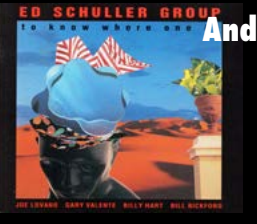
THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

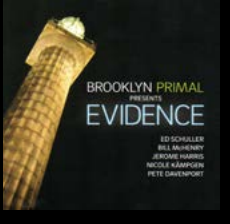
Jazz Journal

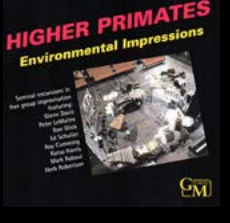
Volume 46 Number 2 April May June Edition 2020

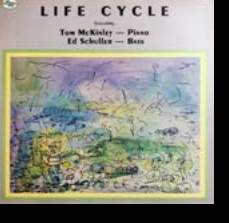
Ed Schuller
(bassist, composer)
on GM Recordings

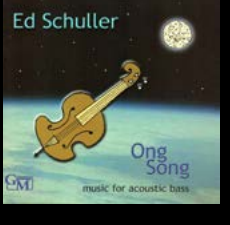
My name is Eddy
I play the bass
A kind of music
For the human race
And with beauty and grace
Let's stay on the case
As we look ahead
To an uncertain space
Peace, Music
Love and Life"







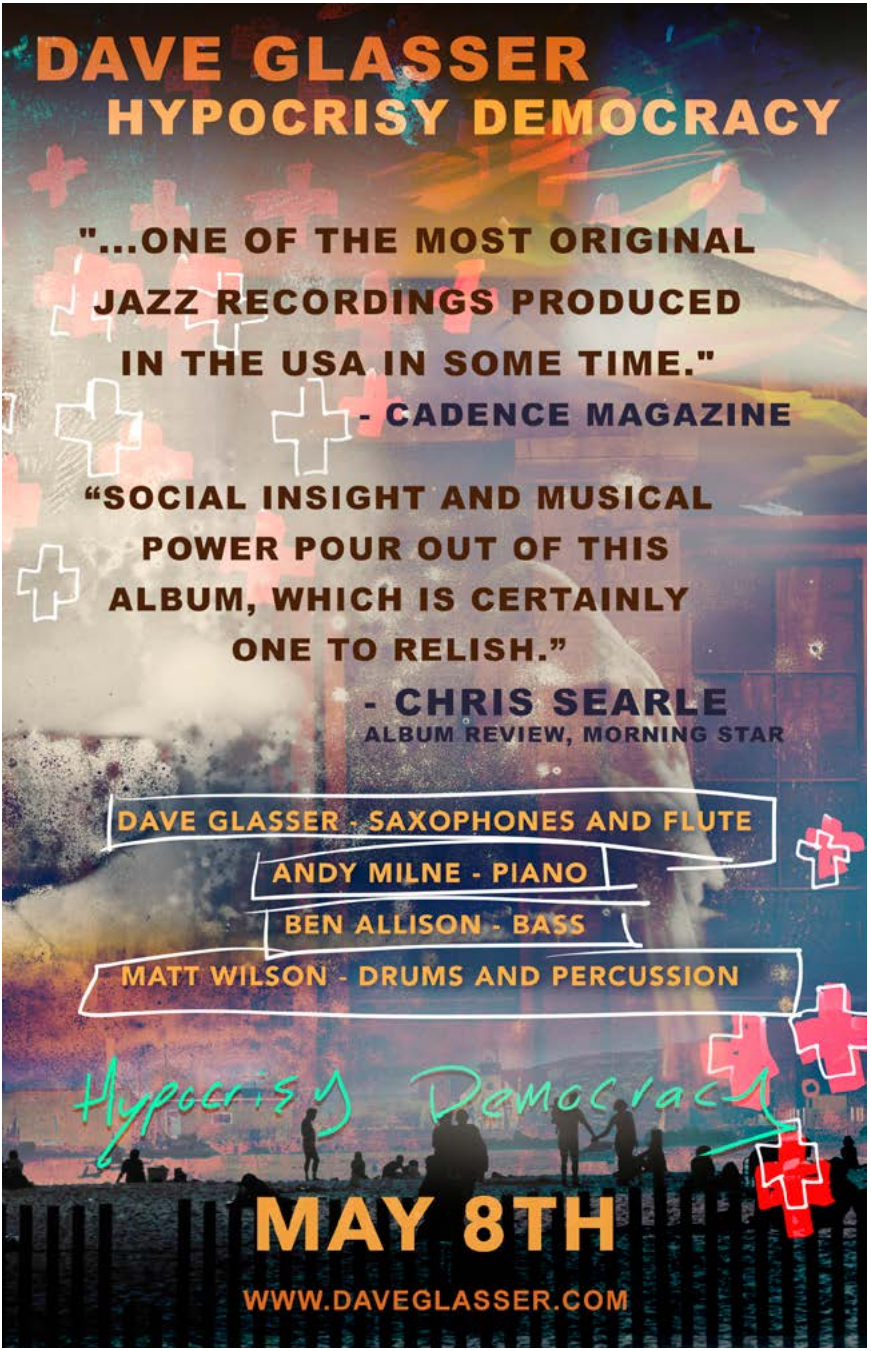




More info, please visit:
www.gmrecordings.com
Email: gmrec@earthlink.net

GM Recordings, Inc.
P.O. Box 894
Wingdale, NY 12594

GM RECORDINGS


DAVE GLASSER
HYPOCRISY DEMOCRACY
"...ONE OF THE MOST ORIGINAL JAZZ RECORDINGS PRODUCED IN THE USA IN SOME TIME."
- CADENCE MAGAZINE
"SOCIAL INSIGHT AND MUSICAL POWER POUR OUT OF THIS ALBUM, WHICH IS CERTAINLY ONE TO RELISH."
- CHRIS SEARLE
ALBUM REVIEW, MORNING STAR
DAVE GLASSER - SAXOPHONES AND FLUTE
ANDY MILNE - PIANO
BEN ALLISON - BASS
MATT WILSON - DRUMS AND PERCUSSION
Hypocrisy Democracy
MAY 8TH
WWW.DAVEGLASSER.COM

Music is enough for a lifetime but a lifetime is not enough for music

—SERGEI RACHMANINOFF

GLORIÆ DEI cantores

Experience the Beauty and Choral artistry....

NEW

ARVO PÄRT

gdcrecordings.com | gdcchoir.org

Thank you ... to Cadence Magazine

for honoring Clifford Lamb's, "Blues & Hues" as one of the Top Ten Releases of 2019!

"Blues & Hues" is a true mashup of original compositions carefully intertwined with songs by revered composers resulting in a first of its kind in Jazz.

Featuring Cindy Blackman Santana, Buster Williams, Nicholas Payton, Tariqh Akoni, Laura Vall, Alex Brown, Anacron, Justin Klunk, Scott Mayo

Produced by Jeffrey Weber • Recorded by Clark Germain
Recorded LIVE, TO TWO TRACKS

In Production: "Blues & Hues – New Orleans"

www.cliffordlamb.com

KARIONPRODUCTIONS.COM

RADIO & PRESS PROMOTIONS
28 YEARS OF A PROVEN TRACK RECORD

SPRING SALE
10% OFF COMBO CAMPAIGNS

KARIONPRODUCTIONS

Available wherever you get your music

or support the artist directly:
www.alexgoodmanmusic.com/store

OUTSIDE IN MUSIC

The Best International Jazz from Italy

Playing who I am **Andrea Domenici**
Peter Washington
Billy Drummond

abeat forJAZZ abeatrecords.com

ERIK LEUTHÄUSER with Wolfgang Köhler

In the Land of Irene Kral & Alan Broadbent
Live at A-Trane Berlin

"The result is so close, so real, so beautiful – we are hooked!"
(Barbara)

"I came across this unique jazz singer in Berlin. His live record transforms the deeply moving old pieces into the present."
(Album tip in Guido)

"As a custodian of tradition, Leuthäuser surprises above all with his flawless intonation – and that even in a live recording!"
(Frankfurter Allgemeine Zeitung)

"Leuthäuser captivates the audience with his adorable, youthful velvet voice."
(JazzThing)

MONS RECORDS distributed by nrw VERTRIEB

www.monsrecords.de

ERNESTO CERVINI

TETRAHEDRON

featuring Nir Felder

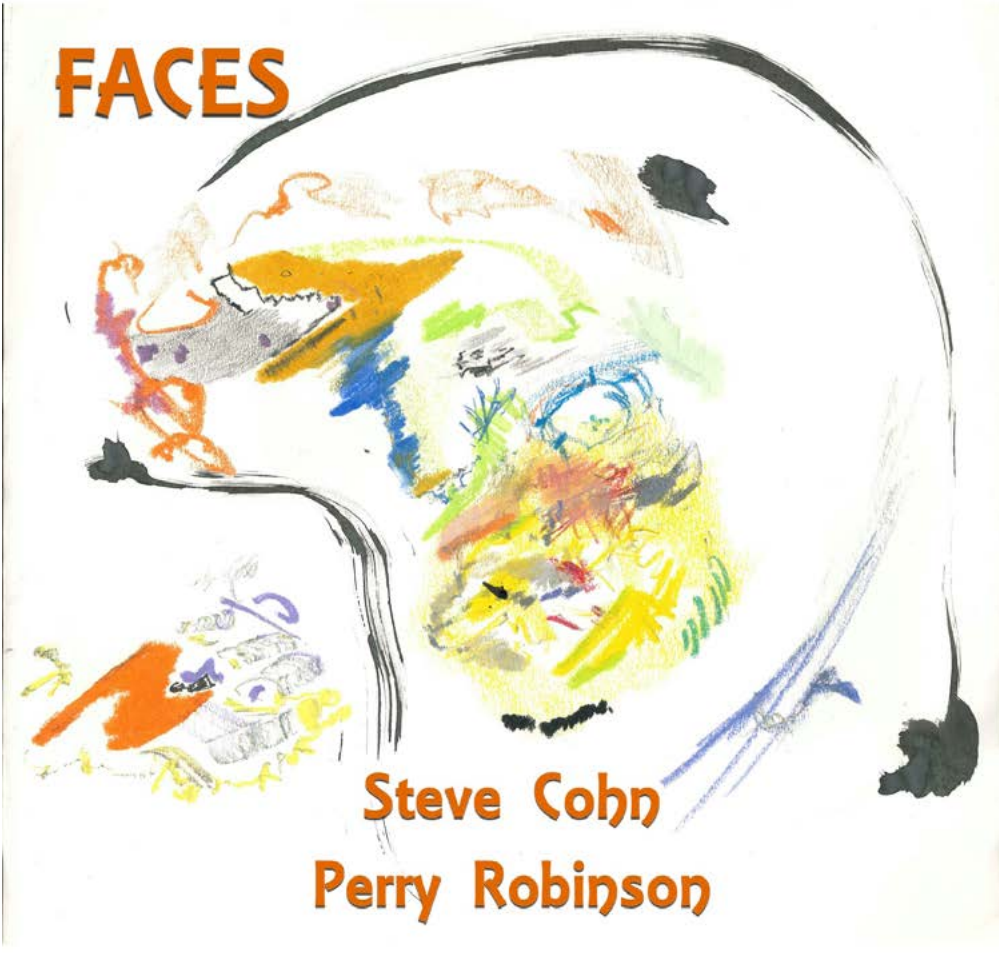
LUIS DENIZ *Alto Saxophone*
NIR FELDER *Guitar*
RICH BROWN *Electric Bass*
ERNESTO CERVINI *Drums*

Ernesto Cervini exemplifies 'float like a butterfly, sting like a bee.
Downbeat

~ 03.06.20 ~

ernestocervini.com anzicrecords.com

Available Worldwide on Apple Music,
Spotify, Amazon Music, etc.



Tube Room Records
carlbaugher.bandcamp.com

audio • cave

presents

Kądziela/Dąbrowski/Kasper Tom

HUNGER PANGS II

Release date: 20th March 2020

For more information please visit our shop:
sklep.audiocave.pl
or contact us at **audiocave@audiocave.pl**

MAURIZIO MECENERO QUINTET

INSIDE DREAMS

Guitar: Maurizio Mecenero
Keyboards: Francesco Signorini
Bass: Andrea Bevilacqua
Drums: Giulio Faedo
Percussion: Valerio Galla

BUY THE ALBUM ON ITUNES

Maurizio Mecenero Quintet
mecequintet@gmail.com

The latest piano trio jazz from Quadrangle Music

Jeff Fuller & Friends
Round & Round

Jeff Fuller, bass • Darren Litzie, piano • Ben Bilello, drums

On their 4th CD since 2014, Jeff Fuller & Friends provide engaging original jazz compositions in an intimate trio setting. "Round & Round" features Fuller's virtuosic bass playing, pianist Darren Litzie's inventive improvisations, and drummer Ben Bilello's great soloing and accompaniment. Beautifully recorded by Norman Johnson, the trio explores contemporary jazz and Brazilian styles on "Round & Round," "Rest, Dear," "Sambeleza," "New Bossa" and 8 others.

2018 – Happenstance

2016 – Shoreline Blues

2014 – The Call From Within

Available on CD Baby, Amazon Music, iTunes
Also available directly from Jeff Fuller • www.jefffuller.net
Quadrangle Music • P. O. Box 120717 • East Haven, CT 06512

Available Worldwide on Apple Music, Spotify, Amazon Music, etc.

"Over more than a dozen albums, Mr. Cohn has established himself as a gifted pianist, composer and bandleader."
Bruce Lee Gallanter, DMG

Steve Cohn **Larry Roland**
Daniel Carter **Marvin Bugalu Smith**

VOYAGER

Limited Edition CD available at

Tube Room Records

carlbaugher.bandcamp.com

36TH

Festival International Musique Actuelle Victoriaville

VERYAN WESTON
CHRISTINE DUNCAN
JEAN MARTIN
« The Make Project »

DAKH DAUGHTERS

MOPCUT

EVE EGOYAN SOLO

KATHLEEN YEARWOOD SOLO

MATS GUSTAFSSON
DAVID GRUBBS / ROB MAZUREK
« The Underflow »

LEE RANALDO
JIM JARMUSCH
MARC URSELLI
BALÁZS PÁNDI

LE CHOEUR DE GROWLERS

FÁTIMA MIRANDA
« Living Room Room »

MY CAT IS AN ALIEN
JEAN-MARC MONTERA
LEE RANALDO

DITHER

SEAN NOONAN'S
PAVEES DANCE
« Tan Man's Hat »

COLIN STETSON
MATS GUSTAFSSON

75 DOLLAR BILL BIG BAND

ATTILA CSIHAR
BALÁZS PÁNDI
« Hiedelem »

QUATUOR BOZZINI
NICOLAS CALOIA
YVES CHARUEST

ENSEMBLE IRE

JEFF REILLY
« To Dream of Silence »

PIKACYU
MAKOTO KAWABATA

BILL FRISELL
IKUE MORI
JOHN ZORN


MALCOLM MOONEY


DAKH DAUGHTERS


COLIN STETSON


BILL FRISELL

concerts — sound art installations in public spaces — short films programs — visual arts

14 15 16 17
May 2020

Québec VICTORIAVILLE Canada

FIMAV.QC.CA

CARLA MARCIANO QUARTET

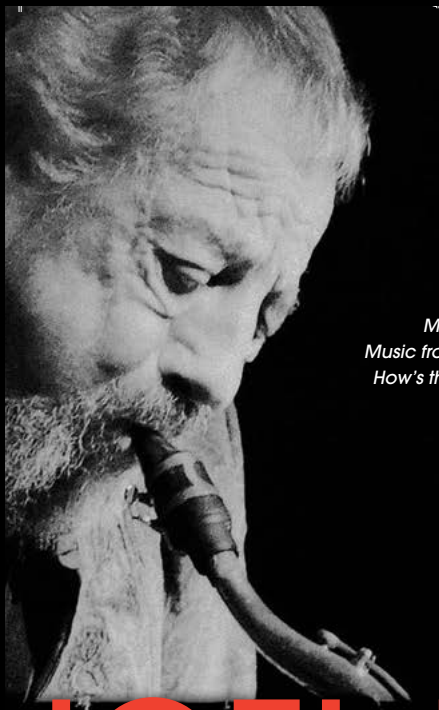
PSYCHOSIS

HOMAGE TO BERNARD HERRMANN

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

www.carlamarciano.com

Order from Challenge Records
https://www.challengerecords.com/products/15610227128703



CADENCE

Mainstream Extensions; Music from a Passionate Time; How's the Horn Treating You?; Untying the Standard.

Cadence CD's are available through Cadence.

JOEL PRESS

"His robust and burnished tone is as warm as the man....simply, one of the meanest tickets in town.

— Katie Bull, *The New York City Jazz Record*, December 10, 2013

PREZERVATION

Clockwise from left: *Live at Small's; JP Soprano Sax/Michael Kanan Piano; JP Quartet; Return to the Apple; First Set at Small's.*

Prezervation CD's: Contact joelpress507@gmail.com

WWW.JOELPRESS.COM

Harbinger Records scores

THREE OF THE TEN BEST

in the Cadence Top Ten Critics' Poll
Albums of 2019!

Let's Go In to a Picture Show
"A 32-page liner booklet with printed lyrics and wonderful photos are included. Wonderfully done."
—Cadence

Sissle and Blake Sing Shuffle Along
GRAMMY AWARD WINNER

Shuffle Along of 1950
"This material that is nearly 100 years old is excellent. If you have any interest in American musical theater, get these discs and settle down for an afternoon of good listening and reading." *—Cadence*

More great jazz and vocal artists on Harbinger Records…

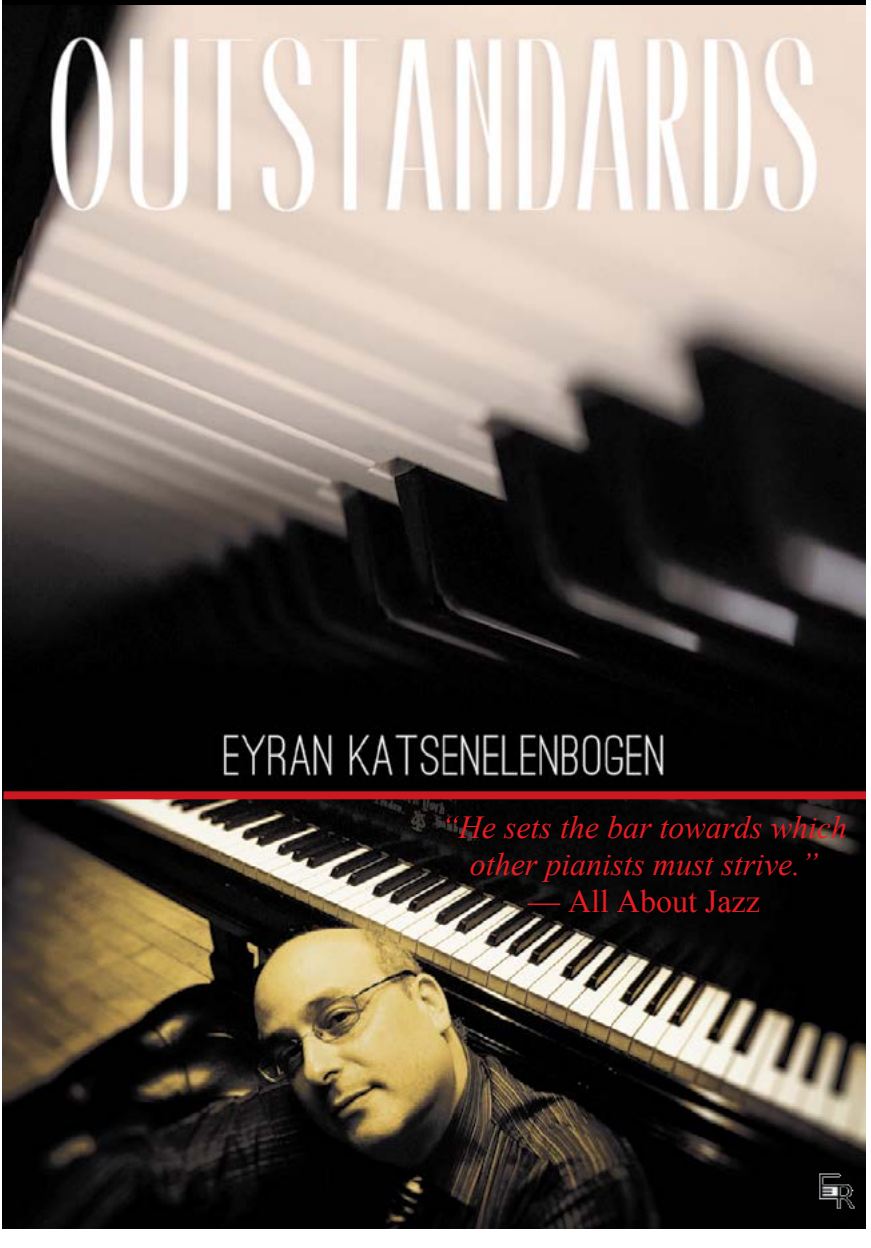
Barbara Carroll, Eric Comstock, Spiros Exaras, Barbara Fasano, Sylvia McNair, Mark Murphy, Steve Ross, Wendy Scherl, Maxine Sullivan, Elio Villafranca, Cy Walter and Sara Zahn

To view our catalogue, visit *www.HarbingerRecords.com*
To purchase CDs or downloads, please visit *www.Amazon.com* or *www.NaxosDirect.com*

HARBINGER RECORDS

Harbinger Records is a division of THE MUSICAL THEATER PROJECT

NEW ALBUM FROM EYRAN RECORDS
www.EYRAN.com

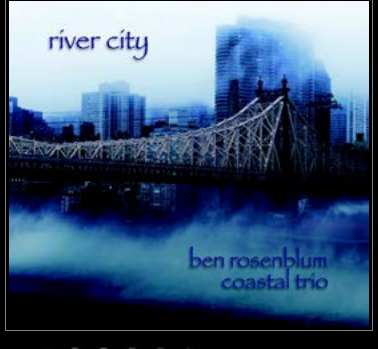



HILLIARD GREENE
SPIRITUALS
UR
UNSEEN RAIN
HIGH DEFINITION RECORDINGS
UNSEENRAINRECORDS.BANDCAMP.COM
WOODSHEDD RECORDS

Ben Rosenblum

Cadence top 10 critic's poll, 2019

River City



www.benrosenblummusic.com

"There do emerge conservatoire aces with grit in their imaginations and a facility to express such in their playing. Ben Rosenblum is one such performer/composer"
— All About Jazz

"Caresses [the music] with the reverence it merits"
— Downbeat Magazine

"Got the hands of a diamond cutter here." ***— Jazz Weekly***

SILENT VOICE

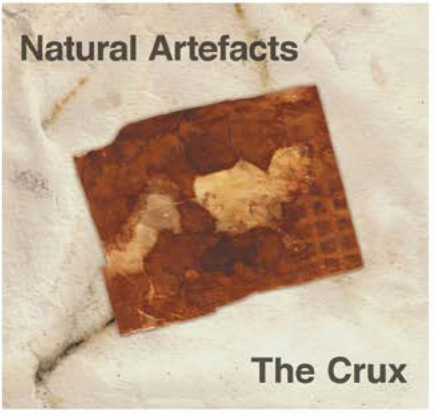
MWENDO DAWA TRIO

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

"Editors pick" Down Beat aug 2018

LJCD5260

THE CRUX



NATURAL ARTEFACTS

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

LJCD5261

LJ Records
www.lj-records.se

iTunes, Spotify,
digital and physical

NAXOS
SWEDEN AB

"...an exceptionally gifted artist who must surely appeal to all who love good jazz singing..."
Bruce Crowther - JAZZ JOURNAL (UK)

"Shirley Crabbe is a musical bridge that each listener will find sturdy, beautiful, cement strong and comfortable to walk across. Her voice is a charming way to bring us all together" - DEE DEE MCNEIL

"... vocal fans will give this high marks..
A winner." - MIDWEST RECORD

www.ShirleyCrabbe.com

Available on
iTunes
CdBaby
Amazon.com
Follow me on Spotify

Cadence Top 10 Critic's Pick Historical Releases

BLACK SWANS

The first recordings of black classical music performers, most not reissued since they were new 100 years ago.

"There are no words to express how grateful I am to hear of this marvelous piece of love. It's far too seldom that we speak of our great singers who contributed so very much to the world of Classical Music, not just Pop. I thank you from the bottom of my heart." **– Grace Bumbry**

"Listening to these almost-lost recordings is like witnessing an archeological dig reassembling into a bustling street scene, replete with sayers and players, united in music. What a profound gift: great songs and their history reverberating into this century from our chasmic past! Thanks to the formidable efforts of Leslie Gerber and his dedicated team, these voices will never go silent again." **– Rita Dove**

PARNASSUS

Black Swans – Various Artists
PACD 96067

This CD contains the first recordings made by black classical performers, singers and instrumentalists, dating from approximately 1917-1922. Only 5 of the 25 tracks have ever been reissued before. Together they provide a demonstration of the forgotten culture of black performers in classical music from the early 20th century

www.parnassusrecords.com

Buy BLACK SWANS: Earliest African-American Classical Stars via Amazon

Cadence Top 10 Critic's Pick

SEDITION

Blaise Siwula
Nicolas Letman-Burtinovic
Jon Panikkar

Setola Di Maiale Records (630318875573)

Spontaneously composed music sometimes known as seditious or free jazz created in a non-verbal environment.

Order the CD

https://store.cdbaby.com/cd/blaisesiwula22

RareNoiseRecords
presents

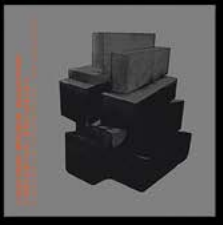
Sonar w. David Torn
Tranceportation (Volume 1)

Cat. No.: RNR113/RNR113LP
Formats : CD/Vinyl/DL
Release Date : Available Now

Led Bib : It's Morning

Sharron Fortnam, Chris Williams, Pete Grogan,
Liran Donin, Elliott Galvin, Mark Holub
(w. Jack Hues, Susanna Gartmayer, Irene Kepl, Noid)

Cat. No.: RNR108/RNR108LP
Formats : CD/Vinyl/DL
Release Date : Available Now



Merzbow, Keiji Haino, Balázs Pándi
Become The Discovered, Not The Discoverer

Cat. No.: RNR111/RNR111LP
Formats : CD/Double Vinyl/DL
Release Date : Available Now

Jamie Saft, Dave Liebman, Bradley Jones, Hamid Drake
Hidden Corners
Cat. No.: RNR109/RNR109LP
Formats : CD/Vinyl/DL
Release Date : Available Now

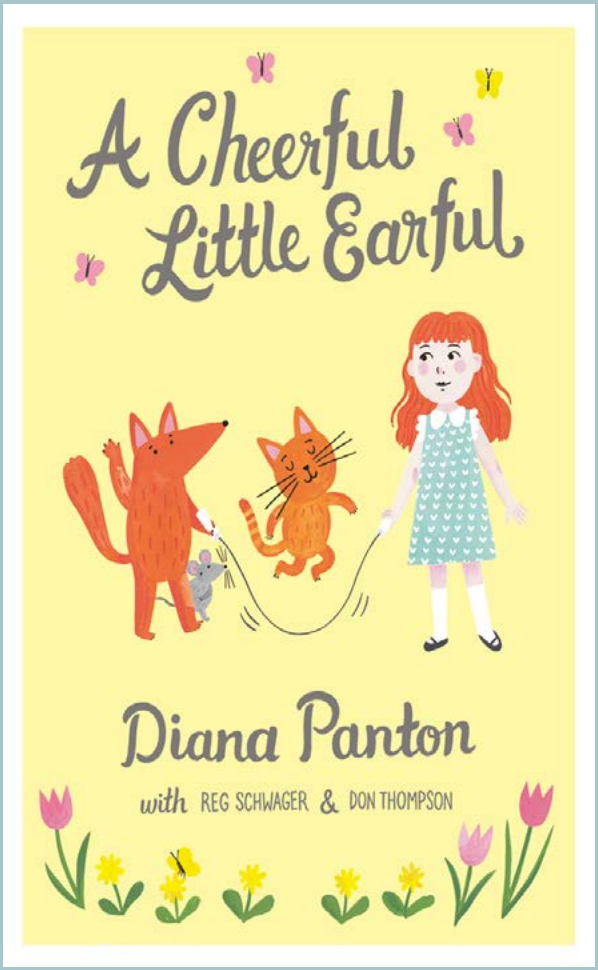
Red Kite
Even Helte Hermansen, Bernt Andre Moen,
Trond Frønes, Torstein Lofthus

Cat. No.: RNR105/RNR105LP
Formats : CD/Vinyl/DL
Release Date : Available Now

CD Digipack and Vinyl available from:
RareNoiseStore | www.rarenoisestore.com / Amazon / BurningShed / DMG
In Shops (EU / US / Japan) via our Distributors CARGO (UK/DE), DakUnion (JPN)
and AMPED (USA/CANADA)

Digital Downloads and Streaming available from:
RareNoiseStore | www.rarenoisestore.com (HD .flac /.flac /.mp3)
Amazon / Itunes / Emusic / Spotify / Deezer / Rhapsody
and many others

NEW release by double JUNO winner Diana Panton!



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

www.dianapanton.com
album available at Amazon.com

Cadence Top 10 Critic's Pick

blood
Jason Kao Hwang
Burning Bridge

..Hwang is one of the interesting voices in the creative spot that, after all, remains the New Yorker's Lower East Side... In "Blood," the originality of the compositions, coupled with the inventiveness of improvised interactions (usually duos or trios of variable constitution) shows that a collective design rises to give coherence to the hybrid sound of formation from which emerge sudden changes of direction, variations in thickness of the arrangements and intricate timbral games. - António Branco. jazz.pt

Jason Kao Hwang - composer/violin
Taylor Ho Bynum - cornet/flugelhorn
Joseph Daley - tuba
Andrew Drury - drum set
Ken Filiano - string bass
Sun Li - pipa
Steve Swell - trombone
Wang Guowei - erhu

jasonkaohwang.com/burning-bridge

"Pianist Michael Kocour brings formidable technique and exquisite touch to 10 Great American Songbook standards."

