

# improvisation



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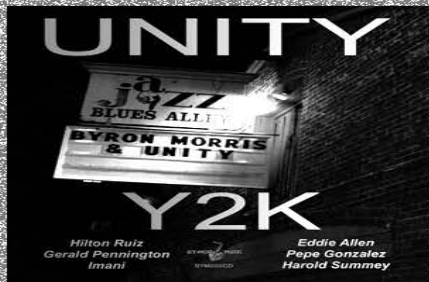
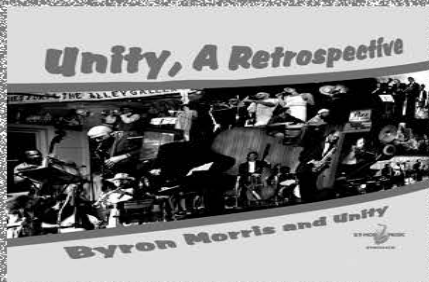
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Takada feels drawn to singing jazz because it empowers her to reach beyond her own cultural background. Music is the universal language that cuts through all differences and separations, which come from ethnicity, language, belief system and economic status. Life is never simple, sometimes with pains and sadness, but life is a miracle for us, human beings. Emi believes that, although it is not possible for her to stop wars and prevent natural disasters, she can quietly contribute beauty, peace, and power of love through her music, knowing that the world is changed one heart at a time.



# Emi Takada

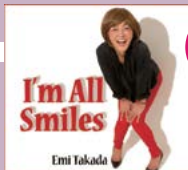
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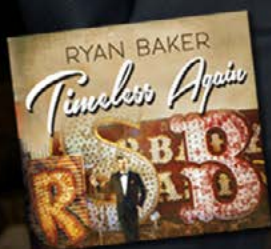
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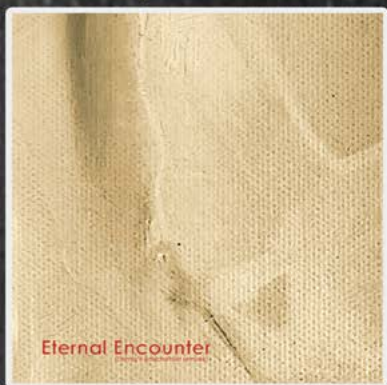
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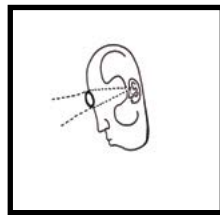
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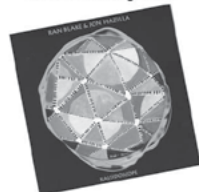
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*Oh Freedom*

393

Bob Rodriguez Trio  
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*So In Love*

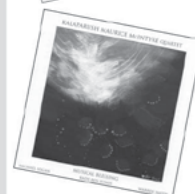
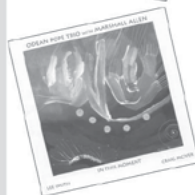
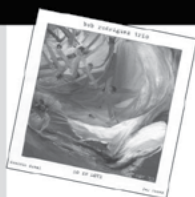
394

Odean Pope Trio feat. Marshall Allen  
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*In This Moment*

395

Kalaparush Maurice McIntyre Quartet  
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*“Rosenberg’s music has the breath of nature; trembles, murmurs, always searching in a meditative dimension, and at times ascetic.”*

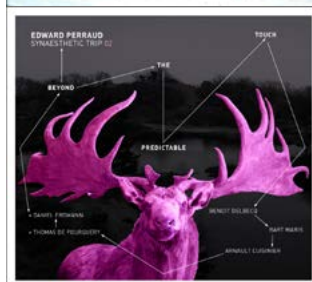
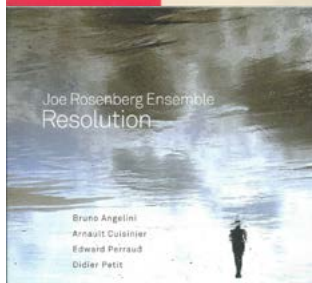
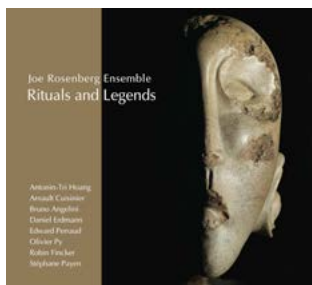
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All About Jazz Italia  
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*“Rosenberg has released three recordings that perhaps include the finest of what avant-garde jazz currently has to offer.”*

