playing I admired. And had many great experiences. It really wasn't until I started to have strong feelings for the direction i wanted to go in that things got much more interesting for me. You see I moved to Chicago after spending 15 years in New York, which was

for me a time of ultimate in-put. When I moved to New York unlike most of my contemporary's, I was still in a certain learning curve in my development as a musician because of the fact that I started playing at age 23. I had not yet really found my voice, so i was going out to hear some of the greatest musicians in the world on an almost nightly basis. After that I was in a few groups with some people who were so strong that I did my best but often found my playing wanting for something. When a friend of mine, piano great John Esposito, said to me in answer to my complaint... "you gotta do the work"... well up until then I thought I was doing the work, until John turned over about 5 or 6 notebooks filled with all of these combinations of changes in all the keys representing the work that he had already put in. It's one thing to look at and practice some radically different ideas but for me the hard part was how to take harmonic ideas that fit one way on a piano but on a horn it's a different story. in fact thats what it is and still remains true, that no matter what musical language you might be using, you've still got to "tell a story" when you are playing, as Lester Young used to say.

So when I came to Chicago I was still absorbing those lessons, and it wasn't until I started playing that a lot that things started to come together for me. I was in Don Bennett's group which was very busy for a few years. Don had such a great feel because he had a big heart and was very supportive. And I played quite often at the Velvet, where I was able to bring in any kind of group or play however I wanted, which presented a real challenge for me. My gratitude to Fred Anderson the great saxophonist who owned and ran the Velvet Lounge is impossible to put into words. What I particularly loved was just talking about music wjth Fred and listening between sets and after a gig to many of the often rare things he had on tape or cd. He was a walking lesson on how to not take things too seriously. I loved playing with the great drummer Dushun Mosley, playing with Dushun is an experience that I hope to have again. Harrison Bankhead is an incredible musician... not just a great bass player but a musical force of nature who I was fortunate to have played with many times. David Bloom from the Bloom School of Jazz, besides being a close friend always provided and still does, lots of searing insights into all forms of music. Brian Sandstrom is also one of those great bass players who brings a real openness and can play anything or in any direction you want to go. Elbio Barilari a close friend and important composer has included me in some really great playing opportunities in some very unique musical events, and also provided me a chance to meet and play with many musicians for the first time. It is very difficult to list names of people i've played with, without leaving someone out. Ron Perrillo is one of the best pianists anywhere and we had some really great gigs along with Dennis Carroll on bass.

Cadence: What is it you've been doing since we last spoke, I've heard you were playing in Detroit, a cat was taking pictures of you?

JM: Yeah I was feelin' better then and then I got bad, I got a couple of music things, I don't even know what happened, but then I ended up in a hospital after that (after the gigs). And now I'm uh, its just different things just to get myself, its like a learning curve in a way, to learn how to keep myself Healthy... and I'm learning'... I'm starting to learn, it starts with me and you know, the medications and all that, its hard to do all that shit without getting' messed up,

cause a lot of it can have to do with medications too; how you take it.

Cadence: *Before we get into that, what were you doing in Detroit, were you working at Joel Peterson's place?*

JM: Yeah Joel's Place I'm trying to think...it's a crazy name....I've played there with Steve Cohn. Steve was coming through and we played...it was totally free, just about, and it went good, you know, I've started to learn how to fit better into that kind music. It's wide open, there's no...no rules instead of saying you stick with this or that, the way some players do, like they'll set things where you have to play a what do you call it...arrangements, riffs, etc. I've heard different things how different people go about so called free playing which isn't necessarily all free, but there's a lot of approaches to it and you know I've got several that I use, you know, especially on Standard material...I love taking Standard material... and throwing out the form... CAD: And just using that melodic inspiration to play? JM: Yeah mostly like, you know, when I've said that to some people, I said that to a drummer once...I said lets play, I forget what it was...it was like, a Bird tune...I said lets play it but lets play it free. He said 'what does that mean?' I said well let's see...I'll just kind of do a rubato whatever on the head and then we'll just let it go, let the whole form go, but improvise using the Elements of the tune, so it sticks to something where... what Ornette called 'Harmolodics'. I guess it took me along time to see what that is, but you make your Own sense out of what that means and, you know, I spent my whole life trying to play and in playing Harmonic Jazz according to structure...the structure of the changes, and somehow I developed a language out of all that that's separate from everything! Yet it's related to playing changes... to playing any way.

Cadence: *So back in Detroit, was there any build up to those recent shows, because when we last spoke you were not playing, you were very ill, and so you came out of the shadows to play again in Detroit.*

JM: Yeah that's what I did, you know, when I know I have a playing situation that I find interesting it gives me a lot of energy.

Cadence: *Please talk a little about you and pianist Steve Cohn because I know that you have a long standing relationship.*

JM: Yeah well I knew Steve in the seventies in San Francisco where we were learning to play....we would go to these haeight ashbury music workshops and, you know, stuff like that, and I got to know Steve a little bit during that time.

Cadence: *Steve speaks very highly of you and has contributed to this interview, as did Dushun Mosley who had a lot of compliments for you. So had you been working with Joel Peterson prior to this, before Steve came to town...*

JM: Not too much...not too much because they're aren't too many places to play in Detroit, I've been setting things up Chicago and New York and I'd like to do things here but I don't want to struggle to do it I'd rather take what I have with people that are willing to play and people that have shown they work hard, you know, that I can trust and just play so I don't have to worry about anything. And if guys here want to play with me...because I try to session with people, I'll go to their houses, and play and session, and that's how, that's how, in New York I got used to meeting people in that way you know, so I try to do that: play, sessions with people, and go out, there's....you know I'm not in

the center of any kind of scene here though. And I just prefer to let my horn speak for itself and not make any big effort in any direction except to do some recording and to get a gig here and there as far as Detroit is concerned.

Cadence: *Anybody there that you are working with in particular in Detroit?*

JM: Well I've always like to work out with just either bass or drums and this cat's a drummer Kurt, and Joel, and those cats and he's got some good concepts on percussion and other instruments and a good ear for Asian music and he's fun to play because it opens it way up, it really challenges me. We're planning on doing some duet playing at Joel's real soon. Mostly I've been trying to develop the mezzo soprano to the Nth degree that I can right now, I'm really working on pulling the sound, finding as deeply as I can, you know, all the sounds that come out of that horn is just amazing ...it's really amazing...it's like having a crush. I'm still like amazed by this horn, but I think I'll get back to tenor too.

Cadence: *You mentioned there were very few people playing this horn in the world right, there are only a few existence?*

JM: There's very few...they were only made in 1928. It was the only year that they were made and that was by Conn

Cadence: *I've heard you play this instrument and it is truly unique*

JM: Well I've just been trying to take the time that I have to practice and I'm working on that horn. I've been putting in a lot of hours on it.

Cadence: *What are your future plans? You mentioned New York...any recordings on the horizon?*

JM: I haven't been doing any recordings... I'm just getting ready for them, I'm just practicing hard so I can do those things. I'm planning on doing some things with Steve and Elbio Barilari.

Cadence: *Well watch out, Dushun Mosley said he's going to be coming through Detroit soon and that he would be in touch.*

JM: Thank you. Good, thanks for saying that.

Cadence: *I know you have been quite ill and is this the second time, recurrence of your illness (cancer)...it's been some time now that you have been struggling with this.*

JM: Yeah 2007. That's when I first had surgery... and it recurred in 2012. It recurred because I didn't know that the medication had stopped working, you know, I was starting to feel lousy, really lousy, and didn't understand why, like an idiot, like 'oh duh lets see, what have I had in my life, lets see...could it be that? Uh gee whiz, maybe', and then we find out that that's what it was... come back with a vengeance. But, you know, luckily for me, theres another medication to try, so thats what I've been on... and its been working very well. It's like a pick up. If you can maintain...that's what I'm trying to do now, it's like relearning how to maintain my health so I can do what I do as long as...so I can do what I do with the time I've got, whatever that might be it, you know, it could be short or long or whatever, that's what you learn if you've had this kind of disease for awhile...it's less of a time at hand. I didn't know how weak I was until the way I feel now, I'm going 'Holy! Now I'm starting to feel strong. This is what it's like to feels like!' That was because I'd forgotten what it felt like to be strong and being in shape and playing you know? You have to treat it like being an athlete.

Cadence: Any advice to those who are really hurting and feeling down and ill, for musicians especially, maybe when you can't blow your horn what do you do?

JM: You got keep your mind forward, in a forward position, unless you're comfortable with rituals, but forget that, I mean you gotta keep looking forward so you can go through whatever's waiting for you, good or bad, so you can, so a person can be ready, and have, when it comes to whatever it is, music, whatever, it's like a part of the mind that is floating an arrow before you, right at a target...and you're the arrow...I don't know how else to explain it...I just feel like there's, you can adopt an attitude about absolutely anything, and you can find what the right way and make it out.

Cadence: When's the next performance?

JM: I don't know I'll have to call Joel and impress him....now that I'm ready I gotta play, see about getting into some action... then I'll be in Chicago doing some recording, then New York, but we've all got big plans, so lets see how it all works out.

Cadence: I want you to know that I've spread the word to all the people I know, and everyone sends their prayers and best wishes for your recovery...as a matter of fact, Bob Rusch at Cadence Jazz Records helped me with some of your discography; some three or four records off the data base that he had on you...

JM: No kiddin? Wow! Great! Hey I'm surprised sometimes, because I forget what I've done. And sometimes I feel like a complete bum, you know?

Cadence: What... with regard to output?

JM: Yeah I just haven't played enough...not in the last few years anyway.



JASON
MILES,
TAKEN AND
TRANSCRIBED
BY
KARL H. STOBER

Cadence: *Explain for us the point in time, which led you to a career in music.*

Jason Miles: In Brooklyn NY when I was very young, I remember hearing neighborhood kids singing Doo Wop on the streets. My father also bought an early stereo and bought all these different kinds of albums. They listened to everything from Terry Gibbs on vibes to a whole album of different jazz artists doing Lullaby of Birdland (I still have that in my vinyl collection). I remember seeing Elvis Presley on TV and being fixated on the music. It was just a matter of time before my parents figured out I wanted to play an instrument.

Cadence: *Do you consider yourself more of an artist now, than a producer?*

JM: I believe at this point I'm really both. When I was programming synths for artists (1979-92) I took upon myself to learn from so many great producers I worked with. Marcus Miller, Tommy LiPuma, Luther Vandross and others like Arif Mardin, Russ Tittleman. I morphed into the producer I wanted to be. One that really paid attention to quality of everything, from songs, arrangements and that which developed my own production style. When I started to develop my own projects I wanted to bring them live, so it was then the task to reinvent myself began. It has always been an uphill battle because I have high ambitions for the music and how it is presented.

Cadence: *Jason, explain your philosophy when it comes creating sound.*

JM: When I was doing a lot of programming I always wanted to create sounds that nobody ever heard before. I started to get that reputation, so when I produce an album, I want it to sound like the artist or musical concept I am doing. There are so many layers to discuss. Not everything should sound pristine and hi-fi. It depends on the music. On Sly Reimagined I went for the most raw funk and groove that I could pull together. At the same time when you record live instruments like horns you have to also think about the transients that come across making the instrument clear. Drums are hard because there are so many variations and it really does depend on the music you are doing.

Cadence: *How does it compare to your production ethics?*

JM: My production ethics are to make the project

and album sound like the music it's supposed to be. So many recordings go away from what the music is and when you listen back there is many times no connection between the vibe of the artist and the production. It's a tricky balance you need to achieve. That is why you spend years learning your craft, so your instinct can take over and you understand the concept of what you are doing and where the music should be going. Sly Reimagined I had to really think about what the sound of Global Noize is and then listen to the Sly songs, then formulate how I could take those songs and arrange them so there would be a uniqueness all our own. A difficult and challenging task but I have to admit it was fun!

Cadence: Lets talk about, before we get into Global Noize, the business of music today versus that of when you started. Discuss the business then and now...

JM: You ask a question that needs a whole book to explain. I felt when I was first starting even back to my teenage years there was a sense of excitement to hear what's coming next. Obviously many of our lives changed when we heard the Beatles. The showed us the possibilities of great songs and a great band and what could be accomplished. Writing songs meant writing music and lyrics that people would gravitate to and of course you wanted to be the every beast at your instrument. It was hard and a lot of competition all the time but there was a feeling there was a business being run by people who knew how to run the business of music. Visionaries like Ahmet Ertegun understood how to sell great music to the masses. Others followed. And what also followed was a lot of work for musicians, singers, engineers, and producers. The business was flush with money and everybody grew. I always said if you were on the C list you were making a living. There was that much work. The Baby Boomers created a demand for all kinds of music. They couldn't get enough of their favorite artists. Black, white, Spanish, it didn't matter you consumed and bought music. Your albums and 45's were your treasure. To cut to the chase nothing stays the same forever and the people who knew had to run a business with physical product had no idea what to do when digital totally took over. The people who created the business got very greedy when the cd came into play. They saw they could make tons of money and only put 3-4 quality songs on a cd (talking pop music here) the next generation got pissed and felt they were getting ripped off so when Napster came and the kids saw they could steal and trade music it was the beginning of the end. I believe what we have is an environment that is no longer friendly to the artist, writer etc. the business is now run like a banana republic.

Cadence: Now the birth of Global Noize, when did it first become reality and what was your hopes for the group?

JM: Global Noize was born at a Jam session at the Blue Note NYC in October 2007 with myself and DJ Logic. I immediately heard the possibilities of taking what Miles Did with Bitches Brew, On the Corner and turn it into another kind of vibe. Miles said to me he built Bitches Brew on Motifs and I thought that was so cool. It started out as a partnership with DJ Logic and myself. We brought some very cool cutting edge musicians in and as luck would have

it we got a deal for our first CD because I had a great Cd in the can that a label (Shanachie) wanted. It was called Soul Summit with a super group rhythm section (Bob Babbitt, Reggie Young, Steve Ferrone, Sherrod Barnes and myself) we did a great concert at The Berks Jazz festival and recorded it with Susan Tedeschi, Karl Denson and other great guests. I parlayed that into another deal for Global Noize.

We then went in the studio with Billy Martin and Cyro Baptista and created these amazing grooves and I started to write the motifs over the grooves. I recently had to part ways with Logic because our idea of what this group was to become was syncing. I want Global Noize to be all over the world playing and bringing our message of global inclusion of all great musicians. He is a DJ a works best solo. It took awhile to figure that out so I believe I am behind a bit. I give every the benefit of the doubt but it is time to really create the vision of what's this project could be about. I believe I really got the message across with Sly Reimagined. I'm hoping it takes off from here.

Cadence: Discuss the building of the group, and its cast of characters.

JM: See above for the building of the group. The cast is an evolving musical laboratory that can change at anytime. We have a good core but I can change it from project to project because it is a lab that is always expanding and changing. Now we have Jay Rodriguez (sax, flute) Amanda Ruzza (Bass) Gene Lake (Drums) Will Bernard or Nick Moroch (Guitar) and recently added is Ian Cook on Electronics. We have a cast of Vocalists with the Legendary Nona Hendryx, Brooklyn's Soul Sister Maya Azucena and Indian Hindi singer Falu. We add guests all the time for all different genres. I can make the band bigger or smaller at anytime.

Cadence: What is the scope and goals set forth by your ban?

JM: The scope and goal is easy. Bring our message everywhere and make a living doing it.

Cadence: Your last tribute piece Sly Reimagined has gotten great acclaim in the industry. Tell our audience the birth of this spin and the process going through the development of it.

JM: I should start that even through I know it is easy to call it a tribute I called it Reimagined because that's what I do with all the projects I do like this. I really examine and try to define the music in my own vibe. I thought when we made the Global Noize CD A Prayer for the Planet I had taken the production to another level. What I didn't realize was how hard it really is to get traction these days and how hard it is to get people to pay attention AND how much money you need to properly promote. We had a great video and the band sounded great. But it didn't take hold. One night I was watching the Knicks on TV and had my iPad on Shuffle and the Sly Song "It's a Family Affair" started to play. I immediately vibed with it and reminisced about seeing Sly play so many times and how really Global Noize was a modern version of Sly and the Family Stone. As I was thinking that Roberta Flack started playing "Where Is The Love". I was like "wow" freakin Roberta would sound Great on Family Affair. I played more Sly songs and really said, "Man I can do this. I can do Global Noize plays Sly. I called Roberta and she totally dug it. We booked Shelter Island Sound and we had a great time. I knew we were on our way.

Cadence: Which one of the Global Noize projects best defines the group or is the best yet to come.

JM: If we get another shot I can only believe the best is yet to come, but I will say this. We have made 3 badass albums that deserve to be heard. It's the culmination of 40 years in this business and the skills I've learned to go with my imagination. I hope we get another chance to make another album. I do have an album in the can.

Cadence: You are very active in the festival market. Describe the reactions and what goes through the band getting prepared for the live shows.

JM: It is a struggle to get gigs. It is a very tight market place and the festival scene is very political. I call promoters one by one just looking for them to give us a shot. A festival like the Berks Jazz Festival has been very good to me. John Ernesto and the Berks arts council have given me a place to bring my projects and expose them so we can build on that. I notice many festivals bring the same people every year. It can get discouraging but I have to have faith in myself, the people around me and of course the music. I sometimes wonder whether music is the most important thing these days. As far as preparing for a show- rehearsal, rehearsal, have faith in the musicians and hit it!

Cadence: Lets turn the pages back and talk about your relations with Miles Davis, Grover Washington Jr., and Marcus Miller, among others....

JM: Marcus and I met in 1979. A great bass player named Tom Barney was going to play on my first album. He took a gig and went on the road and introduced me to Marcus. I immediately knew he was special. His playing was so fluid and imaginative for someone so young. A few years later when he was starting to get a lot of producing gigs, I believe Lenny White told him I was doing great things with Synthesizers so I started working with him and Lenny on the Jamaica boy's memorable first album. Marcus then started getting major production work with artists like David Sanborn Miles Davis and we started to work together. He would do the producing, arranging, playing his arrangements and me doing the Synth programming. We were definitely taking the music to imaginative places. I met Miles Davis and he loved what I was doing on his albums and we became friends. That was a life changing moment. I also then met Luther Vandross and with Marcus co producing with Luther we changed his sound and vibe and he successfully crossed over. More people started to hear about me, and what I could do with my synths! Marcus and I did many albums together. I met Grover when we did Summer Nights from Strawberry Moon and became friends with Grover. He was a warm friendly and soulful cat who really is missed. I learned what it was like to be with these people in the studio and spend day's weeks and months making albums. It was a fine dynamic. All things change and after many years as a piece to the production I went out on my own as a producer. Another life changing experience...

Cadence: Describe your style in detail.

JM: My style is very hybrid. Yes it rotates around a strong groove and rhythm but I make sure there is direction, be it jazz or funk, pop, R&B and even some country. I believe in strong melodies and crafting parts that all work together. I try to mix electronics with live musicians and they have to be excellent musicians. Sometimes it's cool to have someone who is raw and not such a pro

but you have many from Drummers, bassists, guitarists who know how to bring the essence of the song out. I listen to rhythms for all over.

Cadence: What projects are on your list to come up in 2014?

JM: Waiting to hear about working with a few different artists to produce and as far as a new project I'm joining forces with Trumpet Player Ingrid Jensen and Jay Rodriguez and Amanda Ruzza and forming a project called "Kind of New" its time for something new and we're building on the Spirit of Miles Davis to write new 21st century grooves. I also will be concentrating on continuing to let the world know about Sly Reimagined and Global Noize.

Cadence: What advise would you give to educate young artists coming up in the next generation?

JM: Always try to grow. Understand music history and where the music started. Learn about great artists and what their effect on the music has been, stay current but appreciate history and the ones who were here before you. Also reading music is totally critical. It will help you when that moment happens.

Cadence: You have been quoted that "I have learned so much from great players." What have you learned?

JM: I studied bebop piano in 1974 with a great player named Mike Melillo who was playing at the time with Phil Woods and had played with Sony Rollins. When he heard me play he said, "I'm got in to teach you a lot but I'm also going to teach you how to be a musician. I didn't understand it at the time but I started to. It's all encompassing. Playing, attitude, respect, the rules of the road, it takes along to time to really learn. how to be in the studio. When to talk when not to. On a technical side I learned so much about how to make great music from a number of great producers. I watched their techniques. I absorbed. We can't learn from ourselves. We need to learn from others and when you got to hang out with the people that I did, you learned a lot. I also learned a tremendous amount from Lucy Green a brilliant piano teacher whom I studied with for almost 2 decades. Her warmth, honesty and no nonsense approach crafted me as a person and a musician.

Cadence: I know you have a strong family influence. What impact has your family had on your journey through producer and artist?

JM: I believe it's more of the environment that I grew up in that really tied everything together. Brooklyn NY in the 1950's and 60's was a really amazing place. The boomers started to come of age and we started to find our voices. So much music and so much culture. NY was a melting pot and I absorb the melting pot. My family wasn't prejudice and treated everybody equal. I learned that and I learned to be comfortable around everybody. My family also let me travel alone to play in the Catskill Mt hotels when I was young so I got the experience I needed on my own. I also went to some ruff neighborhoods in Brooklyn to study with Rector Baily a great legend in Brooklyn and someone that I learned a lot from.

Cadence: Now to unravel the intimate side of Jason Miles...

JM: I'm a lover, I'm a Joker, I'm a midnight toker. Actually I am a very caring person who will help a friend who is in need. I'm with a great partner in life and we've seen a lot go down in our life together. Love is truly what makes life work.

Cadence: *To escape the business life of music, what do you do?*

JM: I love baseball and couldn't imagine life without it. We love seeing great movies and eating at restaurants with great and healthy food! Traveling and a great beach... Looking at great art. It's all predicated on being with my wife Kathy. We are one!

Cadence: *What was the first album you bought?*

JM: Boss Guitar by Wes Montgomery, then Meet the Beatles, A Hard Days Night. Paul Butterfield Blues Band...

Cadence: *And finally, what is your most important pet peeve?*

JM: I don't like people who are constantly late. For years and years if the session started at noon I had to be there at 11:30. I understand if there's traffic or missed train but otherwise no excuses for not being on time.



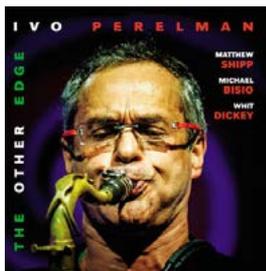
Papatamus

A collection of sometimes disparate material though generally relating to music recordings or performances.

Robert D. Rusch got interested in jazz in the early 1950s and beginning with W.C. Handy has since interviewed hundreds of musicians.

In 1975 he started Cadence Magazine, handing it over to David Haney in January 2012.

He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.



Leo Records, of England, first began around the late 1970s issuing avant-garde music smuggled out of the Soviet Union and has since become one of the homes for avant-garde music drawn from all over the world. Since its inception, Leo has issued many hundreds of recordings, some jazz/improvised some best described as experimental/improvised. IVO PERELMAN [ts] is one of the artists who has found a home at Leo where, since 1996, he has issued well over a dozen recordings. He recently released 4 more: IVO PERELMAN and MAT MANERI [viola], TWO MEN WALKING [Leo 696], IVO PERELMAN, BOOK OF SOUND [Leo 697], IVO PERELMAN, THE OTHER EDGE [Leo 699] and IVO PERELMAN, REVERIE [Leo 712]. Perelman plays a ferocious sax—free form all the way and it is best with sidemen who pay attention to his improvised directions and try to shadow or play counterpoint to his adventures in sound; to bring order or form to his seeming randomness. On Leo 697 pianist **Matthew Shipp** and bassist **William Parker** do that very well but it's done even better on Leo 699 where Shipp, **Michael Bisio** [b] and **Whit Dickey** [drms] create a structure and flexible perimeter that gives the saxist a great stage from which to work. It should be mentioned the rhythm trio is Matthew Shipp's working trio. Prior to the 21st century Perelman would occasionally visit standards or folk music from his native Brazil but he seems to have given it up for total free form. Even-so his work with the quartet here makes form out of free form and it is a pleasure to hear. Leo 712 is a duo with **KARL BERGER**, playing piano instead of his usual vibes. The mood here is much subdued but not less free and there are moments Perelman's sax sounds like a kazoo. The saxophonist says in the liners that he feels the change in raw passion is due to Berger's European roots "...more romantic, I think you could say- and so I'm not playing my usual 'fire breathing'..."—Perhaps, I'm not so sure. Berger usually takes the lead, sets the stage if you will, and I sense if he opened more demonstratively Ivo would have followed suit. As it stands, for me, the two artists more or less cancel each other out. So here

Papatamus: CDs, DVDs, Books

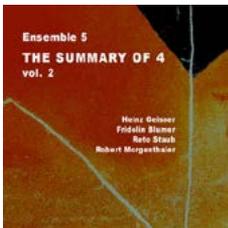


you have 4 recordings, recorded between October '13 and January '14, that range from free chaos [Leo 696] to Free jazz with form [Leo 697 & 699]. I think 699 is among the best of Perelman's recording and in addition it includes a fine feature for **Mike Bisio**. This is a quartet hard not to ignore.

SUN RA also has over a dozen recordings, out of the hundreds issued of him, from the auspices of Leo, the latest being SUN RA ARKESTRA: LIVE AT ULM (Germany) 1992 [Leo Golden Years 30/31]. This is a 2 CD set recorded a little before Ra's death. This probably was recorded unauthorized and suffers an imbalance in audio. It offers a pretty standard program of Ra's later work. A rag tag grouping of an orchestra but with a front line of **Ahmed Abdullah, Michael Ray, Tyrone Hill and Marshall Allen** which cannot be ignored. A single CD would suffice; blasphemy, to the legion Ra complete-ists, I'm sure. Not the place to start on a Ra discovery.

HANUMAN, a quartet comprises **Fabio Martini [clts], Marco Franceschetti [saxes], Stefano Solani[b] and Danilo Sasa [perc]**, is what I would characterize as an organic group, in that they start with nothing, or close to nothing, and with a foundation laid down, mainly by the bassist, the group develops an improvised direction. This is the method used on SOUNDHOUSING [Leo 691]. The reward for the listener is the journey of discovery. Whether or not there is anything to discover or even a journey to take is more a subjective assessment than on more established forms of improvised music. Listening can become tiring due to the concentrated attention it demands or one can ignore it all together. For me, Hanuman was worth the effort, being liner noteless did not help. There are moments of predetermined coming together, where composed pieces are referenced (one each by Lacy, Holcomb and Solani) but they are of less interest. A thoughtful and deliberate group.

Thought and deliberation also mark ENSEMBLE 5 on their recording THE SUMMARY OF 4, Vol.2 [Leo 710]. The group consists of [leader?] **Heinz Geisser [perc], Robert Morgenthaler [tbn], Fridolin Blumer**



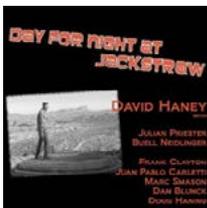
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[b] and **Reto Staub [p]**. **Morgenthaler** and Geisser are the two veterans in the group and most of the heavy lifting falls to them. Morgenthaler brings to mind Paul Rutherford. Geisser is one of the best drummers in post bop music, and this is his twelfth recording on Leo. This is an intuitive, somewhat pointalistic date, though on the last of the seven improves the group evolves into some high energy interplay. If you like your pointalism pointed, rather than random, evolutionary, rather than open ended (and I'm showing my preference here on these subjective definitions) then this should prove a very satisfactory listen indeed.

Slam is another improvised music label out of England which was started (and managed) in 1989 by saxman **George Haslam**. Initially the label was a vehicle for issuing his own music but soon became a home for the music of others.

HOWARD RILEY: TO BE CONTINUED [Slam293] is the latest from this giant of the British recording scene. This is a solo recording of 8 Riley originals and one standard (The Folks Who Live On The Hill). It is his first studio recording in a few years and reveals a pianist who has further pared away excess but continues to focus or dwell on the framework of a piece. The Monk presence remains in subtle nuances but Riley is most definitely his own man and deserves to be celebrated now, not in hindsight. Now that Stan Tracey has died one supposes Howard Riley is the dean of British jazz piano, an accolade well deserved. Riley has been heavily recorded, this recording is his latest adventure, do yourself a favor and join the adventure.