Ed Enright, *DownBeat*

OA2RECORDS

Download on iTunes

AVRAM FEFER QUARTET featuring MARC RIBOT, ERIC REVIS, CHAD TAYLOR

"Impressive interplay in 5th gear." ***Jazzweekly***

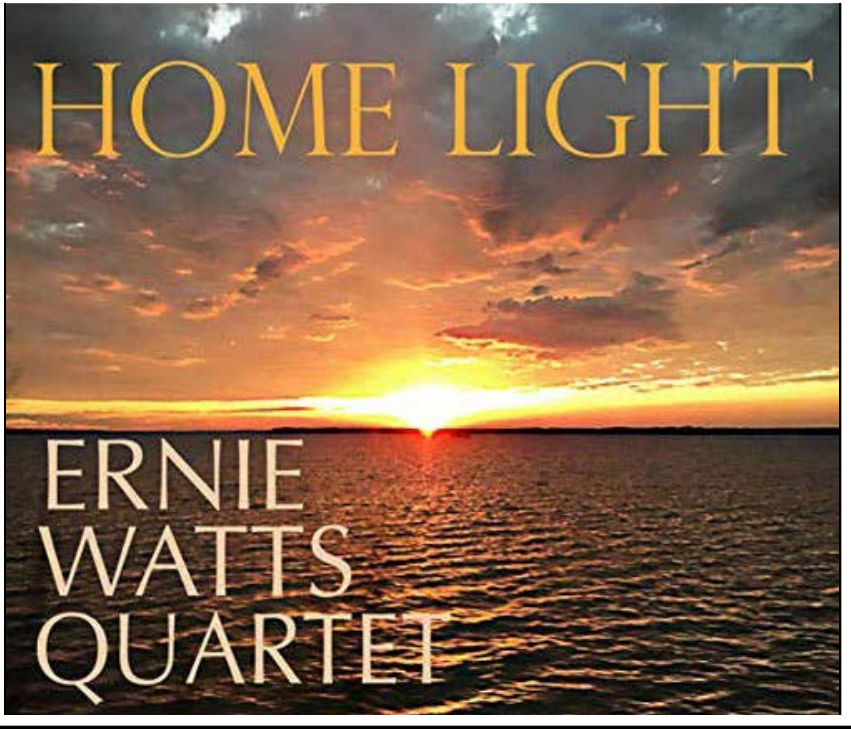
"I cannot recommend this one strongly enough. It is flat-out HOT! So get it already. It both swings and frees things up like mad." ***Gapplegate Music Review***

"The quartet's playing is very much of the take-no-prisoners variety, all four roaring with conviction and pushing the intensity level to the max." ***Textura***

"Plug in to the energy and abandon of the record right now!!" ***Track of the Day, Marlbank***

"Testament, the new album by saxophonist Avram Fefer, could reasonably be pegged as an avant-garde all-star project. Along with Fefer, it features guitarist Marc Ribot, bassist Eric Revis and drummer Chad Taylor — improvisers adept at turning any digression into an epic. But the resulting musical summit doesn't feel like a collision of forces (or egos) so much as a melding of voices (and minds)." ***Nate Chinen WBGO***

bandcamp



HOME LIGHT

BY ERNIE WATTS QUARTET

FLYING DOLPHIN RECORDS

This latest CD by the Ernie Watts Quartet is filled with a variety of powerful and lyrical pieces, and also some humor, such as the bebop Ornette-like energy of 'Frequie Flyiers,' and 'I Forgot August,' built on the harmonic structure of the standard 'I Remember April.' 'Horizon" is a meditative ballad, and the title tune, 'Home Light,' a nod towards gospel.

WWW.ERNIEWATTS.COM

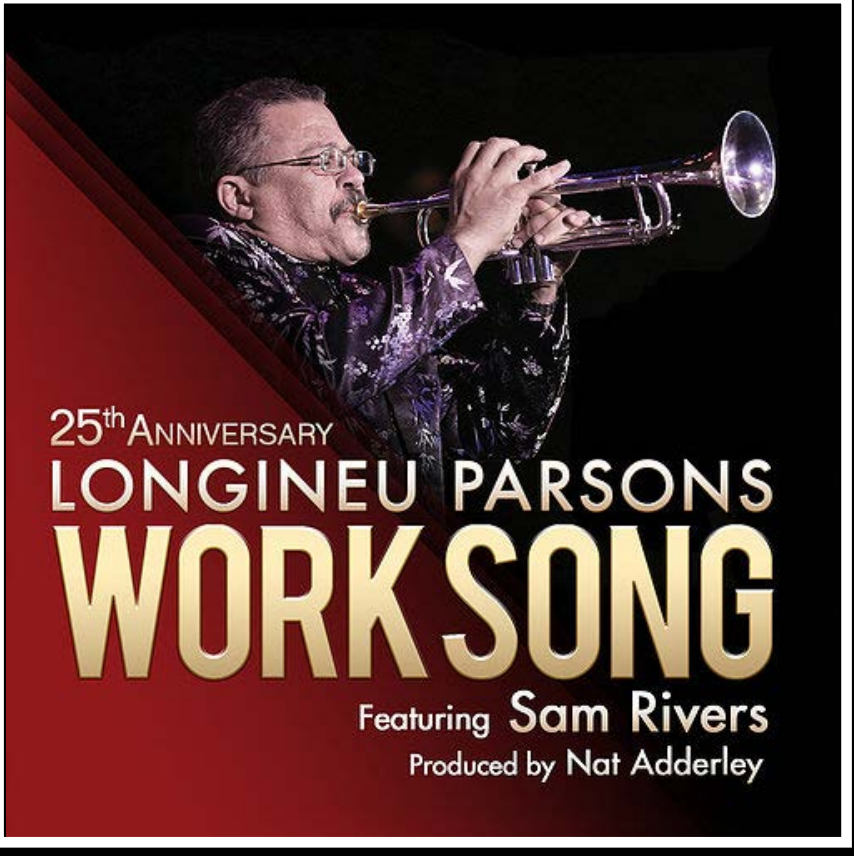
ORDER THE CD

HTTPS://STORE.CDBABY.COM/CD/ERNIEWATTS12

WARREN BENBOW IS A WORLD CLASS DRUMMER, SONGWRITER, MUSIC PRODUCER, EDUCATOR AND AUTHOR IN NEW YORK CITY.

Warren Benbow is a New York-based drummer who has worked and/or recorded with Whitney Houston, Nina Simone, LL Cool J, Betty Carter, Phyllis Hyman, Larry Willis with Eddie Gomez on the CD "Inner Crisis", Olu Dara, Ted Daniel, Linda and Sonny Sharrock, Jimmy Owens with Chris White and Kenny Barron, Doug and Jean Carn, Rene McLean, Rickie Byars Beckwith, Michael Urbaniak, Billy "Spaceman" Patterson, Junko O'Hashi, Teruo Nakamura and Super Friends, and was an original member of James "Blood" Ulmer's "Odyssey" band. In addition to his jazz work, he has also worked as an actor and musician in Broadway musical productions, and in film. He has performed on television, in the studio, and in clubs or concert halls around the world with artists Mary J. Blige, Gwen Guthrie, Nancy Wilson, Mavis Stalpes, Brian McKnight, SWV, and many others. In addition to his work as a musician, he has also worked as an actor and musician in Broadway musical productions, and in film with Ernest Dickerson, Spike Lee, Bill Duke, Coleridge-Taylor Perkinson, Gilbert Moses, Chapman Roberts, and Melvin Van Peebles.

LISTEN:
WARRENBENBOW.BANDCAMP.COM/ALBUM/WARREN-BENBOWS-HARMOLODIC-ADVENTURE-2



Dr. Longineu Parsons' newest album, "Work Song – 25th Anniversary Edition," is co-produced by Nat Adderley and features performances by Adderley and the legendary Sam Rivers.

"I have listened to Longineu for more than twenty years and I've seen him survive while continuing to grow professionally with consistency all the time. He never allows his knowledge of his instrument – the trumpet – to interfere with his commitment to creativity and plain old swing. His influences obviously begin with Louis Armstrong and extend to the present day players.

Not only does Longineu utilize his appreciation of great past players with devices of his own but, he also masters the recorder, an instrument not normally associated with jazz. Percussion instruments are also within the musical realm of this talented artist.

I suggest you listen closely to Longineu – my personal favorite unsung artist." ***Nat Adderley***

Tribal Disorder
www.tribaldisorder.com
info@tribaldisorder.com
1-352-378-5982

NEW from Cadence Jazz Records

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

NEW from CIMP

CIMP 406 David Haney Quartet *Siege of Misrata*
with Andrew Cyrille(dr) Dominic Duval(b) Dominic Duval, Jr.(b)

CIMP 408 Jimmy Halperin-Dominic Duval Trio *Strayhorn*
with Jay Rosen(dr)

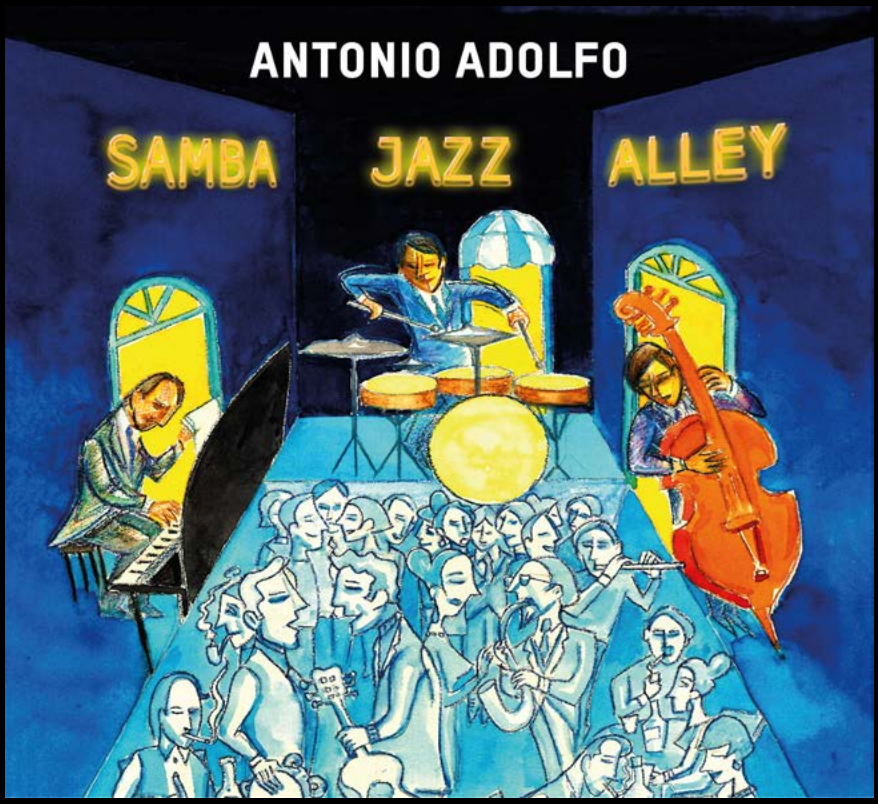
CIMP 409 Ehran Elisha Trio *Heads*
with Albert Beger(ts/ss) Dave Phillips(doublebass)

CIMP 410 Mat Marucci Trio *Inversions*
with Rick Olson℗ Adam Lane(b)

CIMP 417 Jimmy Bennington Colour & Sound
A Little While in Chicago
with Fred Jackson(sax) Jerome Croswell(tpt) Ed Schuller(b)


the frank kohl quartet
reform
NEW FROM GUITARIST, FRANK KOHL
FRANKKOHL.COM
The Crossing
Frank Kohl
John Stowell
Steve LaSpina
FRANK KOHL
with STEVE LASPINA • TOM KOHL • JON DOTY
HL QUARTET
INVISIBLE MAN
with STEVE LASPINA • TOM KOHL • JON DOTY


FUZZI-WUZZI
GUNTER HAMPEL
EUROPEAN-NEW YORK
QUARTET
FUZZI WUZZI
LIVE AT THE
GOLDEN PUDEL
HAMBURG-FISCHMARKT
GUNTER HAMPEL-
CAVANA LEE HAMPEL
JOHANNES SCHLEIERMACHER
BERND OEZSEVIM
BIRTH BLUE RAY 180221
180221 GUNTER HAMPEL- FUZZI WUZZI
BIRTH RECORDS THE GUNTER HAMPEL EUROPEAN-NEW YORK JAZZ QUARTET LIVE AT THE FAMOUS GOLDEN PUDEL-HAMBURG



FROM 2018 GRAMMY NOMINEE
PIANIST-COMPOSER ANTONIO ADOLFO

AAM music

www.aammusic.com

JAZZ

AT

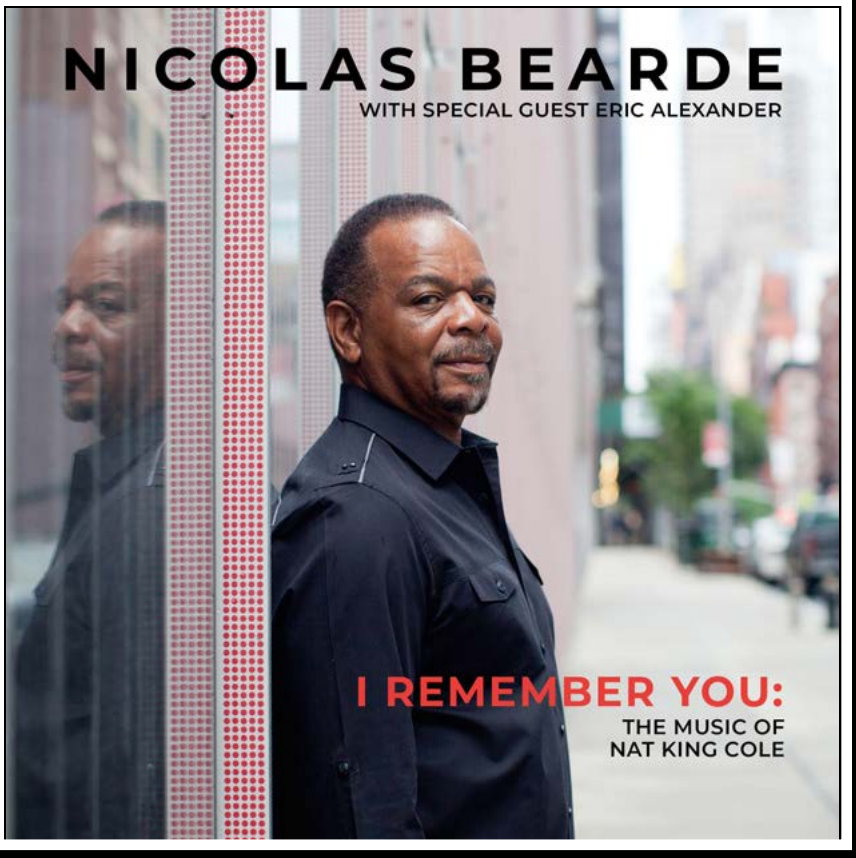
MAX FRANK MUSIC

Come and Get It!
New in 2019

CDs and
Sheet Music

Immediate
downloads

maxfrankmusic.com



Producer / Arranger – Josh Nelson

"These tracks cement Bearde's place as an inheritor of Cole's cool...he soothes and seduces...A soulful sensation" – ***Dan Bilawsky – ALL ABOUT JAZZ***

"Silky smooth jazz vocals...superb tribute to the King"
Dick Metcalf – CONTEMPORARY FUSION

" Bearde's voice is savory and warm, with occasional sand. His jazz inflection is respectful of the melody, easy going, sympathetic, thoughtful. He breathes lyrics"
Alix Cohen – CABARET SCENES

www.NicolasBearde.com

Available on
iTunes
CdBaby
Amazon.com
and all other streaming platforms

Spend a cozy evening with the
award-winning music of retro-jazz vocalist

LAURA AINSWORTH

on CD, download and vinyl LP!

"Ainsworth's voice is sublime as it caresses top-notch musicianship by a slew of southwest jazz players."

– Mario Taradell, Dallas Morning News

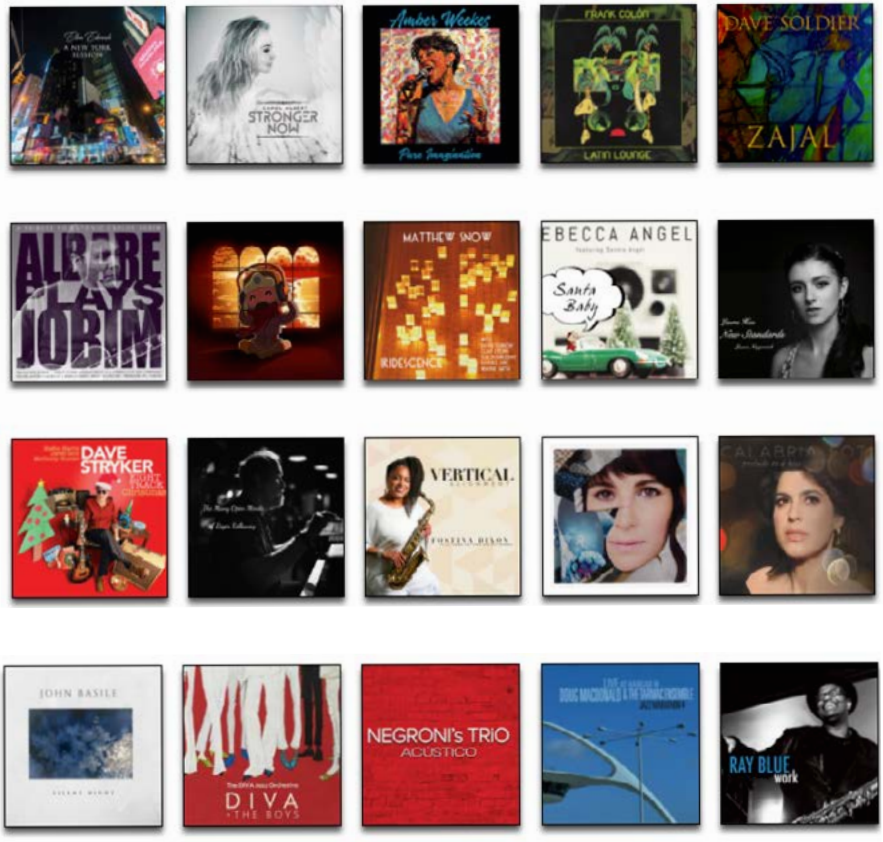
www.lauraainsworth.com

JAZZ PROMO SERVICES

2019 RECAP + 2020 NEW RELEASES

For Promo Service or Digital Download

Contact: jim@jazzpromoservices.com



www.jazzpromoservices.com

RETROGRADE

Matt Lavelle
Reggie Sylvester

www.espdisk.com/5010.html

MATT LAVELLE QUARTET – HOPE

Lewis Porter
Hilliard Greene
Tom Cabrera

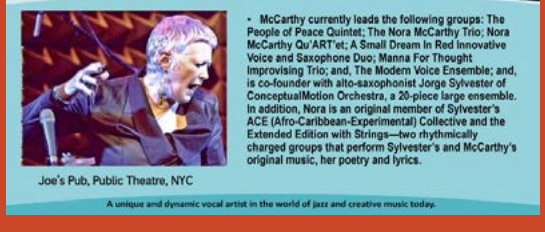
https://mattlavellemusic.bandcamp.com

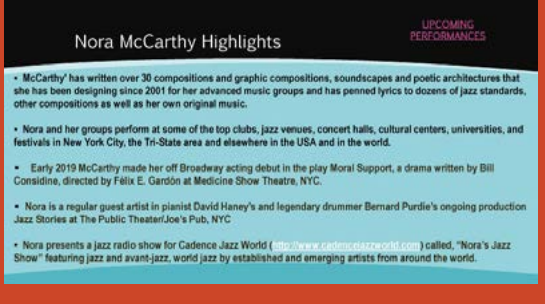
TOMAS ULRICH
CELLO

Cellist-Composer Tomas Ulrich received music degrees from Boston University and the Manhattan School of Music. His principal teachers were Leslie Parnas, Fred Zlotkin, Marion Feldman and Ardyth Alton In addition to his classical music activities, Mr. Ulrich has performed and recorded with such artists as Anthony Davis, Joe Lovano, Alice and Ravi Coltrane, Anthony Braxton, McCoy Tyner, Aretha Franklin, Natalie Merchant and many others. He has written music for film, theater and instrumental performance and he can be heard on over 100 CDS in a wide variety of musical styles and settings.Tomas has performed throughout Europe, Japan, South America, Canada and the United States. Jay Collins from Signal to Noise has written that "Tomas Ulrich is surely one of the most accomplished and intriguing cellists in improvised music, with a brilliant technical mastery and ability to play prickly improv, jazz, classical, film music or pretty much anything he desires."

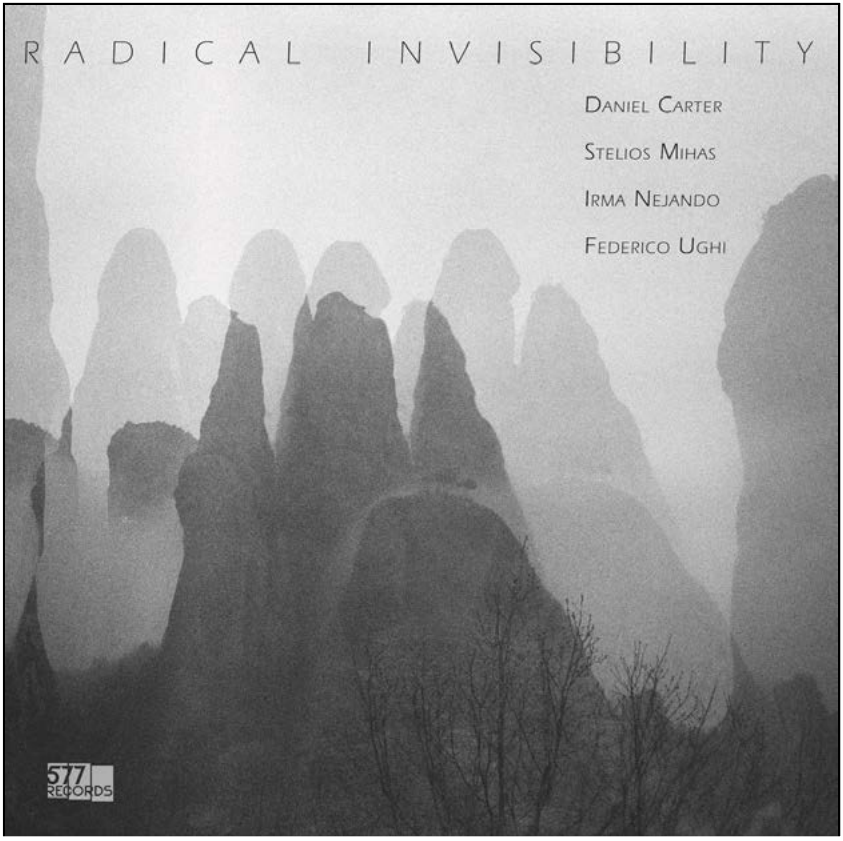
www.discogs.com/artist/518836-Tomas-Ulrich

www.noramccarthy.com





William Hooker Interviews Nora McCarthy
https://youtu.be/IZXkpIDPQ9g



RADICAL INVISIBILITY

This is the debut album of a group dedicated to the invisible world. Some people operate invisibly by choice, some are invisible because of the nature of events in their life, some remain invisible and unknown against their will.

Daniel Carter - Saxophones, Trumpet, Clarinet, Flute, Keyboard
Stelios Mihas - Guitar
Irma Nejando - Bass
Federico Ughi - Drums

577 Records is an independent record label based in Brooklyn, New York operating since 2001

577 Records

ADAM LANE
COMPOSER - BASSIST

By combining a disparate set of influences into a unique improvisational voice, Adam Lane has become recognized as one of the most original creative voices in contemporary jazz. His 2006 recording New Magical Kingdom, was recently featured in the Penguin Jazz Guide 1001 Best Records Ever Made, and his most recent recording, Ashcan Ranting received a myriad of critical praise including four stars in Downbeat.

www.adamlane.org

ThatSwan! Records - *New Singles 99¢*

(available on CD Baby and iTunes)

*Sad Drums / Bitter Drums

- Jimmy Bennington / Seth Paynter *ThatSwan!*Sing#001

*Tear it Down, Then Play a Ballad

Live at the Heartland

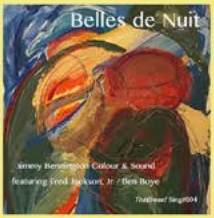
- Jimmy Bennington Colour *&* Sound
  feat. Daniel Carter and Brian Smith

*ThatSwan!*Sing#002

*Hello, I'm Johnny Cash

- Jimmy Bennington / Steve Cohn

*ThatSwan!*Sing#003



*Belles de Nuit

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

*ThatSwan!*Sing#004

*One for Peace

- Jimmy Bennington / Samuel Hasting

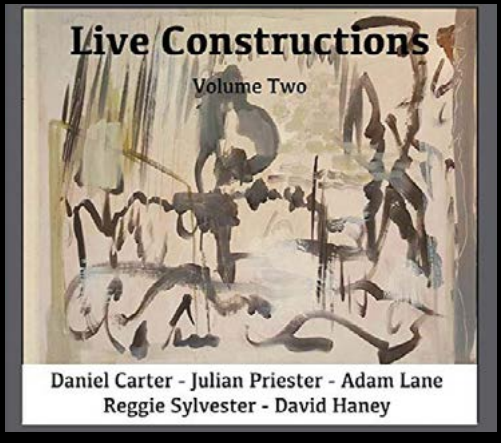
*ThatSwan!*Sing#005

www.jbcolourandsound.com

Reggie Sylvester – drums

Reggie was a member of the Bern Nix Quartet and the early Black Rock Coalition of the mid-1980s and played in the BRC Orchestra. He has opened for Blues Traveller, Spin Doctors, Bill Laswell, and Raging Slab at Wetlands.
He lives in Brooklyn and likes coffee and expresso of all types.

reggiejsylvester@gmail.com
https://www.facebook.com/reggie.sylvester.58



LIVE CONSTRUCTIONS VOL 2
Daniel Carter
Reggie Sylvester
Julian Priester
Adam Lane
David Haney

www.slamproductions.net

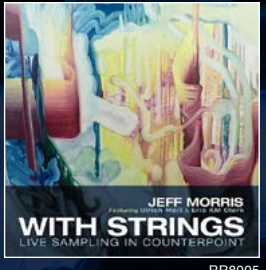
THE MUSIC OF JEFF MORRIS

"if you're up for a sonic adventure, you will find musical moments [in INTERFACES] that are nothing short of revolutionary."

- All About Jazz

Artist **Jeff Morris** creates experiences that pop audiences' minds out of the ordinary to notice new things about the sounds, technology, and culture around them. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, slide whistle, robot, Sudoku puzzles, and paranormal electronic voice phenomena. His **Ravello Records** debut album, **INTERFACES**, is a cutting-edge collection of computer music meeting modern jazz.

RR7998

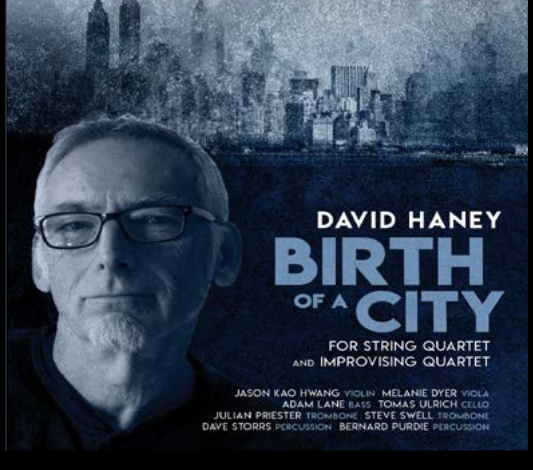


RR8005

INTERFACES & WITH STRINGS are both available from iTunes, Amazon, Spotify, and ArkivMusic

AVAILABLE FROM
RAVELLO RECORDS
WWW.RAVELLORECORDS.COM

AVAILABLE FROM BIG ROUND RECORDS



www.bigroundrecords.com/catalog/br8956/

CIMP

Creative Improvised Music Projects: adventuresome music in audiophile sound

Cadence Building Redwood New York 13679 USA
cimp@cadencebuilding.com www.cimprecords.com
tel (315) 287-2852

101 Evan Parker/Barry Guy/Paul Lytton +J.McPhee
102 Ernie Krivda Trio
103 Bobby Zankel Trio
104 Frank Lowe Trio
105 Gregg Bendian Project
106 Mark Whitecage Trio
107 Chris McCann - Billy Pierce Trio
108 Steve Swell & Chris Kelsey
109 Billy Bang 4tet
110 Herb Robertson/Dominic Duval/Jay Rosen
111 Vinny Golia & Ken Filiano
112 Luther Thomas 4tet
113 Sonny Simmons Trio
114 Paul Lytton 4tet
115 Joe McPhee 4tet
116 Steve Swell 4tet
117 David White 5tet
118 Sonny Simmons 4tet
119 Mark Whitecage 4tet
120 Joe McPhee & David Prentice
121 Kevin Norton Trio
122 Joseph Scianni - Dominic Duval - Jay Rosen
123 Lou Grassi Sextet
124 Odean Pope Trio
125 Lee Shaw Trio
126 Ivo Perelman Trio
127 Mike Bisio & Joe McPhee
128 Marc Edwards Trio
129 Paul Smoker - Vinny Golia 4tet
130 Joseph Scianni
131 Bobby Zankel 5
132 Joe McPhee 4tet
133 Roswell Rudd Trio
134 Ivo Perelman Trio & Rory Stuart
135 Brandon Evans 4tet
136 John Gunther Trio
137 Dominic Duval & Jay Rosen
138 Frank Lowe Trio
139 Chris Kelsey Trio
140 Zusaan Kefateau/Noah Howard/Bobby Few
141 Dominic Duval's String Ensemble
142 Jon Hazilla & Saxabone
143 Khan Jamal
144 Bruce Eisenbeil Trio
145 Luther Thomas Trio
146 Roswell Rudd Trio
147 Claude Lawrence Trio
148 Glenn Spearman - John Heward Group
149 Steve Swell 4tet
150 Kahil El'Zabar's Ritual Trio
151 David Bindman Trio
152 Ahmed Abdullah's Diaspora
153 Elliott Levin 4tet
154 Tyrone Hill 4tet feat. Marshall Allen
155 Joseph Scianni Trio/ Mark Whitecage 4tet
156 Lou Grassi's PoBand
157 Mark Whitecage's Other 4tet
158 Arthur Blythe & David Eyges
159 Frode Gjerstad 4tet
160 Thomas Borgmann Trio plus Peter Brötzmann
161 Rob Brown - Lou Grassi 4tet
162 Joseph Scianni duets
163 John Gunther's Axis Mundi
164 Chris DahIgren/Briggan Krauss/Jay Rosen
165 Andrew Cheshire Trio
166 Ehran Elisha Ensemble
167 Ethnic Heritage Ensemble
168 David White 5tet
169 Bob Magnuson & Lou Grassi
170 Pucci Amanda Jhones
171 Marshall Allen4tet feat. Mark Whitecage
172 Charlie Kohlhase 5tet
173 Kowald, Smoker, McPhee, Whitecage, etc.
174 Kalaparush Maurice McIntyre Trio
175 Yuko Fujiyama's String Ensemble
176 John Gunther 5tet
177 Hugh Ragin & Marc Sabatella
178 Kowald, McPhee, Smoker, Whitecage, etc.
179 Michael Bisio & Joe McPhee
180 Marshall Allen4tet feat. M. Whitecage
181 Glenn Spearman & Dominic Duval
182 Burton Greene - Wilber Morris - Lou Grassi
183 Joe McPhee - Dominic Duval - Jay Rosen
184 Steve Swell Trio
185 Joe Fiedler - Ben Koen - Ed Ware
186 Paul Smoker 4tet
187 Patrick Brennan with Lisle Ellis
188 Th.Borgmann/W.Morris/R.Nicholson
189 John Carlson/Eric Hipp/S.McGloin/S.Neumann
190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
191 Odean Pope & Dave Burrell
192 Ahmed Abdullah/A.Harding/M.Kamaguchi/Weinstein: NAM
193 Mark Whitecage's Other Other 4tet
194 Bruce Eisenbeil Crosscurrent Trio
195 Sam Bardfeld's Cabal Fatale
196 Dom Minasi Trio
197 Blaise Siwula Trio
198 Joe Fonda 5tet
199 Joe McPhee's Bluette

200 Elliott Levin - Tyrone Hill 4tet
201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
202 John Bickerton Trio
203 Steve Swell Trio
204 Bob Magnuson - Tom DeSteno 4tet
205 Kahil El'Zabar's TriFactor
206 Tyrone Hill - Elliott Levin 4tet
207 Marshall Allen w/ Lou Grassi's PoBand
208 Bhob Rainey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
210 Ehran Elisha Ensemble
211 Jay Rosen 4tet
212 Konrad Bauer & Nils Wogram
213 Donald Robinson Trio
214 Luther Thomas 5tet
215 Dominic Duval
216 Briggan Krauss - Chris DahIgren - Jay Rosen
217 Ken Simon 4tet
218 Phil Haynes - Herb Robertson 5tet
219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
220 Kahil El'Zaber with David Murray One World Family
221 Konrad Bauer/Nils Wogram/Dominic Duval
222 Phil Haynes & Herb Robertson
223 Ori Kaplan's Trio PlusDeliriology
224 Rosella Washington & Tyrone Brown
225 Anthony Braxton
226 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
227 Lou Grassi's PoBand
228 Wilber Morris & Reggie Nicholson
229 Yuko Fujiyama 4tet
230 Dave Burrell & Tyrone Brown
231 Masashi Harada Trio
232 John Gunther 5tet
233 Paul Smoker Trio
234 John Oswald - David Prentice - Dominic Duval
235 Anthony Braxton w/Alex Horwitz
236 Anthony Braxton
237 Avram Fefer 4tet
238 Kevin Norton - Bob Celusak - Andy Eulau
239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
240 Bobby Zankel Trio
241 Bruce Eisenbeil 4tet
242 William Gagliardi 4tet
243 Anthony Braxton 5tet
244 Rosi Hertlein Ensemble
245 Steve Lehman 5tet
246 Alex Harding Trio
247 Kalaparush Maurice McIntyre Trio
248 Ned Rothenberg & Denman Maroney
249 Fred Hess 4tet
250 Charles Eubanks solo piano
251 Burton Greene with Mark Dresser
252 T.J. Graham with Rory Stuart
253 Jay Rosen Trio
254 Tom DeSteno - Bob Magnuson 4tet
255 Steve Lehman 5tet
256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
257 Joe McPhee's Bluette
258 Joseph Rosenberg 4tet
259 Jean-Luc Guionnet & Edward Perraud
260 John Heward - Tristan Honsinger - Jean Derome
261 Dominic Duval String & Brass Ens.
262 Lou Grassi's PoBand
263 Adam Lane 4tet
264 Daniel Carter - Steve Swell - Tom Abbs - David Brandt
265 John O'Gallagher's Axiom
266 Matt Lavelle 4tet
267 Khan Jamal 5tet
268 Bob Washington Trio
269 David Taylor Trio
270 Alex Harding - Dominic Duval - Jay Rosen
271 David Wertman-Charlie Kohlhase-Lou Grassi
272 Ursel Schlicht-Steve Swell 4tet
273 Carl Grubbs' 4tet
274 Lucian Ban & Alex Harding
275 Frank Lowe 4tet
276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
277 Lucian Ban & Alex Harding 5tet
278 John Tchicai - Pierre Dorge - Lou Grassi
279 Dylan Taylor & Kelly Meashey
280 Kevin Norton 4tet
281 Adam Lane/ John Tchicai
282 Andrew Lamb Trio
283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
284 Joe Fonda-Barry Altschul-Billy Bang
285 Steve Swell's New York BrassWoodTrio
286 Avram Fefer 4tet
287 Luther Thomas 4tet
288 Tom Abbs 4tet
289 Paul Dunmall - Paul Rogers - Kevin Norton
290 Charles Eubanks
291 William Gagliardi 5tet
292 Steve Swell 8tet
293 Ernie Krivda 5tet
294 Odean Pope & Khan Jamal 4tet
295 Mark Dresser & Ray Anderson
296 Paul Dunmall-Paul Rogers-Kevin Norton
297 William Gagliardi 5tet
298 Jazz Composers Alliance Orchestra

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

TUNE TOWN

THERE FROM HERE

KELLY JEFFERSON *saxophones*

ARTIE ROTH *bass*

ERNESTO CERVINI *drums*

"TuneTown's debut disc makes a strong first impression with its rugged swinging, lucid improvising, sonic exploration and forthright teamwork."