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Jazz News  
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## Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

"...up until now, nobody has structured an entire catalog around new/ avant-garde jazz with the emphasis on sonic excellence. CIMP aims to change all that. With minimalist, purist microphone techniques and honest, no-frills engineering, **CIMP offers an alternative to the often casually recorded avant-garde discography.** ... The overall flavor is of a homegrown product crafted with great care. ...the results are impressive. ... Musically, these discs are full of gems." Carl E. Baugher, *The Tracking Angle*

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

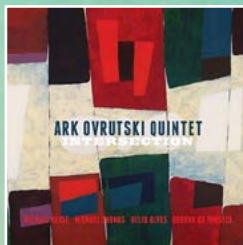
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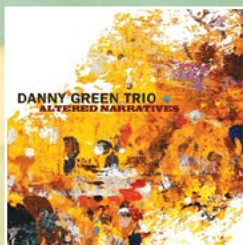
The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

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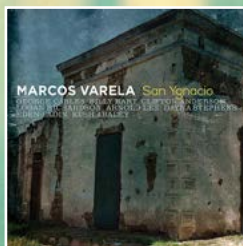
## ARK OVRUTSKI INTERSECTION

HELIO ALVES piano  
MICHAEL DEASE trombone  
MICHAEL THOMAS sax  
ARK OVRUTSKI bass  
DUDUKA DE FONSECA drums



## DANNY GREEN TRIO ALTERED NARRATIVES

DANNY GREEN piano  
JUSTIN GRINNELL bass  
JULIEN CANTELM drums

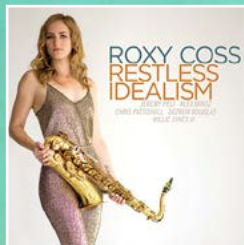


## MARCOS VARELA SAN YGNACIO

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GEORGE CABLES piano  
BILLY HART drums

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ALEX WINTZ guitar  
DEZRON DOUGLAS bass  
WILLIE JONES III drums  
CHRIS PATISHALL piano



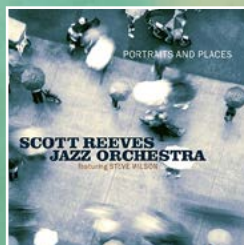
## RAUL AGRAZ BETWEEN BROTHERS

GEORGE COLLIGAN piano  
LARRY GRENADIER bass  
JACK DEJOHNETTE drums



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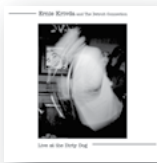
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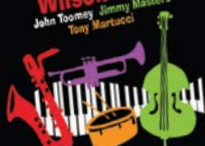
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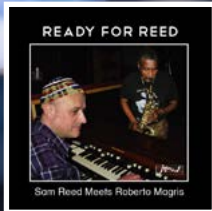
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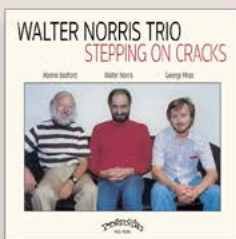
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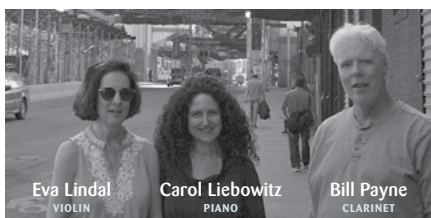
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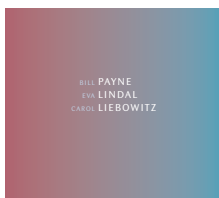
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**Oct. Nov. Dec. 2016**

