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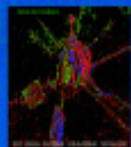
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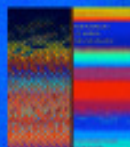
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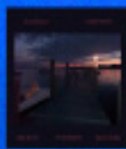
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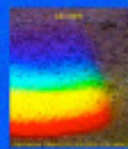
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acc: accordion
as: alto sax
bari s : baritone sax
b cl: bass clarinet
bs: bass sax
bsn: bassoon
cel: cello
cl: clarinet
cga: conga
cnt: cornet
d: drums
el: electric
elec: electronics
Eng hn: English horn
euph: euphonium
flgh: flugelhorn
flt: flute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

April - May - June 2012
Vol. 38 No. 2 (400)

Cadence ISSN01626973
is published quarterly online
and annually in print by
Cadence Media LLC,
P.O. Box 282, Richland, OR 97870

PH 315-289-1444

Email: cadencemagazine@gmail.com

www.cadencejazzmagazine.com

Subscriptions: 1 year:

First Class USA: \$65

Outside USA : \$70

PDF Link and Annual Print Edition: \$50, Outside USA \$55

Coordinating Editor: David Haney

Copy Editor: Jeffrey D. Todd

Transcriptions: Colin Haney, Paul Rogers, Rogers Word
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ALL FOREIGN PAYMENTS: Visa, Mastercard, Pay Pal, and
Discover accepted.

POSTMASTER: Send address change to Cadence Magazine, P.O.
Box 282, Richland, OR 97870

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COVER PHOTO of Marvin "Bugalu" Smith by Ken Weiss

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Cadence Magazine Editorial Policy

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

Cadence Magazine continues as an online publication and one print issue per year. Cadence Media L.L.C. 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 open policy has allowed Cadence to publish features and 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.

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

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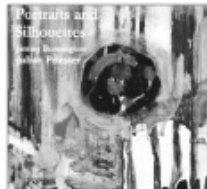
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all about jazz
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Pittsboro, North Carolina, is the home of jazz legend, a wealth of other inspiration. Stodoler has distilled the essence of Monk's and Bird's path-breaking music. —Earl Offenberg



Tony Collins' best historical review of 2011
Tribute to Bird & Monk is an revolutionary new
as when it was awarded a five star review in
Dovecot over three decades ago.

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Australia

One of the jazz world's most enduring institutions, the Dutch Swing College Band has just completed yet another very successful tour of Australia, beginning with six consecutive nights at Tasmania's Clarence Jazz Festival in Hobart, then playing eight concerts all over the country, with its almost unchanging personnel comprising Cornelis Hoogetoon trumpet, Bob Caper clarinet, Frederik Kaatee tenor/soprano, Marits Woudenberg trombone, Ton van Bergeijk banjo/guitar, Adrie Braat bass and Onno de Bruijn drums..... highlights in the Melbourne Jazz Cooperative's January/February lineup at Bennetts Lane include pianist Luke Howard's trio 1/15 with Danny Faruggia drums and Jonathan Zion bass, (the leader having recently returned to Victoria from Reykjavik), another globetrotter drummer Aaron McCoullough with his quartet 1/24 with pianist Howard, Hugh Stuckey on guitar and bassist Sam Zerna; bassist Nick Haywood launching a CD with pianist Colin Hopkins, guitarist Stephen Magnusson and drummer Allan Browne 2/5, and on 2/12 piano icon Tony Gould with several favourite colleagues including Imogen Manins cello, Tamara Murphy bass, Tony Floyd drums, Rob Burke tenor and singer Gian Slater; while

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Australia

at the Uptown Jazz Cafe in Brunswick, saxophonist Zac Hurren will lead a trio including Sydney pair of Phil Stack bass and Evan Mannell drums on 2/25 and drummer Allan Browne's quintet featuring guest vocalist Stella Browne, Eugene Ball trumpet, Phil Noy alto/baritone, Geoff Hughes guitar and bassist Nick Haywood on 2/28.....overseas visitors for two concerts in Melbourne were Joshua Redman and Brad Mehldau at the Recital Theatre 1/21, and Eddie Palmieri's Latin Jazz Quintet at the Hi-Fi Bar 3/3.....later this month the twentyfifth annual Thredbo Jazz Festival will be held in the Snowy Mountains from 3/23-3/25, with a wide-ranging array of performers headlining sax player James Valentine's quartet and a host of well known Australians, including drummer Andrew Dickeson, trombonist Dan Barnett, guitarist James Muller and many others..... after thirty ight successful years the Perth Jazz Society is undergoing big changes with an almost completely new committee and alteration of venue from weeklies at the Charles Hotel to monthlies at multiple venues around the inner city, the new president being pianist Johannes Luebbers.....possibly the most internation-

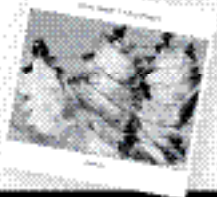
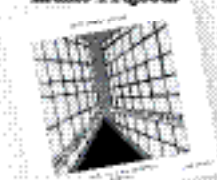
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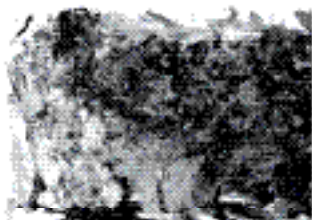
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SHORT TAKES

Australia

ally successful Australian group to date, The Necks return from yet another sell out European tour to cover their home country through February and March, now with sixteen albums to their credit and still no personnel changes – pianist Chris Abrahams, bassist Lloyd Swanton and drummer Tony Buck..... the Jazz Groove group's third Summer Festival in Sydney 1/13-1/15 at eight different venues presented a quite wonderful roster of talent numbering over twenty groups of all sizes from established to cutting edge – just what Sydney has needed for a considerable time – more power to its organisers.....more concerts from the Melbourne Jazz Co-op in March/April – pianist Sam Keever's relocated in Melbourne at Bennetts Lane 3/4 with old friends Ben Robertson bass and Dave Beck drums, plus percussionist Javier Fredes; 3/13 Italian saxophonist Mirko Guerrini with Stephen Magnusson guitar, Frank de Sario bass and Danny Fischer visiting from NYC on drums, while on 3/8 the Italian will close his Australian visit with a sextet of stars, Paul Williamson trumpet, Jordan Murray trombone, Tony Gould piano, Tamara Murphy bass and Danny Fischer drums.

Alwyn and Laurie Lewis

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SHORT TAKES

Belgium

There are hard times ahead for the Belgian jazz community, since many of its key players (mainly multi-disciplinary arts centres, some of which are also involved in CD-production) are facing severe subsidy cuts. In the meantime, however, this tiny country remains a haven for avid concert goers, with more venues than ever before programming the widest variety of bands (though the experimental scene in particular seems to benefit from this). In March, De Werf, a long-standing venue in Bruges, offered concerts by John Hollenbeck's Claudia Quintet (March 15th) and the legendary ROVA Saxophone Quartet (March 2nd). If anything, Bruce Ackley (ss), Jon Raskin (bs), Steve Adams (as) and Larry Ochs (ts) proved that even thirty-five years after its origins, the band's remarkable concoction of compositional and improvisational elements remains unique and challenging.

March was also the month of Chicagoan heavyweight Ken Vandermark, who played three wildly varying concerts in a mere two weeks. His appearance at De Singer in Rijkevorsel (March 3rd) with Free Fall was a classy nod to the legendary album by the Jimmy Giuffre Trio, with Ingebrigt Håker Flaten

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Belgium

(bass) and Håvard Wiik functioning as his Steve Swallow and Paul Bley. On March 17th, Vandermark presented his brand new album with the international star-studded Resonance Ensemble.

The compositions were tighter and more fleshed-out than ever before and executed with an amazingly colorful energy. This shouldn't come as a surprise with a line-up featuring drummers Michael Zerang and Tim Daisy, reed men Dave Rempis, Mikolaj Trzaska and Waclaw Zimpel, tuba player Per-Ake Holmlander, trumpeter Magnus Broo, trombone virtuoso Steve Swell and bassist Mark Tokar. To top it off, Vandermark performed a rare and inflammatory solo concert on the 18th (Parazzar, Bruges).

A few other interesting events: Marc Ribot has a new project, 'Really The Blues', to pay tribute to 50's Chicago blues and 60's soul jazz. Aided by JT Lewis (d), Brad Jones (b) and multi-instrumentalist and maverick improviser Cooper-Moore (keyboards), this will surely become something special. They will perform at Vooruit in Ghent (March 29th) and De Singel in Antwerp (March 31st). The legendary venue in Ghent also invited pianist Craig Taborn (April 25th), who

ALAN BARGEBUHR (CD Reviews) *was born and raised in NYC and so was able to spend formative years at Birdland under the existential guidance of Pee Wee Marquette. Has been setting his opinions in expository prose for Cadence since 1983 with the exception of a year or two during which his botched lobotomy almost healed.*

ANTONIO BUENO (Short Takes) *is a music lover and collector living in Buenos Aires, Argentina. He writes a blog about the city's new music.*

MICHAEL COYLE (CD Reviews, Slim and Him) *has taught Modernist Poetry at Colgate University for 25 years, and has been working as a jazz DJ for longer than that. Some of his writing about the music is academic, some isn't, but none of it is paid for. He co-hosts the weekly radio show, "Slim and Him."*

GORDON HILTON FICK (CD Reviews) *is a jazz programmer with radio station CJSW 90.9 FM in Calgary Alberta. He hosts a weekly Jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT. In addition, Gordon has been involved with Jazz as a producer and as a promoter. Further, he has assisted with Calgary's Jazz festivals as a volunteer and as a board member.*

DAVID FRANKLIN (CD Reviews), *who holds a doctorate in music, is a saxophonist, emeritus music professor, and retired arts dean. A longtime contributor to numerous magazines, journals, and other media sources, he has written for Cadence off and on since the mid-1980s.*

JEFF DAVIES (Short Takes) *is a bassist and writer living in Seattle, WA.*

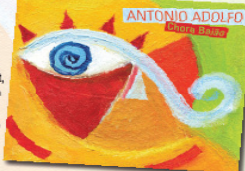
DAVID DUPONT (CD Reviews) *started writing live performances reports and book reviews for Cadence in the late 1980s, becoming a regular contributor in 1990. He has also written about jazz for One Final Note, All Music Guide and the Vermont Vanguard. He has worked as a newspaper reporter and editor in Vermont, New Hampshire, New York and Ohio. He is currently arts and entertainment editor at the Sentinel-Tribune in Bowling Green, Ohio.*

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SHORT TAKES

Belgium

seems to be among the most beloved rising stars in the country. A bit more traditional, but something to look forward to (keeping his charming Coltrane-project in mind): vocalist José James will tackle the work of Billie Holiday (AB, Brussels, April 7th), while C-Mine Jazz (April 13-14) in Genk, the earliest of the festivals, despite the large amount of only marginally jazz-related acts, also invited the Fly Trio, Miroslav Vitous and rising piano trio Phronesis.

Brand new organization Sound In Motion makes quite a first impression with a series of five concerts (all organized in different venues in Antwerp) gathered under the "Chicago Jazz Connection"-banner. Each of the concerts features one or more musicians from the fertile avant-jazz scene in Chicago. On April 25th, the Rempis Percussion Quartet – Dave Rempis (saxophones), bassist Ingebrigt Håker Flaten and drummers Frank Rosaly and Tim Daisy – will undoubtedly play a rousing set of muscular free improv. Two days later (April 27th), vibraphone wizard Jason Adasiewicz will make his Belgian concert debut with Sun Rooms, a trio featuring Nate McBride (bass) and Mike Reed (drums). Cello player Fred Lonberg-Holm

JAPPE GROENENDIJK (Short Takes) works as a freelance writer and as an editor for the Amsterdam Music Theatre. He plays alto and baritone saxophone.

GEORGE HASLAM (Letter from George Haslam) is a saxophonist. For many years he has been an important contributor to the improvised music scene in Europe and Great Britain in particular. He is the producer and owner of SLAM Records.

RON HEARN (Short Takes) is a 60-something technical writer from Vancouver, Canada. He has been a jazz lover since the mid-60s. As a teenager, he got bored with the pop music of the day, so he first started listening to some of his uncle's old jazz 78s and then started buying LPs determined to find music that was more challenging and substantial. He achieved that goal with his 3rd LP - A Love Supreme.

PAT HINELY (Jazz Stories, A Photo History), who makes his living as a photographer, is based in Lexington, Virginia, has been photographing and writing about musicians since 1971.

LARRY HOLLIS (CD Reviews), Vietnam vet and tenor saxophonist, has been a Cadence regular for over twenty years and has written liner annotation for many compact discs. He lives a life of quiet desperation in his hometown of Oklahoma City.

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Contributors

SHORT TAKES

Belgium

is bringing his band Seval along, with guitar player David Stackenas (May 3rd). The stalwarts arrive at the end, as the Sonore trio – Peter Brötzmann, Mats Gustafsson, Ken Vandermark – will make a much-anticipated appearance (May 21st) and drummer Mike Reed reappears with his People, Places & Things ensemble (Tim Haldeman (ts), Greg Ward (as), Jason Roebke (b)), with which he pays tribute to the early Chicago avant-garde from the second half of the 50's (June 1st). All dates also feature opening acts presenting some of the most adventurous players from the local scene. Somewhat related, Kyle Bruckman's Wrack ensemble plays at Arts Center BELGIE (Hasselt), May 5th. And of course, this is merely a superficial summary, as a bunch of smaller venues, such as La Resistenza (Ghent), Rataplan (Antwerp), Vrijstaat O. (Ostend) and Hnita Jazz (Heist-op-den-Berg), remain active as well, with a combination of local talent and international artists to discover.

Guy Peters

STUART KREMSKY (CD Reviews) is the former tape archivist for the Concord Music Group. He contributes reviews to both *Cadence* and the *Journal of the International Association of Jazz Record Collectors*, and wrote *Cadence's Short Takes from San Francisco* column for over 20 years.

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ALWYN AND LAURIE LEWIS (Short Takes) Author/lyricist ALWYN and husband saxophonist/arranger/composer LAURIE LEWIS have been Australian correspondents for *Cadence* for over thirty years, broadening their involvement with the first of over sixty interviews appearing September 1990. Alwyn has written eight plays, a novel, one book of short stories and two of jazz poetry, while Laurie has scored three feature films and several documentaries plus countless arrangements for recordings and T.V.,

PHILLIP MCNALLY (CD Reviews) When he's not fortunate enough to be in Italy, Phillip is listening to Jazz and Opera in the Pacific Northwest.

MICHAEL G. NASTOS (Short Takes) lives in Ann Arbor, MI, and is known for a nearly 40 year career as a jazz radio broadcaster, primarily on NPR affiliate WEMU, 89.1 FM. He is also a longtime contributor to *Cadence Magazine* as a reviewer and Detroit correspondent, the *All Music Guide*, *Coda*, *Down Beat*, *Hot House*. He has voted in the *Down Beat*, *Jazz Messenger* and *Village Voice/Rhapsody Critics Polls*.

ROBERT D. RUSCH (Papatamus) got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. In 1975 he started *Cadence Magazine*, handing it over to David Haney in January 2012. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.



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SHORT TAKES

Buenos Aires, Argentina

The XV EDITION of the BUENOS AIRES CLASSICAL CONTEMPORARY festival in November included Edgard Vareses's works played at the Colon Theatre, the marathonic 24 hours/non-stop playing of Erik Satie's piece 'Vexations' by 88 pianists and works by Salvatore Sciarrino, James Tenney, Morton Feldman, Christistian Wolff, present at the concert, and Argentine composers as Gerardo Gandini, Francisco Kröpfl, Mariano Etkin, Antonio Tauriello, Marta Lambertini and Julio Viera. 21st century classical contemporary music was played at the Centro Cultural de la Memoria Haroldo Conti, by La Compañía Oblicua. This group presented a singular work written by 27 composers. Each one had a week to finish their piece (between 10 and 60 seconds long). This work was then forwarded to the next musician, who had total freedom to continue as wanted. Each composer was assigned with a number in order to preserve their anonymity. Gabriel Paiuk's work "El Mismo"- for piano and stereo soundtrack -was performed by Bruno Mesz at Centro Cultural Recoleta. On the jazz front we had the monthly Pre 2012 Free

RANDY SMITH (Short Takes) *Originally from Washington State, Randy Smith has lived in Kobe, Japan since 1989. An English teacher by profession, he has contributed pieces on jazz for publications in the U.S., the U.K. and Japan.*

SLIM (Slim's Spins, Slim and Him) *has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP label, and co-hosts the weekly radio show, "Slim & Him," with Michael Coyle.*

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KEN WEISS (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.*

JEROME WILSON (CD Reviews) *is a long-time music, film and comic strip fan who works for the Navy and lives in the Washington, DC area.*

BRAD WINTER (Short Takes) *is a writer and visual artist and is the owner/operator of Brad Winter Picture Framing in Portland, Oregon. He was artistic director of the Creative Music Guild from 1988-2007 and remains active in promoting and documenting the improvised music scene.*



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Letter from George Haslam

SHORT TAKES

Buenos Aires, Argentina

jazz festival at El Archibrazo, presenting "Vientos Al Viento" a big wind ensemble which is still evolving and finding their voice. Trio Lucas is a group that blends jazz/rock/pop to free improvisation, UNO X UNO by Carlos Alonso and Hector Ongarato (on electronics), players that have been active since the late 60's.

II FESTIVAL de JAZZ EMERGENTE (Emerging jazz festival) was presented at the Club Cultural Matienzo.

The line up included Improvisadores Graficos (Grafic improvisers) with Ada Rave (alto sax), Hernán Samá (tenor sax) Nicolás Chientaroli (piano) Martín López Grande (drums), their work is based on Cornelius Cardew Teatrise and other graphic scores. Rodrigo Dominguez Trio: Dominguez (saxophones), Mauricio Dawid (contrabass) Guillermo Harriague (drums). Dominguez is one of the best sax players in town, they usually play a free improv set. Nicolás Chientaroli Trio always plays some Ornette Coleman pieces plus their own compositions. The line-up is Chientaroli on piano, Carlos Álvarez on contrabass, and Hernán Rodríguez on drums.

George Haslam, saxophonist, and record producer, has called in to share some thoughts. To listen his phone call go to the audio tab at www.cadencejazzmagazine.com

A Personal Muscial Bookshelf

Louis Armstrong, Lester Young, Count Basie, Gerry Mulligan, John Coltrane, Steve Lacy, Paul Rutherford, Mal Waldron—a list of names that sort of indicates a path through jazz, names that suggest the sort of path I've taken during the past 60 years. Individual names that represent bigger areas of the music. For instance, for Gerry Mulligan, read "West Coast Jazz." For Count Basie, read, "Big Band Jazz." For Lester Young, read, "Everything that is good in jazz." I realize some essential genres are missing, but as I said, it's a personal path that I've taken. The important thing is that we don't move from one step to another, leaving behind our experiences, but we connect those experiences like books on a shelf. One trumpet tone from Louis Armstrong, for instance La Vie en Rose, still has the same thrill for me as the impulsive piano chords of Mal. The path that these greats have outlined also charts my role from early days as a young jazz fiend, listening and enjoying it, through times when I would be making a close study of the music of these musicians, and finally to those names that I had the fortune to work with.

So what about today? It's always much more difficult to step back and appreciate events as they unfold, trying to sort out the wheat from the chaff, etc. It's much easier when we have the benefit of hindsight and, of course, memories, but I have a feeling that Lowell Coxhill, Stefano Pastor and Ken Vandermark may be future additions to my personal bookshelf.

George Haslam

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SHORT TAKES

Buenos Aires, Argentina

Also to be mentioned is the 7th FREE JAZZ in ORTUZAR, curated by Ada Rave. This monthly event opened with Tatiana Castro Mejía Group with Castro on piano and composition; Abel Loterstein, guitar; Maximiliano Kirszner, contrabass; & Guillermo Harriague on drums. The second set is always a jam, with the guests this time being: Rodrigo Dominguez (sax), Enrique Norris (cornet & piano) and Juan Bayon (contrabass) among others.

INSTANTES SONOROS 2011: This festival runs the second Sunday of every month at Domus Artis. It is a multidisciplinary arts event that includes music/dance/poetry/video/performance & space interventions. On December excerpts of John Zorn's Cobra were shown on video while two ensembles prepared the music for this special event. SET I - Ensemble Bien Taipá: Agustín Genoud/ Leandro Barzábal (voice), Ceci Quinteros/Guido Kohn (cellos), Javier Areal Velez/ Jorge Espinal (guitars), Amanda Irarrazabal / Luciano Vitale (contrabasses), Tatiana Heuman/ Pablo Verón (drums) SET II- Yarárá: Andrea Fasani on graters orchestra, Juliana Moreno on flutes & toy flutes,

Connecting the Dots Between Classical and Jazz Music

I want to draw a number of comparisons between jazz and classical music as they both have evolved in the past century. I do this from two different, but overlapping, perspectives. One, as a classically trained musician who primarily performs in a free form jazz band, and two, as a professor of music whose first year college students know virtually nothing about music except the genres of rock they listen to.

In order to show how the music they listen to is part of the history of music, I try to draw some comparisons. I call Chopin the Paul McCartney of the 19th century, and Franz Liszt becomes Mick Jagger. But, more importantly, I try to show how the Baroque orchestra functions like a rock or a jazz band. It was in the Baroque era that the scales and harmonies used today were developed. The concept of a rhythm section also comes from that era. So the bass with harpsichord is the rhythm section, the orchestra constitutes the harmonic structure and the lead lines are the melody carriers.

Jazz, of course, is an African-American invention. It uses the harmonies of classical music emended with blues scales, which are a development of African scales, and shifts the rhythm from the one, or downbeat, to evening out the beats and adding syncopation. Blues uses the African scales but also uses European harmonies. Thus, right from the beginning there were connections between the two musics. Sometimes musicologists like to emphasize the similarities between the two, sometimes the differences. For example, after Max Roach entered Manhattan School of Music he came to the realization that there were two different approaches to playing. "There's a highly developed technique for playing black music, and I imagine there's a highly developed technique for playing European music....The two techniques are different." (quoted in Art Taylor's Notes and Tones) Yet, the music his groups played used European scales.

SHORT TAKES

Buenos Aires, Argentina

Fabiana Galante (toy piano), Jorge Mancini (voice), Wenchi Lazo (guitar & metronome), Adrián Fanello (contrabass), Omar Grandoso (trombone & delays), Zelmar Garín (percussion). This Project raises the challenge of coordinating a group of musicians to play ordinary objects to be incorporated in instant music creation.

FESTIVAL NOSESO : Noseso is record label focusing in all kinds of unusual artists from experimental to songwriters. This edition of the festival included R.I.O. Group from Honduras with Alejandro Leonelli (bass, voice), Alex Kodric (guitar), and Nicolás Kodric (bass). The second set was by POR NO (Video-score for 3 improvisers): Omar Grandoso (visual composer), Zelmar Garín (prepared objects), Roberto Etcheverry (laptop), and Grod Morel (live electronics).

FESTIVAL A DOS PIANOS (Two Piano Festival)

This festival presented 7 shows during 4 days at Café Vinilo. At each concert two piano players with different backgrounds played an improvised set. Classical contemporary artists Marcelo Katz and Hilda Herrera, modern jazz pianists, Guillermo Klein & Diego Schissi, and the

And then there is Festival Journey, a piece for symphony orchestra composed by Frederick Tillis with Max as soloist.

Jazz and blues, have had an enormous effect on all forms of music. In the 1920's classical composers such as Darius Milhaud, Igor Stravinsky, Maurice Ravel and others were fascinated both by the syncopated rhythms of jazz and by blues harmonies. Ravel visited George Gershwin and they went to hear jazz, which led to Ravel's writing a piano concerto which not only used syncopation and blues harmonies but actually quoted from Gershwin's Rhapsody in Blue. On the other side of the equation, we find people like Gershwin, Paul Whiteman and Duke Ellington writing concert pieces which were clearly influenced by European compositional styles. Benny Goodman commissioned various works from classical composers such as Aaron Copeland.

Later, composers and conductors such as Leonard Bernstein used jazz in a number of compositions, and even had The New York Philharmonic do improvisations. This was in the context of his championing contemporary classical music, but it also showed his interest in jazz.

In the 1950s we saw various jazz players such as Charlie Parker and Clifford Brown recording with strings. There is the famous story when Igor Stravinsky went to Birdland in the 50s. Parker inserted a phrase from the Firebird Suite into a solo. This is also the period when Charles Mingus starts his serious composing. He had studied classical cello and bass and was familiar with developments in classical composition in the 20th century.

By the late 1950s the concept of third stream music was developing. We have Gunther Schuller working with The Modern Jazz Quartet, George Russell writing his treatise on modal harmony, and the two of them collaborating in the great concert at Brandeis University in 1957, which featured third stream compositions by both classical and jazz composers such as Russell, Harold Shapiro, Jimmy Giuffre, Mingus, Milton Babbitt and Schuller.

SHORT TAKES

Buenos Aires, Argentina

more traditional Guillermo Romero and Hugo Fatorusso, (from the legendary OPA group) were some of the participants of this wonderful gathering.

GRAN NOCHE SURREALISTA (Great Surrealist Night) - Theatre -Music-Dance -Videos

Theatre and Dance was performed by Nadia Cantó, Alejandro Semerena and Estefanía Revas with music by Diego López while María Eugenia Schlosser and Maite Escudero did some 'surrealistic narrations'. Carlos Alberto Murat was in charge of the video selection. The music had different approaches:

ROM is a duo by Omar Grandoso and Roberto Etcheverry on electronics and objects. Claudia Farias on piano & poetry played songs from her new CD.

Maximiliano Lopez Barrios performed his "Short Concert for E-flat Untuned Piano", while psychedelic surrealistic space rock was performed by Vlad Tepes.

Art Rock / Free Rock & R.I.O. Music was represented by the best two groups: 'Capitanes De La Industria' and 'La Mujer Barbuda'.

The first has been active for almost 15 years and usually play a free improvisation set mixing rock, free jazz, funk, noise and others.

But classical music and jazz really come together late in the century with developments in avant-garde aspects of both musics. In the 1960s we see the rise of people like Coltrane, Cecil Taylor and Ornette Coleman pushing the limits of tonality and rhythm. Taylor was classically trained as was his drummer, Andrew Cyrille. On the classical side, we see compositions with random aspects, due to the influence of John Cage. Musicians would be given a score and there would be a conductor, but the musicians could read the music any way they wanted to and they could play every other bar and come back and play the in-between ones, they could read it backwards, etc.

In Chicago, with the advent of the AACM we see both, a development of jazz composition with clear European influences, and a more avant-garde approach to improvisation. I have always seen developments in jazz as somewhat paradoxical in that a music in which improvisation is the heart of the music, and where improvisation is breaking all the old rules of harmony, we get more complex compositions, providing the more complex harmonic structures for those improvisations.

By the time we get into the latter part of the 20th century we see all kinds of musical experimentation. In the classical realm we get the influence of John Cage with the widespread use of randomness, and with use of electronics. Also important here are composers like Edgar Varese and Karlheinz Stockhausen. Varese's influence is widespread, from the next generation of classical composers to Frank Zappa. Stockhausen's influence is also widespread from classical composers to Miles Davis.

Free jazz, and/or free improv, or however one classifies it, also shows a wide set of influences. If we go back to Miles and Coltrane, and Bill Evans, with the introduction of modal playing, we have moved from following chord progressions to playing on scales, which is what classical composers have always been doing. Free jazz appears to break all the rules, but once the second note has

SHORT TAKES

Buenos Aires, Argentina

JANUARY is summer vacation time so things slowed down a little bit.

The highlight was the presence of Japanese drummer Sabu Toyozumi and Austrian electronics player Christof Kurzmann who has lived here for a while. Local guest players included: Luis Conde on baritone & tenor saxophones, bassist Adrián Fanello, Fernando Perales on prepared guitar; and Wenchi Lazo on electric guitar and effects.

RAVE/CHIENAROLLI/ELSTEIN, with 'Tango Contempo' is an association of contemporary tango players inspired by 60's vanguardists Astor Piazzolla and Edgardo Rovira. These players and composers have been making some incredible music in the last decade, many musicians come from different backgrounds (jazz/classical/rock) which has enriched the genre. This month was the time for Quasimodo Trio, a chamber tango group heavily influenced by modern jazz and classical contemporary music. Daniel Ruggierois is the composer and the bandoneón player, Adrian Mastrocola on piano, and Cristian Basto on contrabass.

CONTINUED ON PAGE 39

been played, a structure is created, and all the musicians respond to that structure.

One of the things I find interesting about free playing is that, while it may have been an invention of African American musicians, it seems to have really taken hold in Europe, whether it is Peter Brotzmann, Derek Bailey, or Evan Parker. This is especially true in Eastern Europe and Russia where classically trained musicians play jazz. But perhaps the most important figure here is Anthony Braxton, who has really managed to bring European composition and African-American improvisation together. If Coltrane was important in extending traditional harmonies by first stacking chords and then moving into scales, and then going chromatic, Braxton extends the European compositional tradition that developed in the 20th century by Schoenberg, and perfectly blends it with African-American approaches to improvisation and rhythm.

To try to bring out the similarities between avant garde classical and avant garde jazz I play a number of pieces to the class asking if they can tell which are composed and which are improvised. Two of the pieces are: Risen Like Venus from the Flatlands of Brooklyn, the first track from Cruxes with Aurora Josephson, voice, with 2 basses and percussion, and the first movement of Tempi E Tempi by Elliott Carter, a piece for voice, oboe, clarinet, violin, and cello.

Josephson is a trained opera singer, using her voice in a very unoperatic manner. I play these two pieces because of the use of voice. Needless to say the students cannot guess which is composed or improvised. And that is my point. Jazz and classical music today use the same musical materials. A well constructed improvisation will sound like a composition, and a fragmented composition will sound like an improvisation.

The point here is that 20th century classical music and jazz have a great deal in common. They use the same materials, albeit in different, but in overlapping, ways. Jazz lovers should listen to classical music and classical music lovers should listen to jazz. Both groups may be pleasantly surprised.



Creative Improvised Music Projects

There are three distinct and equitable components in CIMP's philosophy: the Art, the Practitioner, and the Listener. Pursuing Art for art's sake is neither sufficient alone, but we try. We do not expect to be necessary with the label, and we judge all of the releases on exactly the same. We work with practitioners who have clear ideas, originality, dedication, and passion for their work of whatever. The musician must also be able to express those ideas in real time with no external cues.

Fortune may or may not be here from marketing attempts. Release ideas are the responsibility of art and musicians will be forever, but it is clear that whatever the primary goal is marketing, it will be compromised. We strive to create an atmosphere that is as free from artificial forces as possible, an atmosphere that simply allows the art to emerge and exist.

Many musicians are concerned in being subjected to the rule of rule-makers, creating rules that someone else has made, produce, label will use it across a wide range of other artists trying to express. We think musicians should be heard on their own terms. Before such recording studios we try to make all the musician aware that the only restrictions and limitations here are those on their part that there is no arbitrary record rules or policies or establishment. We think people will enjoy the music that was made because it is great music, created by great artists, and allowed to exist on its own terms.

In order to prevent commercial art, we strive to improve daily. Practice, find and invent, we do not compromise the music itself. When you find, or someone, the dynamics of an artist's expression, you separate and change their art. Creative improvised music takes on dynamic range, it is as much a part of the music as the material we record. Emphasis has general parts wrapped up in its package, and the degree of hardness or softness are as much as the texture or tone. With CIMP's natural dynamic sound, one can easily ride with the music, gaining much greater insight into its creation and message, separating its power and positive just as the artist intended it.

The sound is more concerned recording techniques. In order to not lose the sensitive presence of the music while recording it, we use minimalist and minimalist and only record in pure state. There are no headphones, great levels, live sound, in-line, or anything else in get in the way with the musician-artist musician members of a group. Commercial improvising has more being so unobtrusive as possible. To further this we do not do any mixing, overdubbing, editing, enhancing, etc., anything, or any other means of changing anything the signal. When you listen to a CIMP recording, you hear how the artist themselves recorded the music, not some engineer's concept of how the dynamics of whatever should be presented.

For every release on this label, a cover is created that represents another artist's vision of their life music experience. Our covers are as real as the music itself. Making the label is a visual work, expressing a deeper purpose than immediate sales. The integrity of every CIMP release is obtained in by those involved. Artists get both commercial experience of their music and distribute a certain statement in the market that recognizes each disc. In addition, every CIMP release is endorsed by the Practitioner and the Engineer, who contribute personal comments and insights about the recording. Statements that are not read up to from several individuals are not heard.

The third portion of this equitable relationship is the Listener. Even at its broadest level, important music has a wide audience. CIMP musicians enjoy a wider circle than this, seeking an audience interested in appreciating art on its own terms. For those reasons, CIMP is low-cost because of a label that will cover its overhead, seriously recording those who pay most attention to the music, through marketing, as much as possible for every record. Release to please the strength and beauty of the playing. The greatest reward comes to those who take the time to be so uncompromising in their bearing of the musician work while creating the music.

We have not high standard covers the label and hope that in the long run this approach will become appreciated by a growing audience. We work hard to ensure that CIMP recordings remain repeated and in-depth listening, presenting the Art in such a fashion as that—in love a final rare private concert that inspires—are used only for the music as and before.

"CIMP ... has almost instantly become the leading North American label of its kind. With clear, un-compromised live to two-track engineering and a uniform approach to cover art and booklet design, CIMP has developed an identity that will serve them well for the long haul. CIMP's catalog is already thriving with the type of personal connections between release and listener that give labels..." *Bill Sharkey, JazzTimes*

"...up until now, nobody has structured an entire catalog around near world-class jazz with the emphasis on artistic excellence. CIMP does it right off the bat. With incredible, pure microphone techniques and honest, no-fills engineering, CIMP offers an alternative to the often empty recorded music-world cataloging.... The overall flavor is of a homegrown product crafted with great care. ... the results are impressive. ... basically, there does are full of jazz." *Col E. Hughes, The Smoking Joys*

"Most impressive perhaps, is the sound quality. ... they all have wonderful sound."

"Their best discs sound as clean and fresh and live as anything out there." *Fred Espino, FT*

"...especially remarkable... note that of the major labels in terms..." *Ed Williams...* "If jazz has been riding in its cycle of compression & B2-ed independence we long, CIMP can be recorded such it has the luck of lead where the mirrored form requires." *Ben Wilson, HIFI Music & Record Journal*

"CIMP producer has a clear mission statement: 'What you hear is exactly what was played.' The label means to. The sessions are recorded live to digital two-track with zero processing effects and no editing ... authentic performances with a vast dynamic range." *Don Peatfield, Jazz*

Jazz Stories: A Photo History

LES McCANN (b. 1935, Lexington, Kentucky) – piano
Charleston, South Carolina, May 1988



Photo Credit: Patrick Hinely ©1988

Appearing at Spoleto Festival USA in reunion with Eddie Harris (19 years after the famed Montreux recording, their rendition of Eugene McDaniel’s “Compared to What” still set the stage on fire), the affable McCann is seen following the conclusion of a combination soundcheck and press conference at the Cistern of the College of Charleston, a sumptuous setting as long as it doesn’t rain. He was signing an autograph for a member of the media when some of his adoring public formed an impromptu queue. Long have I thought this situation could be akin to what the opening of MacBeth would look like if it had been written by Louis Jordan. Beware, Brother Beware...

Jazz Stories: A Photo History

RON FREE (b. 1936, Charleston, South Carolina) – drums

Hot Springs, Virginia, July 2000

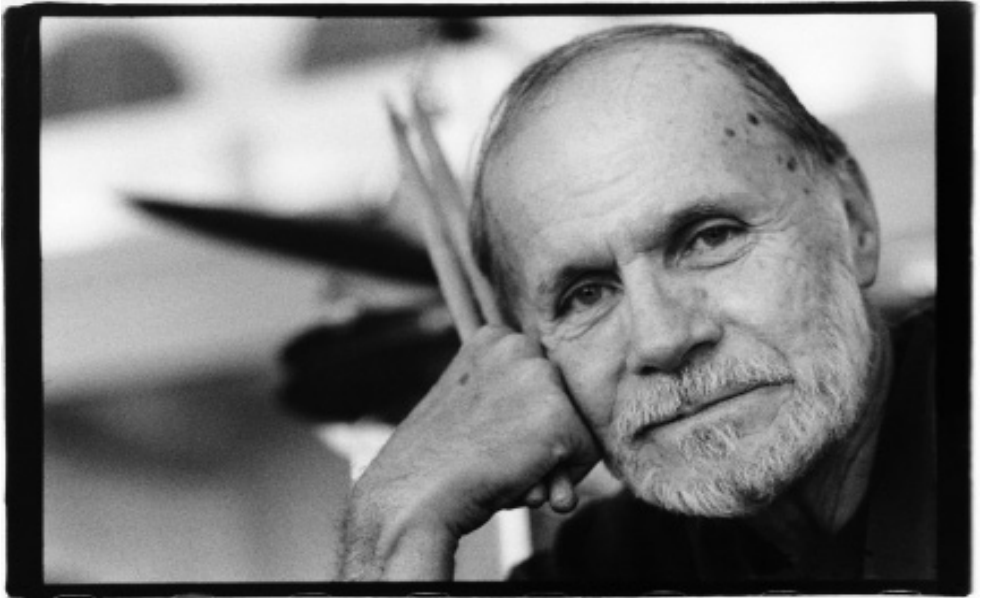


Photo Credit: Patrick Hinely ©2000

Until Oxford American magazine commissioned me to shoot some portraits of him for a piece by Sam Stephenson, I had no clue Free was living right over the mountain from me: he was the stuff of legend, an up-and-coming new player in 1950s New York who had mysteriously fallen off the jazz radar by 1960. We'd actually met once before, when he was in the pickup band for Jay McShann at a Spoleto jazz picnic in 1985, on a plantation near Charleston SC, but we hadn't kept in touch. This time, we met up at an even grander plantation, The Homestead, a prestigious old resort where Free has now been de facto drummer-in-residence for more than a decade. This portrait was shot in early afternoon in the dining room there, where, as Free puts it, he is paid several evenings a week under the jazz subsidy act, i.e., he is paid to not play jazz. I've been lucky enough to catch him elsewhere and otherwise, in more jazz-opportune contexts, where he embodies a protean, ego-free ability to let less say more.

Jazz Stories: A Photo History

KENT KESSLER (b. circa 1956, Crawfordsville, Indiana) – bass, **MARS WILLIAMS** (b. 1955, Elmhurst, Illinois) – saxophone, **HAL RUSSELL** (b. Harold Luttenbacher, 1926, Detroit, Michigan, d. 1992) – saxophone, drums, and leader of **NRG ENSEMBLE**

Berlin, Germany, November 1991



Photo Credit: Patrick Hinely © 1991

This performance at the Franz Club by one of Chicago's wooliest free jazz groupings was for an ECM Records album debut party, eastward across town from NRG's appearance at the concurrently-running JazzFest Berlin. While the clouds of cigarette smoke hardly smelled like incense, the light falling in through the windows did make the place look like a cathedral, specifically that of St. Herman of Leonard. After the festivities had concluded, I caught a ride back with my fellow photographer, Berlin's finest, Detlev Schilke, who drove us back via the Brandenburg Gate, so when I passed through it for the first time, not only was I going from east to west, but was riding in a Trabant. This photo appeared as the back cover of the CD booklet for *The Hal Russell Story*, ECM 1498.

Jazz Stories: A Photo History



Photo Credit: Patrick Hinely ©2004

MICHAEL WHITE (b. 1933, Houston, Texas) – violin

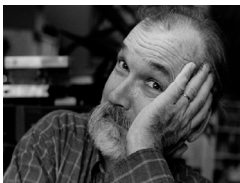
Jazz Stories: A Photo History

MICHAEL WHITE New York City, July 2004

This was shot during one of the periodic reunitions of John Handy's 1965 Monterey quintet, which, luckily for me, recur occasionally enough to warrant rehearsals, this one on a midweek afternoon at the Iridium, near Times Square, at that time one of New York City's premiere rooms for many American artists who more often play overseas. We see White between the neck of Jerry Hahn's guitar and the bass of Don Thompson (the unseen band members being saxophonist/leader Handy and drummer Terry Clarke). Finally meeting up with White completed a quest for me: it took more than 25 years to catch up with everyone who had been a member of The Fourth Way, that quartet in many ways the West Coast's predecessor to Weather Report. White can assay a sound of lace filigree that has the strength of tempered steel, and it was a delight to hear him participate in this elevated conversation among friends of long standing.

Photos and captions by Patrick Hinely

Patrick Hinely, who makes his living as a photographer, is based in Lexington, Virginia, has been photographing and writing about musicians since 1971. All images are © by Patrick Hinely, Work/Play® in the year {of their creation. All were published in JAZZ CALENDIARY 2008, by JazzPrezzo/Nieswand, Germany (ISBN 978-3-9810250-3-3)



101. Eve: *Partnership* (with Paul Giamatti)
102. Erin Krueger: *Act*
103. Bailey D'Onofrio: *Act*
104. Penn: *Love* (with)
105. Gregg Kessler: *Producer*
106. Mark Wahlberg: *Act*
107. Chris Rock: *Act* (with)
108. Devin Druid: *Act* (with)
109. Billy Bob: *Act*
110. Steve Zahn: *Act* (with)
111. Mike White: *Act*
112. Scott Baio: *Act*
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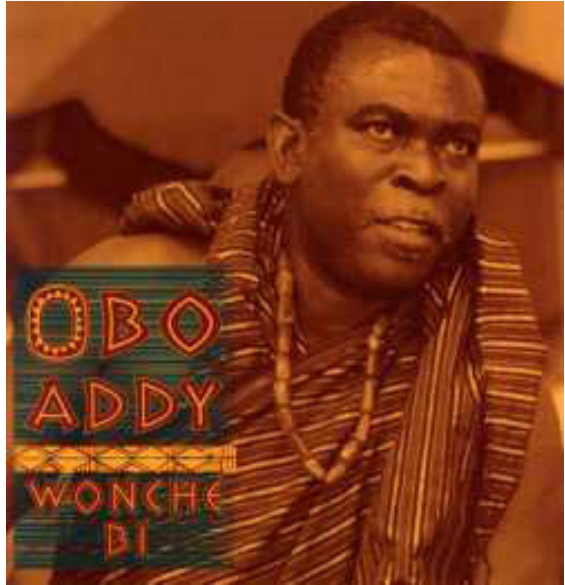
SHORT TAKES

Buenos Aires, Argentina

FEBRUARY had some interesting shows beginning with some new contemporary jazz groups such as Pipi Piazzolla's new trio with Lucio Balduini, guitar and Damian Fogiel, tenor sax. Ensemble Real Book Argentina is a big band created to permit their members to play their own specific compositions. Musicians and arrangers rotate to make the collective project work.

February ended with some sad news: the death of one of the most influential and talented rock musicians: composer/poet/guitarist Luis Alberto Spinetta. Pioneer in the late sixties with his rock group Almendra, and well known by his extraordinary Art/Rock groups Pescado Rabioso, Invisible and Jade. He was heavily influenced by writers as Artaud, Foucolt and local avant-garde poet Oliverio Girondo. Spinetta created his very own universe and wrote some of the most beautiful songs. The talent and honesty which impregnated both his music and personal life, has influenced different generations of musicians from fields as diverse as rock, jazz, folklore and even experimental and classical contemporary music. He will be missed.

Antonio Bueno



OBO ADDY, MASTER DRUMMER: OBO'S FATHER, A WONCHE, OR MEDICINE MAN TAUGHT OBO ABOUT DRUMMING. Recorded on August 5, 2011. To hear Obo's video interview go to www.cadencejazzmagazine.com and click on the video tab.

Hi, my name is Obo Addy, from Ghana. Ghana is on the west coast of Africa, but I'm residing here in America. I've been living here for more than thirty years. I came here in 1978, to Portland.

My work is entertaining people. I play music, and compose music. I play the drums, I tell people that. People ask me: what do you do? People who saw me just finish playing, and then they'll come to me and say "well, what do you do?" I say, "what do you mean? I play the drums." And they say again "What do you do?" I say "What's the matter with you? I said I play the drums." "Oh you know, I play the guitar too." I said "You are different, mine is to play the drums and that's what I do." I think there are people who don't think you can make a living out of playing the drums. So that's why they try to tell me "Go get a

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Kansai, Japan

The name “Kansai” refers to the region of southwestern Japan home to the major cities of Kobe, Osaka, and Kyoto (and a host of smaller municipalities). This area supports literally dozens of clubs, live houses and concert halls which feature various styles of jazz and improvised music. Rather than provide a listing of names and venues, I prefer to bring a bit of context to those performances which engage my interest, and hopefully will appeal to readers as well.

Although protracted economic woes have reduced the ranks of visiting overseas musicians, some still manage to make their way to these shores. Jersey-based guitarist Joshua Breakstone tours Japan nearly every year and has built a solid network of musical connections in the Kansai. On March 19th he plays Crescent in downtown Osaka with Masahiro Munetake (b) and veteran Osaka drummer, Toshiyuki Azuma. On the 21st he moves to Jazz-ya (near Tenma Station) in Osaka, with Kenta Sasaki (b) and Azuma again on drums. On the 22nd and 23rd he has two gigs in Kyoto with Masako Hirakawa (b), first at Coffee House Beerbar and then at Pub Danke. After that come two shows at downtown Kobe clubs with Naoki

job” (laughter). They want me to go get a job but I said no, this is what I do; this is what I’ve been doing all my life.

I was born into it, you know. My father was what Americans would say a medicine man, but we call it Wonche. Wonche means “Father of the Spirits”, and they heal the sick. They possess some spiritual thing and you can call it a “demon” comes on them or comes on him and he will heal the sick or tell the future, what will happen. And celebrations are performed by drumming, dancing, and singing. And my father married ten women, he was busy round there, married ten women and, all the sisters are all good dancers, good singers, and all my brothers are all good musicians and drummers. I have brothers all over. Two, three brothers in the United States; I have some in Europe. I have nephews, all playing drums. We started it; they came to join us. So this is what I do, this is who I am and what I am. I do music.

Through my drumming, you know, somebody would say, “Oh so you are drumming and you say you compose songs, yeah?” “Of course, yes.” My father taught us how to watch and listen through drumming. You know, my father took a drum and he say “well take a drum”, raise up his hands to play. And I have to have the image in my mind to play with him, the phrase that he’s gonna play. Yeah, play with him, not play after him or before him. No, no, no. He raise his hands and look at me: I said, “I don’t think I can do it now.” I was then six years old, eight years. He said, “I’ll teach you to be able to pay attention and also watch somebody who is talking to you or teaching you something. And that’s how all of us, that’s how we, even go to school: we didn’t. Most of my brothers didn’t go to school very much, but they speak English; they learn it the same way: they learn it. They look at somebody’s face who’s talking, the mouth, and learn how to do everything. And learning through that, I was able to learn how to put the sounds together to form a composition all the way to what you call a symphony of music. Of course, I hire some people to write it down, notation, staff notation. Yeah, so this what I do.

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Mitsuoka (b) and Yoshihiko Kitamura (d), at Basin Street on the 24th, and then at Great Blue the following night. Breakstone is a modern-mainstream jazz guitar master whose personal sound combines intelligence with heart in a way that engages the mind while keeping the head bobbing and the feet tapping. Check out his recordings on Capri and various other labels.

Another good straight-ahead jazz guitarist is Kobe-based Hideaki Tokunaga. Tokunaga lived in California for a number of years and appears regularly in the Kansai area. On February 15th he performed a no-holds-barred trio date at Alo Aro Café in Sannomiya (downtown) Kobe with exciting Nagoya-based Hammond organist Junichi Naruse and Hidenori Sato (d). On the 17th, he played Tsukikago (a shabu-shabu restaurant) in Amagasaki, just west of Osaka, with 10-year-old prodigy Neo Yamada on the Hammond. (Are musicians getting younger, or am I just ageing? Either way, Yamada bears watching.)

This youngster is the latest in a procession of Hammond organ specialists spawned in Osaka, a city many locals consider the funk capital of Japan.



Photo Credit: Ken Weiss

MARVIN "BUGULU" SMITH, DRUMMER, TALKS ABOUT WORKING FOR TOWN SOUND RECORDINGS.

Recorded on December 5, 2011. To hear Marvin's phone call go to www.cadencejazzmagazine.com and click on the audio tab.

I got left back a few times because of this dyslexic thing, and because the teacher that I was—I got left back on purpose because I found a friend in this teacher. Her name was Ms. Jackson, and she was Indian. Not Indian, like "Ravi Shankar" Indian. She

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Tokyo hoards most of the big names and the prestige, but Osakans enjoy a "nothing to prove" attitude which often brings out the best in people, artists included. So who are these organists? Many are women. One who might be known to readers based in the New York City area is Akiko Tsuruga, who moved permanently to the Big Apple some years ago and continues to work regularly there. Among the best of those who have stayed put is Atsuko Hashimoto who burned through another of her scintillating trio gigs at Rug Time Osaka (Shinsaibashi) on January 16th, with her husband Yutaka Hashimoto (g), and Toshiyuki Azuma (d), and a special guest from Tokyo, Hideki Kawamura (ts). She was back at Rug Time on February 21st, again with Yutaka and expat American drummer, Dylan Hicks. On February 27th she had another trio gig at Jazz on Top (Umeda, Oska) featuring Yutaka and master drummer Fukushi Tainaka. Tainaka tours his native Japan at least once a year while taking breaks from his busy New York City schedule where he is known as long-time drummer of choice for the Lou Donaldson Quartet. Looking ahead, another female Hammond

was like what people would probably think Pocahontas looked like. I mean, maybe Pocahontas was some ugly-ass woman, but when they depict her, if they ever depict Pocahontas, she would probably be almost like a Marilyn Monroe-type looking woman, but be Indian. So I got left back in the second grade because I found this kinship with this woman.

How I went to Town Sound's recording studio... When I got to high school, they had what they called work-study, and I remember I couldn't wait to get to be a senior because when you got to be a senior—I saw the seniors go to school at 8 o'clock in the morning, like everybody else, but 12 o'clock when people took their lunch, I saw these seniors get in their car and leave, and I didn't never see them come back until the next day. So when I got to high school, I asked a woman, the counselor, "Well, what is that thing when I see seniors going out and getting in them cars and leaving and I don't never see them till the next day?" And they said, "They're doing work-study." And said, "Well, what is work-study?" They said, "Well, you go to school in the morning, and then you go to work in the afternoon at some job that's in the town, and then you get your grade from that."

So when I got to be a senior, they opened a recording studio in my hometown, Englewood, New Jersey. It's very famous, big people lived there: Dizzy Gillespie, Sarah Vaughan, George Benson. They lived on what they called a hill. We called it the Englewood Cliffs, and it's up in the mountains, and the houses up there are big mansions and stuff. Anyways, Town Sound opened this—it's called Town Sound because it was a man named Ed Townsend. He's very famous and ended up in Hollywood and all that, but he opened this studio up, and I knew it was down there, so I said, "You know? I want to be a drummer."

I had to be about sixteen or seventeen at the time, "I want to be a drummer, and the way I can be a drummer," to continue this, "I don't want to go get me a job

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organist, Akiko Nakazaki, lights up the aforementioned Tsukikago on March 23rd. Then on April 20th, Midori Ono—yet one more of Osaka's Queens of the B3—holds court at the same venue. Midori favors a bluesy approach which typifies the funky Osaka sound. She performs with a trio featuring the ubiquitous Yutaka Hashimoto on guitar.

A keyboardist of quite a different stripe is pianist/composer/bandleader Satoko Fujii, whose recordings have often been reviewed in *Cadence* (my interview with her appeared in the Jan.-March 2009 issue). Satoko divides most of her time between residences in Berlin and her native Tokyo, though she has strong musical ties to the Kansai and lends her considerable talents to this area at least once every year. She is usually accompanied by her husband, trumpeter Natsuki Tamura. A classically trained pianist, Fujii challenges audiences with the imaginative sweep of her sound creations in aggregations of varying sizes and instrumentation. Indeed, she pushes the boundaries of what many people consider music, whereby sounds as mundane as fingers scraped along a low ceiling or a metal canister rolled

at the pet shop, or get me a job at the auto mechanics shop because I don't know anything about cars, and I don't want to know anything about cars. What I want to do is play drums. I'm going down there to Town Sound to fill me out an application to get me a job as a sweep-up man, and the go-get it, go-get-the-hamburger man, go-get-lunch man, and the switchboard man, because one day there's going to be a hole in there, and somebody's going to say, 'Bugalu, I heard you play drums. We got an opening. Somebody didn't come. Drummer didn't come. We heard you play drums. Can you come upstairs to the studio and play drums?'"

And I knew that I would say yes, but until that time, I was running the switchboard in the studio, and I was going to get them lunch, and I was sweeping up, and I was cleaning toilets, and I was doing anything I could. I just wanted to be in the building. So I got the job, and I did all that, and then one day, Bernard Purdie, one of the famous drummers, he used to live in Teaneck and I lived in Englewood. Bernard couldn't come to the gig, couldn't come to the recording studio, and they said exactly what I thought they would say, "Bugalu,"—Marvin—well, I wasn't named Bugalu then; I hadn't gone to Europe yet. But, "Marvin, we heard you played drums. We got to make this session. The musicians are up here. Can you come up and play drums?" And I threw the broom down, and I threw the switchboard down, and I went up to Studio A, and I sat at the drums, and I played my first recording date.

And after that, they never asked me to go back to the broom or nothing, none of that. I never did none of that no more. I was actually playing drums, and I loved it. I was in school in the morning, doing regular stuff that you did in school, and 12 o'clock, I was in the studio, and it was a professional—it was the only professional wooden studio—it was made out of wood, which is a good thing to make a studio out of all wood—and everybody from James Brown to Wilson Pickett recorded there, and I was the drummer on a lot of those cuts.

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along the floor contribute to her sonic sculptures. As part of her "Hakidame ni Tsuru" (literally, "a white crane in a rubbish heap") Japan tour, she has two Kansai dates with a quartet backing percussive dancer, Mizuki Wildenhahn (the crane). The musicians (rubbish heap) are Tamura (t), Yasuhiro Usui (g), Fujii (p), and Takaaki Masuko (perc). On March 25th, they play "nu things" in Kita-ku, Osaka, and on the 26th, move to Kobe's Big Apple, about the only club in this rather musically-conservative city which offers listeners something beyond Dixie, swing, piano trios, or hard bop. Fujii returns to Big Apple on April 4th for one performance of her very exciting 14-piece Satoko Fujii Orchestra Kobe (featuring Tamura on trumpet). Her big band shows always prove eventful.

Among the many fine jazz pianists who proliferate in the Kansai, one of the very best is American expat Phillip Strange who demonstrates rare sensitivity as an accompanist and swings rhapsodically at faster tempos. Originally from Arizona, Strange has worked with numerous jazz luminaries in Asia, Europe and the United States and now calls Osaka home. Among his many

So that's where I learned about the recording console, and I always made friends with the engineer, and we had a great engineer named Frank Clock, who later became to the engineer of the Crusaders. They used to be called the Jazz Crusaders, but then when they wanted to get into more popular music, they dropped the jazz part out of it and just called themselves the Crusaders.

So that engineer was a good friend of mine. I worked under his guidance—I mean, it wasn't really like he was giving me lessons; we were hanging, we were hanging out in the studio, and I was the drummer and he was the engineer. Later when he left and went with the Crusaders my mother wouldn't let me go to California when they invited me, another engineer came in, and his son was very famous.

I'll tell you his name, Orville O'Brien, but his son later became Master G of the Sugar Hill Gang. They had a hit record, they had many hit records. They had a hit record called "Rapper's Delight." That was the first group to do rap in Englewood, New Jersey, and they were very successful, and they did it from a studio called All-Platinum Records. Was on Palisade Avenue Rcrds. And they later became known as Sugar Hill, owned by Joe and Silvia Robertson, and Silvia just died a couple of weeks ago.

So I was around all those people all my life, and I learned the recording engineering, and now, when I look back at it, it's really strange that I'm the CEO of the 48-Track Studio. So, I mean, my life is almost like a fairy tale, man.

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musical activities, he often plays at the recently-reopened restaurant Azul in central Osaka where he performed February 2nd with a trio featuring Tetsuro Aratama (b), and his longtime musical partner, Larry Marshall (d). On the 16th he accompanied vocalist Kaoru Azuma. March 1st he backs Satoko Kodama (vo), and on the 15th, Yuko Usui (vo). He returns with the trio on the 29th.

On March 25th the above-mentioned Hashimoto team join many other Osaka artists for the annual OCAT Jazz Festival. Located in the Namba district near the city center, the OCAT (Osaka City Air Terminal) event marks the start of the spring festival season as scores of cherry trees don their incomparable raiment. Stay tuned for details.

Randy Smith



Photo Credit: Mark Ladenson

ANDREW CYRILLE, DRUMMER, TALKS ABOUT HIS EARLY DAYS IN BROOKLYN, NY.

Recorded on July 27, 2011 in Rossie, NY. To view Andrew's interview, go to www.cadencejazzmagazine.com and click on the video history tab.

I am Andrew Cyrille, and I was born in Brooklyn, New York, USA.

Jazz Drums was a meeting jazz drummers who came to help the kids, of which I was one, in the drum and bugle corps back in Brooklyn, New York, and people like Willie Jones and Lenny McBrowne, and there was Lee Abrams; Willie Jones used to play with him, Lester Young, and Lee Abrams played with Dinah Washington. I think he played with Lester Young, too, if I'm not mistaken.

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Chris' Jazz Café ended the year strong, their weekday shows featured more plum hits such as regular appearances by Orrin Evans and his Captain Black Big Band. Rising star, Israeli bassist Omer Avital and his quartet (Jason Lindner, p; Matan Chapnizka, ts; Daniel Freedman, d) played 11/16 (a Wednesday) as part of the Israeli JazzPhest. Avital had played the venue the previous month as part of the Aaron Goldberg Trio but this was his first opportunity to present his own vision in the city. His second set provided insight into his modern amalgam of influences and lyrical mindset. It was uniformly tight, with each member adding strong statements and ended with two highlights – a new tune, most likely destined to be called “Tang,” which included Freedman’s killin’ backbeat and a segment of bass and drum that got funky crazy. Prior to that, an unnamed piece, centered around a Moroccan mode which cobbled together a suite of different elements, commenced with a long, artistically expressive bass solo...NYC “downtown music” hero, Marc Ribot and his Ceramic Dog project played the Fishtown section of town (so named for its past history as a center of Shad fishing) on 11/19 and blew away a

Willie Jones played with Monk, also. And Lenny McBrown did a lot of work with Paul Bley, or had work with Paul Bley, pianist, and also he had done something later in his career with Jon Hendricks. One they did, Blues for Mr. Charlie. I think he was the drummer in the orchestra. I think they were out in California, if I’m not mistaken. I know that’s one place that they were, so maybe they did some other traveling.

So just being around those guys, and they began telling me that there were other ways to play drums, other than being, you know, in marching band. And they taught me about people like Max Roach and Shadow Wilson, Art Blakey, and people like that. And of course, too, I used to see Benny Goodman with Gene Krupa. Krupa was, you know, a big star at the time because Goodman was a big star, and Krupa was doing all those solos like “Sing, Sing, Sing.” Things like that. And of course there was Buddy Rich; he was there also. Just being able to see those guys, hear about them, and look at how they played the multiple percussion set, the drum set, you know, with the two feet and the two hands.

That of course interested me to try and find out if I could do that, so they started showing me certain things to do with my feet, et cetera, in relationship to my hands. And one thing about the Drum and Bugle Corps, though, it was really good because it was a very basic kind of application of learning rudiments, and rudiments are sticking patterns, you know, for drummers. And it’s a series of twenty-six that were defined by the National Association of Rudimentary Drummers, back in the 20’s, I think. But anyway, being able to play the rudiments, and play them, you know, at certain tempos, and playing with the bugles, you know. And it was usually bugles. They had different kinds. I guess they had bass-sounding horns, as well, and regular bugle. That would be in certain formations in the orchestra on bugle corps. So that kind of got my ear together, and had me to begin thinking about how the stuff was put together, that is the sounds of drums, and the sounds of the other instruments, et cetera. And then while I was at Saint John’s University being a chemistry major, I was working with some of the guys who had worked with Charlie

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packed house to claim, for me, acknowledgment as top-gig-off-the-year honors. No listener would have guessed that the participants were so exhausted that they slept on couchy chairs for a few hours before the set (Ribot and electric bassist Shahzad Ismaily at least – there were mixed slumber reports on drummer Ches Smith). The unassuming Ribot, a favorite of rockers Tom Waits, Robert Plant and Elvis Costello, initially addressed the crowd, saying, “Welcome to our record release party, the only thing is that we forgot to release a CD!” Ceramic Dog was an explicit mess of musical motifs and themes that passed each other on the fly, punk replaced countrified rockabilly, modern Jazz replaced thrash rock, which replaced a short fragmented Ayler quote, which replaced noise, and so forth. Nothing stood on its own for too long here, tantalizing quotients of inventive sounds thrown out with the Devil may care attitude. Ribot sang at times with a voice straining to break, a voice as limited as his guitar playing was unlimited but an effective device, adding a raw vulnerability to his otherwise Superman act. At one point, after getting in some

Parker; Duke Jordan, the piano player, and Cecil Payne, and I started doing gigs with some of the kids my age in the neighborhood who were playing music, and we used to play parties and things like that.

And the thing that kind of really turned me on, as far as really wanting to get into the arena of playing jazz was Gigi Gryce. I remember seeing him at a club in Brooklyn called the Continental, and he had a band there. I can’t remember the names of everybody. I remember the drummer’s name I think was Bobby Richardson, and the bass player was Michael Meadows. I can’t tell you if Gilly Coggins was the piano player or not, but I can’t remember who the piano player was. Gildo Mahones, somebody, and then there was Gigi Gryce, and I remember seeing Gigi, and he was just so dapper and intelligent-looking, and he would play the music and I would hear all of these sounds, etc., and I would say, “How you are you making that sound? How are you doing this? How do you know when to start and stop?” And the other part of me said, “Gee, they look like they’re relatively successful. I think if I pursued that, I could probably make a living.” [LAUGHTER]

So that kind of triggered my appetite for jazz, and at the same place I would see people like Jackie McLean, you know, with Pete LaRoca, and who else? It was so long ago—Pete LaRoca was the drummer, who could have been the bass player? Maybe Spanky DeBrest. Some of those people, I can’t tell you exactly. But anyway, that’s the thing that kind of whetted my appetite to pursue the music, and of course with the kids in the neighborhood with whom I was playing. They were also interested in jazz, so we would listen to records and compare one musician to another, and talk about him or her, you know? Like we were discussing a plate of food or something like that. You know, “I like this because of that, and the sound they made,” and “this one sounded better than the other.” You know, just opinions, as far as teenagers are concerned. There were the kids in the neighborhood, also, you know, who had jazz records, and they used to come over to my

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really insane guitar licks, Ribot yelled, "They have the guns but we have the numbers!!!" He popped a guitar string during "Dead Zeppelin," yanked it off his axe, and garroted his other strings with it. The item that put the performance way over the top was an acid rendition of Brubeck's "Take Five" which must have had Brubeck's head spinning somewhere. Ribot and Smith jammed heartily, ripping the song's meaty melody apart with a carnivorous appetite while Ismaily maintained a thunderous, steady bassline. This was more punk rock in intensity and mood and some listeners were looking for the mosh pit. Ismaily, who bangs with the likes of Eno and Fripp, later worked over his electronics with demonstrative arm movements, resembling an enormous praying mantis. Scary...Ars Nova Workshop (ANW) presented a double-header at the Philadelphia Art Alliance (PAA) on 11/19, one night after the same two bands played NYC's The Stone. Jason Adasiewicz's Rolldown, a collection of renegade Chicagoans - Aram Shelton (sax, cl), Josh Berman (cnt), Jason Roebke (b) and Frank Rosaly (d) - exploded with aggressive tunes that resonated wonderfully in the downstairs space and

house, and I'd go over to their house, and we'd listen to records that we had bought, perhaps on the weekend after getting paid from some of our part-time jobs. So that was one real trigger, and then the next thing, too, was that I met Max Roach when I was about ten or eleven, and he was married to my best friend's sister, so, you know, I met him, and one thing kind of led to another. I began buying records, a lot of records, and listening to them, and then to drum set, trying to find out how those guys did what they did. And I continuously applied myself.

Then, one evening I was doing a university talent show, and actually I decided to play a drum solo, so after I played the drum solo, a lot of the kids in the audience came up and said, "Man, if you can play drums like that, what are you doing here?" [LAUGHTER] So, I thought about that, and also Juilliard was a place that a lot of musicians aspired to go, and did go, as a matter of fact, with Juilliard, and it was the Manhattan School of Music in New York, and, you know, some of my young colleagues were saying, "Hey man, why don't you try getting into Juilliard? I could do that myself." I'm quoting them.

So I decided that I would take the test for Juilliard, and lo and behold, I took the test and I passed, and, you know, I went back and told the Dean at Saint John's that I had decided that perhaps I would try going to Juilliard. So he said, "Well, you can go there and try, and see how you like it, and if you don't like it, you're always welcome back here."

So I went to Juilliard and kind of never looked back.

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completed the thorny compositions with no lead sheets in sight. This was the first time Adasiewicz had brought any of his bands out of Chicago and he was aiming to make a major statement. Road weary from a whirlwind tour through parts of Europe with Starlicker, Adasiewicz led the quintet through a seamless set with his dynamic 4 mallet vibes bludgeoning, ending with a mesmerizing solo that had the bearded leader looking like Joe Cocker shaking his groove thing. Rosaly was a blur of activity on a thimble-size drum set, constantly changing drum sticks and clickity-clacking the outer casings of his toms. Next came the Claudia Quintet + 1, two flights up. Many of the Rolldown band had never seen the Claudia group before so they crowded from the staircase to watch. This rendition of Claudia included leader John Hollenbeck (d), Chris Speed (sax, cl), Matt Moran (vib), Matt Mitchell (p), Red Wierenga (acc) and Chris Tordini (b). The plus one was Hollenbeck's best friend - German vocalist extraordinaire Theo Bleckmann. Unfortunately, Claudia had a tough act to follow and they seemed more interested in flashing wittiness and social commentary over music that



DAVE FRISHBERG – PIANIST, VOCALIST, AND COMPOSER TALKS ABOUT TWO EARLY TURNING POINTS IN HIS LIFE.

Recorded on August 28, 2011 in Portland, Oregon
To see Dave's interview, go to www.cadencejazzmagazine.com and click on the video history tab.

Hi, I'm Dave Frishberg, and I'm a pianist, and that's mostly what I think of myself as.

Let me begin by saying I started playing piano by copying records from my brother's collection. The guys

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invited the listener's involvement. It seemed that they were boxed in a bit, sacrificing themselves for Bleckmann's artsy vocals. Hollenbeck usually churns out an endless stream of corkscrew drum improvisations but few were apparent this night. Two of the compositions covered were inspired by a flock of geese and one of them was entitled "Flock" which had the quintet imitating a flock of geese for the entire piece, an adventure that grew old rather quickly. I've seen this band a number of times in the past and the experience then was very positive...Also on 11/19, a mere few blocks away at Chris', Robin Eubanks was making a rare visit home, playing with his Mental Images Band in front of his mom and brother Shane (the only non-professional member of the Eubanks kids). Eubanks made sure to credit his influences, naming Wayne Shorter as one of his favorite composers before the band performed Shorter's "Black Nile." He also recognized his key trombonists – J. J. Johnson, Slide Hampton, Al Grey and Curtis Fuller. Eubanks put pianist Sullivan Fortner, bassist Lonnie Plaxico and drummer Gene Jackson through the ringer during his

that I copied were Pete Johnson, Albert Ammons, Meade Lux Lewis, and the lesser known boogie woogie piano players. I was just entranced by boogie woogie. I'm talking about when I was 12, 13, 14 years old. I was just playing those records, trying to copy them exactly. And Mort, my brother, showed me how to play...what the blues was, how it was built, with the I chord and the IV chord and the V chord. I don't remember what terminology he used but I learned about that. I could play the blues in F, and C, and G, and I was satisfied. That's all I wanted to do. There were other things I was interested in doing, besides that, besides playing the piano. And when I sat down at the piano I could play boogie woogie, and I was pretty good at it, I really was. I was a natural at it.

I met a guy, a professional bebopper in Minneapolis, one of the working jazz musicians in town. He said something that was so interesting to me then, and I was just a kid. He says "I don't want to teach you to play, you can play, but I can show you some things about music so you can learn to use the piano as a tool." Very interesting, so I said "good." And the very first lesson he taught me was the minor 7th chord. I was playing dominant 7ths, I knew how to handle them in the blues. He showed me how to play the blues by inserting that minor 7th chord when it resolves back into the last 4. Then something went off in my brain, it all connected with me; I immediately grasped what he was talking about, the concept of the two chord going to the five chord going to the one chord, 18th century harmony... and, wow, it made so much sense to me, and thrilled me so much. So I taught myself – I mean, he taught me maybe a dozen lessons, and then he was gone in the night, I didn't know him after that – but just from those things that he showed me, he opened up the world of music and it was clear as crystal to me. When I got old enough to go to the university, and take courses in music theory, I just ate it up because it was what Jimmy was teaching me, or had taught me back in my younger years. So, I learned about that, and it all came very easy to me.