NEAR ME

LJ FOLK

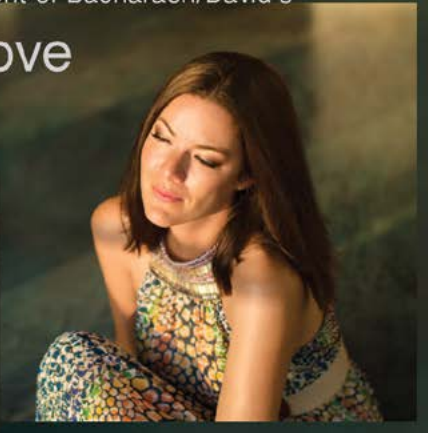
The latest by
Award-Winning Vocalist

LJ FOLK

featuring EMILIE-CLAIRE BARLOW

in an original duet arrangement of Bacharach/David's

The Look of Love



AVAILABLE EVERYWHERE

Features Toronto's Best jazz players: Steve Heathcote;
Mark Kieswetter; Stu Harrison; Peter Mueller; Paul DeLong;
Pat Collins; Ross McIntyre; Erasmus Hilland;
John MacMurchy; Maninho Costa

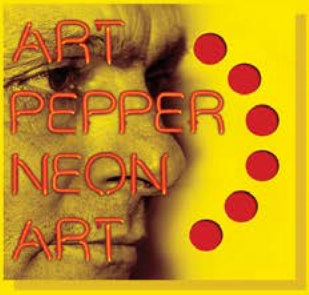
Industry Pros get your copy:
TEXT 416-912-7991 or email: lj@ljfolk.com

GREAT AUNT RUTH & THE SAUCY CATS

ALL ABOUT THE MUSIC

www.greatauntruth.com

N ART PEPPER NEON ART VOLUMES ONE, TWO & THREE ART PEPPER NEON ART OMNIVORE RECORDINGS ART P

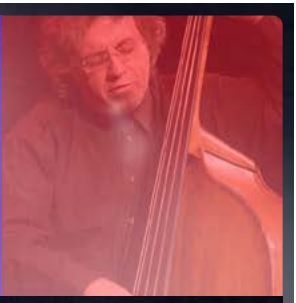


AVAILABLE ON CD / DIGITAL / LP WWW.OMNIVORERECORDINGS.COM

ALSO FROM OMNIVORE RECORDINGS ON CD / DIGITAL: ART PEPPER PRESENTS "WEST COAST SESSIONS!"

omnivore RECORDINGS





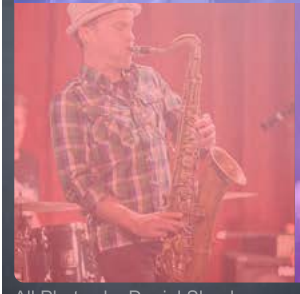
earshot JAZZ

SEATTLE'S NONPROFIT CREATIVE JAZZ ORGANIZATION

- Publications
- Memberships
- Education
- Artist Support
- One-of-a-kind concerts

earshot.org | 206.547.6763






All Photos by Daniel Sheehan

G.H.B. JAZZ FOUNDATION
JAZZOLOGY RECORDS

1206 DECATUR STREET
NEW ORLEANS, LA 70116
P: +1.504.525.5000
www.jazzology.com

NOW AVAILABLE

AMCD-140 (CD)
BUNK JOHNSON
RARE & UNISSUED MASTERS
VOLUME 2 · 1943-1946

ACD-357 (CD)
DARYL SHERMAN
LOST IN A
CROWDED PLACE

GHB-561/562 (2-CD)
DON SUHOR
NEW ORLEANS CLARINET
AND SAX VIRTUOSO

PCD-7178 (CD)
CURTIS FULLER
IN NEW ORLEANS

PCD-7045 (CD)
DON FRIEDMAN
LOVE MUSIC

GHB-50 (VINYL LP)
BABY DODDS TRIO
JAZZ A' LA CREOLE

RECENT DIGITAL RELEASES NOT CURRENTLY ON COMPACT DISC AND ONLY AVAILABLE ONLINE:

amazon
iTunes
Spotify

ACD-356-DR	MAXINE SULLIVAN - WORLD BROADCAST 1940/41
ACD-358-DR	TOPSY CHAPMAN · THAIS CLARK - NEW ORLEANS JAZZ LADIES
ACD-359-DR	THAIS CLARK - DON'T YOU FEEL MY LEG
BCD-24-DR	KID THOMAS AND THE ALGIERS STOMPERS
BCD-146-DR	WALLACE DAVENPORT - DARKNESS ON THE DELTA
BCD-213-DR	SAM LEE AND FRIENDS - IN TOWN
BCD-291-DR	KID THOMAS IN ENGLAND FT. SAMMY RIMINGTON
JCD-120-DR	JIM DAPOGNY'S CHICAGO JAZZ BAND

FRANK WALTON/YORON ISRAEL SEXTET

LIVE IN CHICAGO

Live in Chicago Frank Walton / Yoron Israel Sextet

Available at CD Baby
www.cdbaby.com/Artist/FrankWaltonYoronIsraelSextet

CIMPoL

Creative Improvised Music Projects on Location

latest releases

Creative Improvised Music Projects on Location: adventuresome music in audiophile sound

New CIMPoL releases:

CIMPoL 5032-5036:

CIMPFest 2011: LIVE IN VILLACH, AUSTRIA

DISK 1: Ernie Krivda Quartet **DISK 2:** Avram Fefer Quintet **DISK 3:** Steve Swell Sextet
DISK 4: Ken Filiano Quinet **DISK 5:** Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

CIMPoL 5037:

Trio-X - Live at Kerrytown

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

CIMPoL 5038:

Trio-X - Live at the Sugar Maple

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

CIMPoL 5039:

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

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

CIMPoL 5040:

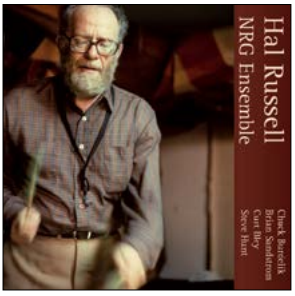
Trio-X - Live in Green Bay and Buffalo

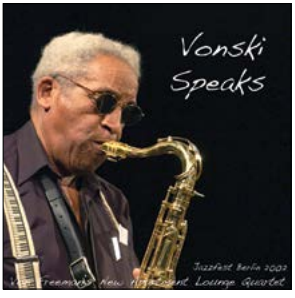
Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

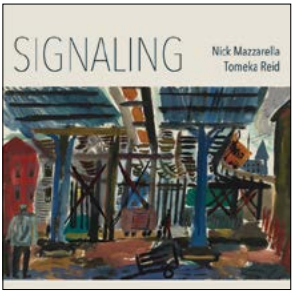
Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPFest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marruci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle

315-287-2852 Cadence Building, Redwood, New York 13679 USA
cimp@cadencebuilding.com www.cimprecords.com







For information about these titles and our whole catalog contact info@nessarecords.com or visit

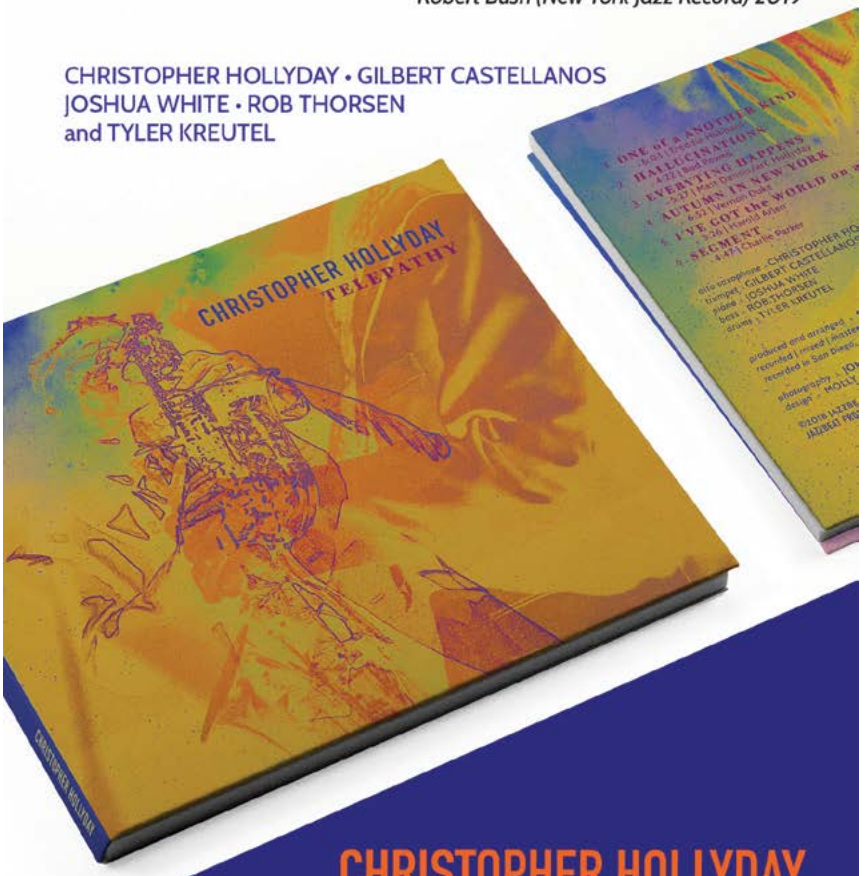
nessarecords.com

nessarecords

"The music on Telepathy virtually explodes out of the speakers and with Castellanos, White, Thorsen and Kreutel, Hollyday finds himself in lethal company, capable of extending the tradition of his childhood hero/inspiration Charlie Parker and hurling it forward."

-Robert Bush (New York Jazz Record) 2019

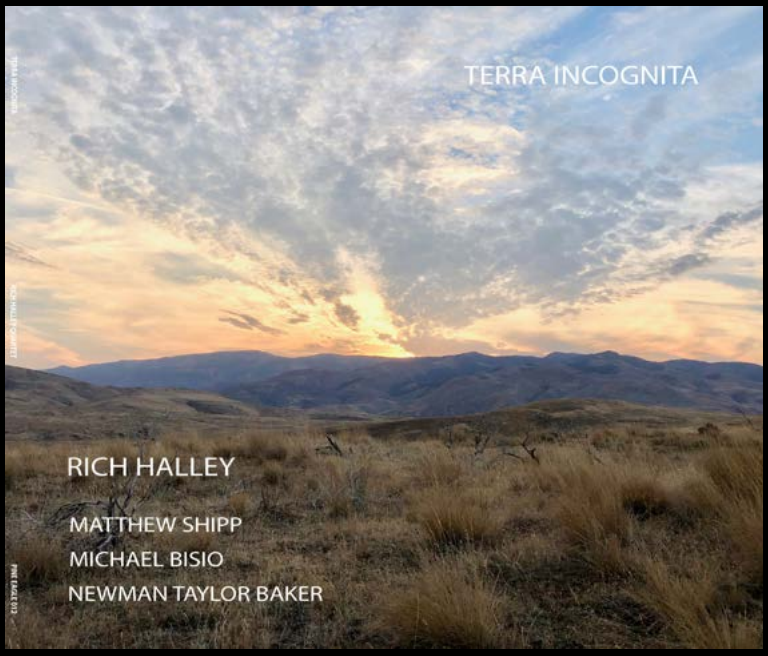
CHRISTOPHER HOLLYDAY • GILBERT CASTELLANOS
JOSHUA WHITE • ROB THORSEN
and TYLER KREUTEL



CHRISTOPHER HOLLYDAY
TELEPATHY

Get your copy today! CD Baby | Amazon | iTunes
www.ChristopherHollyday.com

NEW FROM THE RICH HALLEY



Terra Incognita is the new release by Rich Halley, featuring a quartet with innovative pianist Matthew Shipp, standout bassist Michael Bisio and sterling drummer Newman Taylor Baker. Terra Incognita is Rich Halley's first recording in years featuring a pianist, and it showcases a different side of his music. Recorded in Brooklyn in August 2018, the group's intuitive chemistry shines through in a series of sparkling and powerful improvisations.

Pine Eagle Records
10244 SW Lancaster Road, Portland OR 97219
pineeagle@richhalley.com
www.richhalley.com
503-244-2070

"Halley has a big, full-throated sound that may recall prime Sonny Rollins."
Kevin Whitehead, Fresh Air, National Public Radio

Celebrating 40 Years
1972 – 2012

New Jersey Jazz Society

We give jazz a boost in the Garden State!

Education

GENERATIONS OF JAZZ lively education program travels to schools
ANNUAL SCHOLARSHIPS awarded to young jazz studies scholars

Musical events

PEE WEE RUSSELL MEMORIAL STOMP Hot Jazz party, every March
JAZZFEST Indoor/outdoor festival each June, spanning the spectrum of jazz
JAZZ FEAST free in Princeton each September
COLLABORATIVE CONCERTS with various venues: Ocean County College, Community Theatre at Mayo Center for the Performing Arts, Bickford Theatre in Morristown, more

Member benefits

JERSEY JAZZ our award-winning 11x per year journal
JAZZ SOCIALS informative, musical, fun, social
FREE FILM SERIES ongoing
ANNUAL MEETING free end of year social with entertainment
DISCOUNTS AND FREEBIES from partner organizations
RECORD BIN catalog of music not found elsewhere
FREE LINKS musician listings on our Web site
AND MORE new initiatives all the time

www.njjs.org

membership@njjs.org • 1-800-303-NJJS (1-800-303-6557)

New Jersey Jazz Society: Dedicated to the performance, promotion and preservation of jazz.

The New Jersey Jazz Society is a 501(c)(3) registered Charitable Organization.

This page has been left (almost) blank intentionally.
This page is a symbolic break, what precedes is advertising, (free of editorial influence), what follows is editorial (free of advertising influence).

ABBREVIATIONS USED IN CADENCE

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

April May June Edition 2020
Vol. 46 No. 2 (436)

Cadence ISSN01626973
is published 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
Outside USA : $75
PDF Link and Annual Print Edition: $50, Outside USA $60

Managing Editors: David Haney, Colin Haney, Tana Keildh
Art Department: Alex Haney
Digital Content Licensing and Institutional sales:
Ava Martin
Advisory Committee:
Thomas Martin
Colin Haney
Patrick Hinely
Nora McCarthy

ALL FOREIGN PAYMENTS: Visa, Mastercard, Pay Pal, and Discover accepted. POSTMASTER: Send address change to Cadence Magazine, P.O. Box 13071, Portland, OR 97213 Published by Cadence Media, L LC.

Cover Photos counter clockwise from top left side: Peter Brötzmann; Bill Frisell's Harmony; Allison Miller's Boom Tic Boom, Allison Miller, Omar Sosa's Aguas; Photo credits - Ken Weiss

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

Contributors

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

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

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

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

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

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

ROBERT D. RUSCH (Papatamus, Obituaries) *got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.*

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

Contributors

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

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

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

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

Philadelphia, April, 2020

By Ken Weiss

PHILADELPHIA, PA- The Philadelphia Clef Club of Jazz and Performing Arts continued hosting its monthly Jazz Cultural Voices series on 12/21/19 with Michele Rosewoman's New Yor-Uba band. She had brought the project to town twice before to the Painted Bride Art Center. This appearance was in support of the band's new recording Hallowed. As always, Rosewoman was an energetic leader, at times standing up from the piano to give directions, at other times smiling broadly, taking in the rich sounds of her ensemble's work. The new release is mostly constructed around "Oru de Oro," a suite that represents a celebration of the 35-year evolution of the ensemble and Rosewoman's relationship to the music she presents. The suite's title translates to "sacred room" or "room of gold," and is generated by the sacred sequence of traditional rhythms played by batá drummers before ceremonies in private- that is - in a room alone with the spirits, before appearing in public. The sequence of rhythms come from a very deep, ancient and oral tradition that the drummers spend their lives learning. Rosewoman has spent the last 5-6 years diving into and understanding it as best she could in order to work with a foundation constructed from the rhythms. New Yor-Uba's searing fusion of modern Jazz and ancient Afro-Cuban folkloric traditions were made possible with the help of master batá player Román Diaz, who centered fellow batá players Mauricio Herrera and Rafael Monteagudo, often manufacturing a powerful and spiritual effect. Rosewoman also led the assault with daring pianistic virtuosity, excavating the ancient rhythms. The rest of the stellar band included vocalist Nina Rodriquez, Chris Washburne (tbn, tba), Andrew Gutauskas (ts), Stacy Dillard (ts), Immanuel Wilkins (as), Alex Norris (tpt, flgh), Gregg August (b) and Robby Ameen (d). New Yor-Uba's music was a blend of raw tension, inspiring melodic statements and delirious rhythmic patterns that swept up listeners, transporting them to a different state of existence. Well done… Jonathan Scales' Fourquestra at the Philadelphia Clef Club on 1/18 found the personable Steel pan master with his trio mates – electric bassist E'Lon JD and drummer Maison Guidry, who were both impressive, especially the locally reared drummer, who frequently smile while adding slashing percussion. The 33-year-old North Carolina native leader spoke from the stage about how he drew inspiration from banjoist Bela Fleck, who took an unusual instrument into the belly of Jazz (and Rock). "I said I wasn't gonna talk a lot, but I keep talking about my own music," Scales admitted mid-set, to the laughs of his bandmates. He had room to talk because his virtuosic skills on his instrument were there, along with a creative plan of how to turn steel drums into representation of horns, piano, vibraphone and marimba.

Scales' repertoire moved between Jazz, Funk and Fusion. His last two songs were a interesting cover of Seal's "Kiss From a Rose," and the Fourquestra's "hit," "We Came Through the Storm."…Allison Miller's newest project with her Boom Tic Boom group is a 75 minute multimedia commissioned work called "In Our Veins," which explores the social and environmental change wrought by five American rivers including local waterways – the Schuylkill and Delaware. The petite drummer introduced the set on 1/25 at the Caplan Center for Performing Arts (Ars Nova Workshop) by saying, "It's a through-composed piece of music but it's still a Jazz concert. Please join in so it feels like a big happy family…Rivers are a lifeline of the country. I've worked on this piece for the past year and with this band for the past 12 years." Her ensemble of Carman Staaf (p) Jenny Scheinman (vin), Ben Goldberg (cl), Kirk Knuffke (cnt), Todd Sickafoose (b), Claudia Rahardjanoto (tap dance), Todd Winkler, (video design), made their third official performance of the composition but, according to Knuffke, they had spent at least 25 hours of practice working it up. "I've never rehearsed so much," the cornetist admitted. The large Jazz work flowed across genres including Country, Classical (elements sounded of Aaron Copeland's Appalachian Spring), and Latin. Some segments were absolutely beautiful and enjoyable but were short-lived. Hopefully, the ensemble will lengthen those segments in future concerts. Rahardjanoto's tapping added another dimension to the performance at the risk of stealing the attention from the band as she danced across a large wood board equipped with a Wavedrum to capture her tapping and to trigger video segments at times on the large rear stage screen. At one point, she appeared on the video screen, dancing in and near a river while at the same time, mirroring the same moves on stage… Marquis Hill brought his Love Tape band to the Ruba Club (Ars Nova Workshop) on 2/15, a project centered on love, in particular self-love, a fitting theme for the day after Valentine's Day. Hill stuck to fluegelhorn this night to deal with music that blended contemporary and classic Jazz, Hip-Hop, R&B, Chicago House, and Neo-Soul with the help of Jahari Stampley (kybd, synth), Junius Paul (b), Makaya McCraven (d), and for three tunes, Washington, DC-based vocalist Christie Dashiell. The Chicago-reared leader commenced the set with tiny bell playing, an obvious nod to the Art Ensemble of Chicago, before tinkering with his laptop before picking up his horn. He also joined some recorded segments from interviews conducted with women on the topic of love. The music was groove-oriented, positive and warming, while the tune "Wednesday Love," sung by Dashiell, was pure Pop. The night's highlight came with the single McCraven solo spotlight, a mesmerizing display of power and sound alteration, that was all-too short, and with "A New Life," featuring Hill's only solo, soon followed by Stampley's blistering Fender Rhodes segment. Hill announced that spreading love has, "Kind of been my message… Spread light."…Bill Frisell brought his Harmony quartet back to

Ardmore Music Hall on 2/29 for another round of his signature concoction of Jazz, Country and Popular music with longtime associates - Petra Haden on vocals, bassist Luke Bergman and cellist Hank Roberts, spinning wide-ranging tune after tune of sparkling interpretations of (mostly) covers that included Stephen Foster's classic "Hard Times," "Red River Valley," Lerner and Loewe's "On the Street Where You Live," and two Billy Strayhorn classics – "A Flower is A Lovesome Thing," and a rendition of "Lush Life" that sadly failed to fit into the flow of the set, producing the only low point of the night. The songs were all low to medium tempo and could have benefited from a few more lively additions such as their rousing take of David Bowie's "Space Oddity" that Haden made her own. Highlights included Roberts' baritone singing about wagon wheels and Haden standing up to induce the audience to sing along to the politically tinged "We Shall Overcome." The entire set was done without one solo. This was a group effort, a tight family on stage. Frisell's quartet was preceded by Israeli guitar virtuoso Rotem Sivan's solo set. He opened by saying, "Bill Frisell is a huge inspiration," and midway through his performance, said, "Playing on stage is quite intense, it's challenging, especially with Mr. Bill Frisell in the audience." He forsook the little rubber monsters he usually places on his guitar tuning keys and offered a varied set of original and very popular tunes including the classic "All the Things You Are," which bore little of the original's melody, as well as Charlie Chaplin's "Smile," and ended with "noted composer" Christina Aguilar's "Beautiful."…Marty Grosz, the noted Hot Jazz guitarist, celebrated his 90th birthday at World Café Live on 3/4 to a filled room of family, friends and fans, for whom he signed a stack of his newly minted autobiography, It's a Sin to Tell a Lie: My Life in Jazz. The still active performer lives in Center City Philadelphia and continues to infrequently front a band that includes New York heavies – Vince Giordano (tba, bs), Scott Robinson (reeds), and Dan Block (ts, cl). Still spry, sharp, and with a full head of hair, Grosz was in full control of his faculties including his vocals, guitar playing (he uses a unique tuning to create a personal sound), and really funny jokes. He began his set with, "We try to give you some excitement because your homelives are so dull." He later added, "Now we're gonna play some Duke. Now hold it, don't clap. He wrote some turkeys you know," before leading "It Don't Mean a Thing." After someone in the band mentioned YouTube, Grosz responded with, "I don't YouTube. The last YouTube I encountered was at the doctor's office!" Robinson brought two of his "toys" to play, a bulbous contrabass tárogató, custom made just for him, and a tenor sarrusophone…Bucks County Community College was not to be deterred by a local Corona virus reporting that shut down the area schools a few days prior to their presentation of Omar Sosa's Aguas group – a trio featuring Venezuelan Gustavo Ovalles (perc) and Cuban compatriot (now based in Switzerland) Yilian Canizares (vin, vcl) on 3/7. The leader explained the trio's name, saying, "This project is called Aguas, we're

paying tribute to Mother Nature. We don't think about water until we don't have it. We have to be responsible for our planet." For added effect, there was a water pump setup with running water to the side of the stage. Offering a pleasing mix of hot Afro-Cuban and soulful Jazz segments, along with some areas that bridged into the light Pop side at times when Canizares' violin work was syrupy. There was no denying Canizares' virtuosity, she was spellbinding as a violinist, vocalist, as well as laying down impressive Latin dance steps. She even joined with Sosa for a mid-set dance. Canizares announced, "This is my first time in America and I'm playing with my heroes!" Sosa played an array of keyboards and a piano, taking only a couple strikingly intense solos, leaving the listeners wanting more. Ovalles was equally impressive on an assortment of percussive instruments which he had arranged around his side of the stage.

12/21/19 - Michele Rosewoman's New Yor-Uba at Philadelphia Clef Club- Photo credit Ken Weiss

Jonathan Scales' Fourquestra at the Philadelphia Clef Club on 1/18 Photo credit

Allison Miller's Boom Tic Boom 1/25 at the Caplan Center Photo credit Ken Weiss

Marquis Hill's Love Tape at Ruba Club on 2/15 Photo credit Ken Weiss

Bill Frisell's Harmony at Ardmore Music Hall on 2/29
Photo credit Ken Weiss

Marty Grosz' 90th birthday celebration at World Café Live on 3/4 Photo credit Ken Weiss

Omar Sosa's Aguas at Bucks County Community College on 3/7
Photo credit Ken Weiss

Allison Miller Photo credit Ken Weiss

Omar Sosa - Photo credit Ken Weiss

JAZZAMANCA HITS SALAMANCA ARTS CENTRE Hobart, Tasmania

February 27 saw the launch of a new jazz festival in Hobart. Brainchild of highly respected veteran drummer Ted Vining, Artistic Director of Jazzamanca, Ted brought an eclectic selection of diverse performers to the historic area of Hobart's Salamanca. Jazzamanca which was developed and presented by Salamanca Arts centre was officially opened by Anna Reynolds Lord Mayor of the City of Hobart which provided some financial support towards the Festival. Salamanca Arts Centre CEO Joe Bugden expressed the hope that this Festival be the first of many with jazz radio host Gerry Koster then introducing the opening guest artists from Melbourne.

The Michelle Nicolle Quartet (Nicolle vcl, Ronnie Ferrella drums, Geoff Hughes gtr, Tom Lee bass) gave a nice reading of Deep Purple featuring solo from guitarist Geoff Hughes, while a wordless version of Billy Strayhorn's Isfahan led into Ellington's Caravan which showcased the undoubted technical agility and range of Nicolle.

February 28 saw an outside performance of the Ethiopian influenced group The Black Jesus Experience, at times reminiscent of the Adderley Brothers, (Peter Harper tnr, Ian Dixon trumpet/flgl, Bob Sedergreen keys, Enushu Taye vcl, Kahan Harper drums, Gareth Hill bass, Lorenzo Crestani gtr, Zachary Lister gtr, Liam Monkhouse rapper) and had the audience dancing to the Mingus original So Long Ago with some nice work by front row horns …..The Nick Haywood Quartet (Haywood bass, Geoff Hughes gtr, Eugene Ball trumpet, Niko Schauble drums) delighted with Ball's A New Guinean in New York– a tribute to pianist Aaron Choulai followed by trumpet and bass introducing Bill Frisell's Throughout, then tasteful drummer Shauble's composition Yes, She Said.

February 29 The Ted Vining long established group BLOW (Ted Vining drums, Bob Sedergreen pno, Gareth Hill bass, Peter Harper tenor, Ian Dixon trumpet/flugel) opened with an untitled piece featuring the front line of Harper and Dixon then moved into a completely improvised rendition changing pace and mood allowing for a long tenor solo with drums piano and bass giving Dixon rhythmic space and freedom, and an always included Sedergreen quote, this time My Favourite things; Hill's repetitive bass line set the mood for Simon's Kent's composition And Heaven Called followed by Ian Dixon's Blues for Paradox, the entire set under the watchful eye (and ear) of leader Ted's solid and thoughtful expertise.