Pianist **DAVID HANEY's** music is also an adventure as **DAY FOR NIGHT AT JACKSTRAW [Slam 541]** will attest. This recording comes from two sessions; a 8/22/00 date with **Julian Priester [tbn]** and **Buell Neidlinger [b]** and a 5/24/08 date with **Doug Haning [clt]**, **Dan Blunk [ts/flt]**, **Marc Smason[tbn]**, **Juan Carletti[dms]** and **Frank Clayton[b]**. More than that I won't say as having championed David's work for over a decade and having produced over a dozen records with him on the Cadence Jazz Records, CIMP



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and CIMPoL labels I would be justifiably suspect. I'll simply say give him your attention.

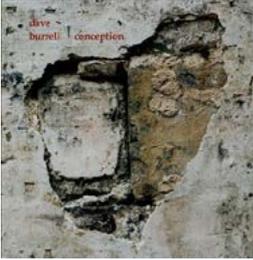
BLAISE SIWULA [as/ts/clts] is another artist I have been involved with in the past D'ISTANTE 3 [Slam 537] is his latest release, a trio with GIANCARLO MAZZU' [gtr/drms] and LUCIANO TROJA [p]. Blaise's sound is immediately recognizable and can cut through anything. Here, on seven instant compositions [Istante #s 1-7] Mazzu' and Troja are good foils for Siwula and bring a parity to the group effectively reducing the intensity of Siwula's playing, allowing a welcomed nuance to the saxman as in the past I have found his intensity tiring. Again if you're not familiar with this artist and enjoy some good instant composition this recording would be a good place to start.

A better listen to GIANCARLO MAZZU' [gtr] can be had on LIVE AT THE METROPOLITAN ROOM NYC [Slam 545] a duet with LUCIANO TROJA [p]. The program here is 10 standards by Berlin, Hammerstein, Strayhorn and the like. This is a delightful program as the pair exhibit their chops and play in harmony and in counterpoint with each other. In some ways it brings to mind some of the duo work I've heard Bucky Pizzarelli do—though there would be no mistaking this for Bucky, or frankly anyone else. At brief times Mazzu' effects a mandolin sound, but it all fits and it's all delightful. One senses there is not a lot of deviation from a planned program but the program is damned entertaining and fresh, in the same way a duet is between, say, stride pianists: you know where they're going and where they will end but the dynamics can make for a thrilling ride.

GEORGE HASLAM [bari s.] himself looks over WORDS UNSPOKEN [Slam 329]. This is a series of duets or solos on 13 mostly familiar ballads; Haslam favorites. The ambiance throughout is remunerative, sometimes melancholy, meditative, reflective and consistently largo in delivery. Haslam serves up 9 tracks solo or in duet [**Ruben Ferrero-p, Steve Kershaw-b, Steve Waterman-tpt/flg**]. Edmond Selwyn [gtr] has 2 solo outings while the duo of



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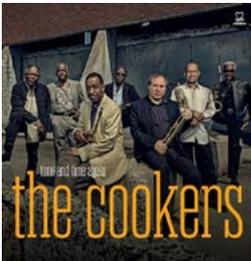


Waterman and **Dan Messore [gtr]** go at it on 2 tracks. Enjoyable as I found this, I was ready for something up-tempo by the time it was over.

Drummer **Joe Chonto** has started his own label; Some Real Music. The releases, for the most part, seem to lack useful information such as recording dates and matrix numbers but it's about music, fundamentally. DAVE BURRELL [p] says CONCEPTION [SRM 100261366502] "is my personal favorite from my leader catalog". While I don't agree, during his almost 50 years of recording I am always intrigued by his sessions which can be far ranging from ragtime to free to opera. This session, recorded, I believe in 2013, has 8 tracks all Burrell originals, except one by Joe Chonto, and finds him in the company of **Dave Tamura [ts]** and **Joe Chonto**. There are some extended tracks here but it seems to me the playing between the piano and sax is often more parallel than connected. Tamura has a wavy sound, not unlike Blaise Siwula, and at times seems a bit sounding like a sax trying to fit in a solo outing. Burrell demonstrates he is his own man constantly directing the course of the music with his playing. As I said, not my favorite Dave Burrell but still engaging and for those who have longed for Burrell to open up and let loose with some absolute and wonderful free playing, you'll find it here.

VITA BRAVIS [SRM 700261388786] was BORAH BERGMAN's last date, so Joe Chonto informs us in his outstanding, candid, and insightful liner notes (Bergman died in October '12). On this session Bergman leads a quartet [**Kidd Jordan-ts, William Parker-b, Michael Wimberly-d**] that fits his fantasies quite well. On "When Autumn Comes", on which Jordan sits the first half out, Borah is out of character and in a reflective or even romantic mood and it's quite lovely. It's refreshing to hear him put the "wow" of his considerable technique aside and let his humanity shine through. On another piece, "Chasin' Another Train—Of Thought", it seems to me I hear snippets of "Night And Day" in his freetime forays. If he was still alive, I'm sure Bergman would challenge me on those two observations, as that was

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his way. The final track here [Soundcheck] was a soundcheck and unfolds slowly as the musicians unselfconsciously feel out each other and the room. A nice job and a good place to start an exploration of this man's talents.

JOE CHONTO AND DAVE TAMURA join with SABIR MATEEN [reeds] on SONIC INSURGENCY [SRM 7002610938938] and this is a full fledged free blowout session. Joining this very dense music is **Martin McDonald [gtr] and Pete Matthiessen [b]**. The liner notes mix humor and passion which I appreciate. I could better appreciate the music if there was greater separation of the musicians and some space but if you like your free playing up front and loud there is much to get lost in here. Recorded, I believe 10/9/12.

A group calling themselves THE COOKERS [**Billy Harper-ts/ Eddie Henderson-tpt/David Weiss-tpt/Donald Harrison-as/George Cables-p/CecilMcBee-b/Billy Hart-d**] has recorded TIME AND TIME AGAIN [Motema 159]. All the titles are originals by Hart, McBee, Cables, Harper, or Weiss, the majority recorded before on other records by the artists. This is a heavy group, at times a bit crowded like fitting 7 in a room made for a comfortable 5. Crowded though it may be there's some wonderful music played here especially when space is provided for solos, space which usually includes the composer.

Also starting his own label is JOACHIM BADENHORST [clt/bass clt/ts] who has issued 3 dates on the Klein label. NACHTIGALL [Klein 01] brings together Badenhorst with **John Butcher[ts/ss] and Paul Lytton [d]** for 5 cuts plus the 3 movements of the Nachtigall Suite. Lytton provides solid percussive blips and plops over which the 2 reeds go at each other, for the most part, in reed-y exchange. This may be a trio but the space is well filled by the single note work of Butcher and the frenzy he gets into with Badenhorst's multi-noted runs.

Klein 02 is SPARROW MOUNTAIN by the CARATE URIO ORCHESTRA [**Badenhorst/Nico Roig-gtr/Eirikur Orri Olafsson-tpt,flg/Frantz Lorient-viola/Brice Soniano-b/Pascal Niggenkemper-b/Sean**

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Carpio-d, gtr]. This is packaged by a poster screen-print wrapper around the cd. The 6 tracks here are all by Badenhorst and it is carefully orchestrated music that often builds a powerful momentum (especially the title composition). There is also vocal employed not so much to the music but as part of the orchestration. A fascinating listen, but unlike Klein 01 this is not a free session but an avant-garde effort comfortable in its skin without a sense of affect. This is a big little orchestra.

Kline 03 is FOREST//MORI, 10 tracks all solo by Badenhorst except for 1 track which is a duo with **Gerard Herman** [reeds]. This comes housed in a zine, 12 pages of non-sequitorial art and hand writing. The cover and one page is hand decorated (shades of some Sun Ra LP covers) and the CD is on one page, its cover stuck down with some pliable, but nearly impossible to remove, gum. Solo, acoustic and amplified clarinets, pleasant but I found the zine more fascinating. At the end of track 9 there is some penny whistle and accordion playing ending with "Well You Needn't" all of which appears after 6 minutes of silence and seems more a case of sloppy mastering than purposeful.

Smoke Sessions records continues to put out attractively packaged digi-packs with each release having Jimmy Katz' photographs, a reasonably lengthy interview, by Damon Smith, with the session leader, and, with some notable exceptions, the sessions are recorded live in concert at Smoke.

The 3 new releases are: CYRUS CHESTNUT; MIDNIGHT MELODIES [Smoke 1408], ORRIN EVANS; LIBERATION BLUES [Smoke 1409] and ERIC REED; GROOVEWISE [Smoke 1410]. Eric Reed's set is joined by **Seamus Blake** [s], **Ben Williams** [b] and **Gregory Hutchinson** [d]. Reed lays down a program of tributes to various musicians past and present; Clifford Jordan, Ornette Coleman, Mulgrew Miller, Cedar Walton, Marian McPartland. This is a thoughtful bop session to get lost in. Blake's sax work is full of surprise and at times very dramatic, as on "Powerful Paul Robeson". Reed's compositions [8 of the 10 tracks] often seem less than



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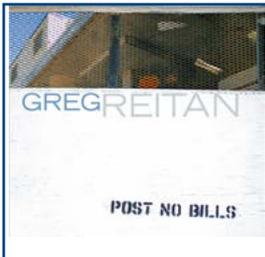
fully formed and his “Groovewise”, though credited to Reed, seems built off of Bill Withers’ “Lean On Me”. Its obvious groove brings the group together and is perhaps the strongest track and a definite crowd pleaser.

Focus can be said for **Orrin Evans’** [p] date, and is a bit more daring than Reed’s. Five of the dozen tracks here are put together as “The Liberation Suite” and dedicated to Dwayne Burno. Included in the program is a very original reading of “How High The Moon” and an encore with a guest vocalist Joanna Pascale singing “The Night Has A Thousand Eyes” which for me was an anti-climatic finish. Even so, this is one of Evans’ finest recording. Joining here in various combinations are **JD Allen** [ts], **Sean Jones** [tpt], **Luques Curtis** [b] and **Bill Stewart** [d].

The Cyrus Chestnut set is a trio [**Curtis Lundy-b Victor Lewis-d**] date playing 11 compositions by jazz artists. Chestnut is a master of combining technique, of which he has plenty of, with drama. Each piece suggests a narrative in which the pianist is fully vested, one can feel him thinking and carefully placing each note. Included here is a fresh and wonderful take on “Bags Groove” also “Chelsea Bridge” while “Giant Steps” is taken full force and is a powerful exhibit of Chestnut’s chops. Here is a fine session by a modern giant who makes it sound easy in the same way Tatum and Oscar Peterson did.

GREG REITAN [p] has issued a very lovely CD on **POST NO BILLS** [Sunnyside1395]. His derivative technique owes much to Bill Evans in its willowy floating style. Seven non originals, mostly by other jazz artists, plus 3 originals, a-bit darker in mood, make up the program with **Jack Darp** [b] **Dean koba** [d]. Derivative (what isn’t ?) but tasty.

Also tasty but more contemplative is **TIM FERGUSON** [b], **HOLD THAT THOUGHT** [Planet Arts 301417] with **Rob Henke** [tpt] and **Diane Moser** [p]. This trio comes from different backgrounds; Henke spent years with Doctor Nerve Units, Ferguson has had a regular tenure with Michael Jefry Stevens’ groups and Moser, who also leads a big band in New Jersey, is a bit of a lone wolf



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with a handful of recording to her name. It may be the disparity of these 3 that tends to undercut the mood of the [7/30/10] recording, for while the contemplative mood took this listener for a ride on its cloud, after a while I felt there was an intuitiveness often missing that was most apparent on improvisations. The program (7 originals plus Haden's "Silence" and Waldron's "You") has an abbreviated silence between tracks which gives the sense that you're hearing a long suite. Strongest moments come on "You" and on Moser's "One For Mal" which incorporates the Westminster Chime in the head. A good idea which would have benefited from greater familiarity musically within the trio. Too bad as it exhibits individual strengths greater than group strength.

Pianist LARRY FULLER [Capri 74135] has issued a lovely trio CD [**Hassan Shakur-b, Greg Hutchinson-d**]. Folks may know Fuller from his work with Jeff Hamilton or from the many CDs he was a sideman on for Arbors Records. This eponymous recording of 12 tunes [At Long Last Love/Daahoud/Django/Old Folks/etc] for the most part will be familiar to jazz fans. Fuller has a nice touch which can reach back to modified stride/barrelhouse up through impressionism and bop. The CD is sequenced so well it almost seems the entire 60 minutes plays like a medley. A relaxed recital but swinging and meaningful.

Rare Noise Records has released a fine new recording by WADADA LEO SMITH called RED HILL [RN 044]. As a solo trumpeter I've always thought, that after Bill Dixon, Leo Smith was the next finest solo trumpeter, and I find no reason to challenge that thought on this recording. Here he is, not solo but, backed by an exceptional trio [**Jamie Saft-p,el p, Joe Morris-b, Balazs Pandi-d**] who play free behind the trumpeter. The trio lays down a terrific base for this music and Smith, sounding at times like Miles Davis, creates beautiful soliloquies from the air. Much of the 6 Smith compositions seem to blend in as one extended recital, there are breaks but the mind bridges them. Fans of free jazz have



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no fear this is good for your ears to get lost in. Rare noise indeed.

STEVE OLSON [d] has issued an interesting album on Release It records [#1] called CONVERSATIONS. What he has done is engage a number of musicians [**Dave Ballou-tpt/Andrew Delclos-bassoon/Michael Formanek-b/Jarrett Gilgore-as/Todd Marcus-b.clt/Tony Martucci-perc**] in “one-on-one freely encounters” done “live, unrehearsed, with no prior discussion or planning”. There is a school of thought (Derek Bailey) that prefers this as a strategy but its a difficult strategy for success; success is subjective and it depends on what your criteria is for it. There are 15 tracks/encounters here and by my criteria they are not all successful. But given the rules of engagement it is interesting to see each artist’s approach and how interesting each conversation is or isn’t.

For stimulating conversation, I’d recommend PHIL HAYNES’ [d] NO FAST FOOD/IN CONCERT [CornerStore]jazz 0107-0108] a live 2CD set, each CD recorded at different locations [9/6&8/12]. Besides Haynes the trio consists of **Drew Gress [b]** and **Dave Liebman [ts/ss/flt]**. Haynes has had a close working relationship with both since the mid ‘80s. I mention that as an explanation for how hand-in-glove these 3 work together. The compositions are all written by Haynes and have a structure that allows an equanimity and space for all; without prior knowledge it would be hard to say who is the leader. These concerts work on so many levels: the playing is wonderful, the sound has great separation, the compositions and structure are complimentary to the players and vice-versa. I love the way this groups lets the music unfold at its own pace and then digs deep in its involvement. It’s not just a statement of a tune, improvise and out, it’s listening and allowing the music to evolve at the artist’s pace, musically and with a knowing unknown. Nicely packaged, I would have wished Phil Haynes’ notes were more clear rather than the sort of free associated prose which is a bit dense, almost like word music, but this is a minor quibble and the 13 tracks are wonderfully laid down. This is exciting structured post bop— masters

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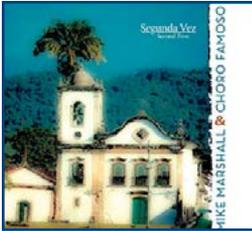
setting a standard to be aimed for by others.

If bop is your thing, get a hold of **MINOR SUGGESTIONS** by **NORTHWEST + 1** [Burning Sands Music 888295 119252]. This quintet [**Damani Phillips-as, Danny McCollim-p, Kevin Woods-tpt, John Hamar-b, Julian MacDonough-d**] are all from or in academia and the group would appear to be led by Phillips. Woods' sparking trumpet is beautifully displayed on the title tune that opens the CD. With the exception of "Lisa", by Vic Feldman, the remainder of the 9 cuts are originals by Woods, Phillips or Hamar, and are meaty and melodic. There are shades of Brownie, Byrd and the Messengers and sure it's derivative of early Prestige dates. Given all the music thats come before—it's hard not to be derivative but neither is it cloning or boring. Sometimes funky, they are best on up tempos, they always sound fresh and, yes, derivative of a certain energy that was common in bop but today not so much. A fine listen.

Arhoolie records has unearthed fine recordings made with Smokey Babe [aka Robert Brown], by folklorist Harry Oster, in 1960 and '61: **SMOKEY BABE: WAY BACK IN THE COUNTRY BLUES** [Arhoolie 548]. It has been awhile since vintage country blues has been issued and the saying, they don't make them like they used to, is particularly applicable in this case. Add to the list of Leadbelly, Big Bill Broonzy, et al, this fine story teller and guitarist; Smokey Babe. 17 marvelous cuts including; Diggin' My Potatoes, Chicago Bound and Terraplane Blues. There is little available by Smoky Babe making this is a major addition.

Blues of another shade comes from **MIKE MEROLA's, THE CITY BOYS ALLSTARS** on their CD, **BLINDED BY THE NIGHT** [Cboys03-20]. This tentet with vocalists is like Chicago but a dirtier and more interesting group. Funk, is the ingredient that unites all the material here, with liberal infusions of jazz, Memphis blues, and R'n'B. 9 tracks [Testimony/ Funky Peaches/Where Have You Been/God Bless The Child/Strung Out/More Where That Came From/When You Needed Me/City Boy Blues] are

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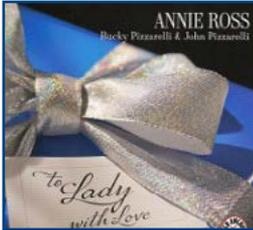


negotiated with slippery precision by the group that includes; **Andy Snitzer [sax]**, **Blue Lou Marini [sax]** and **Lew Soloff [tmp]**. Listed as recorded live “from the Cutting Room” in NYC, I have my doubts and suspect the audience applause was added later, even so the music gets my applause.

MIKE MARSHALL: SECOND TIME [Adventure Music 1090] is not exactly jazz, but it is music that grabs my attention and that’s qualification enough for me to bring it to your attention. This is chonto, a music developed around 1870 applied to local musicians jamming on all popular music of the day through an Afro-Brazilian aesthetic. So what is here suggests bossa, dawg and a touch of Greek music. Marshall, who in the past has toyed with the jazz periphery in his work with Grisman, Grappelli, Anger and the Windhill Hill group, is joined here by a very compatible and smooth group [**Andy Connell-clt/ss**, **Colin Walker-gtr**, **Brian Rice-perc]** on seventeen tunes out of the chonto tradition. Also included is a 16 page booklet giving history and background to chonto. Rhythm music: easy to enjoy.

HETTY KATE; DIM ALL THE LIGHTS [ABC 378 2335] states this is “vintage love songs of Peggy Lee, June Christy and Julie London” but that fortunately deals only with the music, vocalist Kate makes no attempt to articulate the style of those singers. This [Australian] ABC recording comes across very much as a breath of fresh air. Ms. Kate is backed by a very sober but swinging quartet [**Sam Keevers-p**, **Ben Robertson-b**, **James Sherlock-gtr**, **Danny Farrugia-d]** which has some well planned space to stretch out on some tunes. Kate sings in a very open, clear and unpretentious voice every lyric cleanly heard. The music projects a suspended floating effect perhaps due to the clean, almost emotionally reserved work of Kate and crew. All this sounds like the antipathy of what one would like of a jazz recording except there is no sense of disinterest present. It reached me. The tunes are: The Thrill Is Gone/In The Still Of The Night/Bewitched, Bothered and Bewildered/Answer Me, My Love/Why Don’t You Do Right?/Cry Me A River/Something Cool/

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Wives And Lovers/I Get Along Without You Very Well.

ANNIE ROSS has released a CD and a DVD called TO LADY WITH LOVE [Red Anchor Records 1047]. The DVD is an interview with Ms. Ross speaking about Billie Holiday and then with Ross and the Pizzarelli's [Bucky and John] about the record date and songs. The DVD is 15 minutes long and is mostly valuable for Ms. Ross' reflections on Lady Day the comments on the recording is about what you expect from artists after a date. The CD is made up of 12 tunes mostly associated with Holiday, though not the best known of them, still if you're familiar with Holiday's oeuvre, you will hear her versions. Fortunately Ross does not affect Lady Day's delivery at anytime, nor would I expect her to do so. Ms. Ross was 83 when this recording was made [8/13] and she now has a weathered voice and speaks the lyrics in a cabaret manner. She cannot make the vocal leaps she once was noted for, though occasionally her enthusiasm gets the better of her, possibly as painful for her as it is for the listener. A memorable set both for the respect to the artist and the realities with which we are faced.

JANE POTTER [p/voc] has issued NOW I KNOW [unlabeled 888295 12352 6] a trio date with **Thomas Hebb [b]** and **Bob Savine or Steve Langone on drums**. The 11 tracks are 8 standards and 3 originals. Ms. Potter has an intimate mid-range voice often singing/talking the lyrics and exhibiting an intimate ambiance, similar to other singers who accompany themselves on piano. What further sets Ms. Potter off from others is her rather personal approach to lyrics and meter, it is not as expected, as often her lyrics break in an unexpected way. To my ears she is at times shaky on her pitch but that does not eclipse the intimacy of her presentations. As Ms. Potter credits herself as arranger it probably accounts for the original approach to her phrasing. On one track "Beautiful Friendship" Thomas Hebb joins in on vocals, his untrained lower Chet Baker approach gives further meaning to the lyrics. As mentioned before there are 3 originals, two have faded endings

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(yuck), whose prose is spoken/sung over the music, in what seems a free form approach and doesn't hold up well against the pleasures of the standards.

I had never heard of the JEFFERSON ROSE BAND which has a self-released CD called FEEL LIKE DANCING [Jefferson Rose 888295 080903]. This is a small band of 7 to 10 pieces who play 11 cuts of original music which certainly made me feel like dancing. The band, led by Rose [b] blends a variety of music rhythms [Irish, Latin, African] into music that at times reminds me of the Jazz Crusaders [Naomi Siegel's trombone is very reminiscent of the late W Music group. What's missing here, and its absence becomes very apparent by the end of the recording, are dynamic solos. Now put into this group solid solos and you would have something fully satisfying, at least to my jazz ears.

In a similar way I would have preferred greater attention to exhibition of soloing on THE JAKI BYARD PROJECT [GM 3051] by the group YARD BIRD [Jamie Baum-flt. Adam Kolker-clt, Jerome Harris-gtr, Ugonna Okegwo-b, George Schuller-d]. It's a fine idea to expose the compositions of Byard, and many of the 12 compositions here have not been previously recorded, but it seems the emphasis was on getting the pieces technically correct not on the whole of the music, i.e. the improvisational body. Jaki Byard was a passionate man and it is passion that this admirable idea lacks.

Trombonist REGGIE WATKINS has issued an understated but meaty release in ONE FOR MILES ONE FOR MAYNARD [Corona 70650]. This record has neither the bombast, that Maynard was associated with, nor the electric funk that marked Miles' last period. Backed by Matt Parker [ts/ss], Rick Matt [ts/ss/bs], Steve Hawk [tpt], Ian Gordon [tpt], Howard Alexander III [p], Jeff Grubbs [b], David Throckmorton [d] and Carmelo Torres [perc], the group affects a smaller bop combo with one exception. This exception being "Chala Nata", a Maynard piece, on which the group is involved with electronics and drum and guitar funk—a

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piece more concerned with the razzle dazzle of the construct/arrangement of the whole. Even so there are some well placed solos to punch the piece. Except for “Chala Nata”, “Contemplation” [McCoy Tyner’s] and Miles’ “Shhh”, all the rest of the 8 cuts are solid originals. Overall a well put together program thoughtfully played by a group that shows a solid cohesiveness, sounding like a working group. One drawback is the engineered fades on some of the tracks.

The NYSQ [New York Standards Quartet] made up of **Tim Armacost** [ts/ss], **David Berkman** [p], **Daiki Yasukagawa** [b] and **Gene Jackson** [d] use fade in and fade out to sandwich their program [The Maze/ It Don’t Mean A Thing/When You Wish Upon A Star/ Autumn Leaves/Misterioso/Ah-Leu-Cha/Zingaro/ Remember] on **THE NEW STRAIGHT AHEAD** [Whirlwind 4654]. It’s an effective gimmick in setting the stage for some very good music. NYSQ in the liners states “In redesigning familiar songs, we found that we could offer listeners an entry point to the music...while simultaneously generating the creative energy that comes from exploring new territory” — which is exactly what they do. This group has been together 8 years and this is not their first recording but it’s a goodie, a fine example being “Misterioso” which has more or less a familiar opening and then a little over a minute, the band goes away a bit from the traditional changes and puts down their improvised statements before returning to the theme, about 6 minutes later. I very much enjoyed the enthusiastic approach to the music as well as the fresh takes.

PHILLIP JOHNSTON’S [ss] **MICROSCOPIC SEPTET** have a new issue, **MANHATTAN MOONRISE** [Cuneiform Rune370]. This is a band that came out of the fertile NYC downtown scene and has managed to come together once in a while for the past 25 years. They present an enjoyable retro sense with original compositions that evoke a sense of Louis Jordan in enthusiasm, not antics, as the group displays their kick-along music. Johnston and co-collaborator **Joel Forrester** [p] lead the group

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the majority of whom have been working together for decades and who, like the Willem Breuker Kollektief, are made up of players who can repeatedly hold their own as soloists. If memory serves me right this strikes me as one of the Micro's most satisfying recordings. The rest of the Micros are **Don Davis [as], Mike Hashim [ts], Dave Swelson [bari], Dave Hofstra [b] and Richard Dworkin [d]**.

ORBERT DAVIS [tpt] and the CHICAGO JAZZ PHILHARMONIC revisits SKETCHES OF SPAIN [3 Sixteen records 82105731672], the Gil Evans-Miles Davis classic from 1959. Of the 5 tracks here only "Concerto de Aranjuez" and "Solea" are found on the original recording. The other 3 compositions [Muerte del Matadore/El Moreno/El Albaicin] are by Orbert Davis. The revisits are familiar and listening to them you might think, "oh I know this but it seems different...the same but different". To me this version seems heavier and perhaps not as nuanced (I'm making this comparison with the 1987 CD, not the vinyl)—enjoyable but subtly different. The other 3 compositions fit pretty much in the Sketches ambience, to the extent that having assumed the music was the original Sketches, you might think they were from the original and had forgotten about them. A well reasoned revisit.

THE VANGUARD JAZZ ORCHESTRA is not your father's Mel Lewis-Thad Jones Jazz Orchestra on OVER TIME MUSIC OF BOB BROOKMEYER [Planet Arts 101413]. By that I mean the Jones-Lewis big band had a certain personality, due in large part from Thad Jones' arrangements. The music, on this current issue, really draws all its personality from Bob Brookmeyer's writing and arrangements (7 Brookmeyer originals plus "Skylark"). And it's wonderful music—very orchestral, impressionistic and controlled in its setting and presentation, there is room for improvising [Dick Oatts, Scott Wendholt, John Riley, Billy Drews, Rich Perry, Terell Stafford, John Mosca, Ralph Lalama, Gary Smulyan] but the main voice here is Bobby Brookmeyer.

The NORRBOTTEN BIG BAND joins with HAKAN BROSTROM [sax/flt] and MARILYN MAZUR [d], who

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are the featured soloists, on EPISODES FROM THE FUTURE AND THE PAST [Art of Life Records 1043]. All the music and arrangements on this live recording are by Brostrom and it moves along nicely with excellent use of shifting dynamics. Brostrom contributes some fine solos as do a number of individuals in the band but it is Mazur who really steals the show (and it's a big show to steal) with a few ear catching solos. Her solos are well thought out miniatures set beautifully in the band and framework of the music. I've played and replayed this music repeatedly and it continues to hold up and as it unfolds. Track this one down.