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original tune "Indo," a composition that he said, "Goes through a lot of different changes but I've tried to make it one kind of a feel, one cohesive form. It was inspired after flipping through the radio." His tribute to Jimi Hendrix, "Blues for Jimi," was also a big score. It was as if a switch was hit, actually, he did hit a switch on his electronics, and suddenly there was a boisterous, haunting tone to his trombone and a lot of delay that certainly Hendrix would have dug. Eubanks didn't short change the fans, there was plenty of razor-sharp bone solos and, depending on how you feel about his use of fusion effects and percussion pads, plenty of that too. It was easy to see why he placed second in the recent Downbeat Readers Poll. Plaxico, a red-hot critic favorite not that long ago, said he wasn't doing much under his own name and that it was too hard to find the right guys, they're all too busy and never available to tour when the times comes. That's assuming you can actually line up enough gigs to make a tour feasible...Ethan Iverson left his antics and kool rock-licks at home, playing a Monday night (11/21) at Chris' with his trio - Corcoran Holt (b) and Steve Williams (d).

And that I consider that one of the big turning points in my life, because I liked songs, but all I could play was the blues. But now Jimmy had given me a tool with which I could make songs that sounded more like pop music. He showed me what the ii-V-I sounded like and how you use that. And the relative minor, and things like that, and conventions, of substituting chords by using the chord that descended from a half tone above, putting that in instead the five chord...these were all the rules of modern jazz thinking—bebop, I guess, if you will. Which was just...im talking about 1948, 49, Charlie Parker records were new.

And (Jimmy) played me the 78s of Charlie Parker and also some 78s of Bud Powell. And I forgot all about about Pete Johnson and Meade Lux Lewis, and I was into bebop; I was teaching myself to be a bebop player. So that I consider one of the big turning points of my life, learning how to play songs with chord substitutions, which essentially was what bebop was about, or how to screw around with songs, you know, and distort them in a way where they become private property, almost. I went for it. So that turned my musical self on and I came to life as a would-be musician.

The next big turning point had to be when I got to New York and begin to play jam sessions. I had a day job when I got to New York, after I got out of the Air Force. Well, I had to have a day job to stay in New York but I joined the musician's union right away and began to take gigs around New York. But they weren't jazz gigs, they were just dumb club dates and whatever I could find. I didn't know anyone in town, really.

I found this loft, on 6th avenue and 28th street or something like that. It was the loft that belonged to the photographer Eugene Smith. Hall Overton was living in that apartment—it wasn't an apartment building, it was kind of an old tenement building. You had to walk up three flights to get up to these lofts, very funky lofts. On the third floor there was a beautiful grand piano that belonged to Hall Overton and another beautiful grand up on the fourth floor. Little did I know, that on the fifth floor, Eugene Smith had suspended microphones and

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Surprise, surprise, Iverson concentrated on standards and Jazz tunes – not once did Nirvana or Black Sabbath break out. He said he likes to go traditional at times...Philly's own Pat Martino traditionally does Chris' on Thanksgiving weekend and this year he was sporting all gunslinger black, head-to-toe black, including black cowboy boots and his signature black Benedetto guitar. In recent past appearances, his trio had Tony Monaco on B3 organ but his current band featured the better suited Pat Bianchi, who's less of a grandstander but an active organic player not looking to compete with the undefeatable Martino. Drummer Carmen Intorre rounded out the trio which performed some Martino originals along with a number of standards such as "7 Come 11" and "Round About Midnight." Both sets on 11/25 incorporated a healthy dose of Martino's beloved Wes Montgomery. Martino, as affable off stage as he is stone-faced slayer on stage, was predictably awe-inspiring, drawing the oohs and ahhs from the transfixed audience, many of whom stayed for both sets. He stood most of the time, rarely moving a muscle that wasn't attached to his speedily, scrambling fingers. Pianist

was recording all this stuff. They had jam sessions going on 24 hours a day in this loft. The inhabitants of the loft at the time were Ronnie Free, a wonderful drummer, probably the best drummer I ever played with in my life. He was probably about 18 or 19 years old at the time. And the other was Al Haig, was living there. Al Haig, one of the great characters of jazz, one of the best pianists that ever lived in the jazz world—also a character.

It was at that loft, going to those all-night sessions. I got to play with the best musicians. I didn't know who they were, I mean, I knew their names, some of them were well known. I got to play with these professional jazz musicians and that, really was the second turning point of my life, when I decided I really want to do this—this is what I want to do. This is why I came to New York, to hell with the day jobs! I quit and began to work as a professional musician every night after that. For 15 years I was, practically, steadily employed. I did work a lot at it, it all worked out, but I remember it was going to that loft that I felt my feelings about music as a career took shape.

Up there, there was no longer any doubt in my mind whether I wanted to be a professional musician or not. It was a tough, competitive world, and everyone, including my dad, would tell me how it's a tough life and all that, and I was ready for it; I wanted it. And what hit me was this is what it feels like to play with really good musicians. It was a great treat for me, and a great nourishing experience for me as a musician, to get to play with them and to listen to the other piano players, and to be accepted among them. It was a great feeling and I knew exactly I wanted to do, I thought, "I'm going to be a piano player for the rest of my life," and that's what happened.

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Monty Alexander was in attendance and between sets, after Martino's lengthy book signing of his brand new autobiography, Alexander told Martino, "I don't know how you do those things on that guitar, it's amazing!"...Helen Haynes has been heading the Lively Arts Series at Montgomery County Community College for the last 10 of its 25 seasons and continues to present some of the most exciting and significant artists in an intimate setting at this small suburban college. She's a knowledgeable and discriminating jazz fan with a keen eye for presenting artists/groups that often don't have the opportunity to play in Philadelphia. Her programing gives the well-funded Penn's Annenberg Center a run for its money as the top college programing in the area. Vocalist Kurt Elling performed at the Montgomery County Community College on 12/3, along with Laurence Hobgood (p), John McLean (g), Clark Sommers (b), Ulysses Owens Jr. (d), and was superb. Elling's well-rounded repertoire included Jobim, the Beatles, Stevie Wonder and Earth, Wind & Fire and all the tricky material was handled in a way that was jazz-based and inventive. He also did a breathtaking

ROSSELL RUDD, TROMBONIST, RECOUNTS A



Photo Credit: Mark Ladenson

So, Herbie Nichols: To get an idea of how delving and how creative this man was, at the same time, you only have to listen to whatever recordings there are. To acquire an even greater awareness of the man and his musical powers, I suggest "Herbie Nichols: The Unpublished Works - 27 jazz masterpieces," published in 2000 by Gerard and Sarzin. This consists of 27 manuscripts handed to me from time to time by the composer, from November of 1960 to March of 1963, most of which I was able to play, at least the melodies, with him. It was his wish on his deathbed that I, quote, "should do whatever I wanted" with these pieces, hence the publication. And as you read and play through this volume, you realize virtually all of Herbie's tunes are programmatic, that is, they are inspired by specific people and situations. You want jazz stories, so check out any of these tunes.

Now, here's the recurrent basic scenario that runs through it all, as observed live by myself back in the day. It happened various times, usually out on the street, on a break. Herbie loved conversation, and when there wasn't any, he would be trying to get one going. His typical technique was to throw out something mildly provocative, just testing the waters for the sake

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interpretation of "Skylark". Elling worked the crowd into a lather at the start, saying, "I have planned for a good night. I'm gonna give you 83 percent!" His duet with Owens was fun, matching the drummer's sounds by rubbing the mic on his chest and scatting. A later duet with McLean's guitar was not as effective but McLean certainly had strong segments. After the set, at a meet-&-greet, a middle-aged woman told Elling, "I apologize for fawning all over you," to which the singer replied, "Oh, fawn away! When I was younger, no one fawned over me." I admit to not being a big fan of vocalists but I thought this was one of the best sets of the year. Elling didn't just sing words, he gave each one special meaning... Funkadelic star Bernie Worrell loves to shake-down sounds with drummer G. Calvin Weston and both were at Fishtown's M Room (the M stands for dive - It must!) on 12/7 along with Dion Paci (g) and Bob Lovelace (el b). Their power jam was a bit ragged but fun and Weston made his presence felt with a muscular workout on his supersized set. There could have been more Worrell in the mix, at times it was hard to make out what he was adding,

of stimulating a response from someone who happened to be standing by. As the dialogue would grow more intense, hopefully a third person would enter the forray. The mood could range anywhere, but the main thing was that three voices were now involved. And this was the provocateurs cue to step back in order to pay closer attention to the exchanges stemming from what he had initiated. You hear a lot of beautiful call-response in Herbie's music—just wanted you to know where a lot of it came from. And in these discussions, it would even get to a point where he'd pull out what he'd call his goopsheet, his notebook, and be actually writing down what he was witnessing, and be heaving with that deep sob-like laughter of his. That's the story.

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and his right hand seemed to be weak but it's still nice to hear the rock & roll hall of famer mixing it up in jazzy setting...Another non-jazz legend was in town on 12/10 at International House Philadelphia (IHP)—American experimental music and sound manipulator scientist Alvin Lucier, who recently retired from Wesleyan University after 43 years of teaching where he was a major influence on many leading jazz musicians such as Tyshawn Sorey. Lucier performed his *Opera With Objects* (1997) which featured him behind a table with 20 everyday objects (bottles, plastic coffee cups, wood boxes, a container of thistle and a can that once held peaches) which he touched with 2 pencils he tapped together, creating a variance of timbre and resonance. Charles Curtis (cel) and Anthony Burr (cl), both professors at the University of California, San Diego, performed 3 of Lucier's compositions – a duo piece and solo sets with slow-sweep pure wave oscillators. Patience and close concentration was rewarded with a new appreciation for ambient sounds encountered in daily life. Lucier, who was actually behind the move to bring Anthony Braxton to Wesleyan, (Braxton considers Lucier to be a



JAY CLAYTON, SINGER AND EDUCATOR, TALKS ABOUT THE NEW YORK LOFT SCENE IN THE EARLY 1960S. Recorded on January 27, 2012. To hear Jay's phone call go to www.cadencejazzmagazine.com and click on the audio tab.

I'm Jay Clayton, and I'm from Ohio. I went to school in Ohio, Miami of Ohio, and that's where I started singing jazz. There were some jazz musicians on campus, and of course there was no jazz education, but I loved the music and so when I graduated in 1963 I went to New York, where I began singing jazz, in and out as you know, and in the early 70's I started to teach. So I guess when somebody asks me what I do I say I'm a jazz/new music singer/teacher/composer.

I lived in Soho before Soho, this was the in the 60's and there was no Soho, and I discovered...I was working in

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visionary), said he performed with Braxton once. Lucier appeared as part of IHP's Sonic Arts Union retrospective – a series of concerts, talks and workshops showcasing the pioneering collective (Lucier, David Behrman, Robert Ashley and Gordon Mumma) active between 1966 - 1976...David Behrman became the second Sonic Arts Union master to perform (Robert Ashley is scheduled for May 5) at IHP on 1/21 along with an impressive crew – vocalists Thomas Buckner & Eric Barsness, Peter Zummo on trombone, Ralph Samuelson on shakuhachi and Ted Mook on cello. The opening segment featured Zummo's muted trombone and Behrman seated at his table working his laptop on a piece entitled "Musical Information" which incorporated the spoken words of a lawyer informing protesters-to-be about what to do if they were arrested during demonstrations at the 2004 Republican Convention in NYC. "It's been inactive for a few years," Behrman said, "But it seemed to become relevant this year." The bulk of the performance was devoted to his classic piece "My Dear Siegfried" which is based on the musicians interacting with written correspondence between two

the offices, and just a short story about even the whole loft thing is that I didn't know about lofts, of course, I'm a little girl from Ohio, but I came out in '63, and I had this office temp. And there was a painter from Holland, and we were doing this really dumb little, I mean I was literally writing people's account numbers on this, for insurance policy thing, you know - to open an envelope, put it in a cubby. And I met this woman from Holland, and she invited me over for dinner, she said she lived down on Lispenard Street. And it was great, she was a visual artist, and there were only four lofts in this building, and I thought, wow, how great could this be, that you could play music. They weren't musicians, but I knew that you could do it, so, lo and behold, a couple weeks later, she called and said there was one available, and that it's, 80 bucks a month. So short story long, I moved in, actually I had met this woman, a roommate, from uptown, and we both took it, with no heat yet, you know, by the time Winter came we had to get a space heater. No real bathrooms, no real kitchen - the whole thing, raw loft, but it was great. So eventually-I lived there for a while, even had my kids there, got married—Frank Clayton. And I just honestly, I was in my 20's, it was hard to get gigs, who was I? I was Jay Colantone at the time, so I decided "I have to perform, how am I going to learn", you know? So I started inviting people, just doing it in my loft, you know. I would put it in the back of The Voice, it was free, I had no money, whatever. We went on for a while, I wish I had more documentation of it. I know they were handmade flyers and the whole thing. And people like Sam Rivers, Joanne Brackeen, they were guests, Judy Bluth, Jeanne Lee of course, Bob Moses, I would just advertise it, how did I do it? I guess just in The Voice, and by word of mouth, charged a buck and a half. Anyway, for me that was so pivotal because I was serious about it and I got to play with all these people, you know, so that's an anecdote I guess. It was back before the big movement, you know. It was little related but then I would go to Sam Rivers', Joe Lee Wilson used to live around the corner, and then he started the Ladies Four, then Life Communication, which was a...Dave Liebman and Bob Moses and those guys had something to do with that. It's so long ago, I can't remember!

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writers- Behrman's father, Sam Behrman, and anti-war activist Siegfried Sassoon- and with music software designed to respond to the performers' actions. Behrman played some violin but mostly stuck to his laptop, conjuring up ambient noise, muffled voices, swells, distortion and other sounds that were never intrusive... Fire Museum produces a steady stream of really interesting gigs involving local and out-of-town artists - 2-3 bands per show, pretty much on a weekly basis, many of which are at Highwire Gallery, a small art gallery in Fishtown. Their 12/13 show grouped veteran sound-sculptor saxophonist Jack Wright along with Beirut's Sharif Sehnaoui (g), Germany's (via Mississippi) Patrick Crossland (tbn) and Andrew Drury (d) for a match made in heaven - each man worked unique sounds from their individual axes. Sehnaoui somehow snuck a case full of construction tools into the country - putty knives, rulers, metal cylinders and other stuff such as chop sticks and a tuning fork, all of which got stuck in his guitar strings or were used to agitate them. Drury also had plenty of 'toys' he used on his floor tom including an industrial dustbin. Wright, an



Photo Credit: Mark Ladenson

DAVID LIEBMAN TALKS ABOUT TRUMPETER, FREDDIE HUBBARD

Recorded on February 21, 2012. To hear David's phone call go to www.cadencejazzmagazine.com and click on the audio tab.

I'm David Liebman, a saxophonist, originally from Brooklyn, New York, and living now, for the last 25 plus years in Northeast Pennsylvania, the Pocono Mountain region. The story, well the lesson to me, and I often use it in teaching, is having to do with how the best musicians are the ones who want to get everything right. This was in the early 80's, around 1981 or '82, and there was a record date led by Jimmy Cobb, with Walter Booker on bass, Larry Willis on piano, Pee Wee Ellis on saxophone, myself on saxophone, and as guest Freddie Hubbard, at least for a few songs. Now in 1981 I was 35/36 years old, I had already played with Elvin Jones, Miles Davis, and had a group of my own, and you know, had some sort of reputation, but still of course held somebody like Freddie Hubbard, or Jimmy Cobb, for that matter, in great awe and esteem, and was a little intimidated by the fact that he would come

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underrecognized and important leader of underground experimental music and master of the understatement, announced the encore improv piece as, "We'll play what's called a short piece." Drury pulled out a huge, floppy metal rectangular sheet that he played and eerily bowed while Wright responded on soprano, Crossland sputtered on muted trombone and Sehnaoui beat a shimmering clang on a metal disc inserted between his guitar's strings. Afterwards, Wright asked Drury if his wife every used his dustbin to actually clean with. The answer was an exclamatory no! Local trio Feeler Gauge (Dan Capecchi, d; Matt Engle, b; Bryan Rogers, ts) opened...The NEA celebrated its 30th Anniversary of the NEA Jazz Masters Program in grand style on 1/10/12 at Jazz @ Lincoln Center in NYC. This year's honorees were drummer Jack DeJohnette, saxophonist Von Freeman, bassist Charlie Haden, vocalist Sheila Jordan and trumpeter Jimmy Owens, although Haden and Freeman were too sick to attend. The yearly event, which may or may not continue due to federal budget cuts, is always an overwhelming hang, so

to this recording, and that he would play an arrangement of mine for three horns—for him on trumpet, myself on soprano, and Pee Wee on tenor—a tune of mine. I was no big great great arranger, so you know all that added to the excitement—a little nervousness. He comes in, this is in Manhattan, dressed to the nines, as he always was, with a fur coat that probably cost as more than my house, with a bunch of people with him, as I remember it. And of course everybody kowtowed to the great Freddie, who was probably the greatest trumpeter who ever played jazz, in a certain way. Everybody was really nice and respectful, high-fiving and all that, and I was quiet, I didn't know him, I might've met him once or twice, but not really, I had kind of made acquaintance with him. He kind of looks around and says "okay, what're we doing?" and Jimmy says "oh, a tune by Dave." "Okay, let's go." So we put the parts out. And this is a tune of mine called Piccadilly Lilly, people still play it. Not a difficult tune, but you know you have to watch your p's and q's at one part or another of the song. So we do the arrangement, we play the first take, and it seems to sound okay. I can tell that he's not quite as accurate as he could be, or I'd expect him to be, on a certain part of the tune. So there comes this moment at the end of the first take—and of course when I talk about this to anyone who has recorded, everybody can identify with this moment of silence as to who would be the person to talk first. Would it be the arranger, or composer - me - would it be the heavy on the date, Freddie, will it be the guy who's running the record date for who it is, Jimmy Cobb, will it be the engineer, or the producer? Who's going to say the first word? I don't know who said it but of course when the take ended you had that little moment of silence and somewhere along the line Freddie said, or somebody said "let's go in and hear it." So we go into the booth, I get what's called the captain's seat, like on a boat, 'cause it's my tune, I'm sitting right in the middle. It's a rather large booth, so Freddie and the other musicians are spread out in the back, they could've been back even 20 feet, not right on top of you. So it comes to this point in the bridge of the tune, and he played a

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much history in one spot. Unfortunately, there's a lack of avant-garde representation and, damn it, Sam Rivers died without getting recognized as a Master. Some of the performers were Kenny Barron with Bobby Hutcherson, Phil Woods with his protégée Grace Kelly, Frank Wess with Benny Golson and Kris Bowers, Ambrose Akinmusire, Toshiko Akiyoshi, Candido Camero, Dave Liebman, Hubert Laws and Ron Carter. The new Masters' class also performed Ornette Coleman's (class of 1984) "When Will The Blues Leave" as Coleman sat in the audience. Tickets to the event are always free so if it's held next year, why not think about attending, and if you can't, it's also webcasted...Trumpeter Nate Wooley's fame is on the rise as evident by recent numerous favorable write-ups and by the standing room only crowd at The Rotunda (ANW) on 1/19. The last visit a few years ago brought out only a handful to hear his work. Next time he'll know to bring more CDs since his supply sold out within minutes. His Quintet Alpha featured his close friends, Josh Sinton (b cl), Matt Moran (vib), Eivind Opsvik (b) and Harris Eisenstadt (d), and were well equipped to handle

wrong note or two, and I know it, I don't know if anybody else knows it, so out of the back of this gigantic booth comes this almost like yelling at me "Liebman! That wasn't right, was it?" Balking at me, you know, sort of a challenge, and sort of an acknowledgement, so I said, "well, not really," and I know that it's Freddie, he says "well I guess we gotta do it again." So we just went right in, we did two more takes, and of course, suffice to say, by the third take he could completely swallow the tune and spit it out for breakfast, it was like so absorbed. Everything went well and that's the end of the thing, and it never appeared on record, I just have it on tape. But the lesson was, I thought, even then as I was getting a little experienced, musicians like that, they come in, and they're just perfect. Everything they do is perfect, they never have any doubts, they never falter, they're gonna be just superhuman. And here was a guy, number one, admitting a mistake, which he could've gotten by, nobody would really know, and number two, making sure he got it right. It's an obvious lesson but it was very clear to me there that, sure enough, that's what separates the men from the boys. You've got somebody who's really on the top of the food chain, and they are the ones who will ask questions, and say "what is going on, how do I make this better?" And that was a great lesson from Freddie Hubbard.

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Wooley's weird mash of sounds, squeals, pops and lyrically beautiful music. Midpoint, the leader played a short solo segment that merged the arresting beauty of Kenny Wheeler, a big influence for him, with the mischievousness of Lester Bowie. Wooley began the set by saying, "I'm just gonna jump ahead and tell you what tunes we're gonna play – or maybe I won't." He didn't but they were fabulous. Next time bring more stuff to sell... Francisco Mela's Cuban Safari at Chris' on 1/21 was a heavily layered event with Mela's imaginative and rapidly altered drumming leading the safari party made up of fellow Cubans – Elio Villafranca (p) and Arturo Stable (perc)- along with Uri Gurvich (as), Ben Monder (g) and Peter Slavov (b). The joint was jumping from the happy sounds and thick amalgamation of overlapping rhythms and bushy percussive bed... Chucho Valdes & the Afro-Cuban Messengers were on a whirlwind East coast tour that had the well over 6-foot-tall pianist feeling all of his 70-years. I caught their show at Princeton's McCarter Theatre on 1/20 and at The Merriam Theater in Philadelphia (presented by the Kimmel Center) on 1/26. It was



Photo Credit: Mark Ladenson

ROS COE MITCHELL. SAXPHONIST AND COMPOSER, TALKS ABOUT HIS EARLY DAYS IN CHICAGO.

Recorded on February 27, 2012. To hear Roscoe's phone call go to www.cadencejazzmagazine.com and click on the audio tab.

My name is Roscoe Mitchell. I'm a composer/multi-instrumentalist. I currently hold the Darius Milhaud chair in composition at Mills College here in Oakland, California.

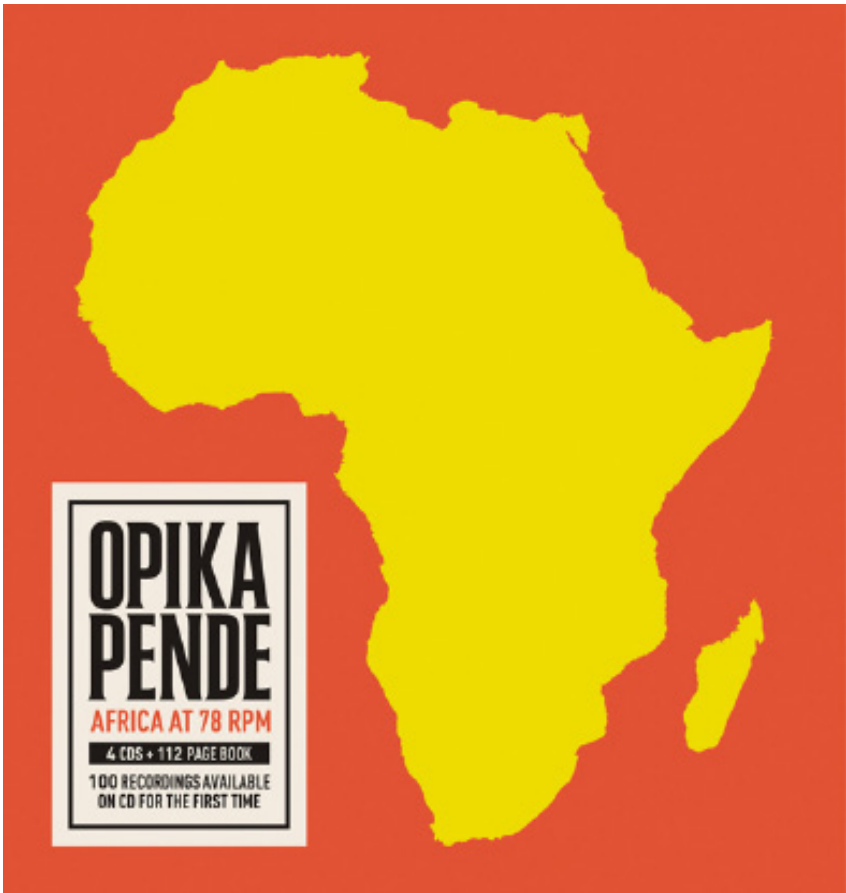
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interesting to see the band perform twice, especially in such relatively intimate settings. Valdes is tremendously virtuosic on piano and leads his seven-piece ensemble with aplomb, encouraging his fiery percussion section to heat up at the opportune moments. He's gifted with devilish technique yet that doesn't define his playing, it doesn't come off as overly extraneous. His runs up and down the ivories are jaw-dropping and his solos can delve into atonal territory along with classical elegance. He was at home doing stride as well as Ellington and the blues. In Philadelphia, the band covered "Begin To Be Good," "Stella va a Estallar," "New Orleans" and "Mambo Zawinul," which salutes the late Joe Zawinul through the use of his classic tune "Birdland," whose theme is richly incorporated into Valdes' Jazz-centric mambo. The first time I heard Valdes interject a classical segment and then Brubeck's "Blue Rondo a la Turk" into "Mambo Zawinul," it was taken as quite a feat but hearing him do it again less than a week later took some of the sheen off the presentation and I must say that the band was hot but over rehearsed. This was still a great presentation and if you haven't

Cadence: If you could give us an anecdote about some pivotal point in your life.

RM: Well, then I'd have to go back to the beginning. That would be, like, after returning to Chicago in the early 60's. I joined up with the Muhal Richard Abrams experimental band. It was a band that met every Monday night, where we were all invited to write for the band, and bring in our compositions, and get them played, providing us with an opportunity—if there was something that we liked or didn't like - we could change that and bring it back again. It was definitely a pivotal point for me. I had been exposed to the music of Ornette Coleman when I was in the army. I didn't totally understand it that much at the moment. Then there was the times our band would go to Berlin and join the band from Berlin, and the band from Orleans, France, and Albert Ayler was a member of that band. And of course back then, you know musicians would get together and have jam sessions. I heard Albert Ayler, and what I did recognize, as another saxophonist, was that he had an enormous sound on the instrument. I think we were playing the blues, and I think Albert played the first couple of courses in a more conventional way, and then he started to move away from that tradition. That made an impression on me, but at the time I don't think I was able to comprehend that fully. I think it was probably when I got back home, out of the army band, and heard John Coltrane's Out of This World on the Impulse record titled Coltrane, where he was starting to use a modal concept to create improvisation. At that point I thought, well maybe I should go back and listen to Ornette Coleman and Eric Dolphy, and so on, and then it started to make more sense to me. But continuing on that side, I was fortunate to be in Chicago at that time, because there were many musicians that were also in Muhal Richard Abrams' big band that were starting to think of other directions in music also. This is, I think, when I started to feel differently about it. I would play a lot at sessions and so on and I'd start to hear other things, but at first I would reject them, and then when I did start to embrace them, the music started to flow for me.



Written
by
David
Crawford
Jones

Let us be blunt. What little Westerners know (or think they know) about the continent of Africa paints a grim and depressing picture: severe poverty, famine, AIDS, civil war, genocide, child soldiers, corruption, slavery, and so forth, in a virtually endless litany of human misery, cruelty, and suffering. For this reason, many Westerners hold a conception of Africa as the one continent on the planet that has failed to enter the modern world. Asia and South America have seen buoyant economic growth in recent decades, Australia

and North America were properly tamed by the “civilizing process” centuries ago, and Europe is, at the very least, the progenitor of modernity, the author of humanism and scientific progress. Of course, the reality is much different than such a chauvinistic assessment implies. Africa’s turbulent journey into modernity demonstrates the perils of adopting simplistic narratives of human triumph over greed and exploitation: Africa is a constituent part of the modern world, the flip side, one might say, to the gold coin that is modernity.

Those looking to reclaim a sense of African agency could do worse than to turn to the continent’s rich and diverse musical history, the far corners of which have been beautifully documented in a recently released four-disc box set from Dust-to-Digital Records. Opika Pende: Africa at 78 RPM, takes its title from an expression found in the Lingala language of Central Africa, a phrase meaning “be strong” or “stand firm.” And as the curator for this set, Jonathan Ward points out, the term has another meaning: “resist.” A complicated topic in Africana studies, resistance can mean many things, but in the case of African music we have countless examples of musical expression being used as a platform to fight back against racism and exploitation, from Fela Kuti and the Kalakuta Republic in Nigeria to the many songs that defined the anti-apartheid movement in South Africa. But in the case of the music found on Opika Pende, another kind of resistance, one directed against overly pessimistic summations of African life that would deny African peoples a place in the modern world as authors of their own destinies, begins to take shape. As we can hear in the 100 tracks collected from old shellac 78 recordings gathered from around the continent, African musicians from Cape Town to Cairo have been making their own contributions to the world’s musical language, often bringing so-called “traditional” African musical innovations and instruments to popular musical styles that incorporated elements from around the globe.

The music on Opika Pende covers a period from 1909 to the early 1960s, thus making it an ideal document of the kinds of music Africans were making and



listening to during the long years of European colonialism. Along the more paternalistic shores of the European civilizing mission, numerous musicologists and ethnologists journeyed deep into the bush to document the musical traditions of Africa's supposedly ancient ethnic groups who were on the verge of extinction owing to exposure to the "corrupting" influences of

Western civilization. As Erich von Hornbostel, an ethnomusicologist observed in 1928, in a quote found at the beginning of the notes to Opika Pende, “It is therefore to be feared that the modern efforts to protect culture are coming too late. As yet, we hardly know what African music is. If we do not hasten to collect it systematically and to record it by means of the phonograph, we shall not even learn what it was.”

Such opinions present a vision of African music and African societies that is far too static. “Precolonial” African music, like the societies from which it emerged, underwent long centuries of change rooted in larger social and economic shifts and cultural interactions with neighboring African communities, and more distant peoples stretching from Europe and the Middle East to India and the Far East. Despite such dynamic processes, stagnant representations of African music persist to the present day, as many still hold the outdated view that the importance of African music can be found in the stylistic elements that, through the slave trade, would shape New World musical styles. Thus, historically Western musicologists looking to Africa have tended to overemphasize those elements of the continent’s music that were of primary importance to Western music, particularly the continent’s endless variety of drums and the complex polyrhythms that are so characteristic of much West African music in particular.

Yet while the importance and influence of these elements cannot be denied, the rich variety of sounds found on Opika Pende point the way towards a more interesting narrative that casts African musicians as protagonists in their own right, rather than accessories to larger global processes that were centered in lands thousands of miles away from Africa’s shores.

The four discs of Opika Pende are roughly divided along geographic lines, with the first focusing primarily on the music of North Africa and some of the Islamic areas of Western Africa, the second chronicling the musics found mainly along the coastal areas of Western Africa, the third documenting the sounds of Central and Eastern Africa, and the fourth and final disc tackling the musical worlds of Southern Africa. Throughout the set, the arbitrariness of these boundaries is apparent, as



musical ideas, innovations, and instruments can be traced to multiple regions. Variations of the mbira, the “thumb piano” most commonly associated with the Shona people of Zimbabwe, can be heard on this set in music originating as far away as Nigeria; likewise single or double-stringed instruments originate from areas as far ranging as Guinea in West Africa to the Eastern Cape in South Africa.

Yet the selection of music found on this set can also seem quite random at times, as Ward seems was guided in his selections not by any desire to impose an overarching narrative on African musical history, but rather to showcase the incredible diversity of sounds found in the old 78 recordings distributed throughout the continent during the colonial era. As Ward states in the liner notes, “I have created this compilation with one simple goal in mind: to showcase a diverse amount of long-forgotten music from Africa that transports me as a listener.” In this he has admirably succeeded.

The journeys prompted by the music heard on Opika Pende can indeed lead to some wonderfully strange places. In this respect, some of the music on this set reminds one of the music of the “old, weird America,” a term coined by Greil Marcus to describe the odd assortment of folk musics collected by Harry Smith in the



Anthology of American Folk Music. On disc one, for instance, we are treated to the rather haunting singing of Moroccan women—mainly prostitutes—known as the Shikhat. Often excluded from society, their music is a plaintive affirmation of their humanity, and is accompanied by an upright fiddle and a number of small drums. Alongside the praise songs of West African griots, we also hear on the first disc a soulful 1932 performance by a mandole (an African instrument that is a cross between a mandolin and an oud) player representative of the Judeo-Arabic music found in Algeria during the twentieth century, before most of that country's Jewish population was forced into exile in the 1960s.

Because all the music on Opika Pende comes from commercially released 78 RPM recordings, much of what is documented here is unabashedly popular in orientation. On Disc 2, we are treated to numerous examples of the popular genres of juju and highlife that would come to define West African music during the late colonial period and the early years of independence. Characteristic of this trend is the late 1930s recording of "Egberun Buso" by Nigeria's Jolly Orchestra. Like much of the juju music of the time



period, the Jolly Orchestra typically combined a guitar—increasingly the instrument of choice for African wage earners—with a wind instrument and several vocalists. The overall effect of “Egberun Buso” is one of playful contentment, mirrored in a translation of the song’s lyrics. “I walked a thousand miles/Because of the light-skinned lady/Lend me your agbada/So that I can go/Bye bye, Aunty.” In the same vein, “The Jambo Song,” recorded on the Decca label by Calendar and his Maringer Band is a wonderful example of the guitar-based palmwine music (so named for the alcoholic drink often consumed during performances of this music) that predated and influenced the development of juju.

On the jazzier side of things, Disc 2 also includes examples of Highlife, the brass band music first popularized in the ballrooms of the upper classes during the 1920s. “Osu Oblanyo,” by Yebo’s Band, shows, in addition to the influence of American jazz and the European military brass band tradition, a substantial West Indian influence as well, carried to Western Africa by Cuban and Brazilian traders, among others. The

Caribbean element is also heard on a later highlife recording dating from 1947, the Band of the Gold Coast Police's "High Life—Dagomba," another upbeat, and highly danceable tune so characteristic of the genre.

As Ward observes in his notes, commercial recording companies largely ignored Central Africa until the 1950s, when guitar-drenched rumba music took the region by storm. Yet some of the best music found on Disc 3 comes from the East African coast, where indigenous African musics combined with Arab and Swahili influences to create an astoundingly unique array of sounds, such as is found in the taarab music of coastal Kenya, Tanzania and Zanzibar. "Arabian Congo" by Siti Ganduri, a piece likely recorded in the early 1930s, demonstrates this diversity as the singer is accompanied not only by the riqq, an Arabic tambourine, and the darabukka, or Arabian drums, but also by a violin and a xylophone, suggesting a significant European influence as well. In Okoth Onuko's "March Guitar," we also hear the presence of the accordion, another European instrument adapted to local purposes, and made popular by Kenyan musicians during the late colonial period.

European and Western influences are especially prominent on Disc 4, from South African dance band music to the guitar music that became a popular source of entertainment in the region's many mines. Most notable in this regard is Josaya Hadebe's "Yini Wena Funa," an excellent example of the solo guitar music that would make George Sibanda famous during the 1950s. This recording, from around the same time period, deals with the strained relationships between black mine workers and the white bosses who ruthlessly mistreated them and exploited their labor. Hadebe's beautiful guitar picking and sardonic singing perfectly captures the existentialism of life on the mines, and the daily struggle against the dehumanization of contract labor. Also showing a substantial European influence, one of Opika Pende's most startling discoveries comes later on the disc, with "Kxomo Muwa," a Northern Sotho recording from the Limpopo province of South Africa that combines piercing, high-pitched vocals with the use of the autoharp, which had been appropriated by the

Feature Opika Pende - Africa at 78 RPM

Pedi people of the region late in the 19th century and adapted to the local musical language.

Elsewhere on the disc we find musical documents representing cultures further removed from European influences, particularly "Fuzhi Inopenduka Kwenda Lamukiya," a recording made along the Angolan/Zambian border and featuring the kisanji, the Chokwe version of the mbira. Yet the myth of the untouched rural African outpost must also be dispelled here as well. For as we hear elsewhere, even traditional African songs were being adapted to reflect the altered land-





scape brought about by social and economic change in the region. In “Nkau Haka Khoele,” recorded in 1951 in Lesotho, we hear a traditional threshing song—used to guide the rhythm of those working in the fields—with lyrics altered by the realities of industrialization and wage labor. In a deeply mournful tone, the singer, Clement Nyamane, laments the absence of the men of Lesotho, who have gone away to work in the white-owned mines of South Africa. This is a deeply spiritual music, reflecting both where Lesotho society had been and where it was headed.

As Opika Pende demonstrates time and time again, the power of African peoples to resist their own marginalization was considerable, and nowhere more apparent than in the vibrant music of the continent. Jonathan Ward is to be commended for assembling this riveting collection; not only should it alter our understanding of African music in the twentieth century, it should also cause us to reexamine our assumptions about the resiliency, creativity, and diversity of African societies during the long and difficult years of the twentieth century.

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Nat Reeves

Bassist

Conducted and Edited

by David Haney

Transcribed by Paul

Rogers



Photo Credit: Ron Thompson

Cadence: First thing, if you'll just tell us your name, where you're from, and what you play.

Reeves: My name is Nat Reeves. I currently live in Hartford, Connecticut, and I play the acoustic bass. I was born in Virginia.

Cadence: What's the current project that you're in Portland with?

Reeves: I'm currently in Portland with the group called, "We Four." Javon Jackson is the saxophone, Mulgrew Miller, pianist, I'm on bass, Jimmy Cobb, the great Jimmy Cobb is on drums.

Cadence: And you teach in Hartford, right?

Reeves: I teach at the Hartt School, Jackie McLean

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seen Valdes you certainly are missing out on one of the best living pianists. Valdes' sister, vocalist Mayra Caridad Valdes, was also with the band and her two songs mid-set – "Alma Mia" and "Obatala" were stage-stealers. She sang with such passion and soul that really connected with the audience. When she joined the ensemble at the end on the encore of "San Jose" and sang, the audience stood and screamed...The Danilo Perez Trio (Ben Street, b; Adam Cruz, d) opened for Valdes at the Merriam theater, delivering four perfectly performed songs that culminated with Perez's "Daniela's Chronicles," an ode with a section written for each year of life thus far of the pianist's young daughter. Perez, it should be noted, also programs the Kimmel Center's Jazz series...Bill Frisell's Beautiful Dreamers at World Café Live on 1/30 proved to be disappointing, at least the first half, too much tiresome jamming, too much ego-less Frisell. His playing with Eyvind Kang on viola and drummer Rudy Royston was adventurous, skittering across Americana, folk, Jazz, blues, rock, insect noise and other, but the songs ran into each other and there wasn't much of a connection /inclusio

Institute of Jazz at the University of Hartford, in Connecticut, and I've been teaching there since 1982. I started off as an adjunct, part-time, and now I'm a full-time Associate in Music professor.

Cadence: Are they sympathetic to your schedule?

Reeves: Well, the university expects their professors to perform and record—it's like publishing; to be out involved in the public, to draw attention to the university, and the students are the ones I have to think about and try to—I don't call it "make up", but give them some special time when I return home, and keep them involved in things that are happening with me while I'm out on tour.

Cadence: So you have a sub when you're gone?

Reeves: I have someone who teaches my ensembles. My private students have a syllabus schedule that they have; assignments, practice. If I tried to sub for all my private students, I probably would stay home. It wouldn't be worth it. But this way, they have to learn how to practice, because a lot of young musicians think that the one-on-one lesson is when they learn. They don't really practice, they wait for that lesson every week, but the fact that I go away sometimes, I think it's good for them to get to know themselves, learn how to practice, become friends with the other musicians, and I hope that one day that they may be in the same situation that I'm in, and be a traveling musician and a professor.

Cadence: Is it hard when you leave, for the students?

Reeves: It's hard leaving my wife, and my dogs, and my mother. It's hard to leave to go anywhere right now, especially when you're on an airplane every day. There's so many things that could happen, but when the music is as strong as it is with this group, this is my immediate family now, so I stay in touch with those I can, and I do the best I can with the music.

Cadence: Easier once you getting going?

Reeves: Yes.

Cadence: It's hard to leave.

Reeves: It's hard to leave, but once you get going it becomes a routine. You not only play together, you eat together, you talk and you tell stories, and it becomes a

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with the audience. The trio did get into a shimmering mid-set "Over the Rainbow," and later did finish stronger with some Little Anthony and the Imperials, the Beatles and Blind Willie Johnson...The Dave Burrell-Han Bennink duo at the PAA (ANW) on 1/30 marked the first meeting of the two veteran free Jazzsters. Bennink was finishing up a lengthy U.S. tour with violinist Mary Oliver, who watched from the front row and obviously still enjoys watching all of the drummer's fun-filled antics after all these years working with him in the ICP Orchestra. Within minutes of the start, Bennink sank a drum stick through the snare drum's skin and laid on the floor to kick his feet, but it wasn't all fun and games, the two veterans share an appreciation for standards and ran through a good number of them. When Burrell decided they should play some Strayhorn, Bennink suggested "Chelsea Bridge," but Burrell said, "I don't like to play 'Chelsea Bridge,' I had to play it every night with David but I not saying which David that is!" That's ok, we knew the reference was to David Murray. Burrell was brilliant, as always, playing in multiple styles - from stride to barrelhouse to hard bop to total free -

bond that's pretty special.

Cadence: You're with your friends.

Reeves: You're with your friends, and it becomes pretty special.

Cadence: Not so lonely?

Reeves: It can be lonely at home, if your head's not clear, or thinking about good things.

Cadence: I'd like to ask you about your relationship with jazz great, alto saxophonist Jackie McLean.

Reeves: Well, the first time I met Jackie McLean was in Richmond, Virginia. I was living there at the time, and my cousin, Lee Jackson, took me to a concert that he was playing with, a group there called "The Oneness of Juju," was the name of the band, and we had a brief meeting, a hello, and then I went to New York for a little while, came to Hartford, stayed for a little while and then went to New York, and then came back to Hartford. When I came back to Hartford the second time, that's when another friend of mine took me to meet Jackie again, and he immediately got me involved in what he was doing. He had a concert at the University of Hartford, and he already had a bass player on stage, and he invited me up so he had two bass players on stage. So we became really good friends. He was my mentor. Everything that I'm doing today wouldn't have happened without his help.

Cadence: So he was huge.

Reeves: He was a huge influence on my life, and a huge influence on my concept, everything that I try to do with my young students. He's the reason I'm at the University of Hartford. He started the program there in the early 70s, and I think about him every day. Think about him every day.

Cadence: Is it correct to say he covered Free, Hard Bop, Bop styles in his approach?

Reeves: I think he covered all of the areas. You know, he loved Charlie Parker, he loved Ornette Coleman and some of the free music, he loved the electric bass. I even played the electric bass on a few of his songs, and he was very open to all music.

Cadence: Jackie had a wide palette.

Reeves: A very wide palette of music, and he was very

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but all within a sensible framework, to which Bennink easily adapted to...Montgomery County Community College continued to present a wide array of Jazz artists in an intimate setting when NEA Jazz Master Randy Weston and his African Rhythms Quintet held court on 2/4. Weston verbally and musically extolled the virtues of Africa as, "The origin of civilization of our planet" and for the music. His nearly two-hour set was a big hit and covered a number of his most memorable hits including "Hi-Fly," ("My most popular song") along with "Blue Moses" and "African Sunrise." Other songs included the very bluesy "The Seventh Queen," which began with ruminative piano and then the unison blaring horns of T.K. Blue (sax) and Robin Trowers (tbn) and the very fun "Loose Wig" which featured one of a number of Alex Blake's crazy-assed slapped-hummed-and-foot stomped bass solos that pretty much brought the house down. Neil Clarke also added some colorful African percussion. Weston had some interesting thoughts on the important role of the musician – they need to be clean of mind and clean of spirit because they serve the role of historian and of story-teller. "The creator gave us music as our

helpful to young musicians, and he was helpful to not only musicians, but to anyone that could use some help. Very, very strong personality, and I think about him every day.

Cadence: Good man to work with?

Reeves: A great man to work with, great man. The band was always tight. We were always rehearsed. You always had money in your pocket; he would never let you travel with no money.

Cadence: He had his stuff together, the business end, as well as the artistic.

Reeves: He had his stuff together, yes. We would all meet at this house and go to JFK in a van together, and it was a band. In those days—since I was in the band from 1985. I played his last performances in 2004. I was on and off the band several times, but I was always involved in his life in some way or another, because I taught at the university and we shared an office together. I would take frequent trips with him to New York City to see his mom, and to meet with Arthur Taylor for breakfast, and I would take frequent trips to Boston to have his saxophone repaired. We would go out and eat Japanese food. We would speak pretty much every day, you know, when we were really, really tight. And I got to watch some of his students at the University of Hartford become part of the band.

Cadence: The evolution of his students.

Reeves: Yeah, yeah. Alan Palmer, Eric McPherson, Steve Davis; they were all students at the Hartt School.

Cadence: Jackie McLean died after a long illness in March 2006?

Reeves: I don't want to say yes because I really don't want to think about when he died because he died on my mother's birthday, so it was a sad time for me. I kind of—it's almost hard for me to celebrate her birthday. I have to give it a day or two.

Cadence: Okay.

Reeves: I think it's 2006, but I hate to say people die. He's still alive to me. I mean, because his music is just like he's still here. Maybe not in body, but his music is here, so he really hasn't died he's just moved on.

Cadence: I felt that when my grandmother died. It felt

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first language," he said... Nicholas Payton has had a heavy presence of late on the Jazz blog scene with his restrictive interpretation of Jazz – he wants it to be relabeled BAM (Black American Music) so it was not a big surprise to find him laying down the law at Chris' on 2/11 with his strict no photos policy. What was surprising was that he played with a trio of Vicente Archer (b) and Damion Reid (d) while sitting behind a Rhodes from which he dialed up lots of funky cosmic grooves. When he played trumpet, which was rare, it was almost always with one hand on the horn and the other on the keys. He also sang to end the first set on a tune that was solidly in the contemporary urban music category. Pianist Orrin Evans was in the house along with surprise guest guitarist Russell Malone to watch the festivities...Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents – 4/4 Ballister (Rempis, Lonberg-Holm, Nilssen-Love) & Lasse Marhaug @ Mass Bldg.; 4/14 Endangered Dood (Speed, Noriega, Dunn, Black) @ Mass Bldg.; 4/15 Steve Lehman 3 w/ Chris Tordini, Damion Reid @ The Rotunda; 4/21 Steve Coleman & Five Elements @ Johnny Brenda's; 6/2 The Thing + Joe McPhee

like she's not gone. You know, her body is gone.

Reeves: Yeah, the spirit is here.

Cadence: You don't feel like they don't exist any more.

Reeves: Yeah, the spirit is still here, and that's the way I feel with him. I watch some of his videos on youtube or put his recordings on and think about some of the things he would say to me, and that's what keeps him here.

Cadence: Yeah, sounds like a really great mentor.

Reeves: Oh, that's what my whole concept is at the University of Hartford, is—you know, he always told us how to dress, you know, how to speak to people, how to get what you deserve, how to be polite, but, you know, you have to bark sometimes, the importance of the music; it's all about the music.

Cadence: Yeah, not losing the music—

Reeves: Not losing the music.

Cadence: Tell us about working with and meeting Jackie McLean.

Reeves: The business part of it. My first trip abroad was with Sonny Stitt. I played his last performance, and it was my first trip to Japan, that was in 1982, so after that performance, I came back to Hartford, and that's when I went over to see Jackie, really got to meet Jackie after that performance, and I played a cassette of Sonny playing, and he could only play the alto saxophone at that point, he was so weak. He had signed himself out of the hospital to be on that tour.

Cadence: So, he was pretty sick at that point?

Reeves: Yeah, those memories are strong in my heart, as well. There seems to be such a connection with saxophone players for me.

Cadence: Why is that?

Reeves: I don't know. I spent a lot of time playing with the great Kenny Garrett as well, and Eric Alexander, on his last few recordings, and I just recorded with Kenny Garrett recently, in July 2011.

Cadence: What label?

Reeves: Mack Avenue.

Cadence: Mack Avenue. What was the program of music?

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@ Johnny Brenda's... Chris' Jazz Café (chrisjazzcafe.com) presents - 4/13-14 Pat Martino 4 w/ Eric Alexander; 4/20-21 Ari Hoenig 4 w/ Gilad Hekselman, Shai Maestro, Orlando LeFleming; 6/15-16 Jimmy Bruno 3 w/ Peter Bernstein...The Painted Bride Art Center (paintedbride.org) presents - 4/13 Steven Bernstein's "MTO Plays Sly" including John Medeski, Marty Ehrlich... Penn Presents (pennpresents.org) presents at Annenberg Center- 4/7 Zakir Hussain & Masters of Percussion; 4/28 Kurt Elling Swings Sinatra... World Café Live (worldcafelive.com) presents - 5/16 Charlie Hunter... Montgomery County Community College (mc3.edu) presents - 4/28 Warriors of the Wonderful Sound w/ Muhal Richard Abrams...The Philadelphia Museum of Art (philamuseum.org) presents - 3/16 Cyro Baptista; 3/23 Orrin Evans; 3/30 The Other Philly Sound, Jazz... Fire Museum (museumfire.com) presents- 4/1 Samarth Nagarkar, Indrajit Roy-Chowdhury & Kedernath Havaladar @ PhilaMoca; 4/6 Wolter Wierbos, Superlith at Highwire Gallery...Keswick Theatre (keswicktheatre.com) presents - 6/8 Victor Wooten; 6/28 Spectrum Road (Jack Bruce, Vernon Reid, John Medeski, Cindy Blackman).

Ken Weiss

Reeves: Original, mostly original. I wouldn't call it so much straight ahead, as it's catchy melodies with the energy that Kenny Garrett has when he writes. It's really, really a fun and challenging recording date. We had just finished about five nights at Dizzy's Coca-Cola Club, so we went right from Dizzy's into the studio.

Cadence: You were ready, then.

Reeves: Yeah, the band was ready. So many different projects, it seems all the time. School is always first in my head because it's the closest. I live very close to University of Hartford, and getting to know how to prepare for that helps with the road, as well. You know, the preparation for teaching and meetings and—

Cadence: It forces you to be on time.

Reeves: Yeah, on time and to be organized. Timing is the most important thing. I'm trying to remember who said it, but Jackie would always say to me, "When you're early, you're on time. When you're on time, you're running late." And I remember Arthur Taylor would say that, "When you're late, you never really catch up." And you can feel it and hear it in your playing, the running late. It's just got that edge to it.

Cadence: Yeah, ready by the end of the gig, caught up.

Reeves: Yeah, it's a lot of thought process put into, you know, going to the stage. And you're on the stage all the time, you know. Even when you're in the lobby, somebody is watching. It's a lot—lot of things to do, to keep it together.

Cadence: Yeah, I was playing with trombonist Julian Priestler in Paris, and we went to Radio France, the central radio station, and we rushed all day to get there, and I was just about to play, and Julian grabbed my shoulder and said, "You've been rushing all day." And it was the easiest thing to forget, for me, is to—

Reeves: Take a breath, take a minute.

Cadence: Should be the most important thing.

Reeves: Well, you can hear it in the music if you're edgy, you can hear it.

Cadence: So, do you go down to New York when you're not touring?

Reeves: I go to New York mostly just to play, or to go

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The PORTLAND JAZZ FESTIVAL (pdxjazz.com) will roll out its annual fortnight of fun from Feb. 17-26 in a wide variety of venues in downtown Portland. There will be scores of events, both ticketed and free, featuring musicians from near and far. Some of the visiting "stars" will be: Enrico Rava (Tribe), Chuck Israel (Orchestra plays Bill Evans), Dee Dee Bridgewater (tribute to Billie), Roy Haynes (Fountain of Youth Band), Bill Frisell, Vijay Iyer (Tirtha), and Charlie Hunter.

The talented local scene has not been ignored. There are so many quality players/groups from these parts participating that the following list will not come close to giving them all recognition. Some notables: Thara Memory (Artfully Miles project), Carlton Jackson, Tony Pacini, Ezra Weiss, Bobby Torres, John Stowell, David Friesen and John Gross, Tom Grant and Shelly Rudolph, Ron Steen, George Colligan, Farnell Newton, Nancy King, Mary Kadderly, John J.B. Butler, Dave Frishberg and Rebecca Kilgore, Tim Wilcox, Gary Hobbs. As I've said this is only the tip of the iceberg. There's a lot going on around here.

And a lot of what does go on around here happens at

down to have my instrument repaired by David Gage, one of the luthiers there. I lived in New York City only two years, but at the time I lived there, that was when all the young players were getting their start: Kenny Garrett, and Wallace Roney. We all went to New York around the same time, so it was a melting pot of young talent, and we would all go to the jam sessions, and I did a lot of playing on the streets, and it was much less expensive to live. You had bigger spaces. You had lofts. Now you have smaller spaces. Yeah, usually I just go for work. Hartford became my home.

Cadence: Has the New York club scene changed in your mind?

Reeves: Yeah, the club scene has changed. It's all about money now. It's not too easy to hang out. You don't have a Bradley's in New York any longer. I used to love to go there because all the musicians would go there after their performances.

Cadence: Yes, tell us about the scene there.

Reeves: That was a place on University—it's actually mostly duos played there, so you could hear the great piano players and the bass players. I'd go hear Ron Carter there, and Kenny Barron, and Ray Drummond, different piano players. I think Mingus used to play there. Everybody was there—Ahmad Jamal.

Cadence: Tell us about recording with Criss Cross Records.

Reeves: Yeah, the first recording I did with Kenny Garrett was on the Criss Cross label. I think that was '84 with Kenny, Woody Shaw, Mulgrew Miller, who is part of We Four, and Tony Reedus, who passed recently. That was fun. And then I recorded on Criss Cross with Steve Davis, and one with David Hazeltine, but it all gets away. I mean, I have it all written on paper if—I could have been prepared if I'd brought my mid-tenure review. [LAUGHTER]

Cadence: Then we'd both be prepared.

Reeves: Yeah.

Cadence: Was your connection with the label, with Criss Cross, or with individual artists?

Reeves: With the individual artists, yeah, the individual artists, and then you become sort of associated with

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Jimmy Maks (jimmymaks.com 300 NW 10th Ave.) Mondays feature the Dan Balmer Trio. Tuesdays: Mel Brown Septet. Wed: Mel Brown Quartet. Thu: Mel Brown B-3 Organ Trio. Many others are on the schedule as well: Patrick Lamb, Liv Warfield, Devin Phillips, Linda Hornbuckle are just some of these upcoming local stars. 2/20: Jimmy Maks will host Charles McPherson in two gigs as part of the Jazz Festival. First with Darrell Grant's Portland State Univ. Jazz Ensemble and then with the Randy Porter Trio in a tribute to "Pres" and "Bird".

The Blue Monk on Belmont (3341 SE Belmont Ave.) is also a solid presenter of exciting Jazz and improvising talent. They've got a weekly Sunday Jazz series (curated by Mary Sue Tobin. tobinmarysue@gmail.com) which features a nice mix of musical visionaries. Thursdays: drummer/composer Alan Jones leads a Jam session which can really get cooking. There are plenty of other quality events throughout the week as well. 2/10: I caught a soulfull and often incendiary performance by David Ornette Cherry's "ETERNAL MONOLOGUE" which features a rotating cast of

the label, because I think I did something with Anthony Wonsey on there, so I would see the man who owned Criss Cross—Gerry Teekens. I'd see him when I'd go over to North Sea. I never was so close to the people who were in charge. I always pulled back and just wanted to be the bass player.

Cadence: Probably a healthy instinct.

Reeves: Yeah, yeah.

Cadence: Keep your distance.

Reeves: Yeah, you know the politics of everything now. It's so different now, I have to jump into—get more involved now because I'm that age now that I should get some of the things that I've worked hard for. This might be my first interview, real interview

Cadence: How old are you?

Reeves: 56.

Cadence: Do you consider yourself a leader?

Reeves: In this group?

Cadence: No, not in this group, just in general.

Reeves: Well, when I'm teaching I do because I like to be with younger players and be able to play with them, but then you have to kind of mold the sound, and give the drummer the concept of what he should be doing, because everything that they do now is from watching youtube. They don't have the players like we had, to go watch and see live, and watch—just to watch them, you would learn. Everything is torn from a book.

Cadence: It seems like it's getting more and more superficial.

Reeves: Well, you're losing a lot of—it's become a course in college now, which I'm sure it has been a long time, but, you know, having Jackie McLean walking around, or Woody Shaw, Freddie Hubbard, Miles. But we got Jimmy Cobb, Mulgrew Miller, Javon Jackson, all of whom are connected to Miles Davis in some way or another. You know, Javon's tenure with Art Blakey, Mulgrew played with Art Blakey, I played with Jackie McLean, they all played with Miles. It's a nice connection of musicians and friends.

Cadence: Do you record exclusively for any particular label?

Reeves: It's only a few people who do that, and usually

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top-level local musicians. This night presented compositions by the leader as well as Jim Pepper, Ornette Coleman, among others. David played piano, eclectic keys and melodica and was accompanied by Renato Caranto (ts), Frank Tribble (gtr), Tye North (b) and Ed Pierce (d) in two sets which swung wildly (but coherently) from avant to funk to soul to straight ahead and back again. It was a very entertaining and accomplished evening of music.

Another one of our fine local pianists, Gordon Lee, has been out and about quite a bit with several different versions of his trio. 2/10: with Dick Berk (d) and Kevin Deitz (b) at Wilf's (800 NW 6th Ave.). 1/14: with Ron Steen (d) and Phil Baker (b) at Arrivederci (17032 SE McLoughlin Ave-Milwaukie,OR). Gordon is a special talent. He's a fantastic pianist and an exceptional composer as well as a fine interpreter of other's music. On 1/21 I had the pleasure of catching him in an intimate solo performance, one of an occasional series of events presented by Claire Sykes as part of her Velvet Sofa Salon (sykeswrites.wordpress.com). The pianist treated a packed house to two full sets of stunning mastery. The program

those are the larger labels.

Cadence: I guess most jazz musicians don't really work for labels.

Reeves: Yeah, a lot of musicians seem to have their own labels, or they make their own CDs now, and self-promote themselves. Kenny Garrett always has a label. He's always out on tour, and he has a label, he has a manager, he's very, very organized.

Cadence: I imagine if you're touring or playing, that's the avenue to sell your material.

Reeves: A lot of musicians bring their material with them, and sell it after the concerts, and I think it's important to self-promote. I did a project in January with—let's see, a couple of students, and a pianist from New York, Rick Germanson, piano, Josh Bruneau on trumpet, and the drums was Jonathan Barber, something that I could say that could be my record, but hasn't been mastered yet. But it was fun. I was pretty much a leader on that. I learned a lot. It was supposed to be a larger project involving more students—we had other students come in and perform, but we had a huge snowstorm so a lot of people didn't make it.

Cadence: What kind of recording process?

Reeves: Well, one of the engineers at the university applied for a grant, faculty development grant, and he got it, and he took us to a studio called Power Station New England.

Cadence: When was the last time you were in the recording studio?

Reeves: I just recorded, before I came on tour, with Larry Willis and Steve Davis, Billy Williams, a young drummer from Virginia Beach, Mike DiRubbo, who used to be a student of Jackie McLean. We did almost all original music, except a few standards. I've gotten better at recording. You got to really know your instrument, and know what you're playing because sometimes you can, now you can fix things, you know. You can pull notes out, or you can move a note. With the power of ProTools, there's so much you can do with technology now.

Cadence: Somebody once said, "If you have the power to do something, you also have the power not

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was a thoughtful mix of originals both old and new, including a portion of a beautiful suite which is a work in progress. Among a couple of pieces by other composers he featured a heartfelt version of Jim Pepper's "Lakota Song". It should be noted that Gordon was Pepper's regular pianist for many years both here and abroad so the connection is a deep one. The highlight for me was his solo take on his own moving piece "Loss Is Freedom". A great evening by a great artist.

Tenor sax and flute titan Rob Scheps calls Portland home and performs here quite regularly when not in NYC or on the road. Late January and early February found him working with several different groups. 1/20: with pianist Dave Frishberg at Touche (1425 NW Glisan). 2/2: Rob Schep's Big Band at Vie de Boheme (1530 SE 7th Ave.). The group features an incredible lineup of locals and guests. Greg Gisbert (tpt, flgh) was the featured guest this evening. The rest of the orchestra follows. Sax: RS, Gary Harris, Scott Hall, David Valdez, Robert Crowell. Trumpet: Rich Cooper, Paul Mazzio, Greg Garrett, Conte Bennett. Piano/keys: Ramsey Embick.

to do that thing."

Reeves: Right. Well, you know if you record live, usually that's it, but if you're in the studio and you have time to do it, why not do it? Because every time you play that recording, I'd hear it. But sometimes that's part of the song.

Cadence: I like the spontaneity of playing free while recording, but as a composer, I prefer the precision of well thought-out ideas.

Reeves: Right, that's what makes a musician who he is, it's the precision and the wanting to be good at what you do, and wanting to be identified by your sound, and having good time, having a good sound, and having good time, being on time, dressing the part. It's not easy, but if you follow a few steps and you do your homework, you can do it. But everything is connected through someone else usually. I remember when I lived in New York, they used to have auditions for bands, like if Dexter Gordon needed a bass player, it would be about 15 people, bass players, who would go down and audition, all in the same club.

Cadence: Yeah, just a line of them.

Reeves: Yeah, one after another.

Cadence: Assembly line.

Reeves: Yeah, but musicians were friends then. We got together. Now we get together on Facebook, which is not the same.

Cadence: What is it like travelling with your bass?

Reeves: Bass players no longer travel with their instruments. That's a big change, for me.

Cadence: How does that work?

Reeves: Well, I know I traveled from 1982 until 2004 with my bass, so when you travel with your instrument, you always can practice. Today, I can't practice. There's no bass until I get to the venue. I mean, sometimes you can go there early, or you can bring the bass to the hotel, but a lot of the times it's not practical. You just don't have the time, so there's a different bass at every venue.

Cadence: So you're at the mercy of promoters?

Reeves: So you're at the mercy of the bass, and I used to complain but I don't any more because the pianists

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Tuba: JaTtik Clark. Bases: Tim Gilson. Drums: Ward Griffiths. Bassoon: Evan Kuhlmann. Percussion: Chaz Mortimer. Composer: Ezra Weiss.

2/4: Scheps/Gisbert Quintet with George Colligan (p), Scott Steed (b), Todd Strait (d). 2/10: with Julian Priester (tbn) and Randy Porter (p) at Touche.

1/21: One heckuva badass organ quartet came stomping into town when Joe Doria (Hammond B-3), Wayne Horvitz (Fender Rhodes), Bobby Previte (d) and Timothy Young (gtr) rocked the Good Foot Lounge (2845 SE Stark St.)

2/25: Rich Halley 4 at Camellia Lounge (510 NW 11th Ave.). Rich Halley (ts, flt, perc), Michael Vlatkovich (tbn, perc, squeak toys), Clyde Reed (b), Carson Halley (d, perc). This gig was part of the Portland Jazz Festival.

The CREATIVE MUSIC GUILD (creativemusicguild.org) continues to bring improvised music to town in it's many forms (jazz, free, electronic, noise,?). Lately they have been less about large scale concerts or major visiting projects and more about solo or duo guests working alone and with local improvisers in performance and workshop settings in small, often unconventional

have to do the same thing, and the drummers have to do the same thing. There is a little more effort put into the piano being a nice one. It takes years to get a bass to really be part of you.

Cadence: Well, these are \$100,000 instruments.

Reeves: Yeah. Some of them are—may be a thousand dollar bass, but if it's set-up properly, it doesn't matter how much you spend on it. It's all about the set-up and how the strings are set-up, if the bridge is straight, if the sound post is good. I'm learning that—with a group like We Four, it's good to play as acoustically as possible because it makes the band sound more like the old, old style—old sound.

Cadence: So when you say "as acoustically as possible," with the least amount of...

Reeves: Least, yeah, because a lot of times these engineers like to plug a direct box to it, and that really changes the nature of the instrument; the sound of it, the speed of it, the intonation, so you got to know how to get to your best sound when you're playing on a different instrument every night. So that's become really a challenge, and I'm kind of liking it more than I used to. I used to really totally dislike it, but I came to terms that the audience, they come to hear you. They don't know anything about the bass or the pianos, or your situation, or what happened earlier in the day. They're excited about your musicianship, so you have to do the best you can.

Cadence: Does it affect your approach with the bass if you're using less amplification? Do you feel like you have to play harder?

Reeves: No, it allows me to actually hear the sound of the bass, because you can hear the bass—

Cadence: Yeah, subtle things.

Reeves: Yeah, because if they make it so loud and change the sound of it, then I might hear the bass over there somewhere. I can't hear it right here, so it takes away—you know, makes it just a little trick, everything's tricky. But you know that you have to understand that the bass has to be loud sometimes, too, but you have to be in control of the tone of it, and some people hear it different than others. It's a challenge, but that's what

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venues). They've recently begun the "Outset Series" at Revival Drum Shop (1465 NE Prescott) on the 1st and 3rd Wednesday of each month. 1/18: Ben Kates (solo sax), Brian Mumford (solo electronics). 2/1: Luke Wyland (solo acc/elec), Tim DuRoche (d) and Eugene Lee (sax) duo. 2/15: Halley duo (Rich Halley/Carson Halley), MSHR (Brenna Murphy and Birch Cooper). 3/7: Daniel Menche (elec), Demolition Duo (John C. Savage and Ken Ollis). 3/21: 1939 Ensemble (drum and vibes), Greg Skloff (solo bass). Other CMG gigs include: at Laughinghorse Book and Film Collective (12 NE 10th Ave.) 1/29: Trevor Dunn and Travis LaPlante. 2/23: Walley Shoup/John Niekrasz duo (sax and drums) with Wally also reading from his book. 2/18: at the Piano Fort (1715 SE Spokane): STRATIC (from Oakland) featuring Aram Shelton (sax, elec), Michael Coleman (keys, elec), Alex Vittum (perc). THICKET (Ben Kates (as), John Niekrasz(d), Brian Mumford (gtr,elec).

In the Oct-Dec. Cadence issue of 2011 I offered a detailed list of most, if not all, of the venues presenting music of interest to readers of this column. Of course as soon as these lists are compiled some

makes it good.

Cadence: Who are your bass heroes?

Reeves: Oh god, I love them all, going back to Jimmy Blanton, Slam Stewart, Oscar Pettiford, Sam Jones, Paul Chambers, Ron Carter, Charles Mingus, Leroy Vinnegar, Buster Williams, Rufus Reid, Christian McBride. I mean, it's just so many out there, and they're all connected. John Clayton, I love—I think they're all great musicians. They all have a different voice, everybody has a different sound, it's a different voice, different technique. You know, I try to go back to some of the earlier guys and see what—how it all started, you know. The bass—and some of the bass players that also played the cello. I like the tuba. I like the tuba in jazz—Ray Draper. I've just become more open to all kinds of music. I was given a CD, just a few weeks ago when I was in Japan, from a Korean group, traditional music. I've been listening to that. I like to collect instruments, listen to the birds, man, you know?

Cadence: Sounds?

Reeves: Yeah, sounds. You know, to me, it's not too much more than that. I try to get to the point where I don't have to look at my notes, hands. You know, let the instrument be there, and let myself find it. Every now and then you have to check yourself, but it's—I can't wait to play every night. I don't care about all the—I know the travel is hard, I brought a cold here, but the music outweighs everything, so—and this opportunity, because this will be something that I'll be talking about for the rest of my life. I'm taking notes myself, upstairs, about everything that's been happening. Losing stuff, losing your bag, losing a glove, "Where's my keys?" I mean, it's a lot to leave the house.

Cadence: It is. I tend to lose everything the first day or two, and then it's okay.

Reeves: Yeah, you got to lose stuff.

Cadence: Just this brutal period.

Reeves: I like to let it all flow together. Everything has a flow—Stan Hope. I worked with Stan Hope with Houston Pearson, I learned a lot of music from him because there were not charts. A lot of—no, Houston

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thing occurs to make them somewhat obsolete. The Woods in SE Portland was a relatively new addition to our scene and had become a popular venue for improvisers and left-of-center musicians. They had hosted a number of fine events including performances by the Blue Cranes, PigPen and others. Sadly, the doors have closed

I'm sure there'll be plenty more to report as soon as I send this off to press so check in with the above mentioned venues/organizations for further details about future events. I invite you to check out my YouTube channel (BRADWINTERPDX) as well if you're interested in videoclips from some of the gigs I've caught in the last few years. Of particular note in relation to this month's column is a full recording of Gordon Lee's solo performance of his composition "Loss is Freedom" at the January Salon. Thanks for continuing to support original music and art. A Lula Continua.

Brad Winter

would make you learn songs by ear, on the stage, right in front of the audience.

Cadence: Swim or sink.

Reeves: That's right. Well, there's not but a few bass players could handle that. So this has been a good year. I did a lot of traveling with Kenny Garrett this year. I recorded with him. I traveled with Harold Mabern and Eric Alexander this year. I worked with Curtis Fuller this year, and then this trip here, and then I don't really have anything coming up, but I saw something in a magazine that said I was doing a cruise next year, so I hope that happens.