March 1 The Ted Vining Trio (Ted Vining drums, Bob Sedergreen piano, Gareth Hill bass) This group originally formed in Melbourne

in 1969 and included much loved bass player Barry Buckley who passed away in 2006. Opening with a Malcolm Sedergreen composition (son of the pianist Bob) Nock Nock is dedicated to pianist Mike Nock featuring a lovely bass solo by Hill, then a fun arrangement of Irving Berlin's Cheek to Cheek delighted the audience. A change of pace allowed for Bob to stretch out delightfully on Johnny Mandel's beautiful A Time for Love and the group closed their set with Impressions by Ted's favourite composer John Coltrane…..Wanderlust formed in 1991 (Miroslav Bukovsky trumpet/flgl, John Mackey saxes, James Greening trom, Jeremy Sawkins gtr, Alister Spence pno, Brendan Clarke bass, Fabian Hevia drums) delighted from their first note, opening with a long typical solo from Greening followed by Full Bronte – a piece written by Bukovsky and dedicated to a long ago café in Sydney's Bronte Beach, which gave drummer Hevia space to stretch out supported by bass and drums with a lovely solo by Bukovsky on flugel, Ellington's Wanderlust gave free reign to the wonderfully exciting front line. A creatively exciting and stimulating performance from a long established group with pianist Alister Spence excelling as always..,….Nock/Stuart/Wilson/Zwartz (Mike Nock pno, Hamish Stuart drums, Julien Wilson tnr, Jonathan Zwartz bass). Just finishing the end of a nation-wide tour this group all leaders in their own right opened with an untitled piece followed by Blues with Bechet featuring the intricate sax of Wilson and the astounding bass work of Zwartz. Nock read a Bertold Brecht poem before pianistically leading into the next number featuring a long tenor solo by Wilson complete with intricate electronic horn enhancement which left the audience in no doubt as to the absolute musicianship of this player. Riverside a composition of Wilson's influenced by a trip to Harlem in his early twenties featured the inimitable Zwartz. A great set to end the visiting artist section of the proceedings…….Local participants also added considerably to this Festival with the Late Night Club with Konrad Park and Friends, The Best of the Conservatorium Dave Cavallo Quartet and the Gus Leighton Quartet.

Host Gerry Koster closed the gathering warmly thanking all participants, Jazzamanca Artistic Director Ted Vining, Joe Bugden CEO of Salamanca Arts Centre and Natasha Newman, Marketing & Communications Manager with Salamanca Arts Centre who, in her role as Festival Production Manager, delivered a smooth inaugural Jazzamanca Jazz Festival at Salamanca Arts Centre in Hobart

Alwyn and Laurie Lewis
Hobart March 2020

A Quintet of OZ Drummers"
[L to R] Ted Vining, Fabian Hevia, Hamish Stuart, Niko Schauble, Ronny Ferella

Black Jesus Experience

Memory - Patty Waters
Taken by Ken Weiss

I have a pleasant memory of my first time traveling around Europe. I was living in New York City at the time and was friends with [visual folk artist] Ellie Ali, who would later become the wife of drummer Rashied Ali, who was good friends with Clifford [Jarvis, the father of Water's son]. We were all good friends in Manhattan. Someone sold me a return charter flight to Amsterdam and Ellie followed on a separate flight. I believe it was the summer of 1967, and It seemed like a perfect time in my life to travel to Europe. As we walked through Amsterdam, we passed my ESP Disk album in a record store window. Then when we went to London, again, I saw my Patty Waters Sings album on display in the window of a little record store. I had no idea my album had become so popular. I was surprised and delighted to see it in the record store windows. I then went on my own to see lovely Paris and explore Italy. After a few weeks of traveling Italy, passing along Monaco to Madrid, I stayed overnight in Gibraltar, then boarded a little plane to Tangier, Morocco. As I wandered through the Medina, Ellie Ali came up to me! It was such a surprise to run into each other on the street in Tangier! We immediately got a little hotel together. Tangier was exotically beautiful, with its blue waters, balmy evenings, deliciously spiced food and prayers sung each evening. It was a special ending to an unforgettable experience. We returned on a nine-day Yugoslavian freighter where a bell would chime whenever food was served. I read a complete book by Jean Genet [Our Lady of the Flowers] on that relaxing return to Manhattan.

Any musical experiences during the trip? Did you go into the music stores to look at the album?

I did not go into the record stores. I felt shy, but enjoyed the experience of actually seeing them displayed in the windows. I did not seek work or meet people who might have hired me. I just vacationed and saw all the tourist sights. It was just before all the crowds started to flock to Europe. I felt extremely lucky for the experience and enjoyed the trip immensely. I stayed in charming hotels and ate delicious food. I had no problem speaking English as I traveled. I like sharing this memory. That trip was one of the highlights of my life.

Patty Waters with Burton Greene October 26, 2019 Philadelphia at October Revolution Festival (Ars Nova Workshop) Photo credit Ken Weiss

Peter Brötzmann Interview
A Horn Has to Sound
Interview and photos by Ken Weiss

Peter Brötzmann (b. Remscheid, Germany, March 6, 1941), is a venerated, high energy multi-reedman improviser from West Germany, who Swiss pianist Irene Schweizer has called "The Father of German Free Jazz." His greater than 50-year career includes important connections with major figures in creative music such as Cecil Taylor, Derek Bailey, Han Bennink, Peter Kowald, Evan Parker, Fred Van Hove, Misha Mengelberg, Willem Breuker, Albert Mangelsdorff, Alexander von Schlippenbach, Don Cherry, Rashied Ali, Werner Lüdi, Sonny Sharrock, Bill Laswell, Mats Gustafsson, Keiji Haino, William Parker and Joe McPhee. Brötzmann initially studied painting, which he remains active in and is quite accomplished at, becoming involved in the Fluxus movement, before moving to a career in music. Self-taught on clarinet, he soon moved on to saxophones to play Swing and Bebop before settling firmly in the Free Jazz setting. Brötzmann's 1968 high decibel/ear eviscerating octet recording, Machine Gun, reflected the political turmoil in Europe at the time, and is considered among the greatest Free Jazz recordings. He continues to tour heavily, record frequently, and his live performances remain one of the most exhilarating experiences to behold. Brötzmann agreed to a short interview but didn't fuss when it extended past three hours spent at his Brooklyn hotel on June 11, 2019, just prior to his appearance at the Vision Festival.

Cadence Magazine: Pitchfork Magazine has described you to be "one of the most devastating forces to ever touch a saxophone." Your work is often described along the lines of destructive and eviscerating, however at least one writer has labeled your playing to be one of the most "life-affirming and joyous in all of music." What do you feel best matches what you do, and can you be both destructive and joyous at once?

Peter Brötzmann: You might be able to do that, but I never felt that my way of playing was destructive, just the opposite. It may sound a little bit different from the saxophone sounds you're used to, but I am not destroying. I build up things. That's what the art is there for. I don't

agree, but I understand why [people may] feel that way. Since I started to play the horn in the late '50s, I've had to find my own way because I never had a teacher, there was no repairman around, I had to learn everything myself. There was no other elder saxophone player around to show me how to do it, so whatever I know, I have learned by myself.

Cadence: You've said in the past that you distain the "sonic terrorist" description of your playing.

Brötzmann: I think all these words are quite nonsense. No, [I don't like that]. Other Jazz musicians learn from other Jazz musicians, so when Coltrane died, you had 100,000 tenor players trying to play like Coltrane, and of course, nobody reached that. That never was my thing. My main goal when I was young was to be a painter, and as a painter you do all your stuff alone. You find out what's going on with you in this world, and that is still my main interest. What is this Brötzmann guy doing with his horns and his brushes in this world? In my early years, I got the chance to work with a couple of good guys like Nam June Paik, who influenced my way of doing things. He always said, "Brötzmann, do your thing." I mean, [at that time] we had no audience, we had a lot of difficulties in the so-called Jazz scene. I learned from him and Joseph Beuys, and even from early Stockhausen, that you have to do your own thing. My colleagues on the German scene, Manfred Schoof and Alex von Schlippenbach, came from another background. They had a little bit of Jazz history behind them, and they had studied, and I didn't have that at all. I just tried to get some sounds out of that horn. On the other hand, I always liked Jazz because it's moving, it's going forward. My main guy from the very beginning was, and always will be, Coleman Hawkins, and following him is Sonny Rollins, Coltrane, Eric Dolphy. I also had a chance to listen to all the old Blues guys live and on records. One important concert was the Lionel Hampton Big Band with a front line of 4 tenors playing "Flying Home" and they really went crazy. People like Eddie Lockjaw Davis are still my guys, I love that. What I learned talking to Steve Lacy and Don Cherry, the guys in Europe in the early years, and even a night with Eric Dolphy in my hometown, they all said go do your own thing. Even Lee Konitz. After the very first official festival I played in Germany, the '65 Frankfurt Festival, when all the critics said, "Ah, that's no music, that's no Jazz," Lee Konitz came to me and he saw that I was in not such a good mood after that, so he said, "Peter, play your stuff and don't worry." So, I have to thank a lot of, especially American musicians, for help, advice, and for just being there. Another American I had the chance to work with, Frank Wright, he told me, "Man, Brötzmann, just play." Yeah, we did that together and that's what it is about. I think a horn has to sound. Minimalism, I think is completely the wrong way to do it.

Cadence: What's your interest in playing melody?

Brötzmann: It always was there. Maybe it has to do with getting older, I like melodies, I like the standards. [Laughs] I can't play them, I play

them in my way. I just recorded a solo record for the Trost label where I use a lot of melodies and tunes that have been in my head since I was a kid, since I started to play clarinet. Even I don't know if it's a good thing or if it's completely shit, [Laughs] but we will see. Listening back to it, I started to like it, but we will see.

Cadence: Off stage you're laidback and casual, but once you take the stage, everything changes. Do you have a routine that prepares you to perform or are you able to just turn it on when it's time to hit?

Brötzmann: No, if I touch the horn, it has to go. I have no special recipe. I'm glad if I have a quiet 10 minutes for the last cigar and no talk or other music and a little concentration, but it's nothing special. No.

Cadence: The first time I saw you play was in 1996 in New York City at what turned out to be the first Vision Festival. It was a duet with pianist Borah Bergman. Within a few seconds after the start, Bergman stopped and announced that he couldn't play on such a bad piano. But you said, "Oh, Borah, just play!" And you both played great. That was a really informative lesson that this music is not about perfection, it's about feeling and passion.

Brötzmann: [Laughs] Did I do that? I can imagine that I reacted like that. On the other hand, I can understand Borah's point because he was the most technical guy I've ever seen on the piano, even compared to Cecil, who had his own way of doing things. But Borah, with his left hand, he needed a functioning machine. Another piano player I used to work with, Misha Mengelberg, he was happy if he could play with one finger, [Laughs] a couple of notes on an upright in a fucked-up bar. There are two opposite sides of doing things, but both of them make great music. It's a pity that Borah is not as well-known as he should be.

Cadence: You've often referred to performing on stage as a "fight," and that you need tension and challenges to play your best. Would you talk about how that works for you?

Brötzmann: We Jazz musicians are usually quite friendly people when we sit and drink and eat together. All that is fine, it's good comradeship, which is very important, but on stage, it doesn't count. You have to fight, it's not a friendly clap on the shoulder. It's- I'm here and you, for fuck's sake, do your thing, and I do my thing, and then let's try to get it together. As an artist, you have to be selfish. You have to make clear what you want. Of course, I can say that now, but for me, it was a longtime process to learn that. It comes with the years. I think that's why I got quite respected from a lot of American players in my early years because I always did it the way I had to do it. I remember a little talk with John Gilmore after the Sun Ra band played following my large Machine Gun-like ensemble. He came up and said, "Hey, Brötzmann, how do you do that? You don't play harmonies; you don't care about anything, but it still sounds?" That was a nice compliment. He liked it but he didn't understand how it worked. Do I? I don't know. [Laughs]

Cadence: How often are you still surprising yourself by what you play?

Interview: Peter Brötzmann

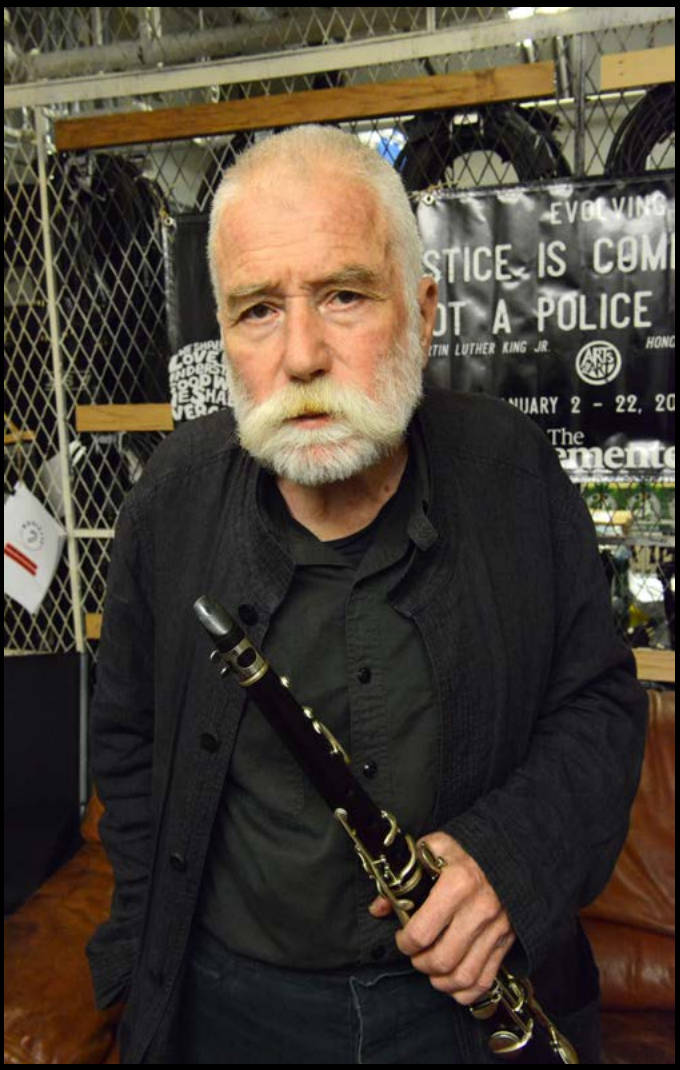


Photo credit Ken Weiss

Photo credit Ken Weiss

Photo credit Ken Weiss

Brötzmann: It still happens. Not as much as it happened in the early years where you could always find out things, but it still happens. It depends with whom I'm working and what the set up is. That's why, for example, I like the collaboration with Heather Leigh, because she brings me to think in a different way about using the horn. I still do it with all the power and force I have, but I use the horn in a different way than with the trio with Hamid [Drake] and William [Parker]. It's a different situation. I'm still learning, and while learning, you get, from time to time, a little surprise. The horn is such a great machine, you always can find little things you never have played before. It's there, yeah, I like that.

Cadence: How does breathe work into your playing and phrasing?

Brötzmann: That's my problem, actually. My lungs are just working 60 percent, so my phrasing, especially in the change of weather… I came from the cold north of Spain yesterday, and landed in New York's hot and humid air, and getting out of the plane, I nearly couldn't breathe. Breathing, in general, is a little problem, which means my phrasing, over the years, is getting a bit shorter, but my doctors always tell me to keep going, otherwise it will fall apart. I have to challenge myself with the breathing. Blowing out is easier than getting it in. Two summers ago, I was invited to Bogotá, which is about 3,000 meters high, and when I arrived the first night, I couldn't do anything. I couldn't move, I couldn't eat, so the guys provided me with a flask of oxygen in my hotel room. I took a sip from time to time and then I could do the playing. It's difficult but I don't want to complain too much. It is what it is, and I have to live with it, and as long as I have the feeling for myself, that I can still push things around, and my colleagues tell me that I still play not too bad, I will go on.

Cadence: You continue to play with incredible force and tour at an exhausting pace, which, as you just noted, isn't easy with breathing issues at age 78. How do you physically and mentally feel after a performance, and why do you feel the need to perform and travel so often?

Brötzmann: [Laughs] The last question is very easy – I have to make some money. That's the economic side of it. The travel, not the work on stage, is very much exhausting sometimes, and you don't do it like in the old times, where there was a tour in Europe for 4 weeks and you traveled by train or car with somebody driving. That was easy. Nowadays, you have to fight with the guys at the airport, if you can take your horn in the cabin. It's not getting easier, it's more and more difficult. The planes are always late, so you miss a connection from time to time. And running through the airports, with my lung situation, is impossible, so I sometimes ask for assistance. It's not easy, and sometimes I'm really fed up with this side of the, let's call it profession, but as soon as I'm on stage, and together with the guys, then it's fine.

Cadence: You once broke a rib while playing?

Brötzmann: [Laughs] Yeah, that was in a really wild concert in Tokyo

with Mr. [Bill] Laswell and Fred Frith and Anton Fier. That was a really wild concert, and I pushed my horn into my side. I didn't realize it during playing. We just finished our set and went out for drinks and dinner, but the next morning in my hotel room, I couldn't move. I had to roll myself out of the bed and go on all fours. I called the doctor, and the guys helped me. Lufthansa carried me home in a bed [Laughs], more or less, on the plane. Yeah, that happens.

Cadence: Performing is obviously very cathartic for you. How do you imagine life would be if you suddenly could not play anymore?

Brötzmann: That of course is a question I have to face. What would I do? To tell you the truth, I would like to spend a bit more time at home. I'm still doing my little artwork. I have quite some ideas in my head but never time to realize them, and so I'm always hoping for the summer, where the jobs are getting a little less, to have more time for that. But on the other hand, when I'm 2-3 weeks at home, I need to move somewhere, I need to play. It's more than fun, it's just I need it for some reason. But I don't know how long it goes with the lungs. If they get worse, I still can sit at home and paint my things I want to do, or other things. I'm not afraid of that kind of future. We will see.

Cadence: In a 2001 interview, at age 60, you said that realistically speaking, you had 10 years left and that you didn't, "want to end up repeating things of the good old times and playing some weak shit." That was over 18-years ago, do you care to update your prediction?

Brötzmann: Oh, give me another 5 years now [Laughs] I would say. No, I'm always looking for challenges and it's still a challenge to work with Han Bennink and von Schlippenbach for example. Working with Heather is a big challenge always because you have to fight against the electric machine, which is always difficult for a horn player. You have to get in some connection with her way of thinking, and that forces me to think a bit different. Her thing is tuned in some different key, and I have to use other keys on my horn that are usually on the side. To play with Hamid as a duo, with guys like this, it's always a challenge still. It's never getting back to old things we have done, it's always trying to step forward. Situations around us are changing all the time, and we are just a kind of mirror in what is out there. If you look at worldwide politics nowadays, such a lot of things are going on. And especially for me, as a child born in the war, the first thing I thought when I started to learn what my fathers had done to the rest of the world, was never again, never again. This kind of nationalism, this kind of Fascism, and nowadays seeing all that kind of stuff in nearly all parts of Europe, not to talk about this country, where I'm a guest, so we don't have to talk about your special president [Donald Trump] at the moment, we can just look at Europe and the developments there, which are very dangerous. An example of this is that I was supposed to have an art exhibition in Pisa, but it got cancelled because the Pisa city government said no, we don't need these foreigners anymore. The rightwing nationalists are getting more important again, and if we don't want the world coming to an end, we have to cooperate together. We don't have

to build up new walls.

Cadence: After performing for close to 50 years, where do you see your music heading? Is there an endpoint that you've been aiming towards?

Brötzmann: I see it as a lifelong story. Of course, as a human being you look for perfection in your own thing. Maybe I'm coming a bit closer to that, but there is still a lot to find out for me. It's a learning process until the end. I can't sit here with a certain kind of resume where I've done this and I'm here…no, it goes, it goes on.

Cadence: What specific aspect of your craft are you still working on? What, if anything, needs improving?

Brötzmann: It's still the sound, I think. And I must say, during the last 20 years, I'm more interested in developing the sound. I mean, I had my own sound from the very beginning, and if people heard me on the radio, they knew that was "terrible Brötzmann" again. Now, for myself, as I said, it's still Coleman Hawkins as one of the guys I'm listening still most. What he did for himself to get this kind of perfection is far away from me, but I'm trying. It's hard to describe because I might have it in my head, how it should be, and it's not perfect yet. It never will be, I'm afraid, but coming a little closer here and there. That's what I'm interested in.

Cadence: There are many compositions on your recordings that list you as composer. What do your original charts look like? How much is written out?

Brötzmann: I never learned to write notes in a proper way. I started from the very beginning with graphic notations. There is a contemporary composer, Dieter Schnebel in Germany, he is the classic guy for graphic notations. I learned a lot from him, just watching how he did it, and Mauricio Kagel, his notations sometimes were very graphic. My goal when putting bands together was always knowing the people I wanted. I didn't look for a saxophone, I looked for the saxophone PLAYER I wanted. It was always a very personal thing, and the goal was, if it was early Machine Gun, or if it was late Chicago Tentet, to get the guys to the point to take over responsibility, and to help them make their own space for themselves without losing the whole thing. I'm always most interested to get people playing. The playing is the most important thing.

Cadence: You listened to the Blues as a kid, trying to understand it. Would you talk about the Blues and how it relates to your music?

Brötzmann: Let's try. I never saw the Blues as a kind of form, I saw the Blues as a most perfect description of a situation a human being is in, and mostly the human being is in a kind of shit, and to get out of that. Of course, the Blues is based in this country in the South from the black people. It's a perfect way to express yourself, to talk about daily things, to talk about money and booze and women – all essential things for life. You find that in German art, for example in the period of the German Expressionism. My understanding is much more from the painter side in me, the interest and the understanding of the Blues, than as a musician, which came later for me. If you are a young man

growing up with all the difficulties in after-war politics, in finding your place in this world. Yeah, I always made my life quite alone in a way. So, listening to the Blues, and seeing it live by some of the greatest guys... My favorite still is Howling Wolf. I had even the chance to shake hands with him [Laughs] as a very young man. That was really the essence of life in the Blues, and I think all cultures have that in a certain way, and it always has to do with music. Music is the most perfect medium to express that kind of thing. If you're able to look at it with a certain distance, you can take a lot for yourself out of it, and that was always a good help to know there was such a music.

Cadence: You were turned onto Jazz at a very young age after witnessing a Sidney Bechet concert. How did that experience make you feel? What do you remember about it?

Brötzmann: That was in the '50s. There were a lot of musicians touring in Germany, because Germany was cut off from everything, so there was really a need for music after the war. We had some army barracks around my town, Belgians and English mostly, so you had a lot of music coming from England. I heard Sidney Bechet twice. Once with a completely American band, some guys all living in Paris at that time, and then with the French band of Claude Luter, who was performing in Europe a lot. This man [Bechet] with his horn was such a power on stage with just blowing and getting such a great sound out of that soprano. That was very impressive.

Cadence: What was the extent of your exposure to live American Jazz performances as a young man?

Brötzmann: I started to travel very early, when I was still at school. The first steps always were across the Dutch border. Amsterdam was only 4 hours away by car or train. I had my first exhibitions in Holland, and as a student I went to England for the music when I was around 15. I was in London one night with a guy from my class and we strolled the streets and heard some strange music out of a basement. We weren't allowed but we snuck in a little bit, and there were 4 or 5 black guys playing some strange music. Later I learned that was Joe Harriott. Yeah! A couple of years later, in my area there was a kind of Jazz club with a wine bar and some prostitutes in the back, but they had live music. Bands would play for 2-3 weeks, and if they were successful – 4 weeks. I was 17-18 and part of a Swing/Bebop band, which was trying to get more advanced stuff together, when I heard the George Maycock band of Jamaican guys. They were quite interesting. It was the time of Hard Bop and you could hear Art Blakey all over the place, as well as Horace Silver, Lou Donaldson. That was the first time I saw Walter Perkins, who, 40 years later, I would have the pleasure to play with. I heard Miles Davis and all the Coltrane bands, including the ones with [Cannonball] Adderley and Dolphy. It was great information for a young man. At the big festivals in Berlin and Frankfurt, you could hear Duke Ellington and Count Basie, and all that beautiful stuff. It was a wide range of music. I was also always interested in what was going on

in the field of contemporary music. That was the time that Stockhausen was setting up his electronics studio in Cologne, and Cage and Tudor came to visit.

Cadence: As you alluded to, your work is informed by your status as part of Germany's first generation after WW ll, and dealing with the gravitas and guilt that comes from that. Do you still feel that inside of you?

Brötzmann: I wouldn't say it's guilt, it's shame.

Cadence: In a 2001 DownBeat interview you said, "I still believe that what I'm doing is necessary – not only for myself, but for others too." Would you talk about that?

Brötzmann: If you are not convinced that what you're doing is right, you shouldn't go on stage. The other thing is, coming back to the shame I mentioned, even if I go nowadays to play in Poland or Russia, for example, it's for me still a different thing than just going somewhere else. I have to say that sometimes there are some young people coming after the show, nearly with tears in their eyes, and being moved with what I have done, or what I have done with somebody else. That gives me the feeling there is something in the music which opens hearts or perspectives. I have that kind of feedback quite often, I must say.

Cadence: You met your father for the first time at age 8, after he was repatriated from a Russian prisoner-of-war camp. I've not read anything where you've addressed that. Would you talk about that?

Brötzmann: Yes, he could escape and showed up one day. [Laughs] I can't tell you too much about that, he just was there. He left, he had to go to the army when I was 3 years old. I hadn't seen him, and then there was this man. We knew he was alive, and from time to time, we'd get some kind of sign that he was still alive. It's funny, I come from an old soldier's family, in a way. My grandfather and great grandfather were all soldiers with the emperor in the Wehrmacht. My father didn't want to be a soldier, he was a tax officer in Hitler's time, but then he had to be a soldier too, but he stayed a simple soldier. His older brother was quite a high-ranking officer in the Wehrmacht. My father actually didn't like to talk about the war or the prison after that. No, it was nearly impossible to get some statements from him, but when his older brother came to visit, his brother would say the Wehrmacht wasn't so bad, it was a good army. I was impressed as a kid, but then, growing up, when I would hear the same nonsense again, we'd have our fights in the nights. [Laughs] I think my father had to suffer from all that he experienced in those years. It must have been so many bad things that he couldn't or wouldn't talk about. Yeah, that was our problem because Germany's first post-war government was still full of old Nazis in the administration. Of course, we didn't want that, and the students revolted in the '60s. That was my generation, and that might be one of the reasons that the German so-called "Free Jazz" was always a bit more radical, a bit more violent. The English had formalistic and aesthetic

problems, but we had to get rid of something. That was, for sure, a part of my thing. To come back to my father, he was, for sure, a nice guy, but educated in the Prussian way, and when I started to be busy with the arts and the music, he didn't understand. He didn't want to understand. There was a time when I got married very, very early, and he always had other plans for me. I left school and started the art school without asking anybody. I just did it, and so there was a time he didn't speak with me for long years. [Laughs] Yeah, it was a bit strange sometimes. He was very nice to my wife and kids, but we just said hello. Nothing to do [with each other]. And just before he died, a couple of weeks, I visited him in the hospital, and at the end he said, "Yeah, maybe you have done the right thing," which was a bit late, but, okay. He couldn't get out of his skin, as we say in German. He was really focused on education in his picture of the world. He couldn't open up.

Cadence: How did it feel to have your dad come back to you when you were 8?

Brötzmann: The times were so difficult, everybody had to try to survive. My parents were mostly busy with organizing things to eat, and my father had to find a new job. We kids were left to the streets. We had our street gangs which we organized ourselves, and we stole what we could to eat – fruits and potatoes. I can't complain, it was a good time, in a way. [Laughs]

Cadence: Music almost didn't happen for you. You initially studied art and graphic design at Wuppertal Art School for over 4 years. What were your career plans at that time?

Brötzmann: I wanted to be a painter. Because I married before I was even 20, and then we had a fast two kids, so during my studies I had to already work for my professors, and I worked in factories, and everywhere just to make money to survive as a family. I did my music, and I always had a little studio for the painting. I was always quite busy at that time. My wife was a great person and we always had an open house for all the artists passing through. I had connections to Holland and England and Scotland, so a lot of painters or musicians on the road would stay for weeks or months. We always had an open house with soup and 6-packs of beer. After my studies were finished, I had to make some money, so I opened up, with a friend from the art school, a kind of advertisement studio, and worked mostly for industrial companies in my area. It was working but then, at the same time, the art went on, the exhibitions came, and with the music, I had my own first trio with Peter Kowald, who I found at the school playing tuba. I told him, 'Man, we need a bass,' and he took lessons. I think it was around Machine Gun time that I decided to stop the advertising nonsense. The kids were older so my wife could at least do a half-day job somewhere. We managed to get along. And then music in a way took over. I liked to be on the road, I liked to create with some other

people. When you are in your studio, you are alone. That's a nice feeling too, but the music was always something else and still is, a greater challenge. In the studio, if it's not a good work, you can throw it in the garbage, but the music is there, you play it, and you can't take it back, and that's quite a risky thing.

Cadence: What made you think you could make a living as a musician without taking formal lessons?

Brötzmann: This was after war times and I had the feeling you could do anything. You didn't have to go by established systems, just do what you do, and it was working, at least for me, not for everybody. I mean, not to glorify these years, it was hard. Sometimes we were sitting with no money, no bread on the table, so I sold one of my horns, which I always regretted. We had a big brewery in town that paid the best, and you could do two shifts and make some money fast. I'd put crates of beer on the belt. I did that from time to time, and all kinds of things. At other times, I was thinking, 'I give up. I'll sell the horns tomorrow,' but [Laughs] I didn't.

Cadence: As an art student, you encountered Fluxus artist Nam June Paik, who made his big debut in 1963 in Wuppertal at an exhibition in which he scattered televisions everywhere and used magnets to alter and distort their images. What was your connection with Paik?

Brötzmann: He came to Europe to study music and got thrown out of music schools and conservatories, [Laughs] and he got stranded in Cologne. He came out of the John Cage school in a way, and at that time, he was working a lot with prepared pianos, with all kinds of toys and some mechanical sound systems. I liked all that prepared piano and the other mechanical sound machines. As a person, he was a very convincing man. He looked at what he was doing with a great distance and always with a kind of smile, and he kept that even when he later did big installations. What I learned from him was to not take it all too seriously.

Cadence: The music you set out to play wasn't popular, it was never meant to be easy listening. Bassist Peter Kowald in a 2005 Cadence Magazine interview said that you, "were beaten, slapped in the face for what you played."

Brötzmann: It was not so dramatic. We had quite some wind against us from all sides and the most important thing were people like Steve Lacy, Don Cherry, Carla Bley, they gave us the important support. If you have something in mind, you can't look left and right. If people like it or not, that was not the point. We had to do it. You have to be patient and insistent. You have to work it. You have to do it all yourself because you can't rely on somebody else. That's why I started my own record label – Free Music Production [FMP]. I was always on the edge, [as far as] being successful economically, but the label was, and still is, an important label for these years of European and world-wide music.

Cadence: Perhaps what's most impressive about your career has been

your resolve. There's a Willem Breuker quote in Kevin Whitehead's book New Dutch Swing that amplifies that. Breuker recalled bringing in a "silly tango" for the group to play and you got mad at him and said, "How can you play a tango when you're a free-Jazz player?" Breuker argued that the music had to be developed because in a few years nobody would want to listen to the blowing and screaming anymore.

Brötzmann: So far he is right – the blowing and the screaming of the '60s doesn't transfer to today. There are a lot of younger bands that think that Free Jazz is just a thing like Swing and Bebop. That is a different thing because, Free Jazz, and I never liked that term, was happening for a very special, limited time. It was America in the '60s, with the things that went on in Detroit, Washington, DC, the things in the South, the killing of students, the Black Panthers. The same situation was for us young guys in Europe. We wanted another society, we wanted to change the world in the naïve and foolish way [we thought]. When I sit with Joe McPhee, and we talk of old times, as old men tend to do, he tells me in what kind of demonstrations he got beaten up in. That had a lot to do with [what entered into the] music. I still like the screaming and the full parts of the horn, but that is me and the way that I play, but the way I'm using that is different from the way I did 40-50 years ago. I wish I would hear a bit more full sound and full screaming from the horn players now a days, but people are so quick to play some beautiful, nice shit, or to get to this minimalistic sphere, which I always hated. Man, can you imagine a Blues player fumbling around on the guitar? It has to sound. I mean, you have a trumpet, let it sound. You have to give a message. Maybe it's not time for big messages. The way music is played today, just coming out of academic backgrounds and trying a kind of mix between contemporary compositions and a bit of free, and a little bit of [this or] that, I'm not convinced. And then of course, it's a different scene now with all the different medias you can work. That has influenced younger musicians, but I doubt that it is a good influence. Our daily lives have [been forced to change]. This morning I went for coffee around the block and I had to use a credit card to pay, they didn't take cash. What would I have done if I didn't have a card? In a couple years, you won't see a human behind the counter, it will be some robot. We need human voices. We are flesh and blood and we should talk, we should listen to music. I see everybody is getting more and more into themselves, and we need just the opposite.