**Vol. 42 No. 4 (420)**

## ABBREVIATIONS USED IN CADENCE

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

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# Inside This Issue

## CADENCE MAGAZINE EDITORIAL POLICY

Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly publication. On January 1, 2012 Cadence Magazine was transferred to Cadence Media L.L.C. Cadence Magazine continues as an online publication and one print issue per year. Cadence Magazine, LLC, is proud to continue the policies that have distinguished Cadence as an important independent resource. From its very first issue, Cadence has had a very open and inclusive editorial policy. This has allowed Cadence to publish extended feature interviews in which musicians, well known or otherwise, speak frankly about their experiences and perspectives on the music world; and to cover and review all genres of improvised music. We are reader supported.

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

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In conjunction with the Huddersfield Contemporary Music Festival, the UK's largest international festival of new and experimental music, Ars Nova Workshop's two-day festival celebrating avant-garde British contemporary music, ran from 6/24-25 and made history with the US premiere of works barely performed, even in Britain. The first night at FringeArts was entitled Ensemble Anomaly: The music of Derek Bailey and Paul Rutherford. Featuring a cast of stellar local artists such as Dan Blacksberg (tbn), Ron Stabinsky (p), Nick Millevoi (g) and Larry Toft (euphonium), in addition to Brit stars Simon H. Fell (b, conduction), John Butcher (ss), Mark Sanders (d) and Alex Ward (g). The ensemble first performed Paul Rutherford's "Quasi-Mode III," which he prepared in 1980 for an appearance by The London Jazz Composer's Orchestra on BBC Radio. Ward and Millevoi followed with an electric guitar rundown of Derek Bailey's "Plus-Minus," an interpretation of Karlheinz Stockhausen's 'recipe' score of 1963 – which was composed while Stockhausen was living in Philadelphia. The final segment was Derek Bailey's "No. 22 [Ping]," the structure of which is a transliteration of Samuel Beckett's Ping and originally written for a trio of Bailey, Evan Parker and Rutherford. Fell, who gave up his bass to conduct "Ping," said that the Bailey pieces were found posthumously and the musician community struggled to decide if the works should be performed because Bailey had dedicated his life to full-on improvisation and not composition. They decided that it was the best way to lay tribute to him. Post-set, Fell spoke in disbelief over the previous day's British vote to leave the EU. Although he's lived in France for 12-years, Fell said he was still able to vote on British matters. The festival continued the next day with a free afternoon performance by Ward and Millevoi of Bailey pieces, some never performed, at the Philadelphia Arts, and an evening hit of John Butcher's Tarab Cuts, with the saxophonist drawing influence from Arabic classical and Sufi music, with the help of Sanders. The Rutherford –Bailey performances were not done anywhere else in the USA. That's quite a cherry for presenter Ars Nova Workshop... The Li Daiguo (cel, pipa)/Rick Parker (tbn) duo jazz was brought back to



6/24 Ensemble Anomaly: The music of Derek Bailey and Paul Rutherford. John Butcher, Dan Blacksberg, Alex Ward, Mark Sanders, Simon H. Fell  
Photo credit: Ken Weiss