There's Kenny Kirkland. I spent a lot of time with Kenny Kirkland. We had a great band with Kenny Garrett in the 90s. Kenny—Kenny Kirkland, Jeff Watts, myself, Kenny Garrett. We had a recording called "Songbook" that was Grammy nominated. We didn't win the Grammy but we were out there, and that was a rhythm section that will go down in history. Pretty good band with Harold Mabern, I did a few recordings with Harold. We just did a recording in Japan in September. I worked a lot with Joe Farnsworth, who is working now with McCoy Tyner, so most of the musicians that I know and that I've grown up with are all playing these high-profile performances, and it's really great, and they're all teaching, they keep the music consistent at a good, high level.

Cadence: It's kind of amazing to me, it's a nice group to be in. I mean, I mean, there's a lot of people struggling to do something, and this is a nice group you've got.

Reeves: Yeah, there's a lot of people that are great players that aren't working. That's why I always try to do more than one thing. You know, I haven't even come out with some of my photos. I like to take photographs because of all the places I go. I didn't bring my really nice camera with me on this trip because it's been a lot of small airplanes, so I brought my iPhone and my iPad. All of those things take photos, and the music is so strong that I'm not really taking a lot of pictures this trip. I'm staying very close to the hotel. I'm actually getting some rest. I'm just learning how to get

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Vancouver, BC

Coastal Jazz & Blues Soc. has announced the lineup for the 2012 TD Van. International Jazz Fest 6/22-7/1. Headliners include Trombone Shorty & Orleans Avenue and Preservation Hall Jazz Band, Bill Frisell playing John Lennon, and The Cookers (Eddie Henderson, David Weiss, Craig Handy, Billy Harper, George Cables, Cecil McBee, Billy Hart) 6/22; George Benson at the Orpheum, Dianne Reeves also 6/23 at the Vogue; Eliane Elias Brasileira 4tet (With Marc Johnson bass, Rubens De Lacorte guitar, Rafael Barata drums) 6/24; Spectrum Road (Cindy Blackman-Santana, Jack Bruce, John Medeski & Vernon Reid) 6/25; Wayne Shorter 4tet (w. Danilo Perez, John Patitucci, Brian Blade) and Terje Rypdal "Crime Scene" w. Palle Mikkelborg, Stale Storlokken, Paolo Vinaccia & Bergen big band 6/26; Terrell Stafford 5tet (with Tim Warfield, Bruce Barth, Peter Washington & Dana Hall) 6/29. The full schedule should be online by early May, go to www.coastal-jazz.ca for further info, venue, times etc... Cory Weeds' Cellar Jazz Club has a very busy schedule in Apr. and May starting 4/1 with the the Capilano U. big bands directed by Dennis Esson. 4/2 starts a month of Blue

some rest.

Cadence: Yeah, you're not on vacation.

Reeves: No, I used to be all over the place. Working and running, just trying to see everything.

Cadence: Out on tours then?

Reeves: Yeah, this is a pretty serious bandstand to be on, and I feel very fortunate and feel like a kid.

[LAUGHTER] I'm very humbled by this opportunity.

Cadence: What about Jackie and the Artist Collective?

Reeves: That was a collective of different artists, and Jackie and his wife, Dolly, spearheaded this program for inner-city kids or kids who wanted to spend time learning. If you go to their website they could explain it better in words than me. I don't want to say the wrong thing, but that was unbelievable. To see Jackie—if you go on video—have you ever seen Jackie McLean on Mars?

Cadence: I haven't.

Reeves: When you get a chance, look at that video. It shows him teaching kids and Paul Jeffrey used to be at the University, and when they gave Dizzy Gillespie his honorary doctorate, and this—just recently, Steve Davis and I were a part of giving Hank Jones an honorary doctorate at our school. That was wonderful. And then, shortly after, he passed. I had the chance to play with him, perform with him, record with him, had a wonderful dinner, and he played for the whole city of Hartford, in the theatre. So I'm very involved in not only high profile performances, the university, things at school, you know like this year I played convocation, I played their fundraiser, so I get into the politics a little too, and I try to keep it going.

Cadence: You're involved in the educational process.

Reeves: I'm involved in the education. I love it all. It's all very important to me.

Cadence: Any unique features about Mr. McLean?

Reeves: Well, Jackie wore two neck straps. He said one was for Bird, and the other one was his, so whenever he played he had two straps to the saxophone on. That's something that a lot of people probably don't know. And he introduced me to a lot of people; Arthur Taylor, Walter Bishop, Walter Davis, Dizzy Gillespie.

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Mondays featuring blues musicians hosted by Rob Montgomery guitar/vocals, Steve Werbicki B3 organ/keybass, Jim Berry drums and Dave "Hurricane" Hoerl harmonica/vcls. Big bands from UBC are in 4/4 directed by Fred Stride followed 4/5 by pianist Hal Galper with bassist Jeff Johnston and John Bishop drums. Vocalist Dee Daniels appears 4/6&7 with Tony Foster piano, bassist Russ Botten and Joe Poole drums. After closed for Easter Sunday and Monday, New York reed player Ted Nash appears 4/10 with Ron Horton trumpet, Paul Silvie bass, and drummer Ulysses Owens. Vocalist Renee Doruyter appears 4/11 with pianist Miles Black, bassist Rene Worst, drummer Joel Fountain plus guests followed 4/12 by the Mediterranean sounds of Tambura Rasa. Ross Taggart's 5tet with Taggart on piano and tenor sax, Chris Davis trumpet, guitarist Bill Coon, bassist Darren Radtke and Andrew Millar drums follows 4/13&15. Blue Monday 4/16 has guest vocalist Alita Dupray. B3 Beatdown returns 4/17 with Chris Gestrin B3 organ, drummer Jesse Cahill and Jon Bentley tenor sax, followed 4/18 by vocalist/poet Shelley O'Brien. Another

Those were some strong people to meet as a young kid from a Lynchburg, Virginia.

Cadence: It doesn't inspire good images.

Reeves: No, it doesn't. But I did have a hero who is also from there. His name was Carl Anderson, and Carl was Judas in "Jesus Christ, Superstar". He's a vocalist and an actor, and he did a couple of wonderful things with Nancy Wilson, and Weather Report, and if you go to the Lynchburg, Virginia Wikipedia page, they have me as a "notable" in their page.

Cadence: How did you end up in South Africa with Jackie?

Reeves: The United States government, United States Information Service—USIA they were called—invited us over to perform in different venues, and I have such memories of it. I went during Apartheid, and shortly after, then I went two other times. So I went once with Jackie McLean, once with the Monk Institute, the winners at the Monk Institute—I think it was '95—then I went with Kenny Garrett two other times.

Cadence: What kind of constrictions did you experience during Apartheid? What was that like?

Reeves: Well, what I remember most about it that was kind of really weird was that I went into a bank to change a hundred dollar bill, and they took me into a room and kind of locked me up for a little while.

Cadence: Like you weren't supposed to be there?

Reeves: I wasn't supposed to have that hundred dollar bill, and they had to check me out.

Cadence: So it wasn't just that you were there, it's that you had money as well.

Reeves: Yeah, as a person of color. And then I had an incident where one of the Afrikaans told me that the bottom line is that you never say hello to an Afrikaan, and being from the United States, I say hello to everybody. I was in one incident where I went into this bar, club—I can't remember exactly where it was—and it was just such a threatening feel, but I had made friends outside with all the locals. I invited them all in.

Cadence: Oh, so you had some backup there.

Reeves: I invited them all in and bought them all beers and drinks, and that was great. We went to

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vocalist, Amy Cervani and her 4tet appear 4/19 with Tilden Webb piano, bassist Jodi Proznick and drummer Ernest Cervini. NY pianist George Colligan is in 4/20&21 with bassist Andre Lachance and Jesse Cahill. 4/22 has 3 Generations of Jazz with clarinetist Lloyd Arntzen, trumpeter Leif Arntzen, Tom Arntzen piano, saxist Evan Arntzen, Jeffrey Arntzen banjo/guitar and vocalist Georgina Arntzen. Blue Monday 4/23 has guest guitarist/vocalist Russel Marsland. It's B3 Beatdown with the NightCrawlers 4/24 with Steve Kaldestad tenor, Cory Weeds alto, guitarist Dave Sikula, and Jesse Cahill. Vocalist Maureen Washington's 4tet appears 4/25 with Karel Roessingh piano, bassist Joey Smith and Damian Graham drums followed 4/27 by vocalist Helen Hansen with Miles Black piano/guitar and bassist Jodi Proznick. On 4/27&28, Bill Coon's double 4tet is in with Brad Turner trumpet, Cam Wilson & Yuel Yawney violin, Henry Lee viola, cellist Finn Manniche, bassist Paul Rushka & Bernie Arai drums. Vocalist Rebecca Jenkins' group appears 4/29 with Joel Bakan guitar, bassist Bruce Meikle and drummer Myim Bakan Kline. April ends on a Blue Monday with vocalist Christine Best

Mozambique, Swaziland, Durban.

Cadence: What kind of venues were they?

Reeves: Some of them were just little centers, little music centers. We played a few theatres. We played outside. Where ever they could introduce the country and culture to American musicians. It was just such a great feeling to be there, to be, a lot of time for the first time, in the majority. When we were in Mozambique, that was kind of interesting to see, and then all the great artwork that the poor people—the poorest people in the world, they were just great artists.

Cadence: Sounds moving—

Reeves: It was moving to be there. It felt like I'd been there before, especially with Zimbabwe, and it just looked so familiar. We were very encouraging to the young musicians. I was in Hong Kong, I can't remember what year, and I walked into the club, and one of the musicians with the microphone say, "Nat Reeves!" He remembered me from when he was a little guy in South Africa, learning to be a musician. I'm so sorry I can't remember his name.

Cadence: Yeah, because he remembered your name.

Reeves: He sure did. That was interesting. It was really nice going to the Cape of Good Hope. Last time I went there, maybe the time before, I was taken on a big tour with Sadao Watanabe, [ph 45:15] he was there with his band. I went there with Jackie McLean, James Moody, Rene McLean, Ronnie Burrage on piano, Jackie, Renee, James Moody, and Gary Bartz. It was called Sax Summit. That was a good trip. That was when I went on that little tour of South Africa. I met one of Sadao Watanabe's musicians at lunch, and he says, "Would you like to go on a tour?" He could barely speak English, I said sure. I was just thinking that I was going to walk outside and some guy was going to take us in a car; he had two busses outside.

Yeah, so I got on the bus, and we went all over the place, all through the vineyards, and stopped and had food and ate and looked towards the sea. It was one of the most unbelievable experiences of my life. And then we got to the Cape of Good Hope where, you know, the Indian and Atlantic Oceans meet. That was

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guesting. Scheduled for May are B3 Beatdown with the Nightcrawlers 5/1, PRAM trio (Jack Bodkin piano, bassist Mark Godfrey & Richard Piasetski drums) 5/9 and pianist Paul Keeling's 3 with bassist Tommy Babin and Bernie Arai drums 5/16. On 5/19, vocalist/percussionist Susanna Abrea & Terra *Andre Carrasquero piano/guitar, Jack Duncan, percussion, Cameron Hood bass and guitarist Peter Serravalle. Stick Night XI – an evening featuring the Chapman Stick is on 5/24, vocalist Karin Plato's "Equation" appears 5/27 with clarinetist James Danderfer, Chris Gestrin piano, bassist Laurence Mollerup and drummer Joe Poole. May end 5/30 with the Dave Robbins Electric Band with drummer Robbins, Evan Arntzen tenor, Jared Burrows guitar and Kerry Galloway electric bass. As I write, June gigs are vocalist Tea and special guests 6/7 and 6/30 as part of the jazz fest, it's a CD release of the Weeds/Coon Stet with Cory Weeds alto, guitarist Bill Coon, Ross Taggart tenor and piano and special guests bassist Peter Washington and drummer Lewis Nash. For current Cellar info, go to cellarjazz.com...The Jazz series at Capilano U. winds up with concerts 4/12 by

unbelievable. So each trip had something special to it, and each trip I would bring home one of those carved faces out of soap stone, they call it, so at my office at the university, I have all those faces there.

Cadence: Oh, okay, you've brought back a few—

Reeves: I brought back a few. I always bring back something. Either an instrument, or some sort of a jewelry, or something. But South Africa, that is a pretty special place. We just lost one of our great piano heroes, Hotep Galeta. Hotep was also a pianist who worked with Jackie McLean.

Cadence: Yeah? When did he die?

Reeves: Just recently. I don't know the date.

When they pass on, they just pass on, but they're still here. I don't like to date them.

Cadence: Well, getting back to South Africa it was quite a historic moment in world history.

Reeves: It was something else to go there, because I didn't know what to expect. There were the Afrikaans, or the whites there, some of them wanted you to know that they weren't part of the ones that were—I mean, we had people invite us to their homes.

Cadence: Yeah, yeah.

Reeves: Just got to enjoy the best you can.

Cadence: Yeah. [CELL PHONE RINGS]

Reeves: My mother is calling.

Cadence: All right. [LAUGHTER]

Reeves: I think I'll grab this.

Cadence: Yeah, you should.

[END OF INTERVIEW]

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Karrin Allyson with the "A" band and NiteCap vocal group and 5/13 with French Gypsy jazz trio Samarabalouf. Jazz on the weekends continues at O'Doul until renovations start in June after which the music policy is uncertain. A new venue is Pat's Pub in the Hotel Patricia on east Hastings where recently a group led by clarinetist James Danderfer appeared...From late Feb. into March, there was a parade of out-of-town musicians appearing at The Cellar starting 2/18-20 with Benny Green's 3 with P. & K. Washington. Benny was delightful with his "back in the day" Wynton Kelly-ish style. What was memorable about the sets that I caught were Benny's originals that were dedicated to his musical heroes like Jackie McLean, Harold Land, Sonny Clark and for his trombonist namesake a tune he called "Back on the Scene" after a Bennie Green Blue Note. Standards the group played included Doodlin', Shiny Stockings (the trio sounded liked the Basie band) and a burning version of 52nd Street Theme. A week later, NY-based guitarist Peter Bernstein played with Tilden Webb, Jodi Proznick and Jesse Cahill. The first set that I caught included one of



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Rob Scheps

Saxophone, flute,
bandleader

Conducted by
Ludwig van Trikt



Photo Credit: Angela Bruno

Cadence: What in your past helped shape your broadly eclectic performance & recording career?

Scheps: Well, that's a broad question! Early influences are 50's and 60's rock & R&B. Especially King Curtis' tenor solos with the Coasters. This is why I remain open to pop music in addition to jazz. Over the years I've arranged and played pieces by Jackie Wilson, U2, Aretha Franklin and Joan Osborne, simply because there was something there for me that resonated.

Cadence: But how did you develop an affinity for the Jazz avant-garde? After all, you have worked with Muhal Richard Abrams, Sam Rivers, Julius Hemphill and Henry Threadgill...

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my favorite tunes, Hank Mobley's "Thisdigofyou". Other highlights included a smoking "What Is This Thing Called Love" and bluesy version of "Django". Next up was Benny Golson's 4tet on 2/27 with Ray Drummond, Jason Marsalis and Sharp Radway, a very impressive young pianist. Benny recently turned 83 but you wouldn't know it from his playing or his spinning of stories and anecdotes from back in the day, especially how he came to write some of his hit tunes like "Along Came Betty" and "I Remember Clifford". He also played "Whisper Not" and tunes by others such as "Take The A Train", and Mr. P.C. Radway was featured on two standards "Straight No Chaser" and Horace Silver's "Peace". He has chops galore and a funky style at time reminiscent of Wynton Kelly. I hope to hear more of him in the future. Finally, Vincent Herring was in March 2&3, playing with Tilden Webb, Ken Lister bass and Jesse Cahill. Herring impressed with a strong, powerful sound and plenty of chops. The two sets I heard consisted of standards like "Stablemates", "Four" and a blues-drenched "Blue Monk" that started with the intro to "Round Midnight", Herring also played several of his own tunes, most

Scheps: Don't forget Cecil Taylor. I think the term "avant-garde" is limiting. BUT, I think when you're deep into Coltrane, like I was from age 11 on, you eventually get led to "Sun Ship", "Ascension", "Interstellar Space"—i.e., later Coltrane where rubato and freedom are more at play, although deep pulse and soul remain. Muhal, Sam, Julius—these men are true originals. Their playing and composing come from a very personal and unique place. They are instantly identifiable. However, you're doing yourself a disservice if you ignore their backgrounds in straight ahead, swinging jazz. All 3 of them swing their asses off, as do Roswell Rudd, Ornette, John Gilmore, Gary Peacock, Henry Grimes and other so-called "avant-gardists. Food for Thought, huh? Also, I heard Ornette, Archie Shepp, and Sun Ra, at about 13 and loved their music.

Cadence: What was it like socially being a 16 year old going into The New England Conservatory of Music?

Scheps: It was great. I was out of the ridiculous confines of American high school life, and doing what I really wanted to do. I had so many friends at NEC with common interests and goals. I had a beautiful Ukrainian-American girlfriend, and my teachers were masters like Jimmy Giuffre, Fred Hersch, George Russell, Ran Blake, Tom McKinley. Plus I could soak up the culture of Boston and Cambridge. A great opening for me in my life. I also had many friends who were considerably older than me, which has usually been the case for me. Particularly fellow students like Rachel Z, Carl Stormer, Nelson Rangell, Chip Kaner, Joel Weiskopf, John Medeski.

Cadence: At what age did you feel that you developed your own authentic artistic voice?

Scheps: I would have to let others be the judge of that. I know my influences, but how can you say when your playing became original?

Cadence: Well an example would be Terence Blanchard's recent remarks that conceptually (in terms of his writing style) he always wanted to be like Wayne Shorter. But upon meeting and interacting with Wayne; Terence realized that their two personalities were not alike at all. This then helped him towards

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notably "Timothy" a complex tune that the local rhythm section handled perfectly the first time through, to the surprise of Herring...

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Ron Hearn

creating his own singular composing style? See my point?

Scheps: I see. Well, I think everyone has a different experience with creativity and individuality. If you happen to be an original voice as a player or composer, part of that is intrinsic in you.

Cadence: Let's go back to three iconic figures whom you studied with and what each of them imparted to you personally and musically. I speak of Fred Hersch, the late George Russell and Ran Blake?

Scheps: Those are three heavy musicians. With Fred, I worked on harmony and composition. I feel that Fred is one of the finest pianists out there. He combines real deep swing and a knowledge of jazz tradition with an esoteric sensitivity, plus just a great touch on the piano. I also wanted and received from him the perspective of a non-saxophonist.

As for Ran, well, he's a horse of a most unusual color. In fact, he is a tribute to individuality by his very existence. Sui generis, for sure. Music is wider than jazz for him—Greek music; Earth, Wind, & Fire; Billie Holiday—it all feeds him. Also, Ran codified a unique teaching approach. While it's not necessarily for everyone, I found it valuable because he stresses ear training. He also loves old black and white films, and this is an area that even as a teenager studying with him, I could share. In fact, I once went to 30 Hitchcock films in one month during a retrospective at the Brattle Theatre in Harvard Square. Ran came up in Connecticut where Gospel church choirs were a huge influence on him. This is another area I could enjoy.

George Russell was huge in my life. He's one of the people who made NEC attractive to me as a school. I grew up listening to The Outer View, one of his great sextet albums. His music always swings, but it's fresh and different. The reason is the Lydian Chromatic Concept, or as George called it, simply "The Concept." George was a very erudite theoretician, but it always led to some bluesy, swinging music, or in later years, some great funk and new grooves.

When you studied with George or played in his bands, you entered HIS jazz universe, sui generis, one

SHORT TAKES

Toronto and Southwest Ontario

Toronto has a vibrant jazz scene with about a half dozen clubs and various concert venues. The REX features a variety of styles, from The Excelsior Dixieland Jazz Band, to the University of Toronto's Jazz Ensemble, to New York City's CHRIS TARRY's group

Koerner Hall, part of the Toronto Conservatory has featured such people as JOHN JOHNSON, EDWARD SIMON and STEFON HARRIS, and the SF JAZZ COLLECTIVE. The Toronto Centre for the Arts, featured Jazz Goes to the Movies in conjunction with the Toronto International Film Festival and featured such local talents as JACKIE RICHARDSON, DON THOMPSON and a large ensemble featuring Pat Labarbera and Mike Murley.

At the Tex Hotel there will be British Columbia native saxist Corey Weeds with local rhythm section including Bernie Senensky B3, Reg Schwager, guitar and ted Warren. drums. On Tuesday evenings the Shields-Fielding trio perform, on Wednesdays it is the Rhona Stakich trio, and on February tenth there was a Benny Goodman tribute with the with the Ross Woolridge sextet

of a kind. He taught the same great pieces to many generations of Boston students.

All About Rosie was key. When I asked George who Rosie was, he replied "I'll never tell."

George was there in the maelstrom of creativity that led to the *Birth of the Cool* sessions with Miles and Gil Evans. Johnny Carisi, Gerry Mulligan and others were also part of this informal jazz think tank that centered on Gil's 52nd Street basement apartment in Manhattan. I'd say George's contribution to that scene AND to Miles's uses of modes on *Kind Of Blue* were more attributable to George than he ever got credit for.

George always talked of his early history—Charlie Parker, Sheila Jordan, etc. He was a drummer with Benny Carter, but was bested out of that gig by Max Roach. Russell attended Wilberforce University in Ohio, where Frank Foster also went. The thing with Max led to George switching to piano. When I asked him in the 1980's why he never played piano anymore as a performer, but had on all the sextet records, he replied, "well, man, I would've looked pretty silly conducting a sextet." George had a sly sense of humor, and sometimes he kidded people without them realizing it.

I'm not going to delve into the Concept here, except to say that it is grounded in physics, and makes more musical sense than some traditional ways of thinking about music theory. Among the students he influenced deeply were Carla Bley, David Baker, Don Ellis and Jan Garbarek.

Cameron Brown, the great bassist in my current New York based quintet which is called the Rob Scheps Core-tet, was also an early student of George's in Scandinavia.

I toured with Russell's Living Time Orchestra in 1988 and for a few years. A tour of New England—12 cities; shows in Philadelphia at New Music America, and at the Smithsonian and Wolf Trap in Washington, DC. I was the tenor sax soloist, and George used me and guitarist Dave Fiuczynski extensively. The band was great—Stanton Davis, Tiger Okoshi, Ken Cervenka, Mike Piepman, Keith Copeland, Steve Johns, Bill Urmson, Brad Hatfield, Chip Kaner, Bill Lowe, Dave Mann, Dave Finucane, and Jim Odgren were some of the cats in the

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featuring Don Thompson on vibes. The Koerner Recital Hall saw Oscar Hernandez, Maceo parker, The Spanish Harlem Orchestra, and the Three Cohens sextet. next month will see Ravi Coltrane quartet.

There is also an experimental scene featuring groups using electronics and acoustics. One of the better known groups is called So Nu led by saxophonist GLEN HALL.

Down the road is Guelph where every September they have a great festival. This past year featured a group led by ALVIN FIEDLER and HENRY THREADGILL's zoid

Another drive down the road leads to London, where there is a fragmented jazz scene. Maggie's Jazz and Supper club features piano jazz in the evenings, a mainstay is JOHNNY NOUBARIAN. The London Jazz Society features 1920's style music, and there is ERIC STACH's free jazz group which performs in Eric's studio which series open to the public.

Bernie Koenig

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group.

We played older (but still very fresh) pieces like All About Rosie, Cubano Be, Cubano Bop; things from the 70's like Electronic Sonata; and his new pieces at the time, Uncommon Ground, and George's magnum opus, The African Game. My personal favorite. That piece is required listening for anyone who digs music. Period.

George was frustrated—he had high expectations and the students didn't always meet them. BUT, with us and with his European band, I think he hit the heights he wanted to hit many times. I'm not on any of George's records, and I wish I were.

He used to say "yeah—Rob Scheps—you got that FIRE." He dug my playing and encouraged me a lot.

He also used to share these lozenges that he always had. They're called "Fisherman's Friend". He'd say, "I always have a fisherman's friend for YOU, Rob."

His music changed the way I play, but more, the way I compose. My piece for 5 brass & rhythm section, The Arms of Crisis, was composed using his methods, as were some other tunes. He opened the doors to new possibilities for all of us. I loved him.

Cadence: Have you always been able to make a living as a working musician?

Scheps: Yes.

Cadence: What is it that separates your talent from the dozens upon dozens of saxophonist that are in New York City?

Scheps: I can't speak to what separates me from others. I can just say that I've always been a musical omnivore; maybe I have a broad stylistic range because I enjoy different styles of music and hear the value in them, from Mozart to Booker Little, from the Residents to Prince.

Cadence: Let's delve into the various bands that you have led and currently lead and the history or conception behind each.

OBITUARIES

Roland Allen (*drummer/vocalist*) died February 13, 2012, in Oklahoma City, OK. He was 82.

Tom Ardolino (*drummer*) died January 6, 2012, in Springfield, MA. Longtime drummer for the group NRBQ. He was 56.

Bob “Badge” Badgley (*bassist*) died February 24, 2012 in Las Vegas, NV. He was 81.

Wade Barnes (*drummer, composer, producer, bandleader, arranger, educator*), died March 3, 2012. He was 57.

Pupi Campos (*bandleader, dance*) died on December 12, 2011 in Las Vegas, NV. He was 91.

Jimmy Castor (*saxophonist and singer*) died on January 16, 2012. He was 71.

Jodie Christian (*pianist*) *The Chicago-based pianist who was a founding member of the Association for the Advancement of Creative Musicians (AACM), died in Chicago on February 13. He was 80.*

Joseph E. (Chev) Ciavardone (*trombonist*) died March 26 in Ocean Breeze, NY. He was 83.

Lou Colombo (*trumpet*) died March 3, 2012 in a car crash in Fort Myers, FL. He was 84.

Scheps: Past bands—I led a trio in junior high school—we played Horace Silver, Vince Guaraldi & Chick Corea’s music. Sax, piano and drums, just like the old trios for strip clubs. In Boston I led a sextet with Joel Weiskopf, Ian Froman and others, with a front line of trumpet, tenor and trombone—we won a Down Beat recording award for our version of *Baba* by Kenny Wheeler. But I actually only won first place in one Down Beat recording category - best Chamber Music Performance! I transcribed Ravel’s *Chanson Madecasses* for soprano saxophone to play with the existing parts for flute, cello and piano. My colleagues and I had our picture in Down Beat, and I won a microphone I still have today. In 1982 I formed the True Colors Big Band in Boston—I mentioned them before. The Rob Scheps Core-tet is my current band; the New York City version was formed in 1988; the current incarnation, as of 2011, features Greg Gisbert (trumpet); Jamie Reynolds (piano); Cameron Brown (bass) and Anthony Pinciotti (drums). the band is smokin’—I’m very proud of them. We play all of my new compositions, plus some rare chestnuts by composers like Ed Schuller, Dannie Richmond, Billy Harper and Charles Tolliver.

We played a number of times at Smalls in NY’s Greenwich Village this year—packed houses. You can hear the shows at www.smallsjazzclub.com

In Portland, I had an avant-garde ensemble called “Salon des Refuses”—many pairs: 2 guitars; 2 basses; 2 drummers; 2 poets, 1 male, 1 female; a tap dancer, and a live painter. It got to the point where there was no rehearsal and all the gigs were completely improvised. Once clarinetist Perry Robinson was a special guest with us. We played over on NE Alberta Street—an up-and-coming arts district.

Funk is a life long interest for me. In 1997, I formed “Afterslap,” a trio with electric bassist Victor Little and a drummer, also in Portland. It was hip but short-lived. But, for the last 14 years I have co-lead the bi-coastal funk band Magnets! (yes, the exclamation point is part of the name) with my friend and co-leader, former Defunkt and Joe Henderson bassist Kim Clarke. Kim is a wonderful composer, and that band deftly shifts

OBITUARIES

Lucio Dalla (*singer-songwriter*) died on January 27, 2012 in Switzerland on March 1, 2012. He was 68.

Kay Davis (*singer*) died on January 27, 2012 in Apopka, FL. She was 91.

Claire Fischer (*piano, arranger*) died on January 26, 2012. He was 83.

John Ferguson (*bassist*) died on January 11, 2012. He was 79.

Frank Gay (*trumpeter and barber*) died January 13, 2012. He was 83.

John Glasel (*trumpeter, 6th President of Local 802*) died on December 8, 2011.

Gerre Hancock (*organist*) died January 21, 2012 in Austin, TX. He was 77.

Jimmy Harrison Sr. (*trombonist*) died on January 17 in Houston, TX. He was 83.

Red Holloway (*saxophonist*) died on February 25, 2012 in Morro Bay, CA. He was 84.

Charles Hooper (*drummer*) died on January 9, 2012. He was 69.

Michael Hossack (*drummer*) longtime Doobie Brothers drummer, died on March 12, 2012 in Dubois, WY of cancer. He was 65

from funk to bop, and we go all electric or all acoustic, depending on the piece. Other members have included Ronnie Burrage, Bryan Carrott, Bill McLellan, Marcello Pellitteri, Bruce Edwards, and George Mitchell. We did a live CD in Seattle on Halloween night, 2000, entitled "Live at Earshot". It's on cdbaby.com and it's a good concert. Finally, I started the Rob Scheps Big band as a ten piece ensemble in Portland, Oregon on September 11, 2001—nobody knew what was gonna happen that day! We've been cookin' for 10 years. We did a great but unreleased CD with bassist/composer Chuck Israels; and we are recording a brand new CD in February 2012 with guest soloist, trumpeter Greg Gisbert, featuring the music of composer Ez Weiss. It's a serious players' band, but the writing is so important to shaping our sound also.

Cadence: Are you able to talk about the various recordings which you have made (please provide label names and serial numbers)?

Scheps: Here is my CD discography:

Wayne Naus and Big Band Express- Born On The Road (Nausome)

Terumasa Hino - Bluestruck (w/John Scofield, Victor Lewis) (Blue Note)

Bob Moses - Time Stood Still (Gramavision)

Mario DePreist - First Things First (ViRuth)

Ben Wolfe - Murray's Cadillac (Amosaya)

Howard Tate - A Portrait of Howard (Solid Ground)

Dmitri Matheny - Red Reflections (Monarch)

Francois Theberge - Medium Band (Round)

Tim Jensen - Tim Jensen (self-produced)

Tim Jensen - A Mind For the Scenery (Origin)

David Haney with Roswell Rudd, Julian Priester - Off the Cuff (Cheetah)

David Haney w/ John Tchicai - Live From Yoshi's (Cadence)

Darrell Katz - Dreamland (Cadence)

Joan Szymko - Openings (Viriditas)

Al Grey - cd w/ Steve Turre, Norman Simmons, Jon

Burr, Kenny Washington, George Cables, Lewis Nash (unreleased)

Medeski, Martin & Wood - Hip Hop Satellite (unreleased)

Jazz Composers' Alliance with Sam Rivers and Julius Hemphill

OBITUARIES

Jimmy “Junebug” Jackson (drummer) died on January 28, 2012 of congestive heart failure. He was 55.

Etta James (singer) the matriarch of R&B, died on January 20, 2012 in Riverside, CA. She was 73.

Dick Kniss (bassist) died on January 24 in Kingston, NY. He was 74.

Frank Köllges (drummer) died January 1, 2012 in Neuss, Germany. He was 59.

Phil Kraus (percussionist) died on January 13, 2012. He was 93.

Barbara Lea (pianist and singer) died on December 26, 2011. She was 82.

John Levy (bassist) died on January 20, 2012 in Altadena, CA. He was 99.

Warren Luening (trumpet) died on March 18, 2012. He was 70.

Frank Marocco (accordionist) died on March 3, 2012 in the San Fernando Valley, CA. He was 81.

Mike Melvoin (pianist, arranger) died on February 22, 2012 in Burbank, CA. He was 74.

Anne Marie Moss (singer) 1935 - 2012.

- Flux (Northeastern)
Nancy King/ Glen Moore/ Rob Scheps - King On The Road (Cardas)
John Stowell - Brazil Project (New Media)
Rob Scheps/ John Stowell - Portland Sessions, Vol. 1 (self-produced)
Various Artists - Alternate Currents (Gramavision)
Jules and the Family - Border Radio
Stephen Palmer - The Alliance
Duffy Jackson - Swing, Swing, Swing ! (Milestone/ Fantasy)
Scot Albertson - Fate Just Won't Wait
Jazzcode - In The Moment (Jazzcode)
Jazzcode - Codes For Christmas (Jazzcode)
That's fairly complete.

Cadence: Because I am a baby boomer I grew up remembering with fondness LP's, reel to reel, cassettes and DVD. So I was taken aback when you had no hard copies (i.e. disc) to offer for me to hear? Is this just the direction that music is headed with artist not having the traditional formats to represent themselves in the market?

Scheps: I grew up with vinyl too, Ludwig. I still have and treasure my records. I have some cassettes also. I'm on 30 CD's—I didn't have any to give you, because usually you only get one copy when you record. The CD's are out there on amazon, cdbaby and ebay, and I don't deal often with digital downloads. Records still rule.

Cadence: With all the diverse artist you have worked with, you must have some marvelous stories to tell. Any great stories you can recount particularly of a humorous nature?

Scheps: How about the time I had a quintet in NYC, consisting of Andy Gravish (trumpet); Joel Weiskopf (piano); Bill Moring (bass); and Jeff “Tain” Watts (drums). We played some good music, like Joe Henderson's “The Kicker” and “Cherokee.” But we also performed with a six foot tall female stripper, and an obscene ventriloquist's dummy that night.

Or the time in Eugene, Oregon where Tim Ries sat in with my band. My quartet was performing at

OBITUARIES

Johnny Otis (*singer, bandleader*) died on January 17, 2012 in Los Angeles, CA. He was 90.

Bill Phillips (*baritone sax*) died on December 12, 2011 in Newark, NJ. He was 79.

Paul Plummer (*tenor sax*) died on January 17.

Pete Saberton (*pianist*) died on March 21, 2012. He was 61.

Omar Sharriff (*pianist*) died on January 8, 2012. He was 73.

Josef Skvorecky (*writer*) died on January 3, 2012 in Toronto, Canada. He was 87.

Luis Alberto Spinetta (*composer/poet/guitarist*) died on February 8, 2012 in Buenos Aires, Argentina. He was 62.

Dan Terry (*trumpeter*) died December 27, 2011. He was 87.

Nick Tountas (*bassist*) died February 3, 2012 in Glenview, IL.

Zbigniew Wegehaupt (*bassist*) died January 13, 2012. He was 57.

David Weir Tuttle (*trombonist*) died on December 20, 2011 in Edmonds, WA. He was 85.

the University of Oregon, and Tim, who is a great saxophonist I knew from New York, was in town with the night off. (He plays with the Rolling Stones for a number of years now). Anyway, he and I share the rare proclivity for playing two saxophones at once, a la Rahsaan Roland Kirk. When we do it, we both tend to play tenor and soprano saxophones at the same time. So, I had Tim sit in with us on I've Got You Under My Skin, and we traded fours, with each of us playing two harmonized saxophones. Four horns, in two mouths! I have to say, it was actually good and pretty musical, but we were laughing so damn hard we could barely play! So was the audience. A unique night.

Once in the Bronx, I was playing West Side Story at a Catholic high school in a tough neighborhood. At one point Maria, onstage, said "How many can I kill and still have one bullet left for me?" Then some wiseass in the audience yelled out "Shoot yourself!"

Fiinally, there was the time in Boston where I was hired by a lesbian to play I've Grown Accustomed To Her Face on solo alto sax in the back of her van. The purpose was to serenade her surprised, possibly straight girlfriend, to whom she wanted to express her ardor. It was a sweet moment, and the object of the song seemed pleased. However, beforehand, while we were double parked outside of the gym where the woman was finishing a workout, a guy yelled at my employer, "Hey Mister, move your car!!" She had short hair and looked kinda butch, so I guess he had mistaken her for a guy. She turned to me and said, "there goes ten years of therapy right down the drain!" She dropped me on the front steps of New England Conservatory in the rain at 9 am with a 50 dollar bill in my hand for my trouble. The whole gig I just described took place at 8 in the morning!

Finally, I used to perform in a twelve-foot-high inflatable carrot suit. Bob Mintzer and Bob Moses were there... but that's a whole nother story.

Ludwig van Trikt

Johannes Enders

Saxophone,
Interviewed by
Ludwig van Trikt

Interview with
Johannes Enders on
January 14th, 2009
via e-mail from
Weilheim, Germany.



Cadence: You grew up near Munich in the 70's. What was it like both musically and socially?

Enders: My home town was near Munich and very close to the alps called Weilheim. Weilheim was and still is a very sleepy and conservative Bavarian place, perfect to raise kids. After playing the recorder and flute I picked up the alto saxophones, and was totally into Soul music aka Rhythm and Blues. After discovering James Brown and Earth, Wind & Fire; I always wanted to move to the States or even better, New York City in particular. It was my good fortune that my sax teacher was into Be-Bop. One day he played me a Charlie Parker record which blew my mind. From

SHORT TAKES

The Netherlands

dOeK FESTIVAL #10
SUN ROOMS

Jason Adasiewicz vib, Nate McBride b, Mike Reed d.

WOKALI

Wolter Wierbos tbn, Achim Kaufmann p, Christian Lillinger d.

BOERENBOND

Eric Boeren cnt, Peter Evans tpt, Tobias Delius ts, Jason Adasiewicz vib, Oren Marshall tba, Guus Janssen p, Cor Fuhler p, Michael Vatcher perc, Marie Guilleray vcl.

THE NOW

Peter van Bergen ts, Nicole Mitchell ft, Wilbert de Joode b, Hamid Drake perc.

THE GAP

Cor Fuhler p/g, Tobias Delius ts/cl, Axel Dörner tpt, Jan Roder b, Dale Gorfinkel vib, Steve Heather d.

THE JOB

Oscar Jan Hoogland el clavichord/Moog/g/vcl, Jochem van Tol turntable/g/p/vcl, Ibelisse Guardia Ferragutti b/wurlitzer/vcl, Onno Govaert d.

The annual dOeK Festival is a major event in improvised music in the Netherlands.

This year's 10th anniversary edition looks very promising with a two-day program in the Bimhuis, the Amsterdam Real Book project at several underground venues in the city and additional concerts in Leiden and Zaandam.

that moment on I wanted to learn to play jazz. Back then there was almost no one that wanted to play jazz except a free jazz bass player and an electric bass player friend of mine who was totally into Jaco. For a real jam session we had to take the train to Munich to go to the Club Allotria or the Unterfahrt.

Cadence: What was it about Bird's playing that lured you into jazz?

Enders: It was a door opened up to a new world. What I heard in this moment was so intelligent, emotional but still free; Charlie Parker sounds so full of positive energy. I remember one of my first records was a Charlie Parker recording with some big band called "A Night In Washington". The version of Fine & Dandy really blew my mind. His sound, no matter if the sound quality was good or bad, and his phrasing and melodies, did it for me.

School really got on my nerves during that period and the music kept me kind of alive. I started to transcribe Parker and practiced and listened to jazz all day. It drove my neighbors nuts. Then I went to the record store and got Bird & Dizzy at Carnegie Hall #1.

Cadence: Branford Marsalis often talks about how rigorous it is to study and play classical saxophone. What was your formal education on the saxophone?

Enders: Actually I am a huge fan of Branford: I love his phrasing and the way he swings. But I think what works for one might not work for someone else.

I did study Classical saxophone with Andre Legros at The Richard Strauss Conservatory for 3 years and it was indeed great for my technique. However if you are looking for your own sound and style sometimes it is better to just figure out your own strange ways of doing things including what you chose to study. To go back to the Jazz tradition and checking out for example Lester Young helped me a lot. Lester Young leads right to Wayne Shorter and Stan Getz, my two all time favorite tenor players (after John Coltrane).

Shorter and Getz have this broken component in their playing. I studied at the Hochschule fur Musik in Graz, Austria and The New School in New York City. In America I studied with Donald Byrd, Kenny Werner, and

SHORT TAKES

The Netherlands

The festival – organized by dOeK, an Amsterdam based collective of improvising musicians – takes a look at what's happening in the international impro scene. The five core members of dOeK each have put together a special festival group and have invited an international guest ensemble. In addition there will be an interactive sound and light installation and children's workshops.

April 21, 22, 2012, Amsterdam, Leiden, Zaandam | www.doekfestival.org | www.improreal-book.nl

DONNY MCCASLIN QUARTET

Donny McCaslin ts, Uri Caine p/key, Fima Ephron b, Rudy Royston d. Promoting his new CD *Perpetual Motion*, McCaslin delves into 'angular post-bop, rich, polyphonic funk, ethereal balladry', and much more. April 27, 2012, Paradox, Tilburg.

TRIO BAART/KNEER/ELGART

Ab Baars cl/ts, Meinrad Kneer b, Billy Elgart d. Baars' music has been characterized as 'joyfully obstinate, but surely appealing and as colourful as it is astonishing.' It embodies the best typi-

Dave Liebman. For me to meet and play with school mates like Brad Mehldau, Chris Potter, Larry Goldings and Roy Hargrove was an eye opener. My lessons with Jerry Bergonzi were also great!

Cadence: Bergonzi is a recurring figure in your travels.

Enders: The first time I met and heard Bergonzi was in Graz, Austria around 1990. He was playing in town for one week with Hal Crook. Back then I was totally into Steve Grossman; his playing especially during the "Live At The Lighthouse" session with Elvin Jones. Jerry's playing reminded me a lot of Grossman's philosophy of sound. Of course it came out like late Coltrane but they both created their own unique, earthy and dark sound.

Cadence: This is quite some array of teachers. Can you summarize what you learned from these various musicians?

Enders: I learned a lot of technique and improv and how to develop a personal sound on the tenor sax from both Bergonzi and Liebman, and about harmony and composing from Donald Byrd, Reggie Workman and Kenny Werner. Just to be around those artists and breathe the same air was the key for me. Just to experience how serious they are about the music was really inspiring. Since I really love [Blue Note Records](#) it was amazing to hang out with Donald Byrd and hear all these stories about how he played with Coltrane or how he (i.e. Byrd) discovered Herbie Hancock. Jerry Bergonzi talked about Grossman's post Coltrane approach to the horn.

For me coming from the German province to New York City's New School it was like a dream. On the other side it is sad to see that these jazz legends were and probably are still totally underrated especially in America.

Cadence: You have one of the most muscular tones in Jazz: to what do you attribute your deep sound?

Enders: I always loved the dark, big tenor saxophone sound of players like Joe Henderson, Wayne Shorter, Stan Getz, Lester Young, Branford Marsalis,

cally Dutch improvised

SHORT TAKES The Netherlands

music has to offer. With the German double bass player Meinrad Kneer he has recorded the duo album *Windfall*. Their playing breathes freedom and space, which is something the American drummer Billy Elgart can appreciate. 11 May 2012, Bimhuis, Amsterdam donderdag 17 mei 20:30 € 18

BOI AKIH: CD presentation Monica Akihary vcl, Niels Brouwer g, Wolter Wierbos tbn, Kim Weemhoff d/perc. This group combines jazz, flamenco and Moluccan folk with imaginative improvisations. Famous 'songs of freedom' by among others Jimi Hendrix, David Crosby, Bob Marley, Joni Mitchell and Neil Young are sources of inspiration for their new CD *Circles in a Square Society*. May 17, 2012, Bimhuis, Amsterdam.

DAVID KWEKSILBER BIG BAND Line-up t.b.a. Kweksilber's 24 piece big band consists of an all-star line-up of musicians with a background in modern classical as well as improvised music. Every first Monday of the month they will play a combination of newly written material and treasures of the past, from Graettinger to Stravinsky. May 26, 2012, Bimhuis, Amsterdam.

and of course Jerry Bergonzi. My thoughts were if I put all these influences in a big pot and let it cook (so to speak). Take all those many years of my own experiences (both musical & non musical) and then find the right horn and mouthpiece one day I might get an original sound. For me it happened after I quit playing for almost two years about 14 years ago in 1994. After some really bad personal relationships I just couldn't take my sax sound anymore after trying to copy John Coltrane so hard I just had to stop playing altogether. To survive I did many funny jobs and I bought an Atari computer and locked myself in the basement and got into electronic music. It was really a dark period. When I eventually took out my horn and started again it felt like I was a little closer to my own voice.

Cadence: Speaking of "voice", a number of instrumentalists have said that it is almost essential to take some voice lessons. What has been your experience with that idea?

Enders: I never checked out the idea of singing; which I now view as a big mistake because it is great for saxophonist to learn some opera technique which will help a player. I do however use a singing effect for the altissimo register of the tenor saxophone. Although I have not done it in a while my past work with singers has included playing with Sheila Jordan, Jay Clayton, Laurie Antonioli and Rebekka Bakken. It was great to comp with the saxophone and sneak around vocalists using the soprano saxophone in the altissimo voice.

Cadence: Did you do any lengthy sideman work with one particular band or artist?

Enders: I love being a sideman in a great band because you don't have the organization responsibilities and you can concentrate on the music. The longest sideman work I did is my relationship with Billy Hart's Trio. We just finished our 2nd record "Billy Hart Trio—Live at the Cafe Damerd" for ENJA Records, which was released in February 2010 for our European tour. This is great because after 5 years now the communication is on a really high level. Also for over 10 years now I am involved with a very interesting project called the Tied & Tickled Trio which is based in my home

SHORT TAKES

The Netherlands

Peter Evans/Evan Parker/
Sam Pluta/Craig Taborn –
ROCKET SCIENCE

Peter Evans tpt, Evan Parker s, Craig Taborn p. This dream band, formed by trumpet genius Peter Evans, and with his role model Evan Parker, promises to be very spectacular. May 26, 2012, Bimhuis, Amsterdam.

TRYTONE

Every first and third Wednesday of the month the TryTone Festival takes place at Zaal 100. With this concert series TRYTONE has established a performance space for experiments around new projects and concepts; for the music that lives today. Visit www.trytone.org for the line-up. Zaal 100, Amsterdam.

Jappe Groenendijk

town. It's a mixture of jazz and electronic Music. There is also my work of the last 20 years when I was a member in many bands like the Jacki Byard Big Band, Sam Rivers Big Band, Wolfgang Haffner Group, Oliver Kent/Ulli Langthaler Septet, Fritz Power Quartet just to name a few.

Cadence: The saxophone with rhythm section (perhaps a trumpet added) is the most dominant sound in jazz. What do you do to reinvigorate the format?

Enders: I never really thought about this but you are right. About 75% of my own releases have this lineup. I really like to play with trumpet/piano/bass/drums. I really love Miles Davis' Band with Wayne Shorter. I had the chance to form a studio band with trumpeter Ingrid Jensen, keyboardist George Colligan, bassist Dwayne Burno and the drummer Howard Curtis. We did the ENJA recording "Bright Nights" where we tried to create that vibe. But that was years ago. Now my working quartet features Viennese Oliver Kent on piano; he and I have played together for over 20 years and whose compositions I love. One of the other projects I did outside of the usual quartet context was in 2008. I wrote a suite for the JazzBaltica Festival In North Germany. The Festival's own ensemble is the group I lead which turned into an octet with German, Swedish, Polish and Danish musicians. Since I knew pianist Hank Jones would appear, I wrote a 3 piece suite dedicated to the legacy of the Jones Brothers. Hank Jones sat in on one song which was unbelievable. He is 90 years old and still playing with such fresh energy. German TV recorded the whole performance. My long term dream is to do a project with full Orchestra. The composition I want to orchestrate will be a mixture between Stravinsky, Bartok, Steve Reich and Gil Evans. It has been hard to put it on paper from my head. It will take some time but someday it will happen.

Cadence: Jazz's early social history was largely made from the bandstand. While you were in Germany learning formally did you get to hang out and jam?

Enders: When I started to go into the various jam sessions in Munich there was a vital scene of really

Johannes Enders on

You Tube:

Johannes Enders Quartet

Johannes Enders - Tenor
Saxophone; Jean Paul
Brodbeck - Piano; Milan
Nikolic - Bass; Billy Hart -
Drums

Route F: [www.youtube.com/
watch?v=MQ9kZAKmWn8](http://www.youtube.com/watch?v=MQ9kZAKmWn8)

So Ro: [www.youtube.com/
watch?v=q06M9bdIkOs](http://www.youtube.com/watch?v=q06M9bdIkOs)

Little Drummer:
[www.youtube.com/
watch?v=PC6UOER-0Bs](http://www.youtube.com/watch?v=PC6UOER-0Bs)

Johannes Enders Trio

Johannes Enders -Tenor
Saxophone; Ed Howard -
Bass; Sebastian Merk - Drums

Essence of a Day:
[www.youtube.com/
watch?v=bJfSFem9zfm](http://www.youtube.com/watch?v=bJfSFem9zfm)

Bobby Hutcherson/Joe Locke
Septet at Jazz Baltica

Bags Groove;
[www.youtube.com/
watch?v=_jUrsfEALlI](http://www.youtube.com/watch?v=_jUrsfEALlI)

great players centered around the only real jazz club there - The Unterfahrt. The players were supportive but most them stayed in their circles and the older musicians were very conservative.

Everything changed for me when I moved to Graz in Austria to study at the Hochschule. It was where I met all the young hungry cats from all over the world and where we jammed almost every night in a local club. A lot of great guys were from what was known then as Yugoslavia. Graz also had great workshops with people like Barry Harris, Red Mitchell, and Jerry Bergonzi; in a way it is still my second home as is the country of Austria.

Cadence: What was your experience in South Africa during 1992?

Enders: I was invited to Cape Town by David van Stavela, South African artist who had lived around Munich. He had to escape from the South African regime in the early 1980's and landed in Germany. South Africa seemed to open up in the beginning of the 1990's just a little bit but the political environment was very unstable. The invitation came around November 1991; when I was touring with Gene Calderazzo and Shawn McGloin in Berlin. We took him on his offer. This two week tour made my group one of the first Western jazz artists to South Africa. Young as I was I instantly said "Yes", not being aware of what was ahead. In August 1992 I hopped on the plane and flew to Cape Town. It was one of the most amazing tours I ever did.

There were intense ups & downs with on the one hand this incredibly beautiful country and the ocean contrasted with political chaos. I met great original musicians like the alto saxophonist Robbie Jansen who worked for the Coast Guard and told these crazy white shark stories. There was also the legendary tenor saxophonist Winston Mankunku who lived in the townships without electricity and running water after many years of the oppressive apartheid system. I toured with local guys Hilton Schilder on piano, bassist Basil Moses and the drummer Kevin Gibson. We played at the fancy Green Dolphin which is Capetown's #1 jazz club as



FEATURE RECORDING ON ENJA RECORDS:

JOHANNES ENDERS
BILLY RUBIN

Johannes Enders - ts

Jean Paul Brodbeck - p

Milan Nikolic - b

Billy Hart - dr

Recording Date: 25th
February, 2010

Location: Realistic
Sound Studio Munich

Engineer: Florian
Östreicher

Mixed at the Enders
room

well as in a funky ANC venue. While on the ANC bill (which was in the Township) there was a massive demonstration about several miners being fired: this turned into life threatening riots.

We also had the opportunity to record for the South African Radio stations (S.A.B.C.); they were really open to Jazz. Pianist Hilton Schilder hooked this up because he thought it would be great to record some originals. All I can say in remembering this trip is that in a way Cape Town was really the end of the world.

Cadence: Did you get a sense that jazz was part of the cultural fabric of the Townships when you traveled throughout the country?

Enders: The South African music scene is so far away from the rest of the world, especially in Capetown. There is a genre called "Stream & Sound" which has many elements and influences. The concept is based on original African music without a lot of harmonic changes but more variety of rhythm. I don't think they call it jazz. It was and is viewed as a way to communicate through music.

Cadence: The disc that came from your visit to South Africa called "Reflections of South Africa" is noteworthy for how tight you guys sound as opposed to just a tenor player recording with a pick-up rhythm section.

Enders: The good thing was that I played with a working trio and we had been touring for more than a week before we went in the studio. I was totally inspired by those musicians. Music is all they have; for me coming out of the "secure" Western world created a very different atmosphere. Musically we were talking very beautiful but certainly not on safe grounds even compared to New York City.

Ludwig van Trikt



Photo Credit: Ken Weiss

ROBERT D. RUSCH got interested in jazz in the early 1950s and beginning with W.C. Handy has since interviewed hundreds of musicians. In 1975 he started *Cadence Magazine*, handing it over to David Haney in January 2012. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

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

Transcribed by Paul Rogers

TRANSCRIPTION FROM AUDIO

Listen to Robert at www.cadencejazzmagazine.com.

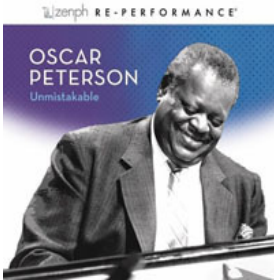
I am not an audiophile, although thanks to North Country Audio, I have appreciated more what the audiophile world is. There is a difference. There is a difference between analog and digital, but I was brought up on 78s and LPs and, you know, still when I listen to some of that music and I hear the skips and cracks and the pops, it became part of the music, and my focus was always music, not sound. Music obviously is sound, but that was not my main focus. My main focus was on the music.

It's been my feeling for quite a while that audiophile people, they miss the point when it comes to music. They're more interested in hearing sound for sound's sake; I'm more interested in hearing music for musical ideas. If you're an audiophile and that's what you want, more power to you. It's also been my experience that audiophiles are ecstatic when you give them audiophile disks, and they, more often than not, want to hear Ben Webster played for the umpteenth time in some wonderful, pristine audio state, than they are in the music. That's probably why avant, or post-bop, or post-mainstream recordings are rarely done as audiophile projects.

The audiophile world has kind of reached a—what are we going to call it? An absurd point—with the recording of Oscar Peterson; Oscar Peterson, Unmistakable. This is released under the Columbia Masterworks label, number 88697743512, and it's a Zenph, Z-E-N-P-H, recording, or it's a Zenph process. Now, what these folks do is they take a recording—they did this with Art Tatum previously; I think that's the only other time they've done it—and, as best as I can understand, what they do is they take a recording, rerun it through it all sorts of audio equipment, and then record it. They show a picture here of a piano surrounded by about a dozen mics and everything else, and they simply re-record it, and they're supposed to be state of the art—as if, in this case, O.P. were in your living room.

Forget about everything else, bottom line to me is it sounds like an Oscar Peterson recording. Sound-wise, yeah it's good, it's fine. Maybe I'm too much of a philistine to understand the finer properties of audio sound, or maybe I'm not interested in clamping headphones over my head and listening in some perfect atmosphere. I don't know, but to me it sounds the same. Now add to that the liner—well, the liner notes go into great detail how this is done, and how Oscar Peterson's

Papatamus Robert D. Rusch

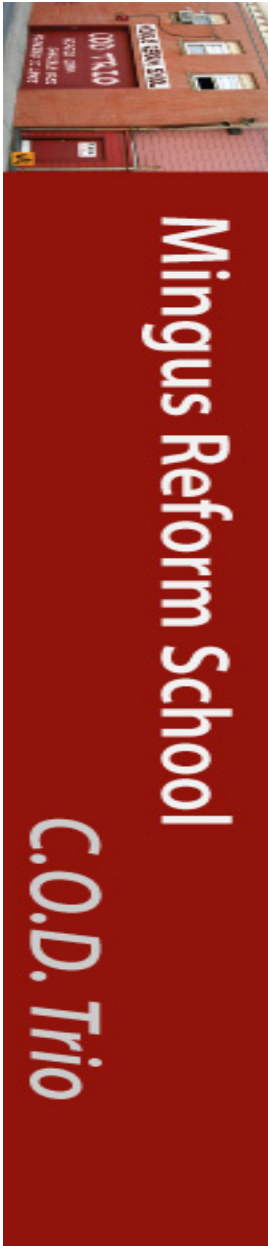


widow loves it, and they even have liner notes by Bob Rae, who was the Ontario—Premier of Ontario, Canada, and he uses such—he adds to the hyperbole with things like, “Oscar Peterson is the greatest stride pianist who ever lived.”

And certainly the music will be familiar to Petersonophiles. The familiar, Tatum-esque runs, and the amazing facility that he had, and it is amazing. I enjoy Oscar Peterson; I think Oscar Peterson is rather taken for granted, shall we say, by jazz purists. I think he—it brings to me to mind a discussion I’ve had many times as to what—perfection in jazz, to me, is almost anathema, and there are some people who look for perfection, and I certainly can appreciate Oscar Peterson, Tatum, maybe Ella Fitzgerald. All are favorites of mine, not because they’re perfect, but because they’re so damned good. On the other hand, there are other singers and pianists that are less than perfect. I can hear the mistakes. It’s not the mistakes that throw me, it’s what these artists do with the mistakes. I think there’s a case to be made that the best jazz is imperfect jazz.

Anyway, to further the point that these people at Zenph had put the cart before the horse, shall we say, the recording dates here are only for the re-recording, which was May 22nd, 2010 at the Abby Road Studios in England. No recording dates for any of the material on here, except to say that most of it is previously unissued. To be more exact, the sticker on the front—I don’t think it says anything like this inside it—the sticker on the front says it includes six previously unreleased tracks. It doesn’t say which they are; it doesn’t give the recording dates, and the music—Body and Soul, Back Home Again in Indiana, The Man I Love, Who Can I Turn To? When I Fall in Love, a Duke Ellington medley, and Con Alma, and Goodbye—the music is so familiar, and O.P. is so heavily recorded that discographically, it’s really kind of hard to figure it out, although I suspect the Ellington medley is from Rochester, probably March 17th. But, you know, it doesn’t matter. I mean, discographically we like to have that information, but we’re not going to get it on this.

To take the absurdity a little further, the program that I read to you is duplicated on this CD, so really what you’re getting is half a CD. The first time it’s recorded, it’s re-performance in the stereo version, and the second time when it’s repeated, it’s the Zenph Studios re-performance, the binaural stereo version, the Ultimate Headphone Experience, it claims. You know, excuse this luddite, but I listened to it—I did a blind test going from one side to the other—and I couldn’t hear any difference.



So while this music—this release, I should say—serves up a great respect for O.P. and the music, but it's on rather hallow terms. It's more technical than musical. It treats music as something under glass, instead of up front, and perhaps funky. So if you're an audiophile—sorry if that's a left-handed compliment—or would like to experiment with, I guess, state of the art performance, this might be for you. Those who like Oscar Peterson, there is a ton of it out there, and you'll get more music—more music on a CD on most of those releases than you will here, simply because they've duplicated the performance. Anyway, it's Oscar Peterson, and it's called *Unmistakable*, and it's on the Columbia Masterworks logo.

If the Oscar Peterson record brings up the conundrum of audiophile recording, as opposed to music, the C.O.D Trio recording on the No Flight record label out of Italy, NFR BLO1, brings up another question: Do we like something because of its reference, or we do like something because of its innate musicality? By that I mean this C.O.D. recording has the trio, which is Biagio Coppa, who I think is pretty much the leader, on tenor sax, and Gabriele Orsi on guitar, and Francesco Di Lenge on drums, references the music of Charles Mingus, and I guess it's subtitled here, *C.O.D Trio: Mingus Reform School*, which is a clever title, I think. *Mingus Reform School*, indeed, and suggests something.

But as I was listening to this—and I quite enjoyed the record—I wondered how often we like a recording because of the music it references. And I think of the many Monk tributes. When Monk was starting out, even into the—even into the fifties, his music was not very popular. His musical lines were not very popular. Now, of course, you play Monk and it's hard to get away from Monk and everybody loves it. On this recording, we hear *Fables of Faubus*, *Self-portrait in Three Colors*, *Nostalgia in Times Square*, *Goodbye Porkpie Hat*, and *Boogie Stop Shuffle*. Five well-established Mingus pieces, actually all qualifying now, I guess, as standards in the jazz lexicon. And obviously people reference non-original music for a purpose: one, they may actually enjoy it and enjoy playing on it. They also do it to get some attention and, you know, I think it's understood that if you're familiar with the repertoire and you like it, you are automatically well disposed to it. But when I hear that kind of music—and I'm glad of it; I love standards—I always have to listen past the music to see if it weren't standards, would it draw me in.

Mr. Coppa has done this before—by "this," I mean deconstructing music that's pretty much standard and in the jazz lexicon—and I think he does it very success-

fully. I've listened to this recording many times, and the music continues to surprise me, and I listen past the composition of it, and it goes in and out and, you know, has all the little pockets Mingus had in his music, but it's still exceptionally interesting music. The group plays—they play past the music, and so even with the references, or even because of the references, I found this to be a very successful recording.

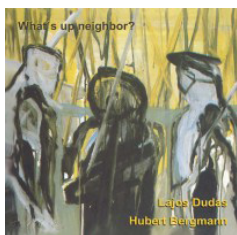
The recording was done July 1st, 2009. Probably it's not—it'd probably be hard to find, certainly in the United States, maybe not in Italy, but it's worth seeking out. It's C.O.D Trio, Mingus Reform School, on the No Flight record label, NFR1BIO1. And for those who are interesting in searching it down, you can contact the C.O.D. Trio at codtrio@gmail.com.

Race and nationalism have been thorny issues when it comes to jazz. I think it can be basically accepted that traditional jazz out of New Orleans was African-American music, or developed that way, with obvious European strains, and with each successive genre, that has been less and less true. By the time bop got here, there was a certain parity, or beginnings certainly, of parody between black and white musicians, and European and American musicians. With the onslaught of post-bop music, or free music, for a while it was very much Black American music, but very quickly, the Europeans began to develop their own genre, their own cultural influences in improvised music. And to a great degree, I think from the seventies up to the present, most of the innovations in improvised music have been, with some exceptions, white and European. I can see the mobs at my door now.

Anyway, I'll be glad to elucidate more on this with anybody who wants, as long as you don't bring it down to terms that I'm a racist and a commie, or something, or a Euro-ite.

Lajos Dudas, clarinet—that's L-A-J-O-S D-U-D-A-S, in case I'm mispronouncing it—is that rare thing; a clarinetist. Clarinet seemed to have a heyday in swing. In bop, it had its practitioners, and in post-bop music it's been somewhat missing. Certainly it's not held up well against saxophones. Mr. Dudas has been plying his trade at this music since the 1960s, from Budapest, and has a number of recordings out, recently on Konnex, and then later on Jazz Sick Records.

What's Up Neighbor? finds Dudas with Hubert Bergmann, the pianist, and his latest recording is on Jazz Sick Records, number 9002. Jazz Sick: a strange, strange name for a label. This recording is a document of a meeting, a conversation if you will, between the two, and it works quite well. It's nothing earth-shaking. It's quite a decent impressionistic, spon-



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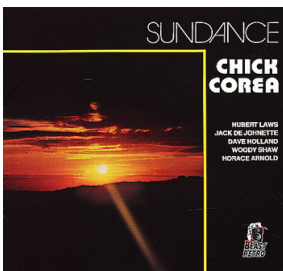
taneous conversation. As the clarinetist writes in his liner notes, “There was no attention to tempo, theme, or scale, but with some logistic discussion.” And I think that’s the important thing, logistic discussion. I think maybe that’s basic almost to all music; there’s some sort of a logic to the music, some sort of direction. I’m not familiar at all with Hubert Bergmann, and for all I know this is his first recording. Judging from the liners, the pictures on the CD, both men are well into middle age.

There’s some tagging here, but more often than not, this is really an established conversation. Dudas has a tone similar to Tony Scott, and Bergmann is a free-form pianist with dexterity, if not any great individuality. I mention it only because I rather enjoy improvisation, free, post-bop—let’s say free improvisation, where a sense of conversation is exhibited. The listener is perhaps the third party, and it’s fun to hear musicians speak to themselves on an impromptu basis, and work out music on that basis.

Anyway, Lajos Dudas and Hubert Bergman, *What’s Up Neighbor?* on the Jazz Sick label, 9002.

Chick Corea is a great pianist. You may not like all his material, it’s so varied, but it’s hard to imagine anybody who is interested—has an interest in contemporary improvised music, post-bop, would not find some of Chick Corea’s releases quite attractive. He started recording in 1962, and went through a fairly lengthy period with Mongo Santamaria, Hubert Laws, Herbie Mann, you might call the Latino circuit out of New York City, and also worked briefly with Cal Tjader in the mid-sixties. And then in 1966, he recorded his first recording for Atlantic under his own name—or was that *Vortex*, I guess—Tones for Joan’s Bones, with Woody Shaw, Steve Swallow, and Joe Chambers. And then after a tenure with Stan Getz, he had a notable tenure with Miles Davis that ended some time in the early 60s [sic 70s], and I remember he moved on, had a group for a while with Barry Altschul and Anthony Braxton and Dave Holland.

Anyway, he’s made many fruitful associations, as along with Gary Burton, and as well as a substantial recording career, both as a sideman and as a leader. I remember in the—did a recording in the late sixties for Groove Merchants, Sonny Lester’s label, and it was during a period of sort of a renaissance—it wasn’t even that old—of free music; everybody was playing free music, and the story is, as was told to me by Sonny Lester, is that the recording they did with Jack DeJohnette, as I remember, was on it, Dave Holland, was a joke, it was a free music joke. It was, “Let’s see—let’s all make noise and see what happens.”



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Even so, I thought it was quite a good recording, and maybe Chick Corea just can't help himself. A good musician, I should think, is going to play well under any circumstances.

All this is way of background in introducing a new two-record set by Chick Corea on Concord, called *Further Explorations*, and it's Concord 33364. Recorded live at the Blue Note with Eddie Gomez and Paul Motian, it's a tribute and in the spirit of Bill Evans. That's not to say that anybody would mistake this for Bill Evans, but that was the impetus. Some of the tunes here are closely associated with Bill Evans; some are written for Bill Evans; and there's one piece, which was unrecorded by Bill Evans, called *Song #1*.

I mention all of this because I'd certainly given up on Chick Corea. Not so much "given up," but I figured I had heard what I had heard, and he was established, and basically he was, at this point, playing more Chick Corea than anything new and startling, but I was drawn to this recording. It's just very good. It's executed beautifully. Paul Motian is—on the first disk, is more of a shadower of Corea's work. On the second disk, he's more aggressively on the beat, more coloring. Gomez and Motian, of course, are long associated with Bill Evans, and the name of the CD, *Further Explorations*, comes, believe it or not, fifty years after the anniversary of Evans' original *Explorations* LP, of which Motian was a member, along with Scott LaFaro.

Anyway, it's a good recording. At the same time, Deutsche Grammophon has—well, almost the same time, it's a little later—released a two CD set by Chick Corea, called *The Continents, Concerto for Jazz Quintet and Chamber Orchestra*. Joining Corea and the Chamber Orchestra are Steve Davis, a remarkable trombonist, Tim Garland on reeds, Hans Glawischnig on bass, and Marcus Gilmore on drums. The first disk on this two CD set is devoted to the concerto for jazz quintet and chamber orchestra, called *The Continents*, and it's divided into six parts, as you might have guessed: Africa, Europe, Australia, America, Asia, and Antarctica, and it is not so much a fusion of classical and jazz, as it is taking the jazz tradition and augmenting it with composed and written parts.

The second CD here is made up of 15 tracks. Ten of them are solo, called *Solo Continuum #31, 42, 53*, and so on, by Corea. The first four are *Lotus Blossom*, *Blue Bossa*, *What's This*, and *Just Friends*. Again, well worth your time and listen. Corea just doesn't take the obvious approach to songs, but he doesn't dilute them either. For instance, on *Blue Bossa*, a tune by Kenny Dorham, which has been done maybe too many times, he comes from left field, and works into the song. On

CHICK COREA **THE CONTINENTS**
CONCERTO FOR JAZZ QUINTET & CHAMBER ORCHESTRA



Just Friends, on the other hand, he starts out almost casually before the band comes in.

Both two record sets are worth your listening, and especially if you, like many jazz purists, were turned off to Chick Corea during his more commercial, fusion days, or maybe you never forgave him. He's still an astounding pianist, and these—both these two record sets, in different ways, will reward listening.

I first heard Charles Gayle in the mid-1980s, maybe the early 80s, and a few years later, he started recording for Silk Heart, and made a series of recordings over the years. He hasn't been heard of too much lately, not in the last couple years, but he has a new record out, called Charles Gayle Trio: Streets, and it's on—what is the label here—Northern Spy Records, NSCD 018. Again, it's a trio with Larry Roland on bass, and Michael "T.A." Thompson on drums. Attractively packaged in a digipak, with a really excellent photograph of Gayle on the cover in clown nose and white-face. It's very evocative.



There are seven tracks, probably all Gayle compositions, free compositions, some with the religious connections that Gayle often brings into his performances. The first two pieces are called Compassion 1, and then Compassion 2; Glory in Jesus, Streets, March of April, Doxology, and Tribulations. Those who are fans of Gayle's sax will enjoy this record; it's nothing particularly new, but it's certainly in Gayle's tradition: heroic lunges of the will, if you want, through his sax. The bassist serves mostly to tie the interludes between the sax playing together, the lunges together, while the drummer's work is basically used to propel the spirit of Charles Gayle, and he doesn't play piano, which is, for many, an acquired taste. Northern Spy is a new label, but it's promising. It's, again, attractively packaged, and music for the post-bop purist.