Cadence: In the same book, Breuker is also quoted boosting that, "I could play louder and longer than Brötzmann, and I could drink him onto the floor." Which of those two claims is most true?

Brötzmann: It was mostly the opposite. [Laughs] Willem and I were really good friends and whenever I had work in Amsterdam in the early years, I stayed with him where he was living with his parents. I

knew his whole family. He was a very, very social character. When it came to playing, he was very educated. He knew all the tricks, and all the shit, but when it came to playing, I think we both had our qualities. And if it came to drinking, I think I've won the most battles, ya. [Laughs]

Cadence: Two thousand eighteen marked the 50th anniversary of Machine Gun, your best-known work and a true classic. That was the second recording you made, the second of a few hundred recordings that followed. Does it bother you when this early work is referred to as your best or most important work?

Brötzmann: For sure, it's not my best, my best is still to come, I think. It has a special meaning. It was the first West European collaboration on record, a self-produced thing, and it had the right title, at the right time. On the other hand, there are a lot of misunderstandings about the title. The title was from Don Cherry giving me that nickname, although it was the time of Vietnam, and it also had to do with that. It still has a kind of importance in history, but music wise, there's plenty of more interesting music [that I've done]. It's a very simple piece, it's very structured. It's a very conservative piece, in a way. It's a theme, a solo, some middle things, quotations, a solo again, and so on, but for those years, yeah, it's a special thing.

Cadence: Does it bother you when that's all the media wants to talk about?

Brötzmann: It's a bit stupid but I know that people don't listen anyway. If you have this image once in your life, you keep it until you are under the grass. It's one part of human stupidity. The writers who just want to write about Machine Gun are people who never listened to anything else, anything that came after. I'm not happy about that, but I don't care.

Cadence: As you mentioned, some of the rage reflected in the production of Machine Gun was in response to the Vietnam War. How did that war have such an impact on you as a German citizen?

Brötzmann: We just had finished the Second World War and the U.S. started again with the Bay of Pigs disaster, the Korean War, the Vietnam War, and at the same time, we had our inner German problems, so it all came together. And the riots here, in your country, that all came over to us, and we, at that moment, we saw the world as one thing. What was happening here came over to us too. In a way, we were part of a worldwide movement against everything like that – against war.

Cadence: What was the German audience's reaction to the release of Machine Gun, as compared to the rest of Europe?

Brötzmann: I got a lot of press at that time from the papers, so it was recognized. There were people that liked it and found it necessary, as well as, of course, the people that said, "No, that's not music. That's not what we need or want." But that's always a good sign. It was long ago.

I'm not sure that I can say that the German reaction was any different from the rest of the world. I would say the reaction was the same all over.

Cadence: How did you come to self-release Machine Gun and get it out into the world?

Brötzmann: The first record order, after they were pressed, was an order from a little shop in Stockholm. The first package was sent to this little store under the famous club where Ornette played - the Golden Circle. The Japanese also got interested very early. I just had money initially to press 500, and the first 500 went out very quickly, which was good for me, because at that time, you had to finance everything in advance. I put a little ad in the German newspaper that if you prepaid, you got it for less money. So, money came in and I could pay the bills. The next year, 1969, we founded FMP and the record went over to the company. There was quite a movement in Europe at the same time to form labels. The ICP was founded , Incus was founded, Gunter Hampel set up his own label, and we had contact with Carla Bley and Mike Mantler [who founded the JCOA label], and we had a big meeting at the radio station in Hamburg to coordinate all the different labels, but it didn't work because nobody was able to administrate all that. [Laughs]

Cadence: What's your response to trombonist/author George Lewis who claims that Machine Gun can be heard as a blatant imitation of Coltrane's Ascension?

Brötzmann: That is nonsense, it has nothing to do with Ascension, not at all. I've not heard that comment before. I know he's an intelligent guy, but how he came to this conclusion is a little strange.

Cadence: Machine Gun is so named because that's the nickname that Don Cherry gave you. Did you like that he called you "Machine Gun," as well as "Living Ball of Fire?"

Brötzmann: Yeah, the "Living Ball of Fire" is of course a bit more poetic, [Laughs] but "Machine Gun" was okay too. I was proud that he had some name for me.

Cadence: You've had other nicknames?

Brötzmann: No, that was enough.

Cadence: In the late '60s, you believed that music could bring about change. Do you still feel that's true?

Brötzmann: We can't change society. If you look at the arts now a days, they are the main flagpole for this fucked up society. No, we can reach single people, and we can, maybe, open up their minds, their hearts, but we won't change society with the arts.

Cadence: Let's talk about some of your other recordings. Your recordings tend to have very graphic titles including The Dried Rat-Dog, Guts, The Brain of the Dog in Section, The Nearer the Bone, the Sweeter the Meat, Hairy Bones, Funny Rat, Die Like a Dog and Crumbling Brain. How are coming up with these titles?

Brötzmann: I don't know. Some of the titles have a little story, for

example, Hairy Bones. I was sitting with Paal [Nilssen-Love] for breakfast in Oslo, and next to us, was sitting a very good looking lady, but very thin and boney, and all over covered with hair, so I said, 'Oh, man, look at that hairy bones.' So that was the title for the band. A lot of the more sophisticated titles I got out of the writing of a poet I still admire very much – Kenneth Patchen. For the Crumbling Brain cover, I used a woodcut I had, and it just reminded me of a brain falling apart. There's nothing big behind the titles.

Cadence: Other album titles shock with sexual references – Nipples, More Nipples, and Balls. Talk about the sexual nature of your music.

Brötzmann: I think that's what drives us through life, that is the main important thing. As a man or as a woman, you have that, and that makes you alive. Even when you are quite old, it's still important.

Cadence: Nipples (1969) is your earliest recording and includes jokester Han Bennink as the drummer. What was Bennink's reaction to hearing what the title was to be?

Brötzmann: I don't recall what his reaction was. I don't remember any bad reactions to my titles. As a young man, Han was a real family man, and we always argued about my way of life. [Laughs] He was drinking milk and being brave, and I was the opposite. [Laughs]

Cadence: It's stunning that Manfred Eicher was the producer for Nipples, considering the more ambient recordings he would later famously make with his ECM label. What was your experience with Eicher then? Did he have an ear for that music?

Brötzmann: Manfred is a special case. Did you know he was a bass player in the earlier times? And we even had a trio together at the same time as Nipples, for a short period of time with a German drummer living in Munich named Fred Braceful. But it didn't work out with Manfred. We had two different aesthetic images in our heads. As a producer for Nipples, we went down to his studio near Stuttgart where he already had the sound engineer he would work with for years. I always got in trouble with their understanding of sound. We worked all day long, and when I got home with the material, I realized I could only use 20 minutes of it, and that became the first side. The next day, I had to go with a smaller group to a famous recording engineer in Cologne, Conny Plank, and he did the other side. Later, I did a Globe Unity recording for Manfred and I had the same problem with the same engineer, who was doing what Manfred was telling him. Yeah, his whole label is a very narrow aesthetic understanding of sound. Good for him that he is so successful with it, but it's not my cup of tea. I think he killed a lot of bands and music. When I listen to it, there's no excitement or surprises or broad sound, but it fits together with his character, and it's a good total product.

Cadence: On your No Nothing recording (1990), you are listed as playing the Brotzophone. What is that?

Brötzmann: It's a kind of instrument I made myself out of an old tenor and an alto. It worked. You could get tones out, but you never could

control what tone is coming out. It's full of surprises because you can't control what sound comes out. I still have it somewhere in the corner, but I never use it.

Cadence: How many instruments do you have at home?

Brötzmann: It's quite a number. I have a couple of altos and tenors, a bass saxophone, and a few years ago I bought a contra alto clarinet, which is very special. I have bass clarinets and other clarinets, but it's a pity that I can't travel with all that anymore. I would like to bring a bass clarinet from time to time but it's so difficult to give it into the luggage. It's so risky.

Cadence: Your 1994 solo recording Nothing to Say has to qualify as one of the most negative marketable album titles. Why name it that and what led you to dedicate the work to poet/playwright Oscar Wilde?

Brötzmann: It was from the beginning, a very strange session. FMP had a little studio in Berlin, and I asked [engineer] Jost Gebers to show me how to handle the machines. I said, 'I have a mattress here and an icebox full of drinks and food. Let me do it and leave me alone for two days.' I tried to do that and the first night I started, nothing was working. I couldn't play anything. I was nearly on my way to give up. The next day, I tried again, and one piece after the other got in shape. Maybe the title comes from this very difficult recording situation, and at the same time, I must have been reading Oscar Wilde a bit, and that seems to fit [Laughs] quite well together. The title? You live with this fuck you mentality, in a way, so that is in that context.

Cadence: One of the most unusual recordings in your discography is your 1987 work No Material with Ginger Baker and Sonny Sharrock. How did that grouping come about and what was your experience with the mercurial Ginger Baker?

Brötzmann: [Laughs] Ginger, yeah. The band was put together by a manager who had the idea. At that time, I was working with Sonny. It was a kind of strange band, I must admit. At the first rehearsal, when Ginger heard me playing, he was looking very grim. But we went on and I tried my best. He was playing, he could play, but still, it was not a good feeling to have for a tour. At that time, I was drinking, and Ginger is famous for his alcohol consumption. We were sitting at the table and everybody had a bottle in front of them. We talked and emptied the bottles, and after that, it was quite a good understanding. [Laughs] We made a handful of concerts, but I wouldn't say that was an extraordinary example of good music.

Cadence: Cecil Taylor famously had a month-long residency in Berlin in 1988 and you had the opportunity to, not only perform with him, but to record and release over 14 hours of that music on your FMP label. What are your memories of that time?

Brötzmann: I knew Cecil from the very, very early years. We met many times and it was always very friendly. During this time in

Berlin, we met quite a bit. It was very nice to sit with him at night and hear him talk about his family and more private things. When we recorded his European band, I was standing next to him. You know I always liked to play, and it didn't matter who was sitting there, but in that case, he always was trying to stop me because he had his whole thing in mind. We didn't argue, but I always felt that the music didn't work out. He had [the mindset that], like a lot of American band leaders - if they are the leader, they want to tell you what to do. That was the same when I started to work [when I was young and] very innocent and didn't know anything, with Carla Bley. I've always loved her compositions and her piano playing, but all the solo parts…I mean we were wild guys, we wanted to play. I think she was always a bit angry with me because I never did what she wanted me to do. It was the same with Cecil, a little bit.

Cadence: You play many reed instruments, including the rarely heard tárogató (a single reed Hungarian horn). Talk about that instrument and why it's not more popular.

Brötzmann: The instrument found me. I had a gig in the south of Hungary about 30 years ago, at a festival connected to a music school. After the concert, a guy came to me and said, "I am the repairman here at school and I would like to show you my workshop. I said, 'Yes, please,' because I always like this kind of things. It was a beautiful workshop with all the tools, and there was a row of tárogatós which he said were his treasures. He asked if I'd like to try one, and I tried one after the other, and he said, "If you want, you can buy one." I found the one that sounded the best and bought it, not knowing actually what it was. He told me a little bit about where it came from, and how it was used in Hungarian Folk music in the 19th and early 20th century. It was really cheap to buy. It was still during the Cold War and the West currency was worth something. I gave him my fee for the festival and some Hungarian money, and we were both happy. The instrument comes from the very Far East, from the Chinese Mongols, and at that time it was used in the armies with a brass mouthpiece. When the Mongols came to the Middle East, the Middle East guys put on a double reed because they were used to it, and they developed it further. When the Turks tried to invade Hungary and Vienna, the guys in Budapest put on a clarinet-like mouthpiece. I play it a little different from the way they use it in Hungarian Folk music, because it sounds very sweet and very nice in the Folk music. I'm still in touch with the guy who sold me the instrument and sometimes I send him a piece of music, and whenever he listens to his beautiful tárogató, he says, "Brötzmann, I hate it. I can't stand it." [Laughs] He has a tárogató trio with his daughters and they play so sweet and nice, everything is in tune, and I'm always out of tune. I like it, It's a very special horn.

Cadence: President Bill Clinton named you in 2001 as one of his favorite musicians. He called you "One of the greatest alive." What

was your reaction to hearing that?
Brötzmann: [Laughs] I couldn't believe it. I got some phone calls and emails when the interview was published. I thought somebody's joking, but it was true. I was curious so I wrote him a letter and sent him some new production and some of my art books, and he wrote back. So, I have two Bill Clinton letters at home. [Laughs]
Cadence: You didn't play at the White House for him?
Brötzmann: No, he got fired before that. [Laughs]
Cadence: By any chance, have you heard from President Donald J. Trump?
Brötzmann: Not yet, and I doubt it. That's another sad story.
Cadence: You've remained living in Wuppertal. Why stay there?
Brötzmann: Inside Germany I wouldn't know where to go. I don't like Berlin too much. The only city I like is Hamburg, but the music in Hamburg is not happening, it never was. And I have a nice living situation in the middle of town, with a nice garden and backyard studio for the arts and music, nice neighbors, a nice landlord, and it's in the center of Europe, more or less. I have 3 or 4 airports around, train traffic goes easily, and to move somewhere else? I was tempted in the early times after going to Chicago. I like it there very much, and at that time it would have been cheap to buy or rent a little house, but I had no money. [Laughs] Ten years later, prices went up. And I must say, I like to go to the States. I like the American audience, and I draw a nice crowd in certain areas, but I think with the daily American way of life, it's not so much my cup of tea. I like the South, but what do I do in Austin, Texas all year long without a car? I don't drive cars and you are lost in American cities without a car. New York is much too expensive. As a musician, you are completely lost there and it's too hectic. It's a normal, quiet life in Wuppertal when I am there, and that's what I need. In the earlier times, hectic was fascinating, but now I would prefer the countryside.
Cadence: Why don't you drive?
Brötzmann: I never did. When I was young, I always wanted to have a motorcycle, but we had no money, and I was drinking too much, and that would have been a disaster anyway. But cars never interested me. I bought a couple of cars but Kowald or Van Hoven drove them. I never drove.
Cadence: The culture of drinking is certainly different in Germany than it is in America. You've been open in the past about your heavy drinking history, which you gave up cold turkey in 2000. How bad did it get for you?
Brötzmann: I did know that I was on a very dangerous way, so I stopped in the earlier times here and there, but I always started it again. I ended up getting gout in my feet, and then it reached the fingers. That's a very painful thing. I remember coming from a tour in Poland. I wasn't drinking much there because I don't like vodka, but the gout came, and I was home alone. I couldn't move, and it was so painful

that I called the emergency [line] and a young doctor came who knew what he was talking about. I made a pot of tea and he gave me some painkillers and told me what he thought would happen with me if I were to go on like that. [Laughs] And I must say, he did a good job because that was it for me. It's easy in this profession to get into alcohol or drugs. After I stopped, I had maybe a week or ten days of a hard time to get the poison out of the blood, but I made it.

Cadence: How did the experience of performing change for you once you quit drinking?

Brötzmann: It was different, and it still is. You play with much more consciousness about what you are doing. Life without alcohol, it's not easy, I tell you. It was much easier to get through all the airport nonsense at least half drunk so you don't realize all the bullshit. Nowadays, I realize everything and it's sometimes hard to keep calm. For sure, it changed my playing a little bit too, and I must say, I like it. I'm really very much aware of what I'm doing, but not that I regret the other time, because it went different ways in my head.

Cadence: You still find time to paint and to make art, as well as creating the covers for many of your albums.

Brötzmann: The main difference is that when you make art, you do it alone, plus you can stop and start, change things. You can throw things away and start from scratch. But, when you have a big canvas in front of you, and the smell of everything, and being alone for this white wall… It has a certain tension when you touch it with a brush. It's a very sensitive and very enjoyable thing to do. In the last few years, I've done a lot of art things on the side, but in-between packing the suitcases, there's not much time. That's my problem.

Cadence: How does the creative and cathartic outlet of making art compare to making music for you?

Brötzmann: At the end [with art], if you have the product there, and you get the feeling of, okay, that's it, don't do more, that's the same nice feeling as when I go on stage and we know that we've done a decent piece of music. It's the same. But, working with the music, usually the brain is empty, everything is gone. If you concentrate for this hour of music, it's a kind of emptiness, and that you don't get with the arts. The product is there, you can look again, so its different. When the hour of music is over, then I am out, [Laughs] its gone.

Cadence: You like to use found objects in your art. Do you actively look for things to use or do you happen upon items that inspire you?

Brötzmann: Daily things come to me now. I it was different in the earlier times. There were a couple of years I was working a lot with metal things and pipes, so in that time I was looking for things to use. I went through the streets, where I could find things. Nowadays, I use the daily garbage which comes with packages, and other things that give me an idea of how to use them.

Cadence: What are your interests outside of music and art?

Brötzmann: It's a lot and nothing. If I find the time, the area around

my town is quite green and quite nice. I like to take long walks, if the lungs agree. Walking, reading all kinds of stuff. My garden, if I'm there. At the moment, it needs some work, so next week I will do quite a bit. That's it, more or less. I like to watch the birds in my garden, but their variety is shrinking now to just blackbirds and some sparrows. It was much different in the earlier times. I don't see butterflies anymore. I'm alone in this simple daily watching of nature, and you can see the world is changing – not to the better.

Cadence: Do you have any guilty pleasures? Anything we'd be surprised to hear that interests you?

Brötzmann: [Laughs] A guilty pleasure! I like to watch all kinds of crime stories on TV. I like that because, for me, it's the best way to relax and forget all the duties you have to do. And I've liked crime stories since I was a kid. Besides that, nothing special that I shouldn't talk about. [Laughs]

Cadence: Do you listen to music at home?

Brötzmann: I must admit, not much. I have quite a nice collection through all of Jazz' history. but in the end, I always come back to the same things – Duke Ellington, Thelonious Monk, James P. Johnson, and of course, Coleman Hawkins and other tenors, and sometimes a nice Jimmy Giuffre. The main things are Ellington, Monk, Hawkins, Billie Holiday or some Carmen McRae, Anita O'Day.

Cadence: The final questions have been given to me by other musicians to ask you:

Joe McPhee (multi-instruments) said: "In 1977, in a theater in Paris, I saw you and Han Bennink perform as a duo for the first time. It was life changing. I recorded my solo record Graphics for Hat hut the next day. If I had to follow you two on stage, it would probably have ended my music career! My question is what is your favorite recollection of [Swiss saxophonist] Werner Lüdi? You and I were on the road together in the U.S. with the [Chicago] 10tet when he died, and I remember you being very saddened at his passing."

Brötzmann: Werner was a very special guy. I met him first when he was working in Gunter Hampel's early band. The band played in a club in Dusseldorf, a town near Wuppertal, so I took my alto under my arm and went there with Kowald. I sat in with the band and had an immediate good understanding with Werner. We played some really crazy stuff. Eventually, the other musicians left the stage, one after the other, until it was a duo with Werner. Then the bouncer of the nightclub came, took me by my collar, and threw me out. [Laughs] So that was that. After that, we lost track of each other until 20 years later, he called to ask me to come play with his new band. So, we started again with different duo things and he was always a member of my large ensemble in that time.

Keiji Haino (guitar, vocals) was unable to ask a question. His contact person said, "Mr. Haino would like to turn it down with good will, because he cannot ask questions with light feeling as Mr. Brötzmann

is too intimate and important for him." I'm including this response because I found it to be a powerful reaction.

Brötzmann: I know that for him, I am kind of a very special friend. I mean we know each other for long years. Our first tour in Japan was long – nearly 3 weeks – in the early '80s. And he didn't speak any English until the last couple of gigs where he tried to say thank you and things like that. Since then, we have done quite a bit in duo, and just last year, we did a nice tour with Heather and a very interesting recording this year. What I like with Keiji is that he's a man for the stage, he is very present. He's there and he nearly can do whatever he wants. Sometimes we argue a bit but… [Laughs] He's one of the guys. I like him.

Mats Gustafsson (saxophone) asked: "Does politics and ideology play a less important role in creative music nowadays, compared to the '60s and '70s? Should we care at all or are we just past it all? Should we give a fuck?"

Brötzmann: No, we shouldn't give a fuck, but, of course, he's right. In the '60s, politics, music and arts were much closer together and [thus] the importance was more obvious, but we shouldn't give up because we play a certain role in the system. [Our role is] to make our little standpoint clear. I think we don't have to talk too much about it, we just have to play it, but we have to play it with a full consciousness of the things going on. That is necessary, otherwise you just play and write and paint in your ivory tower, and that doesn't bring you somewhere. No.

Cadence: As a youth, you were connected to the Communist Party. Does that mindset still hold true for you today?

Brötzmann: I never was a member, but in the early '60s, I was very close to some people in the Communist Party. I think nowadays, what is left over is of no importance anymore. I wouldn't say that you should throw Karl Marx's Capital in the garbage heap, you should read it again. I think you'll find a lot of things you can still use. I think communism didn't fail because of its ideology being a mistake, I think it's mostly human stupidity which failed it, and that seems to be the problem with other systems too.

Paal Nilssen-Love (drums) asked: "Taking into account the support money now verses when you were touring with support from Goethe in the '80s and on, how do you view the risk that you took as a young musician versus the risk that younger musicians take these days? That's risk as in life, music, financially, everything."

Brötzmann: I'm not sure what he means. No, [in my early days], there was support for either a concert or travel, not both. Compared to what Paal gets from his Norwegian foundations, what I got was not more than peanuts. The support is a problem. It's, of course, nice if you have a chance to play in Asia and somebody is paying the plane ticket for you, which Goethe did [for me] rarely. When you are a young musician and somebody makes it possible that you go and play in Japan, you

don't say no, and you should take it, but you should do something with it. I mean, I never had a bad conscience to take some ticket from Goethe. No, because I know I worked my ass off for it. It's not like the Norwegian system that gives everybody that can hold a guitar, support, and lets them go to New York to play in some dumb place for 10 or 20 people, and then they go home and say, "Man, I had a big success in New York!" These kinds of things are happening. It's a strange thing with that support. There are festival guys that have a list of which bands get support from the government, so they know they don't have to pay them. There are festivals where you never see American musicians anymore because American musicians nearly never get support. You also don't see the Germans. The Goethe Institute still exists, but if you want to get support from them, you have to spend so much time knocking on doors, being nice to people, and writing files and files, and I gave all that up, a long, long time ago.

Milford Graves (percussion) said: "You don't play traditional Jazz, you're doing your thing. No one's ever contested your strength on the horn on volume, but they've said, "He's not playing music." They weren't giving you respect in certain circles. This is not a question that I'm asking you personally, but I wanted to know what your response is to those people that say you're playing outside "the tradition." What do you think about playing Jazz standards and bebop tunes, tunes that are recognized by people? I think that's a good question to ask you because that's always been the thing, man, if you don't play a certain way. Many labels, including the DIW label, which I recorded on with David Murray, told musicians that they had to play some standard tunes on the recording. You could play free, but they wanted you to play some standard tunes [because that sold more albums]. They didn't ask me to do that because I would have told them not to tell me what tunes to play, I'm gonna play what I do. You're not paying me enough money to sell out like that, but some guys had to play tunes to prove that they can play. So, with you, Peter, you don't play tunes like that. What's your response to this? What do you feel about some people having to legitimatize themselves? The thinking that if you don't play a tune, you don't play legitimate Jazz. Do you consider what you play to be Jazz? I think this is an important question because people say the same thing about me – that I'm not using a snare drum now, and that that's not Jazz drumming. But I'm gonna do what I do. You're not gonna hear that traditional mix from me. I'm not gonna be a part of a million guys out here trying to play Elvin or Max. They're all lost, they're all clones, man. And when I say that you don't play in "the tradition," that's a compliment, because what you play is liberating, it's more of an expression from the human soul."

Brötzmann: Yes, the last sentence really is right. I always, excuse my language, didn't gave a shit about people telling me, "You have to play [standard] tunes. You have to prove that you can do it." I never was interested in that way. I think all those tunes have been played a hundred million times, and better than I ever will play them. My

interest was, and still is, is to find out what am I able to do. What do I want to do, and where does it end? What record labels and other people are thinking, telling, or asking, that never was my interest. I think being a musician in this world, you just can do one thing and that's to find out who you are, and that needs a lot of work. That's a lifelong situation. Everything else is really on the side of nonimportance.

Cadence: You said earlier that Coleman Hawkins was your "main guy." Do you see the connective line from Coleman Hawkins to you?

Brötzmann: No, that would be too big of a thing. I just love his sound. For example, when I think of Coleman Hawkins, I think about the recording he did with Max Roach - We Insist! [Max Roach's Freedom Now Suite]. Besides his beautiful solo, as a man out of his tradition, to take this political standpoint was an important thing. He is in a much bigger category than me, and I don't want to put myself so close to him. The man had his own language, his own phrasing that was so completely different from all the others at that time. He had his voice. And I'm trying my best to have my voice, and I think I'm coming closer, but there is still some work to do.

Cadence: I'll turn the question a little bit and ask if you feel you are a part of the Jazz tradition or outside of it?

Brötzmann: I would say in the tradition, for sure. But, of course, a lot of people see that different. [Laughs]

Han Bennink (drums) - When asked to recall his funniest memory regarding you, Bennink said: "It was getting into the Black Forest and making the album Schwarzwaldfahrt there during four days." Would you talk about the making of that recording and the humor involved?

Brötzmann: What? That was a funny thing for him? We had a lot of fun. Ya, it was funny. It was cold, it was still wintertime. The instruments were ice cold and didn't sound. He was knocking on trees, and we were throwing big rocks into the frozen lake, and things like that. We had nice wine with us, and good bread and cheese, and in the night, we went down to this guest house with very warm beds and good food. No, it was fun. Even the recording is still fun [to listen to]. You asked earlier if Machine Gun was my best recording, Schwarzwaldfahrt is much more interesting than Machine Gun, as were a lot of other things I did with Bennink. He's right, it was funny. We two guys, with instruments, in his black Citroën van moving through the snow and ice, in the forest, nobody else around. [Laughs] It was quite nice.

Cadence: I asked Bennink about the Germans not being funny and he said, "The book about German humor only has one page, and that page is blank. There is only one German film, The Trumpet Player by Carl Valentin, that makes me really smile. There are several bad Dutch comedians that made a big career in Germany." And then he ended with - "Han gives you a Dutch smile!" In New Dutch Swing you're quoted to say, "When the Germans try to be funny, it ends in disaster." Would you comment on Germans and humor?

Brötzmann: Ya, the trumpet player he mentions, Carl Valentin, he was a Bavarian guy, so that's not real German. German and humor? That's a problem. I usually can't laugh. What they think is funny, these Germans, I agree [with Bennink], but what the Dutch are sending over to the Germans? He's right, it's crap. Nobody wants them in Holland. [Laughs] In Germany, you know we have quite a booming TV comedy industry, and if I come to see a piece of that, I can't laugh. No. Though I must say, I'm not a fan of the Dutch humor, there is something strange [there]. I prefer the English, but he is right, with Germans and humor, it's not easy.

Evan Parker (sax) asked: "If you could own one painting, which would it be?"

Brötzmann: That is complicated, Evan. No, that's too much. Oh, yeah, maybe I know. Do you know the German painter Max Beckmann? One of his early paintings is a park situation with a castle and trees [Seascape with Poplars, 1924]. It's very, very simple and small. That I could need, ya. I have a lot more in mind, but if it really comes to one, that would be it.

Cadence: Do you have a final comment? Perhaps something related to your career in music?

Brötzmann: A career in music? [Laughs] Not really, but all the young kids should really think if they say yes to be a musician – it's hard work, it's hard work, but most of them give up anyway. You can ask other musicians, it looks like [we] are world famous guys, and I don't complain, but it looks like we are working and working, but if we don't do it, we don't know how to survive. I still organize things myself, with a handful of musicians. I have no idea how the future of the music will look

Interview with Bill Crow
Taken and Transcribed by Randy L. Smith
Kobe to New York, via telephone

Cadence: You've said so much already in your two books [Jazz Anecdotes and From Birdland to Broadway, both Oxford Press], and Gordon Jack interviewed you so I want to avoid going over some of the same territory.
OK, great.
Cadence: You know whose birthday it is today?
Uh, no.
Cadence: Fats Navarro.
Oh, really?
Cadence: Yeah, you make some mention of him in your book [From Birdland to Broadway], but not a whole lot.
Well, he was gone before I got to New York; I never got to meet him.
Cadence: He died in July of 1950, and I thought you got to New York in January 1950.
I did. I was under the impression he was already dead, but I guess not.
Cadence: You were born December 27th, 1927, in Othello, Washington?
Right.
Cadence: What is your full name?
William Orval Crow, O-R-V-A-L.
Cadence: This is kind of off the wall, but here's a quote: "As a Capricorn born on December 27th, your strong determination is as notable as your patience."
[Chuckles.] Well, I don't know about astrology at all, so I don't have any comment about that.
Cadence: That's fine. Gordon started off his interview asking you about Gail Madden, and I wanted to do the same because I knew Gail.
Yeah, the guy that brought me out to New York, Buzzy Bridgeford [drums], knew her, and he came and got me late one night and said, "Come on, I want you to meet this person." He took me down to her apartment, and Max Roach was there. This girl that Max had eyes for, Margo—I can't remember her last name—but she was gonna sponsor Gail in buying a brownstone or something, and she was gonna be the therapist that got all the jazz musicians off of junk. That was her idea. And then she and Margo had a big blowup, and the next thing I knew, Gail was with Gerry Mulligan who was one of the guys she intended to be part of this program. I played a couple of gigs that Gerry was on, and she was there, but I didn't really get to know her that well.
Cadence: Did you know Don Manning [drums and radio personality] in Portland?
Sure.
Cadence: He interviewed Madden on his radio show, and she insisted

she was not Gerry's girlfriend. In the Gordon Jack interview you say she was.
I guess that's kind of a loose term. They were together; I don't know what they were. But I know that her idea was to get him off junk and they hitchhiked out to California, and I believe he did clean up. He did a little jail time out there, but he told me he had already kicked his habit, but he was just at the wrong party at the wrong time, and there was a bust, and he ended up doing some time in jail.
Cadence: Right. She talks like she had a lot of influence on Gerry, and on the musician scene in general. Do you think she was as musically influential, to Gerry, as she has been sometimes credited?
I don't know about musically, she was really more talking about straightening his life out.
Cadence: She's been credited with the idea of Gerry going with a piano-less format.
Well, what Gerry told me was, either there was no piano at the Haig, or it was a very bad one, and he was trying to figure out a way to have the smallest group that he could still play backgrounds and use his arranging instincts, you know. And they just tried that out, and Chet was so good at it, it just kind of became a thing.
Cadence: So one story goes the piano was taken away because Red Norvo was taking over the residency at the Haig and didn't want the piano. So that whole thing about Gail convincing . . .
Yeah, I wouldn't be able to give you any information, one way or the other, because they were in California and I was here. I probably heard some of the same scuttlebutt you did, but I couldn't say what was the real scene.
Cadence: Did you ever hear her play piano?
No, she played maracas a couple of times on jobs that I . . . [laughs] I thought it was kind of fruitless.
Cadence: Yeah, she played maracas on Gerry Mulligan's first record as a leader in 1951 [Mulligan Plays Mulligan, Prestige]. So you never knew her to gig around town?
No, I did one job with Gerry out in Queens. I don't even think it was his job, just we were both on it, and everybody was kind of surprised that he brought Gail along and had her play maracas [laughs]; it didn't seem to be appropriate. He was just trying to make her happy. I took photographs of the rehearsal in Central Park. The way it happened was, everybody used to go up to Nola Studios, and chip in a quarter or so apiece, and we would rehearse his big band charts. He had some things that he had written for Elliot Lawrence, things like that, and Gene Krupa, I think. And nobody had any money that day and so Gerry said, "It's a nice day, let's go out in the park." So we went over to Central Park and it was just the musicians that happened to be there: two bass players, no drummer. I wasn't playing bass. I was babysitting Dave Lambert's daughter, so I took a camera with me I took some pictures. Gail's in those pictures.
Cadence: And you took the pictures?