BJORN LUCKER [d] and the Aquarian jazz ensemble [**Claas Uberschaer-tp/fg, Segastian Gille-ts/ss, Buggy Braune-p, Oliver Karstens-b**] presents SOLITAIR/SOLITAIRE [Unit 4476].

Control is the earmark on this recording of all Lucker originals. The music, on this recording, has a sense of great tension as it unfolds slowly and with remarkable reserve. Much of the time a drums presence is not even audible. The effect on much of the music here is like walking in a clear field and eventually finding yourself engulfed by a forest; you listen to the intro of the music and almost imperceptibly a body of playing surrounds you. As the music develops the musicians warm to the occasion and dig in. The leader only takes one solo, beautifully constructed and similar to much of his compositional constructs on "Turns". In contrast to the ambiance of other compositions, "My Island" is a charming calypso which brings to mind Randy Weston. In short the music/release can be heard/viewed from many vantages and offers quite a heavy listening experience, if desired. Give this close attention.

ROGER HANSCHER [as], best known to me as a member of the Kolner Saxophon Mafia, joins with the AURYN string quartet on NIEDERSCHAGSMEGEN [Tecet 211]. The 7 compositions here are by Hanschel and he exhibits a talent for writing nicely rounded pieces for a string quartet. Hanschel's sax works in very nicely



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with the quartet/compositions. This recording starts out with a flurry which brought to mind Stan Getz's "I'm Late, I'm Late" from Getz' "Focus" album, with strings and arrangements by Eddie Sauter. The difference soon becomes apparent for where Getz improvised over the strings, Hanschel is part of what is now a quintet and I'd guess is not always improvising (the liner notes suggest otherwise) nor is he (miked) up front. So mark this as classical, and very enjoyable. One complaint, and I've made it before, the last piece [Slow Pulsation] ends in a fade!

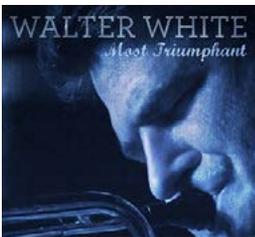
SAM MOST : NEW JAZZ STANDARDS [Summit Records 630] is both a last look (Most died in June 2013) and a rather broad look at a musician whose career spanned 60 years. On this recording, of 12 producer Carl Saunders' originals, one gets to hear Most on flutes, clarinet, baritone sax and even a vocal, which sounds a bit like a hybrid of Bob Dorough and Clark Terry. Most, through his career, played other instruments as well, though he was best regarded as a flutist and clarinetist. This is a light and pleasant enough recording with Christian Jacob-p, Kevin Axt-b, Santo Savino-d and Leddie Garcia-perc but it could have been so much more with greater focus of purpose. However, if you're not familiar with the charms of Sam Most this is a reasonable place to start and then work backwards.

Also from Summit Records comes FAST FRIENDS [629] by WAYNE CONIGLO [b.tbn & t.tbn] and SCOTT WHITFIELD [tbn]. The 2 trombone pairing has had an immediate appeal ever since JJ and Kai paired up 60 years ago. There are only passing shades of JJ&K here, it's that blend. Trombone aficionados will find particular interest here, the rest will just find a most enjoyable and unpretentious listen to a fine quintet [**Ken Porter-p, Eric Warren-b, Kevin Gianino-d**] warmly running through 11 cuts, by mostly jazz artists. Each composition has particular meaning to the leaders, attested to by Scott Whitfield's fine liner annotation. Lite and enjoyable.

Another trombone front line paring is JERRY TILITZ [tbn] MEETS JOE GALLARDO [tbn] [TCB 32202]. Again there is a reference to JJ&K, I guess it's

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inevitable when there is tandem bones and bop. The program here is a mixture of standards [Yardbird Suite/Do It The Hardway/Love For Sale/ I May Be Wrong] and 6 rather nice Tilitz originals. The leader also sings in a light unforced manner on 3 tunes. The rhythm section [**Paul Kirby-p, MartimZenker-b, Rick Hollander-dms**] functions as solid support to the trombonists who at times go head to head (when not in tandem). I rather enjoyed Tilitz's vocals which are light and amusing and reminded me a bit of Dave Frishberg. Nothing heavy here just swinging bop. I do have two complaints. The first is fade outs—come on folks, do you not know how to end or is it something you don't want us to hear?—at under 49 minutes there is plenty of room (in fact there is about 25 minutes of room) to finish the tunes. And second, why call a track a bonus track? What's so bonus about it? Complaints aside, this is pleasant and wears well.



Exclamatory and flashy is WALTER WHITE [tpt/flg] on MOST TRIUMPHANT [Summit 633]. White shows a Maynard Ferguson appreciation on this unsubtle recording with **Gary Schunk [p], Miles Brown [b]** and **Sean Dobbins [d]**. Folks who like their jazz fast and furious will appreciate this release. Ten cuts including: "ByeBye Blackbird", "Indiana", "The Beehive" and an adaption of Chopan's "Prelude In E Minor".

More Papatamus new CD reviews rom this installment online at www.cadencemagazine.com

REISSUES

It took me hours trying to decide how approach and write about COLUMBIA AND RCA VICTOR LIVE RECORDINGS OF LOUIS ARMSTRONG AND THE ALLSTARS, the box set of 9CDs from Mosaic [9-257]. And while I pondered I looked at the packing slip mindlessly then I snapped back to reality and laughed to myself when I read the packaging slip's product description; "PROMO ITEM/ARMSTRONG NO VALUE". No value is a description which could not be more off base for this magnificent set. I was always a fan of Louis' Allstars

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and was particularly taken with the Decca concerts. Those fell between the period covered here: 1947 [RCA] and 1955-58 [Columbia]. Included here are studio sessions which were originally released with dubbed-in applause. Mosaic has, as far as I can tell, bypassed issued edits in favor of issuing complete performances/solos. Editing is a provocative subject, Avakian favored it while Granz did not and there are valid arguments on both sides. In my producers role I choose not to paste and edit. Some of the audio here is less than good, the opening of the 5/17/47 Town Hall concert, taken from acetates, originally on French RCA, has deteriorated. I no longer have vinyl (to see if this is as originally issued) of this and it was not part of the 1997 RCA set of "The Complete RCA Victor recordings". That said this is the worst of the audio, the remaining is quite satisfactory or excellent. Next up is the complete and previously unissued Carnegie Hall concert of 11/15/47. Here the present and future shape of the Allstars really comes into focus. This is an exhilarating find and Louis is bursting with joy (oddly in opening the concert his voice is high pitched sounding a bit like Jack Benny), Barney Bigard's ensemble and solo work is fresh and spirited, Sid Catlett's drums sparkle and offers a wonderful "Steak Face", Teagarden is, well, Teagarden and carries a lot of the weight of the second half of the concert, and Dick Cary's piano adds a touch of the modern. After 1948 Armstrong went with Decca for 5 years and when he signed with Columbia, in 1955, only Louis, Velma Middleton and Arvell Shaw remained as the Allstars. For the Concertgebouw concert of 10/30/55 it now was **Trummy Young [tbn]**, **Ed Hall [clt]**, **Billy Kyle [p]** and **Barrett Deems [d]**. Of this date Mosaic adds two titles not previously issued and this is followed by a couple of interviews, interesting and proving Louis remained a major hipster. George Avakian next decided to record the Allstars, as a studio date [12/20/55], with only a handful as audience, this after the group had played 2 concerts that night. With applause later to be dubbed in, here is the entire session as originally played including previously

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unused material. To these ears it sounds at times both mechanical and intimate, certainly a step back from the Carnegie concert and the Concertgebouw material. A few years back Columbia issued a 2 LP set as *The Chicago Concert [6/1/56]*, this was a benefit concert for the MS society. Reissued here this further adds to the original issue and includes all unissued tracks which is over 2 hours of music with technical deficiencies and all (46% of this box is previously unissued even the previously issued material is fresh in that it is without edits and paste-ups). In that group is numerous previously unissued material from the Lewiston stadium rehearsal and concert, augmented by Leonard Bernstein and the N.Y. Philharmonic. In this regard I must mention that in the 40 page program notes (a fascinating read and play by play of all the action here) by Ricky Riccardi, there is a photo that has Fred Friendly, George Avakian and Leonard Bernstein strategizing in the foreground while in the background is Armstrong playing, while Trummy Young casts a nervous eye at the 3 suits and Ed Hall projects a quizzical disinterest toward the 3. It is a remarkable photo which screams for caption[s]. The last two CDs in this set are given over to the Newport Jazz Festival of 7/6/56 and 7/6/58, much of it previously unissued. At the time they were both involved with some controversy, noted in depth in Riccardi's program notes. Peanuts Hucko replaces Hall on the '58 concert and his swing fits nicely with the Allstars.

50+ years later these performances as well as the program notes are interesting footnotes on an artist whose legacy continues to leave our mouths hanging open in amazement. This is a joy forever, thank you Mosaic.

After Columbia, Louis went onto Verve [Norman Granz] and then onto a series of labels where he appeared as a personality or guest while outside the studio he continued to appear with the Allstars. Avid has issued *LOUIS ARMSTRONG: THREE CLASSIC ALBUMS PLUS* [Avid 1127]. This 2CD set pulls together; *Louis Armstrong Meets Oscar Peterson*; *Louis Armstrong & Duke Ellington* and *The Great*



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Reunion Louis Armstrong & Duke Ellington. The 2 sets with Duke were both recorded 4/3&4/61 and had the Allstars with Barney Bigard back at clarinet and Duke on piano. Ellington was never a big player in Louis' repertoire but for these sessions the repertoire was all Ellingtonia. Aside for the program these sessions are really all Armstrong and there is little Ellington personality audible. Avid has also included various incomplete and out takes, however if you have the Roulette reissue (circa 2000) of both these dates that is more inclusive. The session with OP, Herb Ellis, Ray Brown and Louie Bellson is delightful as it's basically Louis singing the Great American Songbook with some trumpet features backed by a great quartet. Norman Granz was Armstrong's producer for only about 3 months in 1957 and in that short period produced probably close to a dozen memorable sessions with Armstrong, as personality as apposed to leader of a group. Granz and Armstrong, a great pairing. Another great pairing was Granz and Ella Fitzgerald and from the mid '50s to the mid '60s they produced dozens of exceptional records for Verve. Ella had such an effervescence in her voice and the ability to scat, like no one before or, so far, after. She is a singular talent and is identifiable from her first utterance. Uptempo the joy she exudes is tangible, on easier tempos she wraps the listener in silk.

There was no better pairing for Louis Armstrong or Duke Ellington than Ella and her handling of the Great American Songbook is justifiably legend. She may not have owned every song she sang but she conveyed caring and spirit. Avid has issued two 2-fer sets of Ella's Verves. ELLA FITZGERALD: THREE CLASSIC ALBUMS PLUS [Avid 1118] and SECOND SET [Avid 1122]. #1118 is the more volcanic of the 2-fers and contains "Ella In Berlin", "Ella In Hollywood", "Ella Swings Gently With Nelson" and "Let No Man Write My Epitaph" the latter one being the least notable of her Verve sides. #1122 contains "Hello Love", "Ella Swings Brightly With Nelson" and "Like Someone In Love" with Frank DeVol's Orchestra featuring Stan Getz, a brilliant set. Either



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set has many rewards and well worth the bargain that Avid prices these 2-fers.

Another classic jazz singer is Anita O'day and Avid has issued ANITA O'DAY SECOND SET [Avid 1126]. Anita makes the listener work harder than Ella, she can be coy, fragile, tough and dramatic and her occasional unusual placement of lyric or syllable can snap a listener to attention. On this Avid 2-fer the following Verve recordings are found: "Pick Yourself Up" (here she affects some Billie Holiday but still remains Anita), "Cool Heat" (notable for the charts Jimmy Giuffre wrote for the session), "Incomparable" (backed by Bill Holman's orchestra and charts, highlighted by a vocalizing on "Slaughter On Tenth Avenue", I don't believe another singer has attempted that song). And "Waiter, Make Mine Blues" (Anita at her most coyish.) As an extra, Avid has tacked on Anita's two tunes from the film "Jazz On A Summer's Day" [7/6/58]. If you have not seen the film, see it, this is but one of its memorable moments.



ANITA O'DAY: THIRD SET [Avid 1129] contains At Mister Kelly's [4/58], Swings Cole Porter with Billy May [4/59], Trav'lin Light [1/61] (on this album she shows a great influence to Billie Holiday and sings a number of tunes associated with Lady Day), All The Sad Young Men [10-12/61] and her first headliner studio date for Capitol, Singin' And Swingin' [2&9/47]. Also tacked on this set are 2 singles; "Them There Eyes" and "Memories Of You" which she cut for Capitol in 1/45. It is the 40s dates that will attract O'day fans as all the other material was issued as a box set on the Mosaic label.

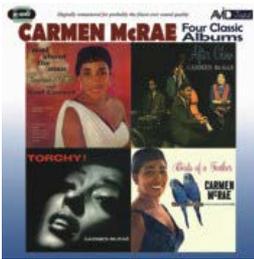
A real coup would have been a reissue of her transcriptions with Nat Cole [1944]. However if you don't have the Mosaic set, this and the Second and Fourth Set presents nearly 8 hours of prime O'day. Even the '47 date, while not as polished is flush with the O'day personality. She was irrepressible.

ANITA O'DAY: FOURTH SET [Avid 1136] reissues With Billy May Swing Rodgers And Hart [6/60], And The Three Sounds [40/62], Sings The Winners [4/58] and Time For Two with Cal Tjader [2/62]. Also

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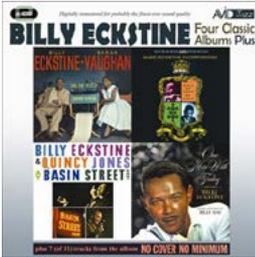
included are 7 singles from her days with Kenton and Krupa [1941-45]. Included here are her hits, "Thanks For The Boogie Ride", "Let Me Off Uptown" and "Opus No. 1". If you're a fan of O'day's singing you can't help but find joy in these 2-fers. If you're not a fan these won't change your mind.

Another identifiable stylist is BETTY CARTER and FOUR CLASSIC ALBUMS [Avid 1132] reissues 4 of her early albums Meet Betty Carter and Ray Bryant (5&6/55), Out There (5/58), The Modern Sound of (8/60) and With Ray Charles (6/61). Betty Carter got her start with the Lionel Hampton bands in the '40s and was referred, derisively by some, as Betty 'be-bop' Carter. The date with Ray Bryant was the debut headliner album for both. While identifiable as a stylist, she doesn't sound as comfortable with her signature sound, on the Bryant collaboration, as she would on later efforts. The date with Betty Carter was Ray Charles' idea and for many years was not reissued, exactly why is vague. I asked Charles about it and he was vague on its status. Carter wanted it reissued but I believe Charles owned it. Today it has become a classic of two great stylists and it was eventually reissued in 1988.



Still another great stylist was CARMEN McRAE and FOUR CLASSIC ALBUMS [Avid 1125] reissues 4 decca LPs [Mad About The Man (6/57), Torchy (12/55), After Glow (3&4/57), Birds Of A Feather (8/58)]. McRae had a contract with Decca for about 3 years during which she recorded heavily. I don't consider these Decca's classic. There are hints at her later distinctive style but if you're a McRae fan these recordings pale next to her work of the '70s and on, when it was apparent she was comfortable with herself and her developed surly, near spitting out of lyrics, style. These overly produced themed dates finds her burdened with some pretty forgettable tunes. Torchy is not terribly torchy, Mad About the man, is devoted to Noel Coward tunes. An interesting idea but here it is waste with lame arrangements. Birds Of A Feather burdens her with the concept that all tunes related to our feathered friends, not Charlie Parker compositions. Only on

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After Glow, where McRae is at the piano, and Birds Of A Feather is there some satisfying jazz vocal work and a strong hint of what was to come.

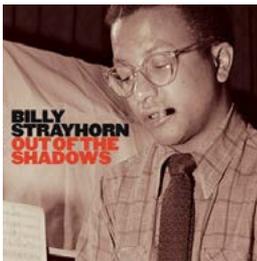
And yet another fine stylist gets Avid's attention. **BILLY ECKSTINE: FOUR CLASSIC ALBUMS PLUS** [Avid 1131] puts together 4 Eckstine releases (And Sarah Vaughan Sing the Best of Irving Berlin(4/57), And Quincy Jones At Basin Street East (10/61), with Basie (5&7/59), Once More With Feeling (1/70) and 7 of 11 tracks from No Cover No Minimum, a 8/30/60 recording for Roulette]. This is an excellent collection of Eckstine, jazz singer. He recorded little in the '70s and '80s. Contained in this two-fer is a rendition of every hit he had in the '40s and he was still in prime voice. The odd piece is the Irving Berlin set. When one gets past Alexander's Ragtime Band (a lame tune which he and Sarah Vaughan open with) it is a surprising pleasant listen. This 2-fer offers over two and a half hours of prime X.

BILL PERKINS: FOUR CLASSIC ALBUMS [Avid 1121] reissues; Five [3/55], The Brothers [6/55], Tenors Head-On [7/56], and On Stage [2/56]. This is an outstanding set of material not easily accessible on CD. Here is an excellent collection which has the slippery lines and counter harmonies that marked the cool West Coast sound of the '50s and '60s. Filtered through a Lestorian influence and a pop refinement this is a perfect example West Coast Cool. The music here swings wonderfully from beginning to end. Pete Jolly [p] and Richie Kamuca [ts], both of whom appear on 2 of the albums, deserve special mention for their sparkling work. If you think Chet and Jeru are the sin qua non of the cool school this is a fine place to begin digging deeper.

Back to Mosaic and **THE ROSEMARY CLOONEY CBS RADIO RECORDINGS 1955-61** [MD 5-258]. This is a 5 CD collection assembling 104 tunes cut by Clooney between 3/10/55 and 2/28/61 for the Rosemary Clooney, the Art Ford and the Crosby-Clooney shows that she did for CBS Radio. Backing her for the entire run, remarkable in of itself, was **Buddy Cole** [p/org/celeste/harpsichord], **Vince Terri** [gtr], **Don Whitaker** [b] and **Nick Fatool** [d]. As far

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as being a jazz combo, they offer little interest and Clooney is not a jazz singer and they were not billed as such. Ms. Clooney had terrific annunciation and projected a warm full voice that well reflected her waspish mid-America looks. She became a celebrity in the early '50s with the novelty song "Come On-a My House", sung with a faux Italian accent, this proved such a hit that it was followed up with "Mambo Italiano" and while she tried to move away from the Italo-gimmick she never completely shed the association. Fortunately and surprisingly none of it is referenced on these programs. A later hit, "Hey There", is referenced, a wonderful song which she sings with great believability. Like Ella Fitzgerald she evoked a comfort and pleasantness without pretension in her voice, and neither she nor Ella were blues singers. A good collection of American songbook and pop music of the day(s). It's not all pleasant, Cole on the organ [it's not B-3] is pretty un-hip and when its brought to bare on ballads the whole can be reduced to treacle; a prime example coming on "All Through The Night". Mosaics high standard of program notes is maintained on the 12 pages that accompanies this set of 5 CDs. For Clooney fans this has its delights, for others—start with her Concord.

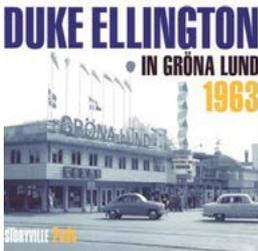


Storyville Records has issued another box, this being BILLY STRAYHORN: OUT OF THE SHADOWS [Storyville 1088614]. This box is made up of 7 CDs and one DVD and what is different from other Storyville boxes is that this draws material from other sources than the Storyville catalogue and includes performances of the headliners music but often without the headliner. It opens with the May 1961 U.A. record, "The Peaceful Side". This U.A. reissue and tracks from 8/25/45, 1/10/46 and 11/50 focus on Strayhorn composer and pianist and show him to be less of a stylist than Duke, less flowery but still dramatic and thoughtful. For me the added bonus on CD # 1 is 3 cuts of "Tonk"; a wonderful collaboration between Ellington and Strayhorn which was rarely recorded by Duke, after it was composed, but heavily recorded others.

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Tonk is a wildly modern composition, from the mid '40s, percussive and angular and suggesting of industrialization and conveyer belts. Brian Priestley's notes gives provenance and play-by-play for this and the entire program. Disc #2 is a collection of 20 Strayhorn compositions played by the Ellington band between 7/26/39 and 6/23/67, not all of which could I find a previous issue, but I'm sure they come from a previously issued source. CD #3 is "Various groups play Billy Strayhorn", here the Delta River Boys doing "A Train" [1984] is of special note. Disc #4 is "The Dutch Jazz Orchestra Plays Billy Strayhorn", taken from Challenge Records. Disc #5 is Strayhorn played by various Scandinavians. Disc #6 is Strayhorn played by Ken Peplowski and group, licensed from Mainstem Records. Disc #7 is a Harry Allen-Keith Ingham group playing Strayhorn, taken from a Progressive Record release. The DVD begins with 4 tracks from an Ellington's, Copenhagen concert from 1/31/65 and ends with 2 cuts from 1/9/62. These are wonderful videos and if nothing else serve to remind us what a wonderful band (inhabited by jazz giants!) this was. In between these Ellington videos are tracks from Clark Terry, Duke Jordan, and the Delta Rhythm Boys [1951] again singing "A Train". Basically what one has here is a trove of Strayhorn compositions, some pretty obscure. How many are still unaccounted for I'd hazard to guess, I'd estimate there are near 75 different ones here. An alphabetical listing with CD reference would have been an added plus to this worthwhile endeavor.

Storyville [1038330] has also issued DUKE ELLINGTON IN GRONA LUND (June 8th, 1963 Sweden). I believe this is the first time this has been issued on CD but it did have some circulation on tape, as much Ellingtonia still does. This double set finds the Duke seemingly feeling rather upbeat. This was a dance which may account to a certain informality. The 26 tracks include 6+ minutes of intermission music by Duke, rather noodling at the piano, as he waited for the band to return. The casualness of Ellington's bands, especially the later

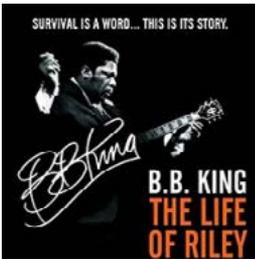


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ones, is well documented. By the end of Duke's noodling the rhythm section is in place and Johnny Hodges joins them for "I Didn't Know About You". "Lullaby Of Birdland", a tune more associated with Basie's book and which Duke seemed to bring out usually at dances or informal live events get play here, as does Strayhorn's rather unhip arrangement. "Suite Thursday", a work pretty much retired by the mid '60s, but gets a full airing here. In summary, there are no compositions played here that were new to the Ellington repertoire but still this sure sounds good in this loose and informal setting.

VIDEO

THE LIFE OF RILEY [MVD 63450] a film by Jon Brewer is the story of B.B.KING. This is an excellent narrative of King's life, full of archival material and testimonials from people in his life, other musicians and celebrities. There are also, in the extra section of the video, extended interviews and a forgettable 8 minute clip from an 2011 concert at Royal Albert Hall. The film is listed as being "approx 119 minutes" long but in actuality is over 155 minutes; so much for approx. This is a compelling film and by the time it is over one might assume, given the tone of the film, that King was dead, which will of course serve as a testimony to King, postmortem. Though in fragile health B.B.King [still] lives.



BOOKS

BEING HERE by RADHIKA PHILIP [461 pages, soft cover, \$29.99, self published] is a collection of 25 interviews, plus a handful of excerpts, with contemporary jazz artists. Ms. Philip, who is from Bombay, India, seems to have stumbled on the jazz scene almost immediately after moving to New York City. As a result she made it her passion to involve herself with the music and find out what makes it tick and as importantly why all the personalities and elements manage to come together into a coherent statement. About the only thing this grouping of

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artists have in common is that they are all based in the NYC area and are all engaged in contemporary music. I am particularly convinced in the value and importance of oral history and as this work doesn't zoom in exclusively on big names, it has the added value documenting first person views and accounts of the jazz life from folk who have not already been documented heavily and who are not "burdened" with corporate interests/motivation. The interviews are conversational and have an informal tone, at times too informal as there are moments when a person is referred to only by first name or an expression is used that might benefit from a parenthetical explanation. An example being in the interview with Kenny Woolesen who says "I don't have big nut", folks not knowing "nut" is a budget might assume other things. It also would have been useful to have the interview dated and proofed by somebody familiar with the genre, so things like William Parker saying, about his recordings, "all Fidelities, a Canadian label, Steven George's label" would be corrected as; Aum Fidelity and Steven Jorg's label... not sure what was mis-heard as Canadian. As no transcribed by credit is given I will assume that these errors are the result of a certain naivety about some aspects of the jazz world. It is also that wide naivety that gives the book its charm as the interviewer seems to want to codify the magic of the music, but neither she nor the subjects can pin it down to an algorithm. Throughout, Ms. Philip tries to state a conclusion only to have the musician contradict her. Still this work has definite value as a first person account of the artist and his world and relation to the NYC confines. The book would have benefited with an index, but being a publisher I'm aware how time consuming that can be. Some of the interviewed are Dafnis Prieto, Brian Blade, Jason Moran, Mark Turner, Gregoire Marat, Woody Shaw Jr. and Thomas Morgan. While reading the interviews, at times, I wanted to jump in and ask follow-up questions or go down different paths. Perhaps this will be picked up by other interviewers as a basis for further research. But the fact is Ms.

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Philip's has taken on an endeavor which not only involved considerable time but also cost, and made this material available. She will most likely never recover the money but will always have the profit from the work and time spent. Hats off to Ms. Philip for not only enjoying the waters but also for jumping in with both feet. Worthy of support.

Not a book, though it might well be, M & L: music & literature is a bi-annual publication dealing with, as its eponymous title would indicate, music and literature. number 4 is 282 pages full of thought provoking poetry, interviews, graphics and published reproductions, criticism and so forth. Number 4 came to my attention for its section dealing with Barry Guy and Maya Homburger, which runs some 80 pages. This issue also deals with Clarice Lispector and Mary Ruefle, while past issues have dealt with others like Iva Bittova, Bella Tarr and Arvo Part. This issue offers many hours of thought provocation and deliberation, as no doubt past and future issues have and will do. A single issue of this most impressive journal is \$15.00, a year/2 issues is \$25.00, 2 years/4 issues is 45.00 from www.musicandliterature.org.

Reissues on Vinyl



**TUBBY HAYES
QUARTET,
SEVEN STEPS TO
HEAVEN: LIVE AT THE
HOPBINE 1972,
GEARBOX GB1523.**

SOMEDAY MY PRINCE WILL
COME / SEVEN STEPS TO
HEAVEN / ALONE TOGETHER.
32:35.

Hayes, ts, flt; Mike Pyne, p;
Daryl Runswick, b; Tony Oxley,
d. 5/2/72. North Wembley,
London.

**TUBBY HAYES BAND,
BBC JAZZ FOR
MODERNS,
GEARBOX GB1502.**

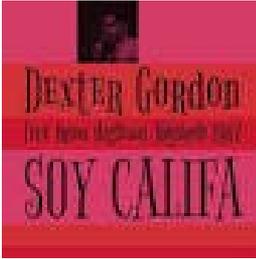
TAKE YOUR PARTNERS
FOR THE BLUES / PEACE /
SOURIYA / DOWN IN THE
VILLAGE / EARLY MORNING
AFTERTHOUGHTS .23:30.

Hayes, ts, vib; Bobby Pratt,
Eddie Blair, Jimmy Deuchar,
tpt; Keith Christie, tbn; Ken
Wray, vl tbn;
Alan Civil, Fr hn; Johnny Scott,
as, flt; Bob Efford, ts, b, cl, ob;
Vic Ash, ts, b, cl; Harry Klein,
bars, cl;
David Snell, harp; Gordon
Beck, p; Freddy Logan, b;
Allan Ganley, d. 2/21/62.
London.