Intakt Records from Switzerland, which has a fine catalogue of mostly European artists, has come out with a new DVD; Barry Guy and his London Jazz Composers' Orchestra playing Harnos, one of Barry Guy's extended compositions, one of his best extended compositions. This was filmed in concert on May 21st, 2008, at the Schaffhauser Jazzfestival in Switzerland. This extended work was previously recorded by Intakt in 1989, and I think it's slightly superior, in music, over this DVD. Nevertheless, I'm going to recommend this DVD because, first of all, it's very well photographed; multiple cameras which move around and focus on different improvisers. About Harnos, Barry Guy says, "Harnos is ultimately a journey of discovery. As the piece unfolds, revealing individual performers creating new music against a flexible, constantly changing sce-

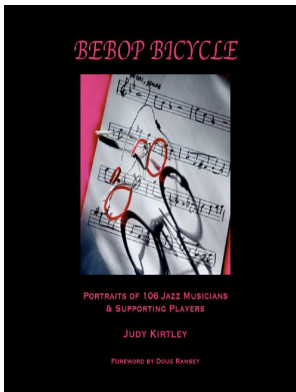
nario.”

The motif that runs through the music is sort of a hymn-like theme, against which various members of the band improvise, the band being, on reeds, Evan Parker, Mats Gustafsson, Trevor Watts, Simon Picard, who has a very nice spot, and Pete McPhail. On trombone, Conrad Bauer, Johannes Bauer, and Alan Tomlinson. Trumpets: Henry Lowther, and Herb Robertson, and Rich Laughlin. Per Åke Holmlander is the tubist. Phillip Wachsmann plays violin, Barre Phillips and Barry Guy play bass—mostly Barre Phillips. Paul Lytton and Lucas Niggli are the percussion. Howard Riley is the pianist.

As I said earlier, I'm going to recommend this, although I've heard better performances of Harnos. That's not to say this isn't excellent; this really is. In the—I guess about 1990, I heard the Orchestra play Harnos live at Victoriaville Festival, Victo Festival, in Quebec, Canada, and it was one of probably six of the greatest moments in music I've had. It was absolutely terrific. It was recorded by the CBC, as I understand it, who are very—they're very difficult to get stuff out of. It'll probably come out some day, and it's—I certainly will look forward to hearing it and seeing if it's as inspiring as I thought, but to me it was amazing, and I shared the concert with somebody who also thought it was quite amazing. We were not comparing notes.

To me, this filmed version of Harnos lacked a little of the edge and the tension that I remember hearing when I heard it live. Also I found the mix a little heavy on the band, as a whole. Maybe it was over-compressed. Within the larger work, there's a nice section by a trio, which is Barry Guy, Paul Lytton, Evan Parker, who recorded a number of times together, and it really work terrific as a little piece. You could probably take that out by itself, but really listen to the whole thing. Get Harnos on CD, on Intakt, if you can. It's number 13, but this is worth a listen. The two pieces are recorded probably twenty years—approximately twenty years—almost twenty years apart from each other, so it's a piece that holds up, and a remarkable amount of the original band is still together. Some of them, of course, have died. A major loss was Paul Rutherford, who died about a year before this was recorded. It's called Harnos, and it's on Intakt, DVD #151.

Judy Kirtley has produced a book, the likes of which make it unique in the annals of jazz publications. It's called *Bebop Bicycle*, and it's a portrait of 105 jazz musicians and special guests taken by Judy Kirtley, and it's quite interesting. Some of the musicians used as subjects here are Harry Allen, Madeline Eastman, Bob Dorough, Mark Murphy, Bob Magnusson, Greg





Judy Kirtley, photo by Judy Kirtley

Hutchinson, Peter Sprague, Warren Vache. If you want to categorize them—Bud Shank—they are pre-free musicians, not that it really matters.

What Ms. Kirtley has done—she's been a professional photographer since the mid 80s—has taken an old pair of bicycle glasses—yes, these are red-framed glasses that are a bicycle, two wheels being the ocular parts of the glasses, and above the bridge on the nose is the seat and handle bars and so forth, and off the wheels come the temple pieces, pieces that hold the bicycle on the nose, or on the head. She imposed upon herself a two-minute limit to take the pictures; she took three shots, all under informal situations, most just headshots, of these musicians wearing these glasses, and that's it. That's the beginning; it's the end. It's just interesting to see.

Except for the motif used here, the photographs, for the most part, are pretty unremarkable, but as a group of photographs, it's quite remarkable. Very rarely are the musicians playing their instruments. As I said, these are basically headshots. Ms. Kirtley is the wife of pianist Bill Mays, who is included in the subjects here. There is a touch of the absurd to this book, which is okay with me because even its title, *Bebop Bicycle*, is catchy and a bit absurd, and it seems appropriate because I think there's definitely an absurd streak in post-mainstream jazz from about 1950s on, and it's Dada-esque, or Beckett-esque, or whatever you want. It's absurd.

Ms. Kirtley obviously takes jazz seriously, but can laugh at it, or can laugh with it. Any doubt about Ms. Kirtley's humor can be—can be confirmed by the back cover picture of the photographer wearing the glasses in an oversized purple hat, looking very much like a flower on her head, or maybe she's part of the flower. Anyway, it's a fun book. The photographs are well presented; they're all in full color. The book run, oh, probably about 60 pages long. It's \$36, which is expensive, but being the book discount business what it is, you can probably find it cheaper, or you can go to her website at www.judykirtleyphotography.com, and see for yourself what it's all about. Worth a look, worth a look. Thank you, Ms. Kirtley, it's brought a lot of pleasure to my day. I think the meaning of the work is self-evident, and one needed go in too deeply into what it is or what it isn't. Nice job.

I continue to see the emergence of collected works, or mostly collected works, sometimes to an absurd degree. I think there's about a 167-CD box of Bach's work, and as marvelous as they can be, I think most people are buying those sort of as trophy works, like

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leather-bound sets of books. I may be wrong. I mean, it's great music. Don't get me wrong. I love Bach; I was raised on Bach, and I even question some of the collection in boxes that I have. Two that come to mind that probably are definitive anyway: the Ornette Coleman Atlantic Boxes—Atlantic Box, which was issued by Rhino a few years ago, and the Roland Kirk Mercury Sides. Those bring together a small but great set of works very neatly, and not always easily collectable as individual CDs. Another box that comes to mind: the Albert Ayler box on Revenant, which is an amazing bargain. I mean, it's reasonably priced, it's 12 CDs or something, and there's a book with it, and it's nicely packaged. I don't know how they could afford to do that. Anybody that likes post-bop music, pick that up. It doesn't duplicate any of the Ayler material that's out of other labels.

Anyway, Storyville Records has put out the Boswell Sisters Collection, Storyville 1088608, and this brings together 109 of their sides from March 19th, 1931 to February 12th, 1936. The Boswell Sisters' heyday was in the 30s when they established a style, while with the Dorsey Brothers Orchestra, that really set the stage in their harmony and rhythm that influenced decades to follow. Their jazzy harmonies were similar to the Mills Brothers, and with occasional pouty punctuations similar to the soon-to-emerge Ella Fitzgerald. Anyway, the Boswells really readjusted much of the pop world's vocal aesthetics of the 30s and into the 40s. Connee Boswell [ph] was perhaps the best known. Her sisters—Connie, by the way, was in a wheelchair. Anyway, Connee's sisters, Vet and Martha, got married, and they retired in the 30s. Connee, however, continued to sing well into the 50s.

The Boswells were part jive, part hokum, and were all hip, and they swung with some very original arrangements, and to hear them today, it's really a perfect example of past singing and tired thought, and the emerging modernisms, which can be heard particularly on the February 5th, 1932 medley from George White's Scandals, where, as part of the medley, the Boswells scat the lyrics on That's Love. That's Love is kind of fun. Its kind of risqué lyrics are rendered incomprehensible by scattling and double talk. Juxtapose that modernism, or emerging modernism, with the stiff male singing on That's Why Darkies Were Born, and for a number of reasons, we're glad that the modernism began to take over.

If you've often wondered as to "Why Darkies Were Born," maybe the answer is in that song, but don't look for great enlightenment, and what is "Darkies"? You know, ever since I've been a little kid, the term—we had

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white and colored, and I always wondered what color? And it usually would bring people up short when they would say, "Oh, a colored man." And I would say, "What color?" And, you know, there'd just be dead silence inevitably when I said that. What color, indeed.

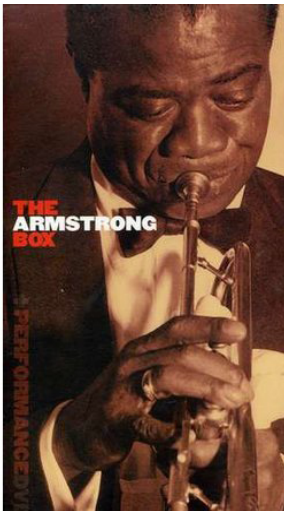
Well, there's a certain assumption that goes with that period. That same assumption, I guess, that they used to advertise flesh-colored Band-Aids. Boy, tell you, if that didn't let you know how isolated Madison Avenue was, few things would.

Anyway, back to the Boswells and this box. The backup on there is often a who's who of hot players, including the Dorseys, B.G., Don Redman, Joe Venuti, Eddie Lang, the Mills Brothers, Red Nichols, Artie Shaw, Will Bradley, Bunny Berigan, and so forth. Now, included in this box is an all-too-short video who's clips include an NRA—National Recovery Act, or Authority, I can't remember—one of FDR's alphabet groups. Anyway, this NRA newsreel piece has the Boswells performing on the Capitol Steps in front of a handful of members of Congress. It's a screamer to see how uncomfortable these legislators are behind the trio. Some try to clap in rhythm, uncomfortably I might add, and one legislator keeps time self-consciously using the old upside-down T. You know, it's up, left, right, back to middle, up, and then while he's doing this, his arms hang by their sides. It's a both uncomfortable and hilarious video.

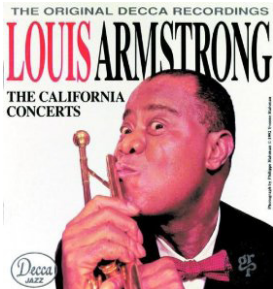
As a side note, the DVD packaging accidentally lists some material that's not part of the intended issue. But the packaging of these individual disks is very smart; in their own slip-case, along with a twenty page booklet of notes, all housed in the CD-sized box only 5/8 inch deep. A fine collection. After you enjoy this set, check out some of Connee Boswell's later LPs as a single unit.

Louis Armstrong was an American original. There's nothing original about that, but it's still true. Storyville has issued a seven CD, one DVD box called the Armstrong Box, Storyville 1088609. The seven CDs are all taken from air checks, or shall we say un-studio, or un-authorized recordings of their time, and the DVD all comes from television shows. Material here deals only with the so-called Louis Armstrong All-Stars, and it covers from 1946 to 1967, and I don't think all of it has been issued before, but some of it certainly has been on Storyville before.

I'm not going to say much about the All Star group. It was one of my favorite groups. I think it's generally underrated by the jazz intelligentsia, who—some go to the extreme of saying Armstrong's legacy was fixed and not worth looking at past the 1930s, and there's



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no doubt about it that his early groups; his phenomenal stretches; his daring chances that he took; the innovations that he had from the earliest moments, are forever. I wish that they had done duo work between he and Earl Hines, but he didn't, but what's there is brilliant, and enough has been said about that.

The All-Stars were formed in 1947, I believe; probably at the advice of Joe Glaser, and kind of rebooted Armstrong's career. The All Stars were mostly consisted of either Barney Bigard or Ed Hall on clarinet, Jack Teagarden or Trummy Young on trombone, Earl Hines or Billy Kyle on piano. Drummers are—Barrett Deems, Danny Barcelona were probably the main ones. Bass: Arvell Shaw was with him for years, and in later years, Buddy Catlett was the bassist. The vocalists; the best known one, or the best besides Jewel Brown near the end there, the most consistent one was Velma Middleton, a large woman in sort of the classic blues female shouter mold who never got much respect either. Louis enjoyed her; she filled the bill. She was a good foil for Armstrong, and often in their live concerts, it was actually quite bawdy together. Little of that has been captured on records.

The All-Stars made some wonderful records; Live at the Crescendo for Decca, I believe, and Mahogany Hall, and Live in Pasadena were all really wonderful records, and there's some great blowing; there's some great jamming. There's some great jazz on those. It's true that as the years went by, the repertoire became pretty much fixed or predictable. You know, what do we want from artists? I mean, Ellington played for almost 50 years—I guess he did play for 50 years, Armstrong for 40 years.

You just can't re-invent yourself over and over again. When you're on the road, very often people want to hear what you have recorded, and you can get away, on the road, with playing a certain routine every night that you wouldn't necessarily record. Today, of course, with all the un-authorized recordings coming out, we hear how similar the—the road gigs were in repertoire. That being said, it's still great jazz. There's still some great jazz on there. It was a hot group; maybe no other traditional jazz group was as hot. There were others who may have been more frantic, more loud, more exaggerated, but Armstrong was brilliant. He was brilliant, and the music was great, the playing was great, and the audiences loved it, and Louis was at home.

It's true I was raised on this, but if I go back and listen to material I haven't listened to for decades, it's still wonderful, wonderful music. With Louis, what you saw was what you got. In private, he may have been a little

darker, but he was Louis, you know, Satchmo. There's been none like him before or since, and I think we tend to take him for granted today, but Louis Armstrong: What can you say? Part of the problem with many jazz artists who become popular is the jazz snobs tend to disregard them or look down or ignore them. I'm not sure what it is with the hardcore jazz fans. It's like we want to discover something no one else has discovered, and hole it away just for ourselves so we can talk eruditely to people about what they're missing, and about what they don't know. You know, Louis doesn't need the jazz snobs; the jazz snobs need Louis.

If you don't love Louis Armstrong, you should, and I'm not going to recommend this set as the introduction to the All Stars. If you love the All Stars and enjoy it, you'll enjoy this. The sound ranges from fair to quite acceptable. The music ranges from raw to quite acceptable, but what got me about this set was the DVD. These are clips of Armstrong on television, mostly coming from the Timex This is Jazz series from the 1950s, late fifties—58ish. Here we see Armstrong unrefined, basically. Again, raw, impromptu, the kind of exhibition of musical talent that you probably wouldn't see on networks today; it'd be much more cleaned up and perfect.

The various contexts are interesting; there's an April 30th, 1958 Timex show, which includes Ruby Braff on trumpet, and there's Ruby playing Armstrong to Armstrong. A fairly uncommon shot of Tony Parenti on clarinet. If you're not familiar with Tony Parenti and you're willing to dip into early jazz, check out Tony Parenti. He came out of ragtime; his clarinet is very distinctive; his music is very much in the ragtime mold, and he is really a joy. Certainly more distinct than many of the clarinetists of his period. There's Cozy Cole, obviously enjoying himself.

There's a broadcast here with Hoagy Carmichael, Anita O'Day, Dizzy Gillespie, Bob Crosby, et cetera, et cetera, all stars, and Armstrong appears very briefly in it. He's not particularly prepared, and it's such an ad lib performance that he really takes a minor role in it. It would seem fairly obvious that Hoagy Carmichael had not rehearsed the television broadcast. In it, we see Armstrong and Hoagy Carmichael in sort of a forced situation. It's not classic, but it is interesting. Included also is Bud Freeman, someone who also should be remembered today. Anyway, this particular broadcast, it's a mess but it's a thrilling mess, and it presents many jazz personalities that you don't have to search for their personality; it's there; it's obvious. Today, I think too often, we hear people play, and we think and often say, "Oh, he plays in the style." Well, Hoagy,

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Anita, Dizzy, these guys—that was their style. He plays in the—they play in their own style.

Of course when it comes to boxes, the name Mosaic comes to mind. Mosaic, for I don't know, probably 15, maybe 20 years, has just been putting out magnificent collections of music, of art, I should say, and they do it artfully. Recently, Mosaic has taken all the Atlantic recordings of the Modern Jazz Quartet from 1956 to 1964, and issued a seven CD box, aptly named The Complete Atlantic Studio Recordings of the Modern Jazz Quartet, 1956-1964, on Mosaic, 7-249.

The MJQ had recorded for Prestige prior to this, but it was Atlantic where they really came into their own and focus and concept. This box of MJQ reissues 14 originally-produced Atlantics, and they basically cover the group from good to great, and, by definition, omits the—almost an equal volume of recordings that they did for Atlantic from 1965 to 1993, and perhaps a second box will be considered for that material.

There's no un-issued material here, as all the tapes had been either lost or destroyed, however there are alternate issues of tunes, and that was where mono issues differed from stereo issues. I hadn't realized that Atlantic had done this, too. Norman Granz did this on the JATP recording: you would have one issued mono, and one issued in stereo, and he would—the second half of the performance was recorded in stereo—they would have the same music, but it would be alternate takes on the stereo or the mono edition. I didn't find out about this until after I'd acquired some of these recordings and one day somebody listened to a recording they were familiar with, and said, "Hey, that's not the same as I have." And the word was out, and sent everybody scrambling for either the mono or stereo recordings of the records they loved. But apparently the boys at Atlantic were doing the same thing. This is the first I had ever heard of it.

So here we have some alternate versions, different issues of the same tune, whether it was on mono or stereo. Doug Ramsey does the booklet notes, the overview of the proceedings, and, again, up to Mosaic standards. The book also contains some previously unfamiliar—at least unfamiliar to me—photos of the MJQ. Ramsey in his notes recounts the often-argued controversy as to whether the MJQ was jazz. Can there be any doubt still that they were jazz? He also refers to the straightjacket some people felt was put on Milt Jackson, and so forth.

For this listener, I grew up with the MJQ, and there was never any doubt about their jazz bonafides or, for that matter, any question that John Lewis, Milt Jackson, Percy Heath, or Connie Kay were at their best in the

MJQ context. I also feel the same way about Brubeck, or Desmond with Brubeck, and most of the Ellington men with Ellington. I think that's where they were best, and leave it at that.

Anyway, how good these players were together I think is proven from the very first note of Woody 'n You from their Atlantic debut recordings on Tessa from January 22nd 1956. And over half a century later, they remain modern and they remain jazz, and, as I suggested before, as a quartet they were greater than the sum of their considerable parts, that the musical fingerprint was John Lewis, who served as their musical director, is unquestioned, and as there is no doubt that Milt Jackson played beautifully within that group, regardless how disgruntled he was, supposedly, about the MJQ. I refer you to my March '77 interview with Bags, which was printed in the May '77 Page Three Cadence, and it's rather ironic that Bags' job in the cooperative that was known as the MJQ was public relations. For another view of Bags' complaints, see my interview with Connie Kay, which ran in the February '79 Cadence.

Scattered throughout the box of MJQ recordings are joint appearances with the MJQ playing with Jimmy Guiffre, Sonny Rollins, the Mozart String Quartet, Diana Carol, and Gunther Schuller, and while these appearances may add variety and interest, they are not always equal to the sum of their parts either, or perhaps I should say the sum of their added parts. I listened to this music over a two-day period. I listened to all of it, obviously, and the music retained its glow over that period. Granted, I was revisiting old friends in many cases. Anyway, their fingerprint there is a fine combination of the cerebral and the visceral, and quite a complement to the Complete Prestige and Pablo recordings of the same group. Get this while it's still in print. Mosaic does limited editions, usually of around 5,000, and they do sell out.

The Danish Storyville label has come out with a three CD set called The American All-Stars, or Jesper Thilo and the AmericanStars on Storyville, #1048427. The American stars in this case are Clark Terry, Sweets Edison, Kenny Drew, Roland Hanna, Billy Hart, and Al Grey, and the reissued music here is taken over a period from December of 1980 to January of 1987. The

Thilo, who is now 70, began recording in the early sixties, but didn't record as a leader until 1972, and not regularly since 1980, an unheard-of fact today when everybody records under their own leadership immediately; within a year, they have a handful of CDs out.

He's a Danish tenor sax player, and like many of the Scandinavians, he plays in a style that's a combination

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of mainstream and bop, and plays it very competently. This, however, is not the most exciting set in the world, and while it's not easy listening, it certainly would be easy listening as background music, if one wanted to. Thilo plays with good power, but neither he nor his American friends show any great distinction on this set. It's nice, it's pleasant, but it's not earth shattering or really exciting. Thilo has made a number of records with American artists, including—well, predominately Ben Webster, but Hank Jones and others, and Storyville has enough of that in their catalogue that they probably could have put a seventh CD section out. What's missing here is probably some of the better material, but it's nicely packaged and it is what it is. It would seem that Storyville is basically selling this on the American stars' name, and there's no need for that. Jasper Thilo has some great recordings out. These are not them.

Jesper Thilo and the American Stars, Storyville #1048427. Pleasant, but unexceptional.

And while on the subject of Scandinavian collections, an interesting retrospective of the work of Per Henrik Wallin and Sven-Ake Johansson, the drummer—Wallin is a pianist—covers their work together as a duo from 1974 to 2004. All this work, as far as I can tell, is previously unissued, with the exception of a November 24th, 1986 duo date which had some release on the German FMP label. Sven-Ake Johansson is also the founder, I guess, of SAJ records, which for a while was handled by FMP, and has its own nice little catalogue.

This four CD set is on Umlaut records, and I believe the numbers would be UMCD0011, 12, 13, and 14, although on the box the only number that is listed is UMLADA1. And if you're lucky enough to find this, pick it up, because it's a nice little set. Wallin was a—both Wallin and Johansson are Swedish free players, and exceptionally good, unusual because most of the Scandinavians tend to excel in bop, with a kind of a West Coast touch, but there are some exceptions. These two come to mind, as well as Mats Gustafsson and Froli Gjerstad, Norwegians.

Wallin was a dense pianist, and Ake Johannsen is kind of a dense drummer, too. You might say he's also a painter, and he drums not with brushes but with a palette knife. That would be probably an accurate description. Wallin was a tragic figure. If I'm not mistaken, he tried to commit suicide and failed, and ended up in a wheelchair for the last few years of his life. I think he was about 59 when he died in 2004—2004, 2005—and this box collects his work with Ake Johansson, and it's worth a listen. More importantly, probably you should investigate Wallin as a pianist. He made some exceptional recordings. I think the best

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ones were on the Dragon label, which is where he started. His first recordings came out on that label, and where he recorded most of his material. I don't think most of that material has been reissued on CD, but you can still find the vinyl around if you look. Well-worth investigating.

The liner notes—interestingly, the liner booklet here, which is in both Swedish and English, makes no reference to the trials of Wallin's life, or what has become of him, but, as I say, my memory is that he had a botched suicide, and then ended up playing piano in a wheelchair. I'm not sure exactly how he died. Aside from that, Thomas Millroth's liner notes put everything in perspective. This one part from his liner notes struck me as germane to this, "The energy is that of jazz, the posture that of modernism." And that's pretty much it.

I've always found Wallin to be an exciting pianist. If you can find some of his Revelation—I'm sorry, his Dragon records, pick them up. He also made one American recording on Revelation Records, a fine little label run by a fine little man. Anyway, Per Henrik Wallin and Sven-Ake Johansson, 1974-2004. It's a box set of four CDs, and it's on the Umlaut label. This is music for contemplation and listening to.



Slim's Spins



Photo Credit: Audrey Sargent

Slim has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP label, and co-hosts the weekly radio show, "Slim & Him," with Michael Coyle

The Jazz Fan

Enough about the music already. What about the Jazz fan? Have you heard the one about the query sent to "Dear Abby" in which the writer runs through the laundry list of family issues: Gram and Gramps are serving time for tax evasion, Dad's awaiting trial for murder, Mom's addicted to crack, sis has had 32 children out of wedlock, and the youngest brother has a couple thousand Jazz recordings? The writer wants to know how to explain, if asked, about the freak of a brother with the Jazz collection! Good spoofing, but, actually, based on my own experiences and countless experiences related to me over the years by other Jazz fans, this really is a familiar absurdity.

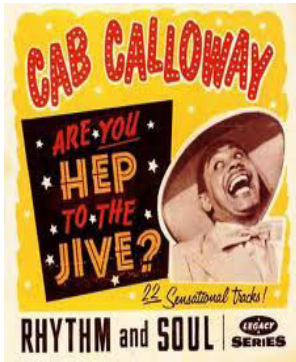
I remember the pivotal moment I became self-conscious about my Jazz "habit." I was in the 7th grade (in a town that was so square it square squared) and invited my best friend over to my house after school. I had been listening to a lot of Cab Calloway recordings and couldn't wait for her to hear them. About halfway through "Minnie the Moocher" (and just in the middle of the good part, mind you) she looks at me with a cocked eyebrow and says, "Don't you guys have a television?" (loose translation: "I'm bored"). I was dumbfounded. How could you not at least want to attempt to say "Hi-De-Ho"? How could you let Cab down and shirk your call and response duties mid song? I thought Cab was infectious; my friend thought he was a freak. Clearly I was going to have to keep my taste in music a secret if I was going to survive high school.

Fast forward to the present. After years of conversations with hard-core Jazz fans, it is apparent there is a sort of general "huh?" response from the public when it comes to Jazz. When I mentioned to a longtime reader that I was working on a column profiling the Jazz Fan, he commented that sadly that will include a rather small group of people. Relatively small, yes, but not non-existent. Because we are spread out all over the world it feels like a party of one with no one with which to relate. However, there are undeniable similarities (usually having to do with degrees of obsessiveness) between hard-core Jazz fans despite geographic location. If any of the following statements have an affirmative ring, you surely are impervious to the public's raised eyebrow by now:

- You own Kind of Blue on cassette, LP, and CD format. (If you own the 8-track then you are in a special class all of your own.)

- You re-purchased Kind of Blue when it was reissued (making it about the 254th time) with the "correct

Slim's Spins



speed,” even though you were quite happy with the speed on the other half dozen versions you own.

- You have gone through great trouble and expense to acquire a recording your local record store will have in a few weeks because you thought waiting might be detrimental to your health. (If that recording at this very moment still has the shrink wrap on it, you clearly do have some health issues.)

- You own a recording made up completely of false takes.

- You spend a lot of time thinking about the proverbial desert island disc. (High marks if you've actually typed out a list and periodically update it.)

- You actually think the biggest concern while stranded on said desert island is whether you brought too much Coltrane and not enough Monk. (In light of the recent hurricanes, for some the desert island disc is closer to being a reality than just passing thought. I talked to a guy dealing with evacuation and he felt that his biggest decision was whether to bring the recordings he most loved or the ones he couldn't replace...)

- When you meet a “non freak” who tells you he likes Jazz, you reflexively try to guess if he listens to Spyro Gyra, the Yellow Jackets, or Kenny G.

- You have two playlists of recordings for when you have company: one for company you like and one for company you would like to go away.

- You don't hear the phrase “Salt Peanuts” without hearing an echo.

- You file certain sections of your record collection by label and number.

- You know Lambert, Hendricks and Ross isn't a law firm.

- You know how to pronounce Pithecanthropus Erectus.

- You find yourself defending Chet Baker's singing (this might actually qualify you as a freak amongst freaks!).

- MJQ, OJC, NHOP, UMMG, FMP, BYG, AEC, 5X5 have meaning.

- Fats, Fathead, Cannonball, Cleanhead, Jug, Klook, Bags, Frog, Bean, Brownie, JellyRoll, and Sweets have all been on the shortlist of possible names for your children and you (and you alone) consider this to be an honor.

Code breakers or crazy? The pleasures run deep.

****Note the version of “Minnie The Mocher” by Cab Calloway is from “Are You Hep to That Jive” was originally recorded 2/2/42 on Okeh. The CD reissue by Columbia Legacy is what is being played here at various points in the podcast.

Below is newly added commentary which follows

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the original column above:

Lets talk about about Cab Calloway and the song "Minnie the Moocher":

First Cab Calloway:

He is well documented by now so I'll just include some basic discographical information here and some fun facts: Cabell Calloway the third was born into a middle class family in Rochester, NY on Christmas Day in 1907. His father was a lawyer and his mother was a church organist and teacher. Cab was active in the church and when it became obvious that he had talent he began private voice lessons in 1912. In 1918 the family moved to Baltimore. After graduating high school, Cab joined his older sister; Blanche, in a touring production of "Plantation days". Incidentally his sister went on to have a jazz career of her own and eventually fronted the Andy Kirk band in 1931. But back to Cab. Calloway and Duke Ellington shared a manager-Irving Mills and Calloway and his orchestra eventually became the house orchestra at the Cotton Club when Ellington was out touring. Calloway's 30s and 40s big band featured many notables including: Dizzy Gillespie, Doc Cheatham, Chu Berry and Milt Hinton. Dizzy was eventually fired in 1941 which is often referred to the "great spitball incident"- as if this is fodder in the popular culture- apparently it was "the wardrobe malfunction" incident back in the day! In fact it's listed in the index of Al Shipton's biography "Groovin' High" under "spitball incident". I thought I'd read some from that entry.

I'd say the 40s was Calloway's musical heyday. Wikipedia lists the years active as 1930-1994 (the year Calloway died- Nov 18th at 86 years old). He was active all those years-later--mostly as a personality--in 1952 he played Sportin Life in Gershwin's "Porgy and Bess". Gershwin modeled that character after Calloway. In 1964 he played the supporting role "Yeller" in "Cincinnati Kid" with Steve McQueen. He had a role playing himself in the 1980 movie "The Blues Brothers". He is credited with being the first one to perform the gliding backwards dance step (which went on to become the moonwalk associated with Michael Jackson). when interviewed later in life, Calloway said that that step was called the "buzz". He had a whole bunch of terms which can be found his "Hepster's Dictionary-Language of Jive" which was published in 1944. He makes what is possibly the first reference to NYC as "the big Apple".

In 2008, Calloway received the Grammy lifetime achievement award.

Now onto the song that made Calloway famous--selling over a million copies--

"Minnie the Moocher" (alternatively known as the "Hi



CAB CALLOWAY, RADIO PICTORIAL, 1934 COVER OF THE ENGLISH RADIO FAN AND LISTINGS MAGAZINE

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Cab Calloway, photo credit: William Gottlieb, 1947



De Hi" song) was written by Calloway, Irving Mills and Clarence Gaskill. It was first recorded March 3, 1931 by Calloway and his Orchestra. "Minnie" is based off of "Willie the Weeper" a tune mostly associated with Frankie "Half-Pint" Jaxon (1927), although, written by Walter Melrose and Marty Bloom. Let's listen to the Bay City Jazz Band's version of "Willie the Weeper" released in 2002 on the Delmark label. Clarinetist John Boland takes on the vocal duties here.

alliterations aside--

The musical similarities are quite obvious and while now the "Minnie" song is more well known--there are in fact about 300 jazz recordings of the "Weeper" song (the earliest being King Oliver in April 1927- Louis Armstrong recorded it in May and then Frankie Half Pint Jaxon in July of the same year 1927)--compare that to the just under 100 versions of Minnie. (and of those 100 a couple dozen of those versions being by Cab Calloway himself).

The words to "Minnie the Moocher": - one can most likely find a complete translation of all euphemisms and innuendoes in the Hepster's guide to jive I mentioned earlier but a couple points. "Kickin the gong around" = smokin opium. Minnie's boyfriend Smokey interchanged with cokey =cocaine user. In the extended version-- Minnie and Smokey go to jail- Minnie pays the bail and Smokey abandons her there. Eventually the establishment takes Minnie to where they "put the crazies" and she dies. This explains why in both the long and short versions of the song it ends with "poor Minn, poor Minn, poor Minn".

The song has entered into the popular vernacular. In the Marx Brothers' movie "Night at the Opera", Groucho Marx quips in reference to Calloway; "You're willing to pay him a thousand bucks a night for singing. Why for 75 cents you can get a phonograph recording and for a buck and a quarter, you can get Minnie!" In 1989 Tupac Shakur and Chopmaster J did a Hip Hop version of "Minnie". In 1994 Big Bad Voodoo Daddy recorded a cover of it on their "American Deluxe" album. Most recently OutKast used part of the tune on the track "Mighty O" from their album "IdleWild" [LaFace records] heard here.

This song, like Calloway had a life of its own; Song was inducted into the Grammy Hall of Fame in 1999. (In 2008 Cab received a Lifetime achievement award).

Slim and Him

Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University, ordinarily provides Slim with a platform to abuse Him fairly shamelessly. She is resolved to be better behaved in this column, since everything is recorded for posterity.

LISTEN TO THIS PODCAST AT WWW.CADENCEJAZZMAGAZINE.COM

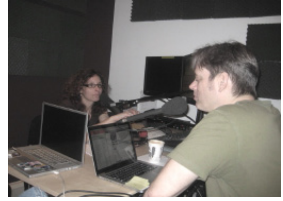


Photo Credit: Mark H. Murphy

Slim: Welcome to the Slim and Him podcast. I'm Slim.

Him: And I'm Him. This is our first podcast for Cadence, a version of the column that we've been writing since Cadence went quarterly.

Slim: All right. You know the old saying about writing about music is like dancing about architecture?

Him: Yeah, let's try to track that down. It's attributed to any one of 40 different people.

Slim: I have seen a lot everywhere; everyone from Ellington to Costello to—but I don't know if speaking about music you could also maybe say the same thing, but we're going to give it a try anyway. [LAUGHTER] So today we have—so, basically we get CDs assigned to us from Cadence, and then we try to group them in a way that we find interesting and stimulating to talk about, so what we've done is we've taken three doubles—actually, one is a triple—and we've grouped them together and those are the records we're going to talk about today. So we have Allen Lowe. This is a three-CD set; Blues and the Empirical Truth on the Music and Arts label. We have a double by Anthony Braxton and Buell Neidlinger called 2 By 2 Duets on the K2B2 label. And then we have a two-CD set by Chicago Trio, which is Ernest Dawkins, Harrison Bankhead, Hamid Drake, called Velvet Songs, which is a tribute to Fred Anderson. But before we get started, let's talk about the nature of the double album, or triple in this case, as well.

Him: Well, there's a debate, right? It emerges, I think, in the 1960s, or at least there might have been one in the early days of the LP era in the 50s, but it emerges in the 60s as an opportunity to make a sustained artistic statement, and that opportunity was seized on by most of the canonical rock groups of the era, right? The Beatles had their White Album, the Stones had Exile on Main St., and The Who did Tommy. But that was the idea, right? A sustained, serious artistic statement. But in the CD era beginning in the late 80s, at first everyone was trying to put out CDs that had 70 minutes of music on them, and—

Slim: Which already is the equivalent of a double album at this point, right?

Him: Already the equivalent, right. And the question of listener fatigue began to be observed. Audiences weren't connecting with these big records that were simply too much, so now we've reached a situation, in the early 21st century, where CDs are coming out with less than 40 minutes of music on there.

Slim: Right, but we also—you know, a double CD is really like a double-double record, right? So just to put this in perspective, today I was looking up some classic jazz doubles—I'm sure you have some rock examples over here but let's just start with the jazz ones—keep it real here. So the Benny Goodman Live at Carnegie Hall, which is a two-CD set, has about—the original LP that came out—okay, so maybe it had like an hour and twenty minutes worth of music on it, and then recently Columbia issued, as a double, the complete Live at Carnegie Hall. This is the 1938 Benny Goodman, and so even though it has—and it has 17 additional tracks that weren't issued before, which is another aspect of the CD thing where you can kind of pull all this out of the vault and put it on. But so now

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we're looking at two hours of music for this concert, so you're looking at everything, and I don't know—

Him: That's great—that's great if you're doing archival work, right?

Slim: Yeah, I think for discographical—

Him: Yeah, all those European labels that put out the complete recordings of so-and-so on such-and-such a label, and you're just trying to get it all in a small package. That's wonderful, or even a greatest hits album, but if you're trying to put together an album—and I'm not even sure if this idea is going to survive the era of iTunes—but if you're trying to put together a coherent record—

Slim: Like a statement.

Him: A statement.

Slim: But it's an interesting dichotomy between this very long—like a three-CD set in a world that now basically only supports singles, right? So it's kind of a strange thing. And typical of jazz—it's kind of counter, so the jazz—it's already hard enough to get someone to listen, so let's throw three records in there, you know? It's just interesting, and I think that basically what it's come down to; in some ways, it's just the economics of putting out three CDs doesn't really cost that much more than putting out one CD, so I think at this point, people are putting—like Allen Lowe; I don't really think he's probably trying to make a living selling his records, but what he's probably trying to do is it's about documentation after a while, and so we have these resources, we're already documenting. It's like building a house: once you put the roof on, it doesn't matter if you have three floors or one floor; the roof costs the same amount of money.

Him: I think that's true, and I also think—you mentioned this when you were just getting started—that jazz audiences are odd by nature—

Slim: They are not.

Him: —and I think jazz audiences are going to follow the artists that they care about, whether it's a one-CD, two, or even three CD set. It's not that—it's not the same kind of connection with the artist that pop audiences look for, right?

Slim: Right.

Him: So it may not be the same kind of issue.

Slim: Okay, so let's—you know, when we talk about these, let's keep in mind, too—you know, do you get more that matters? I mean, this definitely came up, too, when I was listening to some of these CDs. Would one CD actually serve the purpose better overall for the listener? Because you would kind of hang in there more, or it would be—it's kind of like an editing issue for me. So you take a great record like John Coltrane's *A Love Supreme*, and there's not a throwaway track. Of course there's only four tracks on it, but you're talking about 33 minutes of music when it came out originally on record. Now, of course, Impulse has redone it and there's the *Love Supreme Deluxe Edition*, and it's got 78 minutes on it, and so what they've done is they've included live versions. And I think for—again, there's historical context where you're taking it and you're comparing these two different things with one variable that's the same, so the same composition, same band, or whatever.

Him: And in that case, I think the real function of the live performances is to show this wasn't a studio confection, right? Let's hear what the band does with these same exact—this exact sequence of compositions live, let's see how that sounds.

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Slim: Right, but you're also talking about a really concentrated piece of music, too. Or—you know, I know it's four parts to the whole, but there's not—in my experience of listening to A Love Supreme is when it—it's like Acknowledgement, and you think, "Oh, they put the best first, right?" And then it goes on a little further and you get to the next one—I'm trying to think of the title—there's Resolution, Acknowledgement—

Him: Pursuance.

Slim: Pursuance. I think—well anyway we don't need to—people know this album—and you listen to the second cut and you're like, "Oh no no no, this is the cut." And then you listen to the third one, and you're like, "Oh no, this is definitely the cut, so the fourth one is just going to be a coda, kind of a wind down." And then you get to the last one, and it's like, "Oh man, this is fantastic," and so that's one thing I sort of miss about—in this age where we just have more, more, more, I think that it doesn't—you lose that concentration of the essential.

Him: I think that's right, and I think what you're pointing out with A Love Supreme is that there's an integrity to the composition there that really isn't dissimilar from what you would get in a classical suite.

Slim: Right.

Him: What Allen Lowe is doing on this record is—

Slim: So yeah, let's talk about the Allen Lowe. Let's just go right into the Allen Lowe.

Him: Yeah, but I want to say that I've listened to this entire set half a dozen times now, and I still haven't absorbed it all. There's so much, and I kept asking myself the question that you've raised, like, "Could it have been a single CD? Are there reasons that all of this has to be there?"

Slim: Right, I did the same thing, actually, and part of it's just in this—part of it comes down to—and this is not fair to artists—is it's a lifestyle issue. I'm trying to—I have a stack of all this—well, this isn't a lifestyle issue—15 CDs here to review; one of them is a three-CD set, and it's going to—I got to actually, you know, really listen to this. Not just listen to it once, but really get a sense, and also kind of mentally record how you feel about it each time. Last night we went and listened to it again, and I actually started to feel like, "Oh, yeah, this track. I like this. This is a good track." You know, that kind of thing.

Him: Oh, there are a lot of fine tracks.

Slim: So that's really, really good. So I think what Allen is doing here—and let's just—I'm going to introduce the record once more, and let's talk about the title for a second: Blues and the Empirical Truth, which of course is riffing on—

Him: He's riffing on Oliver Nelson's record of 1961, but that idea of the empirical as opposed to the abstract might also explain why this record is kind of all over the place, right? He's looking for empirical evidence for his theories about the blues, what they represent, the ways in which they form—all the different varieties of American music.

Slim: Right, well Allen really does play with titles, and I kind of wondered—because if you look through his discography, you'll see his—or even just some of his tune titles, like All The Things You Could Be If Stanley Crouch Was Your Uncle Or If Charlie Mingus Was Your Daddy, or all these things. He's got—he's very—he's always bridging these historical references in with the current and stuff. I'm not sure that I—aside from the title, that there was much Oliver Nelson, per se, references.

Slim and Him

Slim: This album, which I think clocks in at about 36 minutes, is—there’s not a throwaway track in the bunch. It’s six tracks, not a throwaway track.

Him: That record has always been celebrated as a brilliant compositional achievement.

Slim: Yeah, yeah, now—but to get back to Allen Lowe; so I’m not sure—I don’t hear, necessarily, aside from there’s a—he has a large ensemble here. I’m assuming the discographical information for this will be posted along next to this podcast someplace on the Cadence site.

Him: Let me say this: I think you’re right. I don’t think this record is in any way a direct rejoinder to Oliver Nelson. I think it has to do with—it has to do with Allen Lowe’s ongoing argument with that theory of the Blues Champion by—well, first Albert Murray, but Wynton Marsalis, and—I mean, Allen Lowe knows things about the blues that the historians don’t. He’s one of those gonzo record collectors who—you know, in that set he did back in 1998, *From Minstrel To Mojo*, he turns out recordings of the blues that no one else even knew about, and that uncomfortably fly in the face of all of our sort of sacred convictions about what the blues represents.

Slim: Right. We should mention that Allen is an obsessive compiler of historical references. He has a book out, *From Minstrel to Mojo*—

Him: The one I was just saying, 1998; *That Devilin’ Tune* was 2006; *Really The Blues* was 2010.

Slim: And he’s compiled several, you know, 9-CD sets, 10-CD sets of this archival information which is really wonderful, and it—you know, a document to behold all of these, and I think what he’s trying to do here is he’s putting his spin on these early documentations, so the way that this CD set is broken up is one track is called *Blues*, the middle CD is called *And The*, and the third disc is called *Empirical Truth*, and if you listen to the disc, it definitely follows a trajectory from early to later, and so I think he’s—this is his sort of rebuttal to the dialogue, or insertion into the dialogue.

Him: Well, this is what I was saying. So, the idea of his empirical approach is it’s going to be messy; it’s going to disobey the rules that are supposed to be out there about how the blues developed and what the blues represents. So, in the course of this three-CD set, Lowe—and he’s got some great musicians on there with him and we should talk about them, too—but in the course of this three-CD set, they deliver all different kinds of music, and a lot of it wouldn’t sound, to a blues purist, like the blues, but I think he’s right.

Slim: Right, and I think that’s—and that’s one of his points, is, “Okay, this stuff has been done.” He’s clearly a fan of this early music, and so this sort of his take on things, to be part of that dialogue, which is—you know, there’s nothing worse than a tribute album that plays something identical to what it was, so I think he definitely should be applauded for that success. Yeah, we were talking about the musicians. I think we probably, when we talk about some of this music, we can have some particulars, but of course Allen Lowe is the composer and the arranger, and he also plays a variety of saxophones, and Marc Ribot—probably one of the best known, at least in cross-genre stuff—is the guitar player on here, but there’s also Ray Suhy. I don’t know how to—S-U-H-Y. That’s the one thing about doing a podcast is now we have to actually know how to pronounce things. Those two are on guitar, and—just giving some big names here. The rest of this will be on the website. Matthew Shipp of course on piano; Lewis Porter also on piano. Roswell Rudd on trombone. So let’s talk—are we ready to talk about this music a little bit?

Him: Yeah, but I just want to say this, too. It’s not the same group on every track, and this album wasn’t recorded in a single, sustained session, right? It was recorded over a

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period of several months I think.

Slim: Oh yeah, I was going to say a lifetime, but just because it's a lot of music here. [LAUGHTER] Let's talk about also some of his tune titles, because, like, we had alluded earlier to the fact that Allen is very clever and very learned about things, but so he's—Lowe always—like, here's some of them: Bull Connor Sees Darkies on the Delta. I mean, he just—he really—I think he has just as much fun naming his tunes titles. What are some of the other ones? You had written some down. The Moon Is Setting on the Whore-Eyed Zone [ph].

Him: Horizon?

Slim: Yeah, but no, yes. I get that; I was trying to emphasize—

Him: But even—you know, In a Harlem Ashram. How unlikely is that? Yeah, so he's very clever. We were talking the other night about Blue Like Me. The title is another one of his puns; he's playing with John Howard Griffin's title of 1961, Black Like Me, right? And of course this is a question of the relation of the blues to African-American culture. Is that relation essential? This is part of Allen's ongoing argument with Wynton Marsalis and that group, an argument that we don't need to get into. I'd like to avoid getting into it, but it takes him to some interesting places, and this track is an example of it.

Him: In his notes, Allen talks about finding some blues within the blues, and he's got Marc Ribot with him here, playing guitar. But I think anyone who grew up in the seventies would recognize that guitar playing as coming from a sort of Captain Beefheart kind of place, and so in his notes, Allen has something to say about Ribot shaping and re-shaping his solo to non-perfection, and it's that aesthetic that I think is really essential to almost everything that Allen does. He wants it to feel real and live. He wants us to know that we're listening to music where it's okay to, "make a mistake." This isn't the sanitized, commercial version of the blues.

Slim: Well, hence the "empirical truth," right?

Him: Exactly.

Slim: Earlier, when we were talking about Oliver Nelson, I think Allen owes a lot to Ornette Coleman, because I think a lot of this record feels Ornette-ish, and then tied in with that—the blues side of Ornette, so I think that's definitely a go-to for him, so we'll just listen to just a few seconds of this. I think it'll be obvious.

Him: Allen has an interesting contextualization offer for this one, too. Apparently, Sweet Joe Pie Weed is from his Buddy Bolden Suite. I mean, the man has produced and written so much music that I'm not even sure he can keep track of it all. But at this moment in the suite, he imagined Buddy Bolden in the asylum, where he was remanded after he went nuts, pulling weeds from the grounds of the asylum. So how important is that context to what we just heard?

Slim: Well, it may be important to how he got to that space, but as a listener—and this one of the things I always question—it's like any understanding of anything; the more you know, sometimes the more you have a connection to it, good or bad, but is that—should that absolutely be necessary? Should you just be able to listen to the music and say, "Okay, but that stands on its own." Like, how much other information do you have to get in there? Now, granted it's probably what the listener wants out of it. The more you put into it, the more you'll get out of it.

Him: Well, the text suggests a way of listening to particular tracks.

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Featuring Roswell Rudd, Marc Ribot, Matthew Shipp, and Lewis Porter



CHICAGO TRIO

EDMUND DUKINS
HARRISON BASKHEAD
HAROLD SHANK

VELVET SONGS
TO BABA FRED ANDERSON



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Slim: Right.

Him: And I think, here again, he's going back to his blues-within-a-blues idea.

Slim: Right, right.

Him: I mean, I know I keep saying this in different ways, but Allen Lowe's imagination is inexhaustibly fertile, and what he offers us—what he tries to offer is in this sprawling three-CD set, is basically a really inclusive vision of where the blues are in the 21st century, a vision that is about that location in the 21st century, that doesn't lose sight of where they came from.

Slim: Yeah, my only reservation: is it too academic for its own good? And when you—Do you understand what I mean? Like, in other words, he's clearly very learned and he's taking all of these influences and he's sort of—it's like a montage—like a mosaic, and then he's putting them out, and obviously this is music that he's drawing from source materials from as early, probably, as the late 1800s, but he's putting a 21st century kind of thing on it where he is now.

Him: Well, your question is, "Is he too learned for his own good?" And I guess the answer is, well, it depends on what he's trying to do. If he's trying to make a popular record, well he's in trouble, but I don't think he has any ideas—I don't think he has any, you know, misconceptions that that's ever going to happen.

Slim: I agree, and I think that can be a very freeing point, is when you say, "Well, it's not going to sell anyway, so I can just do what I want." And I think that that actually can free up some of the music. As a listener, I tried to listen to this and—like, would I ever go to this? And what I found was after a few times through, which was quite a—you know, it's a long process because it's 3 CDs—yeah, it was easier for me. You know, the more I spent time with it, the more I got out of it, which seems like a no-brainer, but it could work the other way around, too. You could just say really there's nothing here, so I felt like I warmed up to the album that I was already sort of happy or, as a listener, enjoyed—just kind of felt overwhelmed with the album, but then as I would go back and try to pick out parts of it, it did work for me. The only time it didn't really work—and I don't know what you felt about this—but there's a couple—there's some vocals on this done by Todd Hutchinson [ph] on the third disk mostly I want to talk about. So the tracks being—well, 9 and 14, that's not going to help anybody. So he's on Cold Bed Blues, and Blood on the Mirror.

Slim: Well, exactly, but what they don't have—what they have is some sort of device that's putting his voice through—I'm not—

Him: Talking about the vocoder?

Slim: Yeah, and my feeling is: when I hear that, it says to me, "This is a person who can't sing, and—anymore, or could never sing, and this is a device.

Him: All right you guys, just remember you heard this from Cadence first.

Slim: [LAUGHTER] I'm sure a lot of people feel this way. And so when I hear that in this jazz record—like this sort of—like, "We're going to filter this guy's voice," it just says to me, you know, that they looked around the studio and said, "Who wants to do these lines here of this song, and we want it to have, like, a Tom Waits gravelly feel, so we're going to put this in." To me, that was the only part that just—it didn't—it just didn't—to me it was not, you know—

Him: All right. But there aren't that many tracks with vocals on them, and you can be

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grateful that it wasn't Allen singing.

Slim: [LAUGHTER]

Him: Sorry Allen. I meant that with love.

Slim: Anyway, so that's just my one kind of quibble about the record. I hate to kind of single one person out, but whatever. It was just I didn't think that that—I guess the only good part about that is it had an industrial feel kind of like some of the later Tom Waits stuff. But again, I'd just probably listen to Tom Waits if I wanted to hear that.

Him: Well, I think we can probably wrap up our talk about this particular record now.

Slim: Okay.

Him: You know, it's an ambitious record. I think, finally going back to where we started, it's all right that this is three long CDs because it's not a record that you're going to absorb in a couple listens; it's a record that you live with for a long time, if he succeeds in connecting with you, and if you make those connections, it's going to take you to places that would never have expected.

Slim: Right, right. Okay, so we're going to move on to our second record, and this is the two-CD set by Anthony Braxton and Buell Neidlinger called *2 By 2 Duets*, and we should note that this was actually a concert from 1989.

Him: And that makes a big difference, right? So this is the document of a concert, and to be sure, there could have been a concept behind how the concert was planned, but it's a different kind of recording than what we just talked about with Allen Lowe. We should also note that these are—these are old lions, as the expression would have it, right?

Slim: Yeah, let's just give a little background on—

Him: Neidlinger: born in 1936; he's played with everybody.

Slim: Well, he got his start in 1956 with Johnny Windhurst, but that was a very quick start because, of course, you know that—

Him: Well, I love him for that early work he did with Cecil Taylor.

Slim: Right, which he actually started in the same year, and the first recording was that wonderful recording of Cecil Taylor's called *Jazz Advance*.

Him: Bemsha Swing, yeah.

Slim: Yeah, with Bemsha Swing, and Steve Lacy was on that record, and Buell also had had a long-standing musical output with Steve Lacy as well. That'll just orientate people to where he's coming from. So he's a—he's like one of the early guys that was kind of playing outside music.

Him: Then one of the other things that he has in common with Anthony Braxton, who was born nearly ten years later—1945—is both of them are musicians who are, to steal that phrase that used to be used of Duke Ellington, beyond category. They've recorded classical music; they've recorded experimental music; they've recorded jazz. These guys have broad imaginations.

Slim: Right, absolutely. Buell has obviously done less by way of recording to—

Him: Everyone has done less than Anthony Braxton.

Slim: Well, Anthony Braxton has, you know, close to 400 records that he was either

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a leader or a sideguy on, and, under his own name, around 200 or so. Anthony Braxton got his start in 1967 with Muhal Richard Abrams, and—so yeah, so as far as their scope of what they cover, genre-wise, they're definitely two like-minded guys. So when I see—you know, I always wonder about this, though, when you see a recording coming out 15 years after it was done, you know. Was that an economic thing? Is that a—it's hard to believe, at this point, that it's cashing in on names, because the music world is—

Him: There's no cash to be made.

Slim: [LAUGHTER] Not really. Well, let's talk about the music a little bit.

Him: Hey, why don't we start with the obvious thing? Let's compare the two versions of Monk's Off Minor.

Slim: Yeah, okay. So, they open their concert up, and of course disk one is opening with the first set, first track of Off Minor, so this is a ten minute version.

Slim: And so this really—when you see the energy of the first piece and just the treatment between the two, you see that this does read like a concert definitely.

Him: Well, the second version of Off Minor is subdued in a way that is probably appropriate for the penultimate song of that particular concert, right? So Neidlinger is there playing solo for I think a minute and a half before Braxton comes in.

Slim: Yeah, I think it was half the—Yeah, and the second version is just under three minutes, so right, it opens up with half of it with Neidlinger doing a solo, right.

Him: So, you know, we could speculate why they chose to reprise that particular song, but there's a lot of Monk on this record, right?

Slim: There is. It's just about—I want to say it's almost half Monk, so they do 'Round Midnight, Well You Needn't, Straight No Chaser—maybe not quite half, actually—and Off Minor, and there's a couple versions of Off Minor, and then the other compositions, excepting Le Nevada, which is part of Straight No Chaser, which is a Gil Evans—Le Nevada is a Gil Evans tune—they're credited either with—as both Braxton and Neidlinger, or one or the other, which makes me think that some of them they would just improvise on the spot, right?

Him: Right, right. How about that?

Slim: And those, I found that the compositions—the originals were much more dense, less held, obviously, to that Monk—

Him: You know, I'm interested in the fact that you chose that particular adjective because that was in my head a lot with regards to Braxton's tone on a number of the pieces here. I want to make sure we talk about High Flight before we leave off discussing this particular record. There's a density and a bracing quality to his tone on these performances that stands out, for me, even in terms of Braxton's very large oeuvre.

Slim: Okay, yeah. I see what you mean by the Brotzmann-dense, but you know, it's funny because when I listen to that track, the thing I came away with thinking it's kind of like from Bird to Brotzmann, and I think that on this entire record, Braxton covers those key points and everything in between.

Him: Yeah, yeah, and it's not a sustained sonic assault like you sometimes get with Brotzmann. He'll give you these really dense, you know, sort of honking passages, but he breaks them up with quiet, more lyrical passages.

Slim: Right, and the thing about these two musicians is that they are always constantly

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referencing the past, like Braxton is clearly a Charlie Parker fan. I mean, he's done tribute of 4-CD sets to Charlie Parker. I mean, and so I think he does also—the same way someone like Allen Lowe is taking all of this music and incorporating it and then putting it back out there in a different way of hearing it or seeing it, that Braxton covers that as well.

Him: Well, you know, also I think by 2011, when this CD was released—we're talking about two musicians who've been on the scene for a long time, right? And they've been in the "avant-garde." No one wants to be called avant-garde anymore. They've been there on the cutting edge for so long it's—they've sort of earned the right to sort of look back and put their armor on different moments in jazz history where there was a closer relation with the audience—with an audience.

Slim: Right, right. Well, my overall feeling about this feeling was I liked it very much. I thought it definitely—we'd come to this idea about, "Do you need more or would less do?" This definitely feels like two parts of a concert; a first part and a second set, and I think that, as a listener, it's not too much to digest at one time, and it really does feel like a concert, just in the tone, the way it starts off, the way—even with that High Flight, the 1:22 before the break—very intense, short, go to the break, come back, and then when you come back, it's a 12 minute—it opens up with a 12 minute version of Well You Needn't, and then there's something sort of about the second set that does feel more introspective, maybe quieter, if that's possible. And so I think that this really worked, and it's nice that they unearthed it and made it available to people to listen to. Did you—how did you feel about the record?

Him: I think you've described it really well. You know, there's nothing mysterious about the title, 2 By 2, right? Two sets by two musicians. And you can hear them—this is another cliché of jazz criticism, but you can hear them listening to each other, responding to each other. They're really playing together. It's not two stars, you know, each trying to outshine the other.

Slim: Right, it's not a bunch of trading eights, either. [LAUGHTER] [OVERLAPPING] "Then you do this, then you do that." You know?

Him: I'm sorry, that's such a funny idea for this record in my head.

Slim: Yeah, well I like that—I like that about sort of the looser form that the avant-garde allows is that, you know, if Buell Neidlinger wants to open up a piece with a minute-and-a-half bass solo because that's what it seemed like should be done at the time, then that's what you do, and it just it's more—it feels very organic to me, and I like the sort of feeling of, like you said, two people in conversation, listening, and you can't always anticipate how long one person is going to speak before the other one comes in, or even if you just listen to our conversation where I'm talking too much and you get frustrated. [LAUGHTER]

Him: Well look, we can—we can sort of wrap up our thinking about this record by going back to the question we started with, right? So did this one need to be two CDs? I think so. I think it's an honest, un-doctored document of a particular show; that anyone who is interested in either Neidlinger or Braxton is going to want to hear this record

Slim: Right, well I think "need" is a funny word, but am I glad it's a two-CD set? Yes, I think it's very well documented.

Him: And, as you already observed, there is a real difference between the first and the second sets.

Slim: Yes. Okay, so we have one more record in our stack of doubles, and this one is actually also a double, so—

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Him: Right, well I think this is a really special record, and I enjoyed this one a lot. It's a tribute to the late Fred Anderson—"Babba" Fred Anderson—but it's a tribute that was recorded while he was still alive. And more than that, it was recorded in the Velvet Lounge, and maybe that has something to do with why it works so well. Before we—we say a whole lot about this particular tribute, why don't we listen to just a bit of Fred Anderson himself? [MUSIC]

Him: What we just heard was a track called On The Run, which is from Fred Anderson's Live at the Velvet Lounge record, recorded back in 2000, and out on the Delmark label. He's joined there by Tatsu Aoki on bass, and Hamid Drake—the great Hamid Drake on drums. So—go ahead.

Slim: Well, and Hamid is also on this tribute record, which we should introduce.

Him: Which I was just going to say. Yeah, yeah yeah yeah. So this new record is recorded eight years later in the same place, in the Velvet Lounge. It's credited to the Chicago Trio, and the Chicago Trio is Ernest Dawkins on various saxophones: soprano, alto, tenor, and also some percussion; Harrison Bankhead on bass and cello; and, once more, as Slim was just saying, Hamid Drake on drums and frame drums.

Slim: Let's talk about the type of music that Fred Anderson—I mean, we—as we know, musicians don't like to be put in a category, like half of them will say they're not jazz musicians, they're not avant-garde, they're not this, they're not that, and I understand that, and I understand the need to not be in a box. But of course when you're talking about music, it's helpful to—to give people a sense—I should say more when you're writing about it, because it's—at least now people can hear it and they can categorize it in their own head of what—where it goes in their mind. But what's this idea about—so it's not bebop; it's not hard bop.

Him: It's free bop.

Slim: So you think free bop is a good description? I think that's a really apt description.

Him: Well, you know, as it happens, I don't know maybe four or five years ago, I was talking about a different Ernest Dawkins record with Bob Rausch, and I said something to the effect of, "You know, this isn't avant-garde at all." And he said, "No, of course not. It's free bop." And then he went on to say that free bop, from his point-of-view, is most of the music that Simp [ph] has recorded over the years. So it's free jazz, right? There's no key, there's not, necessarily, regular rhythm, but there is going to be rhythm that you're going to feel.

Slim: Right, and I think the thing with avant-garde is I think people think there's an absence of structure. Of course, actually the absolute absence of structure is still a structure but, for purposes of making a point, this music is not without structure; it's very musical. It may not go where you think it should go, and it may not be set up in a traditional form, but, you know, I like the term free bop.

Him: It's an organic structure. It emerges from the—

Slim: Yeah, I also like new bop. You know, this idea that it's bop, but it's just new bop. It's not—it's new, you know?

Him: Well, as you were saying, these terms get thrown around by—by people who do what we do, and they mean different things in the hands of different people, but I like the descriptor "free bop" for the music that Delmark and Bankhead and Drake have made on this particular record. It's a terrific record. It's—it's going to hit you really hard, but not

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in an abrasive way; just in a way that's going to make you want to move. You'll be bopping your head as you listen to this record.

Slim: Yeah, I found it was not all one thing, and I like that about it. It definitely has that—that Chicago feel, you know? And these guys have been on the scene for a really, really long time. No one—Ernest Dawkins knows how—he's got a well-placed whistle. [LAUGHTER] You know, like a whistle like blow in—like a Rahsaan Roland Kirk whistle, but like a police whistle or schoolyard whistle. I remember the first time I heard it was on a New Horizons Ensemble recording on the Open Minds label, the first record, Live at Leverkusen, and it's a fantastic record but I'll tell you the thing that got me the most was these well-placed whistles, and they show up in this record again. Not too much, but just enough, and—

Him: You're really a simple girl when it comes right down to it.

Slim: It doesn't take much sometimes, you know? You get this little device and—

Him: But you know, about that whistle; I think another thing that I've always appreciated about Dawkins' music, and Hamid's music, is that there is—and I mean this as a compliment—there's always a little bit of street in what they do. This isn't music out of some musical academy. It's not academic music. It's not all head music. There's something very real about it.

Slim: Oh yeah, they really—it's very varied in its motifs, so we heard—you know, we heard some New Orleans in here, we heard some gospel, we heard some avant-garde, for lack of any other term. I mean, they really are—the thing that I think is—about this, and since we've been drawing in the 2-CD set thing, is that there's a nice flow to this set.

Him: Yeah.

Slim: The fact that it is varied keeps it moving; it keeps you kind of hooked in. They do get into these sort of rhythms or jams and stuff, but just long enough and then they move away from it.

Him: Then they move on, yeah. And I just want to add one other thing quickly; I wasn't trying to say that these guys aren't capable of intellectual exercise, that they don't somehow know the art, and I know that you wouldn't think that. I'm just—I'm trying to make myself clear. I like the mix of progressive harmonics, but also something very visceral in this music.

Slim: Absolutely. I think for me, the one set work with—and people will also argue about this with both head and heart—for me, are the records that work best. They're not—they don't bore me, but they kind of get—they get in on a cellular level, and also an intellectual level, and I think that's really—you get the best of both worlds that way. It's not all one thing. And of course that changes from listener to listener, from where their perspective is coming from, too, so that's what I like about jazz. It's such a rich art form that it really rewards whatever you put into it as a listener. It's not—it's a two-way conversation, or it can be. It doesn't have to be, but it can be. And those records work best for me.

Him: Well, you know, you were talking about head and heart; we've talked—actually we've been talking a bit. Why don't we actually hear some of the music? Let's listen to Down in the Delta, which is the closing track on the first disk. [MUSIC]

Slim: So, the part we picked to play off of that track was about four minutes in because we wanted to show—they get into this sort of Saints Go Marching In riff. Probably wasn't intentional, but that's the thing about these musicians, and they can draw

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upon the same vocabulary that people know, and so somebody plays something and it reminds of this, and they get in this groove for a while, and it even sounds to me like Dawkins is playing more than one horn at a time on that track.

Him: It certainly sounds like it.

Slim: Yeah, Rahsaan style, or something there. So that's—so now if the whole track started out with that, we should mention how long that entire track is. It's just under eight minutes. I think, you know, at a point you'd be like, "Enough already," but it kind of organically wanders to that point, and then it's a solid kind of march, and then it goes out again, and I think that that really speaks to the ability of good musicians, that they can go wherever it's going to go.

Him: And conceptually. So, here we've got three serious Chicago guys. They're playing a tune about the Delta, right? Down in the Delta. And they've also got this New Orleans thing going on from time to time. I mean, this is music that, in many ways, sort of consolidates and moves on from deep jazz tradition, deep blues tradition. It's a terrific record.

Slim: Yeah, so I think on this set of music, this one, I think, was the—was the recording that was easiest to sort of get into from the get-go, but also has rewarded sustained listenings. You know, aesthetically it's very different than the other two, you know? This one is cohesive in a way that the other two are not, but it's also—but maybe that's also—just means it's also—like you like to say, less difficult listening. [LAUGHTER]

Him: Well, the second disk of this album goes to different conceptual places. Track one is Jah Music, a little Jamaican thing going on. We have Woman of Darfur in the—on the third track. We have a waltz on the fourth track, and the record closes with a tribute to Fred, One For Fred. And again, Fred Anderson was still with us at the time of this recording. So I'm so glad that he got to hear this. It's much better to pay tribute to the great ones while they're still alive.

Slim: Yes, we should mention that this record is on the Rogue Art label. It flows a little like a concert, but unlike the Braxton/Neidlinger which was sort of a quiet, more introspective, winding down of a concert—I actually thought this, too, and this could also be the way they mastered it; we don't know that this was issued in the order that they played this stuff in—that this, too, was actually of—as a solid performance, was actually the stronger disk of the two. For me, it was the more cohesive statement, but I enjoyed the entire set and I'm happy that this is a two-CD set.

Him: Well, you know, we started with that question of the multi-disk set, and probably because we opened with our discussion of Allen Lowe, I think we should revisit it at some point soon, and take up records that are actual concept records in the studio, because these last two are terrific records, but they're both concerts, and that's a little bit different I think. So all I'm saying over there, Slim, is let's not consider this case closed. Let's keep talking about this one.

Slim: Oh, nothing is ever closed. Nothing is ever closed.

Him: Yeah, I want to sign off by acknowledging that this recording was done in the digital recording studios of Colgate University, with the expert technical support of Rich Grant, Colgate's Technical Director of Digital Media. Thanks to Colgate, and thanks to David Haney and Cadence.

Slim: And thanks for our listeners who have tuned in. This has been the Slim and Him podcast.

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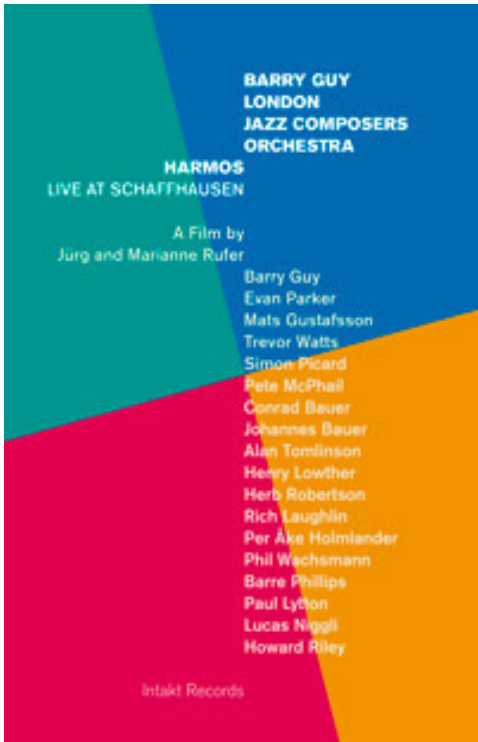
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A film by Jürg and Marianne Rufer

HARMOS; 46:28

Let's face it: how many of Barry Guy's worldwide fans are going to have the chance to encounter one of his bands in person? For Americans in particular the answer is surely going to be "very few of us." That fact alone makes *Harnos: Live At Schaffhausen* a very welcome DVD. The first recording of Guy's *Harnos* was a 1989 performance issued on CD by Intakt, the Swiss label that has continued to release many Guy projects over the years. An illustrated listing of these is on the DVD as the only extra. The concert film by Jürg and Marianne Rufer is a totally straight-forward presentation of Guy's London Jazz Composers Orchestra in performance at the Jazzfestival Schaffhausen in 2008. We begin with a brief speech by Guy, introducing the newest member of the group, pianist Howard Riley, and dedicating the performance to the late Paul Rutherford, one of the trombonists on the original CD. When Guy in his conducting role kicks off the piece, it falls naturally enough on the trombone section of Conrad Bauer, Johannes Bauer, and Alan Tomlinson to start things rolling. It's the beginning of three quarters of an hour of stunningly beautiful music that comes at you in wave after wave of sound from one of the most committed and engaged ensembles you're likely to encounter. "Symphonic in its ambition," as Guy writes in brief notes in the

DVD Critique

Henry Lowther, Rich Laughlin, tpt, flgh; Herb Robertson, tpt; Conrad Bauer, Johannes Bauer, Alan Tomlinson, tbn; Per Åke Holmlander, tba; Evan Parker, ts, ss; Mats Gustafsson, bari s, fluteophone; Trevor Watts, as; Simon Picard, ts; Pete McPhail, as, sop s, fl; Phil Wachsmann, vln; Howard Riley, p; Barry Guy, Barre Phillips, b; Paul Lytton, Lucas Niggli, d, perc; 5/21/08, Schaffhausen, Switzerland.

accompanying booklet, Harnos “focuses on the idea of melody being a construct rather than just being a song (or song form) that musicians improvise over.”

As is often the case, it's the resonance between composition and improvisation that provides much of the music's tension. The soloists come and go as the backgrounds continually change, conducted by Guy with much jumping around and multiple hand gestures. The multi-camera shoot includes establishing shots of the entire orchestra along with plenty of close-ups of soloists in action. Not until after the end of the piece does the camera pan the room briefly to give you a sense of the space before returning to the stage for the band's final bow. The unobtrusive filming, often from one side of the stage or the other, provides plenty of opportunities to observe the little on-stage interactions and adjustments that are invisible from the hall. The single most memorable image in the film is of Guy playing bass with his eyes twinkling and his face beaming a broad smile during Evan Parker's soprano saxophone solo near the end of the piece. It's also a moment that points out the difference between witnessing an event in person and watching a film of the same event. Even if you happened to have had a pair of binoculars, you still wouldn't have been able to catch this moment, since Guy conducted and played while facing the band. In addition to Guy's notes, the booklet includes an appreciation by Bart Noglik along with samples of Guy's score. Since the individuals in the band are never introduced, it would have been useful to include a photograph of the group with identification of the players so you know who you're looking at. But that's about the only beef I have with this otherwise worthy and totally enjoyable DVD.