Yeah, all the ones in the park there. There is one where she's just standing there with her arms folded while Gerry's talking to the band, conducting the band, or something. I didn't get a close-up of her; I was interested in the musicians, you know. She happened to be there.

Cadence: Among other things she claimed to have introduced the Slonimsky book to New York Jazz circles.

Oh, I don't know whether that's true or not. Something like that's around, you know, it's hard to say that one person introduced it.

Cadence: Yeah, well, Gail Madden had kind of a tendency to make herself the center of everything.

Yeah. That night that Buzzy brought me down to her apartment, she was busy talking to some people inside, you know, Max and them. So she came out and said "Hello," and she said "Here, I have something I want you to hear," and she pulled out a little tape recorder and puts on a tape of her giving a lecture about, you know, psychological stuff. And then she goes back in the other room, so Buzzy and I sit there listening to this tape. So I look at it and I think, "This is about an hour tape," you know. I want to go to bed. I just said, "Say good night for me," and I slipped out. I don't think she liked that. Oh, I know there was one time I said something or other and she came in and started the thing over from the beginning, "Oh, no. No talking, you have to listen to this."

Cadence: Man, that sounds like her.

So I tiptoed out and that was the last time I saw of her until that time that she was on the gig with Gerry.

Cadence: I'm from Washington State also, so I knew a lot of those guys that you knew and used to hang out with in the Northwest like Neil Friel [trumpet], for example.

Oh, sure. Well, Neil was out here in New York for a little while when I first came out, and I got to see him a little bit. And I remember when I went home one time, he and Freddie Greenwell and Buzzy had a job down in Tacoma, so I drove down there and visited them.

Cadence: Yeah, Fred Greenwell was one heck of a musician, wasn't he?

Oh yes, he was. When I first heard Al Cohn, I thought he sure sounds a lot like Freddie.

Cadence: Yeah, I used to listen to Fred Greenwell and think that he was just the greatest thing.

Yeah, I remember one time. Maybe it was in Tacoma. We were in a club someplace, and Freddie was playing there, and Don Lanphere came in and everybody was saying, "Oh, we're going to have a tenor battle," you know. So, they invite Don to sit in, and he gets he gets up and they play, I don't know, "Sweet Georgia Brown," something like that. He plays about ten choruses, he sounds really good, you know, and then Freddie plays one chorus of the melody and sits down again [chuckle]. That was his idea of a tenor battle.

Cadence: I bought a trumpet from Don Lanphere when he had Belmont Music many years ago.

Well, I ran into him when I first came out here. Chan had left Bird

and was with Don. But that was just like a little glimpse—I went to somebody's apartment and there the two of them were.

Cadence: How about Bill Ramsay. Do you know him?

No.

Cadence: He's a Tacoma guy. Long time saxophone player, really good player.

Yeah, I've heard the name. Oh, the guys that I hung with the most the year that I was back out of the army there were Kenny Kimball and Doug [possibly Chuck] Metcalf, and a guitar player named Arlo Welles. Let me see, who else was around? Well, Floyd Standifer, of course. And Gerald Brashear, a tenor player.

Cadence: I never got a chance to meet him or see him.

Some years later when I was with Marian McPartland, we had a steady gig at the Hickory House, but in the summertime she we go out and work some gigs. There was place in Detroit she liked to play for a week, [and] a place in Columbus, Ohio. So while we were in Columbus, the Basie band came through, and I knew a lot of those guys, so I borrowed Marian's car, and went over and picked up Joe Newman. He said, "Let's go out and visit my friend out here as long as we got the wheels," so we go just a little bit out of town and knock on this guy's door, and there is Gerald Brashear sitting on the couch. It's funny how those things go.

Cadence: Just now you brought up Marian McPartland. She's someone that I'm interested in because you haven't said a whole lot about her in your books. I recently listened to the Capitol record, At the Hickory House. And it's actually a studio record isn't it?

Yes, we did that in the Capitol Studios. She was a little bugged because their piano was not in perfect condition [chuckles]. You're gonna do a piano recording, you should have a good piano [chuckles].

Cadence: I put that record on recently and I thought, "Man. Marian sounds good."

Yeah, she was a good player.

Cadence: I had remembered her from her Piano Jazz series, you know, casually rapping with people and playing piano with Teddy Wilson and everybody.

Yeah, she was good at that. It was a nice program.

Cadence: Claude Thornhill sounds like a bit of a queer duck.

Yes, he was. He didn't like the spotlight. He liked having a good band, you know, it was the band era. His book was very musical. If he started to get a hot record, he'd take a month off and go fishing or something. He'd let things die down a bit. He didn't like having to do the interview shows and things like that.

Cadence: You also mentioned Don Shirley. Did you see the movie The Green Book?

No, I didn't. I met Don through Marian. He came and played a gig when she took off. And I got to know Don, and Richard Davis was with him at that time.

Cadence: What was your impression of Don as a piano player?
Well, I thought he was a nice player. His time was a little funny. Sometimes he'd increase the tempo. I felt sorry for Richard having to follow him.
Cadence: Another guy I have to ask you about because I'm such a huge fan is Lucky Thompson.
I did get to play with him a couple times on record dates, but never in a club job situation. Yeah, I like the way he played.
Cadence: Yeah, that's what everybody says. You mentioned a date with Jackie Cain and Roy Krall that Lucky played on that you were on.
Yeah, they never released that record. In fact, years later I mentioned that to Roy. I was doing a gig with him down in New Jersey. He didn't remember the date at all.
Cadence: So that was never released. You mentioned somewhere in your book about Jimmy Knepper making tapes of Charlie Parker. I wonder if any of those were ever released?
I don't know. He had a tape recorder, and they had this apartment down under the street at 136th St., so he could play all night, it didn't bother anybody. And if Bird would drop by and play, Jimmy would hit the record button and record whatever Bird played. And then he wrote it out during the day and used that to practice with.
Cadence: Before I forget, I wanted to ask some kind of prosaic questions. You live in Rockland County, New York?
Yeah, that's just north of the Jersey border on the west side of the Hudson.
Cadence: How close are you to the Big Apple?
Oh, only 20 minutes from the George Washington Bridge.
Cadence: Are you playing some gigs still?
Yeah, I'm playing with people a third my age mostly. There's a trumpet player named Ryo Sasaki who calls me for gigs down in Soho and Tribeca, couple of restaurants there. There's a good tenor player named Chris Johansson—young guy—that calls me for occasional jobs. And there's an older clarinet player name David Aaron who has kind of a Benny Goodman Quartet group that he hires me for when he gets sounds, but his work is dwindling these days. There's a place out in a neighborhood called Dumbo. Down under the Manhattan Bridge overpass is where they get the name Dumbo. There's a place out there called Super Fine that I play now and then with a good baritone player.
Cadence: And do you play some gigs on tuba still?
Yeah, during the summer usually there's a couple of country clubs that like the Dixieland quartet—we have banjo, tuba, trumpet and clarinet. You know, I do five or ten things over the summer.
Cadence: What's your advice to young musicians on how you stay healthy?
I don't really know: just don't die [laughs].
Cadence: You certainly have witnessed your share of jazz musicians who had problems with drugs and alcohol and all that.

Well, I was just lucky. When I was in the army I tried to learn to drink and I was no good at it. I would either get silly or fall asleep or throw up. And then when I got out of the army and ran in to Buzzy and some guys out in Seattle that were messing around with horse. I tried that once and felt like I'd been poisoned to death and never had any fun with it at all, so that was the end of that. I was very fortunate. Like Duke said, "Heroin was very popular in those days [laughs]."

Cadence: Do you remember what year you were fired from the Playboy Club?

Let's see, that was in the 60s, and I have it on my computer. I can look up the dates for you, but I don't have it open right now.

Cadence: You remember about when you started on Broadway?

Yeah, that was more like the 70s, end of the 60s into the 70s. My last Broadway show ran until 1980. And when I reached 62 or 65—I can't remember—and realized my health insurance expired at that age, so I had to take my pension and social security in order to get the health insurance.

Cadence: What did you do after you kind of retired from the Broadway scene?

I retired back to jazz [chuckles].

Cadence: Oh, yeah, so you started playing gigs again.

Yeah, well I had been playing gigs along in there anyway, you know, but a lot of guys that used to call me had died: Al Cohn, Zoot Sims later on Bob Brookmeyer. It was just a matter of finding younger people to play with.

Cadence: As for your writing, you were writing for the union newsletter, Gene Lees, stuff like that.

Yeah, Gene kind of got me started writing again because—this is about ten years after the Russian tour [with Benny Goodman in 1962]—he called me up and said, "Nobody's ever really written about that tour, why don't you do it?" And I said, "How long you want it?" And he said, "As long as it takes." So I wrote this long piece, and he published it in about five or six issues of Jazzletter. And when I did my books I referred to that trip some, but that article, you can find it on my website.

Cadence: What was the critical response to your two books?

Oh, it was excellent, with one exception. I think it was in Melody Maker, one of those British publications. I can't think of his name—Kingsley Amis— evidently he's a big jazz fan but only up to about 1927. And he just really tore my book apart and said things about it that weren't true. I just couldn't imagine. I had just stepped into his territory, I guess. He really tore it apart, but all the other criticism was really good.

Cadence: Were those books bestsellers?

Not really. The New York Times didn't review it, but you know, it became like a constant seller. I think those are still available in paperback. The second book is available printed on demand. They pretend like it's available, but they just print one up when somebody buys it.

Cadence: Did Venus [Japanese record company] contact you about doing the two CDs [From Birdland to Broadway and Jazz Anecdotes]?
Yes, well it was an accident, really. I'm starting to forget peoples' names now—this piano player from the West Coast called me up and said, "I'm doing an album dedicated to Al Haig, and I know you played with him, so I'd like you to be on the album. We're going to come out to New York and record," you know.
Cadence: Was that Claude Williamson?
Yes, yes. So I got him a drummer and we recorded, and Mr. [Tetsuo] Hara from Venus Records came out to supervise—he doesn't speak any English—but he had an interpreter with him. So I mentioned that Haruki Murakami, who is a famous novelist in Japan, had translated one of my books, and he said "Great! We do a CD!"
Cadence: Well, when he found out about Haruki Murakami, that's probably what did it, right?
Yeah, he figured he would ride in on the publicity, you know. And then I saw him about a year later and said, "You know Murakami translated my other book," and he said "Great, we do another CD [laughs]". And that was my opportunity to do a couple of things under my own name.
Cadence: That's funny. So those are your first two leader albums, actually.
Yeah.
Cadence: And how was that working with Tetsuo Hara, the producer?
Oh, he was great. He let us do whatever we wanted to do, paid us. And then when the CDs came out he gave us a stack of CDs and I never heard from him again [laughs].
Cadence: Did you meet Haruki Murakami?
Yes, he came to my house when we made the deal with my publisher to do the translation, you know. And he came up and visited me and brought a photographer along, and he was very nice. He is a big jazz fan.
Cadence: How was his English?
Oh, it was good.
Cadence: In Japan he's regarded every year as a Nobel laureate candidate.
Yes, I know. I've read a couple of his novels; they're really deep.
Cadence: I wanted to ask you about that Venus quartet because I think it's a hell of a band. I just love Carmen Leggio.
Yeah, well that was Carmen's band. He had a little once a week gig that we played and when he could get Joe Cohn [guitar], he always did. And David Jones is a drummer that we both loved that lives up here. So I just grabbed those guys and wrote out some tunes and we made them.
So you did most of the musical planning for those dates?
Yeah, I had to write some originals that I could name the names of the books, you know, to help Mr. Hara sell the record.
Cadence: I see. Do you still see Joe Cohn?
I haven't seen him for quite a while. He's a very hard guy to find sometimes. He takes on projects and disappears. The last time I saw him

he was playing with Harry Allen, but that was some time ago.
Cadence: Do you know anything at all about Frank Strozier?
No, I don't. I just know his name.
Cadence: How about Richard Wyands?
I got a chance to play with him a couple times. I really love the way he plays. I think that he has a hard time sometimes because he doesn't want to play on an electric keyboard, and lot of places don't have a piano anymore, you know. We're all used to people bringing keyboards in.
Cadence: I heard that he's not doing so well. He may even be in hospice right now [Wyands passed away a day or two after this interview].
Oh, really? I didn't hear that. That's too bad, but it's not surprising. He's at that age. But a marvelous player.
Cadence: I always thought so. He's a sideman on a lot of dates with people like Gene Ammons and people like that.
Uh, huh. Yeah, I played with him a couple times with Houston Person.
Cadence: You've used this metaphor of the jazz musician as a storyteller. I wonder if you could you elaborate on that a little bit.
Well, that's my own fantasy, I guess. The musicians that I like to listen to the most always seem to be telling a story. It's like creating songs, you know.
Cadence: What are your feelings on the current jazz scene?
Well, I like it a lot. A lot of the younger musicians are turning out to be melodic players, you know. It's nice. We've gone through a period where everybody's just running up and down through a hard scale, things like that. But young players I'm playing with are harking back to Al Cohn and Zoot Sims, and Miles in his early period, so it's nice to hear, they are all good players.
Cadence: So they're telling stories again?
Yeah, I've met a lot of young guitar players that are really nice. You know, for a while there everybody was buying their kid a saxophone and then the Beatles came and everybody started buying their kid a guitar [laughs]. But the result is there're some really fine guitar players out there . . . interested in jazz.
Cadence: In your career, you've associated with musicians representing the entire history of jazz: from Tommy Ladnier, Sidney Bechet, and Eddie Condon; on through Parker, Dizzy Gillespie and the rest; to Bill Evans, Scott LaFaro, Roland Kirk, and other modernists with an ear to extending the parameters of the music. Do you ever think about that?
Oh, I just feel like I had the good luck to get interested in jazz early, when I was in grade school, in sixth grade, and I was still trying to play the trumpet then. And my grade school music teacher called me into his house as I was walking by one day and said, "I want you to hear something." And he played me Louis Armstrong's "West End Blues," and that really converted me into being interested in jazz. I thought, "Oh, there can't be anything more wonderful than that." And so I started collecting records, and fortunately, the electric store in this little town that I lived in, Kirkland, Washington had a stack of records in the back

that you could listen to and see if you wanted to buy one. Whoever was stocking that supply was not just giving you the Victors and Columbias and Capitols, they had a whole a lot of small labels, so I was introduced to people like Mary Lou Williams and Eddie Miller, the Casa Loma Orchestra, odd choices, you know. And that was while I was still in junior high school, so I just stayed with it until I was able to play it myself.

Cadence: Do you still listen to recorded music?

Sure, I have a stack of CD's here that I haven't gotten to, over the last two or three years, that people have sent me. You know, my wife passed away a few months ago, so I have a lot of free time on my hands now, and I'm going through listening to music a lot.

Cadence: I see. So, that was Aileen?

Yeah.

Cadence: How long were you married?

53 years. We lived together for three-and-a-half years before that and I courted her for two years before that, so we really had a nice long run.

Cadence: What is the key to your having functioned in so many different musical settings as you have?

Well, part of it is, the bass player is kind of the root of every style of jazz and you don't have to adjust the way you play that much to fit in with all the different styles. So, just following the work, you know. I got hired to be the house bass player at Eddie Condon's, and then Kai Winding hired me over at the Playboy Club, and I was playing with all different people. One of the nicest compliments I ever got I was playing a Jazz Festival out in New Jersey. I was part of the rhythm section that had just played something or other, and then they had three tenor players get up and one of them was Buddy Tate—who I never met before or never played with before—and so they called a tune and we played it and Buddy turns around, gives me a big smile and says, "Where have you been all my life [laughs]?" That really touched home.

Cadence: That's a good story. So could you talk about your conception of the role of the bass player in the rhythm section?

Well, the rhythm section itself has the role of making the band feel good and giving it some kind of movement or direction or whatever it is. I played a lot with four-man rhythm sections, three-man rhythm sections, two man rhythm sections—I've even done some jobs where I was the only one. First you have to have an agreement among the members of the rhythm section on where the swing is and where the pocket is, and everybody has to hone their skills to where they can get to that place and keep each other happy. And that'll make the band happy, if there's a band. It's like feeling your way into it all the time; every night it's like a different situation and you jump in and do the best you can and if everybody's smiling you say, "Oh, what a good boy I am."

Cadence: What rhythm sections were your favorites?

Well, drummers that I locked in beautifully with were . . . the first week I was with Stan Getz, Roy Haynes was the drummer and I loved the way he played, but I only got to play with him that week. And then Frank

Isola came and I loved playing with Frank. That was a good choice that Stan made. And then it was Kenny Clarke and Duke Jordan. And Duke Jordan, I can't imagine why Miles Davis said all the negative things about him he said because I found him to be a really wonderful person and an elegant piano player.

Cadence: Well, you never know about Miles.

Never know. And that thing we had with Marian was really good with Joe Morello and me. We had a good thing together. And later on Dave Bailey was the drummer with Gerry for quite a bit; we got along very well together. And then on Gerry's Concert Jazz Band, Mel Lewis was the drummer. I really got tight with him. That was another situation where it was just the two of us, you know, that's the rhythm section, and it just came off beautifully, I thought.

Cadence: What do you think about the Stanley Clarke conception of bass playing? It's very different.

Well, sure it is different. I think it's wonderful he can do what he does. I love to listen to him, but I don't want to play that way [chuckles].

Cadence: And you mention Scott LaFaro in your book.

Yeah, I got to hear him several times when he was with Bill. He was wonderful. I was sitting with Ray Brown one day at the Vanguard and Scott was playing and Ray was jumping up-and-down, "Goddam, listen to this kid play, he's got his own thing going! Listen to this," you know. We were both very excited about what he could do.

Cadence: That was an ear opener for some bass players in those days.

Yeah, I tried to play a little of it that way when I was with Jim Hall's Trio. I was just subbing for a couple of days, it was Steve Swallow's gig and Jim was laughing. He said, "Man, you're getting farther out than Scott is [chuckles]." I took his hint and went back to playing what he wanted to hear.

Cadence: After you switched over from valve trombone, who were the bass players that you listened to? You've mentioned Oscar Pettiford.

Well, Oscar was around so I listened to him a lot. I got to hear him in clubs a lot. Ray Brown was around but I didn't hear him in person that much, but I certainly paid attention to what it was playing on records. Later on when Wilbur Ware came to town, I was really impressed by the way he played.

Cadence: What did you like about Wilbur Ware?

Well, he was really grounded in the bottom of the harmony and played with such swing and simple ideas but you'd say, "Why didn't I think of that, that's wonderful." And then Red Mitchell was also very influential. I thought he was one of the best soloists I ever heard on bass, again a melodic player.

Cadence: Another Northwest guy we haven't talked about is Red Kelly. Maybe not the world's greatest bass player, but . . .

Oh, he was a good big band player.

Cadence: Good big band player, and he was a comedian, wasn't he?

Oh, he certainly was. He used to call me up. I'd be on the road in Toronto, or something, and he would somehow find out whose house I

had gone to after the gig, and he'd call me up to tell me a joke [laughs]. I enjoyed Red a lot. Do you know that story about him and Red Norvo?
Cadence: I'm not sure. Why don't you go ahead and tell it?
Well, Red Kelly and Red Mitchell were sharing an apartment on the Upper West Side, and Red Norvo had just lost Charlie Mingus—he had left the trio—so he had heard Red Mitchell play down at Birdland and thought he was a wonderful player. It was dark down there, he didn't really get a good look at him, but he asked somebody for his number and he called up and the voice answers, says, "Hello." And he says, "Hello, is this Red?" And he [Kelly] says, "Yes." "This is Red Norvo. I got a gig in Chicago for a week. You want to come and do it with me?" He says, "Yeah, sure." "Okay, I'm driving out, I'll pick you up." So they get in the car and they drive out, and they get to about Cleveland, and Norvo turns around to Red and says, "Say, Mitchell, are you getting hungry?" And he says, "Mitchell? I'm Kelly!"
Cadence: Yeah, I do remember that story now that you tell it. That's Red Kelly for you. What a character. I used to hear him at his Tumwater Conservatory [near Olympia, Washington]. Were you ever there?
Yeah, the one in Tacoma.
Cadence: Tacoma, that was Kelly's [Bar and Grille].
Uh huh. I was there. I visited him there. Funny, I ran into him when I was with Terry Gibbs. We were up in Detroit and Woody's band came through, so they came out to the club where we were working and I meet Red there, that was the first time I ever met him. He picks me up by the back of my jacket, and holds me up to Woody, and says, "Hey, Woody, this guy's from Seattle [laughs]." I felt like a dog, you know.
Cadence: He was that strong?
He was, yeah [laughs].
Cadence: Do you remember him running for governor of Washington?
Oh, yeah. I describe that, I think, in my book.
Cadence: Oh, in Jazz Anecdotes.
I can't remember which book.
Cadence: Well, I know it's not in From Birdland to Broadway because I just reread that that, so it must be in Jazz Anecdotes. All the Joe Venuti stories are great, though!
And I told that story in the preface to Jazz Anecdotes, the Red Kelly story about him sitting on the dog. I called him up to verify it and he told me the true story, which is in the preface there. You can read it.
Cadence: Of Jazz Anecdotes?
Yeah.
Cadence: Let me ask you just one last question. How is your garden growing?
It's beautiful today. The Japanese anemones that are about three feet high are blooming all along the walk.
Cadence: Do you take care of the garden yourself?
Yeah.
Cadence: Or do you have someone help you?
Oh, no. I do it myself.

Interview with Chad Lefowitz-Brown by Ludwig vanTrikt

Cadence: Your website states that you started playing professionally at 11 years old?!

CLB: Yeah I was very fortunate to be gigging a lot at such a young age. When I was eleven, my dad who was a big jazz fan and music teacher, he felt I was playing at an unusually high level for my age. My father took me down to a jazz club in Elmira called Green Pastures and he introduced me to a local jazz hero, George Reed. Mr. Reed was known for backing greats like Teddy Wilson, Buddy Tate and Marian McPartland. Without hesitation, George took me under his wing and I'm really grateful for the experience I got from gigging with him right up until he passed away about ten years later. There was a strong jazz scene at the time in Elmira, and I feel really fortunate that I got to spend so much time playing with a musician who lived and performed through such an early part of the jazz tradition. It's an opportunity that most musicians of my generation didn't receive, so I try not to take it for granted.

Cadence: The success that you have had being a former DownBeat Student Music Awards winner to becoming the youngest faculty member at The Conservatory of Music in San Francisco ; what do you attribute this to?

CLB: Musically speaking, I think the best musicians always make sure to practice their weaknesses. There's an old saying, "If you sound good while you 're practicing, then you're practicing wrong. I've always tried to keep that in mind, and I always have to remind myself of that even today.

As an educator, I think I've found success because I've developed a notable following of student musicians on social media, and this as resulted in me being dedicated to teaching students who are serious about improving their playing, because I'm so fascinated with the process of improvisation, and teaching. This helps me study it (improvisation) in a whole new way. I work very hard to develop practice methods and systems for each individual student and with ensembles. My use of improvisational exercises or challenging "games" with the bands I teach in order to help the students play more spontaneously and interact more.

Cadence: The saxophonist, composer, bandleader and educator Rudresh Mahanthappa recently said something to the extant "The true tragedy in jazz education is the lack of teaching about the social dynamic that jazz comes from; the black American experience" When you received your own formal education and in the teaching which you do; is there any effort made to convey this?

CLB: I was extremely fortunate in that learned jazz from a black American jazz musician (a drummer named George Reed) who was,

when I first met him, almost 8 times my age. We met when I was 10 years – old and he started calling me for gigs when I was 11. He really took me under his wing and he ended up being a grandfatherly figure to me. George was a local legend in Elmira, New York (where I grew up) and he was known for playing with swing era legends during his younger days living in New York City – people like Teddy Wilson and Buddy Tate.

I'm really grateful that I got to experience a part of the jazz lineage through working with him at such a young age, and with every generation of musicians learning jazz, we do inevitably become further removed from the source. However, jazz musicians today continue to take more and more influence from modern music, which is always present in the natural evolution of jazz. I think that can be very exciting as well and worth appreciating and embracing.

I am on faculty at the San Francisco Conservatory now as a visiting artist, and the program is very innovative in the way it's structured. The jazz program is actually labeled as the "Roots, Jazz and American Music" program (RJAM) because it focuses on a more comprehensive study of jazz. One of the classes taught at the conservatory is a one – of – a – kind music history class that focuses on the source of jazz coming from Africa, not just Europe.

Cadence: Wynton Marsalis once said that even when he was with Art Blakey & The Jazz Messengers his playing just scratched the surface of learning jazz. At what point in your playing did you feel that you commanded the basics?

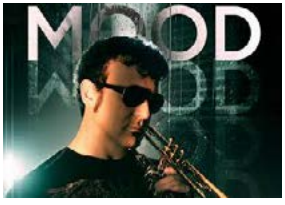
CLB: I suspect that Wynton wasn't actually referring to command the basics, but rather the enormous pursuit of jazz mastery. I still feel like I've only scratched the surface of what I can learn and the skills that I can develop as a musician.

REVIEWS OF CDS, LPS AND BOOKS

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

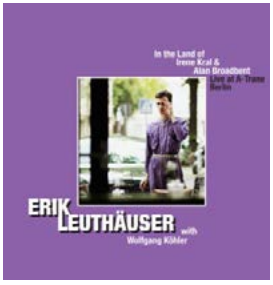
Cello is wonderful in jazz. It's soulful, melodic, and is best in small combos. That's what you have in MIKE RICHMOND: LA VIE EN ROSE [Steeplechase Records sccd 31878]. This is a February 2019 date with Peter Zak [p], Jay Anderson [b] and Billy Drummond [d]. The eight covers [67:55] have some wonderful moments such as "Come Sunday," "I'm Getting Sentimental Over You" and "How Deep Is The Ocean." This is a good listen, but there are some distractions. First, the sound is often muddy between the drums (which are unnecessary) and cello. There is also some disruptive studio talk throughout the recording, and I don't think it's the musicians emoting. It suggests, instead, a conversation of not easily understood mumbled tones. On a positive note, the musical conversation between Richmond and Zak is wonderful.

NICK FINZER has produced a fine record featuring his trombone in the company of Lucas Pino [ts/b-clt], Alex Wintz [gtr], Glenn Zaleski [p], Dave Baron [b] and Jimmy MacBride [drm]. CAST OF CHARACTERS [Outside In Music oim 2000] is a subtext to this music which is based on the influence of people we meet along the way .... and we grow in myriad ways. Although the packaging puzzles me, I'll focus on the music. There are 16 Finzer compositions [63:47] ranging in length from :52 to 8:10. All of them hold interest and include fine individual work, especially Finzer's trombone enunciating each note. Special kudos to MacBride, whose drumming always lifts the music and pushes it in irregular ways, never getting stuck in time.

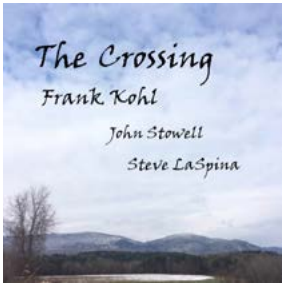


DAVID LONGORIA: MOOD [Del Oro Music del 19-7] affects a Chet Baker mood with the cover of a young man in shades desolately looking at his horn. None of this held interest for me, but to my surprise, Longoria did sound like Chet Baker. The nine covers [43:03], however, were no surprise — "Misty," "Body and Soul," "Lush Life," "My Funny Valentine," "I Can't Get Started," etc. What was a surprise were appearances by vocalists Barbara Morrison, Rique Pantoja, Poncho Sanchez, Freda Payne and Marc Antonelli, who make the most of their guest spots on all but three tracks.

Although this is an overly produced recording, it is better than most easy listening material. Longoria probably has a good jazz record in him, if he doesn't let his handlers dumb it down.



Singer ERIK LEUTHAUSER and pianist WOLFGANG KOHLER have issued an ambitious release — IN THE LAND OF IRENE KRAL & ALAN BROADBENT: LIVE AT A-TRANE BERLIN [Mons Records mr874 625]. The program is based on two Kral and Broadbent LPs — "Where Is The Love" and "Gentle Rain." Leuthauser handily covers 18 mostly familiar tunes [74:40] in a living room/small audience space. This is a cabaret music, as evidenced by tunes from Cole Porter, Fran Landesman, Bob Dorough, Dave Frishberg and Tommy Wolf. Vocalist Judy Niemack joins Erik for two duos tracks. Cabaret fans will want to seek out this one.



FRANK KOHL, John Stowell [gtrs] and Steve LaSpina [b] make for a pleasant listen on THE CROSSING [no label 888295 937078]. This 2018 recording is a seamless mixture of covers and Kohl originals [57:37]. LaSpina's bass holds it all together, negotiating the tunes while keeping the rhythm.

Speaking of guitar trios, FRODA KJEKSTAD (gtr), Frode Berg [b] and Magnus Sefaniassen Eide [drm], are featured on IN ESSENCE [Losen Records los 233-2]. Recorded in 2019, Kjekstad runs the gamut on eight very fine originals [41:58]. In the promotional hype, Kjekstad is compared to
Pat Martino. I hear Wes Montgomery. Either way, this is a goodie. .

TONY DeSARE has been singing for most of 2000 and TEDD FIRTH, DeSare's childhood friend, has recorded with dozens of singers over the past 20 years. On LUSH LIFE [AJD Records 194759 679621], they come together for a CD of a dozen [58:45] well chosen ballads. DeSare is not an emotional singer in the manner of Mark Murphy or hip like Mel Torme. His vocals are from the heart — simple and true. Some of the tunes heard on this recording are "Over The Rainbow," "The Place Where Lost Things Go," "Fools Rush In," "Smile,"

"Stella By Starlight' and "The Shadow of Your Smile." SKIP WILKINS [p] and his son DAN WILKINS [ts] have issued a swinging and unpretentious date [12/18/17] of music from the Great American Songbook. Called SOMEDAY [Deerhead Records 010], Skip and Dan are joined by Tony Marino [b] and Bill Goodwin [drm]. According to my recollection, Dan Wilkins has only one recording to his name — a 2012 quartet session date with his father. However, Skip has made a number of recordings, including a half dozen on Dreamboat Records. It's nice to hear some material that is not the typical Great American Song Book titles
[48:23]. It's also nice to hear new releases on the Deerhead label. It reminds me of when Chiaroscuro started. Long may it flourish.

IMMIGRATION NATION [OA2 Records 22177] is CHARLIE PORTER's compelling work dedicated to immigrants. The work is divided into two sections — Leaving Home and New Beginnings. Each part is comprised of six pieces [78:52]. It reminds me of Freddie Hubbard's "Song of Songmy" [1970], but performed with a smaller ensemble. Hubbard employed a large group whereas Porter relies on five players — Nick Biello [ts], Oscar Perez [p], David Wong [b], Kenneth Salters [drm] and Sabine Kabongo [voc]. It's more than an hour of listening pleasure with a nice blend from the front line, solid solos and well rehearsed ensemble sections. This is a major work that is worthy of funding for a concert tour.