If one had to name some of the most under-appreciated tenor saxophonists in the annals of jazz my nominees would be Rahsaan Roland Kirk, the late Yusef Lateef and, most certainly, Edward Brian “Tubby” Hayes. Like the other two names mentioned Hayes was a multi-instrumentalist proficient on flute and vibraphone which he played on occasion. The last listed instrument is absent for this date which consists of three titles, two of which take up side one. The specter of Miles Davis shadows this pair of numbers as both were the names of two separate Columbia albums and will always be identified with the Prince of Darkness. The piano introduction by Mike Pyne is much longer than Wynton Kelly’s take on the original yet both it is packed with ideas as Pyne dances over the lilting wash laid down by Runswick and Oxley (perhaps the best known sideman present). Tubbs pipes into the game on his flute sparring with Runswick and tossing in some nods to Kirk with some vocalized effects before an arco spot delivered with a delicacy that belies the bassist’s classical background. Next up is the title track which is hands down my favorite. Written by fellow Brit and vibeman Victor Feldman this is the type of smoker one usually associates with the tenor of Tubby. After the head statement and a short spell from Oxley the pounding piano of Pyne attacks the keyboard with an intensity that equals the tenorist who follows floridly. In my opinion this cut is worth the price of the album alone. Speaking of “alone”, the flip side is given over in its entirety to the standard “Alone Together” with another neat piano intro before Tubby takes over, then more from Pyne followed by another arco exposition from the upright then a short solo spot from the leader before the theme. Although a bit more subdued than his other pair of Hopbine releases, Hayes admirers will still want this late date in his career.

Another aspect of the Hayes oeuvre was his affinity for big bands as heard on this BBC aircheck from the early sixties. At less than thirty minutes playing time this platter is more a matter of quality over quantity. The saxman’s quintet of the time (Deuchar, Beck, Logan & Ganley) are fortified with additional personnel for a program of four Hayes scripts and the beautiful ballad “Peace” by the late Horace Silver. Another slow number “Souriya” allows Tubby to show his more lyrical side not only in the composition, dedicated to his wife, but in the lush woodwind passages that dot the canvas along with burnished French horn and piping oboe. As pointed out in biographer Simon Spillet, who penned the extensive liners for both albums, there is a harp fill here and “whooping French horn calls” there as backdrops for the tempting tenor trips the dynamic Mr.

Reissues on Vinyl



**DEXTER GORDON,
SOY CALIFA: LIVE
FROM MAGLEAAS
HOJSKOLE 1967,
GEARBOX GB 1526.**

SOY CALIFA / THE SHADOW
OF YOUR SMILE / THE BLUES
UP AND DOWN. 29:16.

Gordon, ts; Kenny Drew,
p; Niels-Henning Orsted
Pedersen, b; Albert
"Tootie" Heath, d. 8/5/67.
Copenhagen, Denmark.

Hayes embarks upon. The familiar "Down In The Village" showcases his vibe dexterity while the closer, "Early Morning Afterthoughts" has him really pushing the envelope. Another welcome addition to the big band legacy of Tubby Hayes.

When it came to degrees of Hipsterism, Dexter Keith Gordon was unquestionably the hippest of the hip. He breezed through life with the nonchalant ease he sailed through a sequence of chord changes on his trusty tenor. These three selections are taken from a Danish television broadcast at the Magleas High School with the combo that was appearing at Club Montmartre in Copenhagen during the summer of '67. Joining LTD on the bandstand were old hanging partner Kenny Drew, who along with Bobby Timmons, never quite received his due, the equally under appreciated Niels-Henning Orsted Pedersen manning the big bull and the still-swinging Albert "Tootie" Heath behind the traps. The leader gets his reed good and wet on the opening original that gives everyone a chance to warm up and get the feel of the room. The theme from the movie *The Sandpiper* was originally a feature for the clarion sound of Jack Sheldon's trumpet so since then it has remained a natural for jazzmen to explore. Dex's butter-smooth but burly tenor is almost over-shadowed (pardon the pun) by the exquisite pianoing of Kenny Drew. The reverse side is a typical blowout on an uptempo blues perennial by the tenor tag team of Sonny Stitt and Gene "Jug" Ammons with NHOP giving us a lesson in contra bass acrobatics before Gordon returns for chase choruses with Tootie before taking it to the house. One small quibble, the saxophone tone is not as strong as one has come to expect. When asked about this thinness Adam Sieff of Gearbox explained "There was a slight hum on the tape but we lost most of it while mastering, but did not allow that to interfere with Dex's sound". All that aside, anything more than we can obtain from Dexter Gordon is more than welcome in my book. Explore the Gearbox Records catalog at their website online for more vinyl gems.

Larry Hollis

New Issues



JANE IRA BLOOM SIXTEEN SUNSETS OUTLINE OTL141

FOR ALL WE KNOW; WHAT SHE WANTED; GERSHWIN'S SKYLINE/ I LOVES YOU PORGY; DARN THAT DREAM; GOOD MORNING HEARTACHE; OUT OF THIS WORLD; ICE DANCING; LEFT ALONE; THE WAY YOU LOOK TONIGHT; BUT NOT FOR ME; PRIMARY COLORS; MY SHIP; TOO MANY REASONS; BIRD EXPERIENCING LIGHT; 77:40.

Jane Ira Bloom (ss), Dominic Fallacaro (p), Cameron Brown (b), Matt Wilson (d); May 20, June 12 & 17, 2013, NYC.

It's one thing to play music fast, charging through a tune. But it's another thing entirely to play very slowly while holding it together both for the band and your listeners. Soprano saxophone specialist Jane Ira Bloom and her marvelous quartet on *Sixteen Sunsets* accomplish that feat again and again. With veterans Cameron Brown on bass and Matt Wilson on drums, plus newcomer Dominic Fallacaro on piano, Bloom has concocted an extraordinarily lovely all-ballad session. There are six Bloom originals nesting among familiar standards including "For All We Know," "Darn That Dream," and two themes by George Gershwin, "I Loves You Porgy" and "But Not For Me." With unobtrusive but sensitively felt rhythmic accompaniment by Brown and Wilson meshing with the lean voicings of pianist Fallacaro, Bloom is free to caress the melodies and develop variations at her leisure. Her tone is simply ravishing, and she puts it to use with a bountiful and active musical imagination. There's a definite singing quality to her playing, especially when applied to ballads. As if to emphasize that aspect of the music, Fallacaro often frames his piano accompaniment as if he's backing a singer. It's also worth noting that Cameron Brown has had a long and fruitful association with vocalist Sheila Jordan. The tempo creeps up only a couple of times, on the comparatively snappy originals "Ice Dancing" and "Primary Colors", which opens up as a quick Caribbean groove after a heartfelt rubato opening. Just when you think the music couldn't possibly become richer and more moving, you're proved wrong. I'd barely recovered from the dark sway of Billie Holiday's "Left Alone" when I succumbed to Bloom's emotion-filled take on "The Way You Look Tonight", a wonderful song by Jerome Kern and Dorothy Fields, and the ninth song on this extremely generous collection. It's almost pointless to point out any special highlights here, but even in this collection of gems, the achingly beautiful original ballad "Bird Experiencing Light" is a stand-out. Gorgeously recorded by Bloom's co-producer Jim Anderson, *Sixteen Sunsets* was nominated for a Grammy award for Best Surround Sound Album for the Blu-Ray edition. Whether you hear it that way, or in the standard stereo version, this is a captivating and engaging collection. *Sixteen Sunsets* is an instant classic.

Stuart Kremsky

New Issues



1. SHRUNKEN HEAD SHOP LIVE IN GERMANY

WD-41 WD4103

1.LEGENDS OF LITFASS/

2.WHALES OF THE BLACK FOREST/ 3.CELEBRATION OF THE TSANTSAS/ 4.TRACKS OF THE MYSTERY APE/ 5.WRATH OF BERND; 69:42.

Willie Oteri (g, live loops), Sylvia Oelkrug (vln), Jan Fitschen (b, Chapman stick), Schroeder (d), Dave Laczko (t on 1-3), Alessandro Arcuri (b on 4), Konrad Wiemann (perc on 4); October 23, 2012, Freiburg, Germany (1,2,5), October 25, 2012, Lahr, Germany (3), or April 4, 2012, Freiburg (4).

When the band is called Shrunken Head Shop, you'd expect their music to be rude, crude, and maybe a bit ghoulish. Instead, what you get on (1), a collection of spontaneous compositions recorded on tour, is psychedelic fusion of the most atmospheric variety. The core unit of guitarist Willie Oteri, violinist Sylvia Oelkrug, bassist Jan Fitschen, and drummer Schroeder is joined by trumpeter Dave Laczko for the opening "Legends Of Litfass." The first section of this very long piece features wah-wah guitar and heavily echoed trumpet over a heartbeat bass part and raw-sounding percussion. The dub-wise mix is cool, and there's a distinct aura of Miles Davis wafting over the proceedings, with the added flavor of amplified violin. But where most Davis groups could keep things rolling, the musicians here slow the pace down to a crawl before completely running out of steam around the ten minute mark. Not that this puts an end to matters as the band lurches on until they find a fresh groove to inhabit. There's plenty of time and space in the arrangements for meandering and crawling until they find something else to get them interested. That's pretty much how it goes on each track of Live In Germany, with brief sections of energetic playing separated by plenty of rather aimless noodling. "Whales of the Black Forest" is a calmly drifting soundscape until Oelkrug's violin suddenly takes off dancing over a flurry of drums. The interlude gives them a groove that they're happy to ride to the end. "Celebration of the Tsantsa" fades in to an edgy collective improvisation but soon subsides into more tame psychedelia with a bit of a rave-up towards the end of the twenty-minute track. Titles like "Tracks of the Mystery Ape" and "Wrath of Bernd" promise more edginess than the music delivers, even when the finale bursts into something that sounds curiously like "Baba O'Riley" by the Who. Although it might have been fun to be in the audience as these tracks unfolded in real time, as a home listening experience, this is a surprisingly dull affair.

Stuart Kremsky

New Issues



2. JAZZ COMBUSTION UPRISING SELF-IMMOLATION SELF-PRODUCED NO#

1.OXTAIL SOUP/ 2.BIKE LANES (COMING)/ 3.44 MAGNUM/
4.CUPCAKE FLAVOR PROFILE/
5.ROBERTA, ROBERTA/
6.SERIES OF ADJUSTMENTS/
7.THIS UNMEMORABLE
EVENING/ 8.SELF-
IMMOLATION/ 9.A CLASSIC
BASE/ 10.RISING/ 11.BIKE
LANES (COMING); 69:11.
Henry Hung (t), David "Elaine"
Alt (saxes), Grant Levin (p),
Kenny Annis (b), Andrew
Ryan (d), Gabe Davis (b on
1,3,5-9), Alicia Bell (vcl on
2,10,11), Wendell Hanna
(bassoon on 10), Jane Lenoir
(fl on 10); San Francisco, CA,
no dates specified.

For another example of not enough truth in advertising, look no further than (2). Jazz Combustion Uprising does not, as you might expect from the name, create music that dwells on the fiery freedom side of the spectrum. Instead, saxophonist/composer David "Elaine" Alt and his cohorts deliver 21st-century small band music that draws largely on hard bop and other blues-based styles for its inspiration. At their best, they hit a Horace Silver-like groove like "Oxtail Soup," which opens the disc with one of their better numbers. Here, as elsewhere, trumpeter Henry Hung makes the strongest impression. Hung, who's worked with Anthony Brown's Asian American Orchestra and as a member of the United Brassworkers Front, is the most consistently interesting of the soloists. Leader Alt is gruff on tenor, and brings some fire to his spot before riding the out-chorus with Hung. "Roberta, Roberta" is pretty similar, and a feature for Grant Levin. Unfortunately, the piano sound is pretty bad, muddy and clanky. The drums don't sound very good either, so even when the music is good, it's frequently sabotaged by sound issues. Then there are a few genuinely annoying numbers like "Rising," an art song with a torturous melody sung by Alicia Bell and an overwrought saxophone solo, and the plain silly "Bike Lanes (Coming)." If they concentrate on what they do best, they might have something to say, but as it is, the Jazz Combustion Uprising seems not quite ready for prime time.

Stuart Kremsky

New Issues

S.O.S. (JOHN
SURMAN, MIKE
OSBORNE, ALAN
SKIDMORE)
LOOKING FOR THE
NEXT ONE
CUNEIFORM RUNE
360/361

DISC 1 (53:07): NEWS/
RASHIED/ LOOKING FOR THE
NEXT ONE (Late 1974, London,
England)/ COUNTRY DANCE/
Q.E. HALL*/ THE MOUNTAIN
ROAD* (September 14, 1975,
London). DISC 2 (67:26):
INTRODUCTION/ SUITE/ TRIO
TRIO/ UP THERE/ LEGENDS
(July 27, 1974, Balver, West
Germany).
Mike Osborne (as, perc), Alan
Skidmore (ss, ts, d), John
Surman (bars, ss, bcl, synth,
kybds), Tony Levin (d on *).

At first glance, the short-lived trio S.O.S. (John Surman, Mike Osborne, Alan Skidmore) appears to be a saxophonist's showcase. But when you factor in Surman's work at the piano and his fascination with synthesizers, loops, and sequencers, plus Skidmore's proficient drumming, a different kind of ensemble begins to emerge. The group made only one album, for Ogun in 1975. The double CD *Looking For The Next One* greatly expands their legacy with the band's well-received appearance at the first edition of the Jazzfestival Balver Höhle in 1974, along with two studio sessions recorded in London in 1974. John Surman, who first suggested this lineup to Skidmore when he was recuperating from an auto accident, is a pioneer in integrating electronics and free jazz. The opening track on disc 1, the brief *News*, is a Surman composition. This solo piece by Surman bursts out with quick synthesized patterns and lays an agitated (and processed) soprano saxophone over it. It's a real announcement of intent: this is what we do, and these are the tools we use to do it. "Rashied," a tune by drummer Rashied Ali that Surman and Osborne learned on an early Seventies gig, is a showcase for a serious conversation among three wildly excitable saxophones. Skidmore's "Looking for the Next One" goes through plenty of changes, starting out with a long synth solo followed by a piano solo. The horns don't state a theme until around the five minute mark, setting up a series of sax solos backed by synth and drums that culminate in swirls of ululating horns riffing together and apart. The trio is impressive on the medieval-sounding "Country

Dance," a group composition from their September 1975 session. The presence of drummer Tony Levin on the other two tracks increases the density of the band's sound to excellent effect. "Q.E. Hall" follows a familiar Surman pattern, with bubbly synth loops, but Levin's energy kicks it into high gear. Levin dances happily on the pastoral "The Mountain Road," a traditional melody richly scored by Surman. The German festival show fills disc 2. As Bill Shoemaker's comprehensive liner notes point out, the three extended suites of the Balver Höhle performance incorporate most of the tunes that appear on the Ogun record. "Suite" starts with a jumpy synthesizer loop that quiets the audience and prepares them for the experience to come. "Trio Trio" includes a section of Irish reels played by the saxes that they keep returning to between bouts of collective improvisation, quickly riffing over sequenced synthesizer bumbles. The delicious "Up There" begins with Surman's bass clarinet assuming the duties of playing the grounding riffs, in place of the usual tactic of leaving this job to the synth. Soon enough, all three musicians are trading solo and background roles. There's a fantastic passage around the seven minute mark where all three saxes take off into the stratosphere, like a group of birds responding to an unknown but extremely persuasive force. The brief encore, "Legends," is a lovingly played Surman arrangement of one of Bach's three-part inventions. S.O.S. occupies a special place in the history of improvised music and the use of electronics as part of the process. There's not really a dull moment here, and many thanks to Cuneiform for rescuing and preserving this music. Heartily recommended.

Stuart Kremsky

New Issues



JACOB ANDERSKOV STRINGS, PERCUSSION & PIANO

ILK ILK206CD
SOIL/ WALDHORN/
IMPERMANENCE I*/
HUNGARIAN CONDITIONS/
SPRING IN B/ DIAMONDS
ARE FOR UNREAL PEOPLE III/
POST INDUSTRIAL STONE AGE;
46:20.

Christine Pryn (vln), Anette
Slaatto (vla), Ida Nørholm
(clo), Jacob Anderskov (p),
Peter Bruun (d); Oslo, Norway,
May 6-7, 2012, except

*Copenhagen, Denmark, July
11, 2012.

The prolific pianist/composer Jacob Anderskov has written and arranged a batch of moody and melancholy tunes for this intriguing project. It's a little hard to say if the purposefully limited instrumentation of piano, percussion and strings determined the mood or if the melodies and harmonies came first, but either way Anderskov, drummer Peter Bruun, and the string section of Christine Pryn on violin, Anette Slaatto on viola, and Ida Nørholm on cello evince an admirable consistency of tone and attitude throughout. It's clear from the "everybody starts at once" beginning of "Soil" that this music will essentially ignore all simplistic pigeonholes and proceed on its own terms. Using drums but no bass provokes compositional choices for Anderskov that borrow at will from jazz and classical music without limitation. The searching lyricism of Anderskov's piano on "Soil" is alternately cushioned and provoked by the strings. It takes an especially sensitive drummer to function in this setup, and Anderskov has one in Bruun. Listen to how he uses brushes to keep things cheerfully rolling along, switches to sticks for a livelier presence for the uptempo middle section, then goes back to brushes to bring the tune down. The lush and slowly moving "Waldhorn" features the prominent violin of Christine Pryn and an inquisitive piano solo by Anderskov. The sustained quietude of "Impermanence I," an impeccable live recording done a month after the studio session, gives way to the cinematically-inclined "Hungarian Conditions." This dramatic number, fractured and quick-changing, could be the soundtrack in a film noir for a chase on foot at night through dark alleys. "Spring in B" drifts along with a repetitively rolling piano lick. Bruun concentrates on his tom-toms while the warm mesh of strings dart in and out of the picture. Violin, viola and cello quiver and moan on the fragmented "Diamonds Are For Unreal People III" which moves mysteriously and dramatically until the final flare-up of the strings. Although Anderskov's music is totally serious, there's a strong hint of sardonic humor in some of the titles. You might expect something called "Post Industrial Stone Age" to be a brutish exercise in raw rhythm rather than the extraordinarily tender and tense meditation that closes the disc. The track, the longest one on the album, begins with the strings shining through the murk of tom-toms and the bottom end of the piano. It's almost a tug of war between the downcast and minimalist piano and the lyrical strings, connected by Bruun's stoic drums and cymbals. The closing section offers beautiful writing for the strings that seems to reach for the stars. Inspired and inspiring, the music of Strings, Percussion & Piano is almost unfailingly appealing and deeply engaging. Heartily recommended.

Stuart Kremsky

New Issues



NOAH ROSEN/ALAN
SILVA
O.I.L. ORCHESTRATED
IMPROVISED LIVES
IMPROVISED BEINGS IB21
THE PATH TO HELL IS PAVED
WITH GOOD INTENTIONS/
FLÈCHE DANS LE JARDIN/
TWO BUCK CHUCK*; 50:05.
Noah Rosen (p), Alan Silva
(orchestral synth); Paris,
France, November 11, 2011 or
*April 27, 2012.

Alan Silva, as bassist, conductor, electronic keyboardist and more, has played with just about everybody in the free jazz scene since his earliest recordings in the Sixties with Sun Ra and Burton Greene. Pianist Noah Rosen, whose only earlier release is *Trips, Jobs, and Journeys*, on Cadence Jazz Records (2000), is a Brooklynite transplanted to Paris, where Silva has been based since the Seventies. They meet as equals on this duet album, which gathers three long improvisations from two appearances at the same Parisian performance space. On the opener, "The Path to Hell is Paved With Good Intentions," dense, dark chords from Rosen's left hand meet their match in screechy and indefinable high-energy blasts from Silva's orchestral synthesizer. The overall sound is thick and seems to fill the room. At times, lost in the heavy slabs of sound, I ponder the title and imagine the musicians as the proverbial angel and devil on opposite shoulders, each whispering a path of action to the uncertain soul. There are plenty of utterly startling moments in this free-wheeling duet, and I recommend headphones for a truly mind-blowing experience. Silva plays his instrument in a style that really fits the other-worldly sounds it's capable of. That is to say, most of the time, it doesn't sound like anything you've ever heard before. Too often, there's an obvious tendency to make a synthesizer emulate an acoustic instrument. Sun Ra could wield his keyboard as if a rocket were taking off inside the room, but there aren't many other players with a comparatively twisted approach to the sounds of electronics. Add Silva to the short list. His ominous murk shadows over Rosen's piano ruminations at the start of "Flèche Dans Le Jardin," a altogether more relaxed encounter than the opening piece. For much of its length, Rosen's roiling cascades of piano are answered by Silva's sweeps of synthesized grandeur. At times the chase grows intense and dramatic, racing along as if navigating the rapids in a canoe. Eventually, around three minutes from the end, the music grows softly serene, though no less mysterious. Five months later, the pair returns for "Two Buck Chuck." The music drifts and sidles along with complex clouds of synthesized sound matched with rumbling and thoughtful piano. A bit sober and serious at first, the pieces turns more playful relaxed as it goes along. It's a fitting conclusion to a provocative and seriously engaging release by two sonic adventurers. Recommended.

Stuart Kremsky

New Issues



MANHATTAN BRASS MANHATTAN HOLIDAY

SELF-PRODUCED NO#

IT CAME UPON A MIDNIGHT

CLEAR/ WE WISH YOU A

MERRY CHRISTMAS*/ A

MERRIER CHRISTMAS*/

STUFFY TURKEY*/ SICILIANA/

THE CHRISTMAS SONG/

O TANNENBAUM/ JINGLE

BELLS/ GOD REST YE MERRY

GENTLEMEN/ LIL' DRUMMER

DUDE*/ JOY TO THE WORLD;

49:29.

Lew Soloff, Wayne du Maine

(t) Michael Seltzer (tb) David

Taylor (b tb) RJ Kelley* or Ann

Ellsworth (horn); NYC, January

15, February 3, 2008 or January

9, 2011.

How can you go wrong when you're playing arrangements of Christmas music by Carla Bley and Jack Walrath? The long-running Manhattan Brass ensemble managed to secure the Bley charts through trumpeter Lew Soloff, a frequent member of her touring band. Then bass trombone specialist Dave Taylor contacted Walrath, former Mingus trumpeter and bandleader in his own right, to provide five more charts to fill out the disc. As the band notes in a collective liner note, "Christmas in New York is never monocultural," and to reflect that reality, the music touches on many of the musical approaches that you can hear in the city on a daily basis, ranging from gospel to jazz to classical to Latin. The opening "It Came Upon a Midnight Clear," arranged by Bley, has that special blend of respect and irreverence that fans have come to expect of her music over many decades. The quintet's blend of voices is impeccable, and beautifully rendered in this recording made at a church in Lower Manhattan. Bass trombonist Taylor, who's worked with everyone from Thad Jones to the Brecker Brothers to Jim Hall to Mostly Other People Do the Killing, holds down the bottom, and it's a joy to hear him playing in this all-brass ensemble. Some of the pieces lean towards the solemn, like Bley's chart for "O Tannenbaum," while others are more appropriately playful, like the reggae-ish take on "Jingle Bells," another Bley concoction. Walrath's contributions include a jolly look at "We Wish You a Merry Christmas," a spacious arrangement of Respighi's "Siciliana," and the song that's the farthest stretch for a holiday program, Monk's "Stuffy Turkey." Everything works out pretty well, except for a practically moribund performance of "God Rest Ye Merry Gentleman" that's way too long at over six minutes. The disc recovers with a stately stroll through "Lil' Drummer Dude," and ends with a gorgeous taste of "Joy to the World." One mark of success for a Christmas album is whether or not you want to hear it during the holidays. By that standard, Manhattan Holiday is a definite winner.

Stuart Kremsky

New Issues

EARL MACDONALD
AND THE CREATIVE
OPPORTUNITY
WORKSHOP
MIRROR OF THE MIND
DEATH DEFYING DD0009
MIRROR OF THE MIND/ A
THOUSAND MEMORIES/
BENEATH/ BLACKBIRD/
BIDWELL CRONIES/
DISILLUSIONMENT/ MILES
APART/ IT WAS WHISPERED/ A
PRIORI PERCEPTION/ WHERE
THINKING LEAVES OFF/ I
NEVER TOLD YOU/ BOTTOM
FEEDERS; 51:47.
Kris Allen (ss, as, ts), Earl
MacDonald (p), Christopher
Hoffman (clo), Rogerio
Boccatto (perc); Westwood,
MA, November 2-3, 2012

Pianist Earl MacDonald has assembled an interesting cast of characters for the Creative Opportunity Workshop on this rewarding and largely enjoyable release. The assertive and hard-swinging saxophonist Kris Allen has recorded with fellow reedmen Chris Bryars and Loren Stillman and as a member of the Illinois Jacquet orchestra. Cellist Christopher Hoffman has worked with Henry Threadgill's Zooid and Matt Holman's Diversion Ensemble, and the exceptionally tasty drummer Rogerio Boccatto has been heard with John Patitucci, David Binney, and the Curtis Brothers. The use of cello instead of bass pushes the band a little outside of a typical post-bop mindset. The different range of the instrument moves the rest of the group to a higher state of mindfulness to accommodate it. And Hoffman is adept at shifting from the usual function of bass in a band to become a forceful solo voice, which in turn gives MacDonald more to work with. Most of the tunes are originals by MacDonald. The title tune starts things off with a mid-tempo groover, with Allen on alto. From layers of carefully organized melodic patterns, the arrangement carves space for convincing solos by Allen, Hoffman and Allen again to take it out. A repeated piano figure is at the core of the first theme of "A Thousand Memories," followed by a release that gives MacDonald his first solo of the date. His piano skips and dances attractively, setting the

stage for a gruff tenor solo by Allen. A jittery Hoffman playing arco glides in for a solo, then slips back into the ensemble. It's all over by 3:33, a refreshing change from sessions where everything seems to last too long. MacDonald makes a point of keeping the songs under control; only "Where Thinking Leaves Off" exceeds the six-minute mark. "Beneath" is funky and stark at first, opens up quickly into mid-tempo groove featuring Allen on a fine-sounding soprano. He seems to be equally at home on all three of his horns, widening the band's range even more. While you might not think of the Beatles' "Blackbird" as a useful vehicle for improvisation, MacDonald's reharmonization and tempo shifts work quite well and features a warm soprano sax solo by Allen, a bouncy piano break by the pianist, and a typically spry solo by Hoffman. That's one of two covers on the disc. The other is the seldom-played "I Never Told You," by Johnny Mandel and Arthur Hamilton. Premiered on a Quincy Jones orchestra date in 1969, it's a lovely dark melody. MacDonald's arrangement puts Hoffman's sweet cello out front to excellent effect for one of the highlights of the session. I was also quite taken with "Disillusionment," with its twisty melody and wide-open solos by a snake-charming Allen and Hoffman. The fractured melody of "It Was Whispered" makes for another standout performance. Boccatto sounds great on this one, nailing every sharp twist and turn in the atomized, out of tempo middle section. Certainly the weirdest passage on the disc is the theatrical laughter that greets the saxophone solo on "Where Thinking Leaves Off," followed by a section of random noises and squeaks plus the odd grunt or two. Eventually, they settle into a groove that breaks down quickly, only to reestablish itself before dissipating into a series of overlapping solo statements that converge into a crescendo. At least there's no more laughing. The album ends with the straight-ahead upbeat groove of "Bottom Feeders," a satisfyingly bluesy way to wrap things up. A playful MacDonald is followed by Allen, in a mood to explore the full range of his alto while Boccatto and Hoffman keep pace. It's the kind of tune designed to put a smile on your face and leave the listener with a good feeling. At least that's the effect it had on me. This Creative Opportunity Workshop is well worth hearing.

Stuart Kremsky

New Issues

BRAD HOYT FAR AWAY FROM EVERYDAY

HARP GUITAR MUSIC HGM-
CD-014

THE RELATIVE SEA/ SHARPER'S
REVENGE/ IMPOSSIBLE
LIAISON/ LOOK INSIDE/
KISS OF FATE/ RICOCHET/
TRAVERSE/ RESTIVE
NOCTURNE/ ELNORA/ FAR
AWAY FROM EVERYDAY/
BENEATH THE IRON GATE/
SEPTEMBER/ SOMETIMES
YOU JUST KNOW/ ALTERNATE
TIMELINE; 71:08.