Stuart Kremsky

Reissues



**ART PEPPER
WINTER MOON
GALAXY GXY 5140
REISSUED ON ORIGINAL
JAZZ CLASSICS 677**

OUR SONG/HERE'S THAT
RAINY DAY/THAT'S LOVE/
WINTER MOON/WHEN THE
SUN COMES OUT/BLUES IN
THE NIGHT/THE PRISONER
(LOVE THEME FROM EYES
OF LAURA MARS)/OUR
SONG (ALT. TAKE)/THE
PRISONER (ALT. TAKE)/OL'
MAN RIVER RECORDED ON
3, 4 SEPTEMBER 1980

This album was a revelation for me. I was familiar with Art's early work in albums like Art Pepper + Eleven and Art Pepper meets the Rhythm Section, where he expounded his own peppery blend of fluent cool bop with a hard edge.

I was much less familiar with his later work, so when I heard that Art was particularly proud of this album, I had to check it out. From the first cut, I realized that this was a powerful musical statement. Paradoxically, though, Art's phrasing here is generally not melodic or continuous in the manner of his earlier work, not as fluent, not as competent. It comes across as less articulate, less polished. Nor is it particularly daring harmonically. None of the solos would merit inclusion in a book of transcriptions.

But it works. The question is, why? In part, the answer lies in the relationship between the soloist and the ensemble sound. This less fluent, more telegraphic, expressionistic phrasing generally fits very well within the whole musical framework of the project. The rhythm section is excellent. Outside of Howard Roberts' guitar, which has some fine solo moments, they play a largely subordinate, supporting role in this work and they do so very well. They provide the musical foundation on which are draped the often lush string arrangements of Bill Holman and Jimmy Bond, old friends of Art since the 50s. It is these string arrangements that provide the counterpart to Pepper's solo work in the foreground of the musical fabric. The strings usually provide the musical yin to Art's more aggressive yang. The strings usually appear as a seamless continuity, punctuated by Pepper's discontinuous musical blurts and mumbblings, cries and whispers; the richness of the orchestration is balanced by the alto's acid astringency, the potential sentimentality of the strings by Art's unsentimental, vibratoless tone. Holman writes some staccato passages for the strings on "Blues in the Night," when Art switches to his more mellifluous clarinet, which he plays with a gorgeous, open, big-bore sound. Here too, yin and yang are in balance.

I'd like to single out some tracks for special mention. The first track, "Our Song," arranged by Holman, evokes to my ears a very personal and arresting melancholy feeling, a feeling that resonates in my mind with Pepper's often tragic life story. I expect that even those unfamiliar with Art's biography will sense that there is something very intensely personal about the piece. Bond's treatment of "Here's that Rainy Day" is

Reissues

Stanley Cowell p, Howard
Roberts el g, Cecil McBee b,
Carl Burnett d, Bill Holman
arr, Jimmy Bond arr, Nate
Rubin (concertmaster),
John Tenney vln, Greg
Mazmanian vln, Patrice
Anderson vln, Clifton Foster
vln, Dan Smiley vln, Audrey
Desilva vln, Elizabeth
Gibson vln, Stephen Gehl
vln, Emily Van Valkenburgh
vln, Sharon O'Connor cel,
Mary Ann Meredith cel,
Terry Adams cel

my favorite arrangement on the album, and one that creates interest with its modifications to the familiar form of the tune. There is some beautifully melodic string writing here. On “That’s Love” Art plays some lowdown, dirty, gutbucket blues, and he plays it with the best of them. Howard Roberts also acquits himself very well here, playing sparsely and tellingly. “Prisoner,” the theme from the film *Eyes of Laura Mars*, is given more of a pop treatment, and is my least favorite track on the album. The genre of the tune calls for a slicker, smoother solo approach than Art employs. After listening to the bonus tracks, I agree that those chosen for the original release were the best. The arrangement of “Ol’ Man River” is interesting, given the addition of a more modern formal feature—a major key vamp—to the traditional form of the tune, but I’m not sure it makes a coherent musical statement. Some might say that there is not enough variety of mood on the CD. I agree that the tone is generally melancholy, and that there is not much deviation from this feeling. But this is not an evening’s worth of music presented at a gig. This is an album, a particular musical statement with the title *Winter Moon*, and the tone is consistent with that very evocative title. Would you criticize Mingus for not including a rumba on his album *Blues and Roots*? To come back to my original question: why does Art’s playing work so well here, when it really doesn’t have some of the qualities we often associate with great soloing? The answer is only partly due to the balance of the musical whole. It also has to do with the intensity of Art’s playing. Art is really “saying something” here, in a very literal sense. While the phrasing is certainly less eloquent, less like speech in complete sentences—less like a book—it has other virtues. It has all the characteristics of vernacular speech, with all its interruptions, interjections, exclamations, mumbblings, and murmurings, and it communicates emotion just as directly. In this late stage of his career, Pepper seems to have let go of the armor of mere competency and “sounding good” in order to say something fresh, raw even, spontaneous, and authentic. This takes courage, and when it works, it gives something that I’m not sure that mere competency, no matter how fluent, can give. Jeffrey D. Todd

New Issues

1) THE ABSOLUTE TRIO A TROPICAL THIRST NO LABEL OR

A TROPICAL THIRST / PAGING
MR. MORGAN / MAXINE /
GUITAR HERO / I DIDN'T
KNOW WHAT TIME IT WAS /
CAN I CALL YOU / THREE AND
ONE / IVAN. 49:05.

Bill Washer, g; Paul Rostock,
b; Glenn Davis, d. No dates
given. Saylorburg, PA.

2) FRANK MACCHIA'S SWAMP THANG, CACOPHONY NO #.

DISCOMBOBULATED /
FUNKY GREASE BUCKET
/ HOPSCOTCH / SHHHH! /
MUMBO JUMBO, DUMBO
GUMBO / BUTTERFINGERS
/ SWAMP THANG / JUNGLE
DANCE /CHUGGIN' / SICK
SHUFFLE / RHUEBEN'S
RHYTHMIC RHUMBA / UPSY
DAISY. 67:44

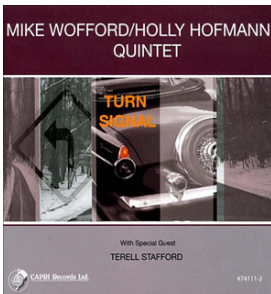
Macchia, woodwinds; John
Rosenberg, kybds; Ken Rosser,
Eric Jensen, g; Tom Lockett, el
b; Frank Briggs, d, perc; Alex
Iles, tbn; Wayne Bergeron, tpt.
10/15/11. No location given.

Two homegrown releases that hold three guitarists and a wide range of dynamics. Most newer readers may not remember the name of Bill Washer, as he goes back a ways. In my vinyl collection are several LPs on Bob Shad's Mainstream label under different leaders with Washer in a sideman role. It was during the seventies and most of these dates were very idiomatic with electric piano and/or heavily wah-wa guitar. Honestly, it was my opinion at the time that Washer was the weakest member in these various groups and I still hold to that opinion. But in the ensuing decades since I have heard him there has been a marked improvement. Gone is the dreaded wah-wah pedal and there is a more pronounced jazz tone to his guitar.

1) is markedly a collective effort but he is the only member to contribute original material to the program. Four of the selections are his; the first two numbers, the catchy title tune and a six-eight salute to the great Lee Morgan while the ringtone inspired "Can I Call You" is set in three-four and "Ivan" is another tribute, this time to Ivan Lins. I'm guessing Rostock and Davis are regional musicians from the Pennsylvania area and I have no background information on them. There are nice covers of Donald Fagen's "Maxine," "Three And One" from Thad Jones and the Rodgers & Hart evergreen "I Didn't Know What Time It Was." My personal favorites are "Paging Mr. Morgan" and the boppish "Guitar Hero." It's been so time since I last heard Bill Washer who has come quite a ways from playing Wah-Wah Watson punctuations to the Jimmy Rainey fluidity he displays here.

Reedman Frank Macchia's sextet is called Swamp Thang (2) and puts out sounds that are a far cry from the subtle and relaxed sonics of The Absolute Trio. Like myself and Grant Geissman, he is apparently a comic book fan hence the atmospheric artwork that adorns the digipak that encases the disc. Augmented by a couple of horn players this band reminds me of Tower Of Power or one of those Soul-Funk bands of that ilk that play a mix of Black music (excluding Hip Hop) that was popular

New Issues



1) MIKE WOFFORD/ HOLLY HOFMANN QUINTET TURN SIGNAL CAPRI THE DIPPER (FOR HORACE SILVER) / ESPERANCA / KARITA / SOUL STREET / PURE IMAGINATION / THE GIRL FROM GREENLAND / M-LINE. 55:28.

Wofford, p; Hofmann, flt,
a flt, pic; Terell Stafford,
tpt, flgh; Rob Thorsen, b;
Richard Sellers, d. 5/23/10.
Rancho Bernardo, CA.

three or four decades back. All dozen tunes stem from the bandleader that are described in one or two sentence descriptions. Macchia handles the bulk of the solos and it is sometimes difficult to discern which of the twin guitars is taking the lead. Some numbers are set in different time signatures such as “Butterfingers” in 13 with its dual tenor sax/bass clarinet lead, the opener in five and the Big Easy- flavored “Hopscotch” set in seven-four. Tenor seems to be Macchia’s main axe but he plays some barking baritone sax in a couple of spots. Both of the guitarists are rockish and are spotlighted on “Chuggin.” Guest trombonist Alex Iles is featured on the following shuffle and keyboardist Rosenberg gets off some effective organ licks on the slow rumba. This will probably only appeal to more Pop/Rock oriented listeners.

Larry Hollis

Two very different quintets have new releases out. (1) is the latest disc, the fourth, headed up by the twosome of pianist Mike Wofford and flautist Holly Hofmann. Their last contained collaborations with guests that included the respected trumpeter Terell Stafford who rates a “special guest” on the booklet cover. Before uniting with Wofford, the San Diego native recorded for Jazz Alliance and Azica often in the company of Bill Cunliffe. These quartets have usually contained changing bassists and drummers, some familiar and others not so well known as is the case with Thorsen and Sellers. Both do a commendable job anchoring the three frontline participants that carry the load solo wise. Wofford and Hofmann are both up to their usual high standards with the classically-trained latter holding chops aplenty with the former being the slightly jazzier of the pair. Each furnished a composition; Wofford the rather unusual nod to Horace Silver and Hofmann the closing bop romp after their dog’s nickname.

True to form, the pianist has picked out an unshackled playlist with two ballads containing samba sections (Esperanca/Pure Imagination), Bobby Watson’s brisk “Karita”, “Soul Street” from Prestige-era Jimmy Forrest

New Issues

The image shows the album cover for 'Metta Quintet Big Drum/Small World'. The text is in a bold, white, sans-serif font on a solid orange background. The words 'METTA QUINTET' are stacked on the first line, 'BIG DRUM/' on the second, and 'SMALL WORLD' on the third.

METTA QUINTET,
BIG DRUM/ SMALL
WORLD,
JAZZREACH NO #.

FROM HERE ONWARDS / SICA
/ BAKAREM / CRABCAKES /
SUMMER RELIEF. 33:56.

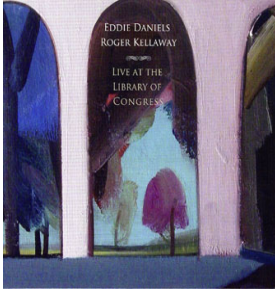
Marcus Strickland, ss, ts;
Greg Ward, as; David Bryant,
p; Joshua Ginsburg, b; Hans
Schuman, d. No dates given.
NYC, NY

and a trio version of “The Girl From Greenland” written by Dick Twardzik, an immensely gifted pianist who overdosed in Paris at age twenty-five. Contemporary players would do well to search out his compositions for fresh material. Kudos to Stafford for adding some extra bite to what could have been a somewhat polite undertaking.

Big Drum, Small World is the latest recording from the Metta Quintet, the resident ensemble of the JazzReach Foundation a non-profit organization started in the mid-nineties for the promotion of the art form known as Jazz. This is their third outing, their debut was in 2002 entitled Going To Meet The Man (Koch Jazz) based on the writings of James Baldwin and their second was the Big Apple-themed Subway Songs under the Sunnyside logo. Personnel on those releases was varying but they seem to have settled on the two saxophones configuration for now. The only member whose composing is represented is Strickland whose “From Here Onwards” a pulsating work with meaty soloing while the remainder of the repertoire springs from the pens of such names as Miguel Zenon, Omer Avital, Rudresh Mahanthappa and Yosvanny Terry respectively. The only constant appears to be drummer Schuman who is an executive and artistic director with the home office. He locks in nicely with pianist Bryant and bassman Ginsburg both new names to me. Altoist Greg Ward was also an unknown entity but I learned he is around thirty, Chicago-based and has had extensive gig time as a sideman and leader. He and Strickland lock in from the get-go and I plan on monitoring his career more closely after this ear-opening introduction. Marcus Strickland, I do know about, is an extremely busy saxophonist who has proved his mettle in many musical situations. His work on the new Jimmy Owens album The Monk Project is testament to his multifaceted skills. This mostly-nimble selections are globally infused but still retain an undeniable Jazz thread and are all a treat to one’s ears.

Larry Hollis

New Issues



**EDDIE DANIELS /
ROGER KELLAWAY
LIVE AT THE LIBRARY
OF CONGRESS**
IPO no #

STRIKE UP THE BAND /
CAPRICCIO TWILIGHT /
SOMEWHERE / RHYTHM-
A-NING / AMERICA THE
BEAUTIFUL / ETUDE OF A
WOMAN - PRETTY WOMEN /
JUST FRIENDS / A PLACE THAT
YOU WANT TO CALL HOME /
50 STATE RAMBLER. 58:31

Daniels, clt; Kellaway, p.
2/25/10, Washington D.C.

Clarinetist Eddie Daniels and pianist Roger Kellaway are two American jazz players who seem to have been on parallel paths since the start of their careers. Both have extensive discographies going back to the 1960s. Both are virtuosic musicians on their respective instruments. (Daniels has concentrated solely on clarinet since the 1980s but he also plays a good tenor.) While preferring to work within the mainstream, they both tend to liberally sprinkle their music with modernist touches. Both have had successful careers as studio musicians and both have worked extensively with pop musicians.

Kellaway was musical director for Bobby Darin and hippy pop singer Melanie. Daniels has played on countless sessions with pop musicians including Bob James, Paul Simon, Chaka Khan etc. Both seem to have been focusing on their jazz credentials and their own music since around the turn of the century.

Live At The Library Of Congress is a follow-up, of sorts to 2009's well-received Duet Of One. They engage in a spirited yet relaxed banter of playful virtuosity. They genuinely seem to be enjoying themselves. The program is a set of standards (both popular and jazz) but Kellaway compositions are the highlight of the set. They tend to be complex with lots of little hidden avenues and contours that allow Daniels and Kellaway to engage in some unusual dialogue.

Oddly enough they deliver Monk's "Rhythm A Ning" in a rather straightforward manner rounding out the brilliant corners of eccentricity, turning it into a vehicle for their virtuosity. It's not the best way to handle Monk. But apart from that lapse, there's a lot of good music contained on this disc.

Robert Iannapolo

New Issues



JACQUES LOUSSIER
TRIO
SCHUMANN /
KINDERZENEN
TELARC 32270

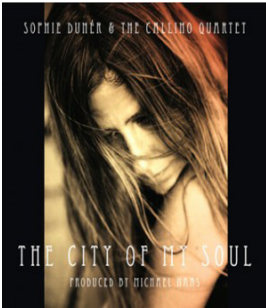
VON FREMDEN LANDERN
UND MENSCHEN /
KURIOSE GESCHICHTE /
HASCHEMANN / BITTENDES
KIND / GLUCKES GENUG /
WICHTIGE BEGEBENHEIT /
TRAUMEREI / AM KAMIN /
RITTER VOM STECKENPFERD
/ FAST ZU ERNST /
FURCHTENMACHEN / KIND
IM EINSCHLUMMERN / DER
DICHTER SPRICHT. 49:25.

Loussier - p; Benoit Dunoyer
De Segonzac - b; Andre
Arpino - d. recorded Paris, Fr.
no date given.

French pianist Jacques Loussier made his name in the 1960s with jazzed up piano trio renditions of Bach (initially) and other composers. Although enormously popular among casual jazz listeners (it was the perfect accompaniment to a bourgeois' dinner), it was mostly frowned upon by the serious follower of jazz. Ultimately it is pretty lightweight fare with more than a slight whiff of the genteel. Astonishingly Loussier is still going strong after 50 years! While there was a six year gap when he put his trio on hiatus, it reformed (with different personnel) on the 300th anniversary of J.S. Bach and has been going strong ever since. Granted the lightweight nature of the end product, there's no denying the attractiveness of the premise. Give the people melodies they recognize with improvisations that don't go on at length and you may have a winning formula. And Loussier surely has that. So 50 years down the road from his first "Plays Bach" release we have his trio's interpretation of Robert Schumann's Kinderszenen. It's an astute choice because anyone who's taken piano lessons for a few years will surely be familiar with at least some (if not all) of these pieces. The themes are delightful reminiscences of Schumann on his childhood with melodies that stand out and, perhaps surprisingly, lend themselves to improvisation. The most famous theme in this batch is "Traumeri" (Dreaming) which is the centerpiece of the set. It's the sole theme that Loussier plays as a solo and he stretches it out to nearly ten minutes with a lengthy introduction that hints at the main theme. Once the main theme is revealed it's followed by a slow, languid exposition. It's actually quite an attractive performance. Surprisingly, much of this program works. Some lend themselves to Loussier's patented treatment whereas others are merely stated then discarded. It's done in the order of the original sequence. It almost seems churlish to get too riled up over the depth of music that is this benign and goes down this easily.

Robert Iannapollo

New Issues



**SOPHIE DUNER /
CALLINO QUARTET
THE CITY OF MY
SOUL**
SAGE (no #)

KAIRO / CARAVAN / THE
PLOT / MARIONETTES /
THE CITY OF MY DREAMS
/ HEY DOCTOR / AURORA /
WELL YOU NEEDN'T / UGLY
BEAUTIFUL / RED SAILOR
GIRL / SILENT REVOLUTION
/ THE SINGER FROM HELL
/ DIZCHARMESD / WHY/
ARMS AGAINST REALITY
/ CAPTAIN CRUNCH / THE
RAIN IN SPAIN / YOU /
HAPPY PEOPLE. 62:27

Duner - vcl; Sarah Sexton -
vln; Fenella Humphreys - vln;
Rebecca Jones - vla; Sarah
McMahon - cel. 5/17/10,
London, UK

For the last decade or so, vocal jazz has been the most popular sub-genre within the music that has captured the ear of the mainstream public. While it's nice to see sales of jazz increase in any area, it seems that as if it's those with a more commercial intent are the ones to reap the benefit of this. Singers who exemplify the more adventurous avenues that vocal jazz has to offer (think Fay Victor) seem to be on the sidelines as far as recognition goes. Below are two singers of the latter type.

Singer Sophie Duner hails from Sweden but she's also worked in Spain and the U.S., honing her craft. She's released several recordings (including one on CIMP) that have been well received. She's a singer of astonishing range and technique but just as important, she's a composer and a creative musician with unusual ideas. Her last album, *The City Of My Dreams*, was recorded with a string quartet. I have not heard this but looking at the song selection (which contain a number of tunes that are similar to this release), this new album, with a different personnel, can be considered either a sequel or reassessment. For *The City Of My Soul* she is joined by the British Callino (String) Quartet for a set of 17 originals and two well chosen covers (Monk's "Well You Needn't and Juan Tizol's "Caravan"). Being accompanied by a string quartet isn't a very jazzy proposition. Producer Michael Haas in his liner notes calls these pieces "jazz art songs" and that's a pretty accurate description. That Duner's grounding in jazz is evident from her phrasing and the songs she writes. The songs aren't necessarily standard in structure to a pop tune or a jazz standard but that they can be so well-complemented by a string quartet is a bit surprising.

The material Duner has written consists of songs that don't take the obvious routes and cover a wide range. The quartet arrangements are mostly by Duner and indicate a clear understanding of the ensemble. Lyrically, the songs cover a wide and intelligent range. Some of it is outright funny. "The Singer From Hell" who "wants it all", indeed. Call the jazz police is a great

New Issues

punchline. "Aurora" is a beautiful haunting ballad hovering in an ethereal stasis. "Red Sailor Quartet" has the best accompaniment by the quartet with the strings, their warmth surrounding her voice in the most natural manner. It's a nice contrast to the scratchy dissonant accompaniment of "Why." And the raindrops delivered by the quartet on "The Rain In Spain" (perhaps the best song of the set) are spot on.

Not everything here works. Occasionally Duner's voice can be a bit strident and she lets her technique get away with her. The introduction to "Well You Needn't" is particularly egregious. Yes, it's a difficult line for a vocalist to maneuver but her delivery of it is just a little too obvious. This problem occurs elsewhere as well but as a rule Duner is able to hold things in check. There's a lot here for the listener to sink into. Duner is one of the most interesting singers I've heard recently and, in a more just world, would be getting the reams of press garnered by less creative singers.



DWIGHT TRIBLE COSMIC

KATALYST (no #)

SPEAK TO US OF LOVE / I'VE
KNOWN RIVERS / IN THE
BEGINNING GOD / LOVE IS
FOREVER / LITTLE AFRIKA /
ALGERIANGELES / HYKU FOR
PEACE - COME YA/ IT'S ALL
ABOUT LOVE / OOH CHILD.
47:57

Singer Dwight Tribble has been around for a while. Based in Los Angeles, he's worked with players like Pharoah Sanders, Charles Lloyd and Horace Tapscott to name but a few. (He worked as the vocal director for Tapscott's Pan Afrikan People's Arkestra.) All were strong leaders which indicates that Tribble is a strong singer who can deal with their music. If a comparison can be made, Tribble is a bit reminiscent of Leon Thomas (without the yodeling) and Andy Bey. As the title of his most recent release (Cosmic) indicates, his music deals in a similar lofty area in which Thomas operated.

Tribble's music comes across with a strong spiritual streak that's attractively delivered. It's devoid of gimmicks and delivered in a straightforward manner. He also composes and has a few tunes on this disc. "I've Known Rivers" has lyrics based on a Langston Hughes poem. (Gary Bartz also set this poem to music back in the 70s.) Elsewhere he tackles music by Ellington ("In The Beginning GOD" which was from his Sacred Music Concert),

New Issues

Tribble - vcl, recitation;
collective personnel;; John
Beasley - p, org; Trevor Ware
- b; Dexter Story - d, perc;
Munyungo Jackson - perc;
George Harper - ts; Justo
Almario - ts, flt; Kenneth
Crouch - org; Djamel Laroussi
- g, perc, vcl; Oeter Jacobson -
cel. Ujazi Calomee - recitation
Kamau Daaoud - recitation
recorded in Los Angeles, CA;
Glendale, CA. Pasadena, CA;
no recording date.

Nina Simone ("Hyku For Peace / Come Ya") and Linda Hill, a cohort in Tapscott's Arkestra (Little Afrika). Tribble is clearly a jazz singer with a big bold baritone and a wide range.

As can happen (see above), he can let his technique get away from him and a piece can be marred by some overwrought interludes, most notably on the Ellington track. But when he's on target, the music can transcend. On most tracks he's backed by a solid jazz piano trio augmented with percussion and saxophone (George Harper and Justo Almario). On two of the best tracks he breaks the mold. He's joined by percussionist Munyungo Jackson and Algerian guitarist Djamel Laroussi for a bracing bit of African pop on "Algeriangeles". Laroussi's overdubbed guitars glisten as Tribble scats over and around it.

He even manages to pull off a credible version of the old 70s Five Stairsteps soul classic "Oooh Child" without sounding retro or contrived in this context. On *Cosmic*, Tribble carries on the tradition of spiritual-soul jazz vocals that arrived in the late 60s and manages to even give it a modern spin.

Robert Iannapollo

The early history of Chicago's AACM was reasonably well-documented, fortunately. The Delmark and Nessa labels released recordings documenting the music of Muhal Richard Abrams, Anthony Braxton, and Joseph Jarman which fell on surprised ears when released in the late 1960s. The first of these documents to be released was Roscoe Mitchell's epochal *Sound*. This album, which was released in 1967, was an important recording heralding a new ideas on improvisation, harmonic and rhythmic development that would be dealt with in the subsequent decade by all forward thinking improvising musicians. But as reasonably well-documented as this era was, there are several players who were gone too soon (pianist Christopher Gaddy and bassist Charles Clark) or for whatever reason never led a recording session (trombonist/bassist Lester Lashley.) Releases featuring these musicians would have rounded out the history of this organization quite nicely.

New Issues

ROSCOE MITCHELL BEFORE THERE WAS SOUND

NESSA
MR. FREDDY / GREEN /
OUTER SPACE / CAREFREE
/ AKHENATEN / AND THERE
WAS PEACE / JO JAR /
CAREFREE #2 52:40

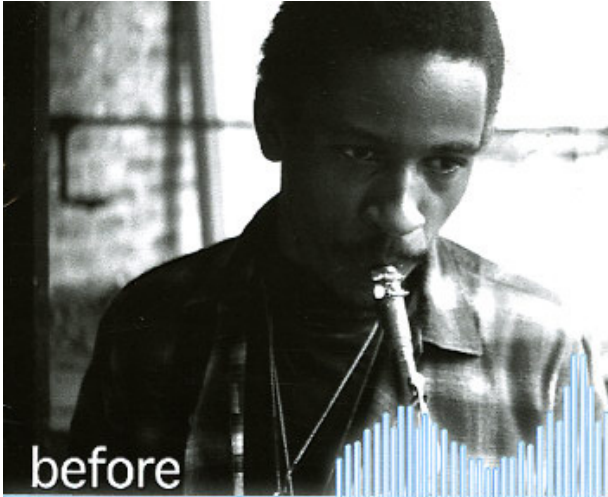
Mitchell – as; Fred Berry – tpt,
flgh; Malachi Favors – b; Alvin
Fielder – d.

But thankfully, there are still sessions lurking in the vault that help complete the picture a little more. This release of a set of two Roscoe Mitchell recording sessions from 1965, cleverly titled Before There Was Sound, pre-dates his first release and reveals a lost, early participant in some early AACM sessions.

The material for this release was recorded roughly a year before Sound. And, surprisingly, while it does prestage the music for that important record, it's amazing how much development had occurred by the time they recorded Sound. On this disc, there are no little instruments, no protracted silences, no lengthy interludes of pure percussion. That means these developments, which became basic hallmarks of the new Chicago school, were developed in an amazingly short amount of time. The most "traditional" piece on Sound was a track entitled "Ornette." And it's the music of Ornette Coleman that informs much of the music on this disc. The opener, "Mr. Freddy" (dedicated to the trumpeter in Mitchell's quartet, Fred Berry) is the most obvious example. But already it's obvious they are looking for new approaches to improvisation rather than the still prevalent theme - improvisations - theme avenue.

One of the most obvious examples is to be found in trumpeter Berry's sole composition, the ballad "Green". It's a lovely theme stated by Berry and complemented by a two note figure played by Mitchell. It's performed over rolling drums and bass. While a bit reminiscent of some of Coleman's ballads, it sounds like music that's trying to break out of its form and flow into freedom. "Carefree" as its title suggests, is a playful tune that would later return as part of the Art Ensemble Of Chicago's book. Here we are presented two readings both of which have merit. Little-heard trumpeter Berry really takes hold on the first version and it's taken at a faster tempo than the second. Mitchell seems to be more effective on the second, slower version. "Outer Space" is the lengthiest and probably the most "free" piece (doffing its hat to Sun Ra, perhaps) and it goes down some interesting avenues, particularly during Favors' solo which is punctuated with commentary from Fielder.

New Issues



before

there was sound

roscoe mitchell

The quartet is notable as the first rumblings of the Art Ensemble Of Chicago. It's the earliest recording of both Mitchell and bassist Malachi Favors. Drummer Alvin Fielder was an active participant in many of the early AACM sessions before he migrated down to New Orleans (in a reverse of the traditional route of jazz) where he worked in that city's little-known

fringe vanguard in the ensuing decades. He's a master of cutting up rhythm and rhythmic commentary. One wishes there were more recordings of him. But trumpeter/flugelhornist Fred Berry is the real surprise here. He was a solid player with a strong streak for adventurous phrasing and a nice lyrical streak. While he doesn't engage in the tonal distortion that was the hallmark of subsequent AEC trumpeter Lester Bowie, he seems right for this music. Apparently shortly after these sessions, he moved West to go to Stanford and eventually wound up teaching there. It's too bad there isn't more available of his playing because he sounds like a musician who was full of potential.

Before There Was Sound presents music in flux. It's music on the cusp of breaking through to a new way of doing things. In that sense it's like Cecil Taylor's 1962 Café Montmartre recordings or Coltrane's later Atlantic recordings or Coleman's Contemporary recordings. Or even Miles Davis' Filles De Kilimanjaro. And as such this is a very valuable document as well as great music and we can be grateful to the music gods that it has finally seen the light of day, 47 years later.

Robert Iannapolo

New Issues

NEIL YATES FIVE COUNTRIES

EDITION

FLUTTER AND FLIGHT /
SNOWDONIA - SAIL THE
SKY / FROZEN FOREST /
DUSTFALL - SPRIN THE
SKY / FREEDOMS LOST
/ IZABELLA'S DREAM /
SLIPREEL / STORM ON
THE IRISH SEA / RAINY
HARBOR / SEVENTH SENSE -
WATERMAN'S. 68:25

Yates - tpt, flgh, whistle, tenor
horn, fx; Zsolt Bende - ac g;
Cormac Byrne - bodhran,
percussion



TOMMY VIG
ORCHESTRA
FEATURING DAVID
MURRAY
WELCOME TO
HUNGARY!
KLASSIKUS JAZZ no #

British trumpeter Neil Yates has made a career out of straddling musical boundaries since the mid 1980s. He's worked in jazz (with players John Taylor, Don Weller, National Youth Jazz Orchestra), rock and pop music (Mekons, Akimbo) as well as being a member of the groups Edward II and e2K, bands which tended to meld folk elements with jazz improvisation.

Five Countries is the second release under his own name and continues his fusion of improvised and world musics. The emphasis is on Irish and Celtic impulses but thankfully it isn't an endless series of ersatz reels and jigs. The impulse is found in Cormac Byrnes percussion, mainly in his bodhran (an Irish drum) playing. It adds a gentle rhythmic pulse that pushes the music along with subtlety but undeniable assurance. Zsolt Bende's acoustic guitar is used mainly in support providing a harmonic framework for Yates as well as being another element in the music's propulsion. But there are other elements as well. One hears Brazilian music in Bende's guitar and African rhythms percolate out of Byrne's percussion. Yates' trumpet and flugelhorn clearly are based in the jazz idiom. His horns are occasionally enhanced by electronics. The element is used sparingly, mostly surrounding Yates' horn adding a gauzy texture to his already airy horn. Yet his notes are always clearly articulated and his swoops into the upper register sound natural. There's nothing here that's startling or aggressive. However, the music is well-crafted and this is a trio that seems perfectly in synch with each other. There's a pastoral mood to the proceedings. The entire program seems to be of a piece and it's delivered with such unaffectedness that it makes listening to it a pleasure.

Robert Iannapolo

Vibraphonist/percussionist/bandleader Tommy Vig has a long history in music. Born in Hungary, he emigrated to the U.S. in the 1960s, studied at Juilliard. Eventually he moved to the West Coast where he had a productive career as a studio musician (on 1500 sessions according to his Wikipedia entry) and leading his own bands. Around 2005 he moved back to Hungary and has been leading bands there ever since.

New Issues

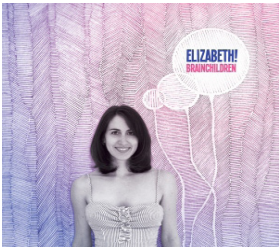
SAHARA / BUDDY AND
SOLITA / NOW IS THE
TIME IN HUNGARY! / RISE
AND SHINE / IN MEMORY
OF DIZZY / IN MEMORY
OF MONK / ONLY YOU /
VIG CORN. I TOLD YOU
/ ONLY YOU / ME SHALL
/ VELED VAGYOK MEG
GONOLATBAN* / FUSTBE
MENT TERV*. TOTAL TIME:
61:35

Vig - vb, d, perc, el b (?);
Murray - ts; Akos Tompa
- tpt; Janos Harnon - tpt;
Ferenc Schreck - tbn;
Bela Szaloky - tbn,
flgh; Peter Kovacs - rds;
Balazs Nagy - rds; Arpad
Dennert - rds; Istvan
Elek - rds; Balazs Cserta
- tarogato; Rozsa Farkas -
cimbalom; on * add Mia
Kim - vcl. no recording
date or location given.

Vibraphonist/percussionist/bandleader Tommy Vig has a long history in music. Born in Hungary, he emigrated to the U.S. in the 1960s, studied at Julliard. Eventually he moved to the West Coast where he had a productive career as a studio musician (on 1500 sessions according to his Wikipedia entry) and leading his own bands. Around 2005 he moved back to Hungary and has been leading bands there ever since.

Welcome To Hungary presents his big band with featured soloist saxophonist David Murray. Vig's big band sounds like a standard big band, big, bold and brassy. But there is one significant difference. Two of the main instruments are Hungarian constructions: the tarogato, a reed instrument played by Balazs Cserta and the cimbalom, a sort of hammered dulcimer played by Rozsa Farkas. The addition of these two instruments gives the band's voicings a slightly different flavor and it's quite nice. When the entire ensemble gets to playing, they are barely detectable. But when they are audible, it provides a uniqueness that sets this band apart. Actually they could have been used a little more and would have really upped the ante for uniqueness. It was also surely a unique choice to have saxophonist David Murray be the front soloist for this big band. It's to both Murray and Vig's credit as open musicians that they make this work. "Sahara" opens the proceedings with a vibes-tenor duet. This is the strategy for a number of tracks here and, frankly, these introductions sound as if they were recorded separately and grafted on to the beginnings of their pertinent tracks. (However, I'm not sure that they were.) But despite that, these intros are among the high points of each piece. On "Sahara" it sets the tone for the entry of a driving big band. It's great to hear Murray riding over the top in his patented style with the massed horns driving him on. He seems to be enjoying himself but it also sounds as if Murray is inspiring the band as well. On "Buddy And Solita", the taragato and cimbalom take the center stage and it's a beguiling interlude with tasteful reed and brass backing. On "Vig Corn" both instruments are to the fore again but recede in the background once the brass and reeds enter. One would wish for a little more prominence to these instruments in the ensembles but regrettably it isn't there.

New Issues



ELIZABETH! BRAINCHILDREN CANOPY JAZZ 1116

SANTIAGO SUNRISE / THREE /
INSOMNIA / MELTING SNOW /
EYE FOR AN EYE / ON THE FERRIS
WHEEL / BICYCLE / I WON'T EVEN
TELL YOU / CD RADIO / THE WORDS
I DON'T SAY / MEMPHIS MIX-UP /
BONUS. 43:22.

Elizabeth Dotson-Westphalen, vcl,
tbn; Jason Domnarski, p, el p; Rob
Jost, b, vcl; Robert Di Pietro, d,
perc; "special guests" - Mark Erelli,
g, mandolin, vcl; Kiku Collins, tpt;
Dan Schlessinger, ss; Jon Natchez,
bari s, ts; Aaron Nevezie, g, perc.

Recording date unspecified -
Brooklyn, NY.

Elsewhere, "In Memory Of Dizzy" is Vig's tribute to the august trumpeter with particular references to "Night In Tunisia" and "Hot House" and another flying solo by Murray. "Now Is The Time In Hungary!" adopts a similar strategy to "Sahara", opening with another Murray / Vig duet before segueing into a driving chart, concludes with an a cappella solo by Murray.

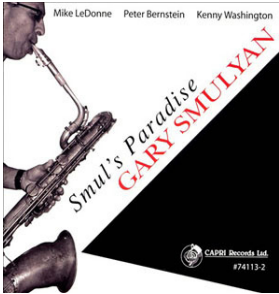
The David Murray part of the program consists of the first eight tracks. The last five tracks are apparently from a different session. They're not nearly as interesting. The rhythm on both "I Told You So" and "Only You" is so regular it sounds mechanized. The last two tracks have vocals by his wife Mia Kim. According to Vig, these last tracks should be considered "disdistinctly separate" from the CD proper and the tracks with Murray should be considered the CD proper. He really needn't have included these since they mark a step down in both tone and quality of music. Also notable is the booklet which contains a lengthy essay with Vig expounding on various matters, both musical and extra musical. They are... uh.... entertaining and humorous.

Robert Iannaopollo

Was "Bubblegum Jazz" ever a recognized musical category? No? Well, it's here now and this will serve as exhibit one. Elizabeth D-W has a youthfully pink voice with which she pipes her puerile lyrics - i.e. - "bicycle, bicycle, where are you going? / bicycle, bicycle, bicycle, what's in your basket, bicycle?..." Some will call this Jazz simply because Ms. E. plays trombone in high school assembly modus, in addition to her song writing and vocal efforts. All songs on the program are credited to her except the "music" for "Three." Overall, it's a case of inert lyrics matched to sing-song melodies. Lots of professional musician time wasted. Three tracks without vocals ("Insomnia / CB / Mix-Up"), and all I can say is that one should be thankful for small mercies.

Alan Bargebuhr

New Issues



GARY SMULYAN SMUL'S PARADISE CAPRI RECORDS 74113

SUNNY / UP IN BETTY'S
ROOM / PISTACCIO / SMUL'S
PARADISE / LITTLE MISS HALF
STEPS / AIRES / BLUE FOR D.P.
/ HEAVENLY HOURS. 52:43

Smulyan, bari s; Mike
LeDonne, org; Peter
Bernstein, g; Kenny
Washington, d. 4/23/11. River
Edge, NJ

A pair of recent statements from two dependable Jazz veterans that seldom get the attention they deserve. The cleverly-titled (1) is just one of nine other in-print items on either the Criss Cross or Reservoir labels. There's his examination of songs associated with Frankie Laine, a five woodwind conclave, quintet and trio dates and a two suites (one with strings) but this is his first recorded encounter with an organ trio and what a threesome it is. All-star would be your operative word here. Switch-hitter Mike LeDonne was on his Reservoir disc *The Real Deal* but as a pianist only. This time around he mans the mighty Hammond B-3 along with overlooked guitarist Peter Bernstein and the ever solid Kenny Washington (who has been on all of Smulyan's *Criss Crosses*). One of those was *Homage to Pepper Adams*, a definite no-brainer when it comes to the leader's primary influence. His barking baritone coupled with a take-no-prisoners attack could never be mistaken for a Gerry Mulligan disciple. He does some "boppin' and burnin'" on George Coleman's "Little Miss Half Steps" even quoting "Girl Form Ipanema" before individual guitar and organ trades with Washington. There are three references to Don Patterson heard; the organist's "Aires" (the sole ballad) and "Up In Betty's Room" along with Smulyan's medium swinging dedication and the dusty diamond "Sunny" gets a fresh workout in 6/8. LaDonne uses settings that allude to Rhoda Scott on her "Pistaccio" and to former Wes Montgomery sideman Mel Rhyne in different spots. Liner scribe Neil Tesser makes the common mistake of crediting the Hammond bass lines "using the instrument's foot-controlled pedalboard" when in reality it is produced by the organists left hand on the lower manual (sometimes in conjunction with the pedals occasionally). A minor mistake that needs to be corrected once and for all. For lovers of the big horn and Organ Jazz, like yours truly, this is a match made in heaven.

Larry Hollis

New Issues

WOODY'S DELIGHT HIGHNOTE 7228

WOODY'S DELIGHT /
SOMETHING FOR SWEETS
/ IN RETROSPECT / LUNA
/ ANNETTE'S FOR SURE /
ADIOS MI AMIGO / MANNY'S
MAMBO / FOR WOODY /
BROTHER BOB. 67:26

Collective personnel:
Turre, tbn, shells; Jon
Faddis, Wallace Roney,
Claudio Roditi, Chocolate
Armenteros, Freddie Hendrix,
tp; Xavier Davis, Luis
Perdomo, p; Aruan Ortiz,
el p; Buster Williams, Andy
Gonzalez, Corccran Holt,
Nilson Matta, b; Dion Parson,
d; Duduka Da Fonseca, d,
birambeau; Jimmy Delgado,
cga, timbales; Pedro
Martinez, bgo, campana;
George Delgado, cga. 6/9 &
8/17/11. River Edge, NJ.

30FMILLIONS ABSTRUCTION RUFUS RECORDS 094

ABSTRUCTION/ VERSUS
NATURE/ CONVERSATION/
FURNITURE/
NEBUCHADNEZZAR/
WHAT ARE YOU GUNNA
DO?/ GLACIATION/
ACQUIESCENCE 52:39

Recorded two to four months later at the exact same location in Knoop Studios by the same engineer (2) is an impressive addition to Steve Turre's discography. His available catalog consists of discs mainly on the Telarc and High Note labels and all are worth close investigation. This latest is a salute to one of his former employers and friends, the great Woody Shaw. The five trumpeters listed above provide their services mixed into eight writings from the leader and "Annette's For Sure" by Claudio Roditi. He along with Jon Faddis and Wallace Roney should be well known to Cadence readers more so than newcomer Freddie Hendrix and 90 year-old Chocolate Armenteros who acquits himself well on "Manny's Mambo" which also sports some Turre conch shell piping. It and the other Latin item, "Adios Mi Amigo" were written in the memory of fallen heroes Manny Oquendo and Hilton Ruiz respectively. The remainder of the tracks are divided up with two apiece from Faddis, Roney, Roditi and Hendrix in that order with each artist lending their brass interpretations to Shaw inspired tracts except for the final "Brother Bob" a remembrance of a close compadre and limo driver that opens with more conch work from the leader. Heavy percussion on the last two mentioned titles and the piano prestidigitation is divided among Davis and Perdicion with Ortiz on Fender Rhodes on "Luna" buoyed by the propulsive string bass of Buster Williams. As usual Steve Turret's masterful trombone playing makes this much more than just Woody's delight.

Larry Hollis

Though comparisons to the Necks will most likely continue, they do not serve this Sidney-based trio justice. 300Fmillion's second full-length has a unique sonic pallet that encompasses many diverse musics, but it also sports the hypnotic grooves that ensures the Necks get a run for their money. To hear just how far afield timbres range, sample the opening of "Furniture," with its shimmering cymbals and vibrating piano, the latter run backwards only a few moments on. As delicately beautiful as the moment is, it is only one facet of what I hesitate to call the trio's sound.

New Issues

Adrian Lim-Klumpes, p,
rhodes, vcls, elec.; Abel
Cross, bs, vcls, elec.;
Finn Ryan, dr, perc, vcls
Riverdale, NSW Dec 2009



ANDRZEJ SERAFIN L.S.D.

FLOWER RECORDS 023

BLUES NOIRE/
PROMENADA/ POWROT
DO SWIATLA/ DEEP RIVER/
B.B. BLUES/ BOOGEYMAN/
JURKI BEZCZELNY/ CZAS
JUZ SPAC 35:05

Lenert Robert, harmonica;
Serafin Andrzej, vibes,
klawiszowe, perc.; Domarski
Staszek, sax, fl Maj,
Grudzien, Poland 2009

As delicately beautiful as the moment is, it is only one facet of what I hesitate to call the trio's sound. At the title track's zenith, an entirely different beast is at play as distorted bass guitar supports, and is supported by, a monolithic drone. Yet, the track's beginning give no hint of what is to come. Quasi-free drumming is joined by middle-register piano, with only tiny hints of the electronic mayhem to come. It's as if Lasse Marhaug joined the trio, putting into play some of his quieter contributions to the Territory Band projects. Finn Ryan's drumming is especially noteworthy here; he eschews too much pointillism, never becoming a Tony Oxley rip-off, and his groove is really deep, in the finest Alvin Fielder/Chicago timbralists tradition.

The album is also a study in excellent recording techniques. Here, the recording process becomes an artistic statement rather than simply a means to an end. The final piece makes the point, as razor-sharp bass, shreddy as patented by the late Hugh Hopper, stands starkly front and center, pitched against a backdrop of lush drone and Protean cymbals. The whole disc boasts similar spatial juxtapositions, and such sonic wizardry is just the final touch on an intriguing and satisfying disc. As is so often the case, I hope that future group efforts are developed a bit more thoroughly, an area in which the Necks do, in fact, have the edge.

Mark Medwin

When is the last time so many chronologically disparate musical elements were merged with such success? We live in a time when post-modernity has itself become cliché, but it's given new life on this brief but thrilling disc.

Each track is a masterpiece of conflation and reference, so let the opener, "Blues Noire," serve as a sort of microcosm of what follows. Tom Waits might be the first point of reference evoked by Serafin's crystalline vibes and earthily hypnotic percussion. Gritty organ and Leonard Robert's harmonic furthers the illusion, driving the trio deep into the primal rhythms of uhr-blues. Yet, atop all this, a Fender Rhodes bespeaks that point in the 1970s when the textures were smoothed,

New Issues

making way for the multitempered being we still call fusion. A bit of folk guitar adds layers of complexity to the musical puzzle, and then, interjected between phrases, slices of percussion straight out of hip-hop traverse the soundstage. Feel becomes a plaything as the eras are defined, merge and disappear, ultimately to be replaced by the calming repetitions of crickets and a nocturnal poem.

These are the components that make up the rest of the album's explorations. Check out the tasty field recordings gracing the appropriately named "Deep River," or the deep percussive swagger of "B.B. Blues" to see how they play out. If there is a single flaw about this stunning production, it involves compositional development. I would have enjoyed some length to these vignettes, as some of the ideas would have benefitted from extension. That said, there is something to be said for a disc that does not outstay its welcome. This trio has crafted a fine suite of music that speaks to deep immersion into the seminal points of music history while never forgetting the value of a catchy melody or hip arrangement. It will be fascinating to see what path they choose next.



POURTANT LES CIMES DES ARBRES

**DAUNIK LAZRO,
BENJAMIN DUBOC,
DIDIER LASSERRE
POURTANT LES CIMES
DES ARBRES
DARKTREE 01**

UNE LUNE VIVE/ POURTANT/
LES CIMES DES ARBRES/
RETIENNENT LA PLUIE 43:06

Daunik Lazro, bs; Benjamin
Duboc, db; Didier Lasserre, dr
Juillaguet, August 23, 2010

It is certainly a good sign when the individual players in a trio can't be identified. It happens a lot throughout these four longish tracks, evoking shades of AMM, SME, TG and, I'm sure, other improvising groups whose names have been stripped down to initials. The album's opening moments tell the story as Duboc and Lasserre drone, sawing away at the moments with rasping and vaguely pitched exhortations. Lazro's entrance is simply beautiful, a single tone floated precisely over the thrum and clatter. There are very nice color changes in evidence as well, darker tones lightening and guttural sounds becoming sibilant.

Unfortunately, it all becomes a bit much as the album progresses. Part of it is the unforgiving acoustic; it's live, but the reverberation is quick, as if the music had been recorded in a moderately large living room. There is also the nearly unflagging intensity, which is a strength but also becomes tiresome after a while.

New Issues

Eventually, Lazro gets into some post-bop shadings, which alleviates the tension a bit. He's a wonderful player, as are the others, and some more contrast would demonstrate their abilities more convincingly.

Finally, during the final piece, there is a bit of space left for contemplation, as there was at the outset. A few modal moments flash luminously, and the trio sounds more like a traditional unit, with the dynamic contrast of Lazro screaming and Lasserre tub-thumping. If only the rest of the disc could have boasted this sort of contrast! Overall, despite a few grumbles, this is an excellent effort, and the trio interacts at the highest level. Might I suggest a slightly larger space in which to record the next disc?

Mark Medwin



**KUSIOLEK/ SJAROV/
WOJCINSKI/ KUGEL
NUNT IUM
MULTICULTI MPCC002**

CHAPTER 1/ CHAPTER 2/
CHAPTER 3/ CHAPTER4/
CHAPTER 5/ CHAPTER 6/
CHAPTER 7/ 47:17

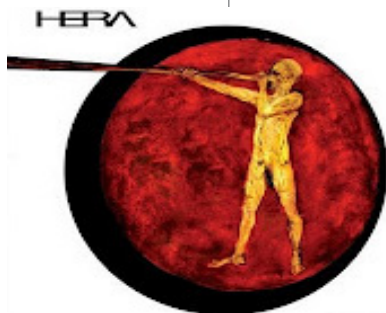
Robert Kusiolek, accordion,
elec; Anton Sjarov, vln, vcls;
Ksawery Wojcinski, b; Klaus
kugel, dr, perc, sound-objects
Minden, Germany, July 2010

Bassist Ksawery W—jncinski's excellent musicianship links these two MultiCulti quartet releases, but beyond that, they could not be more diverse. They cover vast cultural territory while somehow remaining firmly grounded in a "new thing" aesthetic without the slightest hint of pretense.

Nuntium is the most blatantly crosscultural of the two discs, and it's pangeographical concerns are evident from the opening moments. It is always a pleasure to hear what Klaus Kugel has to say, and he ushers in the music with dignified restraint. Each tone he strikes on his "found" objects is captured beautifully by a first-rate recording, one that does full justice to the huge frequency spectrum he employs. Compare his sparse percussives on "Chapter 1" with the walls of noise he conjures on the concluding track to get an accurate idea of his versatility. Indeed, versatility is the name of the game for this session, as Anton Sjarov's Eastern-tinged violin and vocals make plain. However, this is no South Aisian copycat music, and the quartet is just as likely to cruise through several minutes of third stream as they are to drone. All this can be heard to stunning effect on "Chapter 6," with it's Webernian pointilisms and Elliott Carter-influenced rhythmic interplay.

New Issues

Yet, the transitions from “classical” to “jazz” are seamless; any swing that takes place emerges with winning naturalness from whatever came before it, so broad are the sonic and compositional palettes of these veteran musicians. Check out the infectiously swinging and almost funky rhythms in the fourth chapter to see what I mean. The uses of electronics, often with bent notes from acoustic bass in close tandem, is tasteful and well-integrated. As with many of the earliest ESP releases, this disc should be heard as a whole, as the material on offer is more unified than not, even if thematic connections are difficult to catalog.



WACLAW
ZIMPEL, PAWEŁ
POSTEREMCZAK,
KSAWERY
WOJCINSKI, PAWEŁ
SZPURA
HERA

MULTIKULTI MPI012
MONREALE/ CEFALU/
NAPOLI-PALERMO/
SEGESTA/ SOMETIMES I FEEL
LIKE A MOTHERLESS CHILD
51:06

Waclaw Zimpel, cl, bcl,
tarogato, fujara; Pawel
Posteremczak, ss, ts; Ksawery
Wojcinski, b; Pawel Szpura,
dr Cracow, Poland, Jan. 2009

While Nuntium has a substantially “European” feel, GHERA lives more completely in 1964 New York. Even the firm cardstock packaging speaks to a different aesthetic, and the music inside can be as tough as nails. Much of this is due to the saxophone/clarinet frontline of Zimpel and Posteremczak; their allegiance to Eric Dolphy and Pharoah Sanders is evident throughout the program, but the lines they play in unison may as well have been composed by Bill Dixon, which makes for an interesting juxtaposition in itself. The two reedsmen play with fire, but let it never be said that they lack soul. Their solos can bring tears to the unprepared eye, so obviously strong are their identifications with Black music of the free variety. The other musicians follow suit, and Wojcinski’s soloing is especially strong on this energetic date. The two albums do MultiCulti and the respective musicians proud.

New Issues

**MARC
MUELLBAUER'S
KALEIDOSCOPE
JOURNEYMAN**
JAZZHAUSMUSIK 199

THE RIVER/ CUT AND GO/
PENDULUM/ THE UPPER
SURFACES OF THINGS/
SUGARHILL SHUFFLE/
WINTERFELD/ UPSTREAM/
WIDER OPEN 68:40

Marc Muellbauer, b;
Christian Kogel, g; Roland
Neffe, marimbaphone;
heinrich Kobberling, dr;
Sven Klammer, flugelhorn,
tr; Susanne Kugler, fh, falk
Breitkreuz, ts, ss, fl, cl, bcl
RBB studios Saal, Feb 2008

**TOBIAS HOFFMAN'S
FALLSCHIRME
ZWEI**
JAZZHAUSMUSIK 197

FAHRSTREIFEN/ MARSCH
IM HERBSTLAUB/ OBJEKTE
IM SPIEGEL/ TALBRÜCKE-
FLUTBRÜCKE/ WÖLFE/
SCHAFE/ SCHWEBEBAHN/
BLATT-NADEL/ AUFBRUCH
56:29

Tobias Hoffmann, elec g;
Holger Werner, bcl, cl; Frank
Kampschroer, elec b; Ralk
Gessler, dr Mar. & Oct., Köln,
Germany 2009

There are discs on which freedom is a confrontation, and this certainly has its place. Then, there are those offerings that reveal their freedoms slowly, with subtlety and more than a modicum of grace. Thesetwo releases from the Jazzhaus label fall in that latter category. They swing, sometimes even rock, but there's a freedom of intent, manifest at key moments, just below the music's surface that is both engaging and satisfying.

The music made by Kaleidoscope exudes an heir of introspection, existing somewhere between post-Mingus orchestration and the rhythmic intricacies of Dave Holland's work from the late 1990s. Check out the way "The River" presents its polyrhythmic layers without ever flaunting them, each harmonic twist and turn floating along a path of metric circuitry. Its in the orchestration that the afore-mentioned freedom asserts itself--a baritone saxophone flourish here, a dab or trickle of marimba there. It's as if each instrument moves in and out of focus, obviously due to some excellent work behind the mixing desk. Yet, as the track progresses, volume increases to the point, during the clarinet solo, that some real power has built up. By contrast, there are the disjunct phrases of "Wide Open," an apt title for this quietly mesmerizing structure if ever there was one. If the album has a unifying characteristic, it is in the way space is used. Each gesture has room to breathe, even on the fairly heavy "Cut and Go." Listen to the way the saxophone lets each phrase hang over the powerful rhythm section and winds groove, just before the dotted counterpoint kicks things into high gear for a few moments.

Despite the volume on its opener, and a bit more blatant electricity throughout, the Fallschirme set inhabits a similar space. There's something meditative, bewitching, about the way a track like "Objekte Im Spiegel" builds, slight guitar overdrive giving the accumulated layers just that bit of an edge. Equally impressive is the way the clarinet blends in with all that electric power, almost sounding like it radiates from the amp. After all the din, though, a wistful and harmonically meandering track like "Blatt-Nadel" shows the group's diversity. These are very nice discs, accessible and just that bit adventurous by turn.

Mark Medwin

New Issues



MARCO COLONNA/
FRANCESCO LO
CASCIO/ LILLO
QUARATINO
DOMINO'S TALES
SLAM CD 533

PROLOGUE/ THE TALE
OF COLOURS/ THE TALE
OF SHADOWS/ THE TALE
OF SOULS/ THE TALE OF
RITUALS/ THE TALE OF
FAIRIES/ THE TALE OF THE
SMALL THINGS/ THE TALE OF
CHRISTMAS/ THE TALE OF
DANCES/ ENDING 42:34

Marco Colonna, bcl, bs,
ss; Francesco lo Cascio,
vibraphone, perc;
Lillo Quaratino, db
Rome, Italy, May 2010

The ever diverse Slam label drops this beautiful foray into what might be called chamber jazz, though the term has very little to do with Dave Holland's late 1990s projects. This does, in fact, share some of the rhythmic concerns with Holland's quintet, namely the emphasis on rhythmic layers, which can be heard in the punchy vibeswork on the second track. Such rhythmic variation often makes the trio sound larger than it is, which is always desirable where such intricate textures are concerned.

Beyond the changeable rhythmic tides, which accounts for a lot of the group's activity, tonality and timbre become the band's playthings. The dialogue, or should I say trialogue, often takes on a post-Schoenbergian flavor, pantonality being the order of the day as tonal centers are referenced and then discarded. Then, there are those moments of gorgeous modality, such as "The Tale of Souls," where Colonna and Quaratino converse over swiped and splattered vibes. Quaratino's bass usually, almost uncannily, complements Cascio's percussion, alternately stomping or sinewy according to what the percussionist is doing. Quaratino is also capable of exquisite arco, and his solo work on the final track is to die for.

Colonna's tone on saxophones and clarinet is alternately soft as butter and tough as nails. He inhabits a post-bop world, but he's ingested just enough of that "New Thing" grit to keep things interesting as he switches instruments, sometimes in the middle of a piece. There is plenty of space in his playing, and he's very conscious of the way one phrase leads to another. In fact, all three players excel in this area, which turns what might have been another slightly exotic trio disc into a fine listening experience.

Mark Medwin

New Issues



**SLIVOVITZ
BANI AHEAD**
MOONJUNE RECORDS
039

EGIZIACA/ CLEOPATRA
THROUGH/ FAT/ VASCELLO/
02-09/ OPUS FOCUS/ BANI
AHEAD/ POCHO 43:05

Domenico Angarano, bg;
Derek Perri, harmonica;
Marcello Giannini, g;
Salvatore Rainone,
dr; Ciro Riccardi, tp;
Pietro Santangelo, ts,
ss; Riccardo Villari, vn
Buccino, Italy, March 2011

**SPRING
SLIDES**
ILK171CD

NEON/ SLIDESTWO SPOTS/
3 ZENBUDDHISTISKE
MELODIER/ NINGBO/
NOTHING SO BEAUTIFUL AS
SPRING 44:34

Anders Banke, as, cl, bcl;
Torben Snekkestad, ts, ss,

Now that's refreshing! This Balkans-based band came at me out of the blue, even though I knew the excellence of most releases in the Moonjune catalog. The septet could be classified as Neoprogram, but that label is just demeaning in the face of such inventive musicianship. Only the melodies, of heads, are a bit derivative, but what happens next is always interesting and usually downright fun!

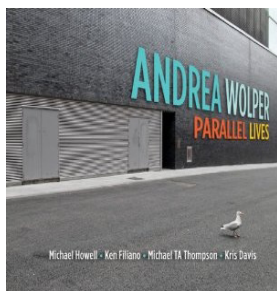
The band has listened well to Gentle Giant and Henry Cow, though, in actuality, they sound like neither. One of the things that saves a so-called Neoprogram band from achieving stunning heights of boredom is attention to timbre. Thanks to some tasty delay manipulation on Siro Riccardi's trumpet, timbre is given its due, becoming integral to the texture on several of these pieces. He's a wonderful player anyway, but that added bonus is one of the things that makes this album stand out where others have failed.

Beyond timbral concerns, the band can rock really hard, bringing on the noise when necessary; look no further than the scorching passages pervading "Cleopatra Through." Yet, the requisite "proggy" changes are all over the place, but never in a way that could be construed as pretentious. Listen to the grunts, hits and pops that suddenly kick in during "Yascello" for a bit of the group's Zappaesque humor, or maybe they have inherited a bit of Samla Mamma's tongue-in-cheek playfulness. As with SMM, ensemble is always tight, and musicianship is first-rate. This is only the band's second disc for Moonjune, and though it's just out, I'm already awaiting the next helping.

Slides is the second album by this Danish quartet. It comprises very clever music, but more than that, I haven't heard microtonal jazz of this sort since parts of Atavistic's Joe Manari reissue of several years back. It's all a bit disorienting at first, but once you enter into the quartet's soundworld, it's endlessly engaging.

Imagine a harmologically driven group, maybe Colemans of the late 1950s, but with a double saxophone lineup instead of Don Cherry's trumpet. Then, add more slides, whoops and hollers than even Ornette included, and with the odd tunings, you have a recipe for fascination.

New Issues



ANDREA WOLPER PARALLEL LIVES

JAZZED MEDIA 1054

SONG TO A SEAGULL / THE
GIRLS IN THEIR DRESSES /
WHY AREN'T YOU LAUGHING?
/ SKYLARK / WHO WILL BUY?
/ JUNE ROSE / MAPLE SUGAR
BOY / BLUE WIND / BE COOL /
SOMETHING GOOD / WAITING
FOR WINTER / SAVE YOUR LOVE
FOR ME 61:16

Andrea Wolper, vcl, arr; Kris
Davis, p; Michael Howell, g;
Ken Filiano, b, arr; Michael T. A.
Thompson, d, perc.

Recording date(s) unspecified -
NYC, New York.

Some of it comes off at a fairly high volume, but then, just when it all threatens to overwhelm, there's a meditative track like "Nothing so Beautiful as Spring" to mellow things out. It's an airy and entrancing intertwining of saxophones and high-register arco sure to please fans of both Ligetti and Spontaneous Music Ensemble. However, just when the group's MO seems fairly transparent, they present us with their take on Zenbuddism; this epic unifies all of the previously described elements with what sounds like bowed percussion in a calm but potent meditation.

As with much else that falls under the category of "free jazz," there is no easy categorization for this music. It is by no means easy listening, and it does not reveal its secrets easily. For the adventurous listener, for those who still believe that there should be mystery in music, I can't think of a better way to spend forty-five minutes.

Mark Medwin

Andrea Wolper preempts questions about her eclecticism with a liner note explaining that over time she "came to realize there was no reason not to widen (her) embrace to include all sorts of music." Thus, her new CD recital covers Joni Mitchell and Buffy Sainte-Marie material, three originals, a Popular Song standard, a Jazz standard, and a relative obscurity. She opens a cappella on Joni Mitchell's "Seagull" as if to establish early on that her vocal technique (4/06, p. 39) will not be an issue. Whatever attraction this song and another Mitchell ditty ("Cool") has for her may not be shared by every listener, but it's clear she has given their preparation and execution careful consideration. I was not particularly captivated, but did find her mournful rendering of Buffy St. Marie's "Maple Sugar" somewhat affecting...in spots. As a song writer, Ms. Wolper is easily superior to the ever expanding population in the singer/songwriter category. I'm not enthusiastic about her recitative passage in "Dresses," but her lyric for the song as well as for "Winter" reveal a more than adequate poetic intelligence. An interesting quirk in her "June Rose" lyric is that after she sings of "watching the grass grow," she follows with "I know it's cliché," so charmingly offhand that it's clear she's not intending a critique of her own lyric.

New Issues

Her reading of Johnny Mercer's "Skylark" lyric is lovely, restrained and perfectly pitched. And, her take on Bob Casanova's ironic "Laughing" (12/95, p. 90) is very much in keeping with the song's edgy irascibility, the track benefiting substantially from some excellent arco playing by Ken Filiano. Her ardent reading of "Buy" (from "Oliver") allows for a fulsome piano statement from Kris Davis, but the track ends, for no good reason, with a fade. All stops out on "Good" (from "Sound of Music") which opens with more Filiano arco, swings on the thrust of the singer's vocalese and scat, her call and response with guitarist Howell, and some firm percussive support from Thompson. I have listed Thomson as playing drums, while the liner lists his instrument as a "soundrhythmium." I failed in my effort to manipulate the internet into revealing anything specific about any instrument so named. Sounds like drums to me. In summary - a vocal adventure seemingly aimed at those whose interest ranges into diverse Jazz/Pop/Show territories as does this singer's. For this reviewer "Skylark" and "Laughing" alone make it a disc well worth the price of admission.

Alan Bargebuhr



WESTCHESTER JAZZ
ORCHESTRA
MAIDEN VOYAGE
SUITE
SELF PRODUCED

Within the past five years since Mike Holober became its artistic director, the Westchester Jazz Orchestra has grown in stature, originality, force of execution and breadth of recognition. Its earlier album, All in, received much airplay, attaining a number-four position on Jazz Week's Charts, much to the gratifying surprise of Holober and WJO founder Emily Tabin. But the orchestra's blending of individually excellent musicians into a total signature sound as it puts a stamp of its own on jazz classics has led to its most admirable achievement yet: a suite of arrangements inspired by Herbie Hancock's classic album, Maiden Voyage. First, the obvious may be noted—that Maiden Voyage, as jazz listeners have come to recognize, is a masterpiece, remarkable, instantly identifiable and cherished in its own way as is Kind of Blue. And its composer is still with us to receive the well-deserved praise.

New Issues

PROLOGUE / MAIDEN
VOYAGE / EYE OF THE
HURRICANE / LITTLE ONE
/ INTERLUDE/ SURVIVAL
OF THE FITTEST-PART 1 /
SURVIVAL OF THE FITTEST-
PART 2 / DOLPHIN DANCE/
EPILOGUE. 54:38

Jay Brandford, David
Brandom, as, ss; Ralph
Lalama, Jason Rigby, ts; Ed
Xigues, bari s; Tony Kadleck,
Craig Johnson, Marvin
Stamm, Jim Rotondi, tpt,
flgh; Larry Dean Farrell,
Keith O'Quinn, Bruce Eidem,
George Flynn, tbn; Ted
Rosenthal, p; Harvie S, b;
Andy Watson, dr. 4/21-22/11,
Englewood, NJ

While listeners outside of Westchester County may expect the WJO to be a local band—as indeed it is—it consists of musicians long associated with the New York City jazz scene, like Ralph Lalama, Harvie S and Ted Rosenthal. They became eligible for the Westchester Jazz Orchestra by virtue of their living or teaching in the county. The power of the orchestra attests to the high level of musicianship, not to mention its unity of purpose. Rather than tackling the project on his own, Holober recruited Pete McGuiness (“Maiden Voyage”), Jay Brandford (“Little One”) and Tony Kadleck (“Dolphin Dance”) to contribute arrangements consistent with the suite’s overriding theme. After all of the pieces were arranged, including Holober’s versions of “Eye of the Hurricane” and “Survival of the Fittest-Parts 1 & 2,” Holober wrote connective compositions—“Prelude,” “Interlude” and “Epilogue”—to enlarge the separate arrangements into the single larger work. Under considerable time constraints. Even though the arranging commenced in February, the WJO premiered Maiden Voyage Suite on April 14, 2007. An Aaron Copland Fund for Music grant allowed WJO to record Maiden Voyage Suite in April, 2011. And now WJO has increased its stature as more listeners are exposed to an even more complex, more satisfying recording. One of the self-evident revelations arising from Holober’s “Prelude,” which consists of phrases from the tracks that follow, is how instantly recognizable Maiden Voyage’s motives and musical nuances have become. They have become part of the basic vocabulary of jazz. As a tribute to Hancock and Freddie Hubbard, the “Prelude” opens with Rosenthal’s free piano presence in the upper register and Kadleck’s straightforward statement of the first phrase of the melody before dramatic quotes from “Survival of the Fittest” occur just before the final blossoming of the orchestra into final chords. As the suite proceeds from track to track, the arrangers allow not only for dynamic fullness of sound, but also for memorable solos, individualistically conceived. After saxophonist Jason Rigby breaks into full propulsion of swing for his “Eye of the Hurricane” solo, the orchestra drops out as Rosenthal in solo develops his own interpretation, part blues and part abstraction developing from

New Issues



**OSCAR PEREZ
NUEVO COMIENZO
AFROPEAN AFFAIR
CHANDRA RECORDS 8094**

THE ILLUSIVE NUMBER /
CANARIA / AS BROTHERS
WOULD / PATHS AND
STREAMS / THE AFROPEAN
SUITE: COSAS LINDAS
QUE VIVEN AHORA, LAST
SEASON'S SORROW, A NEW
DAY EMERGING. 61:19

Perez, p, Fender Rhodes;
Greg Glassman, tr, flgh;
Stacy Dillard, ts, ss; Anthony
Perez, b; Jerome Jennings,
d; Emiliano Valerio, perc;
Charenee Wade, vcl. No date
given, Warren, NJ

the thematic dissonant phrase. In "Little One," Harvie S's relaxed, melodic solo provides contrast to the force of the brass that precedes it. Or Lalama's fluid solo in the midst of "Dolphin Dance" not only quotes from "Eye of the Hurricane," but also advances the feeling of the piece with calming eloquence before brass-led fury breaks out again. Though Rigby and trumpeter Jim Rotondi solo in Holober's "Epilogue," the final composition that ties together all of the tracks the precede it reflects the oceanic theme of Hancock's album with a fluid modal rippling and tidal effect of moderate volume that eventually fades. Intertwining various phrases of Maiden Voyage in the WJO's ending, Holober makes much use of dissonance and dramatic crescendos for the rich, Hancock-worthy conclusion.

Bill Donaldson

Though 37 now, Oscar Perez has led his band, Nuevo Comienzo, for eight years, and the mutual comfort of the members when they perform his compositions is evident. Necessity being the mother of invention, Nuevo Comienzo was invented when Perez was faced with the necessity for a repertoire—not to mention a band—when invited to tour Siberia in 2003. The original musicians remain in the group. The give-and-take, the spontaneity, of the band becomes clear as the members bring to musical life Perez's latest compositions on Afropean Affair. His most notable trio of compositions on the album comprise his "Afropean Suite," commissioned by Chamber Music American and introduced at The Jazz Gallery in 2009. Born in New York, Perez blends the musical influences he absorbed there, much as native Cuban musicians have as they reconcile the European and African influences that set up the uniqueness of the island's musical forms. So, the suite involves melody to the extent that Charenee Wade sings it wordlessly as if she were one of the instruments. . But the suite also includes elements of jazz, such as the connecting phrases within "Cosas Lindas Que Viven Ahora," and of course the Latin tension of three against four. The suite's "Last Season's Sorrow" at first borrows, melodically of course, from European counterpoint.