Another concept album is CHELSEA McBRIDE's AFTERMATH [Factor Records no number]. McBride, a tenor saxophonist, leads a unit of some 14 people known as the Socialist Night School .
A sense of passion provides over an hour of listening pleasure [74:06], including six tracks with vocals. Sadly, the vocals compete with the large ensemble, making the lyrics hard to decipher. Fortunately, the liner notes include the lyrics. Musically, this is closer to Blood Sweat & Tears, and worth a listen.

Losen Records has issued 1+1=3 [los 232-2] by GEIR

Papatamus

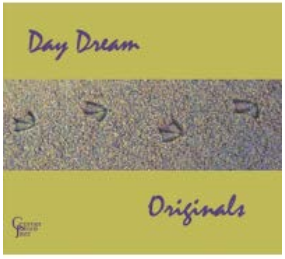
AGE JOHNSEN [drm], FREDRIK SAHLANDER [b] and BERNT MOEN [p]. This is an all too short [39:46] recording of six original interpretations on well known jazz tunes. The music performed is definitely a project of joy and inner beauty. The CD ends with an original Moen composition that is as lyrical and graceful as the jazz standards. Moen's liner notes offer some insights into the music. The inner sleeve photo of the trio sticking out their tongues might suggest a lack of seriousness. This kind of pseudo self deprecation is now 40 years old and stale. But, this is serious and fine music.

BENJAMIN BOONE [sax] moved to Ghana and connects with the GHANA JAZZ COLLECTIVE on JOY [Origin sampler cd no#]. The seven tracks [40:52], four by Boone, are promising both in the performances and in the compositions.

SATOKO FUJII is one of the finest free jazz pianists and orchestrators on the scene today. Her latest recording from August 2019 is a duo with drummer. TATSUYA YOSHIDA. BAIKAMO [Libra Records 202 059] is likely the 100th Fujii recording in less than 30 years. Like Ivo Perelman and some of the Chicago players, she is so prolific and plays in a certain design, or as Peter Kowald said to me before recording, "lets not play the same thing and be predictable." Lately I've been getting a Fujii recording every month. They are all interesting, up to a point. This one is excellent with 16 originals [56:46], filled with the sense of intensity I have come to expect from Fujii, but different colors, tempos, and use of space.

CAROLINE KRAABEL [as/musical director] issued LAST 1 and LAST 2 [Emanem Records 5048]. Last 1 was recorded in March 2016, using a 15 piece ensemble. Last 2 was recorded in November 2017, using a quartet. Last 2, with the smaller ensemble, is more effective, referencing the same themes on Last 1. On a song by Kraabel, Robert Wyatt sings the minimum and sparse lyrics in a very high tenor voice. The song was prerecorded, and even so, it was

more effective on Last 2. Kraabel has been involved with new music since the late 90s, mostly with the London Improvising Orchestra. Get this one, mostly for Last 2 [26:25].



ORIGINALS [Corner Store Jazz csl-0125] is a recording from July 2019, with the trio of Phil Haynes [dr/drm], Drew Gress [b] and Steve Rudolph [p], playing 10 originals [57:44]. This is not an exciting recording, in the usual sense. It is lyrical, and at times rhapsodic. The pleasures of this CD come from the very skillful and enjoyable integration of the piano, drums and bass into the whole of the compositions. It must have been very satisfying for the musicians, when each take went smoothly. Listening to this made me understand what Steve Lacy called "lifting the bandstand." They were in the studio for two days and it sounds like it was time well spent.

If your jazz interests include Mingus, New Orleans, good time music, baritone sax, trombone, second line whistles, and if you're willing to drop any snobbish attitude towards jazz genres and let your feet take over, then I'd recommend DELFEAYO MARSALIS' UPTOWN JAZZ ORCHESTRA — JAZZ PARTY [Troubadour Records 083119]. This is a great band which integrates most jazz genres with respect and authenticity. Eleven original tracks [57:38], feature some of N.O.'s finest. The Marsalis' continue to impress.

From Calgary, Alberta comes ANDRÉA PETRITY and her trio recording with Stefano Valdo [b] and Robin Tufts [drm] on a CD titled WHAT IF I [Andréa Petrity Records ap002]. The program is eight tracks [50:20] and one cover. What I find notable in this session are the tunes, mainly lyrical ballads. Petrity's touch is light, as if every note is placed with care. To her credit, she seems to have an original approach to the keyboard.

ABSOLUTELY DREAMING: TED QUINLAN [gtr] plays it soft and gentle — not in a Johnny Smith manner — but, with a more propulsive manner on

this May 2018 recording. Brian Dickinson [p], Kieran Overs [b] and Ted Warren [drm] supply the rhythm. Nine Quinlan originals make up the program [62:16]. They are all fine compositions that wear very well.

In a similar fashion JEFF FULLER'S [b] ROUND & ROUND [Quadrangle Music 132] presents eleven originals and one by the the trio's pianist Darren Litzie [57:54]. There is some very nice bowing here, as well as drums and piano work on this 2020 date. According to the promotional material that accompanied the CD, this is trio's fourth release.

AMBER WEEKES is not exactly a jazz singer, but is perhaps too interesting to be dismissed as a pop singer. At this point, she could go either way or neither way. Her first release, PURE IMAGINATION [Amber Inn Productions 051497122690] has an eclectic group of titles, mostly from the Great American Song Book, as well as tunes like "When He Makes Music" and "Gone At Last" [51:53]. Amber is complemented with tasteful solos from Tony Copodonico [p], Keith Fiddmont [s], Curtis Taylor and Scott Barnhart[tpt], Mark Cargill [vln] and Munyungo Jackson [per].

There is no question that JACKIE ALLEN is a bonafide jazz singer. She seems to take questionable non-jazz material and turn it into jazz. Such is the case on the beautiful A ROMANTIC EVENING WITH JACKIE ALLEN — LIVE AT THE ROCOCO [Avant Bass Records 700261 478159]. Among the ten tunes [51:53] are "Day Dream," "You Are Too Beautiful," "The Way You Do The Things You Do," "Nobody Does It Better" and "Still Crazy After All These Years." The whole program is sung with originality and sincerity. Kudos to the band — John Moulder [gtr], Ben Lewis [keys], Hans Sturm [b] and Dane Richeson [perc], who give brilliant support. This has to be one of Allen's finest recordings, leaving no need for improvement. If this is typical of her recordings, Jackie Allen remains one of the best.

JOHN BAILEY [tpt], who for almost 50 years

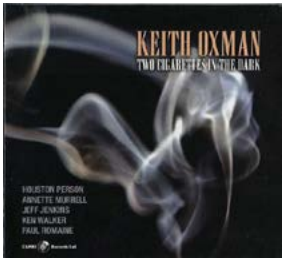
has been a resident of studio and jazz big band, has issued CAN YOU IMAGINE [Freedom Road Records frr 001]. Recorded in January 2019, this is a tribute to Dizzy Gillispie's 1964 pseudo presidential bid. While there is little evidence of emulation of Diz's sound, the Gillespie spirit/orchestration is clearly present throughout the nine tracks [62:08]. Bailey has assembled a wonderful nonet for the recording, with fine solo work from the leader, Stacy Dillard [ts], Stafford Hunter [tbn], Earl McIntyre [b/tuba] and Edsel Gomez [p]. It has been 55 years since Gillespie ran his tongue-in-cheek presidential bid. Can you imagine?

T.K.BLUE: THE RHYTHMS CONTINUE [Jaja Records-005] could be subtitled the Randy Weston, T.K. Blue and Melba Liston songbook. All 19 tracks [60:14] come from the Weston's productive years. Recorded in February 2019, the CD features a variety of players including Alex Blake [b], Billy Harper [ts], Mike King [p], Keith Brown [p] and others. This is more a scrapbook of compositions than a big tribute release.

IMPRESSIONS IN BLUE AND RED [Outside In Music Oim 2005] by ALEX GOODMAN [gtr], is an undated two CD set. Goodman writes how colors and music relate to each other. Although I have often sensed such a relationship, it's all about the music for me. Goodman has separated the program as Blue [44:11] and Red [57:01]. While there is a difference in saxophonist [Alex LoRe and Ben Van Gelder] between Blue and Red, both are excellent players, as is the entire ensemble of Martin Nevin [b], Jimmy MacBride [drm] and Alex Goodman [gtr], Rick Rosato [b] and Mark Ferber [dms]. Although the 27 cuts are often too short, I spent a considerable amount of time with this recording and it maintained my interest nicely.

Pianist CHRIS REYMAN issued KOAN [(Polish) FM Records 026] in the company of Erik Unsworth [b], Herb Robertson [tpt], Mack Goldsbury [s/flt/clr], Lou Grassi [drm] and Sandra Paola Lopez Ramirez

[dance]. Considering the lineup, this is not too interesting a release [64:14]. Although Reyman and Robertson have some interesting moments, there is too much aimless wandering on the five Reyman originals.



After many years playing jazz, KEITH OXMAN [ts] seems to have found a stable home with Capri Records. His latest is a fine recording titled TWO CIGARETTES IN THE DARK [Capri 74161-2]. This December 2018 date features the nice contrasting sound of Houston Person's tenor, two fine vocals tracks from Annette Murrell and a steady backing from Jeff Jenkins [p], Ken Walker [b] and Paul Romaine [drm]. Add to this, three very solid Oxman originals and seven jazz covers [55:24].

HARRISON SQUARED pairs two of Canada's world class musicians with two unknowns — outside of Toronto. This is an interesting idea featuring Harrison Argatoff [ts], Mike Murley [ts], Steve Wallace [b] and Harry Vetro [drm]. Each tenor contributes four blowing originals [54:28] on a release titled TROUT IN SWIMWEAR [no label, no #]. My suggestion: the rookies should work hard to sustain the group with gigs and make another CD of standards soon. This group is worth hearing.

DAVE GLASSER [as/ss/flt] quartet featuring Matt Wilson [drm], Andy Milne [p] and Ben Allison [b] is a fine listen on HYPOCRISY DEMOCRACY [Here Tiz Music 732068306656]. Recorded in June 2019, these 11 originals [52:21] spring in large part from the house of Monk and Ornette Coleman. This is one of the most original jazz recordings produced in the USA in sometime. That statement, along with the title of this CD, begs a number of questions and thoughts. Glasser has provided much in composition as background for thinking.

ERIC LILLEY [p] calls his debut CD JOY DE VIVRE [Twin Goat Music 63031887986], which is an apt title after listening to its nine originals tracks [52:22]. Simply stated, "joy de vivre" is the feeling the music leaves me with. Recorded in September 2017, Mark

Diamond's fine bass work and Paul Romaine's drums complement each other and Lilley, providing the essence of joy. A fresh debut.

JEFF RUPERT and GEORGE GARZONE'S THE RIPPLE [Rupe Media 13020cd] is a two tenor tribute to Lester Young backed by Richard Drexler [p], Marty Morell [drm] and Jeremy Allen [b]. Although the 12 tracks [68:43] are not directly associated with Prez and neither of the saxophonists would be mistaken for him, the music and players are certainly Prez-inspired, with Rupert being the more laconic. This is a laid back affair reminiscent of Al and Zoot, and there is the "ripple." This one is a keeper!

Double Moon Records released a wonderful set titled NOTICE THAT MOMENT [dmchr 71372], by Austrian alto and soprano saxophonist BERNHARD WIESINGER. The 11 tracks [66:55] on this February 2019 recording showcase Wiesinger's wonderful sense of freedom and an abundance of ideas, including eight originals. The rhythm section of Kevin Hays [keys], Scott Colley [b] and Bill Stewart [drm] spurs the music on. Hays is in wonderful shape, and Colley and Stewart fill the bill as valuable support. This is a set of excellent challenging music with the exception of the last track — a vocal [uncredited] that's too much like James Taylor, and could have been dropped .

MARK GODFREY [b] had put together SQUARE PEG [Factor Canada pram 004]. It is a fine recording from July 2018, with Allison Au [as], Matt Woroshyl [ts], Chris Pruden [p] and Nick Fraser [drm]. Godfrey is a Canadian, and five of the ten originals [59:29] are reflections of his frequent commute between NYC and Toronto. From my own experience, it's a boring trip of about ten hours which explains the sense of impatience in some of the music. Of special note here is the alto sax of Au, who interacts nicely with Woroshyl's compelling and igniting sound. Godfrey has slipped some nice 2020 mainstream into my collection.

Papatamus

MARINA ALBERO [p] issued A LIFE SOUNDTRACK [no label 888295959513]. This three CD set is a music biography. CD 1 titled "Albero" features ten tracks recorded in Spain, with an abundance of latin percussion. There are some very catchy tunes, including a section of Indian ragas. CD 2 titled "Agua" is all improvised, bringing together raga rhythms with Albero's rhythms. CD 3 titled "Music Is Love" is the closest to jazz, with ten tracks including "My Favorite Things," "Nardis," and " What Is This Thing Called Love?" Although there is quite a variety of music on this release, only a third of it will be of interest from a true jazz perspective. Joining on the jazz material are Hans Teuber [s/flt], Jeff Johnson [b], Jeff Busch [perc] and D'Vonne Lewis [dms].

ONE NOTE AT A TIME [WideHive Records wb 1041] features ERIK JEKABSON [tpt] and his sextet of Dave Ellis [ts/ss], Dave Macnab [gtr], John Whitala [b], John Santos [perc] and Dave Flores [drm]. The nine originals [58:37] bring to mind a CTI production. It is very bright with a heavy emphasis on propulsive percussion. Jekabson's tone is clear with Ellis blending nicely on the unison heads. Macnab's guitar adds color and some exciting solos to the mix. There is some sweetening and commercial effects added, none of which should bother fans of the CTI label.

130TH AND LENOX: TOMAS JANZON [gtr] has produced a very nice CD of subdued trio music. By that, I mean the guitar is not used as a "strat-a-master," but is played in the lower registers, often affecting a Wes-like sound. When Janzon does stretch out, his lines are smooth and hip. Five of the eleven tracks [46:43] feature Steve Nelson [vb],Hill Greene [b] and Chuck McPherson [drm], who rattles things up nicely on "Have You Met Ms. Jones?" The rest of the program are standards with Nedra Wheeler [b] and Donald Dean[drm]. This is music of which you will never tire.

Papatamus

DOUG MACDONALD made his first recordings in the 1970s as a first call mainstream guitarist, while releasing at least 20 recordings under his own leadership. In the 21st century, he seems more focused on issuing his own dates. His latest is MID CENTURY MODERN [DMACMUSIC dm17], a 2019 date that brings together Larry Holloway [b], Tim Pleasant [dms] and Big Black [perc] on eight standards and three originals [42:03]. There is a consistency to MacDonald's work that is worthy of calling him one of the top bop guitarists on the scene. Although this release is arguably the most "easy listening" of his recent recordings, it's not at all dull listening.

Not particularly jazz, nevertheless great fun is WAYNE ALPERN's SKELETON [no label 888295869584]. Alpern is the composer on one of the 14 tracks [53:41]; the remainder are original arrangements of standards. The tunes include "Anthropology," "Take 5," "Mercy-Mercy-Mercy," "If I Only Had A Brain," and "Joy Spring" by composers as diverse as Richard Rogers and Handel. The ensemble includes seven trombones, a couple of horns and a rhythm section. Arrangements are as wonderful and varied as the ensemble that transforms the tunes into doowop and Baroque trombone choir style.

ELLIOTT MCCLAIN is a pianist from Tennessee, whose first CD is called COUNTRY [no label 194171584329]. The ten tunes are from the modern country and western songbook, containing two vocals about which I will remain silent. His piano style has a bit of Tatum, Ray Charles, Floyd Cramer, and is infused with the spirit of church music. Should his next CD focus on jazz, it could be interesting.

HOWARD RILEY [p] has been recording since the 1960s, eventually graduating to playing free jazz. Much of his work now is solo piano recitals on Slam Records with important archival work released on Emenem Records. MORE LISTENING, MORE HEARING [Slam Records cd2109] is a 1997 recording of ten originals and two covers [42:03]. It's free association playing, which suits me just fine. Those of

you who are resistant to free playing, take note that this recording is more gentle than percussive.

From the ever growing catalogue of Sweden's Moserobie Records comes FREDRIK LJUNGKVIST [sax/ctl] with his trio of Mattias Welin [b] and Jon Falt [drm]. ATLANTIS [mmpcd 120] also includes performances from Max Agnas [p], Sofia Jernberg [voc] and Goran Strandberg [p], each one featured on one of the seven tracks. Six originals and a cover of a Monk tune [38:37] showcase Ljungkvist's very distinct sound which is lighter and less intense than someone like Evan Parker. It all makes Atlantis fine listening.

Speaking of EVAN PARKER [ts/ss], the trio with BARRY GUY [b] and PAUL LYTTON [b] issued a live concert from October 2017 titled CONCERT IN VILNIUS [Nobusiness Records nbcd123]. Parker and Lytton first recorded together in 1971, and by the mid 80s Guy joined the trio. The three had been playing together as part of Guy's London Jazz Composers Orchestra and after years it seemed natural to come together to become one of finest free trios in the world. In a similar way, their music [and that of the LJCO] develops organically as components spark and the music blasts off into space. If you consider yourself a fancier of free improvisation and do not have recorded examples of this trio, or of the LJCO, correct that defect ASAP. This CD is a good place to start.

STEVE SWELL began his recording career in 1984 as part of the Jaki Byard band, and by 2000 was rapidly becoming one of the premier free trombonists in jazz. His latest effort is BRAIN IN A DISH [NoBusiness Records nbcd 121]. Joining Swell on this August 2018 recording are Robert Boston [p/org] and Michael Vatcher [drm], playing 11 improvisations [60:58]. Swell seems to be moving toward the minimal approach of Mangelsdorf, but not yet equal to Mangelsdorf's conversant abilities. Swell has made well over 100 recordings, but this is not one of the better ones thanks in part to Boston's awful Sun Ra-style organ diddling.

New Issues

AL GOLD,
AL GOLD'S
PARADISE,
GOLDSONGS GS1001.
THAT'S MY BABY / PARADISE (DOWNHOME) / TRAMPS TAKE LINDEN / MR. BANKER / RAMBLIN' PONY BLUES / BOOGIE IN THE DARK / GOT A MIND / WON'T SLEEP TONIGHT / PARADISE (UPTOWN) / MAPLEHOOD LIMBO. 36:15.
Collective Personell: Gold, vcl, el & sl guitar, mand; Jerry Cordasco, d, perc; Mitch Eisenberg, el & acc g, baritone g; Jared Gold, org; Eric Heilner, p, org; Terry Hemmer, el b; Cd King, b, g; Cassidy Rain, vcl, g; Baron Raymonde, s; Tom Rice, el g; Johnny Sansone, hca, Dave Styrker, g; Anthony Tamburro, acc g. 1/ 11-13/2019. Maplewood, NJ.

For all you Facebook people there is a site for Al Gold but since I don't do Facebook you'll have to fend for yourselves. It can be told he's based in Jersey and has been helming jams at the Hat City Kitchen for several years. His band, the Suburban Rhythm Kings include some of the side-people here namely drummer Cordasco and Rice on guitar. There's a listing inside the digi-pack of all ten tunes with short descriptions and who's playing what. All of the set list is comprised of Gold pennings save for one which was a co-write.

Other participating musicians include singer Cassidy Rain who adds to “Boogie In The Dark” and harmonica ace Johnny Sansone who sparkles on that cut and the first rendition of Paradise with nice slide and subtle brushes He may be more familiar with readers of Living Blues than of Cadence. Most will know of guitarist Styrker and organist Gold (any relation?) on my favorite number “Paradise (Uptown)” a simmering shuffle with a one chorus ride from each. Another cut or two by this pair would have bolstered my score and bulked up the skimpy playing time. Gold's gruff Leon Redbone-style voice and generic guitaring gives this one a marginal rating.

Larry Hollis

New Issues

(1) ALVIN CURRAN & JON ROSE
CAFE GRAND ABYSS

RER JRAC

ADORNO'S BOILED EGG / BENJAMIN AT THE BORDER / SHOFARSHOGOOD / THE MARCUSE PROBLEM / MARX ON SAFARI / TEQUILA FOR TWO. 61.54.

Curran, p, sampler, shofar; Rose, vln, amplified t violin, 6-string drainpipe, singing saw. 1-4: April 25, 2016, Rome, Italy; 5-6: September 27, 2018, Sydney, Austrailia.

(2) PAUL MAY, CAROLYN HUME
KILL THE LIGHTS

LEO RECORD CD LR 847

HORIZONTAL BLUE / SENTRY / SURRENDER / SHADOW AND DUST / THE BLACKSMITH AND THE BUTCHER'S WIFE / KILL THE LIGHTS. 44:07.

May, d, intimate metals; Hume, p, kybd; Bernd Rest, g. 2019, no location given.

Alvin Curran and Jon Rose, both unique and trail-blazing artists of long standing in many musical categories including performance in the free jazz idiom, first met and played together in Berlin in 1986, later performing sporadically in Rome and other cities throughout the world. (1) presents the two performers as recorded in Rome and Sydney on music that Curran comments is "indefinable but always accessible." The album's opener "Adorno's Boiled Egg" is a 12-minute affair on which Curran plays piano and/or sampler, while Rose plays amplified tenor violin and/or violin. With a multiplicity of sounds at their disposal, the two musicians create and interact, generating music that forges ahead, with some swings in intensity. Quiet moments occur at the four minute mark of spare piano and classical violin, and at the eight minute mark of violin pizzicato, leading to interesting musical development in each case. The action-packed "Benjamin at the Border," 23 minutes in length, adds verbal, explosive, and other sounds to the Curran/Rose palette, with extended sounds of agitation leading to a peaceful segment from the violin and piano at the 20 minute mark, evolving to a floor of sustain and continuing inventive play from the violin in the piece's final three minutes. Curran blows a shofar, displaying its calling and bleating as well as sustained shaking and low register sounds, with accompaniment from Rose's 6-string drainpipe on "Shofarshogood." Significant development of suspenseful and eerie sounds characterize "The Marcuse Problem," while the album ends on a whimsical note with "Tequila for Two," in which Rose's singing saw and Curran's piano provide a mind-altering transfiguration of "Tea for Two."

Carolyn Hume (piano/keyboards) and Bernd Rest (guitar) provide elemental piano and sustained chords over repeated rhythmic figures from Paul May (drums/metals), generating peaceful and foreboding moods in cuts ranging from four to nearly eleven minutes on (2). The pairing of acoustic piano and electronic sounds, along with scraping percussive sounds produces a particularly eerie quality on "Surrender." Gradual and very subtle musical development generally occurs throughout these extended selections, such as on "Kill

3) JOE ROSENBERG ENSEMBLE
MARSHLAND
QUARK RECORDS
QR201925
LA DANSE / MARSHLAND / MARSHLAND deux / LONG AND SHORT OF IT / FUNAZUSHI / LA DANSE deux / AMELIA / MARSHLAND trois. 38:02.
Rosenberg, ss; Bart Maris, tpt, flgh; Daniel Erdmann, ts, ss; Arnault Cuisinier, b; Edward Perraud, d. December, 2019, Paris, France.

the Lights," in which sustained electronics of both very low and high frequencies (or pitches) along with recurring percussive patterns are presented for its duration of seven minutes.

Three horns interacting freely and as well as in tandem are a main feature of this latest recording (3) from soprano saxophonist Joe Rosenberg. Bassist Arnault Cuisinier and drummer Edward Perraud, who also performed on Rosenberg's previous 2016 release "Tomorrow Never Knows" (Quark Records), are alone on "Marshland deux," which gives some context to the remaining cuts utilizing the full quintet. In this version of his ensemble, Rosenberg has added a trumpet and another saxophone (compared to himself and a cello on the front line in the previous recording), and on "La Danse" long tones from the three horns generate intriguing chords above a quiet and subtle rhythmic floor from Cuisinier and Perraud. The three horns (Rosenberg, Daniel Erdmann, and Bart Maris) play contrapuntal lines on "Marshland," spare weighty unison figures on "Long and Short of It," and briskly-moving lines with rich and/or complex harmonies backed well by bass and drums on "Marshland trois." More harmonic lines from the horns may be heard on the more contemplative "Amelia" in quite melodious form. "Funazushi" presents the ensemble in a freer and developing mode for nearly eight minutes, with the two soprano saxes sparring near the end and closing together with a flourish.

Don Lerman

New Issues

ANDREA DOMENICO TRIO PLAYING WHO I AM

ABEAT 197

WE SEE/ IT EASY TO REMEMBER/ DANIELLA/ BUBBA/ YOU DON'T KNOW WHAT LOVE IS/ SHUFFLE BOIL/ RUBY MY DEAR/ FOR KENNY/ MELANCHOLIA/ GOODBYE 56:35

Andrea Domenico, p; Peter Washington, bass; Billy Drummond, d New York, no date

An Italian pianist with a New York rhythm section playing mainly standards, featuring tunes by Monk and Ellington, with a couple of originals in good old 1960s bop style.

Nothing new here but some good two fisted melodic piano playing with great rhythmic support. But by track 6 I found m I was wandering. Too much of the playing sounded similar. There is the occasional bass solo and drum fours, but too many of the tunes are played at a similar tempo and once the tune is played, the solos start to run together. I personally would have preferred longer solos and more room for Washington and Drummond. Drummond does an excellent job of responding to Domenico in their exchanges, but I would love to have heard him in a longer solo where he could develop his ideas.

Bernie Koenig

KENNY BARRON/ DAVE HOLLAND FEATURING JOHNATHAN BLAKE, WITHOUT DECEPTION,

DARE2 RECORDS -011.

PORTO ALEGRE / SECOND THOUGHTS /WITHOUT DECEPTION /UNTIL THEN / SPEED TRAP / SECRET PLACES / PASS IT ON / WARM VALLEY / I REMEMBER WHEN / WORRY LATER.65:35.

Barron, p; Holland, sc b; Blake, d. 8/17& 18/2019. Mount Vernon, NY.

After first glance at the heading of this review one might say to oneself "Oh no not another trio session to add to the trillion that are already out there" but take another look at the three members of the unit. Two jazz elders that are long certified jazz brands and an up & comer who is fast attaining that status. In fact, Blake's inventive sticking and tasteful brush work makes him the spark plug that drives this tri-motored engine. The playlist consists of three Barron scripts, a pair of Holland lines, a ducal evergreen and three others most notably Monk's trippy "Worry Later" with it's percussive boots. The piano shines of the title tune taken at a light walk and the aptly-entitled "Speed Trap". Master up-right bassist Holland contributes the drum introduced "Pass It On" (dedicated to the great NOLA trapster Ed Blackwell) a funky vamp in a Horace Silver manner. So give this one a fair listen, chances are you'll want to add it to your shelf of piano trio treasures.

Larry Hollis

New Issues

ART "TURK" BURTON
ANCESTRAL SPIRITS
ATBCD 102

SOUL DRUMMER/ NIGHT IN TUNISIA/ KILLER JOE/ ANCESTRAL SPIRITS/ SUMMERTIME/ ALL BLUES/ FREEDOM JAZZ DANCE/ LISTEN HERE 69:47

Art Burton, congas; Ari Brown, as, ss; Edwin Daugherty, as; Yosef Ben Israel, bass; Eddie Beard, p; Dushun Mosely, d; Luis Rosario, perc; Sammy 'Cha Cha' Torres, perc; Maggie Brown v. Chicago 2019

I am a huge fan of the AACM, of which Burton has been a long time member. I must admit to not being familiar with him. But of course I am familiar with Ari Brown. Based on my knowledge of the AACM and given the comments in the notes I was expecting a real barn burner of a CD, featuring some way out drumming and sax playing. Unfortunately, what we have here is something else entirely. What we have is more like a 70s or 80s Afro-Cuban band playing, for the most part, jazz standards.

Having said that the music is really good, with some very high quality playing. Brown excels throughout, and really gets into it on the title track, and Daugherty provides a mellow contrast. Beard's solos on Summertime and All Blues are nice and bluesy. Night in Tunisia was original with lyrics. Summertime made me want to get up and dance. Actually a number of tracks did that for me. But some of the drum sections did go on a bit too long. Mentioned in the notes are influences such as Tito Puente, Ray Barretto, Willie Bobo, Candido, and Mongo Santamaria. These influences do come through clearly. I am not quite sure who the ancestral spirits are; they are not African, but they certainly belong to the Afro-Cuban jazz tradition.

Bernie Koenig

New Issues

CALLE LOIZA JAZZ PROJECT, THERE WILL NEVER BE ANOTHER YOU,

NO LABEL OR NUMBER.

SEVEN STEPS TO HEAVEN / SOMEDAY MY PRINCE WILL COME / STOLEN MOMENTS / DOLPHIN DANCE / OLD FOLKS / IN YOUR OWN SWEET WAY / WELL YOU NEEDN'T / THERE WILL NEVER BE ANOTHER YOU. 59:36.

Collective personnel: Mark Mont De Oca, p; Xavier Barreto, flt; Melvin Jones, Gordon Vernick, tpt; Andre Avelino, g; Tony Batista, b; Jimmy Rivera, d; Javier Oquendo, cga; Candido Reyes, guiro ; Reinel Lopez, Ivan Belvis, perc. 3/22/2019. San Juan, Puerto Rico.

Here's something out of the ordinary, a tribute album with two different twists. While most works of this nature concentrate on one thing or person, this one is dedicated to a handful of passed musicians (Mongo Santamaria, Dave Valentin, Juancito Torres, Carlos "Patato" Valdez and Jerry Gonzales). It also honors a celebrated street in Santurce, Puerto Rico much like 52nd Street of yore in New York. It was there in a club named Mini's and later on, Apple Jazz Club that many members met, jammed and formed the core quartet (De Oca, Rivera, Batista, Avelino) of the group. Comprising four jazz staples and an equal number of certified standards from the Great American Songbook, this foursome plus a trio of horns and assorted percussion sail through a program of that's equally Latin and jazz in its mix.

Taken as a laid back bolero "Old Folks" is the closet thing to a ballad in this mostly upbeat set filled with native rhythms like the bomba and cha cha. The percussive underpinning on most of the numbers juxtapose the Latin tinge with the more jazzy playing on top. The two Atlanta-based trumpet men are the most impressive soloists and their rides are pointed out in the convenient listings inside the digi-pack flap. Flute is only heard on four cuts and guitarist lays out on the bolero. Puerto Rico may be devastated by recent forces of nature but these resourceful musicians prove their country's resilience.

Larry Hollis

New Issues

ERIC WYATT,
THE GOLDEN
RULE FOR SONNY
WHALING CITY SOUND
117.

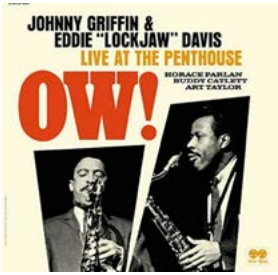
THE GOLDEN RULE (FOR SONNY ROLLINS) / WHAT THE WORLD NEEDS NOW / GRAND STREET / IF EVER I WOULD LEAVE YOU / BUD POWELL / SON'T STOP THE CARNIVAL / AFTER THE MORNING / BEST WISHES / IN THE SPIRIT OF ARTHUR (FOR ARTHUR RHAMES) / NUBIA / AZALEA / THE BRIDGE. 79:00.