7/29 Li Daiguo & Rick Parker at Vox Populi  
Photo credit: Ken Weiss

town by Fire Museum Presents on 7/29 at Vox Populi. I had named their 2014 hit as one of the best of that year and this performance was every bit as triumphant. Daiguo is an important figure in China's experimental and traditional music scene. Born in Oklahoma, he moved to China over a decade ago and made a chance connection with Brooklyn-based experimentalist Parker when the trombonist ventured to China. Touring on the heels of their first release, the two displayed a strong connection and played music that resisted a clear label. Daiguo has a unique approach to pipa and incorporates small segments of beatboxing and throat singing. Parker, who fills in for Frank Lacy at times in the Mingus bands, remains intrigued by electronic manipulations of his instrument's sound and is a very accomplished performer. Kudos to the two for giving their best effort in the sweltering room. Did I mention the room was sweltering?... Fire Museum Presents served up a sizeable helping of "new" music with a sensational triple feature on 8/30 at Da Vinci Art Alliance. Cello maestro Daniel Levin started things off in the [also] hot room with a very visceral solo. Slapping three bows against the wood floor to commence his set, Levin hit his instrument and stomped his feet before addressing its strings. Eventually he tore a page out of a spiral binder, crinkled it up, and moved it across the floor with his foot to create sound. As the sweat streamed down his face and onto the cello, he used fingers to rub sound off the wood. He finished with "Sad Song," a tune he's recorded three times and described as, "It's so simple with this little melody. For me, after I played that first tune, where I covered everything that's available, it brought everything together. Everything I do is trying to break out of the frame of the cello." Saxophonist Bhub Rainey followed in duo with percussionist Ben Bennett, who sat Indian style on the floor, surrounded by an array of drum sticks, metal bowls, cans topped with rubber gloves, and even a frame drum he covered with roadkill deer skin. Bennett, a last minute addition after original partner, Lea Bertucci, had to cancel, fared extremely well, performing with Rainey for just the second time ever. Rainey enjoyed the challenge – "It's fun to be caught off guard." Tipple





9/1 Jessica Pavone at Vox Populi  
Photo credit: Ken Weiss

[Frode Gjerstad, David Watson, Kevin Norton] completed the night, returning to town after a two year break. Gjerstad (as, cl), who had sat directly in front of Rainey to observe his doings during the earlier duet performance, demonstrated his more spacious side, allowing plenty of room for both open interaction and melodic/unmelodic experimentation. Underrated guitarist Watson, mixed in gruff segments with colorful accentuations, while Norton switched between vibes and drums. Tipple capped their set with an aggressive swell of sound as the trio bore down and a late drum barrage reset the table. Gjerstad proclaimed, "I guess that's it, isn't it?" And then added in a short clarinet feature to top it off... Fire Museum Presents offered another stellar event two nights later at Vox Populi, this time showcasing the skills of three strong women having at it as soloists. Ava Mendoza has rapidly made a name for herself since relocating to Brooklyn from Oakland a few years back. Her music is certainly hard to define - it's part Rock, Blues, Jazz, Country and some Iggy Pop (to my ears) when she sang. She summed up her playing this night as, "Blues from outer space." Also performing was Jessica Pavone on viola. She announced, "This is a viola. I just played in Jacksonville and the presenter didn't know what instrument I was playing!" Someone yelled out it was a cello but nobody was buying that. Rosie Langabeer, the second New Zealander to play Philly that week, David Watson was the first, sat and worked electronics while sampling and looping kazoo and voice for a very lighthearted and festive set... Kurt Rosenwinkel's regular homecomings at Chris' Jazz Café is always anxiously awaited by the numerous area fretwork worshipers but his gigs on 9/9-10 were especially titillating because this was his Bandit 65 band, the trio collective that also includes another local guitar hero - Tim Motzer - along with NY-based percussionist Gintus Janusonis, who more often is found in the company of performers such as Santana and Angelique Kidjo. Before the start of the first night's second set, Janusonis crept up on singer, and his occasional employer, Ursula Rucker, who was seated at a table near the stage, and planted a kiss on her cheek. He explained to her that, "We're (the trio)

kind of hot right now!" I was seated right next to Rosenwinkel's dad and couldn't help but overhear his conversation with his son. Papa R. revealed how he himself was currently attempting to learn some music and became so frustrated that he tore the cover off the music book and wondered if Kurt had ever been so frustrated. The answer was yes and that he had had nightmares over Charlie Parker's "Confirmation." He also talked about the trio's music – "It's a deep thing the way the music comes out [with this band]. We're creating new music. When we listen back to the gig's tapes, it's blowing our minds. It's definitely new music!" The set certainly did unfold new music for the guitarist. The addition of Motzer, who is more often found in prog and electronica circles, has opened up Rosenwinkel's playing field into an atmospheric jam at times with healthy helpings of electronic fiddling. It was very cool stuff, although at times, the fiddling went on too long and what Rosenwinkel was creating wasn't diverse enough to maintain the listener's attention. A late Country Blues was very happening, as was the majority of the music.