New Issues

But the suite resolves into celebration and uplift as jazz harmony overlies Latin rhythm, and Perez's influence from Chick Corea emerges during "A New Day Emerging." While the horns' strengths remain evident throughout the album, Perez's scampering, puckish style enlivens his solos on tracks like "The Illusive Number" and "Paths and Streams," percolating, surging and receding. Perez's work with Fender Rhodes on "Canaria" seems to recall Corea's Return to Forever recordings as well. Much of the playing on Afropean Affair involves delivering written compositions, though with urgency and beauty, as Perez changes moods and themes several times within a piece. The rubato presentation of "As Brothers Would" affirms not only Perez's appreciation for the responsiveness of drummer Jerome Jennings as he creates textures that effectively shape its magisterial feeling, but also Dillard's and Glassman's intuitive understanding of one another's impulses as they slowly and deliberately harmonize with solemnity and eloquence. Even as they help realize Perez's written vision, the horn players nonetheless personalize their solos with engaging, and usually intensifying, statements incorporating not only Latin elements, but also, as on "Canaria," bluesiness and smears and bent notes and bleats and always their own improvised melodies arising from Perez's. The accessibility of Perez's compositions derives from his ever-present focus on clearly conceived memorable melodies, fluidity of movement, rhythmic tension, depth of feeling animating the pieces and their unpredictability as moods shift. Expertly performed, Perez's Afropean Affair should draw attention finally to an accomplished composer and versatile pianist who has developed his own voice in the growing list of musicians seamlessly blending Latin and jazz ideas.

Bill Donaldson



SHAWN MAXWELL
URBAN VIGILANTE
CHICAGO SESSIONS 0016

Invariably, mention is made of Shawn Maxwell's tone. It has invited comparisons to Kenny Garrett's, Jackie McLean's or Art Pepper's. On his Urban Vigilante performance, intimations of Phil Woods appear as well. In the end, the comparisons represent unsatisfactory attempts to describe Maxwell's distinctive, burly sound, certainly not sweet like Desmond's or Konitz's, and yet still fully expressive with a slight vibrato, undulating dynamics

New Issues

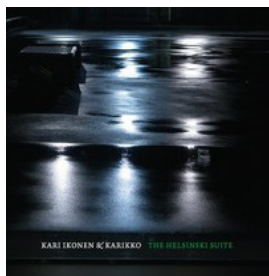
MONSTER SHOES / YO GABBA
BLUES / URBAN VIGILANTE
/ STARScream / BOOTS /
CHARLIE WORK / BIG HURT /
BEYOND INFINITY / THE SIXTH
/ JUGGERNAUT / SPECIAL
ORDER. 65:25

Maxwell, as; Matt Nelson, p;
Bob Lovecchio, b; Brandon
Dickert, d. 3/13/11 & 3/20/11,
Chicago

and extensions of notes for their full value. Maxwell has a sense of humor too—a fact fully in evidence on *Urban Vigilante*, from its punning title to its cover cartoon drawing of a saxophonist in front of a cityscape at night, to his sly TV and comic book references throughout the album's tracks. The inspirations for Maxwell's fourth album are his two children, and the child remaining within him, and they provide plenty of material for compositions. There's "Boots," Dora the Explorer's monkey, but also musically a sauntering, insouciant waltz laying out a certainly memorable medium-tempo theme that stays in the listener's head after the song ends. At the other end of the spectrum, there's "Yo Gabba Blues," a light-hearted, quick, joyous reference to the Nickelodeon show, *Yo Gabba Gabba*. Much of the track's five minutes consists of pianist Matt Nelson's solo, a bridge between Maxwell's two musical temperaments toward the show. Nelson's fine work, which incorporates his own personality into the blues, makes evident the fact that Maxwell leads a cohesive, exhilarating quartet of musicians equally inspired by the possibilities presented while they perform. Bassist Bob Lovecchio's vamp establishes the atmosphere for "Charlie Work," which veers between minor and major roots, and between abrupt stops and starts. And drummer Brandon Dickert creates the initial tension of "Special Order" with an extended solo that leads, after its end, into a bass and piano undercurrent roiling Maxwell's melody of long tones stretching over the streaming rhythm as volume builds and then fades... to silence. But the group's mutual support and unity of purpose combine to create separate overall moods for each of the tracks. The mysteriousness of the metrically tricky "Monster Shoes," accentuated by the minimization of Nelson's chords and the clip-clopping of Dickert's propulsion, contrasts with ethereal float of "Beyond Infinity," a reference to Buzz Lightyear's exclamation. Maxwell's quartet does have a lot of fun with the concept and with the music, despite his apparent insecurity. He says, "If I keep playing and writing what I want, everyone might not love it." Why wouldn't they? The group's cohesiveness, the intriguing compositions and Maxwell's always appealing sound invite attention and enjoyment.

Bill Donaldson

New Issues



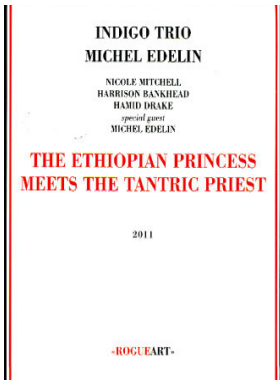
**KARI IKONEN &
KARIKKO**
THE HELSINKI SUITE
ECLIPSE MUSIC 201109

HARMAJA / TOO MANY TIMES
/ CIRCULAR / KAFÉ MOSKVA
/ PRELUDE TO A KISS / BOSSA
NOVAYA ZEMLYA / SEGUNDO
TANGO ALEGRE. 64:05

Ikonen, p, Fender Rhodes,
Moog synthesizer; Sonny
Heinilä, flt, alto flt, ts;
Laurent Blondiau, tpt;
Vincent Courtois, cel; Ulf
Krokkfors, b; Mike Kallio,
d. 12/2010, Gothenburg,
Sweden.

The third album for his group Karikko, The Helsinki Suite presents pianist/composer Kari Ikonen's unconventional investigations of various musical forms like jazz, tango and bossa nova. The involvement of "Helsinki" in his suite is one of unique experiences and state of mind. Ikonen's sonic profile involves controlled volume, steady and non-dramatic, as melody floats above drummer Mike Kallio's undercurrents of rumbles, clatters and textural embellishments. The instrumentation of Karikko lends itself to surprises of unaccustomed combinations as flute lines complement those of Laurent Blondiau's extended trumpet improvisation on "Kafé Moskva." Ikonen himself switches between piano, Fender Rhodes and synthesizer to accomplish the atmosphere he seeks for a composition. When bassist Ulf Krokkfors introduces "Prelude to a Kiss" with a vibrant, scampering solo and then Vincent Courtois mournfully presents its melody, we find that instead Ikonen has written an arrangement that requires the members of Karikko to trade off the successive elongated fragments of the melody, separated by pauses. The melody itself ends with Ikonen on his synthesizer's tremolos of fifths and animated improvisation borrowing from tango rhythms...until it breaks apart into rubato parts again, followed by a dramatic, and slightly comical, ending. Speaking of tango, "Segundo Tango Alegre" maintains a delicate balance between a poignant ballad on Fender Rhodes and the romantic forcefulness of tango initiated by Courtois's cello and Sonny Heinilä's flute. Without the lunges and extremes of dynamics offered by Argentine tangos, "Segundo Tango Alegre" unfolds as a song, propelled by the bass-line accents. The track's high point, no doubt, features the accelerating pulse of the exciting rhythmless dialogue between cello and flute before the, strangely enough, gentle, and ironically enough, logical, minor-key conclusion. As for bossa nova, "Bossa Novaya Zemlya" incorporates more offbeat humor than "Segundo Tango Alegre" as Ikonen's bossa nova composing opposes and complements the free improvisation of Blondiau's wah-wah-ing and bleating and effects-driven atmospheric solo.

New Issues



**INDIGO TRIO &
MICHEL EDELIN
THE ETHIOPIAN
PRINCESS MEETS THE
TANTRIC PRIEST
ROGUEART ROG-0034**

TOP SECRET / INSIDE THE
EARTH / DÉRIVES / WIND
CURRENT / CALL BACK / THE
ETHIOPIAN PRINCESS MEETS
THE TANTRIC PRIEST / AMBRE
SUNSET / RETURN OF THE
SUN. 56:22

Nicole Mitchell, flt, alto
flt, pic; Edelin, flt, alto flt;
Harrison Bankhead, b, p;
Hamid Drake, d. 1/29- 30/11,
Strasbourg, France

“Too Many Times,” with Ikonen on piano, showcases the aggressiveness of his jazz improvisation, this time apparently Chick Corea-derived. He and Kallio, with empathetic spirit and precision of articulation, create growing force and swelling and recession of volume, combining swirling vortexes and tidal undulation. With The Helsinki Suite, Ikonen has created once again his own perspectives of, or reactions to, or elaborations upon, various genres. At the same time, he has set up opportunities for the members of Karikko to personalize his music through exceptional individual performances as well.

Bill Donaldson

At a time when jazz recordings and performances feature, it seems, almost every instrument but the flute, it's refreshing—nay, exhilarating—that The Indigo Trio's lead instrument is none other than the humble flute in its various forms, including wooden flute, alto flute and piccolo. What's exhilarating about the trio isn't merely its use of the instrument, but the effortless articulation and fervid communication of ideas when flutist Nicole Mitchell joins fellow Chicagoans Harrison Bankhead on bass and Hamid Drake on drums in explorations of concepts, cultural, imaginative and visual. Surprisingly, the three musicians, though long familiar with each other's styles, never performed as a trio until it received an invitation to appear at a festival in Montreal in 2005. They discovered that they should continue developing their own identity and repertoire, as they have on successive albums. The Ethiopian Princess Meets the Tantric Priest documents a collaboration in Strasbourg with French flutist Michel Edelin. Proving the universality of jazz as they respond instantaneously to each other's ideas during an eight-track recording, the album includes compositions written and improvised by all four of them. Though one would expect borrowings from African or Indian influences—even as the title composition does reflect them with trills and call-and-response and sonic imitations of nature—the musicians' interests are broader than that. “Dérives's” surging, fluttering flute colloquy contrasts with Bankhead's long bowed bass lines

New Issues



DEFO SSEZ/
DEBAECK ER/
GOUBERT
POURQUOI TANT
DE...?
LEO RECORDS 608

and the force of Drake's drummed push and energy. The light swing of "Ambre Sunset," built upon conventional changes, is implied by walking bass lines and the course of the intertwined flute improvisations. The minimalistic sketching of chords by the bass and flutes as they circumnavigate the basic harmonic structures of the pieces, leaving much to the imagination, provides the potential for engaged listeners to fill in the blanks, so to speak, and to realize the entirety of the communication between the musicians. Pauses can linger before unexpected interactive darting of solely flutes occurs on "Inside the Earth." Or Mitchell and Edelin can set up a three-note theme picked up by Bankhead as they commence the whimsical melody of "Call Back." The quartet concludes the album with Bankhead's languorous, slow, minor-key atmospheric composition in the middle and low registers on which he plays the piano's modal chords, rather than intriguing listeners with his deft bass work. Not only does The Ethiopian Princess Meets the Tantric Priest confirm the technical and imaginative strengths of Mitchell, as her jazz following grows. Its music also challenges her with the thoughts of another musician, less known outside of France who thoroughly understands Mitchell's musical impulses, as she does his.

Bill Donaldson

Antres voix de piano consists of two keyboard-ists whose sense of invention includes territories of sonic exploration, usually with a guest musician to enliven the proceedings. Though the duo's work includes the occasional inclusion of electronic effects and soundscapes, the majority of its impressions are percussive. And that's where guest artist and drummer Simon Goubert comes in. Recognized with the Django Reinhardt Award as French jazz musician of the year, Goubert has remained active with evolving groups as well as bybacking touring musicians like Steve Grossman and Sonny Fortune. . As the pianists exchange rhythmic patterns and tonal gestures, building to a cumulative synthesis of expression, both electronic and acoustic, Goubert offsets elongations of notes with percussive force,

New Issues

POURQUOI TANT DE...? /
ET SI PEU DE LUMIÈRE! /
LUMIÈRE, TU NAIS, / ...TU
LASCIVES,/ ...TU T'IRISES, /
TU T'ASPHYXIES,/ ...TU TE
PRÉCIEUSES, / ...TU ÉMANES,
TU SOURIS. 70:19

Patrick Defossez, p; Anne-
Gabriel Debaecker, digital p,
samples; Simon Goubert, dr.
3/1-4/10, Les Lilas, France.



ELIFANTREE
LOVE & TREES
ECLIPSE MUSIC 201007

UNDER GROUND /
HEARTACHE / ELEPHANT
HUNT / RÄDDA HJÄRTAT
/ TREES / JAG KAN INTE
ÖVA / MISSA INTE BUSSEN
/ ALL AROUND PERSON /
CONFUSED. 45:54.

elaborating upon and responding to Debaecker's and Defossez's changes of mood. Purely spontaneous and unpredictable, each of the tracks which comprise eventually a suite involve shifting of tempo and volume as the instruments allow. Even though the duo appears to appreciate the piano's multi-faceted hues and its suggestions of human experiences and of similar sonic occurrences in nature, eventually the dark themes of ominous single-note melodies and the treble-clef ripples draw in percussive snaps and throbbing pulsation for an enlivening result. "Lumière, tu nais," relies entirely upon percussive energy as Goubert exchanges a softened drumming pattern with Defossez's assertive low-register piano jabs over a single note, as suspense builds. Eventually, the tune evolves into a more aggressive attitude, elucidated again by Goubert with rock-influenced force as Defossez improvises, accelerating to runaway-car speed while Debaecker provides electronic commentary before Goubert briefly solos. "Tu t'irises," too starts quietly with haunting electronic atmospherics, but not for long. For Goubert instantly alters the character of the piece when he increases volume and intensity with locomotive surging, while Defossez attains on piano a soundscape of quick tremolos creating dynamic attack and retreat. Then again the piece softens into melodic, quiet reverie as once more the mood changes. Much of the remainder of *Pourquoi Tant De...?* adheres to similar themes involving wide swings of loudness versus quietude or of excited improvised activity versus softened moments of sustained tones and serenity. All of the music is colored and agitated by Goubert's drumming, making the album much more detailed and energizing, rather than relying on the keyboardists' performances through implication.

Bill Donaldson

One would expect it to be a stretch to perceive a connection between love and trees...and elephants...but Elifantree, a rousing, original trio from Finland, has done it. The imagery of trees relates to the feelings of loss, loneliness, companionship, confusion and resolution—themes that singer Anni Elif Egecioglu addresses through lyrics.

New Issues

Anni Elif Egecioglu, vcl,
cel, glockenspiel; Pauli
Lyytinen, ts, bs, glockenspiel,
harmonium; Tatu Rönkkö, dr,
perc. 10/09 & 12/09, Porvoo &
Kallio-Kuninkala, Finland.

But Elifantree is much more than a singer with backup musicians straddling the boundaries between jazz, folk music and rock that define the group. Elifantree's performance at the Nordic Jazz Comets Competition provided the group with the attention it deserves. The event served as a springboard for additional projects including, now, its first album. With a varied repertoire and the elements of surprise and indefinability, Elifantree holds back nothing as it lays out, with humor and exuberance, its stylistic impressions. ... Impressions of, whimsically, elephants in the rumbling, honking "Elephant Hunt," set up by Pauli Lyytinen's bass sax and expressed with lumbering languor on Egecioglu's cello. ... Impressions of, poetically, trees, but not of the Joyce Kilmer variety. Described by Egecioglu's lyrics, trees emerge from words, elongated over whole notes, that tie foliage characteristics to human foibles. For instance, "Trees outside you breathe together / ... You've got to find the right way to your / Heart inside you breathe together." Quiet and meditative, yet emotional, the soft, rustling rubato treatment of "Trees" receives expressiveness as a union of her words and Lyytinen's notes of harmony and embellishment. Plus, "Trees" allows Egecioglu to stretch out and let listeners appreciate the delicacy of her voice, certainly well trained, when she so chooses to sing expressions of poignancy without elaboration. ... Impressions of hurt, launched by Lyytinen's slap-tongued introduction, which ties in with Egecioglu's hurry-up-and-stop phrasing of the melody about making her "heart explode" before Ronkko's extended controlled rock-influenced drum solo. Love & Trees is impressive because Elifantree can achieve such high levels of excitement, originality and poignancy with but three members, no chorded instruments involved at all in their activities. Elifantree ends its first album with a flourish, all "Confused," as it builds from a song of whimsy to a sustained musical whisper on cello to the shout of resounding and repetitive drumming patterns over a soundscape, Cirque du Soleil-like in its dramatic magnetism. Despite Elifantree's New Age-ish conclusion, the freshness of its music, neither imitative nor unimaginative, but rather arresting and fanciful, places the group in the category of musicians deserving much wider recognition. Bill Donaldson

New Issues

**ANNE-FLORENCE
SCHNEIDER
DONAFLO
UNIT RECORDS 817**

Anne-Florence Schneider, vcl, arr; Dudu Penz, b, g, perc, vcl, arr :Chris Wiesendanger, p, el p, arr; Floriano Inácio, p, g; Claude Schneider, g, arr: Ademir Cândido, g; Eduardo Costa, Mauro Martins, d; Alejandro Panetta, perc, arr; Rodrigo Botter Maio, flt, arr; Thomas Silvestri, p; Daniel Pezzotti, cel; Jonathan Allan, vln. Recording dates unspecified, tracks recorded and/or mastered in Maur, Lausanne, and/or Zurich, Switzerland.

1) JOAN STILES THREE MUSICIANS OO-BLA-DEE 902.

EVERYTHING'S COMING UP
ROSES / IN THE SUNSHINE
OF MY FUNNY VALENTINE'S
LOVE / WEST END BOOGIE
/ YOU DON'T KNOW WHAT
LOVE IS / LUCKY TO BE ME
/ ALL THE THINGS YOU ARE
/ BLOOD COUNT / O.W. /
INTROSPECTION / BROTHER,
CAN YOU SPARE A DIME?
- CAN'T BUY ME LOVE /
BEBOPICITY. 51:00

SAMBOU, TÁ NOVO! / VOYELLES & NUITS D'AMOUR / AMOR
PLATÓNICO / BOA NOITE / SABIÁ / A RAINHA DOS MARES / EM
FRENTE AO MAR / L'INESPÉRÉ / MY BOULEVARD / PÉGASO /
CANTO TRISTE / FREVO DE QUATRO FOLHAS. 56:31

Dunno why the title of this CD is as it is. It's not taken from the title of one of the tracks, and it's not a reference to the 1976 Brazilian movie about "Dona Flor And Her Two Husbands." Perhaps, if there were liner notes, we'd know, but, alas, there are none. So, this is essentially a high gloss Bossa recital with most of the material composed by various members of ensemble. Only "Sabiá" and "Triste" are drawn from the established Bossa preserve. Co-producer, Dudu Penz, wrote half a dozen of the "new" songs and Ms. Schneider, herself, wrote lyrics for two ("L'Inespéré" & "Boulevard"). She sings very well in a rather generically utilitarian Bossa voice, in what I take to be Portuguese, also occasionally in French ("Voyelles") and English ("Boulevard"), managing, at some points, to rise above and beyond the meretricious clutter of detail in the arrangements. This release will best serve those dedicated Bossa collectors who feel a need to refresh their troves.

Alan Bargebuhr

It might irritate some readers to have a Jazz reviewer describe a new disc in terms of food, but those metaphors came immediately to mind when I first heard (1), THREE MUSICIANS. "Fresh." "Lively." "Tasty." And the impression didn't die down as the disc spun its course. The instrumentation – saxophone, piano, drums – is as old as the Thirties, and some of the repertoire goes that far back as well. But this isn't nostalgia, although the three musicians honor the melodic impulses originally written down – in the standards and the originals. This disc is seriously play-full; three melodists playing at improvised conversation, starting In and sometimes going Out, both harmonically, spatially, and tonally. Two of the tracks make wonderfully odd connections between thematically linked songs; on others, the musicians interpolate bits of related repertoire in a way more revealing than simply quoting "Fascinatin' Rhythm."

New Issues

Stiles, p, arr; Joel Frahm, ts, ss (4); Matt Wilson, d (except 6-8). Recording date not specified: Brooklyn, New York



2) KENNY WERNER BALLOONS HALF NOTE 4546

SADA / SIENA / BALLOONS /
CLASS DISMISSED. 53:00

Werner, p; Randy Brecker,
t; David Sanchez, ts; John
Patucci, b; Antonio Sanchez,
d. April 17-18, 2010, New
York City, New York.

3) EVAN COBB FALLING UP EVANCOBB (no #)

TIP TAP TOE / NONE HALF
ALL / EASTERN BELL FEEL
/ THE COSMONAUT / IN
RAN ROY / MAHDERNISM
/ CRESCENT CITY DITTY /
DON'T HOLD YOUR BREATH.
53:00

Cobb, ts; Matt White, t; Bruce
Dudley, p; Jonathan Wires, b;
Joshua Hunt, d; Jeff Coffin, ts
(6-7 only). May 9-10, 2011:
Franklin, Tennessee.

Stiles is not only a spiky pianist with a lyrical streak; she is a literal and a musical collagist, and the CD is shaped by the paths that the trio (and occasionally the duo) create as they go. Frahm can croon or might bend an idea into sharp abstract shapes; Wilson swings but also improvises percussive commentaries in the manner of a twenty-first century Sonny Greer let loose. It is delicious and satisfying music: food for the spirit, the ears and the tapping foot.

2), recorded live at New York's Blue Note by pianist Werner's quintet, offers four extended tone paintings that veer from the gently lyrical music one might expect from this group to more assertive, probing experimentation. The CD begins with the quiet SADA; the pace accelerates for the Latin-tinged SIENA, and goes into the mood of "childlike whimsy" for the title track, an eighteen-minute exploration no doubt rooted in Werner's grieving for his daughter, who died in 2006. But BALLOONS begins with a long unaccompanied passage by Werner, whose roving have their own logic. And the live session (recorded over two nights) ends with an opportunity to give drummer Sanchez more of an outing on CLASS DISMISSED. Werner has learned a great deal from the Jazz masters of the recent past, but he has a compositional sense, and the lengthy performances ebb and flow in ways that are both unexpected and ultimately rewarding.

The remaining CDs in this review are all self-produced by the artists who lead the ensembles. A reviewer hopes for the best – is there serious evidence of ability beyond competence, a conception beyond the formulaic, something more than an expensive object to sell at gigs in hopes of recouping the initial investment of thousands of dollars.

Happily, (3) is strong improvised music that has its own life – even though I'd never heard of any of the players. First off (and this isn't trivial), it is splendidly recorded and each track has its own rhythmic impetus without being simply improvisations over vamps.

New Issues



4) BRIAN MC CARTHY QUARTET

BRIANMCCARTHY (no #)

FLOOD GATES /
UNEXPECTED / YOU DON'T
KNOW WHAT LOVE IS /
PONDERING / ON TRACK /
UNDECIDED / MILLER TIME.
50:00

McCarthy, as, ts; Tom
Cleary, p; John Rivers, b; Jeff
Salisbury, d. August 5, 2010:
Charlotte, Vermont.

5) FRANK WALTON SEXTET THE BACK STEP FRANKWALTON (no #)

THE BACK STEP / THE
MOVE (PT. 1) / OLD FOLKS /
MAMACITA / THE MOVE (PT.
2). 51:00

Walton, t; Jaleel Shaw, ts;
Lance Bryant, ts; James
Williams, p; John Lockwood,
b; Yoron Israel, perc. 2001:
Boston, Massachusetts.

And although each of the tracks has its own identity and strong rhythmic patterns (shifting underneath the soloists from Latin-funk to meditative interludes to new New Orleans dances) the compositions seem connected as pieces in a suite. The compositions are surprising without being self-conscious: even when they are built on familiar chord structures (EASTERN BELL FEEL) there is nothing routine about them. It's hard to characterize this Jazz in any of the usual journalistic categories: as a tenor saxophonist, Cobb goes back to Gordon and Coltrane, forward into the present but never abandoning the basic principles of melodic, swinging improvisation. His quintet (and with Coffin, a sextet) always sounds larger than its numbers: Cobb has a bright future as a player, arranger, and composer. And FALLING UP doesn't sound like anyone's debut CD.

4) finds saxophonist McCarthy – who is, like Cobb, an arranger / composer / educator – in front of a rhythm section. This CD is also beautifully recorded, with six originals and one standard. It's clear that everyone here plays well: McCarthy moves from lyricism to an edgy assertiveness on both alto and tenor, and his compositions vary in approach and tempo. However, I found those compositions often didn't present enough material to hold my interest – sometimes they sounded like extended ruminations on a constrained harmonic or melodic offering. My reaction could be characteristic impatience with "originals" that seem to have exhausted their possibilities in the first two choruses; others may disagree, and McCarthy's quartet is certainly polished enough to deserve a listen. I think his keening performance of YOU DON'T KNOW WHAT LOVE IS, expertly joined by the rhythm players, suggests how strong this quartet is when exploring deeper material.

5) presents the emotionally powerful Chicago trumpeter Frank Walton in quintet recordings from 2001. They would be worthy on their own –everyone plays with a relaxed intensity in a post-Hard Bop mode, on four extended performances of Walton's originals, varied in mood. But the CD is also precious as a late document of pianist James Williams, who died in 2004; the seven-

New Issues

6) RICK LAWN'S POWER OF TEN LITTLE BIG BAND EARTH TONES LAWN WORKS 01

NEVER TOO LATE / SIGH OF
THE SOUL / HOPSCOTCH /
QUIET PLEASE! / TAPESTRY
/ EASE IT / WITH A LITTLE
HELP / RETROSPECT / NO
REGRETS / EARTH TONES.
75:00

Ron Kerber, Chris Farr,
Lawn, Mark Allen, rds; Matt
Gallagher, George Rabbai, t,
flgh; Ron Kapralick, tb; Tom
Miceli, vib; Mike Kennedy,
g; Tom Lawton, p; Kevin
MacConnell, b; Erik Johnson,
d; Vic Stevens, shekere
(10 only). June 6-7, 2011:
Sicklerville, New Jersey

1) MATT WALSH ACOUSTIC QUARTET A PART OF ME ACOUSTIC MUSIC 319.1474.

VICTOR JARA / HARLEM
STREET / A PART OF ME
/ PAPA JOE / I THINK OF
YOU / ROLLING DOWN
THE HIGHWAY / WAIT AND
SEE / GOLD / STORM OVER
NEW ORLEANS / THE FRUIT
PICKER / WAITING TILL
SUNRISE. 50:45.

minute trio exploration of OLD FOLKS is fascinating, and Williams' solo and ensemble work on the other four tracks is a reminder of how much he is missed.

The first impression one gets of (6) is that of an expertly rehearsed compact big band -- with the scope of a larger unit but none of the excess. And Lawn's tentet is an able group: their ensemble playing is flexible and direct, the soloists expert. The band can offer impressionistic washes of sound or swinging lines through which soloists can make themselves known. But two limitations combined to make this disc less than it initially seemed. One is that Lawn's quite pleasant writing leaned heavily on the gestures I associate with generic big band Jazz that takes its inspiration from film and television music. One would never mistake this for anything but a competent Jazz band, but the themes always sound familiar in small ways. And "small" comes to stand for much of the original material here. Lawn's compositions begin with three or four note motifs which get repeated and expanded through the performance. I know that great Jazz improvisation doesn't require complex source material, but by the time I got to TAPESTRY (which starts with a roving piano improvisation by Lawton) I felt numbed by the limitations of the material: minimalism turned constricting, as if an intriguing ensemble had been required to improvise on scraps and bits.

Michael Steinman

1) is a session that contains jazz, Latin and Caribbean rhythms all stirred into a pot of laid-back acoustic soul-blues. Matt Walsh has a smooth, funky singing style which rides lightly on the slippery instrumental rhythms in the manner of Madeline Peyroux. The occasional addition of tenor sax, trombone and exotic percussion add more color to tracks that range from reggae to cool Jazz to bossa nova but the main focus is always Walsh's buttery, masculine singing.

New Issues

2) ENOCH SMITH JR. MISFITS (NO LABEL OR #)

A MISFIT'S THEME / WISE
MAN / HUSH / SIDE DOOR
/ CARAVAN / BLACKBIRD+
/ A MISFIT'S THEME 2 / I
WANT YOU / BRING IT ON
HOME / SHE MOVES ME / I
WON'T COMPLAIN* / LOVE IS
STRONGER / ALRIGHT. 53:33

Smith, p; Noah Jackson,
b; Sangmin Lee, d; Sarah
Elizabeth Charles, Mavis
"Swan" Poole*, Saunders
Sermons+, vcl. Brooklyn, NY.

3) JAMES CARTER ORGAN TRIO, AT THE CROSSROADS, EMARCY B0016081

OH GEE / JC OFF THE SET /
AGED PAIN / THE WALKING
BLUES / MY WHOLE LIFE
THROUGH / WALKING
THE DOG / LETTUCE TOSS
YO' SALAD / MISTERIO /
RAMBLIN' BLUES / COME
SUNDAY / TIS THE OLD SHIP
OF ZION / THE HARD BLUES
. 73:37

Carter, ts, bari s, ss, as,
fl; Gerald Green, org;
Leonard King Jr., d, vcl;
Bruce Edwards, Brandon
Ross, g; Miche Braden, vcl;
Keyon Harrold, tpt; Vincent
Chandler, tb. 2/8-9/11, New
York, NY

Sarah Elizabeth Charles, the main singer on (2), actually does sound a little like Peyroux but she sings in front of a piano trio led by Enoch Smith Jr. that draws as much from modern r'n'b as Jazz. Smith and his rhythm section playing bouncing, off-kilter rhythms with hip-hop influences but the pianist's soloing is always prancing straight-ahead Jazz with Charles adding a soulful tinge to the vocal numbers. The trio's work on the instrumental pieces "Caravan" and "She Moves Me" is really charged up. There's also a bumpy version of the Beatles' "Blackbird" sung in a Stevie Wonder-like tenor by Saunders Sermons, an enveloping string presence on the gentle "I Want You" and strong hip-hop gospel on "Bring It On Home". This is a really impressive melding of Jazz and modern street music.

3) goes even farther all over the stylistic map. Bop, jump blues, gospel and avant Jazz are all rendered powerfully by the versatile saxophonist James Carter and his organ trio. A few selections here like the ballad "My Whole Life Through", the fast and boppish "Oh Gee" and the simmering Latin piece "Misterio" are things you'd hear on most organ Jazz CDs. This set, though, goes above and beyond with roadhouse blues pieces "Walking Blues" and "Ramblin' Blues" that feature a full-blown horn section and Miche Braden shouting on top, drummer Leonard King singing a soulful "Come Sunday", and a gospel presence on the funky "Lettuce Toss Yo' Salad" and the traditional spiritual "The Old Ship Of Zion". They also throw in stomping r'n'b tunes from two modern Jazz masters, Ronald Shannon Jackson's "Aged Pain" and Julius Hemphill's ever rocking "The Hard Blues".

Carter, as usual, blows up a storm on all the major members of the saxophone family while Gerald Gibbs' organ work is constantly creative and Leonard King puts down a rock solid foundation on the drums. Carter has always played with a little more soul than most saxmen. This particular band seems to really bring that out in him.

New Issues

4) STEVEN BERNSTEIN'S MILLENNIAL TERRITORY ORCHESTRA MTO PLAYS SLY THE ROYAL POTATO FAMILY 1110

Bernstein, tpt, slide tpt; Curtis Fowlkes, tb; Charlie Burnham, vln; Doug Weiselman, cl, ts; Peter Apfelbaum, ts, ss; Eric Lawrence, bari s, ss; Matt Munisteri, g, bjo; Ben Allison, ac b; Ben Perowsky, d; Bernie Worrell, org; Vernon Reid, g; Bill Laswell, el b; Sandra St. Victor, Antony Hegarty, Martha Wainwright, Dean Bowman, Shilpa Ray, vcl. Brooklyn, NY.

5) JAN KASPERSEN SEXTET, BLUES FOR A HIP KING, OLUFSEN 5617

BLUES FOR A HIP KING / SADAVA / SALAAM - PEACE / LITTLE FLOWER / JABULANI - EASTER JOY / THE WEDDING / PURPLE GAZELLE / FLOWERS FROM DUKE'S GARDEN / TINTINYANA / OUR LOVING FAMILY / BILAL / MOUNTAIN OF THE NIGHT. 56:54

Kaspersen, p; Christina von Bulow, as, fl; Jakob Dinesen, ts; Peter Dahlgren, tb; Nils Bo Davidsen, b; Ole Romer, d. 5/1/06, Copenhagen, Denmark

STAND / FAMILY AFFAIR / SLY NOTIONS / QUE SERA, SERA / M'LADY / YOU CAN MAKE IT IF YOU TRY / EVERYDAY PEOPLE / BERNIE INTERLUDE / SKIN I'M IN / SLY NOTIONS 2 - FUN / TIME / THANK YOU FOR TALKIN' TO ME AFRICA / LIFE. 63:55

4) is a tribute to a band that was mixing rock and soul before almost anyone else, Sly And The Family Stone. Steven Bernstein leads his Millennial Territory Orchestra in playing a collection of Sly Stone material with some special guests along including five vocalists and the great Bernie Worrell manning the Hammond organ. The band does an excellent job at recreating the carnival vibe of Stone's music sometimes with fidelity to the original versions. Worrell and the horns cut a thick, simmering groove through "Stand", Dean Bowman shouts mightily on a high-stepping "M" Lady, and Vernon Reid's dirty funk-blues guitar dominates the slow sway of "Time". Things get more experimental with a couple of banjo-led soul-bluegrass interludes, a mellowed "Family Affair" that features Antony Hegarty's cool vibrato voice and Charlie Burnham's violin and "Everyday People" done with a billowing Eastern-tinged arrangement and forceful singing by Shilpa Ray. Sly Stone may be a shadow of himself these days and his music seems to get neglected. This respectful but modernized tribute is a reminder of just how much power and life was in his work.

5) is also a tribute but one to an active Jazz master, South African pianist-composer Abdullah Ibrahim. Danish pianist Jan Kaspersen leads a sextet here that does a good job in capturing both the dignity and the impish fun of Ibrahim's music. Kaspersen recreates the majesty of Ibrahim's piano playing well and the front line horns swing impressively, especially alto player Christina von Bulow, while Ole Romer slips and slides expertly on the drums. There's one Duke Ellington piece, "Purple Gazelle", done as a slick highlife shuffle and a couple of Kaspersen originals but the rest is all familiar Ibrahim melodies like "The Wedding", "Tintinyana" and "Our Loving Family" played with sinuous grace and testifying brashness. Kaspersen does well by a great body of work more musicians should explore.

New Issues

6) JAN KASPERSEN MIND PICTURES OLUFSEN 5507

Kaspersen, p. 9/19/05,
10/3/05, Copenhagen,
Denmark

7) JAN KASPERSEN PUBLIC PIANO BANG FORLAG 101

DARN THAT DREAM /
BODY AND SOUL / NIGHT
REFLECTIONS / BIZARRE
BALLET / MY FOOLISH
HEART / CARAVAN / OVER
THE RAINBOW / ROUND
ABOUT MIDNIGHT / SILKY
SERENADE. 48:36

Kaspersen, p. 8/23-25/08,
Aalborg, Denmark.

8) ARMEN DONELIAN LEAPFROG SUNNYSIDE 4010

RAGE / THE POET / WINTER /
BEHIND THE VEIL / BYGONE
/ SMOKE / MEXICO / INNER
SANCTUM. 60:42

Donelian, p; Marc Mommas,
ts; Mike Moreno, g; Dean
Johnson, b; Tyshawn Sorey, d.
7/19-20/10, 10/9-10/10, New
Haven, CT

RAVELLO BEFORE NOON / CROSSROADS IN BLUE LIGHT / HELLO, MR. JAMES P. J. / NIGHT REFLECTIONS / SCREWDRIVER / EDUCATION OF BEANS / TRANQUILITY / SNAPSHOT FROM THE ZOO / TRAIN TRAIL / A BLUE MEMORY / CBT BLUES / SAN CATALDO VARIATIONS OP. 20, NO. I - X / NIGHT REFLECTIONS (REPRISE). 58:14

6) and (7) are two different sessions of Kaspersen playing solo, recorded three years apart. (6) is a studio recording where he goes through a number of musical styles like stride, tango, classical and boogie woogie in a competent but somewhat stiff manner. "Night Reflections", which sounds like a close relative of Bill Evans' "Peace Piece", is one of the few places on this disc where any sense of emotion or freedom comes through, albeit in a subdued, deliberate manner.

The live Public Piano is a different story. Kaspersen still plays deliberately and hews close to melody lines but doing a set of mostly standards, you can hear him noticeably relax and improvise. Sometimes, as in his treatment of "Body And Soul" there's almost a cocktail lounge feel to his playing but he drops in the occasional quirk or dissonance that keeps things interesting. He really goes wild on "Caravan", playing the tune with dramatic, rambling chords that eventually fade into minimalist banging. To his credit he does all this while fighting audible audience chatter.

8) is quality small group stuff out of the modern mainstream, a small group playing surging, attractive themes mostly written by leader Armen Donelian. The music is often brooding and intricate and is well served by Mike Moreno's shimmering, resonant guitar, which often shadows Donelian's piano on the themes, and Marc Mommas' cranky, probing tenor. "Winter" is a particularly elegant piece with cascading guitar, "Smoke" is a nice bit of broken line hard bop with brittle piano and sassy tenor and "Mexico" has an undulating tropical groove where Moreno and Donelian really intertwine and the ringing beauty of the guitarist's sound really shows through. Tyshawn Sorey's prickly, off-center drum work is also a distinctive highlight of the CD.

Jerome Wilson

New Issues

DAVI DAVI SINGS SINATRA ON THE ROAD TO ROMANCE SUN LION 1

DAY IN DAY OUT / NICE
'N' EASY / ALL THE WAY /
I'VE GOT THE WORLD ON
A STRING / WITCHCRAFT /
IN THE WEE SMALL HOURS
OF THE MORNING / NICE
WORK IF YOU CAN GET IT
/ SUMMER WIND / HERE IS
THAT RAINY DAY / BEST IS YET
TO COME / MAM'SELLE / TOO
MARVELOUS FOR WORDS.
32:32

Robert Davi, vcl; orchestral
musicians and arranger(s)
unidentified on review copy.

TORONZO CANNON LEAVING MOOD

DELMARK 817
SHE LOVED ME / CHICO'S
SONG(+) / COME ON / I
BELIEVE / HARD LUCK(*) /
OPEN LETTER TO WHOM IT
MAY CONCERN(+) / I CAN'T
TAKE HER NOWHERE /
LEAVING MOOD / SHE'S TOO
MUCH(+) / YOU'RE A GOOD
WOMAN / EARNESTINE(*) /
DO I MOVE YOU? / BABY GIRL
/ NOT GONNA WORRY. 60:17

Davi is reputed to have made his screen debut in Sinatra's 1977 noir-ish TV flick "Contract On Cherry Street," so I suppose he can boast first hand acquaintance with Frank. My review copy of the album doesn't even list his first name, much less any recording info, but some listeners will recognize him as having played a villainous role in some James Bond film or other, as well as having been prominently featured in the TV series, "Profiler." Here he adds his name to the growing list of performers who are more than willing to trade on the still marketable memory of an undisputed vocal master. His take on his better is superficially OK in a MOR kinda way, but listen carefully and it's fairly awful. Davi's attempt at imitating the Sinatra swagger and vocal braggadocio is harmless enough, but he hasn't got a clue about Frank's charming way of abusing diphthongs or his instinctive speech inflected phrasing. And doesn't Davi's errant un-contracted spelling (see review header) of the title for "Here's That Rainy Day" give us the clue we need. Added to that, this wannabe vocalist has intonation issues which peek through from time to time. Why would anyone need or want as feeble an imitation as this, mercifully brief though it be, when the marketplace is literally flooded with the real thing.

Alan Bargebuhr

Over the course of its existence the Delmark company has introduced many powerful voices on the Blues map and singer/guitarist Toronzo Cannon is another impressive discovery. This is his debut disc with his crack band the Cannonball Express which contains essential members like Rosey Purifoy and Lawrence Gladney that help make this one successful. The former is a veteran keyboardist that serves as kind of a utility man on his various keys while the latter is an expert rhythmic guitarist in the vein of Jimmy Nolen that wrote three titles ("Baby Girl," "Come On," "Earnestine") and co-penned with Cannon seven others. The leader is a left that plays what sounds like a Flying V to these ears and has an extremely supple set of pipes that are note per

New Issues

Cannon, vcl, g; Lawrence Gladney, rhy g; Carl Weathersby, g(*); Matthew Skeller, hac(+); Roosevelt Purifoy, p, el p, org; Larry Williams, b; Marty Binder, d. 6/2&3/2011. Chicago, IL.



SANCTIFIED GRUMBLERS NO LIE NO

Rick Sherry, vcl, wbd, g, hca, bjo g, cl, kick d; Eric Nolen, vcl, g, bjo g; Beau Sample, b, jug; Mike Hogg, sousaphone, Jim Bucker, fiddle, mand, saw; Tom V. Ray, bjo, uke; Mike Reed, d. 8/2010. Chicago, IL

fect on each number. Boogies, shuffles, slow drags and a hypnotic rumba rhythm on "Come On". Six-string vet Carl Weathersby is heard on the catchy "Earnestine" and "Hard Luck" where he pops a string during his solo and harp ace Matthew Skeller is super effective on the great tune "Open Letter (To Whom It May Concern)", the shuffling "She's Too Much" and "Chico's Song" the leaders tribute to the talented Chico Banks who left us a few years back.

Check out Cannons soulful take of Nina Simone's "Do I Move You?" and "I Can't Take You Nowhere" a real hoot that echoes the Dave Frishberg classic of the same name. A memorable debut by an artist to keep an ear out for.

Larry Hollis

STUMP GRINDER / MEAN TO MY BABY / 9 BAR / BROKE & DEAD / GARY WENT TO NEW ORLEANS / JAILBIRD LOVESONG / EX RIDIN' GRUMBLERS / BREAK OF DAY / STAIN ON A WALL / PUSH REEL / KEEP YOUR PORCHLIGHT LOW / ST. LOUIE ZOO / I HATE YOU GIN / SG BLUES / RAMBLIN, RAMBLIN, RAMBLIN / NO LIE / SAWIN' LOGS. 54:15

Here's an odd little release out of the Windy City that may be of interest to some Cadence readers. The Sanctified Grumblers are an acoustic quartet comprised of the first four names listed in the personnel section with three guests on assorted selections. The core rhythm section appears to be Rick Sherry on the bass drum among the numerous other instruments he performs on. He also penned five of the numbers with string ace Eric Nolen joining in the most writing credits with nine titles. The only cover present is Jailbird Love Song from the Mississippi Sheiks circa 1930. Both guys sing but neither one would make the finals on The Voice. The twin threat of Sample's doghouse upright or puffing jug can provide plenty of bottom not to mention the strong sousaphoning of Mike Hogg. The extra pieces are used sparingly enough to not detract from the basic core of the foursome. The combination of jug band tunes, hot ragtime, vintage Blues and slight Country flavoring makes for a happy blend of Good Timey Music. A tad corny at times but still fun.

Larry Hollis

New Issues

1) BRUCE ARNOLD THE ART OF THE BLUES MUSE EEK 157

CAT FEET (013 BLUES IN C) /
CASTLES (013 BLUES IN G) /
INDIFFERENT(013BLUES IN
D / IF SEVEN WERE THREE
(013 BLUES IN A) / IN AND
OUT (013 BLUES IN E) / THREE
AND FRO (013 BLUES IN B)
/ SASSY (013 BLUES IN Gb)
/ HOCKET (BLUES IN Db) /
DARK MATTER (013 BLUES
IN Ab) / MAZE (013 BLUES IN
Eb) / INQUISITIVE (013 BLUES
IN Bb) / DOWN HOME (013
BLUES IN F). 67:32

Arnold, g; Dean Johnson, b;
Tony Moreno, d. No dates or
locations listed.

2) BRUCE ARNOLD HEAVY MENTAL MUSE EEK 156

12 TONE BOOGIE /
MULTIPLICITY / LOCK AND
KEY / HEARD INSTINCT /
DAKOTA GUMBO / BLUES FOR
ARNIE / NUMBERS. 38:50

Arnold, g; Andy Galore, b;
Kirk Driscoll, d. No dates or
locations listed.

Bruce Arnold is from Idaho and something of a Renaissance man in the musical field. An adventurous guitarist his eclectic taste helps him span idioms as diverse as Rock, Classical Music, Jazz and Blues among others. But perhaps his most lucrative career has been in the educational profession having taught at several different prestigious institutions such as the Berklee School of Music and the New England Conservatory. His first issue was Blue Eleven for MMC Records in the mid-nineties that alternated between trio cuts and solo guitar snippets in a mostly laid-back manner. He followed it with two other releases but concentrates mainly on his teaching career.

This not your average, run-of-the-mill Blues album. As the leader points out "I have applied the structural rhythmic and harmonic ideas that I have been working with over the past several years to the Blues form. These deal with small three note groups and the super-imposition of time fields over a basic pulse. I've used the unit of a half step and a minor third as my motif and composed twelve Blues, one in each key. You'll also hear some fun with time signatures and the use of a dotted quarter note as a vehicle for multiple time layering." The latter sentence is emphasized by the inventive trap work of Tony Moreno who displays a high level of creativity on almost every cut. Holding all of this down is the resonant upright bass of Dean Johnson. Unlike Arnold's debut which held much of an ECM vibe this is a more energetic outing that can be enjoyed on either a physical or analytical level or maybe both. Something definitely out of the ordinary.

Another power trio setting is used on (2) but with a different bassist and drummer. Like Blue Eleven it continues Arnold's investigation into twelve tone theory mixed with several different elements of a highly technical nature. Most of the tracks chug along at an uptempo pace eventually arching on a screaming guitar blast over hard-charging, thumb-popping electric bass lines and bombastic drums. Yet there is a Blues-infused shred that skirts the obvious influences of Johnny Winter and Terje Rypdal back in his Chasers days.

New Issues

3) WOODROW T. GREENWICH/ARNETT BREWSTER GREAT HOUDINI MUSE EEK 159

TARNATION / SIX CENTS
BLUES / WIDOW MAKER
/ LOOK OUT! / WINDIES /
WAGTAIL / DAKOTA TRAIN
BLUES / ASHER / DEM DERE
SHUFFLE / A SIMPLE THANKS.
41:54

Greenwich, hca; Brewster, g.
No dates or locations listed



1) JASON STEIN QUARTET THE STORY THIS TIME DELMARK 2013

BACKGROUND MUSIC /
LACED CASE / LITTLE BIG
HORSE / SKIPPY / BADLANDS
/ PALO ALTO / HATOOLIE /
GALLUP'S GALLOP / HOKE'S
DREAM / WORK / LENNIE
BIRD. 66:27

None of the usual labels, Fusion, Jazz Rock, etc., apply here and although it is most assuredly not this writer's idea of excellence in guitar playing it is a sure bet that the young ears that are exposed to these sounds belong to a whole bunch of potential guitar students that hold distortion-in-sound as a way of life. Excuse me while I kiss the sky.

It's back to the root source for (3) as Arnold (under the name of Arnett Brewster) joins up with a fellow educator, Dave Schroeder (aka Woodrow T. Greenwich) for a series of subtle Blues duets that are as old as time itself and as new as tomorrow. The writing is shared between the two principals; Schroeder has a lot of Sonny Terry's Piedmont flavorings in his harp work on "Six Cents Blues" with its unison intertwines or tossed leads on "Dem Dere Shuffle" while Arnold's titles are drawn from slang used in the Old West such as "Wagtail" for a hooker or "Windies" for fibs. The latter gets a lot of different shadings in sound from his Asher model lap steel guitar, it was wished Schroeder would have broken up his sonics more with maybe a diatonic harmonica or different model. To sum up, (1) is not strictly for Blues purists who are advised to sample some tracks first, (2) is in a definite Rock vein in the manner of Joe Satriani and (3) is a more intimate and traditional Blues recital. You pay your money and takes your choice.

Larry Hollis

Forget about five guys named Moe, we've got a pair named Jason to deal with as they lead their musical Argonauts on journeys over the sonic seas on these two platters from the Delmark label. First up is Mr. Stein whose forte is the cumbersome bass clarinet, not as a double but as a main axe. To add to the menu, Keefe Jackson switches back and forth between his customary tenor sax and another Bb behemoth, the contrabass clarinet that's a full step below the bass but still in the same key. Never a big fan of the regular licorice sticks, except maybe for Jimmy Guiffre and Perry Robinson, these lower register models always struck a chord (no pun intended) with me for their warm woody timbre and lack of shrillness.

New Issues

Stein, b cl; Keefe Jackson, ts, contrabass cl; Joshua Abrams, b; Frank Rosaly, d. 6/27&28/2011. Chicago, IL



2) JASON ADASIEWICZ'S SUN ROOMS SPACER DELMARK 2012

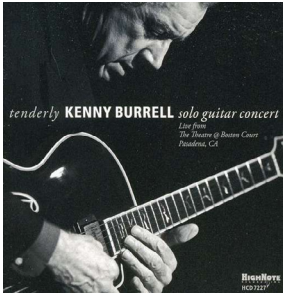
SOLO ONE / HI TOUCH / RUN FLY / PILLOW / THE VOLUNTEER / BEES / BOBBIE / DIESEL/WAITING IN THE ATTIC / SOLO TWO. 42:42

Adasiewicz, vib; Nate McBride, b; Mike Reed, d. 5/1&2/2011. Chicago, IL

Additionally, the inherent difficulty in playing the unwieldy instrument keeps dilettantes from attempting to double. Unlike a previous solo bass clarinet issue under the Leo logo that mostly dealt with textures, sound effects and Stein's musical forefathers, this is an interlaced quartet date with unmistakable Jazz inflections. He apparently released a triad of albums with his trio Locksmith Isidore that completely evaded my notice. The program is a fairly eclectic one dealing with five Stein scripts mixed among writings from well-known Jazz musicians that haven't been done to death. For this listener the originals, being of a more Free Jazz nature, were harder to get into than the non-original material. Perhaps the most accessible, the second track "Laced Case" is a tribute to soprano saxist Steve Lacy, who to my knowledge never played the bass clarinet, and runs the gambit from Outside to Inside with carefree aplomb. The triad of Monk pieces is extremely interesting; there's a two reeds & arco bass introduction to "Work" with deft contrabass clarinet playing from Jackson, "Skippy" is taken medium up and has more neat soloing while "Gallop's Gallup" features tenor with bass clarinet at a lazy lope. The former two titles were only recorded once by their composer. The Konitz title opens with a very free intro section, the Warne Marsh kickoff tune sports simultaneous soloing from the reeds and the closing Lennie Tristano number is first-class FreeBop. Only in his mid-thirties, Jason Stein is already a musical force to be reckoned with as evinced by (1).

Around the same age as Stein, Jason Adasiewicz has also had previous recordings available including his last effort with the same personnel under the Delmark logo. This threesome has been together several years now so the expected "tightness" is ever apparent from start to finish on (2). The leader has received rave reviews for his previous work as both a bandleader and vibraphonist of high order. The usual influences (Bags, Hutcherson, etc.) are cited but I have a suspicion that he has listened to and absorbed such forgotten figures as Lem Winchester and Walt Dickerson. Except for "Bobbie" by Eric Boeren & "The Volunteer" from bassist McBride, all of the pennings stem from Adasiewicz and continue

New Issues



1) KENNY BURRELL TENDERLY HIGHNOTE 7227

Burrell, el and ac g. 11/6-7/09,
Pasadena, CA; 2007*, 2008+

2) NAT BARTSCH TRIO SPRINGS, FOR ALL THE WINTERS RUFUS 110

I HAVE... / REVELRY /
SONG FOR MUM / THE SIRE
OF SORROW / YOU PUT
THE SPRING IN SPRING /
WARM, SLOWLY / MY VERY
OWN ELEPHANT SONG /
UNCERTAINTY. 55:53

Bartsch, p; Josh Holt, b;
Leigh Fisher, d. 12/09, 2/10,

the documentation of his deft writing. The setlist is book ended by solo vibe sketches entitled "Solo One" and "Solo Two" naturally. None of the compositions run over six minutes but, never fear, there's plenty of solid playing from all hands packed into them.

Larry Hollis

TENDERLY / REMEMBERING WES / AUTUMN LEAVES / BILLIE HOLIDAY TRIBUTE MEDLEY: NO MORE-DON'T EXPLAIN-BUT BEAUTIFUL / A CHILD IS BORN / WHAT A WONDERFUL WORLD / SOULFUL BROTHERS / ELLINGTONIA MONTAGE: AZURE - I AIN'T GOT NOTHIN' BUT THE BLUES - DO NOTHIN' TILL YOU HEAR FROM ME - STAR CROSSED LOVERS - WARM VALLEY - DAVID DANCED - COME SUNDAY / COME ON BLUES / RECADO BOSSA NOVA / COUPLET ROMANTICO: WHY DID I CHOOSE YOU? - MY FOOLISH HEART / SPRING CAN REALLY HANG YOU UP THE MOST / BE YOURSELF / COME RAIN OR COME SHINE+ / PRELUDE NO.3: BUTTERFLYING (EXCERPT)*. 63:16

1) gives the listener the simple pleasure of Kenny Burrell playing solo in concert. He plays both acoustic and electric guitar here in his usual elegant, deep-toned style, doing ballads, Billie Holiday and Duke Ellington medleys, some blues, a tricky stop-time bossa nova and even singing on the track "Be Yourself" in a warm, strong voice. Burrell is a master who proves here that he still plays at a very high level.

2) is a piano trio from Australia led by Nat Bartsch's quiet, stately piano that plays strong melodies with classical and folksy elements. "Revelry" is slow-building folk-country, "Uncertainty" is a dark, attractive ballad and "You Put The Spring" shows a Bill Evans influence in its understated drive. A rare up-tempo piece, "Song For Mum", has Bartsch playing cascades of notes over Leigh Fisher's stormy drumming and shows what a cohesive and expressive trio Bartsch, Fisher and bassist Josh Holt can make.

New Issues

3) VEIL PLAYS PORGY & BESS UNIT 4284

OVERTURE / SUMMERTIME
/ BESS, YOU IS MY WOMAN
NOW / I GOT PLENTY OF
NUTTIN' / HERE COME DE
HONEY MAN / I LONESOME
HERE ALL BY MYSELF /
I LOVES YOU PORGY /
SUMMERTIME / IT AIN'T
NECESSARILY SO / CRAB
MAN / MY MAN'S GONE NOW
/ STRAWBERRY WOMAN
/ THERE'S A BOAT DAT'S
LEAVIN' SOON FOR NEW
YORK / OH, BESS, WHERE'S
MY BESS - OH LAWD, I'M ON
MY WAY. 57:13

4) FLORIANO INACIO JR. UNIT 4315

PACA, PACO E URUBU /
VIDA A DOIS / TEM GENTE
CHEGANDO / ST. KARLI /
MOMENTOS EM SAMPA
/ MAIS UM SAMBA /
RETIRO DAS PEDRAS / RUA
JORGE HENNINGS 631 / IN
BERGAMA / SEM ELES POR
PERTO / HERNANDEZ / SEM
MEDO. 60:53

5) BILL O'CONNELL TRIPLE PLAY PLUS THREE ZOHO 201113

Thomas Lahns, b; Michael Arbenz, p; Florian Arbenz, d. 11/10,
Basel, Switzerland

3) is by another piano trio, this time a Swiss one that takes on the familiar but imposing edifice of "Porgy And Bess". Obviously this group can't match the colors or nuance of the well-known large scale Jazz versions of this work but their interpretations are lively and inventive. "Summertime" really jumps and "Plenty Of Nuttin'" has pianist Michael Arbenz playing stomping boogie woogie. "Bess You Is My Woman Now" and "I Lonesome" use eerie abstractions and drones as introductions to their themes. Elsewhere the group leans towards the slapstick side of European Jazz with a lot of noisy junk-shop percussion on "Ain't Necessarily So" and a rocking cha-cha beat stirring up "My Man's Gone Now" as the pianist tries to play it straight. It's not Miles and Gil but these three men have fun with the old Gershwin warhorse.

Inacio, p, el p, cavaquinho; Ademir Candido, el g; Dudu Penz, el b, ac b; Rodrigo Botter Maio, as, ss, fl; Edu Riberio, d. 3/10

4) is a set of Latin Jazz that sounds pretty but too often leans towards the Smooth Jazz sub-genre, especially when saxophonist Rodrigo Botter Maio is featured. The leader, Floriano Inacio, has a light, energetic style and his solos at faster tempos are particularly fun. His rolling Fender Rhodes work on the fast samba "Rua Jorge Hennings 631" sounds really good as does Ademir Candido's slick guitar on the same tune. Even Maio is bearable here. On the other tracks though the saxophonist just sounds bland and cheesy and brings the entire effort down.

5) is more Latin Jazz but of a sparser and more muscular nature. It's by a trio of pianist Bill O'Connell, conga player Richie Flores and a rotating third member. Flores keeps the Latin element going while the other musicians fly all over the place. Paquito D'Rivera, playing clarinet, goes wild on "Sweet Sophie Rose" and dances a liquid mambo on "Round Midnight".

New Issues

SWEET SOPHIE ROSE* / BILL'S
BLUES+ / CRAZY SAMBA# /
ROUND MIDNIGHT* / NON-
SENSE+ / LAKE ROAD# /
COBBLESTONES+ / SPEAK
LOW / MR. EP# / LA PLAYA+.
57:59

O'Connell, p; Richie Flores, cga;
Paquito D'Rivera, cl*; Dave
Samuels, vib+; Dave Valentin,
fl, a fl#.

6) PAT BATTSTONE AND RICHARD POOLE MYSTIC NIGHTS (NO LABEL)

Battstone, p; Poole, vib.
12/22/10, 1/2/11, 1/19/11,
2/16/11, 2/26/11, 5/2/11,
Charlestown, MA

7) TRP (THE REESE PROJECT) EVENING IN VERMONT

RHOMBUS 7016
EVENING IN VERMONT
/ BLUES FOR RUTHIE /
SERENADE TO A CUCKOO /
KITCHEN GIRL / MINSTREL
BOY / SOFTLY AS IN A
MORNING SUNRISE /
OLIVETTE / OVER THE
WATERFALL / FOOTPRINTS
/ ALL WOOD / SHENAN-
D'OH!-A. 55:15

Vibist Dave Samuels gets into prickly interplay with O'Connell and Flores whether playing a burner like "Non-Sense" or a rolling blues like "Bill's Blues" while Dave Valentin's flute is perky and wild on the likes of "Crazy Samba" and "Lake Road". O'Connell and Flores are excellent throughout. O'Connell plays powerful piano, pulling off dazzling runs, finger-tangling solos and jumping Latin grooves consistently while Flores' hands always keep the rhythm going. Their lightning fast duet on "Speak Low" shows off their prowess as well as any of the tracks with a third partner.

SCOTTISH HEATHER / SUMMER SUNSET / GIN AND TONIC
/ SOMETHING LURKING / NEWSREEL / UNDERTOW / WHEN
CREATURES REIGNED / THE MILLER'S TALE / MAGICAL
MORNING / LIFE STORIES / REFLECTIONS / CROSS CURRENT /
MYSTIC NIGHTS. 60:07

6 is a piano and vibes pairing of a much cooler temperature. Ray Battstone and Richard Poole may not be well known but they get a crystalline beauty out of this instrumental combination the equal of any of the famous piano-vibes pairings that come to mind like Chick Corea and Gary Burton. There is a lot of abstraction in Battstone's piano work with gamelan-like hammering and inside strumming and thumping but his playing also contains a melodic beauty reminiscent of Paul Bley. Combining that with Poole's ghostly, resonant vibes work, the end result is a lovely set of music that balances space, atmosphere and melody extremely well.

7 is from a group with a unique front line of flute and cello that switches between string-laden drama and impish Cool Jazz. The group often has an airy chamber feel though cellist Laurie Haines-Reese adds more grit when she fills in the bass lines. Their version of the folk song "Minstrel Boy" is solemn and atmospheric particularly in the cello solo while Wayne Shorter's "Footprints" has a dramatic string introduction before Tom Reese's flute flutters out a swaying solo. As for the more swinging stuff, they come off bright and hot on "Morning Sunrise", swing nicely through "Serenade to a Cuckoo"

New Issues

T Reese, fl, a fl, pennywhistle;
Laurie Haines-Reese, clo, el clo;
Kirk Reese, p; Dave Young, d;
Tish Brown, vln, vla. Lancaster,
PA.

8) KEVIN KIZER QUINTET ASPECTS BLU JAZZ 3385

Kizer, ts, as, ss; Katherine
Hughes, vln; Dave Miller, g;
Jake Vinsel, b; Neal Wehman, d.
1/17/10, Glenview, IL

9) DARREN JOHNSTON'S GONE TO CHICAGO THE BIG LIFT PORTO FRANCO 31

THE BIG LIFT / CUT / RUBBER
BULLETS / GLASS CEILING,
PAPER FLOOR / LOVE CALL
/ TWO WAYS OF RUNNING /
THE ROCK QUARRY / BLACK
AND TAN FANTASY

Johnston, tpt; Jeb Bishop, tb;
Jason Adasiewicz, vib; Nate
McBride, b; Frank Rosaly, d.
7/21-22/10, Chicago, IL.

and play around with a cute mash-up of "All Blues" and "Norwegian Wood" that gives pianist Kirk Reese a chance to stretch out.

TITLED / BREATH / I'M DRIFTING APART / A MILE DEEP / A MINOR CHALLENGE / INDEPENDENCE DAY / VOIDS / BECKY'S BASH / O SACRED HEAD. 64:28

8) also adds strings, this time a violin, to a conventional jazz group lineup. There is a swirling intensity to the interplay between the woolly sound of saxophonist Kevin Kizer and the subtlety of violinist Katherine Hughes. That plus the quiet but busy drumming and billowing Jim Hall-like guitar chords bring the early Chico Hamilton groups to mind, a comparison mentioned in the liner notes. This band has its own sound though. That shows up in the gliding, languorous beauty of "A Mile Deep" and "Independence Day" and the agitated drama of "Becky's Bash" where everyone races in breathless, trembling solos. There's a quiet, unassuming power to this group's music.

9) is a bit of a cross-city exchange as the San Francisco-based trumpeter Darren Johnston plays with several prominent younger members of the vast Chicago jazz community. The results resemble the ram-bunctious power of Chicago bands like the Vandermark 5 as Nate McBride and Frank Rosaly play combustible, galloping rhythms for Johnston and Jeb Bishop to honk and creep over while Jason Adasiewicz floats out there in the ether, a spectral presence on vibes. The band does powerhouse surges on "Rock Quarry" and "Rubber Bullets", builds from out of phase horns to a hustling march on "Glass Ceiling" and play brawny, growling versions of Ornette's "Love Cry" and Ellington's "Black And Tan Fantasy". This exudes the crazy, fun spirit of most modern-day Chicago Jazz and Johnston fits right in.

Jerome Wilson

New Issues



1) D3 + SAM MORRISON OVER THE EDGE UNSEEN RAIN 9995

OCEAN OF DIAMONDS/
CRITICAL THINKING/ JUS'
KOOL JACK. 62:45

Bruce Ditmas d; Tony
DeCicco b; Jack DeSalvo g;
Sam Morrison ss, flt. January
2011; Woodland Park,
New Jersey

2) TOM WETMORE THE DESIRED EFFECT CROSTOWN RECORDS NO

When I hear a group of recordings like these emerging from all over the world, literally from Norway to New Jersey, I feel good again about the prospects For Jazz. All four of these ensembles are making fresh new music that is also deeply in the Jazz tradition, and none of them see the need to either become retro revivalists nor to fuse their music with some trendy pop sounds. There's not a lick of imitation here, but there is not innovation for the sake of innovation either.

The grand old men here are on 1). Drummer Bruce Ditmas has played with the best, including (just to mention a few) Gil Evans, Paul Bley and Enrico Rava. D3 is his guitar trio, and on 1) they are joined by the reeds of Sam Morrison. Yes, that Sam Morrison who played sax in those wild and burning Miles Davis bands in the mid-70's, the furthest out Miles ever got. And right before Davis crashed into his lengthy retirement in the late 70's. So this recording sports some credentials. On 1) this now 4tet plays three extended improvisations, abstract and spacious but filled with energy and a constant sense of exploration. This is free music, using lots of texture and interplay, with everyone pushing their instruments into new territory, but without ever losing their distinct instrumental sounds. And Morrison in particular layers streams of melody over the environments that Ditmas and his cohorts create. It is truly a group sound, and it is exceptional. There are hundreds of free improv groups issuing recordings every year, but few of them have as much to say as this group. On the closing track "Jus' Kool Jack," the 4tet breaks into swing for a few moments, adding a touch of fun to the closing. But mostly this is pure music, and I hope these four players don't make this a one time event. I would love to see where they get to if they take the time to become a working band.

Tom Wetmore is a talented young pianist working in New York, a student of the great Ran Blake. 2) is his "electric" band, which really just means he confines himself to the Fender Rhodes and his ensemble features two electric guitars. But this does not mean they are channeling Henry Threadgill's Circuses. Wetmore uses

New Issues

RED LIGHTS/ GOOD AND
PLENTY/ A BLESSING/ THE
DESIRED EFFECT/ WITH
WOVEN WINGS/ FALLING/
THE RUB/ MORE MATTER.
52:03

Wetmore Fender Rhodes;
Jaleel Shaw as; Eric Neveloff
as, ts; Brad Williams g; Justin
Sabaj g; Michael League b;
Garrett Brown d. No dates or
locations given.

3) PELOTON THE EARLY YEARS PARALLELL 011

LONELY BIRD SONG/
AQUARIUM/ LA DOYENNE/
CONSTANTINOPLE/ LEON
HOJA/ EUGENE MEYER/
LAUIMASCHINE/ GONE/
BARON DRAIS/ PEDESTRIAN
CURRICLE/ ROYAL SALVO/
ONE IN A ROW. 43:14
Karl Stromme tpt, synth;
Hallvard Godal ts, clt; Petter
Vagan g; Steinar Nickelsen
synth; Erik Nylander d, perc.
September 2011; Oslo,
Norway

4) FABULOUS FABLE 4TET EIN BERICHT Unit records 4301

the keyboards in a delicate way, and thus creates a light and airy environment, which both Justin Sabaj and Brad Williams on guitars respect. The concept of the band is intriguing, and Wetmore's compositions are sturdy and interesting. But for me the prettiness of the group's sound is too approachable. The ensemble needs an energy player somewhere to keep this original concept from becoming too pastel. So this is accomplished music, but Tom Wetmore needs more of the abandon and tension that subtly inhabits his teacher Ran Blake's music. There is promise here, but 2) presents a musician just beginning to grow. Next time out will be better.

The Norwegian 5tet Peloton wraps 3) in a clever, vintage newspaper cover, with lots of anachronistic "news" to read as you listen. The music inside the paper is a bit anachronistic too, as they play a dozen originals, most of the tracks tightly arranged and under 4 minutes with a standard trumpet and sax front line, inspired mostly by the Davis 5tets I suppose. But for a twist on the standard 5tet, they use Petter Vagan's electric guitar in the piano chair, and instead of a bass player, Steinar Nickelsen fills the bottom with synthesizer. This makes them sound more experimental than they are however, as this is really tonal music with strong melody lines and short solos based on the changes. It is true, the electronics give them a fresh sound, but at bottom Peloton is a solid swinging mainstream ensemble, with plenty to say. These cats are not part of the noted Scandinavian free music scene, and in a way, that makes them worth a listen. Peloton would rather sneak up on you with a smile, than arrest your attention with a growl.

The Fabulous Fable 4tet is a solid post-bop band fronted by the tenor saxophonist Ekkehard Sassenhausen. On 2) they perform a set of all original compositions written by several members of the band, which range from bouncing swing to tender ballads to free blowing sessions. Sassenhausen sports a sturdy

New Issues

LAST SOLSTICE PART I/ EIN
BERICHT/ MADLEY PART I /
PART II/ PART III/ KRAISSLER
1.1/ / KRAISSLER 1.2//
KRAISSLER 1.3/ BETWEEN
TWO WORLDS/ BASH/ LAST
SOLSTICE PART II/ HIGHWAY
TO BRIENZ. 54:46

Ekkehard Sassenhausen ts,
ss; Thise Gloor p; Thomas
Hirt b; Dominik Burger d.
1 & 2 October 2010; Wetzkon,
Switzerland

1) HARRY ALLEN with WARREN VACHE RHYTHM ON THE RIVER CHALLENGE 3311

RIVERBOAT SHUFFLE/ CRY
ME A RIVER/ RHYTHM ON
THE RIVER/ LAZY RIVER/
ROLL ON, MISSISSIPPI, ROLL
ON/ DOWN BY THE RIVER/
WALKING BY THE RIVER/
RIVER, STAY 'WAY FROM MY
DOOR/ BLUE RIVER/ WEARY
RIVER/ OLD FOLKS AT HOME
(SWANEE RIVER)/ READY FOR
THE RIVER/ SLEEPY RIVER.
67:45

Allen ts; Rossano Sportiello p;
Joel Forbes b; Chuck Riggs d;
Vache' cnt (on 1, 4, 8, 11). No
dates or locations given.

sturdy acrid tone that comes out of Coltrane, and though he gets almost all the solo space, he is so lyrical he never seems indulgent. He doubles a bit on soprano, with such pure intonation he almost sounds like he is playing a flute. The music has a depth and complexity to stand up to many listens, and on "Highway to Brienz" we get a taste of the 4tet working live, with the energy of an audience, playing bouncy light-hearted swing. The composition shifts tempo constantly and the 4tet is tight and on the money with every change. This group from Switzerland deserves to be more widely heard, and are another sign of how healthy and diverse Jazz is now worldwide.