Collective personnel: Wyatt, ts, flt,vcl, bells, cga, perc; J.D. Allen, ts; Clifton Anderson,tbn; Giveton Gelin, tpt, Sullivan Fortner, Benito Gonzalez, Anthony Wonsey, p; Russell Malone, g; Tyler Mitchell, Eric Wheeler, b; Chris Beck, Willie JONES III, CHARLES GOOLD, D. 3/25/2019. BROOKLYN, NY.

Veteran saxophonist Eric Wyatt latest release emphases his deep ties (mostly through his musician father) to jazz iconWalter Theodore Rollins. Not so much in his sound but in his Rollinsesque sensibility. Five of the dozen selections heard are from the pen of Newk and yet of the pair of originals from the leader only the title tune is specifically aimed toward him while the other is a salute to the little-known multi-instrumentalist Arthur Rhames who died at only 32 years of age. The other dedication is the John Hicks number "After The Morning" which is played for Roy Hargrove. Among the other selections are writings from Chick Corea, McCoy Tyner, a Bacharach/David pop ditty and the
Camelot chestnut "If Ever I Would Leave You". Some recognizable names among the sideman cast are Sonny's nephew Clifton Anderson (3 cuts), Willie Jones III, Russell Malone who adds welcome chordal coloration & solos for two items, Anthony Wonsey likewise and JD Allen in a tenor tandem on the final track. Most impressive to these ears were a pair of relative newcomers trumpeter Giveton Gelin and Sullivan Fortner whose two albums for Impulse have been thoroughly enjoyed. All in all, a diverse and interesting dozen listens.

Larry Hollis

New Issues



JOHNNY GRIFFIN & EDDIE "LOCKJAW" DAVIS, OW! LIVE AT THE PENTHOUSE,

REEL TO REAL 003.

INTERMISSION RIFF / BLUES UP AND DOWN / OW! / BAHIA / BLUE LOU / SECOND BALCONY JUMP / HOW AM I TO KNOW? / SOPHISTICATED LADY TICKLE TOE / INTERMISSION RIFF. 58:44.

GRIFFIN, DAVIS, TS; HORACE PARLAN, P; BUDDY CATLETT, B; ART TAYLOR, D. 5/30 & 6/6/1962. SEATTLE,WA.

Even though it was released too late to make my best of historical list it did make a few others that apparently had a later deadline. It certainly would have made mine had it been issued before my list was turned in.

At this late date anyone remotely interested in the history of our beloved art form will be acutely aware of the two tenor titans involved in this unearthed treasure from the early sixties recorded at the famed Penthouse club. Griffin with his lightning speed and Davis with his trademark playing posture (head tilted back, lips on the tip of the mouthpiece), they made for a dynamite duo once upon the bandstand. Captured with a blue ribbon rhythm section during two titillating sets at different times the fifth teen listed titles are described in Ted Panken's concise booklet notes. As with the two previous Reel To Real titles they are enclosed in a handy 28 page inner booklet packed with interviews, great photos, reminiscences and pertinent facts, This is what the jazz of that time was all about and one not to be missed.

Larry Hollis

(1) ICOMPANI AMORE PER TUTTI

ICDISC.NL 19-02IL BIDONE / PROVA D'ORCHESTRA / AMORE PER TUTTI / MILANO E NADIA / O VENISE VENEGA VENUS / UN RAGGIO DI SOLE / ET DIEU…CREA LA FEMME / DIVA DOLOROSA PART 1 / DIVA DOLOROSA PART 2 / IT'S OVER / IL TEATRINO DELLE SUORE / IL BAR DI CINECITTA / LA GRANDE BOUFFE. 63:01.

Bo van de Graaf, ss, as, ts; Jeroen Doomernik, tpt; Hans Sparla, tbn; Friedmar Hitzer, Aili Deiwiks, Tessa Zoutendijk, Rik Sturtewagen, vln; Jacqueline Hamelink, cello; Gert Wantenaar, acc; Michel Mulder, bandoneon; Leo Bouwneester, p/kybd; Christoph Mac-Carty, p; Arjen Gorter, b; Marco Bonarius, b; Rob Verdurmen, d; Andre Groen, d. Amsterdam, December 17, 2018; Tilburg, Netherlands, April 4, 2012; Arnhem, Netherlands, May 25, LEEUWARDEN,NETHERLANDS, JANUARY 24, 2010; NIJMEGEN, NETHERLANDS, DECEMBER 28, 2010.

This very worthwhile and enjoyable recording on (1) presents music written for films directed and/or written by Fellini and other noted filmmakers. The films date from 1955 to 2012, with three each from the decades of the 1950s, 1960s, and 1970s, two from the 1980s, and one more recent film from 2012. A majority (8 tracks) of the recording was done in Amsterdam in 2018, with the remaining 5 tracks recorded in other cities in the Netherlands in 2010 or 2012. A total of 16 musicians participated, with the size of the groups ranging from 5 to 9. The most common-sized group was the sextet (7 tracks), consisting of saxophone, violin, accordion, piano, bass, and drums, with the larger groups adding trumpet, trombone, a second violin, and/or cello, and bandoneon replacing accordion on 5 selections. The music, by noted composers Nino Rota, Nicola Piovani, Paul Misraki, Loek Dikker, Gato Barbieri, and Philippe Sarde, brings theatre or film to mind, since many of the selections have frequent changes in mood, tempo, and rhythmic feel that may depict changing scenes or otherwise accompany what is taking place in the film. Nino Rota, composer of 6 of the 13 selections, is seen to possess great emotional range, from the very reflective qualities of "O Venise Venega Venus" and "IL Teatrino delle Suore" as orchestrated by saxophonist Bo van de Graaf, to the rapid jazz and beautiful ballad melodies of "Milano e Nadia" as scored by Paul Vlicks, and to the retro and show-biz sounds of "IL Bidone," as arranged by pianist Leo Bouwmeester. Also featured prominently is the work of Loek Dikker, composer of the wide-ranging music in "Diva Dolorosa" parts 1 and 2 , and arranger of Gato Barbieri's evocative music from "Last Tango in Paris" (Bernardo Bertolucci, writer/director). The performances are top-notch and include excellent jazz solos from saxophonist van de Graaf, trombonist Hans Sparla, trumpeter Jeroen Doomernik, accordionist Gert Wantenaar, bandoneonist Michel Mulder, and pianist Christoph Mac-Carty.

Don Lerman

New Issues

2) CARLA MARCIANO QUARTET PSYCHOSIS

CHALLENGE RECORDS CR73486

THEME FROM "TAXI DRIVER" (BETSY'S THEME) / THEME FROM "MARNIE" (PRELUDE) / FROM "MARNIE" TO "TWISTED NERVE" / THEME FROM "TWISTED NERVE" (THEME AND VARIATIONS) / THEME FROM "PSYCHO" (PRELUDE) / THEME FROM "VERTIGO" (PRELUDE) / THEME FROM "VERTIGO" (SCENE D'AMOUR) / HOMAGE TO JOHN WILLIAMS: THEME FROM "HARRY POTTER" (HEDWIG'S THEME). 69:08.

Marciano, as, sop; Alessandro LaCorte, p, kybd; Aldo Vigorito, b; Gaetano Fasano, d. September 19-20, 2018, Buccino (Salerno), Italy.

In another CD devoted to film music, saxophonist Carla Marciano pays tribute to film composer Bernard Herrmann on (2), rendering along with her quartet heartfelt performances of Herrmann's music from five films. Marciano and her rhythm section of Alessandro LaCorte, Aldo Vigorito, and Gaetano Fasano have played together on four previous recordings as well as at jazz festivals and clubs, and the resulting cohesiveness of this outstanding group is evident on this recording. Performing on alto and sopranino saxophones, Marciano plays with much passion and intensity, capturing along with the group the urgency and spine-chilling qualities of the Herrmann melodic themes, which were written for psychological thriller movies. Her expressive playing is characterized by fluid lines, trills, Coltrane-esque sheets of sound, and a substantial wellspring of ideas. Having arranged six of the eight selections, Marciano took care to well represent each of the Herrmann melodies, while also leaving room for extended embellishments and improvisation by herself and the group. The trio is strong throughout, with notable individual performances from pianist LaCorte on "Theme from Marnie," drummer Fasano on "Theme from Psycho," and bassist Vigorito on "Theme from Vertigo (Prelude)," each of these themes being from films directed by Alfred Hitchcock. There is much stylistic variation in the group presentation, from electric/exotic to acoustic to free jazz (the latter on cut 3, "From Marni to Twisted Nerve"). The group also plays one selection from famed film composer John Williams, "Theme from Harry Potter," a LaCorte arrangement ending impressively with a riveting sax line over rhythmic hits from the group.

Don Lerman

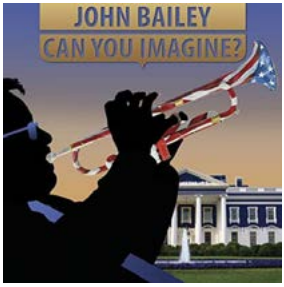
New Issues

JIM SNIDERO,
PROJECT K,
SAVANT 2185.
HAN / DMZ / JEJU / MOTHER / JENGA-HEIZE / SEOULFUL / GOOFY / HANO BAK NYUN.
53:28.
Snidero as; Dave Douglas, tpt; Orrin Evans, p; Linda May Han Oh b; Rudy Royston, d; Do Yeon Kim, gayageum.
8/31/2019. Queens, NY.

In a field somewhat overcrowded with world music that has little or nothing to do with jazz, alto ace Snidero has hit on a new sub-genre that is fresh and new to my knowledge. He credits his spouse of some two decades plus with a lot of the influence since she is of Korean ancestry and this project has been incubating some twenty years inside his mind. As told in Ted Panken's explanatory booklet notes, it was after a trip to in-laws in that country and the acquisition of a prayer bowl which is heard at the start and end of this album. Then he began writing the six songs that comprise the bulk of the program and arranging the material for longtime associates Evans, Oh and Royston. As explained in the aforementioned notes, he then integrated the gayageum, a traditional stringed instrument deftly played by Kim. Then for icing on the cake trumpet-man Douglas topped off this musical confection with perhaps his first sideman date since John Zorn's Masada. There is no mistaking this magnificent concoction for New Age or World Music, it is definitely jazz of the highest order. As Snidero states in the last sentence of the booklet, "I hope to do another record with this configuration". Let's all hope he does.

Larry Hollis

New Issues



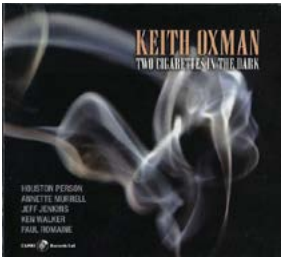
JOHN BAILEY,
CAN YOU IMAGINE?
FREEDOM ROAD RECORDS 001.

PEBBLES IN THE POCKET / PRESIDENT GILLESPIE SUITE: THE HUMANITARIAN CANDIDATE-ROAD TO THE BLUES HOUSE (FEATURING EARL MCINTYRE-PRESIDENT GILLESPIE'S BIRTHDAY SONG / THE TOUCH OF HER VIBE / THE BLUES HOUSE / BALLAD FROM ORO INCIENSO Y MIRA / ELITE STATE OF MIND / VALSA RANCHO (FEATURING JANET AXELROD) / FROM THE HEART / PEOPLE. 62:08. Collective personnel: Bailey, tpt, flgh; Stacy Dillard, ss, ts; Stafford Hunter, tbn; Edsel Gomez, p; Mike Kern, b; Victor Lewis, d,cym,perc; Janet Axelrod flt, aflt,bflt; Earl McIntyre, b tbn, tba.1/14&15/2019.

For the follow-up to his much admired inaugural In Real Time, brass boss John Bailey has retained Dillard & Lewis with new personnel Hunter, Gomez and Karn along with ringers flutist Axelrod and bottom brass vet Earl McIntyre. Around half of the compositions heard are from Bailey, old hand Lewis contributes a pair, the Rahsaan-inspired "From The Heart" and the lush ballad "The Touch Of Her Vibe", while Dillard adds his "Elite State Of Mind" for a flute feature for his wife. Elsewhere there are Afro-Cuban items from Chico O'Farill and Chico Buarque the latter focusing on the flute this time the bass and alto models. The showcase for the album is the trilogy "President Gillespie Suite" which makes the entire work something of a mini-concept piece. At slightly over a dozen minutes it reminds us old timers of the mid-sixties satire/run of Dizzy for the oval office. The proceedings end with a thoughtful duet between the leader and Edsel Gomez of the standard "People".

Larry Hollis

New Issues



KEITH OXMAN, TWO CIGARETTES IN THE DARK

CAPRI RECORDS 74161.

I'VE NEVER BEEN IN LOVE BEFORE / VOSS IS BOSS / EVERYTHING HAPPENS TO ME / TWO CIGARETTES IN THE DARK / BOSSA FOR BABY / MURPHY'S LAW IMPACTS L.E.A.P./ CRAZY HE CALLS ME / WIND CHILL / SWEET SUCKER / MURRELLANCHOLY. 55:21.

Oxman, Houston Person, ts; Jeff Jenkins, p; Ken Walker, b; Paul Romaine, d; Annette Murrell, vcl. 12/14/2018. Denver, CO.

My initial exposure to Mile High City native Keith Oxman was on a pair of Curtis Fuller disks also under the Capri logo(CAI41007CAI74116). His last effort found him paired with Dave Leibman and this one has he teamed with Houston Person for six selections. This is no jam or cutting session but a mutual joining of two members of the brotherhood of breath. In fellow member Charles McPherson's liner notes he deservedly praises both saxists along with the backing trio of Oxman's longtime allies.

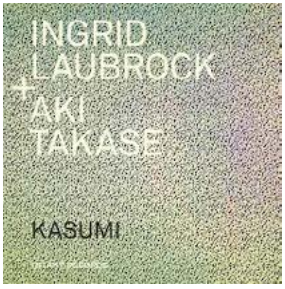
The twin tenor tracks are three standards, the title tune and a pair of compositions from two more members of the saxophone tradition, Hank Mobley (Bossa For Baby) and Johnny Griffin (Sweet Sucker). It is noted that on these cuts Person is panned right while the leader is panned to the left.

There are a pair of vocals on two of the standards, "Everything Happens..." & "Crazy He Calls Me" by Oxman's friend, Annette Murrell who receives equal extolment from McPherson and adds a different spice to the mix.

The pairing of these two tenor terrors reminded this listener of Dex and Jug from days of yore. Heartedly recommended.

Larry Hollis

New Issues



1) INGRID LAUBROCK AND AKI TAKASE KASUMI

INTAKT CD 337 / 2019

KASUMI / ANDALUSIA / BROOKISH / CHIMERA / HARLEKIN / DARK CLOUDS / SCURRY / SUNKEN FOREST / DENSITY / WIN SOME, LOSE TRACK / POE / CARVING WATER / ONE TRICK PAPER TIGER / LUFTSPIEGELUNG. 50:07.

Laubrock, ts, ss; Takase, p. September 15-16, 2018, Winterthur, Switzerland.

Saxophonist Ingrid Laubrock and pianist Aki Takase offer original music that displays their considerable talents both as players and as composers in the modernist idiom on (1). Their 14 selections are of moderate length and sometimes brief, ranging from one and a half to six and a half minutes. Takase's five compositions are generally engaging pieces with tightly structured and integrated roles for the piano and saxophone, such as on "Harliken" which might be described as a vigorous modern stride. Laubrock's writing features the saxophone and piano in close tandem, sometimes on unison lines containing wide intervals and complex rhythms, as on "Brookish" and his four other compositions. For both composers, structured sections are a stepping off point for considerable free improvisation with again much integration between the two artists during these excursions. Their four joint compositions are forums for the interactive creativity of Laubrock and Takese, who are contemplative on "Kasumi" and more animated on "Carving Water." The audio recording quality is extraordinarily good, capturing well the crispness of the piano and the dry to dark tenor saxophone tone quality.

2) JOSHUA GEROWITZ DARK FOREST THEORY

PF MENTUM PFMCD 134

AKASHA, QUEEN OF THE DAMNED / HBI 1.5 (DARK FOREST THEORY) / DEANNA AND LWAXANA / PSEUDO SHAMANISTIC TENDENCIES (CUBENSIS) / HBI 3.7 (CHRONO-SYNCLASTIC INFUNDIBULUM) / HBI 5.9 (VOIGT-KAMPH EMPATHY TEST / NADIA VULVOKOV /

This 2019 disc (2) comes from a ten piece group led by Joshua Gerowitz consisting of three horns (two saxophones and one trumpet), four vocalists, bass, drums, and Gerowitz on guitar. This recording contains both free-form and more arranged material, with four compositions by Gerowitz and the remaining six co-composed by Gerowitz and members of the ensemble. Uniqueness and individuality rule in this recording made at a community college in California, with vocalists generating unusual sounds as individuals and as a group and also joining the horns in varied ensemble passages throughout the proceedings. Gerowitz's "Pseudo Shamanistic Tendencies...," the album's longest track at just over 10 minutes, includes both structured lines from the guitar, horns and voices, soloing from a wailing soprano sax, followed by a building of intensity and volume, group spontaneous playing, and concluding with aspects of the opening theme. Two tracks which were jointly composed by the entire group appear to be largely free-form, with "HBI 10.14..." quite raucous and "HBI 9.13..." displaying the group in more subdued form.

HBI 10.14 (YEWENJIE) / HBI 8.12 (GOM JABBAR) / HBI 9.13 (SIRENS OF TITAN). 46:45. Casey Butler, Joe Santa Maria, sax; Louis Lopez, tpt; Carmina Escobar, Sharon Chohi Kim, Kathryn Shuman, Micaela Tobin, voice; David Tranchian, b; Colin Woodford, d; Joshua Gerowitz, g/fx. February 27, 2019, Glendora, CA.

3) BRIAN GRODER TRIO

LUMINOUS ARCS

LATHAM RECORDS

MOON BOW / SPANGLIN' / FAR BETWEEN / SUNDOG / BONDS OF NOW / WINTER WURR / UNTIL EYES MET / LONGER THAN SKY / CRYSTAL LATTICE / PIRR / SMOORED. 64:40. Groder, tpt, flgh; Michael Bisio, b; Jay Rosen, d. November 22, 2018, Brooklyn, NY.

Trumpeter Brian Groder, along with bassist Michael Bisio and drummer Jay Rosen, draw upon their jazz musicianship to generate and exchange musical ideas in a free manner in this 65 minute set on (3). Groder provides some contrast by his choice of instrument for various tracks, trumpet or the mellower flugelhorn. His large expressive range, from quite pensive to strolling thoughts to rapid animation, also adds interest to the music. A frequent use of intervals, especially flatted fifths, in his lines is another aspect of Groder's playing. Bisio on bass and Rosen on drums are superior complements, responding melodically (in Bisio's case) and rhythmically (in both Bisio's and Rosen's case) to Groder in addition to initiating things when that is called for. On "Until Eyes Met," one of two cuts over nine minutes, Groder accompanied by Bisio begins slowly, playing thoughtfully and with a slight blusey quality. Bisio's bass solo follows, the tempo increasing markedly with Rosen's reentry, leading to a pause before Groder returns with Bisio to close out things deliberately as they began. Bisio's playing is further showcased on other tracks, such as his introspective bass solo on "Pirr" and his strong arco playing on "Winter Wurr." Rosen lays a quiet groundwork to begin "Crystal Lattice," and more importantly plays and accompanies with great insight in the group context.

Don Lerman

New Issues

LOLLY ALLEN, COMING HOME, OA2-29085, THE HIPPEST CAT IN HOLLYWOOD / COMING HOME / LITTLE HUMMINGBIRD / EMILY / LOLLY'S FOLLY / GENTLE RAIN / IF YOU COULD SEE ME NOW / MAMBO INN / O GRANDE AMOR / BEBOP. 56:29. Collective personnel: Allen, vib; Danny Janklow, as, ts; Josh Nelson, Tom Owens, p; Jordan Richards, b; Paul Kreibich, Kendall Kay, d; Larry Koonse, g; Carl Saunders, tpt; Scott Whitfield, tbn; Adam Schroeder, bars. 3/2 & 5/11/2016. Glendale, CA.

While perusing an online radio chart it came to my attention that nestled among all of the usual suspects and their respective releases was an album on the Origin subsidiary OA2 entitled Coming Home by a certain Lolly Allen. Her name was entirely new to me yet the said issue had attained the number four spot on the listing. After re-checking my "to review" it was discovered that very item was in my stack so here goes.

As far as can be ascertained this is Ms. Allen's debut outing and it is a fairly impressive one. The one thing I noticed right off was pianist and assistant producer Josh Nelson in the leadoff sentence of his liner notes failed to mention Bobby Hutcherson in his list of vibraphone giants. Other than that small glitch this is flawless production with the two rhythm sections split effectively, guitarist Koonse on the two tracks with the three-piece horn section. A pair of originals (Little Hummingbird & the title number) fit in snugly with writings from Dizzy, Johnny Mandel, Tadd Dameron, Horace Silver and others for an easy on the ears setlist. Solid bass anchoring and intermittent reedwork from Jordan Richards & Danny Janklow respectively. To paraphrase the great Richard Pryor "This lady has potential!"

Larry Hollis

New Issues

MARK ALBAN LOTZ
LOTZ OF MUSIC: LIVE AT JAZZCASE
ELNEGOCITORECORDS 071
OF ROYAL HERING/ QUASIMODO/ NISTRU/ WAITING FOR PREY/ STROLLIN' A REEF/ IMPROVISATION/ TAMAGO/ THE EGG JAM ENCORE 49:05
Mark Alban Lotz, pic, as, contra bass flt, v, fx; Claudio Puntin, clt, bass clt, jaw harp,v. fx, prepared p; Albert van Veenendaal, p, prepared p; Jorg Brinkman, cel, fx; Alan Purves Gunga, d, perc, brim bram, and 'other surprising sound objects' Neerpelt, Belgium, 15 Sept, 2018

This CD is an interesting mix of avant-garde sounds with some good old-fashioned bop. The mix works for me. I must admit to being a great fan of the prepared piano, thanks to my involvement with avant-garde classical music back in 60s.

The opening tracks, to my ears, blended together as parts of a long piece, which I enjoy. I find that many improvisational CDs work this way for me. But Strollin' A Reef really perked my ears. It is a really nice boppish tune played with gusto. I could imagine walking, or should I say 'strollin' along a path to this rhythm.

I also quite like the interplay between the high winds and the cello, which creates a lovely contrast, especially on Improvisation. But compositionally speaking, my favorite track is Tamago. It has an almost Mid-Eastern melody, also features all kinds of sound effects. They must be the 'surprising objects' mentioned above.

The final Encore is all out fun. There is a constant pulse which gets syncopated. The various percussion sounds push the piccolo along.

A very enjoyable CD.

Bernie Koenig

New Issues

PAUL SHAW QUINTET, MOMENT OF CLARITY, SUMMIT RECORDS DCD-763.

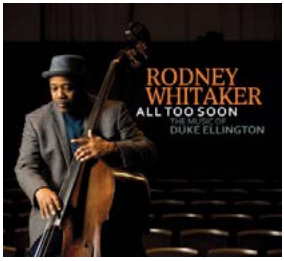
HEARTLAND / SHAPESHIFTER / SONG FOR EVERYONE / MARY OLIVER / PEEKABOO / MOMENT OF CLARITY / SHOWDOWN. 50:01

Shaw, d; Alex Sipiagin, tpt; Brad Shepik, g; Gary Versace, p; Drew Gress, ac b. No recording date listed. NYC.

"Moment of Clarity" is not only the title of Paul Shaw's debut disc but one of seven original compositions that make up this impressive outing. Shaw is a seasoned percussion master that has accrued extensive playing credits over the years but has an economical style, much like Jimmy Cobb among others, that keeps him to minimal drumming breaks and only a short spot on the bluesy "Peekaboo". There's a thoughtful pacing of moods running through the program until the spirited "Showdown" which closes the proceedings. Shaw's companions should ring some bells with readers of this publication; Sipiagin, Shepik and Versace inhabit most of the solo space and the combination of trumpet and guitar is a welcome respite from the usual two horn front line. Track four is a tribute to the celebrated poetess of the same name. Paul Shaw might be overdue but his playing is right on time. A good one.

Larry Hollis

New Issues



RODNEY WHITAKER, ALL TOO SOON, ORIGIN 82789.

COTTON TAIL / ALL TOO SOON / TAKE THE A TRAIN / JUST SQUEEZE ME / MOOD INDIGO / IT DON'T MEAN A THING / HARLEM AIR SHAFT / DO NOTHING 'TILL YOU HEAR FROM ME / PERDIDO / AZURE / COME SUNDAY / CARAVAN. 62:37.

Collective personnel: Whitaker, b; Diego Rivera, ts; Michael Dease, tbn; Richard Roe, p; Karriem Riggins, Kavon Gordon, Rockelle Whitaker, vcl. 11/19,24,25/2017. Ann Arbor, MI.

To be totally honest up front it must be admitted this writer has been a fan of Mr. Whitaker since he first came on the scene. Among contemporary upright bass players I would rate him in the top five.

So it has been that a sense of personal disappointment has accompanied my reception of his last two releases for the Origin label. Not that there is anything wrong with the music in general it's just a matter of presentation to these ears. Both this latest and his previous disc Common Ground were recorded in the same time period and at the identical studio but with different musicians save for the singer. Both were also tributes to composers Greg Hill and Duke Ellington.

Subtitled The Music Of Duke Ellington (as if we couldn't guess) these dozen selections are mostly well known among jazz aficionados performed with panache by the sextet (Gordon on the last two tracks). There are only four non-vocal titles heard, the opening up "Cotton Tail", a breathtaking bass over brushes "Just Squeeze Me" with Sweets-style muted trumpet, the classic "Harlem Air Shaft" strewn with nifty ensemble passages and nice arrangement of "Perdido" that gives all hands a chance to blow. Otherwise, the remaining eight tracks are vocals with Rodney's oldest daughter, Rockelle Whitaker (but sometimes referred to as Fortin) sings in a more than capable voice. That's where the rub came in for this listener. No disrespect to the lady but when I get an album by a world class bassist I expect it to be made up of mostly instrumentals or have at least a notation of "Featuring the voice of..". Even his preceding Origin release had four vocal tracks with the small print "Lyrics by Rockelle Fortin" on the back cover. Edward Kennedy Ellington wasn't noted for the band singers he employed, he was celebrated for his compositions as performed by his orchestra. That's why the preponderance of vocalizing made this a disappointment.

Larry Hollis

New Issues

THE OGJB QUARTET
BAMAKO
TUM 050
LISTEN TO DR. CORNELL WEST/ BAMAKO/ BE OUT S'COOL/ STICK/ GS #2/ JUST A SIMPLE SONG/ IS IT ALRIGHT?/ 3 PHASE 09/ OGJB #2/ OGJB #1 63:17
Oliver Lake, as,ss, recit; Graham Haynes, cnt, dousn'gouri; Joe Fonda, bass; Barry Altschul, d, perc, mbira
Brooklyn New York, July 2, 2016

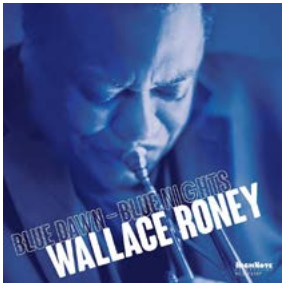
A CD with four musicians I really like. And they deliver! The opening track, over fourteen minutes long introduces everyone. The piece, written Fonda, shows off everyone. Fonda's solo is excellent, as are the solos by Lake and Haynes. Altschul doesn't solo here but keeps things moving with a bubbling accompaniment. He does get to solo on GS. He keeps the rhythmic sense of the tune going and develops the rhythmic idea nicely. Bamako features a recitation by Lake about ancestry, accompanied by appropriate music.

The rest of the CD features great tunes composed by members of the quartet and ends with two tracks of collective improvisation. They vary tempos and textures which keeps the CD interesting.

The last two pieces really stand out for me, perhaps because I am free player these days. I could relate to the interplay among all four musicians. They clearly listen to each other and work off each other. They leave nice spaces, and also play lots of notes filling spaces. In short these pieces are excellent examples of how free improvisations should become musical conversations. An excellent CD with four excellent musicians working beautifully together.

Bernie Koenig

New Issues



WALLACE RONEY, BLUE DAWN-BLUE NIGHTS, HIGHNOTE 7318.

BOOKENDZ / WHY SHOULD THERE BE STARS / WOLFBANE / NEW BREED / DON'T STOP ME NOW / IN A DARK ROOM / VENUS RISING / ELLIPTICAL. 53:29.

Collective personnel: Roney, tpt; Emilio Modeste, ss, ts; Quintin Zoto,g; Oscar Williams II, p; Paul Cuffari, b; Kojo Dou Roney, Lenny White, d. 9 & 12/2018. Englewood Cliffs, NJ.

It would seem to me that one would be hard pressed to find over a handful of regular readers of this publication that were not aware of Wallace Roney. His fine trumpet has graced over two score recording dates under his name and more than twice that many as a valued sideman. For his eighth issuance under the Highnote logo he's assembled a crew of young turks for exhilarating romps through the same numbered amount of fresh material from outsourced writers. Captured in two sessions with only a change of drummers (Lenny White on the drum throne for the second) and the guitar of Quintin Zoto added on those tracks, both gatherings were expertly engineered and mixed at the famed Van Gelder studio for close, sterling silver sound. Mention must be made of the leader's nephew Kojo, who at fifteen plays with the fire and unbridled enthusiasm that made this listener think of a young tony Williams. Another nice one to add to the Wallace Roney catalog.

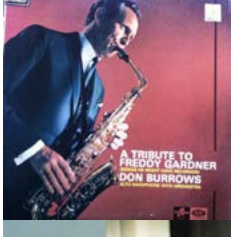
Larry Hollis

Obituaries


Bob Protzman


Claudio Roditi


Dan Jaffe



Don Burrows

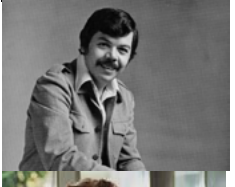

Jimmy Heath

BOB PROTZMAN, *jazz critic, died on Mar. 4, 2020. He was 83.*
CLAUDIO RODITI, *trumpeter, died on Jan. 17, 2020. He was 73.*
DAN JAFFE, *jazz poet, died on Feb. 12, 2020. He was 87.*
DON BURROWS, *multi-instr., died on Mar. 12, 2020. He was 91.*
FRANK GRASSO, *trombone, died about March 3, 2020. He was 69.*
JIMMY HEATH, *tenor sax, died on January 19, 2020. He was 93.*
JOE BOB NELSON, *guitarist, died on Dec. 20, 2019. He was 78.*
KENNY ROGERS *singer, songwriter, died on March 21, 2020. He was 81.*
LYLE DAVID MAYS, *pianist, died on Feb. 10, 2020. He was 66.*
MCCOY TYNER, *pianist, died on March 6, 2020. He was 81.*
MIKE LONGO *pianist, died of complications due to the COVID 19 virus on March 25, 2020. He was 81.*
PETER SCHIMKE *died on Feb. 29, 2020. He was 59.*
RAY MANTILLA, *percussonist, died on March 21, 2020. He was 85.*
RICH OWEN HARNEY, *pianist, died on Jan. 6, 2020. He was 65.*
SUSAN WEINERT, *guitar, died on March 5, 2020. She was 59.*
WALLACE ROONEY, *trumpet, died of complications due to the COVID 19 virus on March 31, 2020. He was 59.*
WILLIAM OVERTON SMITH, *clarinetist and composer, died on February 29, 2020. He was 93.*


Lyle Mays


McCoy Tyner


Mike Longo


Ray Mantilla


Susan Weinert


Wallace Rooney