9/1 Ava Mendoza at Vox Populi  
Photo credit: Ken Weiss

Incoming hits: Chris Jazz Café ([chrisjazzcafe.com](http://chrisjazzcafe.com)) presents - 10/7-8 Chris' Anniversary Weekend w/ Eric Alexander, Joe Breidenstein & John Swana Sextet; 10/15 Harold Lopez Nussa 3; 10/28-29 Ari Hoenig 4; 11/5 Dave Stryker/Don Braden 4; 11/18-19 John Pizzarelli Band; 11/25-26 Pat Martino 4; 12/3 Ann Hampton Calloway; 12/28-30 Orrin Evans 4 w/ Kevin Eubanks...Ars Nova Workshop ([arsnovaworkshop.org](http://arsnovaworkshop.org)) presents – 10/3 Jason Stein's Hearts & Minds @ Boot & Saddle; 10/12 George Lewis' A Recital for Terry Adkins @ FringeArts; 10/22 Claudia Quintet @ FringeArts; 10/31 Sun Ra Arkestra @ Johnny Brenda's; 12/8 Larry Ochs-Nels Cline-Gerald Cleaver @ Johnny Brenda's; 12/11 Larry Ochs-Nels Cline-Gerald Cleaver & Nick Millevoi's Desertion 4 @ Johnny Brenda's...South Restaurant ([info@southrestaurant.net](mailto:info@southrestaurant.net)) presents - 10/1 Milton Suggs; 10/2 Jeremy Pelt; 10/5 Freddie Hendrix; 10/6-7 Jason Marsalis; 10/8 Mandy Harvey; 10/9 Orrin Evans 4 w/ Joanna Pascale; 10/12 Christian Scott; 10/14-15 Allan Harris; 10/19 Captain Black Big Band; 10/26



9/9 Kurt Rosenwinkel, Gintus Janusonis,  
Tim Motzer at Chris' Jazz Café  
Photo credit: Ken Weiss

Warren Wolf; 10/27 Paul Taylor; 10/28-29 Meg and Victor North...

Montgomery County Community College (live-lyarts@mc3.edu) presents – 11/6 Joey Alexander 3; 12/4 Charles Lloyd & The Marvels...The Painted Bride Art Center (info@paintedbride.org) presents - 10/8 Felipe Salles Group; 11/4 Pedrito Martinez Group; 11/10 Bobby Zankel and the Warriors of the Wonderful Sound w/ Rene McLean; 12/3 Steve Bernstein's Sex Mob...

Fire Museum Presents (media@museumfire.com) presents – 10/24 Cactus Truck w/ Brandon Lopez @ The Rotunda...Cacddd10/24 10/24 - Cactus Truck (Lopez) @ The Rotunda 10/24 - Cactus Truck Lopez) @ The Rotunda 0/24 - Cactus Truck (w/ Lopez) @ The Rotunda.

Ken Weiss

This really is the year of music in Calgary. The mayor has proclaimed it so. And along with the grand opening of the spectacular Studio Bell-National Music Centre, the staging of the 2016 JUNO national music awards, and the inauguration of the Calgary Music Awards, the city's jazz collaborative JazzYYC has successfully presented its second annual summer festival. The June 12 - 20 event was a thoroughly Canadian jazz affair that drew on artists of international renown, such as opening night (at the Ironwood Stage & Grill) performers trumpeter Jens Lindemann and pianist Tommy Banks. Both are not only veterans of the music business, but also recipients of the country's highest civilian honour, the Order of Canada. Lindemann tours the world just about any time he isn't teaching at UCLA and performs at major concert venues as an orchestral soloist, with chamber groups and jazz bands, and as a recitalist and clinician. Banks has done just about everything anyone could in music, even hosted his own national TV series and composed the music for the 1988 Winter Olympics. The night was a homecoming for each of them.