Brad Hoyt (p, kybds, arpa
viola caipira, lute, ukelele,
Spitfire strings, perc, bazantar)
with Jeff Coffin (ss, ts, fl),
Howard Levy (hca), Antoine
Dufour, Mike Doolin, Muriel
Anderson, Pete Bradshaw,
Andy Wahlberg (harp
guitar), Stephen Bennett
(harp guitar, guitars), Gregg
Miner (harp guitar, guitars,
7-string bass zither banjo,
harp mandolin), Terry Hayes,
Joscho Stephan, Phil Keaggy,
Don Alder (guitars), Tomáš
Mach (vln), Trevor Gordon Hall
(kalimbar), Jeff Titus (Carlson
"Oracle" harp sympitar), Peter
Puma Hedlund (nyckelharpa),
Joseph Pepson Snětívý (cl),
Evan Cobb, Lorena Hoyt
(oboe), Brenda Craig Reinicke
(fl), Sascha Groschang, Tom
Shinness, Russick Smith (clo),
Michael Manring (el b, Ebow
b), Alexander Jurman (bass
g), Tom Roady (d, perc), Aleš
Pavliček (d), Jon Crabiel (perc);
20 locations, 2010-2013.

A love of the harp guitar is the key prerequisite for enjoying Brad Hoyt's generous collection of tracks selected from encounters over a three year period. Hoyt, a multi-instrumentalist who's heard mostly on piano, collaborates with no fewer than eight harp guitarists over fourteen tracks, along with a raft of other musicians. The constantly shifting personnel means that aside from Hoyt, no individual player makes much of an impression. Hoyt's friendly compositions with their simple melodies, obvious harmonies and genially placid rhythms aren't really geared for making sparks anyway. The cheerful atmosphere is, at best, pleasant and harmonious. More often, it's just plain dull and predictable, hitting bottom with the overly precious "Impossible Liaison" with its emphasis on Brenda Craig Reinicke's flute and Sascha Groschang's cello. One of the few pieces that stands out from the rest is "Ricochet," a very pretty solo number, with Hoyt overdubbing 30-string harp guitar, plucked and bowed piano, and cimbalom, a type of hammered dulcimer. "Traverse," which features the liquid electric bass of Michael Manring and Jeff Coffin on testifying tenor, is a foray into the gentle side of fusion. It's quite a bit livelier than most of the music on this largely moribund and forgettable release. A lot of work by a lot of different people went into this project, and I hope that someone appreciates it, but that someone isn't me nor, I suspect, will this music interest the vast majority of Cadence readers.

Stuart Kremsky

New Issues



THE PETE MCGUINNESS JAZZ ORCHESTRA STRENGTH IN NUMBERS SUMMIT 627

THE SEND-OFF/ WHAT ARE
YOU DOING THE REST OF YOUR
LIFE?/ TRIXIE'S LITTLE GIRL/
THE SWAGGER/ BEAUTIFUL
DREAMER/ SPELLBOUND/ YOU
DON'T KNOW WHAT LOVE IS/
NASTY BLUES/ BITTERSWEET/
YOU DON'T KNOW WHAT LOVE
IS (Radio Version). 78'.

McGuinness, ldr, comp, arr,
vcl, tbn; Dave Pietro, as, ss,
fl; Marc Phaneuf, as, fl; Tom
Christensen, ts, fl; Jason Rigby,
ts, ss, cl; Dave Reikenberg, bari
s, b cl; Jon Owens, Tony Kadlec,
Bill Mobley, Chris Rogers, tpt;
Bruce Eldem, Mark Patterson,
Matt Haviland, tbn; Jeff Nelson,
b tbn; Mike Holofer, p; Andy
Eulau, b; Scott Neuman, d.
10/24/13, Brooklyn, NY.

Big bands are creating some really outstanding music these days and the Pete McGuinness Jazz Orchestra's *Strength in Numbers* is a good example. The band itself comprises a cadre of excellent New York musicians, but what sets it apart from others are the superb advanced arrangements of its leader. For one thing, McGuinness's scores (he composed all but three of the ten and arranged them all) explore the countless timbral possibilities offered by an orchestra whose saxophonists are also accomplished flutists and clarinetists. For example, the bass clarinet plays a central role in "What Are You Doing the Rest of Your Life," an ingenious, triple meter showcase for the leader's affecting Chet Baker-like vocal. McGuinness also weaves his various melodic lines into fresh and interesting tapestries, supported by sophisticated harmonies. Further, his forms can take unpredicted turns. On, for example, "Beautiful Dreamer," the Stephen Foster classic, he has the piano perform a rubato, classical-like segment before letting it morph into dancing swing.

The program ranges from ballads like the aforementioned "What Are You Doing" and "You Don't Know What Love Is," another McGuinness vocal, to swingers such as "The Send-Off" (dedicated to Bob Brookmeyer) and the torrid "Nasty Blues," and includes a mixed meter Latin in "Spellbound." Improvised solos are passed around throughout the sections and the soloists are all excellent in a mainstream modern vein. Needless to say, given the players involved, the ensemble's execution is flawless. And, boy, does it swing!

David Franklin

New Issues

TRIOSHALVA BREEZA

No label or number
MIZMOR LAILA (MELODY
OF THE NIGHT) / HATZOT
(MIDNIGHT) / AD OLAM
AHAKE (FOREVER I SHALL
WAIT) / BA LASHEHUNA
BAHUR HADASH (A NEW
KID ON THE BLOCK) / YAD
ANUGA (A DELICATE HAND) /
ELEANOR RIGBY / ANI GODIN
/ ISABELLA / BACHELORETTE.
51:48.

Assaf Gleizner, p, melodica,
g; Koby Hayon, b, oud; Nadav
Snir-Zelniker, d, perc. March
29-30, 2013, New York.

THE CLAUDETTES INFERNAL PIANO PLOT...HATCHED!

YELLOW DOG 2065
STUMBLIN' HOME SATISFIED/
BIG SUCKER PUNCH/
HAMMER AND TICKLE/
TIDE POOL/ DEEP SOUL
FOR HIGH SOCIETY/ NEW
ORLEANS YARD SALE (NEW
11-BAR BLUES)/ INFERNAL
PIANO PLOT...HATCHED!/
SERENADING THE CLEAN-UP
CREW/ TREMBLIN' BLUES/
MOTÖRHOME/ LAND OF
PRECISELY THREE DANCES/
CHIN-UP TANGO/ DO YOU SEE
IT TOO? 39:30

Johnny Iguana, p; Michael
Caskey, d. 2011 and 2012,
Chicago, IL.

Trio Shalva, comprised of three musicians from Israel who currently live and perform in New York, present Israeli and original music in a distinctive contemporary style on this recent CD. First performing in 2009 and now on their second recording, the trio offers music infused with the minor mode, a characteristic of middle-eastern music, and performed with rhythms from the rock, jazz, and dance idioms. The sole exception is "Yad Anuga," played in an authentic traditional middle-eastern style by the trio with the use of the oud, an ancient stringed instrument, and the melodica, which sounds something like a harmonica. All other selections are played by Trio Shalva in a more hybrid middle-eastern/contemporary style, often with a soulful and/or dramatic quality.

Don Lerman

The Claudettes are a piano/drums duo from Chicago who play a form of rompin', stompin' music based on the blues, jazz, or related idioms. Although some pieces on this album, the duo's first, are clearly traditional boogie-woogies or are derived from such early piano jazz forms as ragtime and stride, all of them reference one or another of the great variety of blues- or jazz-oriented styles found in the pair's home base of Chicago. Still, they typically sound freshly original. A couple even feature Latin beats.

Pianist Iguana (aka Brian Berkowitz) has long been a familiar figure on the Chicago blues scene, playing with such notables as Junior Wells and Otis Rush. Caskey (aka Bunny Patootie) has worked with KoKo Taylor and Chuck Mangione, among others. Each plays his instrument well, and together they work hand in glove to maintain a constant high level of energy and excitement. Iguana also composed all the tunes except for Little Brother Montgomery's "Tremblin' Blues."

David Franklin

New Issues

(1) DOMINIC LASH
QUARTET
OPABINIA
BDV13122

ISTHMUS / WAITING
FOR JAVIER/LUZERN /
HALLUCIGENIA / LULLABY
OF THE LIMPET (FOR
ELLA) / AZALPHO /
HALT THE BUSTERMAN /
WIWAXIA / DOUBLE FILE /
ANOMALOCARIS / PIANO
PART TWO/CATACHRETIC.
44:38.

Lash, b, comp; Alexander
Hawkins, p; Ricardo Tejero,
ts, cl; Javier Carmona, perc.
January 16, 2013, Camden, NJ.

(2) JIMMY
BENNINGTON TRIO
ONE MORE
BEAUTIFUL BALLAD
CIMP 398

TO D.C. / THIN TEETH / SAX
ESPECIALLY / MARILYN / FIELD
DRUMMER / FOR ROBERT /
MY ONE AND ONLY LOVE /
THE SECOND TIME ONE MORE
BEAUTIFUL BALLAD. 58:39.

Bennington, d; Daniel Carter,
as, ts, ss; Ed Schuller, b.
February 22, 2010, Rossie, NY.

Bassist Dominic Lash leads his quartet in a multi-faceted presentation of sounds, motifs, and free playing on (1). The ancillary sounds of strings, percussion and woodwind textures are clear and distinct throughout the recording. Selections fall into categories of short, medium length, and longer. Short pieces (“Hallucigenia,” “Wiwaxia,” and “Anomalocaris,” each under 50 seconds) portray various sounds, while the medium and long cuts delve into individual and joint playing of a range of musical expressions. The most extensive cut, “Piano Part Two/Catachretic,” has large sections which are pensive in nature, with some exploration of tones and patterns in the low end of the bass and tenor, moving on to a swinging bass line behind a piano solo, with piano and bass then developing and leading to a percussion solo, and finally calming and ending with a descending line. Among the medium length selections are “Azalphi,” in which the clarinet and rest of group establish a quizzical and/playful mood, and “Halt,” in which a unison even eighth note pattern by the piano and tenor sax is significantly developed.

Don Lerman

Drummer/leader Jimmy Bennington’s trio is more often on the quiet subtle side in their free jazz offering on (2). Except for bassist Ed Schuller’s fine foray into the standard “My One and Only Love,” interplay is pursued by the three musicians, with saxophonist/flutist Daniel Carter having a large role in the direction and sound of things here, and with Bennington shaping the music often on tom-toms. The trio ramps things up in intensity and energy on the final and title cut, with Carter’s alto strong out front.

Don Lerman

New Issues

(1) BOB NIESKE 10 FAST TRACK CIMP 396

FAST TRACK / O'DAAT /
SIMPLIFYING SIMPLE FLYING /
BIG WOLF / FLATLINE / HEART
/ MAJOR BLUES / FOR JIMMY...
/ THERE'S A BUS THAT'S
LEAVING SOON FOR ALBAN
BERG'S HOUSE. 71:05.

Nieske, b; Jon Damian, g; Bob
Tamagni, d; Allan Chase, ss,
as; Tony Carelli, ts; Tom Hall,
bari s; Ken Cervenka, Phil
Grenadier, tpt; Jeff, Galindo,
Phil Swanson, tbn. January 6,
2010, Waltham, MA.

(2) LESLIE PINTCHIK IN THE NATURE OF THINGS PINCH HARD CD-002

WITH YOU IN MIND / I'D TURN
MY BACK IF I WERE YOU / I'VE
GROWN ACCUSTOMED TO HER
FACE / LUSCIOUS / SPARKLE /
TERSE TUNE / RIPE / READY! /
THERE YOU GO. 51:33.

Pintchik, p; Steve Wilson, as,
ss; Ron Horton, tpt, flgh; Scott
Hardy, b; Michael Sarin, d;
Satoshi Takeishi, perc. No date,
Stamford, CN (1-8), New York,
NY (9).

Drummer Bob Nieske's ten piece group provides excellent performances of Nieske's original music on (1) that will wear well for jazz listeners. Nieske's writing is characterized by intriguing melodies and counter-melodies, dense harmonies, and background figures of substance and interest. A listener to this music would not be surprised to know that Nieske played with Jimmy Giuffre from 1979 to 1993 and that in his album notes, Nieske cites Giuffre, George Russell, Gil Evans, and Duke Ellington as his favorite jazz composers. The elements of creativity, harmonic complexity, and dedication to the jazz tradition that are part of the legacy of Giuffre, Russell, Evans, and Ellington are also present in Nieske's music. Nieske has chosen nine top-tier musicians to join him, with trumpeter Phil Grenadier and several other outstanding soloists playing solos within the context and direction of Nieske's music, and with all ten helping to generate a cohesive ensemble sound. Averaging nearly eight minutes per cut, the nine selections display substantial musical development and provide ample room for the creative soloists in the group. The list of soloists in the album notes only specifies the individuals in the brass section (where there is an ambiguity since there are two trumpet players and two trombonists), and the listener can determine the other soloists by hearing which instrument is being played and consulting the list of personnel. The music was recorded in a natural setting without electronic enhancements, leading to volume levels and changing musical textures that were naturally generated by the band, a good thing.

Regarding pianist/composer Leslie Pintchik's music on (2), a keyword is "sparkle," the title of one of Pintchik's engaging compositions and a prevailing characteristic in her music. Containing harmonic depth and bringing to mind the music of Bill Evans, her jazz pieces convey a sense of optimism and brightness especially present on "With You In Mind," "Luscious," "Sparkle," and "Ready!" Pintchik and her acoustic trio communicate this sense throughout with excellent performances, rising to an even higher level on "There You Go," the sole live cut on the CD, performed at a New York City festival. On six of the nine selections, the core trio is augmented by saxophonist Steve Wilson and trumpeter Ron Horton, who play bassist Scott Hardy's rich two-horn arrangements with precision and musicality, and provide top-flight solos as well. Two selections, "I'd Turn My Back if I Were You" and "Terse Tune" add a jaunty playfulness, with the ballad-like "Ripe" featuring lyrical playing from Horton and the other soloists. There is much to admire and enjoy from the music of Pintchik and her group in this, her fifth recording as a leader.

Don Lerman

New Issues



WEST POINT BAND'S JAZZ KNIGHTS TURNING POINTS U.S. ARMY (no catalog # listed)

SPEAK LOW / JOY SPRING /
TURNING POINTS / I SHOULD
CARE / HOW I WISH / INFANT
EYES / THE AWAKENING /
THE DARK MOON / SO MANY
STARS. 72:43.

Mike Reifenberg, as, ss, flt;
Derrick James, flt, cl; David
Loy Song, Jay Malone, ts,
cl; Xavier Perez, bari s, flt,
cl; John Castleman, Vito
Speranza, Josh Economy,
Rich Johnson, tpt; Dan Pierce,
Ron Fleischman, Jason Miller,
Teddy Arnold, tbn; Mark
Tonelli, g; Scott Arcangel,
musical director, p; Brandon
Nelson, b; Scott Drewes, d;
Alexis Cole, vcl. June 15-19,
2010, Englewood, N.J.

The CD's insert advises that the Jazz Knights were officially formed in 1972, "to support and serve the United States Military Academy and its corps of cadets. The unit functions as "the jazz ensemble and popular music component of the West Point Band." No surprise, then, that, with one perplexing exception, every playing member is noted as either a staff sergeant, master sergeant or sergeant first class. The exception is trombonist Jason Miller who is apparently a mere civilian designated simply as "Mr." in the personnel listing.

The Knights play with the sort of well drilled alacrity one expects from the military where life is generally reduced to doing even the basics by the numbers. The originals and arrangements of compositions by "outsiders" all have a somewhat pervasive air of the academy about them. Thus, the ensemble most often sounds like a well rehearsed university agglomerate. Sgt Tonelli is credited with the arrangements of "Speak Low" and "So Many Stars," Sgt. Arcangel with the charts for Wayne Shorter's "Infant Eyes," Clifford Brown's "Joy Spring" and the standard "I Should Care." The waxing and and waning "Dark Moon" is an Arcangel original, while it is Sgt. Mike Reifenberg who contributed two rather fustian originals, "Turning Points" and "The Awakening" neither of which would have been particularly out of place in the Stan Kenton book of the mid to late 1950s.

The Knight's vocalist is the estimable Alexis Cole (10/2010, p. 144), also a staff sergeant, whose discography continues to grow apace as the current decade progresses. She gives voice to Jezra Kaye's "Joy Spring" lyric, Jon Hendrick's words which convert Monk's "Ask Me Now" into "How I Wish," as well as Sergio Mendes' "So Many Stars." She sings as well as ever, but in the well established tradition of big band vocalizing functions as little more than an adjunct to the band on all three of these tracks, marking this CD, perhaps, as an item her completist fans may be willing to expend some small effort to locate and acquire.

Alan Bargebuhr

New Issues

JACKIE ALLEN MY FAVORITE COLOR

Avant Bass 1905

SLEEPIN' BEE / MERCY,
MERCY, MERCY / MY MAN'S
GONE NOW / BLAME IT
ON MY YOUTH / MANIC
DEPRESSION / STUCK IN
THE MIDDLE WITH YOU / A
HOUSE IS NOT A HOME /
DIANA / BORN TO BE BLUE /
CALL ME WINTER.

Jackie Allen, vcl; John
Moulder, g; Ben Lewis,
kybds; Hans Sturm, b; Dane
Richeson, d, perc; Tito Carillo,
tp; Steve Eisen, sax, flt. (No
recording dates or locations
listed.)

DIVUS AUREOLA DIVUS RECORDS 859710963347

VATES/ ANIMA/ AWAKENING/
MOSAIC 1/ MOSAIC 11/
MOSAIC 111 70:00
Rouge, d; Grievas, elec bass;
Aron elec g; Robin, elec g
recorded Verden Germany
2013

The latest from singer who has apparently given up any pretense to being the straight ahead acoustically inclined vocalist we imagined we heard when she first emerged in the 1990s on the Naxos Jazz label ("Which" - Naxos 86042), backed by a hefty contingent of Jazz players including, among others, Red Holloway and Gary Foster on reeds, Bruce Paulson on trombone, as led by Bill Cunliffe from the piano, and on Lake Shore Jazz (11/94, pg. 87). But now, with what she describes as "a special project that spanned a number of years (and to which) she is "so happy to finally give birth," she reveals herself as a singer firmly in the grip of simulated melodrama on a misconceived album ripe with electronic enhancement covering the distance between Jimi Hendrix's "Depression" and Joe Zawinul's "Mercy" without the merest suggestion of anything approaching Jazz expression or a spontaneous improvisatory impulse. I can't imagine what audience this bogus diva seeks to placate with such a melange of impostures. Both Mel Tormé and Oscar Levant are disparaged with failed versions of "Born" and "Blame" respectively. Whoever oversees their respective artistic estates might well consider formal protests.

Alan Bargebuhr

The CD cover has no information about the band so I tracked down their web site. They are listed as a Swiss Instrumental Rock Band. In addition to this CD the music is available on Soundcloud, and Youtube has a promo for this CD as well as a couple of other tracks of theirs.

The lineup is the standard lead guitar, rhythm guitar, electric bass and drums. The band sounds well rehearsed as some of the tunes have tempo changes, dynamic changes, and modulations. There is some nice interplay between the two guitars. The lead player is lyrical and there are some quite interesting solos. The rhythm section does its job well. Other than that I am not sure what to say. This music is definitely not my thing, though I can certainly appreciate the ability of these players. But after listening to the first three tracks a sameness set in: The same guitar licks, the same drum breaks, etc. The music is pretty tame—very tonal and not very heavy. Listeners who enjoy instrumental rock will probably like this CD. And judging by the comments left on Youtube, this band does have its fans.

Bernie Koenig

New Issues

ELISSA GOODRICH
BACH

CONVERSATIONS

NEWMARKET MUSIC

3323.3

BEGINNING/ PRELUDE/
CONVERSATION'S

PRELUDE/ ALLEMANDE/
CONVERSATION 1/

COURANTE/ CONVERSATION
2/ SARABANDE/
CONVERSATIONS 3

SARABANDE SIGH'S/
CONVERSATION 4/ BOUREE

1 11 1/ CONVERSATION 5/
GIGUE/ CONVERSATION 6

UNENDINGS/ CONTINUUM
PARTS 1 & 11 45:17

Elissa Goodman, marimba,
vib, perc; Ria Soemardjo

voc, frame d; Phil Bywater
ss/ Tamara Murphy, bass/
Daniel Farrugia d. Melbourne

Australia, Nov 27 & Dec. 19,
2012

GORZYCKI &

GRUCHOT

EXPERIMENTAL

PSYCHOLOGY

FORTUNE 0021013

CLASSICAL METHOD/
CHAOTIC METHOD/ WATER

METHOD/ OFFICE METHOD/
LONG TERM METHOD/
BRUSHES AND BELLS

METHOD/ INDIAN METHOD/
ZDUMIENE NR 1 61:37

Rafal Gorzycki d, perc;
Sebastian Gruchot, vln, elec

vln, vla, live electronics
Warsaw, Poland, 2013

This is a very interesting record. Goodrich took Bach's Cello Suite no.3, plays the suite in section on marimba or vibes, then after each section of the suite she composed, with one of the performers, a variation or conversation based on that section. Each of these conversations is a duet, so the players only appear on two or three tracks each.

I love Bach, and I play marimba and vibes, so I was really looking forward to this CD. While I find the idea interesting, and I really like some of the Conversations, I do not care for Goodrich's interpretation of Bach. She plays the melodies very broadly, almost romantically, and I am a stickler for a more rigorous reading of Bach. She leaves space where there shouldn't be. But I do very much like the use of the marimba. It brings out a whole new sense of the music.

But if you like Bach played broadly, you will enjoy this CD. The Conversations are interesting and varied, since they utilize different people, there is no repetition. I particularly liked the ones with Soemardjo and the one with Murphy on bass.

Bernie Koenig

As readers of my reviews know, I love duets. I have actually done something like 1), but with drums and cello, so I was eager to listen. Like so many Europeans these two clearly reflect classical training. I hear all kinds of influences from Stockhausen to Phillip Glass and other influences from pop to mid eastern. The mid-eastern influence is very prominent on "Long term" where Gorzycki lays down a repetitive rhythm and Gruchot uses all his tools to improvise over the rhythm, using mid-eastern inflected melodic patterns. Indeed, this pattern describes most of the CD with the exception of "brushes" where the drumming is more interactive with Gruchot's playing.

Gruchot is quite inventive, especially with his use of electronics, and his straight violin playing exhibits a nice lush tone, while, for the most part Gorzycki provides stable rhythms for Gruchot, but on occasion he also exhibits some flair for improvisation. I especially like the sound he gets in "Zduniene" which sound like water, but looks like, judging from a picture in the insert, it is made with chains on a cymbal.

Listeners who like minimalism and mid-eastern music will find a lot to like here.

Bernie Koenig

New Issues

LIVE AT MONTMARTRE

1) EDDIE GOMEZ & CARSTEN DAHL STORYVILLE 1018450

I HEAR A RHAPSODY/ THERE
IS NO GREATER LOVE/
AUTUMN LEAVES/ BODY
AND SOUL/ HOW DEEP IS
THE OCEAN/ ALL THE THINGS
YOU ARE/ FIRST ENCOUNTER
65:01
EDDIE GOMEZ, BASS;
CARSTEN DAHL, P
MONTMARTRE NOVEMBER
9, 2011

2) NIKOLAJ BENTON TRIO STORYVILLE 1018451 76:47

SMILE STACEY/ ALMOST
IN YOUR ARMS/ WEST
COAST SCENARIO/ OLD-
TIMERS/ FLYV, FUGL, FLYV/
CANTILENA ELEGIACA/
SVETLANA BOTSWANA
RUSTICANA/ THE HEATHER
ON THE HILL/ LONELY
BOTTLES/ MY BLUE HEAVEN
Nikolaj Benton p;
ThomasFonnesbaek, bass;
Winard Harper, d
Montmartre May 24, 25 2013

Two live sets from different years from Montmartre.

1) What can one say about a couple of pros playing standards at the top of their game? Just sit back, listen and enjoy! And that is what the audience at Montmartre did, judging by their responses.

Dahl is not known to me so I had to do some checking. He is Danish, is a mainstay on the European scene and has played and recorded with a wide range of people. He has his roots in bop and uses big chords effectively. And he brings a freshness to the melodies of these old standards.

Gomez is no stranger to me. He is a solid performer, at times driving Dahl with his complex accompaniments. I love his slap on "Greater Love," his incredible arco work on "Ocean" and his solos generally. He combines strong lines with double stops, almost trying to emulate Dahl's chords.

But the real strength of this CD is the excellent interplay between these two excellent musicians.

2) Bentzon is another Danish pianist whose roots are clearly in the hard bop tradition. This CD features standards with a bunch of his originals, and is another crowd pleaser. The trio comes out swinging and doesn't let up. Bentzon keeps things moving, Harper pushes nicely, and Fonnesback anchors everything, and turns in some of the best solos on the CD. There are a couple of slower tunes: "Elegiaca" is pretty and lives up to its name, and there are some nice time changes on "Rusticana," and there is a great blues feel on "Bottles." And I really could have done without the "Blue heaven" encore. But when the CD was over I did not feel engaged. I think is because Bentzon's playing is a bit too technical, as are most of Harper's solos. Not a bad record, but it should have been more engaging. Given the audience reaction, I guess this is one of those examples of "You had to be there."

Bernie Koenig

New Issues



1) FREDERIC BLONDY & JOE ROSENBERG ROUGE ET BLANC QUARK RECORDS

QR0201620

SCARLET IVORY/ CRIMSON
MILK/ IMPERIAL CORNSILK/
RASPBERRY GHOST/
VERMILLION SMOKE/ RUBY
SNOW 63:17

Frederic Blondy p; Joe
Rosenberg ss. Paris, France
November 2011 & April 2012

2) JOE ROSENBERG ENSEMBLE RESOLUTION QUARK

RECORDS QR0201519

NDUGU/ BHA IYOM/
XIONGDI/ ET ALORS/
RECONNAISSANCE/
PSAUME/ ACCEPTATION/
BLUE JAY WAY/ CONFRERE/
POURSUITE/ RESOUDRE/
RESOLUTION 70:35

Bruno Angelini, p; Arnault
Cuisinier, bass/ Edward
Perraud, d; Didier Petit, cel;
Joe Rosenberg ss France 12 &
13 December 2012

1) Another duet, this one with piano and sax. And again, I hear classical influences, especially in Blondy's playing. He uses the sides, he plucks the strings, and, at times, I wonder if he prepared the piano, given some of the sounds I hear.

I put the CD on and just started listening, and before I knew I was into track 3, which led me to conclude the different tracks and titles are not important. The CD plays more like one long piece with some pauses, than as a CD with six separate tracks.

The record starts off with Blondy using the piano as a percussion instrument, with Rosenberg entering with short bursts. And as the piece develops we hear great interplay between the two musicians.

For me the section of the CD that stands out is "Vermillion" both for the great interplay but more so because of the variety musical forms being used, from classical avant-garde to Asian harmonies and spaces. Rosenberg plays very long tones while Blondy creates all kinds of percussive and string like sounds behind him. In short a very interesting record, which will hold up over many playings. I say this after my third listen.

2) I finds Rosenberg on soprano and in a larger setting. I really enjoyed this record. It has great compositions and great solos, and the whole record maintains a reflective mood. The compositions, with two exceptions, are listed as being by the ensemble. To me that generally means that everyone contributed equally. This is usually the case when everything is improvised, but there is real composing happening here, so I will assume that somehow the compositions were the result of a collective enterprise.

The first three tracks play as one long composition with great ensemble work. The solos start on "Alors" with long excursions by Angelini and Rosenberg, with excellent support from Petit and Perraud. Angelini reflects a wide range of influences from Schoenberg to contemporary jazz players, while Rosenberg's style is highlighted by punctuations of short melodic bits. Does that come from Stockhausen or Miles?