Phillip McNally

There really is nothing in Jazz quite like the warm sound of a tenor sax played with sensitivity and a certain breathiness. For most folk who listen to barely a note of Jazz in a whole lifetime, the sound of that tender tenor of Getz coming out of Webster is the sound of Jazz. No matter that Getz could fly like a bopping hummingbird and Ben could honk out some bar walkin' blues, it is that smoky ballad tenor that the uninitiated love.

Consequently, all too often your hard core Jazz fan will tend to overlook the balladeer on the tenor. Too easy to ignore. Too much in the background. Even worse, too trite. But every musician will tell you it is easier to play a barrel of notes in a burning fast run than it is to string three notes together in a ballad with real feeling. These two recordings explore that ballad tradition, and seek to avoid the cliché.

On 1) Harry Allen is working on a theme. A baker's dozen of tunes all about "the River," with a few chestnuts thrown in like "Lazy River" and "Swanee," and featuring some rarities like "Blue River," a 1927 pop tune for the Jean Goldkette Orchestra when Bix and Tram were in the band. Allen plays the tenor with the warmth and beauty we've come to expect from him. He can be breathy and gentle as on "Cry Me A River." And he can honk the blues too, on "Roll On, Mississippi, Roll On" for example. The added pleasure here is when cornettist Warren Vache joins the 4tet on a handful of tunes. The

New Issues

2) MICHAEL PEDICIN BALLADS (... SEARCHING FOR PEACE) JAZZ HUT 0003

YOU DON'T KNOW WHAT
LOVE IS/ BLAME IT ON YOUR
HEART/ HOME AT LAST/ FEW
MOMENTS/ VIRGO/ TELL ME/
SEARCH FOR PEACE. 55:17

Pedicin ts; John Valentino
g; Barry Miles p; Dean
Schneider p; Andy Lalasis
b; Bob Shomo d. No dates
given; Venice, New Jersey

1) SEBY BURGIO, ALBERTO FIDONE & PEPPE TRINGALI URBAN FABULA ABEAT 098

URBAN FABULA/ ALBORI
ALL'IMBRUNITE/ SOMEDAY
MY PRINCE WILL CHAT/
TRAVEL/ GUARDIE E LADRI/
ROUND MIDNIGHT/ BACK
AND FORTH/ ON GREEN
DOLPHIN STREET/ LA
MARCIA DELL'ULTIMO
MOSCHETTIERE/
FLASHBACK. 60:54

addition of cornet adds a festive feel on Trad Jazz tunes like "Riverboat Shuffle" and "Lazy River." The music on 1 is a throwback to swing era small combos, but Allen is very, very fine and he makes the music new and alive. The partnership of Challenge records and Harry Allen has produced a long series of fine recordings, and 1) is another addition to that line.

Michael Pedicin has a big rough sound out of Sonny Rollins on his tenor, but on 2) he takes on a set of ballads. There are three originals, and four jazz standards that are unusual, Shorter's "Virgo" and Mobley's "Home At Last" for example. Pedicin opens the set with an extended solo cadenza on the warhorse "You Don't Know What Love Is," announcing that he may be playing ballads but he hasn't given up his fire. Guitarist John Valentino is sitting in the "other horn" chair in the Stet, and his bell-like tone and fine melodic solos are a nice contrast to Pedicin's earthy sax sound. It all makes me wish that there was one track here which really let Pedicin honk and roar, but that would violate the ballad tempo idea of this set. So 2) is a nice, late night meditation, and it will leave you looking for more from Michael Pedicin.

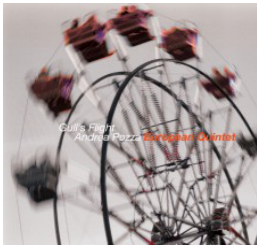
Phillip McNally

The Italian Jazz scene has been burgeoning with talent for decades, even if it is still little recognized here. These three recordings demonstrate that Italian Jazz is not limited to the generation of Gaslini and Trovesi, but is a growing and unique tradition, with plenty of new talent.

Abeat has been documenting the new arrivals on the Italian scene for over a decade now, and with the Seby Burgio trio on 1) that aBeat tradition continues. There have been some strong piano trios hailing from Italy over the years, as the work of Petrin and Rea and Bollani among others will attest. Burgio and company here are the next to take the piano trio in new and thrilling directions. This first recording by a young trio is a real standout. Like all great piano trios, their music is an equal partnership.

New Issues

Burgio p; Fidone b; Tringali d.
4-5 January 2011; Tremestieri
Eteo, Italy.



2) ANDREA POZZA EUROPEAN 5TET GULL'S FLIGHT ABEAT 096

A PROPOS/ SIR PENT/ GULL'S
FLIGHT/ KOE KOE ROE KOE
KOE/ SEM PALAVRAS/ LE
POIRIER FATIGUE/ DEMASQUE/
DANCING FROG/ LA VACHE
QUI RIT/ THREE SLICES OF
BREAD. 57:28

Pozza p; Dick de Graaf ts,
ss; Christian Brewer as; Jos
Machtel b; Shane Forbes
d. 10-12 March 2011; Ronco
Biellese, Italy

Alberto Fidone on bass can pound out a driving rhythm, but he can play arco with sensitivity. Drummer Peppe Tringali can swing, but he is masterful as the music shifts from a rocking Leon Russell drive to a loose Paul Motian openness. Burgio has great range, and like his compatriots, he has a great dramatic sense, using dynamics and color as well as tempo to move his listeners' hearts. Most of the cuts are originals, credited to the whole trio, but these are not free improvisations. This trio is too tight. Perhaps the best thing to do is to take a listen to what this trio does with a warhorse like "Round Midnight." It's been done sweet and tender, and Monk himself of course emphasized the dissonance that lurks in his most familiar tune. Burgio opens solo with a wandering Debussy like abstraction that quotes for a moment "Someday My Prince Will Come," and as he explores the changes and the melody emerges, the dissonance grows. When Fidone enters plucking abstractly and then Tringali comes in on brushes, it begins to swing gently. Fidone then takes over, stating the melody on bass while Burgio explores the chromatic possibilities of the composition behind him. If you think you've not heard anything new from the piano trio format in a while, or if you are thinking there are too many pianists tinkling chords and imitating Bill Evans these days, then you need to hear 1) and hear what some young blood can do with the form, without resorting to covering Nirvana tunes or adding a rapper to the mix or even tinkering with electronics. This is the real deal. Search it out and discover these three young cats. Liker me, I think you will be waiting for more.

2) is another release from aBeat, a 5tet lead by pianist Andrea Pozza. This is a solid straight-ahead ensemble from Europe playing ten originals, all of them tightly arranged by saxophonist Dick de Graaf. Pozza salts his sweetness with pinches of dissonance, and on "Demasque" the 5tet pushes over into a freer post bop vibe. But for the most part 2) is a great and swinging mainstream record. The real interest lies in the interplay between the saxes, de Graaf's warm but crisp tone on the tenor countered by the acrid approach of Christian Brewer's alto. Perhaps not breaking any radical new ground, this is a strong and enjoyable record.

New Issues

3) POST JAZZ MISTRESS GLOBAL WARMING

TRP 0057

LISTEN TO ME, MY J./ WALTZ
FOR HER/ GREETINGS FROM
FAIRBANKS/ SILENT MOVING/
THE SEVEN SECRET POOLS/
DANCING ON A LONELY
WAVE/ LUCY IN THE SKY
WITH DIAMONDS/ MOLOKAI/
DIARY OF THE WORLD. 44:45

Oswaldo di Dio el & ac g;
Vincenzo Virgillito b; Antonio
Fusco d. September 2008;
Catania, Italy

LARA IACOVINI BAND 'S WONDERFUL ABEAT 508

'S WONDERFUL / SECRET /
FASCINATING RHYTHM / YOU
ARE THE SUNSHINE OF MY
LIFE / I WISH / PRELUDIO N.2
IN C#M / I GOT RHYTHM /
MASTER BLASTER / ISN'T IT A
PITY? / LIVING FOR THE CITY
/ I GOT RHYTHM (REMIX)
55:21

Lara Iacovini, vcl; Riccardo
Fioravanti, b, arr; Andrea
Dulbecco, vib, marimba;
Francesco D'Auria, d, perc;
GUESTS - Massimo Colombo,
p, el p, synth; Giulio Visibelli,
ss, flt; Alessio Menconi, g; DJ
Skizo, remix. May 14 - 16,
2011, Milano, Italy.

Post Jazz Mistress is a guitar trio, with Oswaldo di Dio playing both acoustic and electric on 3). He uses a bit of overdubbing, here and there, in order to combine acoustic chording under the electric guitar's solo voice. On his electric, di Dio has a clipped tone playing single notes with lots of reverb, but no fusion effects. He does use the sustain capabilities of the amplified instrument effectively for variety. Vincenzo Virgillito on stand up bass is often a second melody voice, especially when he plays arco. Over all Post Jazz Mistress is reminiscent of the folksy acoustic side of Pat Metheny, and fans of that sound won't want to miss 3).

Phillip McNally

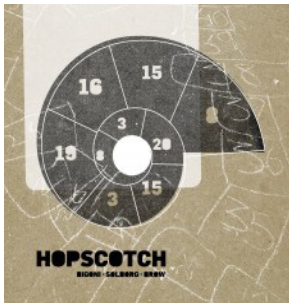
DJ Skizo opens the totally de trop "Rhythm" remix by announcing that he's "sure there will be more than one unpleasant surprise before we're done.... done.....done." He's absolutely correct, but the warning comes almost an hour too late. Yes, there are scant moments when Lara Iacovini's supple voice peeks sweetly through the session's submerging jello of electric piano and reverb, as on her gentle treatment of the lovely verse to the title tune, but in the end there's not enough to go on. Her own original, "Secret," for which she apparently wrote the lyrics in collaboration with a relative (?) named Antonella Iacovini, is rather routine New Agey doggerel that urges the listener to "find the whisper of the earth." Yawn. The juxtapositioning of Steve Wonder material with a few Gershwin standards ("Wonderful / Fascinating / Rhythm / Pity") is awkward at best. There is no equivalency established between the two and no case made for the pairing. Ms. Iacovini likes to scat in unison with her vibist/marimba-ist, but it quickly becomes tiresome because her scat is not very authentic. She's Italian, but sings in English with just a faint tinge of accent. Her musical background includes classical piano studies in a Roman conservatory, a certificate in "lyrical singing" earned after studies in Brescia. Currently, according to her website, she's a "jazz singing teacher at the Conservatory Ghedini in Cuneo."

But, despite her fairly impressive academic dossier, I remain unconvinced. "Pity" is, I believe, a reasonably fair test for any vocalist. The tune comes from the Gershwin

New Issues

brothers' 1933 show, "Pardon My English." For some reason, Ms. I. takes it at Shirley-Horn-retard tempo. The lyric asks the singer to express regret over time wasted before she found her soul mate. Ms. I. ruefully sings that her mate wasted his time "reading Heine" while she was doing something or other "in China." Ira Gershwin, the lyricist, was assuming that his singer would be able to convince us that she might just happen to know (and have an emotional connection to) someone who'd be likely to have read Heine. Ms. Iacovni is not in the least convincing. Final note: almost as out of place as the "remix" track is pianist Colombo's brief skirmish with George Gershwin's "Prelude in C#." Aside from enabling the producer to justify listing him as playing some acoustic piano, the track is as out of place as an adagio dancer at Walmart.

Alan Bargebuhr



BIGONI, SOLBORG, BROW HOPSCOTCH ILK 179

2/ ELOPE SOON/ AIRPORTS/
BRAINWASHING/ MEET MR
GREEN/ ALMOST/SURDEJ/
SOCCA/ NOT INTERESTING
BUT TRUE/ E 44:19

Francesco Bigoni, ts; Kark
Solborg, g; Kevin Brow, d
November 2010, Denmark

The title of the record tries to capture the style of this trio in how they jump from one style to another mixing compositions with free improvisations. Each track has a composer listed with 2 and Surdej listing all three. The compositional aspects of the record are obvious in that proper themes can be recognized, but they become jumping off points for improvisations. The compositions have structure, but the improvisational sections often break from that structure. In this regard Hopscotch is like many other groups. This is not a bad thing, of course, but at least to my ears, there is less originality here than the producers would have us believe.

The band was recorded in a big room and the acoustics are great. We can hear the breathiness of the tenor and the resonance of the drums. Sometimes I just listened to the sound. Also the stereo separation is great with Bigoni on one speaker and Solberg on the other.

The opening piece begins with a nice breathy tenor, almost reminiscent of Ben Webster, backed by some very nice guitar chords from Solberg. The drums enter in a very supportive manner. The next track begins with a composed riff and then develops into some raucous playing with a return to the opening riff. Almost is a slow moody piece with very nice interaction between

New Issues



GOUDBECK, NINH,
JACQUEMYN
UWAGA
NOT TWO MW 859

Attention!/Pasop! 56:35

Andre Goudbeck, as, b, cl;
Le Quan Ninh, perc; Peter
Jacquemyn, bass, voice
October 23, 2008, Krakow

sax and guitar with some very nice subtle drum accompaniment from Brow. On other tunes we hear some nice harmonics from Bigoni. In short there is some excellent playing on this record and I love the overall sound, and there is a playfulness that reflects their name, but there is little to distinguish this group from a lot of other groups playing in this style.

Bernie Koenig

This is an international coop trio with members born in Holland, Belgium and France, but they play with great unity.

Attention! really gets it and keeps it. It begins with moody short bursts with great accompaniment creating great tension. I was doing something else on the computer during my second listening, and I kept having to stop what I was doing to carefully listen. All too often this kind of playing goes nowhere, but there is a great energy here, largely due to the great undercurrents provided by Ninh and Jacquemyn. The support works because all three musicians are clearly listening to each other.

At about a quarter of the way in roles switch and while Goudbeck is still playing, the rhythm players come forward a bit. But Goudbeck comes back, each time there is a lull, when Goudbeck comes back in he does so in a different manner, using all aspects of both alto sax and bass clarinet, especially in the upper register.

The first piece, which lasts over 44 minutes, is, in some ways, like so many free improvisations, many pieces in one. It sounds as if the piece is ending and one of the players does something to spur on the others and the piece takes on new life. As interesting as Goudbeck is, I really loved listening to the fascinating things being played by Jacquemyn and Ninh. The piece ends with a quiet duet between Goudbeck and Jacquemyn.

Pasop! begins with a bass solo and after a bit we get some very subtle percussion accompaniment before Goudbeck comes in. This is a slow moody piece and presents a great contrast from

Attention! But it also builds and has its loud moments. I should point out that Ninh is not playing

New Issues

a drum set but is playing all kinds of percussion instruments, which really enhance Goudebecks' playing. He gets some solo space here as well. The piece ends as it began with a bass solo.

Recommended for lovers of free improvisation.

Bernie Koenig



**NECCIARI, ADDABBO,
COHEN, PETRENI
PROGETTO
ORIGINAL
ABEAT 102**

PURE COINCIDENCE/ CRETE/
RUMBALENTO/ MELODIA
SEMPLICE/ LA BALLATA
DELLE MOSCHE/ BOLETO/
THE FIRST/ TUTTO UGUALE A
PRIMA/ LA NOTTE DROOP IL
GIORNO 60:00

Luca Necciari, bass; Matteo
Addabbo, p; Avishai Cohen,
tp; Francesco Petreni d June
2011 Sienna, Italy

According to the web site for this cd this "Original Project" is rooted in tradition yet also defines new horizons. After listening to the cd a number of times I finally came to the conclusion that the new horizons are rooted in the 1960s. Which is not necessarily a bad thing.

Cohen is someone I have yet to hear before so I anticipated this cd. Though he is listed as leader, all the tunes are written by members of the trio accompanying him: Five by pianist Addabbo and two each by bassist Necciari and drummer Peterni. All the tunes reflect what I understand as Italian pop music with a good jazz twist. Most are ballads. Rumba has a slight Latin beat with the accent on the afterbeat of two. That kind of rhythm shows up on a number of the tunes. We also hear some 6/8 rhythms as well as some tunes which have a pulse but no defined beat.

The CD begins with a nice piano vamp with bass and drums coming in followed by trumpet and piano playing the theme in unison. After the trumpet and piano solos we get the vamp back with a drum solo over it. We get this same pattern elsewhere as well.

The Italian trio works extremely well together. Addabbo plays nice chords and then goes into single note solos. Peterni accompanies very busily but very sensitively and Necciari provides solid support.

One thing I like to do, especially around the third listen, is to do something else with the music on to see what perks my ears. In all cases it was the trio without. Cohen. His playing is perfectly good but it didn't grab me. I did a double take on The First where muted, he sounded very much in the Miles tradition.

A nice record, with some really good trio playing.

Bernie Koenig

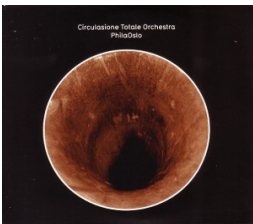
New Issues

**GRUTRONIC AND
EVAN PARKER
TOGETHER IN ZERO
SPACE
PSI RECORDS 11.09**

FILIGREE AND CIRCUITRY/
MESOMERISM IN RHYTHM
48:23

Stephen Grew, kybd,
processing; Richard Scott
wigi, buchla lightning,
blippoo box; Nicholas

Grew, transduction; David
Ross, drosillator; Evan
Parker ss 4 december 2009,
Bratislava



**CIRCULAZIONE
TOTALE
ORCHESTRA
PHILAOSLO
CIRCULAZIONE TOTAL
CT12
PHILA/ OSLO**

The music on this record is definitely not for everyone, but for those who like electronics you will find this a winner.

As a bit of background, one of the points I make in my classes about contemporary music is that it is often difficult to tell the difference between composed classical music and improvised jazz. The reason is that performers of both are using the same musical materials. This is very obvious in the case of electronics. If I played this record to adherents of Varese, Berio, Stockhausen or Cage, they would accept this as another electronic composer. If I played this to jazz fans, they would accept it as improvised.

My point is that it doesn't matter how it is classified. For people who like electronic sounds, music is music. And this record has some very good electronic music. The addition of Evan Parker's soprano is a real highlight. He blends his sax into the electronic sounds so well that at times I had to listen again to make sure what I was hearing. I am not sure how to describe the sounds here except to say that anyone who likes electronic music will recognize certain sounds and will not recognize others. I certainly hear the influence of Varese and Stockhausen, and I hear a flow that can only come from jazz influences.

The second piece is much more lively and complex than the first: More sounds, more combinations of sounds and more interesting. The two pieces actually complement each other nicely. The first can be heard as a warm-up piece where the different sounds and instruments are introduced. And in the second piece the performers let'er rip. And, as we can hear, the audience loved the performance.

Bernie Koenig

I love playing in free form bands. I love playing in noise bands. And I love playing with electronics. But I don't always enjoy listening to them, though I do enjoy watching them, so I can see how the musicians are interacting. On these two cds, there is a lot going on, but I found it very hard to focus. But on the plus side there is some excellent playing here.

New Issues

Louis Moholo Moholo, d; Morten J. Olsen, d; Anders Hana el g; Frode Gjerstad, s cl; Paal Nilssen-Love d; Ingebrigt Haaker Flaten, el bass; Per Zanussi, el bass; Kevin Norton vib; Borre Molstad, tba; Sabir Mateen, s cl; Lasse marhaug, el; John Hegre, live sound disc one January 30, 2010, Phildephia, Disc 2, March 9 2011 Oslo



SIN LUGAR A DUDAS ABEAT 100

LA VUELTA/ EL
MASTROPIERO/ PIGRO
SENTIMENTO/ LA RURAL/
LA CAMBIADA/ SIN LUGAR
A DUDAS/ LA LUZ DE LA
NOCHE/ LA SUSPENDIDS/
PONTE DELLA/ L'ULTIMA
GIRO/ HUAYNO EN S 60:00

Javier Girotto, sax; Gerardo Di Giusto, p/ Carlos "el Tero" Buschini, bass; Gabriel "minimo" Garray, d perc. 2010 Civitavecchia, Italy

We get electric sounds with other musicians entering playing solo or as part of the ensemble. There are quiet sections with one or two people playing and then we get walls of sound with everyone playing, then we get ebbs and flows.

Some of the stand out solos are from Bradford, Stephens, Gjerstad, Norton and Marhaug. It is also interesting to hear different drummers coming out of each speaker, and in the full ensemble sections we even have three drummers. The point of the music, according to Gjerstad, from his website, is to be rambunctious, boisterous, and deafening to be able to wake the dead and to be real fun. The band certainly accomplishes this. But, at least to my ears, I think the band must be seen live to be really appreciated.

Bernie Koenig

The quartet playing on this record are all from Argentina, though they all now live and play in Europe. This record is an attempt to recall the spirit of their home-town, Cordoba. The record opens with some abstract piano chords accompanied by bass and drums. Girotto comes in on alto with a nice melody and his solo, followed by a piano solo. We go back to the theme, and then there are some false stops and build ups leading us to a conclusion. There is some nice playing here and this track proves to be a good introduction to the whole cd since these are patterns that are repeated on other tunes. All the tunes were composed by members of the quartet, so perhaps that is why there is a resemblance to all of them. We also get a lot of Latin influenced rhythms, which, given the origins of the players, is to be expected. Di Giusto provides some nice big chords and octave phrasing which I associate more with Cuban music, but it probably is played all through Latin America. The quartet tries to vary things by changing tempos and moods and one tune, Rural, sounds like a Nino Rota piece for a Fellini movie. In short this record sound like some good Spanish pop tunes with some nice improvisations. While all the tunes are originals, there is a familiarity about them so that in a number of cases I found myself humming along as if I knew the tune. But more than anything else, through most of this record I just wanted to dance.

New Issues



PAOLO BADIINI 4ET SAVE THE FLAG ABEAT 509

SAVE THE FLAG/ DARK
MIRROR/ NOT THERE YET/
YOU DON'T KNOW WHAT
IS INSIDE ME/ SEX, DRUGS
AND BLUES/ LULLABY FOR
DINO/ TAKE IT OR LEAVE IT/
TRISTANO 48:02

Badiini, bass; Gianni Azzali,
ts, ss; Roberto Soggetti, p;
Roberto Lupo, d no date or
location

SIMONE DACLON TRIO GROWING ABEAT 095

FALSO BAIÃO/ S &
HAPPINESS/ ON A MISTY
NIGHT/ GINFIZZ/ MINISTEPS/
7TH POP SONG/ CLOCKWISE/
I SURRENDER, DEAR/ CAVEAT
CAVEMAN/ SILLOLOGY/
ALFONSINA Y EL MAR 56:00

Here is another Italian jazz quartet whose roots are in the late 1950s to late 1960s but manage to sound fresh. When listening to groups like this I want to say things like the sax player was influenced by so and so. While there are some obvious influences, such as on Lullaby for Dino, Badiini sounds like Coltrane of the Prestige period, all these players have absorbed their influences and have made them theirs. The cd starts with a walking bass. Drums enter with a funky fusion feel, followed by Soggetti on piano and then Azzali enters with the melody. On other tunes the rhythm is more straight ahead.

The CD is arranged to give some variety with up tempo and ballads mixed. Not There Yet, the only tune by Soggetti, is a nice ballad with Azzali on soprano. Lupo provides some nice cymbal work with great anchoring by Badiini, who wrote all the other tunes. Sex, Drugs, and Blues has some very raucous playing by all, with a somewhat too technical drum solo, before returning to the melody. The last tune on the cd, Tristano, does not sound like the great pianist, but may have been inspired by him. We get playing here that is freer than on the other tracks with a big build up with everyone pushing their limits before a return to the theme.

In short, a nice opening and a great closing, with some very nice playing in between.

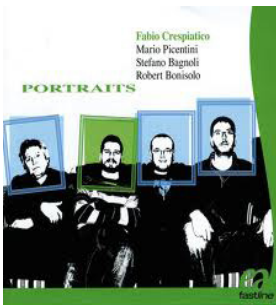
Bernie Koenig

This is another abeat record with the cymbals very forward. And all the drummers love to play and crash their cymbals. This seems to be a hallmark of the label. But unlike the other cd I have reviewed on this label, this is a trio. All the tunes except three are by Dacion. He tries to vary things with tempo and phrasing. The cd opens with a piano vamp, accompanied by bass and drums in a fusion feel. Dalcion plays nice full chords and here, as in a number of places on the cd, he can be heard humming along.

On a Misty Night is an old Tadd Dameron tune. Dalcion plays it in a more open manner, with drums filling in the open spots in the melody line. This version is much faster and more open than the 1956 recording I have by Dameron.

New Issues

Daclon, p; Marco Vaggi, bass;
Paolo Orlandi, d July 15, 2010
Bergamo Italy



FABIO CRESPIATICO PORTRAITS ABEAT 507

EIDERDOWN/ WINDOWS/
LONTANO D ATE/ DROPS/
REMBRANCE (FOR MY GRAND
MOTHER)/ NARDIS/ MOON
AND SAND 53::36

Crespiatico, el bass; Mario
Piacentini, p/ Stefano Bagnoli,
d/ Robert Bonisolo, ts
December 17, 2009 Milan, Italy

Ginfizz is a nice busy line on piano with nice drum accompaniment with solid bass support. Orlandi tries to be interesting in his solo by using whole kit but relies a bit too much on snare technique. Ministeps is a ballad with some nice build up in middle before restatement of theme.

The CD ends with Alfonsina Y El Mar by someone else. It is moody and a nice ending to the CD.

Overall a nice piano trio record.

Bernie Koenig

Judging by the cover and the list of tunes, I was expecting some electric fusion. But instead I got some very nice mainstream playing with fusion influences. What we have here is another Italian quartet playing some originals by Crespiatico as well as tunes by Steve Swallow, Chick Corea, Miles Davis and Alec Wilder.

The CD opens with the Swallow tune with a rhythm somewhere between straight ahead time and fusion. Bonisolo leads with a nice solo, followed by Piacentini and Crespiatico on electric bass, which gives the band a distinct feel. We get some trades with drums and then a short drum solo, nicely introducing the whole quartet.

To my ears Bonisolo is influenced by Prestige era Coltrane but with a softer tone. Piacentini is influenced by fusion players exhibiting good two fisted playing mixed with nice single note solos. Bagnoli is a very busy player possibly influenced Tony Williams.

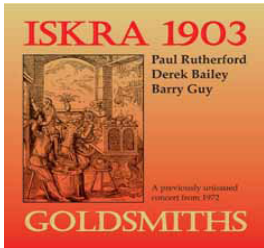
Nice bass solo on Lontano, an original by Crespiatico nice brush work by Bagnoli. Drops is another ballad with a very open piano solo with nice drum accompaniment then moves into a quicker time very nice dynamics on drum solo. Remembrance, written for Crespiatico's grandmother, is a nice ballad played with nice feeling. Bagnoli's busy brushwork fits Bonisolo's solo. Crespiatico provides very nice bass work behind Piacentini's solo followed by his solo. Great track.

Nardis trio track opens with bass and drums setting the feel. More of a fusion feel. Piano states melody long solo maintaining feel of melody line bass solo.

Moon and Sand is an old standard also played with a fusion feel but has a nice flow and provides a nice ending to the CD.

Bernie Koenig

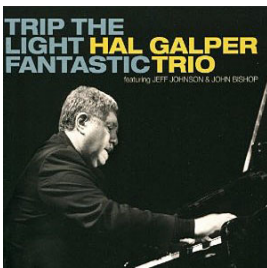
New Issues



ISKRA 1903 GOLDSMITHS EMANEM 5013

COHESION 1A/ COHESION
1B/ COHESION 2A/
COHESION 2B/ UNKNOWN
1/ UNKNOWN 2 75:20

Paul Rutherford, tbn; Derek
Bailey amp g/ Barry Guy
amp double bass tracks
1-4 London, 9 March 1972.
Tracks 5,6 unknown



1) THE HAL GALPER TRIO TRIP THE LIGHT FANTASTIC ORIGIN 82602

This is the first issue of a concert held in March 1972. The reason for the titles parts one and two are because the concert was recorded on reel-to-reel tape, which could only take about 30 minutes before the tape had to be changed.

The concert starts with guitar sounds and then others enter. The piece starts slowly and builds, and like other free improvisations there are lulls and build-ups and different musicians pick up the slack. Sometimes Bailey is out front, sometimes Rutherford, and sometimes Guy. It is clear that the three musicians are carefully listening to each other and are working off each other, creating a musical conversation. With only three people playing, it is possible to follow the conversation on record, though, like most free improvisations, seeing the band really helps to follow it better, especially when the conversation becomes complex with everyone speaking. One of the things I love about this kind of music is that very often the sounds made by the instruments sound like vocal sounds. This reminds me of the experimental classical music of the 1960s when composers used voices with electronic sounds. The electronics were supposed to sound like human voices, and the human voices were supposed to sound like electronically generated sounds. I find this especially the case with Rutherford's trombone.

The playing on this record is actually quite subtle, with some louder sections, and takes a real effort to get into the music. Listeners who like this kind of music will be rewarded for their efforts.

Bernie Koenig

You can't help but be inspired and even touched by the continued accomplishments of a respected musician who really doesn't have anything to prove at this stage of the game but can't stop growing and experimenting. Pianist Hal Galper, who first recorded with some pretty fast company in the Sixties like Chet Baker, Sam Rivers, and Bobby Hutcherson, is perhaps best known for his decade-long stint with Phil Woods in the Eighties. 1) is the third release by his trio with bassist Jeff Johnson and drummer John Bishop, which focuses on playing rubato, variously defined as "rhythmic flexibility within a phrase or measure" or "subtle rhythmic

New Issues

ALICE IN WONDERLAND/
BABES OF CANCUN/ GET UP
& GO/ I GUESS I'LL HANG
MY TEARS OUT TO DRY/
SUSPENSION/ TRIP THE LIGHT
FANTASTIC/ BE MY LOVE;
44:18

Hal Galper, p; Jeff Johnson,
b; John Bishop, d. 2/20/11,
Roscoe, NY

manipulation and nuance in performance." For Galper and his willing and able collaborators, the rubato style is a way of creating new instant directions for their collectively improvised performances. They're off and running with an uptempo look at the standard "Alice In Wonderland." Galper's emphatic attack, Johnson's quick-fingered bass and Bishop's busy, insistent drums combine in a near-frenzy of brisk improvisation. It's apparent from the way that the rhythms disperse and congeal with uncanny togetherness that playing together over a few years has molded this trio with a shared sense of time and the general shape of a performance. When they're playing at faster tempos, the three share a tendency to fill up the musical space with a lot of notes. Indeed, the trio's first release was called *Furious Rubato*. The density alone is not to everyone's taste, and I'm more partial to the ebb and flow of a ballad like Ron Miller's "Babes of Cancun" than to the crash and burn of the opener. Plenty of listeners, used to a steady pulse or a beat they can follow, will no doubt be put off by the ever-changing rhythmic environment no matter what the tempo. Galper and his bandmates are so single-minded about the approach that they make it work, mostly through the sheer exuberance of Galper's extroverted playing. On an original like "Get Up & Go," a rubato rendering is practically demanded by the startlingly splashy run across the keyboard that announces the piece and reappears at various intervals to reinvigorate the harmonic and rhythmic landscape. Galper's carefully considered piano solo seems to evoke predecessors including Monk, Bobby Timmons, and Don Pullen, before turning the spotlight over to Johnson for an exploratory and slightly busy solo prodded gently by Bishop's drums. A pastoral piano passage is ended abruptly by the splash of trebly piano and the repeat of the theme. Galper and bassist Johnson, with an especially pungent solo, rhapsodize on "I Guess I'll Hang My Tears Out To Dry" in a winningly lyrical performance. Two more Galper originals, the ominous sounding "Suspension" and the churning upbeat waltz that gives the disc its name, give the trio plenty of material to work with. Galper is superb on "Trip the Light Fantastic," spurred by Bishop's explosive off-kilter rhythms.

New Issues



2) GREG BURK TRIO THE PATH HERE 482 MUSIC 1077

SONG FOR IAIA; LOOK TO THE
ASTEROID; WINTER ALWAYS
ENDING; BLUES IN O; CHILD'S
DANCE; LOST TIME/ TONOS;
BC; FORWARD LEAPING;
SERENITY'S DISTANT DAWN;
ROPES; I LEFT MY GUN IN
DETROIT; STARS SHINE STILL;
63:09

Greg Burk, p, washint
[Ethiopian fl]; Jonathan
Robinson, b, thumb p; Gerald
Cleaver, d, perc. 1/26/09,
Rome, Italy

The disc concludes with another standard, "Be My Love," a favorite of piano players, singers, and saxophonists alike. Galper and company have fun with it, coming out roaring and slipping into some exciting fast groove playing. It's exhausting but deeply satisfying at the same time, a combination that pretty much characterizes the whole album. Well worth repeated listening.

On 2), the Greg Burk Trio reunites pianist Burk with frequent collaborators Jonathan Robinson on bass and Gerald Cleaver on drums. Cleaver and Burk played regularly when the pianist was based in Detroit back in the early Nineties; they've both come a long way since those days. The set opens with "Song For IAIA," a high-life flavored romp that's full of restless energy and catchy as hell. Over the course of the next hour, Burk and friends will turn to everything from the blues to folk themes to showcases for classical influences on Burk's music. Sometimes it works, and sometimes it doesn't. "Look To the Asteroid" has a number of attractive melodies, but the obsessive nature of Burk's repeating bass figures and the subsequent lack of space in his performance made me more nervous than intrigued. Cleaver almost saves it with a rough and tough drum solo to bring the piece to an end. Robinson's brief and plaintive "Winter Always Ending" is a feature for his ghostly arco. The tune's ethereal quality stands in total contrast to the earthy "Blues In O" that follows, an old-fashioned swinger with a surprise ending. For "Child's Dance," Burk moves to washint, a flute from Ethiopia, with Robinson on thumb piano and Cleaver on percussion. There's not much to it, and it almost seems flown in from another project. "Lost Time/Tonos" is the longest track on the disc, starting out with a romantic theme shared by Burk and Robinson on arco. It moves in a kind of suspended time, and while I find the lack of momentum and repetitive melodic figures somewhat maddening, I can also hear the beauty of the trio's carefully balanced and tautly reined approach. The wailing groove of BC is more my style, with Cleaver matching wits with Burk and Robinson in brisk exchanges of melodic and rhythmic invention. "Forward

New Issues



3) MARY LOUISE KNUTSON IN THE BUBBLE MERIDIAN JAZZ 2011

1.IT COULD HAPPEN
TO YOU/ 2.BLUESETTE/
3.BERNIE'S TUNE/ 4.YOU
ARE MY SUNSHINE/
LUMINOUS/ 5.SEA OF QI/ 6.
CAN YOU HEAR ME NOW?/
7. THAT'S ALL;/ 8.YOU
DON'T KNOW WHAT LOVE
IS/ 9. TALK TO ME/ 10. IN
THE BUBBLE; 65:12.

Mary Louise Knutson, p;
Gordon Johnson, b; Phil
Hay, Greg Schutte (4,8-
10), or Craig Hara (5) (d).
5/30/09 (4,8,10), 8/18/10
(1,2,6,7), 9/9/10 (9),
11/15/10 (5), & 11/20/10 (3),
Minneapolis, MN

Leaping" is a quirky stop-start improvisation by Burk and Cleaver, leading into the Spanish-flavored melody of "Serenity's Distant Dawn." A plainly pretty and gentle song, it features a soothing bass solo by Robinson. Cleaver's "Ropes" is a two minute drum solo, setting up the boppish "I Left My Gun in Detroit." Burk solos at length with steady support by Robinson and Cleaver. The disc concludes with the drifting and somnolent "Stars Shine Still," not the kind of piece that leaves you wanting more. In a way, this disc points up both the opportunities and pitfalls of self-produced albums. On the one hand, you get to play whatever you want, and the freedom to create is invaluable. But you miss the guiding hand of a producer with another perspective who can help to present the music in the best way possible. For all the fine music on *The Path Here*, I can't help but think that this would have been a much better release with some judicious editing and resequencing.

Every city of a certain size has a core of jazz musicians who are known locally but for one reason or another seldom venture into the wider world of the jazz "business." These days it's pretty easy for a musician to put together a CD and try to get exposure by selling it on the net and making it available at shows. Pianist Mary Louise Knutson has been playing piano in the Minneapolis-St. Paul area since the turn of the century, and 3) is her second release as a leader. Her playing manifests a warm touch, a keen sense of lyrical improvisation, and a solid grounding in the blues. Whether they're playing standards or one of her functional original compositions, Knutson, bassist Gordon Johnson (another Twin Cities stalwart), and three different drummers manage to be consistently engaging and swinging. Her choices for the repertoire are interesting, including a batch of once-popular tunes that are hardly played these days, like Toots Thielemans' "Bluesette" and Bernie Miller's "Bernie's Tune." The trio makes a bittersweet ballad out of "You Are My Sunshine," played as a medley with her own "Luminous," a gospel-like piece influenced by Keith Jarrett. The fairly slow tempo seems to suit Knutson and company, and the lovely performance features a fine

New Issues

solo by bassist Johnson. Another highlight is the trio's reading of "You Don't Know What Love Is," a beautifully realized performance. In spite of the fact that the music was recorded at five (!) different sessions over more than two years, this disc holds together quite well. While In The Bubble breaks no stylistic ground whatsoever, it is a eminently listenable and entertaining release.

Stuart Kremsky

This group packs a lot of information in the band name, but there are two more curious facts about this Boston-area octet to consider. First is the lineup: two trumpets, two reeds, four rhythm - and no trombones. The second thing is that most of the writing for the band is done by outside composers. As leader Daniel Ian Smith notes on his website, the ensemble "quickly adapts to and personalizes the compositions that are written expressly for it." It makes for an unusual hybrid. Many jazz composers, of course, write with specific individuals in mind, and presumably someone writing for the octet has a firm sense of the specific musicians. But because each of the six composers represented here has varying concerns, the band has a fair amount of "adapting" and "personalizing" to do as well. The band's general sound and key influences are nicely conveyed by composer and co-producer Ted Pease, whose "Trilogy" ends the disc with tributes to Thad Jones, Billy Strayhorn, and Bill Holman. The group has no trouble whatever evoking the potent swing of Jones's big band writing on the bright "Thad's Pad," with drummer Mark Walker and percussionist Ernesto Diaz sparking a potent solo by pianist Tim Ray and some sophisticated horn writing. Smith puts on his best Johnny Hodges impression for the tender "Strays," and he handles it with the required keening ease. The emphatic "Willis" is broadly scored and the band sounds much larger than they do elsewhere. Again, it's the percussion section that keeps things happening. Smith takes a powerful baritone solo on this one. But you don't really need the dedications to get a firm handle on the NWJCO's devotion to tasteful swing, full of flowing arrangements, idiomatic soloing, and snappy rhythms. That much is clear from the propulsive grooves of the



THE NEW WORLD JAZZ COMPOSERS OCTET BREAKING NEWS BIG AND PHAT JAZZ PRODUCTIONS BPJ1022

POCO PICASSO/ WISFUL
THINKING/ BREAKING NEWS/
CHILDREN'S WALTZ/ WARP 7,
NOW!/SONG SUNG LONG*/
TRILOGY (THAD'S PAD/
STRAYS/ WILLIS); 67:43.

Ken Cervenka, Walter Platt,
tp, flgh; Daniel Ian Smith;
ss, as, ts, bari s, fl; Felipe
Salles, ts, fl; Tim Ray, p;
Keala Kaumeheiwā, b; Mark
Walker, d; Ernesto Diaz, perc;
Chatherine Hazel Smith, vcl on
*. 6/5-6/11, Boston, MA

New Issues

opener. "Poco Picasso" is the first of two pieces by Matthew Nicholl. Pianist Ray, one of the trumpeters (sorry, no way to tell which one), and drummer Walker all solo convincingly. Nicholl's second piece is the wistful ballad "Wishful Thinking," featuring a lovely trumpet lead, along with strong tenor work, presumably by Smith. The bluesy swinger "Breaking News" is by trumpeter Walter Platt, one of just two works by band-members on the program. A straight-forward riff based number, it features some ever so tasty piano work by Tim Ray and a fine trumpet solo, probably by Platt, and a hard blowing baritone solo by Smith. Felipe Salles' "Children's Waltz" has a surprisingly dreary introduction by Smith and Salles on flutes before picking up a bit and settling into a dancing tempo. At over nine minutes, this is a piece that keeps shifting the pace, slowing down and speeding up with impressive discipline and unity. Richard Lowell's "Warp 7, Now!" is, as you might guess from the title, complex and upbeat. Eventually, a trumpet bursts out of the tangle of horns and punchy rhythms, with a brightly assertive solo. Salles and Smith follow with a duet for their gruffly flowing tenors, and Tim Ray takes another choice solo before yielding the spotlight to the percussion section and a brief reprise of the main theme. The session's one real misstep comes with Jeff Friedman's "Song Sung Long," a setting of a poem by Paul Haines. Friedman's music is suitably atmospheric and mildly dissonant, but the choice of young Catherine Hazel Smith to read the poem is too precious for words. Haines' idiosyncratic poetic voice is an acquired taste, and so is the use of children's voice in serious music. As a combination, let's just say it's hard to listen to, and leave it at that. That tune aside, and with points off for not identifying soloists or arrangers, the session is a largely successful project by an admirably swinging ensemble.

Stuart Kremsky

New Issues

RICHIE KAYE'S MUSIC & MIRTH RICHIE KAYE WITH TONY LAVORGNA RICHIE KAYE NO#

(SAY IT'S ONLY A) PAPER
MOON/ TALK OF THE
TOWN/ SWEET TOOTH/ TINY
CAPERS#/ LOVE IS JUST
AROUND THE CORNER/
DESAFINADO/ LEAN BABY*/
SOMEWHERE/ RUNNIN' WILD/
MEDLEY: OUT OF BREATH
AND SCARED TO DEATH
OF YOU; YOU BROUGHT A
NEW KIND OF LOVE TO ME/
THEY ALL LAUGHED/ LAZY
RIVER/ MEDLEY: MARGIE;
AVALON/ THERE'S A BOAT
THAT'S LEAVING FOR
NEW YORK/ I REMEMBER
YOU/ JUST FRIENDS/ MY
FOOLISH HEART*/ HAVE
YOU MET MISS JONES/ I'LL
TAKE ROMANCE/ BACK IN
NAGASAKI/ AREN'T YOU
GLAD YOU'RE YOU?/ TEQUILA
(ALMOST LIVE)^; 50:40

1) GRUPO FALSO BAIANO SIMPLICIDADE: LIVE AT YOSHI'S MASSAROCA 20111

Kaye, g, vcl; Tony Lavorgna, sax, cl, p on *; Sam Kuslan, p on #, perc on ^. No dates or locations specified.

Imagine, if you would, a gleeful acoustic guitar and clarinet duet on the venerable "It's Only a Paper Moon." In your mind, add some thin whistling up front and a few snippets of the lyric, sung out of tune. Actually you don't have to imagine it. You just have to play the first two minutes of Richie Kaye's Music & Mirth. This relentlessly cheerful duo of Kaye on guitar and voice with Tony Lavorgna on clarinet, with occasional assistance from Sam Kuslan, dispatches 22 songs in under an hour. Many of them are standards, including Lavorgna showing off on "Running Wild," "Just Friends" with annoyingly overdubbed sax and clarinet, and a lagging "Have You Met Miss Jones?" There are no songwriter credits, so we don't know who to blame for the abysmal "Sweet Tooth," about a trip to the dentist. But I can blame Kaye for choosing it, and singing it so badly. Not much mirth to be found on this one. Avoid at all costs.

Stuart Kremsky

Here are two fresh looks at Brazilian-styled jazz.

On 1), the Grupo Falso Baiano (Pitt-Smith, Appelman, Moran and Molinelli) with friends Jovino Santos Neto and Brian Rice is captured live at Oakland's well-known Yoshi's nightclub. Neto also contributes a trio of original tunes to the repertoire. The rest of the material comes from the pens of some of Brazil's well-regarded composers, including Pixinguinha and Sivuca. The set kicks off with a lively interpretation of Nelson Cavaquinho and Norival Bahia's "Caminhando." From the first unison lines by Jesse Appelman's mandolin and Brian Moran's 7-string guitar, the gypsy string band influence of Django Reinhardt is apparent in the music, a delicious combination with the characteristically peppy Brazilian dance rhythms. I'm no expert on Brazilian genres, so the internet was a help here. A Google search for the band's name will find them described as a choro group based in San Francisco.

New Issues

1.CAMINHANDO/
2.SIMPLICIDADE/ 3.CHEGUEI/
4.FEIRA LIVRE/ 5.KENNY É
VOCÊ/ 6.ROSA CIGANA/
7.BEM BRASIL/ 8.DEIXA O
BREQUE/ 9.DOCE DE CÔCO/
10.FORRÔ NA PENHA; 54:18

Zack Pitt-Smith, saxes, fl;
Jesse Appelman, mandolin;
Brian Moran, 7-string g; Ami
Molinelli, perc; Jovino Santos
Neto, p, acc, fl (3-6,9,10);
Brian Rice, perc (3-5,10).
7/5/10, Oakland, CA

2) HAMILTON DE HOLANDA & YAMANDU COSTA LIVE!

ADVENTURE MUSIC AM
1064

SAMBA DO VÉIO/ CHANAMÉ/
SWEET (MEIGA)/ LIGHT OF
DAWN (LUZ DA AURORA)/
01 BYTE 10 STRINGS (01
BYTE 10 CORDAS)/ SAMBA
FOR RAPHA/ WHISPERED
(COCHICHADO) FLOWER OF

LIFE (FLOR DA VIDA)/
SEASONS (ESTAÇÕES)/
SHIAWASE/ SLIDING
(ESCORREGANDO); 64:23

Hamilton de Holanda,
10-string mandolin; Yamandu
Costa, 7-string g. 1/08, São
Paulo, Brazil

The choro style originated in Rio in the 19th century, and probably sounding very much like this disc, since there seem to be no modern influences at work in the band's energetic and loving renditions. It should be no surprise that the Hot Club feel is there, or Neto's classically-influenced "Rosa Cigana" or the Irish jig that the group almost breaks into on Sivuca's "Forró na Penha," for that matter. Urban music, by virtue of the intermingling of different cultures, blends them to come up with something new. The same kinds of musics from Europe and Africa spread around the world, with different balances of melody and rhythm finding varying local expressions. Choro is a fine example, a popular music of its time, rediscovered and revitalized in the Seventies. Solo choro in this modern choro band are split among Pitt-Smith's saxophones, Appelman's mandolin and Moran's 7-string guitar. The three trade lines with the off-hand ease of experienced musicians who are clearly in sync with one another. Ami Molinelli's understated hand percussion moves the music with crisp and complex rhythms. Grupo Falso Baiano clearly made a lot of friends in the enthusiastic nightclub audience, as well they should with their effervescent and beautifully realized music. A pleasure.

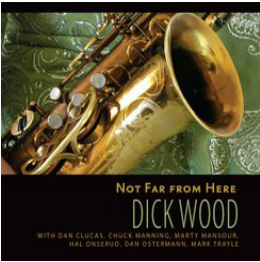
2) captures the fascinating and delightful duo of 10-string mandolinist Hamilton de Holanda and 7-string guitarist Yamandu Costa, transparently recorded in performance in São Paulo. The pair combines formidable technique with immense depth of feeling in a program of original compositions by each musician and a few co-written pieces, ending with Ernesto Nazareth's "Sliding (Escorregando)." To get a grasp on their intensely virtuosic style, think (once again) of the music of Django Reinhardt and the Hot Club of France, distilled into a duet with 17 strings and drawing on Brazilian folk and choro styles. The duo's music is often emotionally direct and imbued with the distinctly Brazilian feeling of saudade. The duo's ballad "Light of Dawn (Luz de Aurora)" is one lovely example. So is the tender introduction to de Holanda's "01 Byte 10 Strings (01 Byte 10 Cordas)," which evolves quite naturally into a furious and intense duet that goes through a series of increasingly sublime variations.

New Issues

This 9 minute tour de force really gets exciting, and just about anyone with a pulse will be moved by it. The audience loves every minute of this back porch music, Brazilian style. You will too. A marvelous set, totally recommended.

Stuart Kremsky

Southern California reedist Dick Wood's debut CD is a delirious mélange of sounds that might be called "kitchen-sink avant-garde." A brief note on the back namechecks Ornette, Tatum, Big Joe Turner and Sun Ra among others, without neglecting to mention the blues, Bach and New Orleans. With the help of a solid cast of characters drawn from the barely-known ranks of forward-thinking musicians in the area, Wood has put together a rollicking and boisterous release that will reveal more with repeated listening. That's just the way Wood envisioned the music, as an "experience that will be new each time." The band opens by slamming right into "Ignatious," described as a folky song with references to free jazz and Mississippi John Hurt. We're in pretty strange territory right away. After the fanfare-like theme, Wood solos with a squealing solo that evokes Dolphy and Marshall Allen plus a dash of quirky humor. Meanwhile the rest of the group dissolves into an atomized rhythm section plus occasional horn swells. Dan Ostermann's trombone jumps out for a solo and the group slowly grows more agitated as Marty Mansour's drumming picks up and electronics whiz Mark Trayle makes his presence felt. A woozy ensemble staggers to the finish line driven by Hal Onserud's forceful bass. Wood is credited with the compositions, but as he states "I gave them the notes, and everyone improvised." His role is as instigator to these collective improvisations. There's plenty to pay attention to in this sequence of surprising collisions and happy accidents. In addition to the usual saxophones and brass, there's Trayle's electronic manipulations, and Clucas' homemade octokoto and mysterious "other sounds" credit to add more unpredictability to the ensemble. I love the way "Mango Season" begins, with slithery horns and a groovy rhythmic figure. Don't get too attached, though, since the rhythm fragments around 30 seconds in and it's every



DICK WOOD NOT FAR FROM HERE PFMENTUM 065

IGNATIOUS*/ MANGO SEASON/
COOK THE BOOKS*/ NOT FAR
FROM HERE/ NO KNOWN
KNOWNS/ AND NOW; 47:53.

Wood, as, fl, whistle, boom box;
Dan Clucas, cnt, fl, octokoto,
other sounds; Hal Onserud,
b; Mark Trayle, live elec with
Supercollider graphics; Marty
Mansour, d, perc; on *, add
Dan Ostermann, tb with space
mute; Chuck Manning, ts, perc;
6/15 or *10/19/08, Los Angeles,
CA

New Issues



TITO CARRILLO OPENING STATEMENT ORIGIN 82603

- 1.TRUTH SEEKER/ 2.SHADES
OF MORPHEUS/ 3.SONG
FOR ELISA/ 4.THEOPHILUS/
5.STILLNESS/ 6.HISTORA DE
UN AMOR/ 7.BLAISE ON FIRE/
8.WHERE YOU COME FROM/
9.3 COLORS/ 10.COME, THOU
FOUNT OF EVERY BLESSING;
72:09

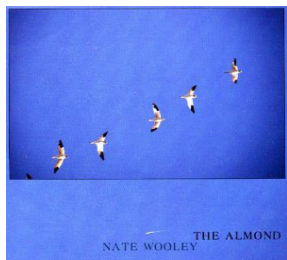
Carrillo, tpt, flgh; Benjamin
Lewis or Darwin Noguera
(2,6), p; Lorin Cohen, b; Dana
Hall, d; Geof Bradfield, ts, ss
(1,4); Phillip Doyle, ts (8,9).
6/11, Chicago, IL

man for himself. Wood on quivery alto and Clucas on cornet are piercing and playful before both switching to flutes with chattering electronics and walking bass. I could go on, but it's clear by this point that nothing is going to stay the same for very long on this disc. It's also apparent that an attempt at description is just not going to help. Let's just say that Wood and crew are onto something with this forward-looking 21st century brew. Judging from the raves by Southern California luminaries Bobby Bradford and Nels Cline that came in the press release, Wood has evidently been honing his craft for a while, so kudos to pfMENTUM for helping document this music. Definitely recommended.

Stuart Kremsky

Tito Carrillo sure can play trumpet, no doubt about it. Even a casual listen to his solos will reveal a bright winning tone, technique to burn and a flair for tart melodic invention. This is Carrillo's first release as a leader after over a decade of sideman work in Chicago, and with drummer Dana Hall from Terrell Stafford's quintet in the band, I was ready to really enjoy this one. But it turns out to be a hard album to like. Carrillo wrote all but two of the tunes, and he has a penchant for themes that twist and turn, with shifting tempos and dynamics, abrupt rhythmic alterations, stop-time breaks, and more. His approach makes the compositions more like mine fields than the springboards to improvisation that he was hoping for. It's not that they're especially difficult, but that the parts don't always cohere. The contrast between his overly busy compositions and the more direct "Historia de un Amor" by Carlos Almarán and "Come, Thou Fount of Every Blessing" by contemporary gospel singer Robert Randolph is telling. Programmed in the middle of the disc, the well-known Almarán song comes almost as a relief. Carrillo caresses the melody, brightly prodded by pianist Darwin Noguera, who also contributes a crisply articulate solo to the track. Carrillo returns for a bravura solo full of leaps into the stratosphere and a growl or two. The tune is one of the album's highlights. Another high point is Carrillo's dedication to his father, "Theophilus." For once, the song's multi-sectioned theme holds together, providing

New Issues



NATE WOOLEY THE ALMOND POGUS 21061-2

THE ALMOND. 72:02

Wooley, tpt. 4/24/10, Jersey
City, NJ.

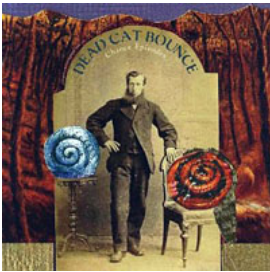
a multi-sided musical portrait of the man. Carrillo's dancing solo is lovely, while Hall cooks hard at the moderately up tempo. Bradfield contributes a heated soprano saxophone solo. But pieces like "Shades of Morpheus" and "Blaise On Fire" have too much going on for their own good. Carrillo's muted trumpet on the latter piece engages Hall in a blistering duet. The rest of the band kicks in with Benjamin Lewis prominent on piano. His solo is start-and-stop to begin with, evolving into long flowing lines. "Where You Come From" has a Horace Silver feel to its main melody, but Silver would never break up the rhythms the way that Carrillo does.

Carrillo solos at length in a more thoughtful and reflective manner than his more extroverted playing on most of the other pieces. While there's plenty of fine playing throughout the session, particularly by Carrillo and pianist Benjamin Lewis, to these ears the over-thought structures of the leader's compositions limit the music's effectiveness.

Stuart Kremsky

It's definitely not Jazz, nor is it, according to the artist, improvised ("...it still came out in a way that is ...improvised sounding..."). But creative it certainly is. Nate Wooley, who can in fact play Jazz and whose recent releases have featured experimental trumpet sounds, made a recording this time of straight, unadorned trumpet tones presented in various ways and combinations to create a continuous 72-minute work that exhibits organic unity, variety, and contrast. To oversimplify his complex methodology, he "recorded 9 straight trumpet pitches in 12 different ways, only concentrating on different mic (sic) techniques and mutes." The process also involved a number of tape loops. To understand the result, it's helpful to know something about how a synthesizer works. Since an instrument's timbre results from the relative strengths of the overtones it produces, the synthesizer can imitate any instrument's tone by reproducing its overtone structure. Similarly, Wooley manipulates his combinations of tones so that the resultant overtone patterns are constantly changing and generating new sounds. So one may

New Issues



DEAD CAT BOUNCE CHANCE EPISODES CUNEIFORM RUNE 323

FOOD BLOGGER/ TOURVAN
CONFESSION/ FAR FROM THE
MATTY CROWD/ SALON
SOUND JOURNAL/ BIO
DYNOMAN/ SILENT MOVIE,
RUSSIA 1995/ WATKINS
GLEN/ SALVATION & DOUBT/
TOWNSHIP JIVE REVISITED/
MADAME BONSILENE/ LIVING
THE DREAM. 71:42

Matt Steckler, Jared Sims,
Terry Goss, Charlie Kohlhase,
saxes, woodwinds; Dave
Ambrosio, b; Bill Carbone, d.
8/5&6/10, New Haven, CT.

hear, for example, what appears to be a normal trumpet, a brass choir, an English horn, a pipe organ, a steady drum beat, or even a revving car engine or a passing truck—or any of various juxtapositions of such, some harmonious, some dissonant. Indeed, at one point one hears what sounds like voices with so much realism that although Wooley clearly states that trumpet tones were used exclusively, the CD cover lists him as vocalist as well as trumpet player. The various sections of tonal combinations are organized in such a way that the listener detects a sense of form with the typical ebb and flow and climaxes and resolutions, all elements that create and hold interest.

Many listeners will not have the patience to sit through a 72-minute continuous performance of any kind of music or sound presentation. But those willing to spend the time with “The Almond” might find it a uniquely satisfying experience.

David Franklin

For a band comprising only four doubling saxophonists, a bass player, and a drummer, Dead Cat Bounce (a Wall Street phrase referring to a declining stock’s brief recovery) covers lots of bases. Leader Matt Steckler composed all the tunes for the fourth recording over more than a decade by the group consisting now of three New Yorkers and three Bostonians. And he and the others improvise consummately on the compositions in a variety of settings from the calm and pastoral to the decidedly loud and raucous. While their improvisations sometimes employ the screeches, screams, and unmeasured flurries of Free Jazz, their basic orientation is derived from Hard Bop and almost always involves a steady beat. Steckler’s imaginative charts include influences from Popular music and non-Western musics to complement his Jazz sensibility. “Silent Movie, Russia 1995,” for example, features Klezmer-like Jared Sims’s clarinet. And even the title of “Township Jive Revisited” gives away its South African influence. An example of the music’s broad mood palate, “Tourvan Confessin” begins as a slow and mournful dirge before tenorist Jared Sims and then Steckler on alto take it to a fierce

New Issues

JOSH EVANS PORTRAIT

JOSH EVANS (NO
NUMBER)

ALBANY AVE./ RAY MAC LEFT
TOWN/ TEHRAN/ CHRONIC
MISTAKES/ SPRING IS HERE/
BEATNIK/ THE LAMP IS LOW/
BALLAD/ THE MOMENT OF
TRUTH/ GOOD MORNIN'.
72:10

Evans, tpt; Ray McMorrin
and/or Lawrence Clark, ts;
Alan Jay Palmer or Theo
Hill, p; Dezron Douglas, b;
Ralph Peterson, d. 1/11/11,
Paramus, NJ.



VON FREEMAN HAVE NO FEAR

NESSA 6
MR. LUCKY/ SWINGING
THE BLUES/ POLKADOTS
AND MOONBEAMS/ HAVE
NO FEAR, SOUL IS HERE/
BOOMERANG (BONUS
TRACK). 51:59.

incendiary level. In this context, one should note the virtuosity displayed by the saxophonists on their up-tempo soli on “Far From the Matty Crowd,” which later finds them in a contrasting a capella section consisting of floating, unanchored, and ambiguous pitches.

David Franklin

Portrait is Josh Evans’ first album as a leader and it does him proud. Not only does he play accomplished Hard Bop-oriented trumpet, but he wrote over half its tunes as well. He should also be given credit for picking fine sidemen. Bassist Dezron Douglas and drummer Ralph Peterson provide solid, inspirational underpinnings on all the tracks except Evans’ duo performance with the fine pianist Theo Hill on the leader’s imaginative three-part “Tehran.” Alan Jay Palmer trades off seamlessly with Hill on the other tunes. Virtuoso tenor swingers Ray McMorrin and Lawrence Clark join in from time to time, either singly or together, their somewhat free-ish simultaneous improvisation on Rashied Ali’s “Ballad” being an unexpected highlight of this essentially Mainstream Modern program. Evans’ compositions complement his playing and except for the aforementioned “Tehran” range from medium-up to very fast. Ali’s piece and “Spring is Here” are the only other slow tunes. Pianist Clark contributed an interesting up-tempo modal chart based on a short, repeated melodic figure.

David Franklin

For a man who didn’t release his first album under his own name until he was 50 and has lived and played in his hometown of Chicago his entire career, receiving a National Endowment for the Arts Jazz Masters Award for 2012, the year he turns 80, must have been especially rewarding. But it came as no surprise to the many Jazz aficionados who have long known Von Freeman to be a superb, advanced tenor player whose influence was felt by such younger Chicago tenorists who went on to wider fame as Johnny Griffin and Clifford Jordan. Three years after his 1972 debut album as a leader, he re-entered the studio to record a number of tracks that were released on two separate LPs, Serenade and Blues and the present Have No Fear.

New Issues

Freeman, ts; John Young,
p; David Shipp, b; Wilbur
Campbell, d. 6/11/75,
Chicago, IL.

Have No Fear's repertoire (including Freeman's up-tempo minor blues "Boomerang" as a CD bonus track) may suggest a conventional Mainstream Modern program. But Freeman possesses a unique style, one that is essentially rooted in Hard Bop, but acknowledges such Swing-Era masters as Coleman Hawkins and Lester Young and at the same time exhibits forward-looking mannerisms associated with the generation of players that followed his own. Indeed, he evokes Young's light lyricism frequently in Count Basie's "Swinging the Blues" and his original "Have No Fear, Soul is Here." But elsewhere his playing might suggest contemporary players like Bennie Wallace and his overflowing, tumbling phrases or Ernie Krivda and his machine-gun-like staccato attack. Plus, there are also the blazing unmeasured passages of the sort associated with John Coltrane and his followers. Not to mention the occasional Avant Garde-like screeches and screams. It all fits together with logic, interest, and abundant passion. All the tunes are fast except "Polkadots and Moonbeams," which is taken at a very slow tempo and where Freeman demonstrates his control of a broad dynamic range and his ability to find the "pretty notes" in his fills between the melody's phrases. Freeman's cohorts for the occasion represent the quintessential Hard Bop rhythm section. Due to the lengthy duration of the tunes, Freeman and pianist John Young have ample opportunities to loosen up, and they make the most of them. Although bassist David Shipp limits himself to walking solos, Young, perhaps inspired by the leader, searches successfully for ways to be creative within the Hard Bop idiom. And drummer Wilbur Campbell is a constant dynamo.

David Franklin



JAN KASPEREN
SEXTET
BLACK RABBIT SUITE
OLUFSEN 5770

The Danish pianist/composer/arranger Jan Kasperen has released a host of recordings over more than three decades. The latest, the 2011 Black Rabbit Suite, offers a satisfying program of his Mainstream Modern composition-arrangements performed by cohorts, some having been with him a long time, who share his musical tastes and attitudes.

New Issues

PART ONE: REPOSE AND
MEDITATION--BLACK RABBIT
BLUES/ MUSIC AT MIDNIGHT/
EASY AFTERNOON/ SONG FOR
SILENCE/ NIGHT FALL/ VERY
SLOW/ RAIN BIRD. PART TWO:
PLAYGROUND—SUSPENCE
(sic) / DR. HYPNO/ JOYFULL
(sic) JOURNEY/ IT'S YOU—AND
THE RIVER. 59:40

Kaspersen, p; Christina Von
Bülow, as, fl; Jakob Dinesen,
ts; Mads Hyhne, tbn; Nils
Bo Davidsen, b; Ole Rømer,
d. 4/6&7/11, Copenhagen,
Denmark H

HENDRIK MEURKENS LIVE AT BIRD'S EYE ZOH0 201114

AMAZONAS/ ESTATE/
SAMBATROPOLIS/ DINDI/
LINGUA DE MOSQUITO/ NOA
NOA/ BODY AND SOUL/
MINHA SAUDADE/ VOCE VAI
VER. 54:37

Meurkens, hca, vib; Misha
Tsiganov, p; Gustavo
Amarante, b; Adriano Santos,
d, pandeiro. 11/14&15/08 and
5/7&8/10, Basel, Switzerland

"Black Rabbit Blues," which shifts between minor and major and contains a tasteful Bebop Blues solo by altoist Christina Von Bülow, would fit in nicely on a Hard Bop-like program from any era, while "Easy Afternoon," also a feature for Von Bülow, is lovely enough to pass for a Mancini tune. "Very Slow" also features Von Bülow and her fine tone throughout and, in addition, accentuates her skill at Bebop Ballad playing. The racing "Rain Bird" provides tenor player Jakob Dinesen with the opportunity to demonstrate the high energy side of his personality with a ferocious improvisation that employs lightning quick runs and free use of the horn's harmonics. He and trombonist Mads Hynes play off each other's phrases on the up-tempo "It's You-and the River." Hynes is also spotlighted over the jaunty bass and drums underpinnings provided by Nils Bo Davidsen and Ole Rømer on the fast-paced "Suspence," for which Von Bülow brings out her flute. In his own solos, the leader shows himself to be a thoughtful, melodic player who avoids the showy. His choruses tend to be simple, melodic, and ideally suited for their contexts.

David Franklin

Hendrik Meurkens, the first highly-acclaimed Jazz harmonica player since Toot Thielemans and a vibist as well, specializes in Brazilian-flavored Jazz. The German-born New York resident's latest album, recorded at a club in Switzerland, features Jazz Sambas, Bossa Novas, and a Choro by such composers as Antonio Carlos Jobim, Sergio Mendes, and the leader himself, along with a mixed Jazz/Bossa version of the classic "Body and Soul." Also included is the gorgeous ballad "Estate" ("Summer" in Italian), which, although composed by two Italians, was made popular by João Gilberto as a Bossa Nova.

Brazilian music, as utilized in Jazz, is especially noted for its attractive melodies and harmonies, and these examples all fill the bill. Jobim's "Dindi" begins as a lovely Jazz ballad before shifting subtly into a Bossa, and features Meurkens' highly expressive reading of the melody on harmonica. The

New Issues



**JÜRIG WICKIHALDER
EUROPEAN QUARTET
FEATURING IRÈNE
SCHWEIZER
JUMP!
INTAKT 194**

TRIPLE RITTBERGER EXERCISE/
RED LIGHT JUMPING FRIENDS
(DEDICATED TO IRÈNE)/ LAST
JUMP/ 6243D (ARMSTAND
BACK DOUBLE SOMERSAULT 1,5
TWISTS FREE POSITION)/ HIGH
WIRE DANCER. 54:42.

Wickihalder, ss, as; Schweizer, p,
Fabian Gisler, b; Michael Griener,
d. 2011, Maur, Uster, and Zurich,
Switzerland.

leader's "Sambatropolis," on the other hand, is a hard-charging Samba that contains a fiercely swinging solo by the virtuoso Russian pianist Misha Tsiganov. Indeed, although Meurkens plays excellent vibes and manipulates both of his instruments with ease, his harmonica playing, because of the instrument's special character, is especially feelingful and soulful. Tsiganov, on the other hand, can also be warm and lyrical, as on "Dindi" and "Estate," but often leans toward the more animated and pianistic, swinging precisely and forcefully. His ability to carry technically demanding two-fisted pianistic figures across several measures is especially impressive.

While Tsiganov is relatively new to the band, the others have recorded together several times, so the ensemble displays a high level of cohesiveness.

David Franklin

This fascinating Post-Bop offering, incorporating a bit of Free Jazz with such sensibilities as Hard Bop, quasi-Classical, Near Eastern, and Funky, grips the listener from beginning to end.

Since one of the five tracks lasts almost 18 minutes and another runs a bit over 14, that's saying a lot. Wickihalder is credited as composer and although his heads are fresh and clever, they serve mostly, as he notes, as springboards for the groups' collective journeys to wherever their muses take them. After a mixed meter intro, the opening "Triple Rittberger Exercise," for example, breaks into a swinging section that references Thelonious Monk's "I Mean You" before fading out of tempo, then swinging again, then featuring some daring soprano saxophone free playing over crashing drums, and finally finishing with a soprano cadenza that includes some funky licks. The Monk reference is far from coincidental, since both Wickihalder and his brilliant pianist Irène Schweizer are Monk enthusiasts and such allusions are not rare, either in the compositions or in the improvisations. "Red Light Jumping Friends," for another example, opens with a virtuosic Schweizer piano cadenza that would not be out of place on a Classical recital stage, but also includes some stride piano as well as a few measures that Kurt Weill would be proud to claim,

New Issues



MARLENE ROSENBERG QUARTET BASSPRINT ORIGIN 82604

TALE OF TWO MONK KEYS /
ALMOST APRIL /WAYNE-ISH /
SPARE PARTS / L.J. / PRELUDE
– BASSPRINT / LULLABY /
SUNSHOWER / EYES FOR
SHORTER / THUS AND SO /
ONE FALSE MOVE. 66:47

Rosenberg, b; Geoff Bradfield,
ss, ts; Scott Hesse, g; Makaya
McCraven, d. 8/17&18/11.
Chicago, IL.

MARTIN SCHULTE NY QUARTET PIECES OF ASTORIA JAZZHAUSMUSIK 203

a medium-tempo soprano/bass/drums groove, some screaming free soprano, more two-fisted piano, and a well-developed bass improvisation.

All the players are expert instrumentalists. They also seem to be of a single mind musically, which allows them to perform as a perfectly cohesive unit.