It was also a homecoming for former Calgarian Brent Mah, who, with fellow saxophonist and Vancouverite Ben Henriques, played a knock-down, drag-'em-out John Coltrane tribute at Lolita's Lounge, a couple of blocks down the street the same night.

Having started with the bar raised, the next four days met the challenge of a high standard of performances by globally celebrated jazz-pop vocalist and pianist Laila Biali, to whom no one can be compared, the passionate French-Canadian avant pianist-composer Marianne Trudel in a high-energy trio with bassist Rémi-Jean Leblanc and drummer Rich Irwin, and a ripping young quintet from Quebec led by trumpeter Rachel Therrien, winner of the 2015 Montreal International Jazz Festival TD Grand Jazz Award. Amidst all the hub-bub, JUNO winning composer/guitarist/vocalist Mike Rud presented an intimate one-man show of music and reminiscences of his jazz career that started in Edmonton and now is based in Montreal.

Throughout the festival, trombonist/pianist/bandleader and prolific composer Hugh Fraser and the hard-bop VEJI Big Band (Vancouver Ensemble of Jazz Improvisation founded by Fraser in 1980) served as a kind of centre of gravity--although Fraser, as buoyant as a beach ball on a breezy day, seemed to have anything but gravity about him. He was enthusiasm incarnate and it was catching. Whether leading the VEJIs, workshoping with the JazzYYC Youth Lab Band, or playing in his trio, nobody could have been having more fun, while making sure everyone else did. He is a strong proponent for indie festivals, he said, and added that it may be a new paradigm for the future. Fraser has spent a great deal of his time abroad, both as a performer and teacher (including the Royal Academy of Music in London and the University of Ulster) as well as in Canada. For the band, it was a reunion of most of the original members, and the party took place on stage. It was also a welcome reminder of the VEJI's first appearance in Calgary at a jazz festival in the early '80s, when they sold out two nights in a row even though they were virtually unknown outside of Vancouver. In the days leading up to the festival and during the festival itself, locally

based jazz musicians played free outdoor shows downtown. Saturday included the regular jam session at Kawa Espresso Bar with the bar-raising component of the visiting artists jamming with local players, plus the guest appearance of multi-award-winning saxophonist and VEJI band member Campbell Ryga with the Prime Time Big Band for their regular Saturday afternoon gig at the Ironwood Stage & Grill. The festival hosted its second listening party, which brought together Rud, trumpeter Al Muirhead and bassist Simon Fisk to discuss and play recordings of music that influenced their careers, then perform a short concert. On the Sunday, jazz broke out all over the neighbourhood of Inglewood, a stone's throw from downtown, in a "jazz walk" that saw live jazz music performed in cafes, restaurants, nightclubs, art galleries--even a knife store--from noon until 6 pm. This is the third walk JazzYYC has included in its festivals and its popularity has expanded each time.

The Calgary summer festival is growing cautiously, and it is hard to say how long its indie aspect will be maintained, but the producing organization is determined to keep it on the rails with a tight rein on governance and a watchful eye on budgets. What I especially liked about it is that it was all jazz. It also placed an emphasis on new music and its audience-building strategy more on physical accessibility than on providing music that might be more familiar to uninitiated jazz ears.

Three hours east along the Trans-Canada Highway, the 20th annual Medicine Hat JazzFest (June 19 - 26) was in full swing. A bigger lineup in a much smaller centre, this jewel of a festival shared artists with the Calgary event, and added returns of the distinguished U.S. pianist and composer Ryan Cohan, jazz and boogie-woogie pianoman Michael Kaeshammer, the Cuban dance band leader Wil Campa (and his band), and expat Japanese and current New York resident guitarist Nobuki Takamen. Events were scattered across town, with the main shows taking place at the city's arts centre The Esplanade, in its theatre, and across the lobby in the cabaret-style Studio Club for such performers as Amanda Tosoff, André Leroux, and Trudel with Ingrid Jensen.