Petit plays some excellent jazz cello as well as being very sensitive to melodic lines, while Cuisinier and Perraud provide excellent accompaniment throughout. As a drummer who plays in this context, I would really like to complement Perraud's sensitive playing.

As for the two tunes not by the collective "Blue Jay Way" is beautifully rendered by Petit and Rosenberg, before some nice collective improvisation occurs. Then there is a brief funky section before the improvisation returns, with Rosenberg playing melody on the out chorus. And Coltrane would be very happy with this rendering of "resolution".

In short a really interesting record.

Bernie Koenig

New Issues

ALBERT BEGER, GERRY HEMINGWAY THERE'S NOTHING BETTER TO DO OUT NOW 007

STAYING ALERT/ LET GO OF
YOUR MIND/ BUTTERFLIES/
LIMITED EDITION/ MISSING
YOU/ THERE'S NOTHING
BETTER TO DO 47:03
Albert Beger ts, ss; Gerry
Hemingway d, perc 28, 11,
2011 Tel Aviv

MEHMET ALI SANLIKOL WHATSNEXT DUNYA NO NUMBER

WHAT'S NEXT/ BETTER STAY
HOME/ A VIOLET LONGING/
PALINDROME/ ON THE
EDGE OF THE EXTREME
POSSIBLE/ THE BLUE SOUL
OF TURKOROMERO/ KOZAN
MARCH/ N.O.H.A./ GONE
CRAZY: A NOIR FANTASY
71:37
Collective personnel: Mehmet
Ali Sanlikol cond, p, hpscd,
ney, haba, zurna, rebab; Mark
Zaleski, as, flt; Sam Mehr, as,
flt; Aaron Henry, ts, flt; Tucker
Antell, ts; Jared Sims, bs, b
clt; Cathy Olson bs, b cl; Mike
Peipman, tpt; Sam Dechenne,
tpt; Jeff Claasen, tpt; Jerry
Sabatini, tpt; Clayton DeWalt,
tbn; Randy Pingrey, tbn; Tim
Lienhard, tbn; Chris Gagne,
tbn; Ido Meshulam b tbn;
Utar Artun, p; Phil Sargent,
el g; Fernando Huergo. El
bass; Bertram Lehman, d,
cga, nekkare, Djembe; Engin
Guntadin, d, perc; Roslindale,
MA 2013

Another duet, this time my favorite combo: sax and drums. I am quite familiar with Hemingway but not at all familiar with Beger. Hemingway is always a tasteful player who adapts his playing to the context he is in, and this CD is no exception, whether on percussion or drums, Hemingway provides tasteful accompaniment to Beger's playing. Beger's style is primarily one of short bursts with an occasional longer line, or a series of bursts. While "Staying Alert" provides a great intro to the performance, things really heat up in the apt titled "Letting Go of Your Mind," where there is some serious interacting between the two players.

"Butterflies" starts off with percussive sounds that, to my ears, try to emulate bird or insect sounds which are answered with very delicate sounds from Beger. "Missing" starts off with a three minute Hemingway solo which is based on a recurring theme, which keeps things interesting before Beger enters in a way that is complimentary to Hemingway's playing, but things heat up along the way, only to quiet down again, with Beger taking the lead and Hemingway moving to background. This is a fairly quiet record which requires careful listening, which will definitely be rewarded.

Bernie Koenig

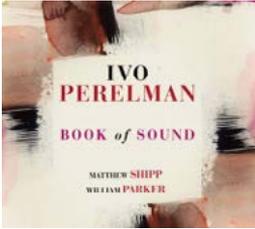
Dunya is the Turkish, Arabic, Persian, Greek word for "world", and here it is a musicians' collective, playing their version of world music. This record is a big band playing some old and new big band jazz. Some of the charts reflect call and response, such as the title track, while others reflect a more fusion style, such as "Home," and yet others show the Mid-Eastern influence, such as "Palindrome," and "Violet" uses voices in an interesting manner. And "Edge" sounds like Neal Hefti doing an arrangement of Peter Gunn, or The Pink Panther. But, to my ears, largely because of the electric bass, the dead drum sounds, and the eighth note beat the fusion style permeates.

All big bands depend on good charts and good soloists. And we get both here, though by track 7 I was starting to hear similarities in many of the arrangements. The writing, though, is taught, and the band swings. All soloists—none are specifically credited—turn in excellent performances; properly fitting with the tune they solo on.

Nothing ground breaking here, but some good solid performances. Listeners interested in a big band sound will enjoy this CD.

Bernie Koenig

New Issues



IVO PERELMAN 1) BOOK OF SOUND LEO 697

DAMMANT QUOD NON
INTELLIGUNT/ CANDOR DAT
VIRIBUS ALAS/ DE GUSTBUS
NON EST DISPUTANDUM/
ADSUMMUM/ ADDE
PARVUM PARVO MAGNUS
ACCERVUS ERIT/ VERITAS
VOS LIBERABIT 52:24
Ivo Perelman, ts; Mathew
Schipp, p; William Parker,
bass; Bklyn, NY October 2013

2) THE OTHER EDGE LEO 699

DESERT FLOWER/ PANEM
ET CIRCENSES PART 1/
CRYSTAL CLEAR/ PANEM ER
CIRCENSES PART 2/ LATIN
VIBES/ PETALS OR THORNS/
BIG BANG SWING/ THE
OTHER EDGE 65:21
Ivo Prelman ts; Mathew
Schipp, p; Michael Bisio, bass;
Whit Dickey, d Bklyn NY Jan
2014

Two records by Ivo Perelman featuring Mathew Schipp: 1) sees Perelman at his best, from squawking to breathy melodic lines, with great accompaniment from Schipp and Parker.

He comes out squawking but on “Disputandum, he plays nice breathy melodic lines: Think Coleman Hawkins playing free jazz.

The CD moves between different tempos and textures, the way a free session should. It is too easy to fall back on one’s standard riffs, so textures, tempos, and contexts must change to keep the music fresh. And this is what these players do here.

Schipp and Perelman seem to have an almost ESPish connection, with Schipp playing exactly the right notes or chords to complement Perelman’s playing. And Parker provides a steady foundation throughout. Parker shines on “Adde” with a great bowed solo as well.

In 2) Perelman comes out roaring and maintains it for the entire 10 minutes of the first track. I don’t know if it is because there is a drummer here, or if Perelman was just ‘on.’ But “Panem” starts quietly with some lovely bowed playing by Bisio. Schipp and Dickey enter quietly before Perelman takes over. He is still aggressive, but in a quiet way, fitting the opening. The tune switches gears midway when Schipp takes over, with the other players offering excellent support.

On “Panem 2” there are also mood and tempo changes, from Perelman’s squawking to some very quiet playing with a great solo by Basio. And “Big Band Swing” is played in time and really does swing.

After listening to both CDs, I must admit that about halfway through the second I had enough. My ears were tired and I found Perelman relying on his high note squawks a bit too often.

Perelman is clearly a good player, and both of these CDs are of high quality. Even though I am drummer, I actually preferred the trio record for more interactive playing between Schipp and Perelman. I have no faults to find with Dickey and Bisio, but I found the interplay on “Book” more interesting.

Bernie Koenig

New Issues

1) STANTON MOORE,
CONVERSATIONS,
ROYAL POTATO FAMILY
(NO #).

LAUREN Z / CARNIVAL
/ DRIFTIN' / MAGNOLIA
TRIANGLE / WALTZ FOR ALL
SOULS / TCHEFUNKTA / THE
CHASE / BIG GREAZE / IN THE
KEYHOLE / PAUL BARBARIN'S
SECOND LINE / PRAYER.

Moore, d; David Torkanowsky,
p; James Singleton, b. New
Orleans, LA.

2) JOE LOCASIO AND
WOODY WITT,
ABSINTHE - THE
MUSIC OF BILLY
STRAYHORN,

BLUE BAMBOO MUSIC 25.
MY LITTLE BROWN BOOK
/ CHARPOY / A FLOWER IS
A LOVESOME THING / RAIN
CHECK / CHELSEA BRIDGE /
LOTUS BLOSSOM / ISFAHAN
/ ABSINTHE / DAYDREAM.
60:42.

LoCasio, p; Witt, ts, as, ss.
2/12-13/11, Houston, TX.

Stanton Moore is best known as the drummer for the New Orleans jam-funk band Galactic, but on (1) he tries his hand at straight jazz leading a piano trio containing two of his Crescent City brethren. The music here uses a lot of heavy, propulsive rhythms reminiscent of McCoy Tyner's small group work with Moore's patterns and rolls dominating tracks like "Lauren Z" and Magnolia Triangle. "Carnival" is a sideways approach to a Professor Longhair rumba and "Driftin'" features pianist David Torkanowsky navigating tight soulful and bluesy corners. "Waltz For All Souls" has the solemnity of a funeral hymn, "Big Greaze" is unrepentant heavy funk and "The Chase" is the one lighter ballad of the set that demonstrates the lyrical side of Torkanowsky's playing.

The music of New Orleans is all over this CD in ways you don't often see applied to a piano trio. That combination makes for a really fun bash with lots of inventive drumming.

Jerome Wilson

2 is a two-man investigation of the Billy Strayhorn songbook in a sparse and sophisticated manner. Joe Lo Casio's piano captures the elegance of Strayhorn's melodies while Woody Witt's various saxes moan beautifully along with him. A slow, tipsy version of "Flower Is A Lovesome Thing" with Witt on soprano comes off seductively dark and off-center, the obscure "Absinthe" works in a measured tango rhythm and a "Chelsea Bridge" with Witt on heavy, rhapsodic tenor sounds gorgeous but is way too short. "Isfahan", "Rain Check" and "Charpoy" are all up-tempo efforts with LoCasio doing jaunty extrapolation of the melodies while Witt provides a sensual counterpoint. This simple duo set really luxuriates in the beauty of Billy Strayhorn's compositions.

Jerome Wilson

New Issues

3) ROBERTO MAGRIS TRIO, ONE NIGHT IN WITH HOPE AND MORE... VOL. 2, J-MOOD 6.

THIRD WORLD / YOUNG AND
FOOLISH* / MAKANDA* /
DIANNE* / MAL WALDRON'S
DREAMS / LITTLE SUSAN*
/ THEME FROM "THE ODD
COUPLE" / BURBANK
TURNAROUND / I CAN'T GIVE
YOU ANYTHING BUT LOVE /
BONUS TRACK: WHATEVER
POSSESSED ME** / AUDIO
NOTEBOOK. 63:22.

Magris, p; Elisa Pruet, b;
Albert "Tootie" Heath, Brian
Steever*, d; Paul Carr, ts**,
Idris Muhammad, d**.
12/6/08, Los Angeles, CA**,
12/15/09, 11/1/10*, Lenexa,
KS.

4) JAKI BYARD, THE LATE SHOW, HIGHNOTE 7274.

Opening Remarks by Todd
Barkan and Jaki Byard /
Hello Young Lovers / In
Your Own Sweet Way /
Introductory Remarks /
Family Suite / Spanish Tinge
No. 1 / Introductory Remarks
/ Strayhorn - Ellington
Medley: Day Dream - Caravan
/ Introductory Remarks
/ European Episode /
Medley: All The Things You
Are - I'll Remember April /
Introductory Remarks / GEB
Piano Roll / Sweet Georgia
Brown / Introductory Remarks
/ For All We Know. 64:44.
Byard, p. 8/9-12/79, San
Francisco, CA.

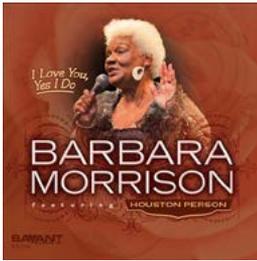
On (3) pianist Roberto Magris' explores the work of several notable jazz pianists and composers from the Forties, Fifties and Sixties. I don't know who was on Volume 1 but this disc focuses on the work of Herbie Nichols, Ken McIntyre, Randy Weston and Mal Waldron among others.

Magris attacks the melodies beautifully and really interacts with his rhythm section, which includes on some tracks drumming legend, Albert "Tootie" Heath who stirs things up nicely on Nichols' "The Third World". Weston's "Little Susan" is a fleet-footed dance around African rhythms with Magris really swinging and Neal Hefti's "Odd Couple" theme is powered by a nice shuffle rhythm from alternate drummer Brian Steever. Ken McIntyre's "Dianna" is a pretty gliding waltz while a piece billed as McIntyre's "Sendai" on the CD case and a Magris original called "Wakanda" on the insert is a nice mix of Africa-based rhythm and sprightly American jazz piano. In addition to all this there is a bonus track "Whatever Possessed Me" with tenor player Paul Carr and drummer Idris Muhammad joining Magris and bassist Elisa Pruet that has a loping soul-jazz ballad sound. It's nice in and of itself but sounds out of place next to the crisp trio grooves of the rest of the disc. Jerome Wilson

Jaki Byard seems to have fallen in the Miles Davis pattern of having posthumous discs released even more regularly than when he was alive. (4) is the latest, a live set taken from a 1979 engagement at San Francisco's Keystone Korner with Byard in a crowd-pleasing mood, cracking jokes between tunes and showing the amazing breadth of his piano skills.

On the opening "Hello Young Lovers" alone he starts in a drunkenly romantic mood and shifts through infinite style and tempo changes within six minutes. His own piece "Family Suite" goes gradually from ghostly parlor romanticisms into prancing stride. A medley of two bop era favorites, "All The Things You Are" and "I'll Remember April" is a dazzling display where he seems to be playing different tempos with each hand evoking both James P. Johnson and Cecil Taylor within the same tune. "European Episode" is a careening musical travelogue that touches on Gershwin, the blues, "In an English Country Garden", German beer garden music and "The World Is Waiting for the Sunrise" all played at breakneck speed. Jerome Wilson

New Issues



1) BARBARA MORRISON, I LOVE YOU, YES I DO, SAVANT 2136.

SAVE YOUR LOVE FOR ME / CANADIAN SUNSET / I HAD A TALK WITH MY MAN LAST NIGHT / TRUST IN ME / I DIDN'T KNOW WHAT TIME IT WAS / WHO CAN I TURN TO? / IF IT'S THE LAST THING I DO / BLACK EYED BLUES / I LOVE YOU, YES I DO / AND I LOVE HIM / FOR THE LOVE OF YOU / BLOW TOP BLUES. 58:25.

Morrison, vcl; Houston Person, ts; Stuart Elster, p; Richard Simon, b; Lee Spath, d. 2/17/14, Pasadena, CA.

The underrated vocalist Barbara Morrison puts out another excellent set of jazzed-up pop tunes on (1). Usual sources like the Beatles and the Great American Songbook are used here but most of the songs on this set come from the r'n'b/soul world of the Forties to the Seventies with hits by Bull Moose Jackson, Eddie Heywood, Buddy Johnson and the Isley Brothers all showing up.

Morrison has a mature, slightly raspy voice that can be seductive, playful or funky as the song dictates. She sounds really romantic on "Save Your Love For Me" and "I Love You Yes I Do" and she glides along brightly on a perky "Canadian Sunset". "I Had A Talk" digs into a deep gospel-soul groove and Joe Cocker's "Black-Eyed Blues" is sexy rock-funk akin to Esther Phillips's 70's work. The entire band behind Morrison sounds fine but as usual the instrumental focus is on the masterful tenor playing of Houston Person, running the range from beautiful ballad crooning to dirty, staccato funk on "Black Eyed Blues". Pianist Stuart Elster also has a number of nice moments on the likes of "And I Love Him", "Canadian Sunset" and especially "Blow Top Blues".

Margie Baker has led a full life outside of music. She has a Ph.D. in education and spent 48 years working for the San Francisco School District. During that time she also developed a side career as a singer, performing in the Hilton Hotel chain, getting to work with the likes of Dizzy Gillespie and James Moody and even performing for several years at the Monterey Jazz Festival.

Jerome Wilson

New Issues

2) MARGIE BAKER,
SO MANY STARS,
CONSOLIDATED ARTISTS
PRODUCTIONS 1037.
CD 1: DEED I DO / ROUND
MIDNIGHT / MAS QUE
NADA / SO MANY STARS /
GEE BABY / IN A MELLOW
TONE / GO AWAY LITTLE
BOY / EVERYDAY I HAVE THE
BLUES / YOU'VE CHANGED
/ SENOR BLUES. CD 2: LAZY
AFTERNOON / MOOD FOR
MR. MOODY / INVITATION /
LUCKY SO AND SO / CAN'T
TAKE MY EYES OFF OF
YOU / CHAINS OF LOVE
/ I WANT A LITTLE BOY /
NIGHTINGALE / THERE WILL
NEVER BE ANOTHER YOU /
COME SUNDAY. TT=99:30.

Collective Personnel: Baker,
vcl; Danny Armstrong,
tb; Jules Broussard, sax;
Melecio Magdalayo, sax, fl;
Bob Brumbeloe, Duncan
James, Rodney Jones, g;
Shota Osabe, p, synth;
Keith Williams, p; Chuck
Bennett, Harley White Sr.,
b; Rhoyalbaib Foston, Jerry
Pannone, d; John Santos,
perc. San Francisco, CA.

Margie Baker has led a full life outside of music. She has a Ph.D. in education and spent 48 years working for the San Francisco School District. During that time she also developed a side career as a singer, performing in the Hilton Hotel chain, getting to work with the likes of Dizzy Gillespie and James Moody and even performing for several years at the Monterey Jazz Festival.

Now she is retired from her educational position and concentrating more on singing, hence this double CD. Baker's voice is warm, mature and expressive. She is particularly good at maneuvering through tricky melodies like "Round Midnight" and "Senor Blues". Her musical accompaniment sounds professional and is really good in spots, particularly the trombone solos of Danny Armstrong. There are problems though in that the overall sound comes off too compressed and flat on some songs and the occasional presence of synthesized strings sounds needlessly cheap and schmaltzy.

Still Baker's command of a wide range of material is impressive. The samba "Mas Que Nada" is ragged but driving, "Everyday I Have The Blues" is sassy and Baker pours out the soul on Horace Silver's "Senor Blues". "Mood For Mr. Moody" is a slick tribute to James Moody, "Invitation" is deeply romantic with the most tolerable use of synthesizer on the set and "Lucky So And So" is laid back, bluesy and warm. Margie Baker can sing with conviction and taste. I just wish she had nixed the synthesizers.

Jerome Wilson

New Issues

1) RICAHRD
OPPENHEIM,
GREENHORN IN A RED
STATE,
HARRISON CARVED WAX
131.

WHERE IS BASEBALL? / TEXAS
THREE-LANE SIDESLIP / THE
(INTERMITTENT) SIDEWALKS
OF SAN ANTONIO / SUNKEN
KITCHENS OF TERRELL
HILLS / DEBUTANTE OF THE
CORONATION OF THE QUEEN
OF THE ORDER OF THE
ALAMO / MEAN OLD BASTROP
/ BOOG POWELL'S GREASY
PIT BARBECUE (IS NOT IN SAN
ANTONIO). 33:47.

Oppenheim, as; Katchie
Cartwright, pic; Mark Lomanno,
p; Elenore Oppenheim, b; Kevin
Hess, d; George Padilla, perc.
8/9-10/11, Balverde, TX.

2) SIGURDUR
FLOSASON
COPENHAGEN
QUARTET,
THE ELEVENTH HOUR,
STORYVILLE 101 4289.
BY MYSELF, ALL ALONE
/ WHEN I THINK BACK /
COUNTING SHEEP / WHILE THE
NIGHT LINGERS / FORTY-NINE
/ FATHER OF LIGHT / FARAWAY
SHORE / THE ELEVENTH HOUR
/ NO ONE KNOWS / WHERE
THE ROAD LEADS. 58:18.

Flosason, as, Nikolaj Hess,
p; Lennart Ginman, b;
Morton Lund, d. 9/14-15/13,
Copenhagen, Denmark.

Beyond the quirky titles of (1) lies afunk-soul based set with a front line of alto sax and piccolo that may seem unusual at first glance but actually sounds pretty good. Katchie Cartwright navigates the piccolo with surprisingly melodic control against Richard Oppenheim's rich alto over bumpy, punchy rhythms. "Sideslip," "Bastrop" and "Where Is Baseball?" are all different flavors of low-down funk and soul in the general vicinity of Cannonball Adderley and David Sanborn with solid grooves coming out of Elenore Oppenheim's bass and George Padilla's percussion. The one exception to all this is the very different "Debutante" which consists of Oppenheim's alto spiraling around descending bass notes followed by icy piano notes and bowed bass, a beautiful piece of lyrical abstraction. In a very short set, another piece or two like this would have been very welcome.

Jerome Wilson

On (2) Icelandic saxophonist Sigurdur Flosason meets up with a Danish rhythm section. Flosason works along conventional mainstream jazz lines and has a beautiful flowing tone that combines the wit of Paul Desmond with the exploratory impulses of Lee Konitz. "When The Night Lingers" is a dramatic ballad featuring his yearning alto and Nikolaj Hess' delicate piano and on the funky "Forty-nine" he cruises over an intricate drumming pattern by Morten Lund. "Father Of Light" has a light, solemn tone reminiscent of the Scandinavian jazz standard bearers, ECM, with prayerful alto and forceful bass and tunes like "By Myself", "Counting Sheep" and "Faraway Shore" show how Flosason can swoop and fly within conventional jazz modes like 4/4 up-tempo strutting and Latin rumbly. Having an excellent rhythm section to work with helps his cause as well. There is a lot of intelligent, inventive playing here inside the usual jazz forms.

Jerome Wilson

New Issues



**HANNES ZERBE JAZZ
ORCHESTER BERLIN,
ERLKONIG,
JAZZHAUS MUSIK 219.
ERLKONIG* / CONSTRUCT 3+
/ COMPACT 2+. 54:30.**

Zerbe, p; Jurgen Kupke, cl;
Silke Eberhard, as, cl; Nico
Lohmann, as; Dirk Engelhard,
ts; Gebhard Ullmann, b, cl;
Alexander Beierbach, bari
s; Damir Bacikin, Christian
Magnusson, tpt; Nikolaus
Neuser, tpt, flgh; Stefan Most,
fr hn; Thomas Vogel*, Martin
Leipoldt+, tba; Jorg Schippa,
g; Horst Nonnenmacher, b;
Christian Marien, d; Tobias
Hagge, vcl. 2011, 11/28/12,
Berlin, Germany.

Hannes Zerbe's orchestra plays a strain of flowing, composed big band jazz out of the lineage of Gil Evans, Bob Brookmeyer, and Maria Schneider. On this particular set, the main attraction "Erlkonig" is a piece based on an old poem by Goethe about a father and son being pursued by an evil spirit. The story itself is sung theatrically by Tobias Hagge in both German and English while around him the orchestra plays music that alternately creeps, soothes and goes through periods of choppy jazz-rock. The composition goes through stormy dramatics and sinewy dancing while various clarinet, saxophone and trombone players (None of the soloists on the CD are identified.) have woozy or fiery solo spots as the mood demands. It's rich, frothy work with a tongue-in-cheek humor that veers close to but never dives into the pure slapstick of the Willem Breuker Kollektief.

The other two pieces on the disc are less ambitious than "Erlkonig" but still stretch out over ten minutes each. "Construct 3" is in more of a Carla Bley bag. Zerbe starts with an undulating melody on piano and others, including Dirk Engelhard on spiraling tenor sax, solo at length before the tempo picks up and Jorg Schippa stirs things up with a storming rock guitar solo. This eventually leads into fine bluesy trumpet and baritone sax solos over turbulent rhythms before the entire band resolves into a warm massed flourish. "Compact 2" has the dramatic atmosphere of a movie soundtrack, featuring a creeping melody with wistful alto that alternates with brassy jazz-funk. There are also extended alto and trombone statements and a really nice bit of clarinet-guitar interplay and Kurt Weill invariably gets suggested somewhere. Hannes Zerbe is not a well-known name in America but he has an approach to large ensemble jazz as distinctive as any of the more prominent figures out there.

Jerome Wilson

New Issues

TOM KENNEDY
JUST PLAY!
CAPRI 74122-2

AIREGIN / MOANIN' / THE
NIGHT HAS A THOUSAND
EYES / CEORA / ONE LINERS
/ IN A SENTIMENTAL MOOD
/ BOLIVIA / IN YOUR OWN
SWEET WAY / WHAT IS THIS
THING CALLED LOVE. 74:09.

Kennedy, b; Tim Hagans,
tr; John Allred, tbn; George
Garzone, Steve Wirts, ts; Mike
Stern, Lee Ritenour, g; Renee
Rosnes, p; Dave Weckl, dr.
9/25/12, New York.

The title of Tom Kennedy's fourth CD may be more of an exhortation than a command, similar to "Just have fun!" or "Just do it!" And just play it they do. The participants in Kennedy's project perform with swing and abandon and bliss that top-level musicians attain during the connection with an enthusiastic audience or in the spirit of the moment. Needless to say, all of the musicians on *Just Play!* developed extensive backgrounds in jazz projects, diverse though their signature styles may be. Nevertheless, their differences melt away as they join in the exuberance of the recording session. As inspiration, the group that Kennedy assembled refers to, for the most part, jazz standards, Kennedy's original inspiration as a teenager, when he first revered Brown. One exception is Mike Stern's ten-minute "One Liners," which he contributed to the program and which characteristically contains technical challenges that pros like Kennedy's chosen musicians bring to life with ease.

Also characteristically, Stern's composition contains dynamic and metrical elements—accelerations and decelerations, growing volume and gradual fades—that create increasing intensity that excites all the musicians, including particularly Kennedy, who aggressively pushes the beat. Sonny Rollins's "Airegin" performs the same function of showcasing the musicians as they develop memorable solos, all the while introducing the members of the band on the first track. Drummer Dave Weckl sets the mood for the piece with his brief introduction; pianist Renee Rosnes takes flight with a glistening, swinging solo; tenor saxophonist George Garzone personalizes the piece with his own harmonic stamp; Kennedy himself breaks loose from accompaniment to display his chops. The track ends as it began, with Weckl melodically filling in the rests. Some of the tracks that follow feature the group's musicians, including Lee Ritenour's lead-in and groove on "Moanin'." Rosnes's trio leadership on the Dave Brubeck tribute, "In Your Own Sweet Way," contains ethereal grace and her own sweetly casual, coruscating improvisation. Kennedy takes the lead in shaping Cedar Walton's "Bolivia" with its instantly recognizable lead-in bass vamp. While the always unpredictable Garzone delivers his own interpretation of that jazz standard, Kennedy follows it up with his impressive, distinctly articulated solo of ringing clarity, eventually making the piece memorably his own, even as Rosnes and Weckl add solos. Other fine Kennedy solos appear throughout *Just Play!*, a slow, poignant one on "Ceora" or a rouser on "Moanin'" that turns up the heat of the session. Kennedy recruited trombonist John Allred and trumpeter Jim Hagans to widen the musical spectrum on the surging "The Night Has a Thousand Eyes." The brass expands the mixture of reeds, strings and percussion for quick, narratively structured solos of an aggressive style softened purity of tone. All in all, Tom Kennedy's recording suggests a jam session's spontaneity and exuberance as anything-can-happenness often emerges. Decades of experience as jazz musicians are applied to the opportunity for having fun in the studio when they do nothing more and nothing less than just playing.

Bill Donaldson

New Issues



IT'S PERSONAL MIKE WOFFORD CAPRI 74121-2

LITTLE MELONAE / IT'S
PERSONAL / COLE PORTER
/ THE EIGHTH VEIL / SPIN
/ I WAITED FOR YOU /
SPRINGSVILLE / CANDLE
/ NICA'S TEMPO / HINES
CATCH-UP / ONCE IN A
LIFETIME / NO MORE. 58:10.

Wofford, p. 9/18/12-10/19/12,
Leucadia, CA.