David Franklin

A trio of quartet led by a bassist, guitarist and trumpeter show just a hint of the different colors that make up the musical rainbow we call Jazz. (1) is upright bass player Marlene Rosenberg's first time out for the Origin label (her third in all) along with three talented comrades from around the Windy City area where she is based. Like many contemporary musicians these difficult days, she supplements her income by teaching but many aspiring bassists could probably pick up some pointers merely by listening to her perform. Equally blessed in the art of composing Rosenberg scripted all of the material heard here except for a pair of tunes (Lullaby & Sunshower) from a frequent employer of hers, pianist Kenny Barron. As with a trend of late, many of the originals are dedicated to or associated with personal heroes of hers such as the leadoff item, "Wayne-ish" and the "Infant Eyes"-inspired "Eyes For Shorter". The inside of the cover booklet is mostly her descriptions of the material so I won't go into detail on any of them but merely say this is clearly-recorded quartet Jazz that deserves more ears than it will probably get. But isn't that the sad case concerning the entire idiom?

Cologne, Germany native Martin Schulte studied at Queens College which is located not far from the suburb of Astoria. Perhaps that is the reason the first two tunes of (2) have references to the region. This is the second release from the Martin Schulte Quartet but the leader is the only member remaining from that issue. The instrumentation is exactly the same as the Marlene Rosenberg above but they take a slightly different tack. Also similar is the mostly leader-penned tunes save for the Ellington staple "In A Sentimental Mood". No background information is provided on the other three players but all are very competent; Saslow sticks to tenor which shines throughout while Akin and Gail feed off

New Issues

BROOKLYN LAGER / ASTORIA
BOULEVARD / DANCING
TEEN / DRUNKEN MONKEY
BLUES / JOSHUA'S WISH / IN A
SENTIMENTAL MOOD / TURN
OF THE YEAR. 46:39.

Schulte, g; Jake Saslow, ts;
Craig Akin, b; Peter Gail, d.
4/24/10. Brooklyn, NY.

DAN JACOBS
QUARTET
PLAY SONG
METROJAZZ RECORDS.

CLOUDCROFT / SPEAK NO
EVIL / PLAY SONG / NO
HURRY / TIDAL BREEZE /
ONE BY ONE / ALONDRA /
RELAXIN' / SPEAK LOW / TIDAL
BREEZE. 76:09.

Jacobs, tpt, flgh; Gerard
Hagen, p; Ernie Nunez, b,
el b; Peter Pfeifer, d; Robert
Mulligan, perc. No dates
given. Los Angeles, CA.

LIZ CHILDS QUARTET
TAKE FLIGHT
No label designation, No
catalog number

of one another constantly. The leader shows hints of Pat Metheny (especially on "Turn Of The Year") and shows admirable restraint on the ballads, the title number, the Duke staple and the slowish mood piece "Drunken Monkey Blues". This band impressed me and reminded of another quartet I admire, the Dave Stryker/Steve Slagle group. Give them a chance in your player.

After a quick glance one might judge (3) as just another horn with piano trio date but that would be a mistake. This west coast foursome has been hitting the bandstands since the eighties and it sure shows. Although Dan Jacobs is listed as the nominal leader the other three players all interact with him and one another. The nine selections (plus a repeat of track four) are drawn from fellow jazz figures like Harold Danko, Wayne Shorter, Frank Strazzer, Bobby Shew and Bill Mays (all except Shorter overlooked to a large extent) and the standard ballad "Speak Low" plus "Alondra" a lovely flugelhorn feature written by Jacobs. It opens as a duet between horn and piano before bass and drums enter. Another pretty flugeled ballad is the title song by Bill Mays. Hagen gets off several nice solos in a mostly chordal manner, Nunez adroitly switches between the electric and acoustic models and Pfeifer locks in with Mulligan intuitively. The out-take of Harold Danko's "Tidal Breeze" is a little over three minutes long, sports electric bass instead of upright and sticks in lieu of brushes. This would be a fun combo to catch in person.

Larry Hollis

Here's an album that might well serve as a prime example of eclecticism in action. Liz Childs draws her repertoire from Jazz literature, the library of Pop Song Standards, the Bossa bibliotics, and various contemporary singer/songwriter sources. She has a winningly clear soprano instrument with range and steady intonation, and - particularly on standards - isn't adverse to re-weaving a melodic line or two, as on Bobby Troup's "Baby, Baby" where a brief flirtation with Bessie Smith's "Reckless" is a rather pointless tease and nothing more. So, the overall effect is that of a working singer

New Issues

IT COULD HAPPEN TO
YOU / DINDI / LOVER / (
BABY, BABY, ALL THE TIME
/ RECKLESS BLUES) / JUST
ONE OF THOSE THINGS /
HALLELUJAH / SOFTLY, AS IN
A MORNING SUNRISE / YOU
DON'T KNOW WHAT LOVE IS
/ MEDITATION / BAD LUCK
CARD / BLUESETTE / ESTATE
/ TAKE FLIGHT / I'LL BE YOUR
BABY TONIGHT / BABY,
DON'T QUIT NOW / FAMOUS
BLUE RAINCOAT / YOU'D BE
SO NICE TO COME HOME TO.
77:24.

Liz Childs, vcl; Ed MacEachen,
g; Dan Fabricatore, b;
Anthony Pinciotti, d. 7/13 &
10/26/09, Brooklyn, NY.

on the job, making music and perspiring along with her accompanists, in an effort to please the diverse members of a supposed audience. Obviously, Ms. C. sees herself as an integral member of the quartet flying her colors. But, the entire hour and a quarter comes off as decidedly less than dazzling, and there's not a single track to which I can imagine making a return visit in the months to come. Her readings of Leonard Cohen poems pale when compared to, say, Jennifer Warnes' "Blue Raincoat" or Patricia O'Callaghan's powerfully shaded "Hallelujah." On at least ten of the tracks she resorts to a sort of vocalese inflected scat which quickly becomes tiresome. Scat, or the Childs variation thereof, is a device best used judiciously. Even her own composition, "Flight," written in collaboration with guitarist MacEachen, is awash in it. As a consequence, the lyrics (presumably by Childs) are substantially drowned out. Johnny Mercer's "Don't Quit" (music by Jimmy Rowles) is scat free and emerges unscathed, but it's yet another scat free track, Bob Dylan's "I'll Be Your Baby," which makes the case for Ms. Childs as a very competent Pop/Jazz cover artist. An asterisk next to ten of the song titles indicates that guitarist MacEachen did much of the session's arranging, leaving the arrangements on seven of the titles unaccounted for. His playing is adequately supportive and his solo spots offer some needed respite from the ubiquitous scat. Drummer Pinciotti is clearly at ease with his drum kit but seems occasionally overstimulated as on "Don't Know" where he seeks to dominate. On balance, an uneven and flawed recital from a strong singer who might consider applying the soft pedal to her scat while concentrating on the formulation of a vocal identity.

Alan Bargebuhr

New Issues

1) SAM FAZIO THE SONGS WE LOVE BLU JAZZ 3387

BLAME IT ON MY YOUTH
/ THE WAY YOU LOOK
TONIGHT / ALWAYS ON
MY MIND / FLY ME TO THE
MOON / SUMMER WIND
/ GEORGIA ON MY MIND
/ MOONDANCE / SWAY /
TIME AFTER TIME / IT HAD
TO BE YOU / HAVE I TOLD
YOU LATELY THAT I LOVE
YOU / BEYOND THE SEA.

2) BILL BARNER TEN TUNES (NO LABEL OR NUMBER).

OPENING GAMBIT /
FLYING MONKEYS /
CHARM OFFENSIVE /
WIDE STANCE DANCE /
BARBARO / SQUEAKY RICO
/ CONNECTING DOTS /
TODDLER DANCE / WAR OF
WORDS / PALMAS.

3) PETE ZIMMER PRIME OF LIFE, TIPPIN TIP 1108

PRIME OF LIFE / ONE
FOR GG / TRANQUILITY
/ CAREFREE / STROLLIN'
DOWN BOURBON STREET
/ T.T.T. / NIGHT VISION
/ ALMOST HOME / THE
THREE PETES. 55:13.

Fazio, vcl; Chris White, p; Nick Schneider, b; Bob Rummage, d.

On (1) Sam Fazio travels the path of least resistance in Jazz singing, sticking close to the melodies of familiar songs with little extrapolation or improvisation. He has a strong masculine voice which does ballads with an operatic sweep but covers up-tempo songs in a more swinging lounge singer fashion. There is the inevitable Sinatra influence in his material and presentation but not so much in his actual sound. This set list includes two Van Morrison numbers and Cyndi Lauper's "Time After Time" as well as a bunch of familiar standards. Fazio is backed by an able piano trio that features Chris White dropping in nice soulful fills and solos, particularly on "Moondance". This is an unsurprising vocal set but one that keeps your interest.

Barner, cl; Stan Smith, g; Roger Hines, b; Danny Aguiar, d. 2011, Grove City, OH.

2) has an unusual clarinet-guitar front line working in light jazz-rock territory with leader Bill Barner playing serpentine clarinet over choppy rhythms. The music covers funk, reggae, and Mediterranean and Arabic sounds all propelled by Danny Aguiar's choppy drumming. Most of this stuff is just pleasant to listen to but occasionally the group works up something really impressive. Barner really excels on the dreamy lines of the ballad "Barbaro" as he intertwines with Stan Smith's melting guitar and "Connecting Dots" is a crisp jazz-rock raga with delay effects that evolves into a musical spinning dervish with Roger Hines' bowed bass prominent.

3) has similar instrumentation but a much looser, straight jazz sound because leader Pete Zimmer had the good sense to bring the mighty veterans Peter Bernstein and George Garzone onto the session. Zimmer's compositions aren't unusual but they provide plenty of room for Zimmer and Peter Slavov to set up rhythms and for Bernstein and Garzone to blow, push and roll. "One For GG" is notable for Garzone's lusty

New Issues

Zimmer, d; George Garzone, ts; Peter Bernstein, g; Peter Slavov, b. 5/18/11, Brooklyn, NY.

4) JEREMY PELT SOUL

HIGHNOTE 7233
SECOND LOVE / THE BALLAD
OF ICHABOD CRANE /
SWEET RITA SUITE PART 2:
HER SOUL / THE TEMPEST /
THE STORY / MOONDRIFT* /
WHAT'S WRONG IS RIGHT /
TONIGHT... 51:21

Pelt, tpt, flgh; JD Allen, ts;
Danny Grissett, p; Dwayne
Bruno, b; Gerald Cleaver, d;
Joanna Pascale, vcl*. 9/29/11,
Brooklyn, NY

5) STEPHEN LEE,
MUSIC IN THE KEY OF
MY LIFE,
(NO LABEL OR NUMBER).
AS THE DEER* / HERE I AM* /
COMING HOME* / A MESSAGE
FROM GOD* / GOD HAS
SMILED ON ME* / GLORIOUS*
/ GOD'S VISION+ / BREATHE
ON ME+.

tenor honking with Bernstein's guitar slipping and sliding around him, "Tranquility" shows the pair's relaxed mastery of slow tempos and "Night Vision" has Garzone working sly blues variations over Zimmer's busy, strutting drums. The playing here is impressive all the way through.

On (4) trumpeter Jeremy Pelt is backed by the same solid band who played on his previous CD. This time almost the entire set is done at slow tempos with Pelt's creamy sound soaring over elegant grooves. Pelt, JD Allen and Danny Grissett all have special solo moments while the versatile drummer Gerald Cleaver adds an extra bit of sizzle to the bottom. It's not all slow instrumentals either. There is one vocal piece on the CD, "Moondrift" a lovely ballad sung by Joanna Pascale, and one hard-boppish, up-tempo number "What's Wrong Is Right" that shows these guys still know how to burn.

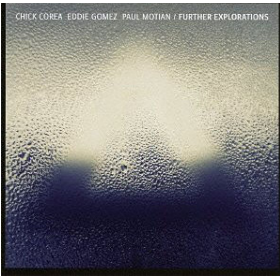
Lee, p; Doc Samba, el b*; Corcoran Holt, b+; James Sexton*, Styx Bones+, d; Melvin Smith, ts+; Ian Williams, kbds, strings+; Martine Allard, vcl+. Cordova, TN*; 4/08, New York, NY.

5) is not that much fun to listen to. Stephen Lee has a strong, lyrical touch on the piano but for the balance of this CD he is teamed with an inflexible electric bass that weighs the music down. The piano and drums shows adeptness at balladry, choppy hip-hop phrasing and kinetic Latin rhythms but that bass sound is just oppressive. The final two tracks are a different matter. They are pop-gospel numbers done with a different group and a full sweeping sound that involves tenor sax, vocals, and synthesized strings. This pair of songs may be on the glossy side but they have a genuinely moving and honest feel to them.

New Issues

6) GLERUM OMNIBUS, PAPER MODELS, FAVORITE 8

OMNIBUS FOUR / SHED /
PAPER MODELS / PSALM
/ ANOTHER STORY /
REINCARNATION OF BIGGER
THOMAS / INTERLOCK /
RIVERSIDE SOUVENIR /
CEMENT / ARIA / SYMPHONY
PART IV. 50:53



7) CHICK COREA / EDDIE GOMEZ / PAUL MOTIAN, FURTHER EXPLORATIONS, CONCORD 33364

Corea, p; Gomez, b; Motian, d.
5/4-17, 10, New York, NY.

Ernst Glerum, p; Clements Von der Feen, b; Jamie Peet, d. 10/1-2/11, Osnabruck, Germany.

The Dutch piano trio, Glerum Omnibus, sounds more American than European. On (6) they play all manner of funk, blues and gospel sounds with a hustling energy that sounds like Misha Mengelberg minus the slapstick. Glerum's individual playing is full of rolling, impish soul with bits of Brubeck and Jarrett mixed in while van der Feen and Peet are good at keeping the driving rhythms going. This trio sounds really good together.

CD 1: PERI'S SCOPE / GLORIA'S STEP / THEY SAY THAT FALLING IN LOVE IS WONDERFUL / ALICE IN WONDERLAND / SONG NO. 1 / DIANE / OFF THE CUFF / LAURIE / BILL EVANS / LITTLE ROOTIE TOOTIE. CD 2: HOT HOUSE / MODE VI / ANOTHER TANGO / TURN OUT THE STARS / RHAPSODY / VERY EARLY / BUT BEAUTIFUL - PART 1 / BUT BEAUTIFUL - PART 2 / PUCCINI'S WALK. TT=136:55.

The same could be said of the piano trio on (7) but with this group you'd expect nothing less. This is a record of a two-week engagement by three Jazz masters celebrating the music of Bill Evans that was held at New York's Blue Note club in 2010. (Why they weren't at the Village Vanguard I have no idea.) Chick Corea is one of Evans' most celebrated disciples and of course Gomez and Motian were two of his most famous collaborators.

All three men sound at the top of their games here. Corea is a prickly blend of abstraction and lyricism, Gomez's thick bass lines leap from the bandstand and even the incomparable Motian seems to be hitting his drums a little harder than normal. Most of the pieces are either Evans originals or standards he played like a "Turn Out The Stars" with some virtuoso bowed bass and a rolling "Falling In Love Is Wonderful". There are also originals from each player and a few works from other sources like a reconfiguration of Monk's "Little Rootie Tootie" where Corea chugs along like a steam locomotive before flying out over Gomez's and Motian's heavy, thumping beat. This is outstanding work from three giants, one of whom has since gone silent.

New Issues

8) CHRIS BRUBECK'S TRIPLE PLAY LIVE AT ARTHUR ZANKEL MUSIC CENTER, BLUE FOREST TP-11003

ROLLIN' & TUMBLIN' /
BROTHER, CAN YOU SPARE
A DIME / WIN THE LOTTO
/ PHONOGRAPH BLUES /
KOTO SONG / MIGHTY MRS.
HIPPIY / BLUE RONDO A LA
TURK / BLACK AND BLUE /
DZIE KUJE (THANK YOU) /
TRAVELIN' BLUES / TAKE FIVE
/ ST. LOUIS BLUES. 77:14.

Chris Brubeck, b, p, tb, vcl;
Joel Brown, g, vcl; Peter
Madcat Ruth, hca, ukulele,
hi-hat, jaw harp, vcl; Dave
Brubeck, p; Frank Brown, cl.
6/10/11, Saratoga Springs, NY.

9) MACHINE MASS TRIO AS REAL AS THINKING MOONJUNE 41 CUCKOO / KNOWLEDGE / LET GO / KHAJURAO / HERO / UFO-RA / FALLING UP / PALITANA MOOD. 63:53.

Tony Bianco, d, loops, perc;
Michel Delville, g, bouzouki,
elec; Jordi Grognaard, ts,
bcl, fl, bansuri, electronic
tempura. 10/18/10, Liege,
Belgium.

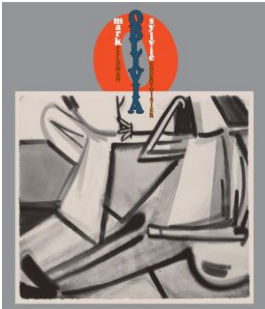
8) is also a live recording, this one by Chris Brubeck's trio from the Saratoga Arts Fest, a set that covers a lot of ground. It starts out as straight acoustic blues then dips into early Jazz with Peter Madcat Ruth's harmonica, Frank Brown's liquid clarinet and Joel Brown's singing featured. Then the group switches gears completely to do a rendition of Dave Brubeck's "Koto Song" that beautifully interweaves guitar, piano, harp, and clarinet.

Then in the middle of "Blue Rondo A La Turk" Brubeck pere slips onto the piano stool to loud cheers from the audience and his unmistakable sound becomes a large part of the rest of the concert. He backs his son's mournful trombone before going his own way on "Black And Blue", strikes up a rhumba-fied "St. Louis Blues", plays a moving dramatic solo on "Dzie Kuje" and romps through "Take Five" for the umpteenth time still finding new things to say on the tune while bringing harmonica, clarinet and jaw's harp along for the ride. This is a really fun live set and meaning no offense to Chris Brubeck, the main impression you come away with here is that Dave Brubeck is as inventive and eternally hip as he ever was.

9) is a very different animal, slick jazz/prog/fusion craziness from Belgium. The music here ranges from slick and funky to spacious and angular. On "Knowledge" Jordi Grognaard plays exploratory, mournful tenor sax while Michel Delville picks thick, reverbed guitar chords and Tony Bianco lays down a Motian-like carpet of slow rolling drums. "Let Go" is more in the way of English progressive rock with stomping sax and guitar lines, "Hero" with its funk beat and low, muted sounds is reminiscent of Herbie Hancock's early electric work and "UFO-RA" is straight, hot Jazz tenor interrupted by an organ freak-out that sounds like the piece's namesake, Sun Ra. Wildest of all is "Falling Up" a long improvisation by Delville and Bianco that wraps trippy electronics around an involved guitar and drum workout that at different times invokes the shades of Jon McLaughlin, Dick Dale and Ennio Morricone. Overall this music is enjoyably ragged, sweaty and unhinged.

Jerome Wilson

New Issues



**1) OBLIVIA,
MARK FELDMAN &
SYLVIE COURVOISIER**
TZADIK 7633
CONKY'S LAMENT /
DUNES / MESSIAENESQUE
/ PURVEYORS / OBLIVIA
DE OBLIVION / DOUBLE
WINDSOR / BASSORAH /
VIS-A-VIS / SAMARCANDE
/ FONTANELLE / SOUS UN
REVE HUILLEUX. 51:35.

Courvoisier, p; Feldman, vln.
9/9/09, New York

**2) BORJA CAO,
THE FUTURE IS
GREEN,
AUDIA RECORDS**
GLAMOUROUS / WHAT ELSE?
/ CHANGE MACHINE / THE
LAST DROP / HELLO DOCTOR
/ BOSSEANDO / ROGER'S
ILLUSIONS / JACKPOT / THE
FUTURE IS GREEN. 47:15.

Cao, p; Juansy Santome,
b; Max Gomez, d. 4/4/11,
Santiago, Spain.

1) Sylvie Courvoisier and Mark Feldman strike out on *Oblivia* with a burst of flying, buzzing notes, and while the duet recital seldom matches the volume of "Conky's Lament," the intensity, even in the quietest moments, is always there. The session features both compositions by the pianist and violinist as well as what sound like collective improvisations. These five improvisations, including the opener, provide shorter interludes between the composed works. The improvised duos, including "Oblivia de Oblivion" that evokes a peasant dance as interpreted by Bartok, have a looser, electric feel to them while still touching on the textural concerns explored in greater depth on the half dozen compositions. These are at the core of the session. Typically they play off Feldman's pleading, yearning violin and the crisper percussive work by Courvoisier both inside and outside the piano. This is evident on Feldman's "Purveyors" where his moaning lament is answered by Courvoisier's rising, declarative statements. On the closing track Feldman plays high, ethereal harmonics. Courvoisier paces between and under his phrases with dark chords. Together the pianist and violinist engage in deep musical conversation and to our benefit allow us to eavesdrop.

2) That intensity is not to be found on Borja Cao's chamber jazz session of a more traditional sort. Fronting a piano trio, Cao evokes the impressionism-infused jazz of a half-century ago, particularly the work of Herbie Hancock before he was bitten by the fusion bug. There's cool emotionalism to the work. That's not evident though at first. The set opens with "Glamorous," a piece a listener may well take for an instrumental reworking of an alternative rock tune. Even the title fits. But the music has a vein of lyricism running through it, even over the opener's hard-hitting backbeat. It is on "Jackpot" where Cao's splays spare figures over an abstract blues groove laid down by bassist Santome and drummer Gomez that he best exemplifies his style. While lyricism dominates, including the soft, almost not there Latin feel of "Bosseando," Cao demonstrates on "Change Machine" and "Hello Doctor" that he can swing with panache. He's well served throughout by Santome and Gomez who respond to the shifts in time implanted in Cao's originals. This is a well-wrought, accessible trio session.

New Issues

3) MU SENSILENTI

ABEAT 094

RISOEGGIO / LIZ / PUZZLE PER
SYLVIA / GIULIA / THE NORTH
POLE / THE BRONX / LADANZA
DELLE LUCCIOLE / RITRATTO
DI DONNA AL FIUME / SHAKTI
/ UNA FOLAGA FRA LE TANTE /
SENSILENTE. 56:00

David Emerlino, vib,
glockenspiel, perc, vcl; Dario
Trapani, el g, vcl; Simone Prando,
el b, vcl; Riccardo Chiaberta, d,
vib, vcl. 1/3-5/11.

1) THE ANT FARM QUARTET LIVE DREAMBOX MEDIA 1136

UP JUMPED SPRING / CARAVAN
/ CENTERPIECE / BLUE WATERS
/ FOOTPRINTS / TENNESSEE
WALTZ / OLEO / I'M BEGINNING
TO SEE THE LIGHT. 66:42.

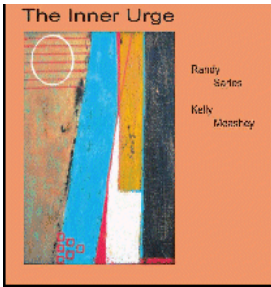
Paul Jost, vcl, hca; Jim Ridl, p,
kybd; Tim Lekan, b; Bob Shomo,
d. 4/18/10, Williamsburg, Virginia
(1,2,3,6,7); 2/21/10, Cape May,
New Jersey.

3) Mu opens its session *Sensilenti* in a similar faux pop way. The simple seven-note repeated lick is wistful, and surrounded by the shimmering textures of vibes and electric strings. Rather than being anything of an aberration from what follows, it introduces the quartet's basic sound - airy, atmospheric. At times it reminds me strongly of Sigur Ros, other times I hear elements of folk and vintage jazz fusion. Even when Merlino steps out to solo over a light funk beat "Puzzle per Sylvia," he hardly musses up the well-buffed surface. All of it is smooth and easy on the ear, so much so it verges on background music.

Never has the ability to record and distribute music been easier. The other side of that truism is that never have the standards for what gets recorded and produced been lower. In many ways this is a golden age of mediocrity. The hope is that in this indiscriminant flood of sounds the occasional gem that in another time would have been stopped at the gates bobs to the top. These three issues from Philadelphia's Dreambox Media don't include any of those uncovered gems, but illustrate the variety of quality of locally produced sounds.

1) The Antfarm Quartet is built around the vocal stylings and, on "Centerpiece" serviceable blues harmonica, of Paul Jost. I wouldn't call this session a revelation, still it's always nice to make the acquaintance of a good male jazz singer. Jost boasts a husky voice, more sour mash whiskey than top shelf blended Scotch. He knows how to employ it, fashioning trombone-like scat. This is very much a jazz quartet, not a singer backed by a trio. "Caravan" has the band really stretching its improvisational chops starting with Ridl's craggy, free introduction, the spirit of which he carries into his later solo. They stretch a little too far with the vamping ending going on a little too long. For all this Jost never gets to the lyric, not surprising given his penchant for wordless vocals. That's too bad because on the touching "Tennessee Waltz" and the closing sprightly "I'm Beginning to See the Light" he demonstrates his sensitive handling of a lyric. Here and on most of the

New Issues



2) RANDY SARLES & KELLY MEASHAY THE INNER URGE DREAMBOX MEDIA 1139

I'VE GOT JUST ABOUT
EVERYTHING / PEEL ME
A GRAPE / SMILE / THE
INNER URGE / DAT DERE /
THANKS FOR THE RESCUE
/ MOTHER TREE / FEELING
GOOD / SEDONA / AIN'T
NO SUNSHINE / CHEGA DE
SAUDADE (NO MORE BLUES).
41:25.

Sarles, g; Meashey, vcl;
uncredited flt, p.

3) AKA R.C. BLACK & LOUD DREAMBOX MEDIA 1137

other tracks though the band engages in rambling vamping. Maybe this is a function of jamming in front of an audience. I suspect in the studio they may have edited this cross out. Those sections tend to distract from The Antfarm Quartet's virtues - Jost's fine voice, stellar piano work from Ridl, the swinging foundation of bassist Tim Lekan and drummer Bob Shomo and a willingness to break the heads-solo mold. A little editing would put these admirable qualities in sharper focus.

2) Singer Kelly Meashey with only Randy Sarles' guitar as backing also ventures into jazz vocal territory, with nods to the blues, vocalise and standards. In the duo's original blues "The Inner Urge," Meashey sings she wants to "create something new, something true, something out of sight." That's a tall order that she just can't deliver. She has a fine alto voice, but her vocals seem constrained, unconvincing. She sings in tune, and articulates well, but her delivery is dull. Pieces like Dorrough's "I've Got Just About Everything," Frishberg's "Peel Me a Grape" and Oscar Brown's lyric for Timmons' "Dat Dere" demand animation. Instead they sit heavy on the staff. I'm not talking about cabaret style dramatics, but phrasing that shades and colors the lines. "Ain't No Sunshine" is more partly cloudy, than a dark overcast. That we have fine versions of these and most of the other songs here locked in our inner soundbanks doesn't help Meashey's cause. The duo adds a few originals to the mix, to little effect. "Thanks for the Rescue" and "Sedona" is an instrumental featuring undistinguished flute, I would assume is played by Meashey. "Mother Tree" is an overwrought ode to nature. The format with just guitar offers her a clear stage. A singer couldn't ask for more sympathetic accompaniment, and Sarles adds some dancing solos, undeterred by not having a rhythm partner.

3) Finally, Black & Loud by an entity known as AKA R.C. is a mystery. The music evokes at once Jimi Hendrix and funky on-hold music. When I first put it in, I decided within two tracks that I really needed to clear the two inches of snow in my driveway. Giving it a second chance, and on a clear day, I was less disgruntled.

New Issues

BLACK & LOUD / TUTTI
FRUTTI / GOOD THINGS
/ THANG THANG / HUSH
MONEY / THE WOODS /
BLUE SKY HIGH WARSZAWA
/ GEMINI / BITCH'S BLUES
/ ALL APOLOGIES / BOO
STEW / CROSSROAD BLUES
/ R'ONDA / (B U'R) TOKEN /
TESTIMONY / NAME THAT
FEELING / MORNING / YOU
ARE HERE / BACKSEAT BETTY'S
REVENGE / UPS & DOWNS &
IN-BETWEENS / ALL OF TIME
LAUGHING. 70:30

Unidentified, g, b, d; AKA
R.C.; JoAnne Johnson, CD
concept?; Trish acc (7); Jeff
Bichaylo, kybd (10,14). No
date nor place listed.

1) CALLING SIGNALS 09
A WINTER'S TOUR
LOOSE TORQUE RECORDS
NINE SOULS / FIVE SOULS
(PLUS THE BARMAN). 62:38

Frode Gjerstad, l, b cl, as;
Jon Corbett, tpt, v tbn; Nick
Stephens, b; Paal Nilssen-Love,
perc. 12/15/09, Colchester, UK.

2) THOMAS HEBERER
KLIPPE
CLEAN FEED 226

The guitar playing is strong, Hendrix-inspired work played over what I'm assuming are tracks laid down by the guitar player. It had a music-minus one feel to it, a claustrophobic created-in-a-machine vibe. Save for unimpressive covers of "Tutti Frutti" and "Crossroad Blues," the music is all original, with the kind of psychedelic meets the blues imagery that Hendrix used. These songs deserve of stronger performances. The vocals here are strangely noncommittal, as if the singer, AKA again I imagine, were reading them off a lyric sheet. This material and guitarist need a band to bring this to life. Otherwise this comes across as a vanity project.

David Dupont

1) Well before I'd perused the album cover Calling All Signal's A Winter's Tour enough to see that bassist Nick Stephens was responsible for documenting this particular concert, I was struck by the centrality of his work to the entire enterprise. From the first seconds, his bass resonates in the center as the horn players, Gjerstad on reeds and Corbett on brass, flit around, and Nilssen-Love rummages about in his drawer of rhythmic odds and ends. And as the second track winds down to its abrupt ending, Stephens is still anchoring the ensemble. The proceedings seem unsettled, and hence to me not engaging. At the 14-minute mark of "Nine Souls" there's a soulful, wistful part with Gjerstad centering his tone and Corbett offering a squawking mute commentary. Stephens nails the mood down as this leads to a duet section. Nilssen-Love slips in with rapid, slippery brushwork over which Stephens' solo. And while his work continues to be strong I found what followed this interlude meandering with few instances of interest. This is the kind of session that's all too easy to wander away from.

2) While Thomas Heberer's Klippe features a similar line, clarinets, trumpet and bass, and again an assertive bass, albeit no drums, this session is far different. These are tightly wound trio with the leader's horns, Joachim Badenhorst' clarinets and Pascal

New Issues

TORN / MOLE / INSEL /
STAPELLAUF / LUV UND
LEE / KLEINER BRUDER /
RAH / BLANKER HANS /
EINLAUFBIER. 40:34

Heberer, tpt, quarter-tone tpt;
Joachim Badenhorst, cl, b cl;
Pascal Niggenkemper, b. 6/10,
Brooklyn, NY



3) ANDREAS SCHAERER, MARTIN EBERLE, PETER ROM PLEASE DON'T FEED THE MODEL

UNIT 4321

MUKUBA EXPRESS /
DIPLOMAT / NO REGRETS /
KNOCK CODE III / KHULEKA
/ PLEASE DON'T FEED THE
MODEL / RIMZE KHULA
RIMZE / LAST MAN STANDING
/ PIMP MY SLIDE / THE END IS
NEAR. 43:00

Schaerer, vcl; Eberle, tpt, flgh;
Rom, g. 10/12-15/10, Vienna

Niggenkemper's bass essaying interlocking lines fashioned from the same taut melodic material. The music proceeds with equanimity, and a comfortable gait. The music has a cool, intellectual quality, executed as wry conversations. Heberer's trumpet has a plaintive quality that comes to the fore on "Kleiner Bruder" that has a blues stroll quality and the ballad "Blanker Hans." It's supported well by the richness of Badenhorst's clarinets and variety of Niggenkemper's work, whether his broad sawing arco or sonorous plucking.

3) On Please Don't Feed the Model the trio of vocal percussionist Andreas Schaerer, trumpeter Martin Eberle and guitarist Peter Rom deliver a scattershot session centered on Schaerer's antics. The setlist touches on soft world beats, pop and jazz. There's some very pleasant music here, on "Khu Lule Ka" and "Rimze Khala Rimze." And the trio demonstrates a tight ensemble execution on the opener and closer. This is bolstered by the solo voices of guitarist Rom, especially on "Diplomat," and Eberle. The dominant color here though is the vocals. When restrained, Schaerer adds a piquant tone to the date, but as is the case with beat box and the like it's far too easy to slip over the line into the trite, cloying and annoying. "Knock Code III" is a silly exercise. It says something about this approach now so beloved by college vocal groups that the best example I can think of comes from a session I reviewed about 20 years ago, David Moss's My Favorite Things. Moss, who my kids referred to as "that crazy drummer guy," covered all this territory and more to far greater musical and entertaining effect. I considered that one of the best issues of that year; Don't Feed the Model is one more recording that passes my way that will soon be forgotten.

David Dupont

New Issues



FOURTH PAGE BLIND HORIZONS LEO 619

SUMMON YOU TO ME/BLIND
HORIZONS/CUT DEEP/TIMES
LIKE THESE/

MELANCHOLY ORBITS/
BURIED LIMB/ON THE
WALKING EDGE. 58:14

Charlie Beresford, g, vcl,
khaen, Carolyn Hume, p, Peter
Marsh, b, Paul May, perc.
July 25, 2011, Weybridge,
Surrey, England

ANDREW
McCORMACK / JASON
YARDE
PLACES & OTHER
SPACES
EDITION / JOY & EARS
1028
D-TOWN/SPANISH PRINCESS/
DARK TOO BRIGHT/ANTIBES/
EPILOGUE/HILL WALKING
ON THE TYNERSIDE/OTHER
SPACES/HOLDING PATTERN/
THE SPACES BEFORE/
FLOWERS FOR JAPAN/
EMBRACEABLE YOU. 65:16

There's a distinct dark, underground tone that is immediately evident in the musings of Fourth Page. The mystery train is in full forward motion here, chasing shadows and images of things unseen. Though at times a playful mood or groove does creep in, make no mistake that these musicians are exploring in search of the missing link, hidden treasure, or creature of the black lagoon.

Guitarist Charlie Beresford is the lead spelunker, digging deep into caverns of introspection. A distinct sound culled from the labyrinth ala Brian Eno can be heard in the lengthy "Cut Deep," while "Melancholy Orbits" uses harmonic overtones to create an otherworldly effect. Pianist Carolyn Hume is particularly effective in creating a stealth mood that sets the tone for the others. Spare, at time clacking percussion, keeps the temperament floating under the surface tension of this well established motif. There's also a bit of pure improvisation, a vocal heard at the end of an unlit tunnel during "On The Waking Edge," and Beresford occasionally playing the bamboo mouth organ from Laos, the khaen.

Those who enjoy ambient music should gravitate to the music of Fourth Page. It's not for every lover of creative improvised music, but is highly recommended to those late night owls.

Michael G. Nastos

This is the second duet effort for McCormack and Yarde, swinging on mainstream ideals that suggest they are writing their own songbook of relative straight ahead jazz without a rhythm section safety net.

Swapping original compositions throughout this original set, the two create a colorful tapestry of phrases and moods that suggests many influences, but one conjoined purpose.

There are some purely solo piano or sax tracks, but for the most part, this duo plays off each other, taking a few chances via improvisation, but generally swinging along, with plenty of room for introspection. Of the tandem efforts, "Hill Walking On The Tynerside" is particularly delightful in its playful 7/4 modal framework. A

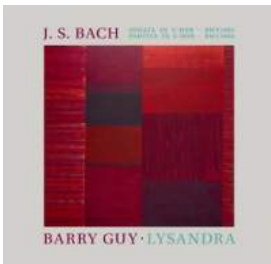
New Issues

Andrew McCormack, p, Jason Yarde, sax. April 12-13 & 17, 2011, Dartington, England

fairytale countryside impression shades “Flowers For Japan,” while Yarde’s overblown alto sax during “The Spaces Before” is a surprising and even atypical contrast in styles. There are many sober or somber moments, with peaceful songs or quiet at dawn motifs mixed in as well.

Overall this is an intriguing collection of original music, a worthy companion to their previous disc “My Duo”.

Michael G. Nastos



MAYA HOMBURGER
J.S. BACH - SONATA
IN C / BARRY GUY –
LYSANDRA
MAYA 1101

SONATA NO. 3 IN C MAJOR/
LYSANDRA/PARTITA NO. 3 IN
E MAJOR. 55:27

Homburger, vln. Dec. 13017,
2010, St. Gerold, Austria

DANIEL ERDMANN /
SAMUEL ROHRER
HOW TO CATCH A
CLOUD
INTAKT 196

In her discography, violinist Homberger has several recorded documents in a quest to interpret the music of Johann Sebastian Bach. What is unexpected for many Cadence readers is her referencing Bach through the composed music of staunch improviser Barry Guy. Though straight laced and tight, this music is extraordinarily well played, and suits the listener who can relate to the baroque period of European music.

Bookended by the Bach pieces, Homberger strings together deft, precise, lovely phrases on the lengthy “Sonata” and “Partita”. You hear the distinct influence the majestic butterfly has on her, using fluttering of wings assimilations. For Guy’s “Lysandra,” many different leitmotifs are employed, combined with tastefully utilized space and extended techniques. This is music to be enjoyed and not really appropriate for being analyzed, although the astute listener will hear both the similarities and differences in the strictly composed pieces.

Though for specialized listeners of classical music, Cadence readers should appreciate the whole of this effort. You are also encouraged to seek Homberger’s prior CD’s

Michael G. Nastos

In the spirit of modern modal mainstream artists such as Joe Lovano and John Scofield, the Erdmann/Rohrer 4tet play solid, strategic melodies with just a small edge. The music is very pleasant, contemporary, restrained and tasteful, even if a bit derivative. Nonetheless, it’s made with a good deal of craft and wit that can appeal to most everyone.

New Issues

STILL AWAKE BUT ALREADY
DREAMING/5463/LES
MELONS DE CAVAILLON/
BROKEN TAILS/HOW TO
CATCH A CLOUD/IN THE
VALLEY/M39 - ROUTE TO
BISHKEK/ONE OLD SOUL/NO
RIVER BUT TREES. 47:03

Erdmann, ts, Rohrer, d, Vincent
Courtois, cello, Frank Mobus, g
June 2011. Italy



ERIC GLICK RIEMAN
IN MY MIND,
HER IMAGE WAS
REVERSED
ACCRETIONS 53

FORGETTING BELIEF/WHAT'S
SAID, REINTERPRETED
BY FUTURE HEARERS/
REITERATED, OPINION
CHANGES MEANING/
TRANSMIGRATING FLOCK OF
BELIEFS/IN MY MIND, HER
IMAGE WAS REVERSED/THE
PAST, AERATED/REINVENTING
BELIEF. 56:32

Rieman, Fender Rhodes.
March, 2010, Taos, N.M

While sign posts of the Scofield/Lovano era of Blue Note recordings is evident, there also a more progressive element reminiscent of David Binney's collaborations with Adam Rogers. The signature track "M39 - Route To Bishkek" reflects this nicely rendered style of sound and teamwork between Erdmann and Mobus. Their compatibility sings in volumes of rich colors that are only slightly muted. While occasionally dealing in free improv, modalities, spacey notions or romantic thoughts, their centerpiece is that slower, light, low key groove as on "Still Awake But Already Dreaming," or the clockwork timing heard during "Broken Tails".

The diversity of the combo playing contemporary music just on the cusp of modernity is commendable. We should look forward to further efforts from this ensemble should they choose to stay together and offer further explorations.

Michael G. Nastos

For this author, the Fender Rhodes electric piano has always been addictive. Having said that, upon listening to Rieman's mutations of the instrument, I would never have thought it could be modified to create the sounds you hear. Perhaps a bit arresting, even confounding, this solo reinvented and repurposed sound of the Rhodes offers a completely unique approach.

Rieman uses many percussive applications, including muffling the Rhodes with his hands, cloth and paper, or playing it using rocks, marbles, a wire brush, or bowing its amplified zinc rods. Loops, effects and sparse chords are heard in the opener "Forgetting Beliefs," while the final track "Reinventing Beliefs" has the instrument sounding more like a toy piano. In between, you occasionally hear some better beats, a light flight of fancy in "Transmigrating Flock Of Beliefs," at times a more pure, familiar Rhodes style, and some pulses of six notes per bar during the title selection. Industrial space and stratospheric loops identifies a perfectly titled "The Past, Aerated".

New Issues

ALESSANDRO SACHA
CAIANI
EFFETTO LUDICO
SILTA 904

TRIO STARTING/DUO
STARTING/A STORM/ON THE
BEAT, PART I-III/ACHILLE/
BIAGIO/SILVIA/C.S.A./X.B./A
SONG. 60:44

Caini, ts, Achille Succi, as,
b cln., Biagio Coppa, ts, ss,
Xabier Triondo, mahai metak,
shaji baaja, Silvia Bolognesi, b,
Cristiano Calcagnile, d. Sept.
24, 2008, Tavernago/Piacenza,
Italy



KEN ALDCROFT /
WILLIAM PARKER
ONE SUNDAY
TRIO 14

Upon repeat listenings, this recording yields more magical sounds, and comes highly recommended. Furthermore, it seems Rieman is scratching the surface of what can be done in this context. Perhaps a Rhodes ensemble is the next step in his evolution, and it would be welcome.

Michael G. Nastos

Three free spirited Italian saxophonists led by Caini comprise the bulk of music on this challenging project, using a combination of improvisation and some composed segments. There's no modicum of wailin' here, as Caini, the formidable Succi, and Coppa lean into these pieces with all the fervor they can muster.

Where the three sax attack comprises the most exciting music on the date, each individual has a featured selection - Succi during "Achille," Coppa on "Biagio" and bassist Bolognesi during "Silvia". This allows the leader to feature the band mates he rightly reveres in a manner away from collective improvisation. During the proceedings there's some out-and-out thrash or grunge, electronic sounds, a hint of spaciousness, or Succi's bass clarinet acting as a spiritual digeridoo accenting "A Song".

The real prize comes when their sax synergy is in full flight, which hopefully suggests a further project that concentrates on the triad really digging in and holding their ground, with or without a rhythm section.

Michael G. Nastos

Pure but unpredictable improvisation with a twist best describes the style via the thorny guitar of Aldcroft, and the reliable, inspired bass playing of Parker. These excursions feature an on the edge theorem balanced by Parker's black bottom inspiration, a shared vision that at times drifts into separated entities of expression that can seem a bit disjointed.

The two lengthy pieces ranging, from 24 to 30 minutes, are difficult to grasp and hold one's attention. "One Sunday" is anchored by Parker's bowed bass, with Aldcroft in a wildly free spontaneity that grasps little melodic substance. "Sweet Beverley" has a better sense

New Issues

ONE SUNDAY/ZUM
SCHNEIDER/SWEET
BEVERLEY/WARM'IN ON
MCKIBBEN/MONROE STREET
BOP. 73:15

Aldcroft, g, Parker, b,
trombonium, shakuhachi flt.
Jan. 9, 2011, Brooklyn, NY



SYLVIE COURVOISIER
/ MARK FELDMAN
QUARTET
TO FLY, TO STEAL
INTAKT 168

MESSIAENESQUE/
WHISPERING GLADES/THE
GOOD LIFE/FIVE SENSES OF
KEEN/FIRE, FIST & BESTIAL
WALL/COASTLINES/TO FLY,
TO STEAL. 62:08

Courvoisier, p, Feldman, vln,
Thomas Morgan, b, Gerry
Hemingway, d. July 23, 2009,
New York City, NY

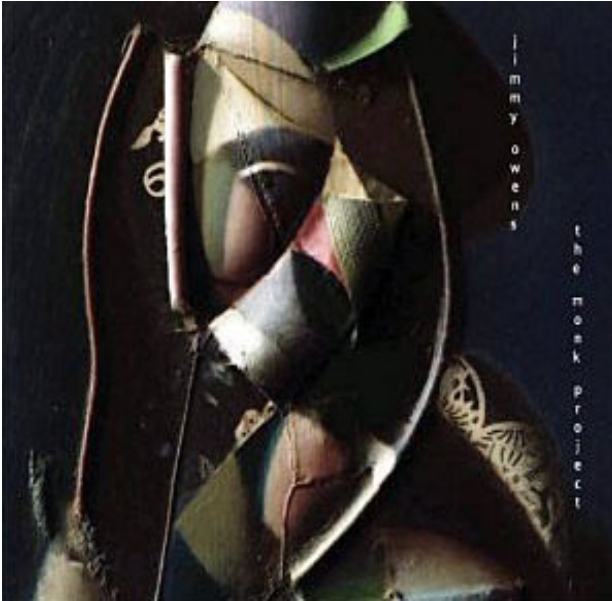
bluesy jazz without being held to its rhythmic restraints, but on occasion you do hear an inherent swing element. The shorter pieces have Parker on the more blues centered trombonium with guitar rhythms tapped out on "Zum Schneider," while his shakuhachi flute leads Aldcroft's percussive plunking during "Warm'in On McKibben". The music is staunchly original, perhaps to a fault. It is clearly Aldcroft's vision and stance, unlike any other guitarist you'd care to name, especially compared with the Bailey's, Mazzacane's and Frith's of the improvised world.

Patient listeners will be more humbly rewarded in listening to this pithy music, as opposed to those with shorter attention spans. Aldcroft in particular takes a warming period to fully appreciate, but his unique musicianship is there.

Sparks always fly when the deep, introspective pianist Courvoisier and vibrant violinist Feldman combine efforts, extracting elements of improvisation when they closely listen to one another. In this quartet setting, making up melodies, harmonies and rhythms on the spot effectively seems natural and vital to their inner selves. "To Fly, To Steal" is a perfect title for the spontaneous varieties that soar and slink with stealth abandon. Eschewing jazz influences for the most part, the music of John Cage and Olivier Messiaen is more present and accounted for. There's a skittish, ribald, runaround feeling present in the lead track. Feldman's "5 Senses Of Keen" is utterly provocative, while his violin profoundly sings and speaks during "Coastlines". Courvoisier's signature piano is heard most prominently during the somber, delicate, almost tepid strains of the title selection in a very purposeful manner. "The Good Life" is stunning in its start-stop drums/bass theme, as the principals have their way with an arresting, lengthy motif over nearly eleven minutes. Gerry Hemingway is continually brilliant, as always. At times bold or sneaky, this band perfectly exemplifies how master craftspersons create truly new music, with no hint of hesitation unless they choose to pause for reflection. It's another triumphant recording for Courvoisier and Feldman's discographies, and comes highly recommended.

Michael G. Nastos

New Issues



Though well regarded in his home area of NYC, Jimmy Owens has been under the radar nationally due to a paucity of recordings over his lengthy career. The Monk Project will hopefully change that perception, finally vaulting him into the larger spotlight. Owens arranges most of these classics (with help from some of his students) via the Thelonious Monk songbook, and elevates them with an all star septet in a manner the author never did.

JIMMY OWENS THE MONK PROJECT IPO 1022

BRIGHT MISSISSIPPI/WELL,
YOU NEEDN'T/BLUE MONK/
STUFFY TURKEY/PANNONICA/
LET'S COOL ONE/IT DON'T
MEAN A THING (IF IT AIN'T
GOT THAT SWING)/BRILLIANT
CORNERS/REFLECTIONS/
EPISTROPHY. 75:03

Owens, tpt, flgh, Wycliffe
Gordon, tbn, Marcus
Strickland, ts, Howard Johnson,
tuba, bari s, Kenny Barron, p,
Kenny Davis, b, Winard Harper,
d. June 2 & 8, 2011, New York
City, NY.

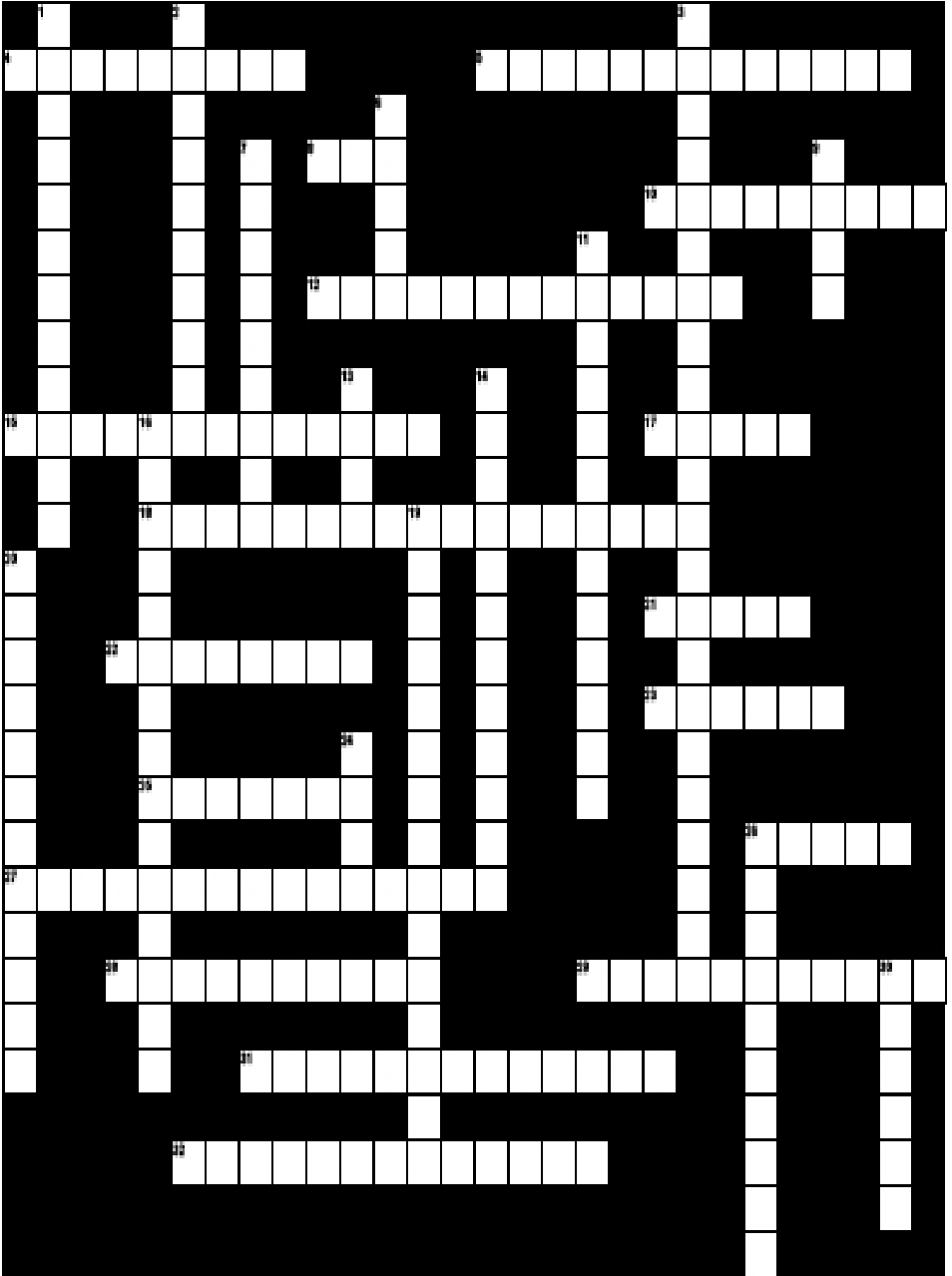
Everything here is done with thorough professionalism, starting with the flippant sax and tuba rapport on "Bright Mississippi". The fluid dynamics of this tight unit is evident from start to finish, whether cruising on the bluesy swing of "Stuffy Turkey" with wonderful counterpoint between Owens and tenor saxophonist Marcus Strickland, or romping on the eleven minute "Epistrophy". The highlights are a marvelous rendition of Monk's spritely waltz "Let's Cool One," and a monster version of "Brilliant Corners," with the stunning, staggered horns shouting out for attention among the shifting pace of plodding rhythms and bopping tempos. Kudos to the rhythm section led by pianist Kenny Barron, and another great addition to the discography of the criminally under appreciated Howard Johnson, not to mention leader Owens.

The end result is an effort that will please both mainstream and progressive jazz audiences. This should easily be a candidate for Best Mainstream Jazz CD o 2012, and comes highly recommended.

Michael G. Nastos

Bill Evans

by Ava Haney Martin



Bill Evans

by Ava Haney Martin

Across

- 4 Album recorded under Original Jazz Classic in 1969. (2 Words)
- 5 Evans' album which is routinely named one of the greatest jazz recordings of all time. (3 Words)
- 8 Number of albums created with Miles Davis.
- 10 Composer's birthplace. (2 Words)
- 12 Evans did a three month tour backing this famous female singer in his early career. (2 Words)
- 15 Famous jazz musician who played with Evans. (2 Words)
- 17 Puerto Rican bass player who often played with Evans.
- 18 Name of Evans album recorded in 1975. (3 Words)
- 21 Evans' mother played this instrument.
- 22 Nationality of Evans.
- 23 Venue where Evans received his early musical education.
- 25 Style of playing inspired by Bud Powell and Horace Silver.
- 26 Evans' late career solo album.
- 27 Only album released by Evans' final trio in 1979. (3 Words)
- 28 Famously worked with Evans in 1959. (2 Words)
- 29 Name of Evans album recorded in 1973. (3 Words)
- 31 Notable solo work. (3 Words)
- 32 One style of jazz Evans is known for.

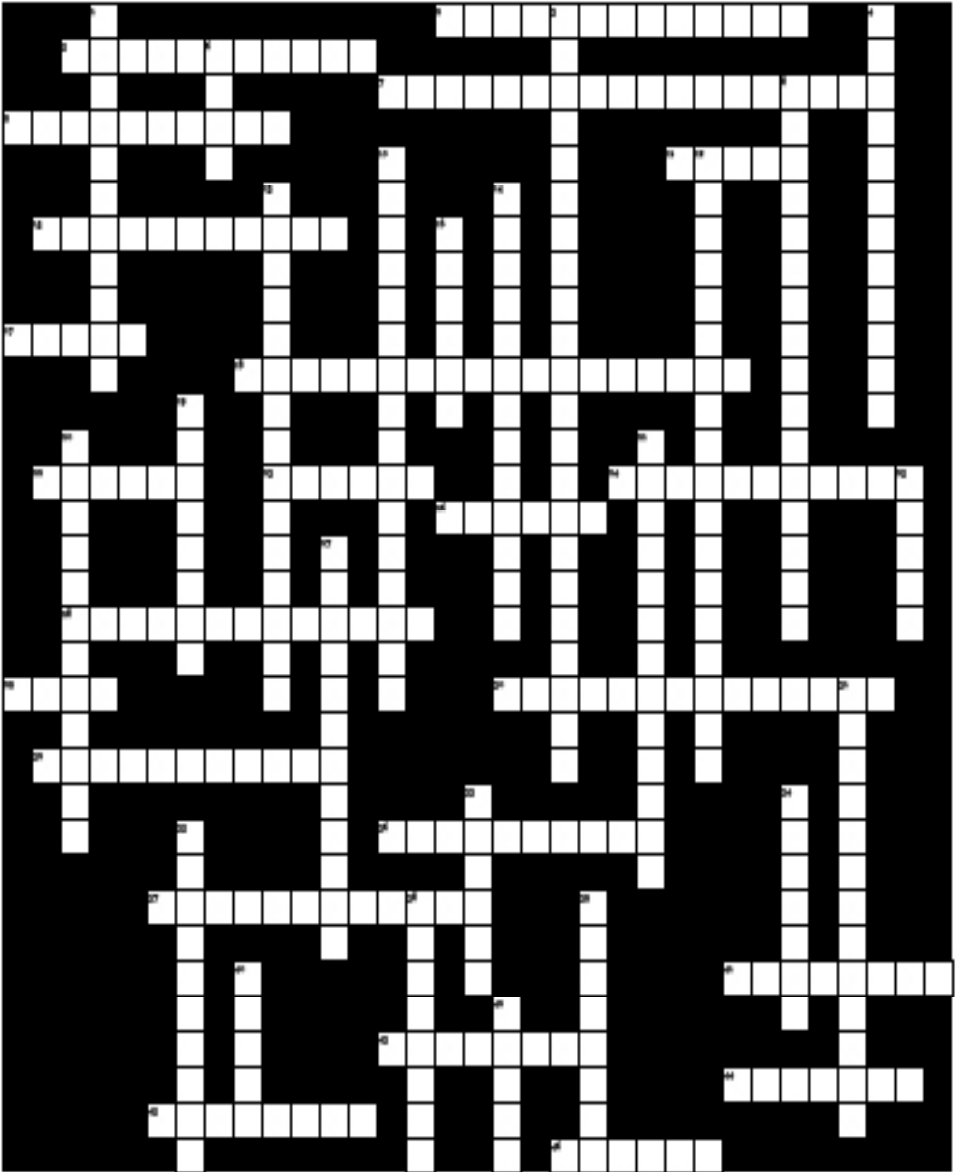
Down

- 1 Album "Weeki Wachee Spring, Florida" featured a cover image by this renowned photographer. (2 Words)
- 2 Evans' composition from the album "Everybody Digs Bill Evans". (2 Words)
- 3 Album which won Evans his first Grammy award. (3 Words)
- 6 Like Miles Davis, Evans was a pioneer of this type of Jazz.
- 7 Evans' son, child prodigy. (2 Words)
- 9 Bill Evans, Scott LaFaro and Paul Motian.
- 11 Album "From Left to Right" features Evans' first performance on what instrument. (2 Words)
- 13 Number of albums the Evans trio recorded in 1961.
- 14 Album recorded by Evans in 1962.
- 16 Name of album recorded by Evans in 1966.
- 19 Album recorded by Evans in 1963. (3 Words)
- 20 Hall of Fame to which Bill Evans is an inductee. (3 Words)
- 24 Bill Evans' middle name.
- 26 Name of album recorded by Evans in 1966. (3 Words)
- 30 Month in which Evans was born.

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New York City Jazz Clubs

by Ava Haney Martin



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Across

- 2 Located in the West Village, this club is in a historic building and has hosted greats such as Roy Hargrove. (2 Words)
- 5 1940's jazz club found near The Yacht Club. (2 Words)
- 7 Located in Greenwich Village, this club plays host to writers, poets and musicians. (3 Words)
- 9 This club could be found across the street from The Three Deuces during the 1940's.
- 11 A venue devoting itself to the more avant-garde and experimental performers.
- 15 This Harlem jazz lounge is named after the avenue on which it's located. (2 Words)
- 17 This bar originally opened during prohibition and was named for it's street number. (2 Words)
- 18 Part of Lincoln Center for the Performing Arts, this jazz venue is named after Dizzy Gillespie. (4 Words)
- 22 Modern and casual Greenwich Village club.
- 23 Jazz club located near Smalls in Greenwich village. (2 Words)
- 24 One of the clubs which makes up the "jazz center" of 52nd Street in Manhattan. (2 Words)
- 26 Located in Brooklyn this club still thrills it's audiences with Eastern European influenced jazz.
- 28 Antebellum South themed club of 1920's Harlem. (3 Words)
- 29 Hip jazz bar in Greenwich Village showcasing various artists.
- 30 Before closing it's doors in 1993, this nightclub in Greenwich Village hosted artists like Billie Holiday and Aretha Franklin. (3 Words)
- 32 A modern Greenwich Village club. (2 Words)
- 36 One of the longer lasting 52nd Street jazz haunts. (2 Words)
- 37 Small jazz club on West 52nd Street, Manhattan. (2 Words)
- 41 A great East Village club currently featuring live jazz. (2 Words)
- 43 Considered one of the most famous jazz venues, this club has branches in Greenwich Village, Tokyo, Milan, and Las Vegas. (2 Words)
- 44 Nightclub which, along with Minton's Playhouse, was instrumental in the evolution of bebop jazz.
- 45 Originally named the No. 5 Bar, this Bowery located club would later host jazz greats such as Thelonious Monk and John Coltrane. (2 Words)
- 46 Upper East Side club catering to a well-heeled audience.

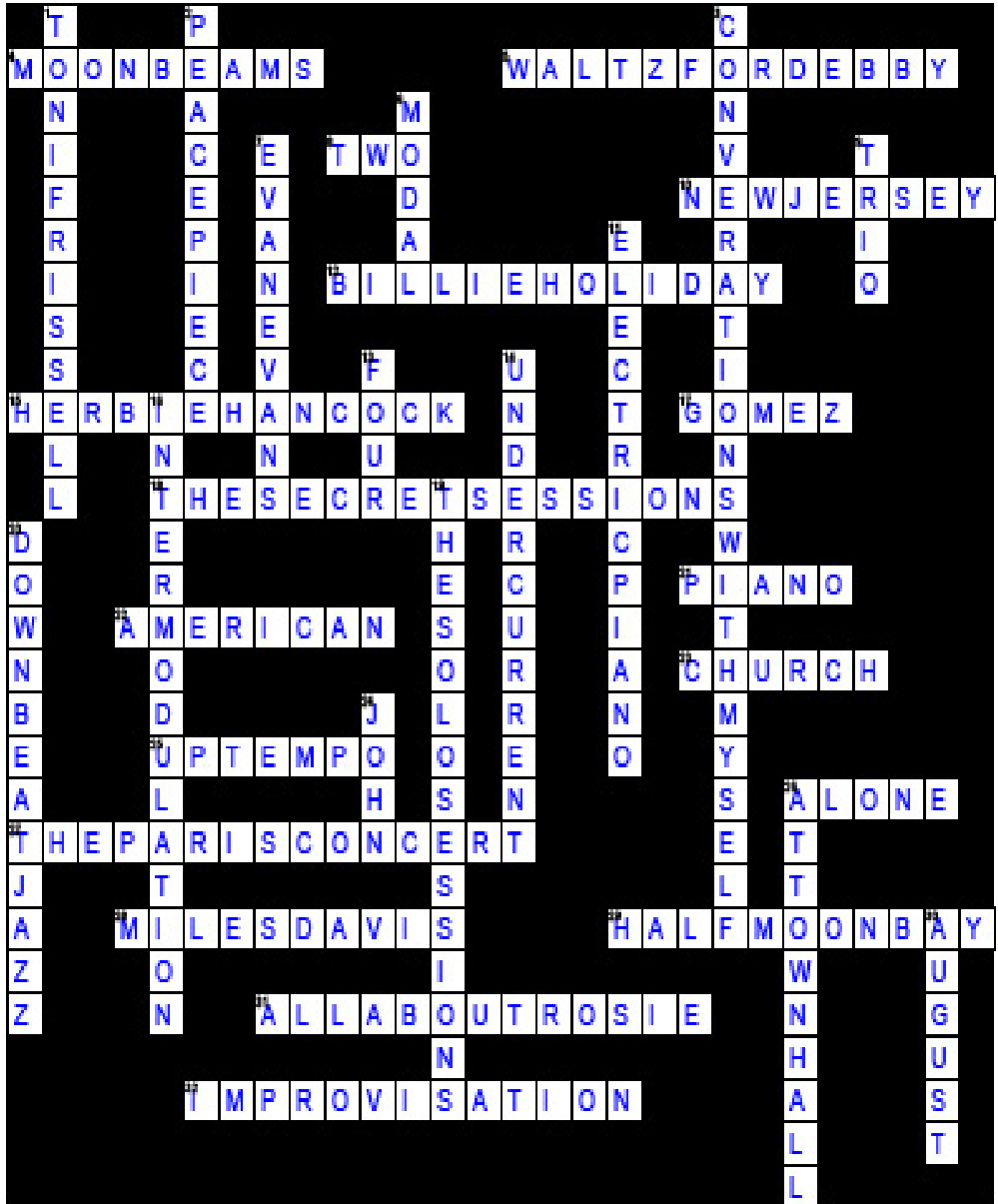
Down

- 1 One of the 52nd Street clubs where most great jazz musicians played. (2 Words)
- 3 This club is known for it's jazz jam sessions. (4 Words)
- 4 Nautically named club on 52nd Street. (3 Words)
- 6 NYC club founded in 1928 as a speakeasy by bootlegger Joe Helbeck.
- 8 Named after the famed Egyptian obelisk in NYC's Central Park. (2 Words)
- 10 Harlem jazz club named after Henry Minton. (2 Words)
- 12 Located in Greenwich Village, this club has hosted the recording of over 100 jazz albums. (3 Words)
- 13 With several locations across the country, this modern venue is home to experimental sounds. (2 Words)
- 14 A popular Harlem dance hall in the 1920's to 1950's. (2 Words)
- 16 This tiny club is located below street level in Greenwich Village and hosts up and coming artists.
- 19 A jazz club where Beat Artists such as Jack Kerouac and Allen Ginsberg would visit. (2 Words)
- 20 This popular club is currently open and located in the basement of Blue Smoke restaurant. (2 Words)
- 21 A "kingly" club located just off 52nd Street during it's heyday. (3 Words)
- 25 The East Village jazz club where Lee Morgan was shot and killed on stage during a performance.
- 27 This club was named after a type of wood. (2 Words)
- 31 Famous Manhattan jazz venue found on 52nd Street. (3 Words)
- 33 One of the few early jazz clubs to survive into the 1950's.
- 34 Open from 1994 to present, this club is located on Broadway and seeks to showcase new and legendary artists.
- 35 Located in Greenwich Village, this club was considered by many to be the premier jazz club in NYC. (2 Words)
- 38 New York Jazz Club-open in the 1950's named after Charlie Parker, the "Bird".
- 39 A Greenwich Village club named for the popular casino game.
- 40 Formerly Angie's, this "Smoky" supper club regularly features artists such as Wynton Marsalis.
- 42 Neighborhood club where you could often find Gil Coggins playing. (2 Words)

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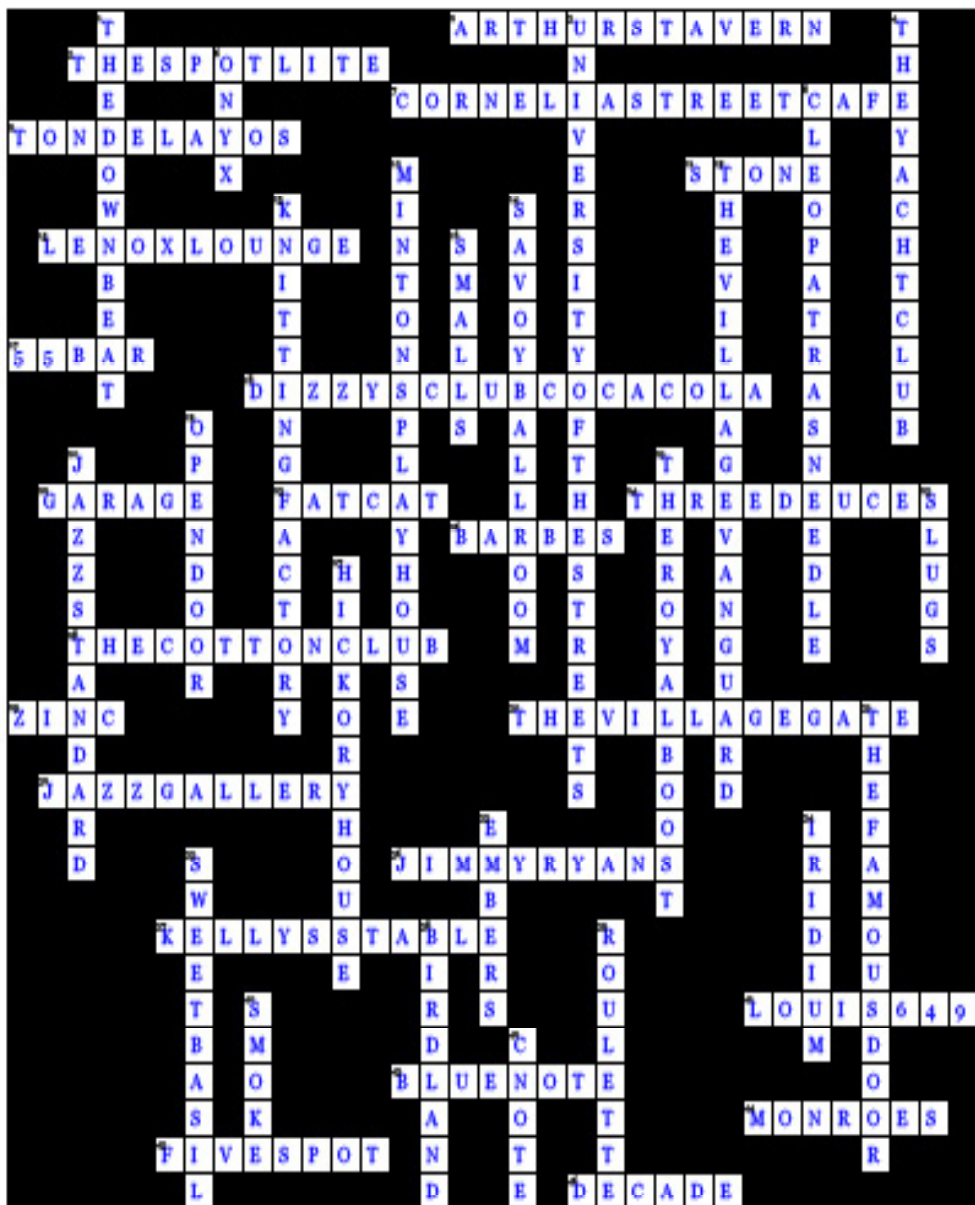
Bill Evans - Answer Key

by Ava Haney Martin



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THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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