JazzFest producer and one of its founders Lyle Rebbeck says the festival continues to focus on jazz music, programming shows to meet the audience where they are, rather than to push an agenda. They have worked at building a trust with their audience so they know it will be great music whether or not the performers are known to them. It is all about community building, he told me. And then he said this: "Jazz has the power to put people in touch with their human side, putting something very positive out into the world." Judging from what I saw among audiences and performers at both of these festivals, I would have to agree.

Sheila Thistlethwaite



## Short Takes Vancouver, Canada

This year's Vancouver International Jazz festival ended on July 3rd. Major artists appearing at the festival include Joe Lovano, Gregory Porter, Oliver Jones, Jacky Terrasson, Evan Parker, Renee Rosnes, Terell Stafford, and others. Reviews of groups that I heard will be in the next issue... Things keep cooking after the festival at Frankie's Jazz Club starting 7/7 with Cannery Row followed 7/8 by blues with Alita Dupray & Rob Montgomery. Next up Brickhouse is in 7/10 and then Steve Kozak and West Coast All-stars. Singer Heather Keizur & pianist/vocalist Steve Cristofferson appear 7/14. Trumpeter Gabriel Hasselbach appears 7/15 along with Brian Monroney guitar, Miles Black piano, bassist Lawrence Mollerup & drummer Joel Fountain followed by the Bradley/McGillivray Blues Band on 7/16. Bassist Paul Rushka's sextet with Jon Bentley & James Danderfer reeds, guitarist Dave Skula, pianist Jillian Lebeck & drummer Joe Poole appear 7/17. Tenor saxist Cory Weeds appears with the Jeff Hamilton 3 7/21. On 7/22&23, it's Trumpet Summit with Ray Vega and Thomas Marriot with Chris Gestrin piano, Paul Rushka bass & drummer Craig Scott. Singer Helen Hansen appears 7/24 with Bill Coon guitar, Miles Black keys and bassist Jodi Proznick focusing on the music of Peggy Lee. Bassist Proznick also appears 7/28 along with the VSO School of Music faculty. Vocalist Siobhan Walsh's group appears 7/29 with James De Couto keys, guitarist Adam Rohrlick, bassist Cameron Hood and drummer Jamie Fraser. Latin jazz group Zapato Negro close out July 7/30. August starts off at Frankie's 8/4 with pianist Dan Tepfer's 3. 8/5&6 has Steve Kaldestad's 4tet with Miles Black piano, bassist Russ Botten & drummer Julian MacDonough, followed 8/7 with Carman J. Price singing Tony Bennett. Chicago-based Nigel Mack and The Blues Attack appear 8/12 followed 8/13&14 by B3 For Bunny: NYC organist Brian Charette's 4tet with Cory Weeds tenor, guitarist Dave Sikula and Julian MacDonough. There's more blues 8/18 with Harpdog Brown & The Travelin' Blues Show and 8/19 with Rob Montgomery & Friends with Murray Porter. 8/20 clarinetist James Danderfer evokes the 50s west-coast pianoless 4tets (Mulligan, Baker, Brookmeyer et al) with Mike Allen saxes, bassist Jeff Gammon & drummer Joe Poole. Pianist Jillian Lebeck & guitarist Tristan Paxton appear 8/21. Miles Black's 3 (with bassist Andre Lachance & drummer Joel Fountain) and Cory Weeds play Gene Ammons along with Maya Rae 8/25. August ends with Coco Jafro 8/26. Sarah Kennedy & Friends 8/27 and Nancy Harms 8/28. September starts off with guitarist/vocalist Barry Greenfield's band with guitarist David Sinclair, bassist Rene Worst and Elliot Polsky percussion & vocals. Recent visitors include Chick Corea & Bela Fleck, Cecile McLorin Salvant and tenor player Harry Allen teaming up with Cory Weeds, pianist Tony Foster, bassist Russ Botten & Joe Poole drums. I caught Allen & Woods 4/1 and they did some serious smoking on Sweet Georgia Brown, which featured a swinging walking solo by Botten. Other tunes included Getzville by Foster and June Song, a lilting waltz by Allen. Allen and Weeds were channeling Al and Zoot on Dizzy Atmosphere as at other times during the night. Other tunes included Lockjaw Davis' Hey Lock, Benny Golson's Park Avenue Petite and Allen's Great Scott, a dedication to Scott Hamilton. Love to hear more 2-tenor blow-outs... For Frankie's and Coastal Jazz info, go to [www.coastaljazz.ca](http://www.coastaljazz.ca)