As musical instrumentation becomes increasingly electrified, at the risk of my seeming reactionary and resistant to change—an invalid conclusion—there's something to be said for the personal connection to an instrument as breath blows through it; as sticks or brushes or hands resound on a surface; as picks and bows and a human touch vibrate strings; or as the force of fingers determines volume, shadings, vibrancy or the dominance selected notes in an arpeggio or a melody. Is the music the result of human emotion and imagination or of programming? Rather than simulating emotion through digital replication, acoustic, string and wind instruments, by communicating through the human connection to the instruments, allow listeners an understanding of the musician's personality, although indeed electronics provide much-needed amplification and creative enhancement.

There. That said, Mike Wofford allows the piano—consisting of hammers and keys and strings and pedals—wordlessly to speak about his feelings regarding such things as romance, parental devotion, allure, joy and even his affection for his wife, flutist Holly Hofmann. Decades of experience with jazz icons like Sarah Vaughan, Benny Carter, Shelly Manne and Ella Fitzgerald allow Wofford to communicate through the piano with an immediate personal connection for which words are insufficient.

Wofford's dedication to his wife, the title song, conveys warmth and shadings of emotion with the slight alternations of a descending pattern that remains harmonically unresolved through rubato ruminations until its end.

The personal allusion in the solo album's title appears also to refer to Wofford's respect and affinity for other jazz artists and various musical styles. "Hines Catch-Up," for example, recalls the forceful and personal style of Earl "Fatha" Hines through a blues excursion at first carried by right-hard improvisations before Hinesian left-hand chords and single-note bass lines enter. The ability of mostly the right hand to create a mood astounds. Jackie McLean's "Little Melonae" relates a father's pride, but through that father's filter of personalized bebop language.

Just as interesting is Wofford's adaptation of the song to solo piano, using the off-beat pounces as accents for keeping his performance in motion and intriguing. Duke Ellington's "The Eighth Veil" from *Afro-Bossa*, its minor-key understatement and unexpected melodic

New Issues



1) RAN BLAKE & JON HAZILLA KALEIDOSCOPE CIMP 391

SOMEWHERE OVER THE RAINBOW / NEVER ON SUNDAY/A LITTLE NORTH WIND / CURTIS-WENDE-BREAKTHRU/GIRL FROM IPANEMA / MONK'S DRUM DREAM / DREAMSVILLE / MANOS HADJIDAKIS/VRADIAZI / I SAY A LITTLE PRAYER / GOODBYE / PARIS / BIRMINGHAM TO OBAMA / SHOSTAKOVICH 10TH SYMPHONY 3RD MOVEMENT & 9TH SYMPHONY 2ND MOVEMENT/STORMY WEATHER / DRIVA MAN / THIS DRUM DOESN'T WALTZ / EARLY AUTUMN/GLOOMY SUNDAY / MISS UP TO DATE / ANGEL MAKER / ARLINE / CRY WOLF / WHO. 73:57.

Blake, p; Hazilla, d. 1/18/09,
Brookline, MA.

choices, sets up suggestive mysteriousness in a pensive slow tempo. Wofford's own "Spin" indeed does spin into such an energetic opening of rumbling sixteenth-note bass lines in its first two seconds that one wonders what Wofford will do to sustain such force. What he does is to contrast that rippling current with a quieter response of alternating bass chord patterns and rubato rumination. "Once in a Lifetime," from *Stop the World I Want to Get off*, the delights of a Broadway moment when the lead actor veritably bursts forth with the dramatized, spirited panache that epitomizes the spirit of confident ambition. Then, cleverly, Wofford contrasts that version of unstoppable élan with the Talking Heads's "Once in a Lifetime" about devastating loss. That next-to-last track contrasts once again with the final one, "No More," slower and more subtle with restraint and determination.

Mike Wofford, the craftsman of hundreds of memorable recorded improvisations, continues on the piano his highly refined combination entertainment mixed with personal communication.

Bill Donaldson

1) reportedly represents the fulfillment of wishes by the people involved in the project as Ran Blake expands his extensive discography with an album that combines his wide-ranging and well-known interests. Drummer Jon Hazilla, who studied with Blake in the seventies and recorded *Short Life of Barbara Monk* him in 1986, writes in the liner notes that he's pleased that he finally gets to record a duo album with Blake, whose majority of albums are solo performances. And producer Robert Rusch captured his objective of recording spontaneous, never-to-be-repeated improvisation, which his series of jazz recordings features. The choice of music, is, no surprise, varied, ranging from Blake's lifelong interest in film noir with pieces like "Cry Wolf" to third streaming to fondness for Chris Connor's voice with the presence of "Goodbye" to political themes to songs from the sixties, though twisted into dissonant and ironic perspectives. Through his intellectual, unpredictable toying with songs, allowing his interior moods to emerge through music, Blake attaches his own inimitable stamp to music as familiar as "I Say a Little Prayer"—which undergoes various perspectives from tentativeness to chorded scamper within its two

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minutes—to “Somewhere over the Rainbow”—which moves quickly from a blues-based introduction to dissonant lunges into a delicacy of sorts and then broad sustained chords. A listener can sense Hazilla’s anticipation of where Blake will go next, a testament to Blake’s well documented belief in the importance of close listening skills, as he shifts percussive colors. Hazilla performs his own solos on “This Drum Doesn’t Waltz” and “Monk’s Drum Dream,” a non-melodic, but definitely not pitchless, drummed version of “Monk’s Dream.” Blake’s solo on “Angel Maker” converts the events within a Miguel Ballé novel into sound, sustained dissonant chords resolving into a softer ruminative section, the broad thematic chord remaining. Circumstances converging, it happened that the recording session occurred one day before Martin Luther King’s birthday and two days before Barack Obama’s inauguration in 2009. So, Blake replays “Birmingham” from 1964 after Hazilla, for inspiration, read Langston Hughes aloud before the recording. That recollection of the reaction to the Birmingham church bombing merges in a but three-minute track with the cautious celebration of Obama’s inauguration through a calypso rhythm completed by Blake’s bass-clef vamp. Besides the groundbreaking historic circumstances following the recording session, Kaleidoscope some of Blake’s long-established and continuing interests, including Shostakovich, Messiaen, Hitchcock, third stream, Thelonious Monk, novels, gospel, popular music, civil rights, Billie Holiday and twelve-tone compositions, his eclecticism carried on by some of his New England Conservatory students like Matthew Shipp, John Medeski and Don Byron. Consisting mostly of relatively brief tracks with a few exceptions, as if Blake and Hazilla’s multitude of interests shifts before they move on to another concern, Kaleidoscope indeed changes shapes and colors in quick, imaginative ways that create a distinctive final impression unlike any other musician’s

Bill Donaldson

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2) BOB RODRIGUEZ TRIO SO IN LOVE CIMP 393

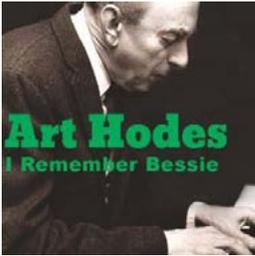
SO IN LOVE / ANA MARIA /
ISFAHAN / INTREPID FOX / IDA
LUPINO / BRILLIANT CORNERS
/ REHARMING NAIMA / THIS IS
FOR ALBERT. 69:39.

Rodriguez, p; Dominic Duval,
b; Jay Rosen, d. 9/18/09,
Cresskill, NJ.

Bob Rodriguez, though performing in major New York clubs since 1989 and recording since 1994, had remained under the radar of producer Robert Rusch until bassist Dominic Duval brought Rodriguez to his attention. Rusch was impressed with what he heard. So would we be. So many of us have been. With good reason. On this album of tunes not of Rodriguez's composition, except for "Reharming Naima," he commands a trio of equals with a piano style that combines lyricism, force, swing, pointillistic outlining and harmonic invention. Recorded in Rodriguez's home, (2) from the responsive adaptability of the recording engineer to convert domestic acoustic drawbacks into sonic advantages so that instrumental nuances and clarity are achieved. Further, the album benefits from Rodriguez's comfort in playing at home and his familiarity with his own piano. Rodriguez opens and closes the album with mostly straight-ahead interpretations, allowing for re-harmonization and improvisations, of "So in Love" and Wayne Shorter's "This Is for Albert" (providing time for Duval and drummer Jay Rosen to solo on each). We realize that Rodriguez chose strong musicians to join his trio, and throughout the CD project, determinedly individual personalities mesh with and complement each other rather than collide. The rippling glide of his improvisation on "So in Love," whose sweep suggests Rodriguez's classical training, hints at the freedom to come between the first and last tracks. That freedom and intensity commence on the second track, "Ana Maria," on which the entire trio engages to create a rising sense of excitement, not to mention gradual increases of volume. Abandoning the piano-with-rhythm-section category entirely, the trio performs as a single unit to bring to life Shorter's minor-key composition with fluidity and unrelenting drive. "Isfahan" showcases Rodriguez's ability to explore nuances contained within well-known songs. He slows it down, re-harmonizes it and builds layers of choruses, alternating contemplative quiet sections with stirring propulsive ones, to create a satisfying conclusion.

Bill Donaldson

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ART HODES I REMEMBER BESSIE DELMARK DE 254

BABY WON'T YOU PLEASE
COME HOME / ALEXANDER'S
RAGTIME BAND / YOU'VE
GOT TO GIVE ME SOME /
YONDER COMES THE BLUES /
CAKE WALKIN' BABIES FROM
HOME / BACK WATER BLUES
/ NOBODY KNOWS YOU
WHEN YOU'RE DOWN AND
OUT / AT A GEORGIA CAMP
MEETING / YOU'VE BEEN A
GOOD OLE WAGON / SLOW
AND EASY MAN / YELLOW
DOG BLUES / A GOOD MAN
IS HARD TO FIND / ST. LOUIS
BLUES / MAYOR CALLING /
AFTER YOU'VE GONE / CAKE
WALKIN' BABIES FROM HOME,
ALTERNATE / GEE, BABY, AIN'T
I GOOD TO YOU. 60:00.

Hodes, p. 9/19/76, Santa
Monica, CA.

In an instance of the life-changing nature of a single event, Art Hodes, in his twenties with an already established reputation as a Chicago jazz musician with Wingy Manone and Dick Voynow, was transfixed by the power and emotion that Bessie Smith projected from the stage. He never forgot the experience, even a half century later during his still-active jazz career. And so, on September 19 in 1976, producer Bill Mitchell had arranged for Hodes to record a solo musical reminiscence of Bessie Smith on a grand piano taking up much space in a compact bungalow in Santa Monica, California. Now 37 years later, that recording is available through the Euphonic Series of Delmark Records, which acquired the tape from early jazz enthusiast Paul Affeldt. Hodes performs his own selection of songs he associated with Smith, including some forgotten ones like the slow, bluesy “You’ve Been a Good Ole Wagon,” recorded in 1925 with Louis Armstrong. So effective is Hodes’s version that it seems to have been written as a blues for piano. Hodes recalls the emotion that Smith expressed when she sang, rather than brightening the performance as Armstrong did. “Cake Walkin’ Babies from Home” seems also to have been lost in the fog of passing decades. Nonetheless, Hodes recalls the initial popularity of the piece as he keeps elevating its spirit from a straightforward ragtime-styled first chorus into increasingly difficult, but precise, decorative improvisations consisting of variations of melody and pouncing bass-clef patterns. Other songs on *I Remember Bessie* more successful in surviving the ensuing vagaries of popular culture, such as “Alexander’s Ragtime Band” and “Gee Baby, Ain’t I Good to You,” which retain their original directness of entreaties. Hodes’s performances are direct too, with little divergence from melody, except for ornamental elaborations, or from the song’s original spirit at a time when fusion was attracting the attention and dollars of jazz enthusiasts. A seeming anachronism steadfastly adhering to his mannered mixture of stride, ragtime and blues, Hodes continued performing into his eighties with the musical refinement for which he was known. And on *I Remember Bessie*, ’s clear that Hodes could command an audience, though none was present during the recording, with the strength of his percussive playing and a storehouse full

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ARTURO O'FARRILL
& THE CHICO
O'FARRILL ACJO
FINAL NIGHT AT
BIRDLAND
ZOHO ZM201311

INTRODUCTION / THREE
AFRO CUBAN JAZZ
MOODS: CALEDISCOPICO,
PENSAIVO, EXUBERANTE
/ DELIRIO / TANGA SUITE:
CUBAN LULLABYE, MAMBO,
CUBAN RITUAL, BOLERO,
RUMBA ABIERTA / HAVANA
BLUES / FATHERS AND
SONS, FROM HAVANA
TO NEW YORK AND BACK
AGAIN. 63:26.

Arturo O'Farrill, p; David
Bixler, Todd Bashore, Michel
Herrera, as; Peter Brainin,
Jed Levy, ts; Maximilian
Schweiger, bs; John Walsh,
Jim Seeley, Pete Nater, Matt
Hilgenberg, Adam O'Farrill,
tpt; Gary Valente, Sam
Burtis, Kajiwaru Tokunori,
tbn; Jack Jeffers, b tbn;
Gregg August, b; Vince
Cherico, Zachary O'Farrill,
d; Tony Rosa, congas; Joe
Gonzalez, bongo & bell.
7/26/11, New York.

of stylistic embellishments gained from a lifetime in jazz. Throughout the 17 tracks, Hodes, combining technical precision and underlying emotion, sets up his orchestral approach while slipping in flourishes and elaborations and shadings and tremolos and stomps. And perhaps Hodes did hear various band instruments in his head as he played, that simulation accounting for his exact and assertive style. On I Remember Bessie, 's playing as he recalls Bessie Smith isn't vocal or even pianistic in a classical or improvisational sense. It remained rooted in ragtime and stride and the bands that Hodes heard in the 1920's. And in the blues inspired by Bessie Smith and others. Particularly impressive is Cecil Spiller's sound engineering from the bungalow's kitchen. Hodes's performance remains crisp and bright on the CD that honors one of the first major blues singers.

Bill Donaldson

Among Arturo O'Farrill's less appreciated talents is that of writer. I enjoyed his wit and the concision of his writing style in the liner notes of David Bixler's CD, *The Nearest Exit May Be Inside Your Head*. Modestly disguised within O'Farrill's declarative sentences are special insights perceived from the stage side of his performances. What struck me from O'Farrill's liner notes for *Final Night at Birdland* this statement about the owner of Birdland, Gianni Valenti: "He's there every day taking care of business, but I suspect it's all a front for being close to the music and the musicians he loves. We love you in return, Gianni." Applied more broadly, this may be a universal statement. That is, we who don't have the talent to convey joy through music instead develop fronts to be close to the music. Such as owning venues. Serving drinks. Producing albums. Organizing concerts and conventions. Publishing magazines. Managing web sites. Working as stage hands. Repairing instruments. Publicizing musicians' accomplishments. Shooting photography. Writing books and articles. Dashing off album reviews.

Obviously, O'Farrill distinguishes himself not primarily as a literary observer, but with the depth of his musical talent. And distinguished he was as he led the Chico O'Farrill Afro Cuban Jazz Orchestra during its final performance at Birdland on July 26, 2011 after 14

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years of playing there every Sunday night. Expanding commitments led O'Farrill to reconsider the opportunity to bring his father's music to an appreciative public on a weekly basis, and the album documenting the final performance is special.

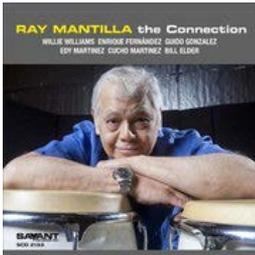
With typical concision and understatement, Arturo O'Farrill describes why each piece chosen for the final performance is representative of Chico O'Farrill's unique mastery of big band potential for rousing audiences. In addition, he mentions the deep familial meaning the music possesses for Chico's sons celebrating their father that night: Arturo, Adam and Zachary.

"Three Afro Cuban Jazz Moods" opened the final Birdland concert, and it's easy to hear why: The trumpeters' upper-register first seven notes, a call to Vince Chericco's drummed response, command the audience to listen like the clarion announcement of a great upcoming event. There's no denying the power of Chico's arrangements, providing evidence for why he was the go-to guy for Afro-Cuban work by Stan Kenton, Benny Goodman, Count Basie, Dizzy Gillespie and then even David Bowie. Beyond the clavé, the instrumental cohesion, the harmonic depth and the irresistible percussiveness, the first movement of "Three Afro Cuban Jazz Moods," "Calediscopico," shows how effective Chico was in choosing soloists. Undaunted by predecessors in his chair like Gillespie, Thad Jones or Clark Terry, Jim Seeley owns the piece with muted wah-wah's, chatter, blurts, smears, doits and blares. Chico and Arturo O'Farrill wanted who would recognize the piece as a showcase for their personal statements, as Seeley does. Peter Brainin on tenor sax recognizes such unique opportunity when he takes over the improvisational potential of "Havana Blues" with unrestrained fervor, raspy in the passion of the moment, or wailing in the upper register as the feeling dictates. And then there's Arturo too, with his beautiful solo reverie before the inevitable build-up of "Fathers and Sons," which he performed during a dream concert in Cuba in 2010. Arturo's free-spirited, exciting solo on "Tanga Suite II: Mambo" is in character with the fiery horn solos that follow as Arturo plays the infectious mambo vamp.

That final night at Birdland comprised not only a celebration of Chico O'Farrill's music—and for his family, a celebration of his life, which essentially was expressed through music—but also the variety of his compositions. Intentionally, no doubt. After the "Three Afro Cuban Jazz Moods," Arturo chose to contrast rhythmic agitation with the serene, certainly gorgeous, "Delirio," on which Arturo's treble notes chime like a clock's. As far as the writing of the composition goes, it's notable that the calming melody swells at moments of increased emotion over the still ever-present percussiveness, allowing the instrumentalists to dramatize the song's feeling. Not only O'Farrill's understanding of, but also his feel for, the instruments helps him create those swells and dramatic moments and opportunities for thrilling solos and danceability and colors that are uniquely his. While maintaining percussive pulsations like heartbeats, even during slower pieces, O'Farrill painted a spectrum of hues, rather than concentrating on one instrumental section. So his orchestra wasn't a "band for trumpeters" or "a band with a great sax section"—although it was those and more—as all parts form a comprehensive sound.

"Tanga Suite," at the same time it moves listeners and showcases musicians,

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THE CONNECTION RAY MANTILLA SAVANT SCD 2133

ANDEAN FANTASY / LOS
APOLYPTICANOS / THE
SIMPLE LIFE / PSALM 107
/ EL CARNIVALITO USA /
HOMANAJE A SAN RAFAEL
/ PIECES / NEW MOON /
SOÑANDO PUERTO RICO /
BLUES FOR RAY. 54:04.

Mantilla, perc; Willie Williams,
ss, ts; Enrique Fernández, bs,
flt; Guido Gonzalez, tpt; Edy
Martinez, p; Cucho Martinez,
b; Bill Elder, d. 5/20/13,
Astoria, NY.

represents the variations possible on a single theme. Starting out as a “Lullabye” that stretches out the melody in long tones over conga back-up, the theme immediately moves into a “Mambo” that brings out the aggressive trumpet vamp as the saxes underplay the continuing motive. “Cuban Ritual” of the Suite raises the temperature with unrestrained excitement, the theme intact though differently stated. The master of contrast pulls back on the dynamism to allow Sam Burtis to perform a soothing “Bolero” solo, and then a rumba concludes the differing but complementary aspects of the suite’s movements. So, in over twenty minutes, O’Farrill created an overview of varying Cuban musical styles with a single musical theme.

The Chico O’Farrill Afro Cuban Jazz Orchestra’s final concert at Birdland was an overview of his music. It was an event to remember for a composer and a band leader to remember. One of Chico O’Farrill’s greatest accomplishments, no doubt, was leading a talented, loving family. His family is making sure that he receives the recognition he deserves by keeping his music alive in the following generations.

Bill Donaldson

Eighty is the new thirty. Ray Mantilla certainly doesn’t sound a day over thirty on *The Connection*.

The energetic pull of his percussiveness, the culmination of 60 years of professional performances, helps him keep alive the music of his life and his heritage. Consistent in his vision and sound throughout his career, Mantilla continues to enliven performances with his unflagging enthusiasm, even on the slower tracks of *The Connection* like the pensive “Soñando Puerto Rico,” with its expressive dance-hall romanticism.

The “connection” that ties together the theme of Mantilla’s album contains multiple references, including that between jazz and Latin rhythms, that between the masters who introduced the Afro-Caribbean music to a broad audience and the musicians who continue joyful innovation, and the connection between the present and future musicians who will carry on the tradition. *The Connection* begins with Mantilla’s hand percussion on “Andean Fantasy” before each instrument in his septet joins individually as if strolling onto stage for an

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eventual fullness of sound when the melody reveals itself. The album also starts with a reminder of Mantilla's compositional skills as he crafts a piece that takes listeners through a variety of tempos and rhythms connected by the intertwining of Willie Williams's soprano sax and Enrique Fernández's flute.

Like "Andean Fantasy," the rest of *The Connection* takes listeners through the variations of Latin styles—mambo, son montuno, jíbaro, samba, rumba and others mixed with jazz—while retaining the consistency of Mantilla's percussiveness and clavé's inducement to dance. Though Mantilla's group consists of only seven instrumentalists, the ever-present infectious rhythms and harmonic effectiveness make it seem larger.

Similar to Dizzy Gillespie and Art Blakey, in whose *Jazz Messengers* he performed, Mantilla recognizes and provides a showcase for emerging talent like trumpeter Guido Gonzalez. Pianist Edy Martinez, though, has performed with Mantilla consistently since the 1970's when they played in Gato Barbieri's band. Martinez receives due attention on "The Simple Life" as he converts the first presentation of the melody into a confident departure down jazz and mambo midway during successive choruses.

The go-to percussionist when jazz musicians like Blakey or Max Roach wanted to add the Spanish tinge, Mantilla remains consistent, a constant personality identifiable on any album he recorded. His ever-joyous influence permeates *The Connection*, even as the other members of his septet are out front with solos and thematic development.

The melodic instruments lay out on "Pieces," however, as it spotlights Mantilla's percussive resourcefulness in a duo with drummer Bill Elder, who sets up a second-line groove that Mantilla embellishes. Even the blues appear, but "Blues for Ray" can't help but be light and free, rather than blue, as the up-tempo pace infects the listener with movement in a flute-and-sax response akin to Quincy Jones's "Soul Bossa Nova."

Despite that acknowledgement of the mainland's musical form, the remainder of *The Connection* connects listeners to the varieties and beauty of Afro-Caribbean styles. These styles include the through-the-streets gliding of "El Carnivalito," a Pied Piper of hypnotic musical community, formed from a recurring trance-dance-inducing chord. They include the slow and emotionally charged ballad, "Soñando Puerto Rico," on which Martinez again holds sway in this song about homesickness, segueing from legato and coruscating exposition to the clavé that brings in Fernandez for a change of mood. There's "Andean Fantasy," the first track, that introduces the listener of this album to the group's intended lightness of being with flute and soprano sax delicacy while the rhythm virtually floats. There's that piece's contrast with Jack Walrath's composition that follows, "Los Apolypticanos" (performed with Walrath and Bobby Watson on *The Jazz Tribe's The Next Step*), starts with an exclamatory rubato introduction before the tune evolves into an exhilarating rumba punctuated this time by Fernández's baritone sax and Cucho Martinez's electric plenty of connections, to the past, to the future, and to the present with irresistible magnetism with listeners, performed, as ever, by the outstanding of another Ray Mantilla band.

Bill Donaldson

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THE BONES OF ART STEVE TURRE HIGH NOTE HCD 7251

SLIDE'S RIDE / BLUE &
BROWN / SETTEGAST STRUT /
BIRD BONES / SUNSET / 4 & 9
/ FULLER BEAUTY / SHORTER
BU / JULIAN'S BLUES /
DAYLIGHT. 68:17.

Turre, Frank Lacy, Robin
Eubanks, Steve Davis,
tbn; Xavier Davis, p; Peter
Washington, b; Kenny
Davis, elec b; Willie Jones
III, d; Pedro Martinez, perc.
3/18/13, Brooklyn, NY.

Such a punster Steve Turre is. “The Bones of Art.” Oh! I get it. Like “trombone artists,” right?

Recognizing the privilege that having been a Jazz Messenger confers upon a musician, Turre decided to record an album dedicated to Art Blakey with four trombonists performing and sharing compositional contributions. Jazz Messenger trombonists comprise an exclusive, a sacral, status because of their relatively small number. The Jazz Messengers normally included a saxophonist and a trumpet player, but only occasionally was there a trombone to pick. The trombonists couldn't just slide, but rather they had constantly to bone up to perform at the highest level of intensity during each performance. In the Jazz Messenger spirit of bonehomie, Turre's choices for Blakey trombone alumni include, besides himself (circa 1973), Robin Eubanks (circa 1988), Steve Davis (circa 1989) and Frank Lacy (circa 1990). Even though Turre's concept of a trombone trio remains intact, an item of interest is the degree that the trombonists shape their instruments' voices to reflect their own throughout the album.

The Bones of Art starts with Turre's own piece, “Slide's Ride,” his tribute to Slide Hampton, in whose World of Trombones Turre performed. While it begins with Turre, Davis and Lacy in a three-voices-as-one unison section before breaking into harmony during the extended repeat, it becomes evident that these first-rate musicians don't merely play bones of convention, but rather let the T-bones stake out extensions of their personalities. First, Turre develops his own solo on open horn of boppish quickness and wails and long beseeching tones. Then, Steve Davis comes in with a more relaxed composure and less edginess though still in the moment with a dynamic build-up. After pianist Xavier Davis's interlude, Lacy enters with energetic blasts and slurred, quick runs to complete the triumvirate's initial invitations to a slowly igniting Blakey-initiated bonfire.

The tributes continue with the slowly blossoming choral tribute to Lawrence Brown, demonstrating the voice-like ability of trombones to blend into a single unit. Even more voice-like is Turre's plunger-muted solo, clever and irresistible with bone-dry wit as he captures the listener's funny bone with chatter, wails, and open and muted

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exclamations.

Turre does, as a boneus, include conch shells on Davis's "Daylight," which adds Pedro Martinez to enhance the Latin percussiveness. As on most other tracks, the sunny "Daylight" includes compare-and-contrast solos by the other two trombonists after the three-part initial statement of the theme. Davis's solo is light and eloquent, while Lacy's contains the rich tone that characterizes his solos. But then there's pianist Xavier Davis. Most often in the background in the accompanist's role, Davis makes it too easy to overlook his contributions to the overall effect of the tracks and the quality of the album. From his flowing, virtually chordless, skeletal treble notes on "Daylight," X. Davis's versatility allows for broad gospel-inspired boneless beefy chords on "Julian's Blues" (dedicated of course to Julian Priester) to bring home the full effect of the piece. The joyousness of "Settegast Strut" achieves fulfillment of expression from his and bassist Peter Washington's bounding bass lines, not to mention from drummer Willie Jones III's rolling push, all of which set up the inventive solos and the multifarious voicings as Turre, Lacy and S. Davis feel the strutfulness in their bones. That combination of skins and bones continues on the strolling "Sunset," as the drummer's danceable rhythm provides the softly rippling undercurrent for the long tones of Jones's bones during the mellowness of the first chorus before the ever-fascinating solos ensue. As ever, the language of the trombones, with its wordless speech effects heightened by the use of plunger mutes, sets up a dialogue as if a reticent, bare-bones conversation takes place amid, eventually, muted muttering and shouts and Ellingtonian chorded accents.

Steve Davis continues the practice of clever song titling with "Bird Bones." Ow! Such pun-ishment! But while the trombonists may rib with such bone mots, they're serious in their respect for Bird. Obviously a bonea fide tribute to Charlie Parker, "Bird Bones" consists of bebop unison lines over blues changes by pianist Davis and alternating trombonists before all three horn players break into a harmonic boneanza until the piece's resolution. Another title of double meaning shows up when Turre's "Fuller Beauty" occurs as an opportunity to show respect for one of his mentors, Curtis Fuller. The bone structure of the melody consists this time of a seamless sharing of the lead while the other two trombonists fill out the chords before the appreciative solos. Robin Eubanks joins the tributes on one track, "Shorter Bu" (honoring, you guessed it, Wayne Shorter and Blakey), with his temporal bone work, trademark metrical alterations, close boniferous harmonies and changes of mood.

These are jazz trombonists in their prime remembering their common Jazz Messenger bond that helped shape their careers. As older respected trombonists mentored those on this album, Turre, Davis, Eubanks and Lacy are in a position to inspire the next generation of trombonists too.

All of which proves that a bone of Art is a bone apart.

Bill Donaldson

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**KENNY BURRELL
SPECIAL REQUESTS
(AND OTHER
FAVORITES)
HIGH NOTE HCD 7252**

KILLER JOE / LITTLE
SUNFLOWER / MAKE
SOMEONE HAPPY / SUNSET
AND THE MOCKINGBIRD / BYE
BYE BLACKBIRD / LAMENT
/ THE SUMMER KNOWS /
THE FEELING OF JAZZ / IN
A SENTIMENTAL MOOD /
GENERATION / CHITLINS CON
CARNE. 74:44.

Burrell, g, vcl; Justo Almarino, ts,
fl; Tom Ranier, p; Tony Dumas,
b; Clayton Cameron, d. 11/12,
Hollywood, CA.

And Kenny Burrell remains.

He remains groovin'. He remains happy. He remains fine. He remains mellow. He remains appealing. He retains a sense of pride.

He retains the feeling of jazz. And so it goes.

From Detroit to New York to Los Angeles. Where Burrell has spread the feeling of jazz for 35 years at UCLA as a Distinguished Professor and as the founder of its jazz studies program. That's right: Burrell has now educated at least one generation of aspiring musicians and music educators. Not to mention inspiring three generations of jazz enthusiasts with countless performances and more than a hundred albums.

Like this one.

The performance of Special Requests (and Other Favorites) happened to occur at Catalina Bar and Grill in Los Angeles.

Well, it didn't just happen, any more than magic just happens. The performance was a confluence of circumstances, starting with owner Catalina Popescu's initiative in booking Burrell's band, continuing with Burrell's recruitment of fellow UCLA musician/teachers, and including the ready and professional support of recording engineer Ivan Zawinul and mixer Wayne Peet. Because of the casualness engendered by the admiration of friends and the respect of audience members, Special Requests (and Other Favorites) a sense of Burrell the entertainer, not much heard on other recordings, as Burrell graciously introduces songs and musicians. His intent during the concert concerns the acknowledgement and compilation of songs his audiences have asked him to play in other live events, thereby providing a brief overview of such from potentially hundreds of songs.

Establishing a full sense of a nightclub engagement, Burrell's group opens with the finger-snappiness of "Killer Joe," lively at a medium to fast tempo, before his own polished spoken introduction.

Proud of the fact that he was one of the first jazz educators to teach a course about Duke Ellington, Burrell includes a version of the less popularly known The Queen's Suite's "Sunset and the Mockingbird," notable in its own way with broad avian intervals like Jimmy Rowles's also immortal "The Peacocks." "Sunset

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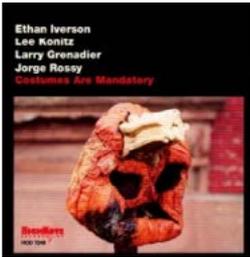
and the Mockingbird" features the well-known rich, singing sound of Burrell's electric guitar, but, bowing to listeners' requests, as is his wont, Burrell removes the direct electronic amplification for a relaxed acoustic version of "The Summer Knows," obviously an audience pleaser.

However, Special Requests (and Other Favorites) the opportunity for Burrell's musical and faculty associates to break out and make their own statements. Like Justo Almario's eloquent solo on "Make Someone Happy" with his distinctive tenor sax voice and declarative assertiveness. Or the long-résumé Tom Ranier's respectfully restrained accompaniment and eventual minimalistic, less-is-more solo on J.J. Johnson's "Lament." Or the firmness of Tony Dumas's walking bass on "Bye Bye Blackbird" as an ever-present force that establishes the irrepressible deeply rooted feel of the movement. Or drummer Clayton Cameron's setting up of dramatic contrasts on "Chitlins Con Carne," one chorus a hard drive animated by mid-cymbal clang and snare drum backbeat, heightening the effect of Burrell's all-of-a-sudden solo improvisation, much to the audience's pleasure.

Yes, Burrell's band at Catalina's consisted of seasoned Los Angeles professionals steeped in entertainment studio work and performances with the likes of Herbie Hancock, Freddie Hubbard, Billy Higgins, Cedar Walton, Tony Bennett and George Coleman. And Kenny Burrell retains the feeling of jazz, sharing it with yet another of countless audiences, this time at Catalina Bar and Grill in November of 2012.

Bill Donaldson

New Issues



IVERSON KONITZ GRENADIER ROSSY COSTUMES ARE MANDATORY HIGH NOTE HCD 7249

BLUEBERRY ICE CREAM TAKE
2 / TRY A LITTLE TENDERNESS
/ IT'S YOU (TEMPO COMPLEX)
/ IT'S YOU / WHAT'S NEW /
317 EAST 32ND / BODY AND
SOUL / BLUEBERRY HILL / A
DISTANT BELL / BATS / MR.
BUMI / MY NEW LOVERS ALL
SEEM SO TAME / MY OLD
FLAME / BLUEBERRY ICE
CREAM TAKE 1. 56:11.

Ethan Iverson, p; Lee Konitz,
as, vcl; Larry Grenadier, b;
Jorge Rossy, d. 8/12, Brooklyn,
NY.

When he produced *Costumes Are Mandatory*, Iverson's intentions were different from those assumed by listening to his CD investigation into the jazz precepts of Lennie Tristano. Iverson's personal style was far from the rigorous linear and angular approach of Tristano, as listeners of The Bad Plus's recordings can attest. But Iverson became intrigued, and he intended to investigate the challenges that Tristano, now infrequently mentioned in jazz conversations, presents. And while Iverson did throttle his exuberant style to approximate Tristano's, as was his intention, in the end he couldn't help but break out with his own less subtle choices.

The conclusion attained from the experience of *Costumes Are Mandatory* is that music is a stimulus for lifelong learning. First, Iverson, in true open-minded learning capacity, revised his preconceptions about Tristano's style when drummer Jorge Rossy gave him a Tristano recording. And then he changed his mind about Lee Konitz's famous vibrato-less, clear sound when Iverson played with him during a nightclub engagement. Likewise, at the age of 86, Konitz keeps learning. He continues to perform with numerous musicians worldwide as he influences their musical choices and adapts to a new generation's ideas and compositions and absorbs youthful enthusiasm in the process of constant artistic growth.

In his newly developed deference to Tristano's approach, of which Konitz is one of the few remaining disciples, as producer, Iverson chose to record Konitz's "317 East 32nd Street." The track includes Tristanoistic stylistic lines and oblique perspectives of melody. Then Konitz joins in with his signature sound to gratifying effect on the changes of "Out of Nowhere." Iverson deserves credit for avoiding the more often performed Konitz "Lee"-suffixed compositions and going with "It's You" too, Konitz's alteration of "It's You or No One." On "It's You (Tempo Complex)," Iverson plays a one-minute solo tribute to Tristano with the overdubs that Tristano helped to pioneer. And then a five-minute group version of "It's You" follows, including two choruses of a Konitz solo, first muted and then with open horn.

At first, Iverson seems uncharacteristically restrained until one realizes that he's toying with the composition's

New Issues

potential by applying to it Monk-like quirkiness and minimalism.

“What’s New” starts darkly with ponderous, ominous thick mid- to lower-register chords before Konitz enters. Interestingly, Iverson proceeds with the song’s regular chord changes briefly until Konitz enters sideways with his own angular perspective. As if led into another pathway, Iverson abandons the road more traveled, taking Konitz’s cue, and switches to Konitz’s non-traditional approach that seems unrooted to the at-first established key signature.

Listeners are treated to more of Konitz’s personal style when he performs his own inimitable interpretation of “Body and Soul” accompanied solely by bassist Larry Grenadier, who emerges mid-track with a melodic and authoritative solo.

We’re reminded that this is Iverson’s production after all by his other choices of tunes. He opens and closes the album with his own composition, “Blueberry Ice Cream,” a mid-tempo blues. Iverson deserves credit for convincing Konitz to perform on the track due to Konitz’s reluctance to play blues changes. And Konitz is right when he says that Iverson’s selection of “Blueberry Hill” is more appropriate for The Bad Plus than for the quartet present for the recording, and Konitz abstains from participation in that recording. Iverson’s wry interpretation provides an intermission of sorts in the middle of the CD’s Tristanoistic explorations as he inserts musical witticisms and occasionally fragments of the song with certainly not subtle six-eight prodding. In the end, Costumes Are Mandatory out to be a timely exploration of Tristano’s influence that includes none other than Lee Konitz, but the total effect remains inconsistent and a reflection of Ethan Iverson’s diverse interests.

Bill Donaldson

New Issues



MAUREEN KENNEDY OUT OF THE SHADOWS BASIN STREET MUSIC 212

MY ONE AND ONLY / IF
YOU GO / I DON'T STAND A
GHOST OF A CHANCE WITH
YOU / CLOUDY MORNING /
THERE'S A LULL IN MY LIFE
/ I KNOW WHY AND SO DO
YOU / SHIP WITHOUT A SAIL
/ MY LITTLE BROWN BOOK
/ I'M JUST A LUCKY SO AND
SO / JUST FOR NOW / KISS
AND RUN / HOW CAN WE
BE WRONG / YESTERDAYS
56:42.

Maureen Kennedy, vcl; Reg
Schwager, g; Steve Wallace,
b; Mike Murley, ts; Andrew
Miller, d. 2/13-14/ 2009,
Toronto, Canada.

Maureen Kennedy's new release, her first since 2005 ("This Is Always" - Baldwin Street 210), is an exemplar of the sort of sang-froid we came to expect from singers like Irene Kral and/or June Christy in their respective heydays, But the good news is that this singer's vocal instincts seems to provoke her into most often transcending her admirable self possession and just naturally weighing a lyric with intelligence and dramatic perspective. Thus, her reading of Larry Hart's mournful SHIP WITHOUT lyric is absolutely perfect. Producer Ted Ono apparently assisted Ms. K. in compiling a program which avoids what he refers to, in his notes, as "over-recorded 'super' standards." This probably accounts for the inclusion of titles such as CLOUDY and Billy Strayhorn's BROWN BOOK. But, the topper is a genuine Dietz & Schwartz gem - HOW CAN WE - which, as far as I can determine, was last recorded with vocal in 1938 when Pha Terrell sang it on an Andy Kirk recording.

Mike Murley's tough-but-tender tenor is a most welcome asset to the session, and his contributions to SHIP and BOOK are particularly notable. In the end, however, it is Maureen Kennedy's subtle phrasing, steady intonation, and meticulous attention to interpretive detail which make this a superior Jazz / Cabaret CD, one of this year's very best.

Alan Bargebuhr

New Issues



LISA CASALINO I'M OLD FASHIONED CASALINO ENTERTAINMENT 2014

NO DENYING / I'M OLD FASHIONED / LIE TO ME IN FRENCH / OPTIMISTIC / I'LL NEVER / CALL WAITING / IS THAT ON THE MENU? / P.S. I LOVE YOU / CHARADE / HONEYSUCKLE ROSE. 42:38.

Lisa Casalino, Heather Krueger, Samantha Leigh, vcl; Kenny Drew, Jr. p; Alejandro Arenas, John Lamb, b; Mark Feinman, d; Nate Najar, g; Jeff Rupert, ts; Patrick Harison, acc. St. Petersburg, & Tampa, Fla. No recording date(s) specified.

Lisa Casalino's second release is a very professional Pop/Jazz product on which she applies her robustly clear soprano to a program of songs consisting of four relatively familiar titles ("Old Fashioned/ P.S./Charade/Rose") and six originals she co-wrote with producer, mixer, guitarist, Nate Najar. Her delivery is sometimes a trifle coy and self-consciously cute, retro-reminiscent of vocal personalities many baby boomers will be relieved to find in their comfort zone. (Teresa Brewer and Kitty Kallen spring to mind.)

No substantive liner notes in this digipak, so one is left to glean background info from the internet. Ms. C's base of operation seems to be central Florida where she's apparently available for private hire to help put the musical edge on various family celebrations such as weddings, bar mitzvahs, winning the Publisher's House million dollar sweepstakes and/or general all-purpose regularly scheduled clan reunions. The scant liner information is confusing to the extent that although it names Blg3 Studios in St.Petersburg as the recording location, it also contains a line which states: Location: The Don Vicente de Y'bor Historic Inn (which is in Tampa). This could be taken to indicate that various central Florida hotels, historic landmarks and/or dining/dancing establishments can engage Ms.Casalino and her performing entourage to entertain well-to-do citizens out on the town for a politically correct good time. The supporting contingent on this disc is more generic than not and rather disappointing when measured against the band featuring Harry Allen on tenor and Jon-Erik Kellso on trumpet, which successfully energized this vocalist's debut CD ("Introducing Lisa C."). Jeff Rupert's smooth tenor is featured on Never and Pat Harison's perky accordion on French, but I have to say that Allen & Kellso are sorely missed. Lisa's adapted (sic) sisters, Heather and Samantha, join her only on Menu to form the Casalino Sisters in polite vocal homage to the Andrews trio of yore. The song itself, like most of the recital's originals is mildly clever and I am left to wonder just how the songwriting collaboration with Nate Najar breaks down. Which one wrote the lyrics? My internet research provided no clue.

Alan Bargebuhr

New Issues

**MIKE DIRUBBO
THRESHOLD**
KSANTO RECORDS
KSR002

THRESHOLD / WHERE
THERE'S A WILLIS THERE'S A
WAY / SUN STEPS / PACE /
FAITH / CURVAS PERIGOSAS
/ 1970 / SALTER OF THE
EARTH / BLOOMDIDO.
56:25.

DiRubbo, as; Josh Evans, tpt;
Brian Charette, p; Ugonna
Okegwo, b; Rudy Royston,
d. December 12, 2013,
Brooklyn, NY.

**DANIEL SZABO,
PETER ERSKINE,
EDWIN LIVINGSTON**
A SONG FROM
THERE
DSZABOMUSIC 1001

HUN-FRO BLUES / KIDS'
DANCE / EASTYNATO /
A SONG FROM THERE /
BARBARO CON BRIO / I
CROONED IT BEFORE / HUN-
FRO BLUES-ALTERNATE
TAKE. 51:08.

Szabo, p; Erskine, d;
Livingston, b. No date, NO
location listed.

Alto saxophonist Mike DiRubbo's original compositions draw upon the traditions of jazz greats McCoy Tyner, Freddie Hubbard, Woody Shaw, and are given outstanding performances by his quintet on this recent recording. DiRubbo's eight compositions plus his arrangement of Parker's "Bloomdido" are absolutely top-notch, on a descriptive pole perhaps more austere than Freddie Hubbard's work but more celebratory than that of Woody Shaw. The two-horn front line of DiRubbo on alto and Josh Evans on trumpet play with precision and pizzazz, with solid backing from the talented rhythm section of Brian Charette on piano, Ugonna Okegwo on bass, and Rudy Royston on drums. Solo-wise, DiRubbo sets the tone with thoughtful beginnings that are then well developed musically, while the fiery Evans and the creative Charette are excellent as well. This CD is a welcome and refreshing addition to the current jazz recorded literature.

Don Lerman

The brilliant young pianist and composer Daniel Szabo is heard here in an acoustic jazz trio setting with bassist Edwin Livingston and drummer Peter Erskine. At the age of 4, Szabo began his piano studies in his native Hungary, proceeding even in his younger years to explore classical music, jazz, and free improvisation. He later studied at the New England Conservatory and is currently at USC, where his fields include film scoring and classical composition (besides continued work in jazz). The six original Szabo compositions on this recording emphasize melody and creative use of traditional as well as modern harmonies, displaying his wide range of musical influences as well as his superior abilities as a pianist. Szabo's writing for jazz trio includes integral roles for bass and drums, which Livingston and Erskine play to a T. Among the selections on this uniformly strong program are "Kid's Dance," a captivating waltz with energetic and creative soloing by Szabo as well as Livingston, "A Song From There," a folk song-like piece featuring Szabo in contemplative mode, and "I Crooned It Before," a beautiful composition well-arranged and developed by the trio and featuring Erskine on drums.

Don Lerman

Obituaries

Andre Bush, guitarist and instructor, died August 8, 2014. He was 45.

Bobby Womack, singer-songwriter and guitarist, died June 27, 2014. He was 70.

Charlie Haden, double bassist and co-leader of Liberation Music Orchestra, died July 11, 2014 in Los Angeles, California. He was 76.

Cosimo Matassa, recording engineer and studio owner, died September 11, 2014 in New Orleans, Louisiana.

Daniel Jackson, saxophonist, pianist, composer, and music teacher, died September 3, 2014 in Rancho Penasquitos, San Diego. He was 77.

Frankie Dunlop, drummer, died July 7, 2014. He was 85.

Fred Sturm, composer, arranger, and teacher died August 24, 2014 in De Pere, Wisconsin. He was 63.

George Roberts, bass trombonist, died September 28, 2014, in Fallbrook, California. He was 86.

Gerald Wilson, trumpeter, big band bandleader, composer/arranger, and educator died September 8, 2014 in Shelby, Mississippi. He was 96.

Giorgio Gaslini, composer, conductor, and pianist died July 29, 2014 in Borgo Val di Taro, Italy. He was 84.

Idris Muhammad, drummer, died July 29, 2014 in Fort Lauderdale, Florida. He was 74.

Jackie Cain, vocalist, died September 15, 2014 in Montclair, New Jersey. She was 86.

Jan Jarczyk, pianist, trombonist, and teacher died August 3, 2014 in Montreal, Quebec. He was 66.

Jean-Jacques Avennel, bassist, died August 12, 2014. He was 66.

Jeff Friedman, guitarist and professor, died December 30, 2013. He was 51.

Joe 'Poonanny,' soul singer, comedian, and "Godfather of the Chitlin' Circuit" died August 27, 2014 in Birmingham, Alabama.

Joe Sample, pianist, keyboard player and composer, died September 12, 2014 in Houston, Texas. He was 75.

John Gee, 1960's manager of the Marquee Club, died June 14, 2014 in London, England. He was 86.

Johnnie Gray, saxophonist and bandleader, died June 17, 2014. He was 94.

Johnny Winter, guitarist, multi-instrumentalist, and producer died July 16, 2014 near Zurich, Switzerland. He was 70.

Joseph A. Loria Sr., dixieland trumpeter, died August 3, 2014. He was 83.

Kathy Stobart, tenor saxophonist and bandleader, died July 5, 2014. She was 89.

Kenny Drew, Jr., pianist, died August 3, 2014 in St. Petersburg, Florida. He was 56.

Kenny Wheeler, composer and trumpet and flugelhorn player, died September 18, 2014 in London, England. He was 84.

Lennie Sogoloff, founder of Lennie's on the Turnpike, died July 12, 2014 in Boston's North Shore. He was 90.

Lionel Ferbos, trumpeter believed to be the oldest working jazz musician, died July 19, 2014 in New Orleans, Louisiana. He was 103.

Mabon "Teenie" Hodges, guitarist, died June 22, 2014, in Dallas, Texas. He was 68.

Milton Cardona, percussionist, vocalist and conga player, died September 19, 2014 in New York City, New York. He was 69.

Paul Horn, flautist and saxophonist, died June 29, 2014 in Vancouver, British Columbia. He was 84.

Pete Douglas, founder of the Bach Dancing & Dynamite Society, died in Miramar Beach, Florida on July 12, 2014. He was 85.

Rufus McKay, vocalist for the Red Tops, died July 20, 2014 in Vicksburg, Mississippi. He was 87.

Terry Whitney, pianist, died August 2, 2014. He was 82.

Tim Green, saxophonist, died August 28, 2014 in New Orleans, Louisiana.

Val "Eddy" DeCastris, vocalist, instrumentalist, band leader, and teacher died August 4, 2014 in Rockford, Illinois.

Warren "Porgy" Jones, died August 21, 2014 in New Orleans, Louisiana. He was 74.

February 13, 1930 – June 29, 2014

Of the many obituaries published for flutist Paul Horn, the most balanced and least judgmental appeared in September's issue of *DownBeat*. For both its succinctness and even-handedness, I salute the crew in Chicago: In less than 100 words, they mentioned Horn's estimable jazz credentials, made a distinction between those and his later 'meditative' solo recordings in the Taj Mahal and Great Pyramid, and noted his advocacy of transcendental meditation, all with respect.

Respect was something too many of the other obits lacked, by innuendo or worse – as if even though Horn could play jazz, he had fallen off the true jazz path and had compromised the integrity of his music, as if it had been diverted into something else somehow less worthy than jazz.

One need only follow the arc of the entries on Horn in Leonard Feather's Encyclopedias to find the earliest derision, subtle though it was, at least for Feather. The 1950s edition has Horn as a promising up-and-coming talent, the 1960s edition builds on that, lauding his Grammy, studio work and film appearances, then the 1970s edition, after briefly noting the continuation of his previous activities, prefaces his Indian connection with a 'but' rather than an 'and.' Low-key though it may be, it virtually constitutes character assassination by choice of conjunction.

Viewing Horn's later work as an abandonment of jazz is, to put it diplomatically, both inaccurate and incorrect. Whether or not he had transcended jazz, his music had become something more than jazz alone. Whether his later music was more or less than jazz is a matter of opinion. That it evolved from jazz is a matter of fact.

He'd first been introduced to aspects of the eastern philosophy of Zen Buddhism by cellist Fred Katz when they worked together in Chico Hamilton's band, and their open-ended exploratory musical conversation continued for years thereafter, including duo improvisations in Katz's anthropology classes on several Cal State campuses.

After his Hamilton band tenure, Horn continued to play his ass off around Los Angeles, making albums under his own name as well as playing on gazillions of recording sessions (once even subbing for Johnny Hodges on an Ellington session). This was after a stint in Cal Tjader's band alongside, among others, Vince Guaraldi, in the days when Tjader and company were regular – and popular – headliners at the Monterey Festival.

By the later 1960s, even though Horn was well recognized for his accomplishments as a player, bandleader and composer on the Los Angeles scene, he no longer found this fulfilling, perhaps an early case of the 'been there, done that' syndrome. Then he had the opportunity to spend some time in India, most famously with Maharishi Mahesh Yogi – and the Beatles, as well as Donovan. He learned to meditate, and took to it; he loved it, and wanted to share its benefits with others.

Thereafter, for more than 40 years, as well as being a working musician, Horn taught transcendental meditation (TM) while also practicing it himself. Anything I write here is not meant to make any demand or create any expectation that the reader will also embrace TM in his or her own life – I do not in mine – but I would ask that you respect TM, no matter how skeptically, as a valid path for those who choose it. To refuse to do so puts one too close for (my) comfort to fundamentalists of any stripe who claim their way is the only way, and we know from centuries of experience – as well as recent events – what destructive tyranny such tunnel vision can wreak.

No single belief system has all the answers. Few even ask enough of the right questions. But I know we all need to keep looking, and one of the reasons I admire Paul Horn is because he did that: he was a seeker, a searcher, and always happy to

share his good news - but never one to proselytize. That restraint is a rare gift in any faith.

Horn also continued to stretch and grow as a musician. TM freed him, by giving him the patience and imagination to play duets with the acoustics of a space. He did this most famously in the Taj Mahal (twice), and later the Great Pyramid, as well as several cathedrals, canyons, and, finally, at the Potala in Lhasa, Tibet.

Not that he gave up playing with other humans, or solo. His next album after the groundbreaking first solo in the Taj Mahal was a studio project involving multi-tracking of original works as well as pieces by Bach and Palestrina, playing all the parts himself. In the mid-1970s, he introduced Egberto Gismonti to US audiences with an album produced by Teo Macero.

Horn's projects with David Friesen remain his most impressive later collaborations. Had their duet album not been on Horn's own label, it would have been more at home on ECM than on Windham Hill. Horn also contributed to Friesen's album for Herb Wong's Blackhawk label, a project which would have easily fit under the umbrella of the mid-80s incarnation of Blue Note had it been on the East Coast rather than the West. Friesen has a telling story about the marketing of that album: It seems that Horn's name trumped all the others involved (though all were equally billed), so it was filed under new age rather than jazz. But that was in the era of LPs, when there were still bins, and record stores which were filled with them. Sigh.

I have to wonder if some who denigrate Horn for his later work hated him for taking bigger chances than they themselves ever did – for not only having the courage to do so, but also for enjoying the doing of it, to say nothing of succeeding at it.

By the late 1990s, his new albums were no longer even being added to the Jazz Discography, but the rise of the web soon rendered that irrelevant. My guess is that Horn's music will endure longer than the criticism of it, for his music says more about life than any critics' words say about his music.

Patrick Hinely

Selected discography:

THE SWEET SMELL OF SUCCESS (1957), Chico Hamilton Quintet, originally on Decca, since reissued on Fresh Sounds and Cherry Red.

MONTEREY CONCERTS (1959), Cal Tjader, Prestige (2 LPs on 1 CD).

THE SOUND OF PAUL HORN (1961) and PROFILE OF A JAZZ MUSICIAN (1962), Paul Horn Quintet, originally on Columbia, since reissued on Sony Collectables (2 CD set).

INSIDE (1968), Paul Horn, solo, at the Taj Mahal, originally on Epic, since reissued on Black Sun and Kuckuck.

INSIDE II (1972), Paul Horn, solo, in the studio, originally on Epic, and since reissued as above, as well as on Wounded Bird.

ALTURA DO SOL (1975) Paul Horn and Egberto Gismonti, originally on Epic and since reissued on Black Sun and Kuckuck.

HEART TO HEART (1983), Paul Horn and David Friesen, Golden Flute (LP only).

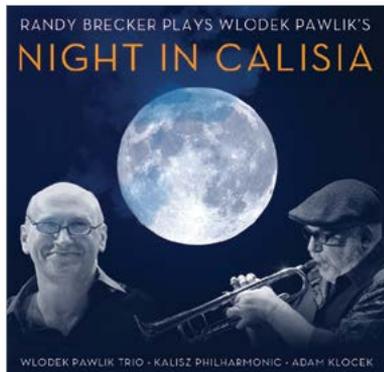
AMBER SKIES (1984), David Friesen, Chick Corea, Joe Henderson, Paul Horn, Airtro Moreira & Paul Motian, originally on Black Hawk, since reissued on Quicksilver.

INSIDE CANYON DE CHELLY (1997), Paul Horn and R. Carlos Nakai, Canyon.

TIBET (2000) Paul Horn, Transparent.

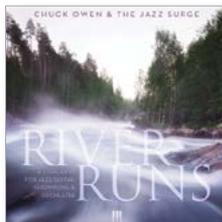
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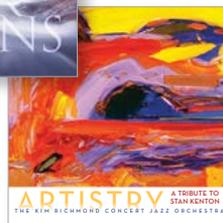


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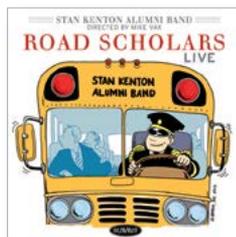


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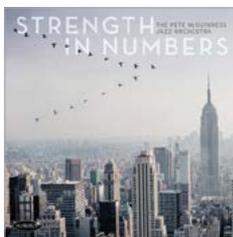


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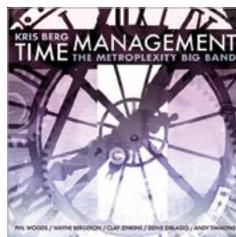
NEW LARGE JAZZ ENSEMBLE!



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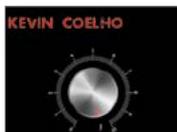


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GREAT JAZZ!



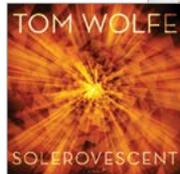
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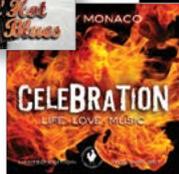
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[SMT 623]



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[SMT 619]

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