Ron Hearn

## My Jazz Epiphany



Rhys Chatham  
photo credit. Ken Weiss  
Story Taken by Ken Weiss on  
May 24, 2016

So I started out as a Classical player and my instrument was flute. I became interested in contemporary music and played the music of Edgard Varese, Pierre Boulez, Mario Davidovsky, and the entire literature for contemporary flute in the late '60s. And then I met up with a nice lady who was a Jazz pianist and she invited me to go see a concert in a place on Bond Street that I had never been to. I suppose this was in 1972, and I didn't have much exposure to what we call Jazz. I had listened to John Coltrane albums, especially *Giant Steps*, but I literally didn't know ANYTHING about it at all. So my girlfriend took me to this loft kind of building, and it turned out to be Studio Rivbea, Sam Rivers and his wife's place where they put concerts on. We went downstairs to the basement and it was very comfortable with very interesting people. There was incense lit to cover other kinds of "incense" that was prevailing down there. It was the beginning of the '70s, everyone was smoking pot. So we were all very comfortable, listening to this music. I heard a group play, I think it was a quintet, and I was absolutely amazed because, for me, to my ears, the music that they played sounded SO precise. It sounded like "Stimmung" by Karlheinz Stockhausen, with that kind of precision, which is a piece that Stockhausen wrote in the '50s for woodwind quartet. This was a quintet with a person playing soprano saxophone along with a bass player and a drummer and probably a trumpet player. The leader was Steve Lacy. I didn't even know who Steve Lacy was at that point, but for want of a better word, it blew my mind! It was through that experience that I decided it was time to take a new look at Jazz. Eventually a friend gave me a tenor saxophone that he wasn't using. The thing about tenor saxophone, or really any saxophone, is that the fingering is very similar to flute. It's better if you had started out on clarinet to play saxophone but it didn't matter. I hooked up with a tenor player named Keshavan Maslak who was in from the West Coast and he knew everything about how to play tenor. Back then the emphasis wasn't on technical playing, the emphasis was on free playing. I learned my scales with Keshavan but soon he said, "Rhys, you just have to follow your heart and follow your nose so now we're gonna forget about the scales and we're just gonna jam." And that's how I got my start in the Jazz tradition. It was Steve Lacy, it's all his fault! I later met Steve when I moved to Paris in 1988. I had married someone in New York City who was French, a dancer studying with Merce Cunningham, and after five years of living in New York she decided she wanted to go back to France and said if I wanted, I could come with her. [Laughs] So I decided to go and Steve Lacy was in Paris. By then, I knew a lot more about him and I had gotten much more deeply into Jazz.

## Remembering Dominic

# Dominic Duval 1944-2016

Dominic and I were friends for 20 years beginning almost from the time we first met. In 1995 Dominic approached me about a trio project for the CIMP label. To his own surprise, as well as to the surprise of the rest of trio, I accepted the proposal. We worked out the dates and other procedural matters during which Dominic said to make Mark Whitecage the leader; up until then I assumed Dominic was the leader—as the normal protocol is who ever gets the gig gets first billing. The trio left New York City later than advised and began the snowy 360 mile trip to the North country on January 18, 1996. In Utica, New York their car was side-swiped by a semi-truck, which wrecked the car. Fortunately passengers and instruments were unhurt except for some glass in Dominic's finger. At this point there was a question as to whether or not to continue this trip to "nowhere" as neither Dominic, nor drummer Jay Rosen, nor saxman Mark Whitecage knew anything about our operation much less about myself. They decided to persist (I'm sure at Dominic's insistence) and proceeded to drive the last 100 miles in a rented vehicle through heavy snow; it took them 7 hours. On arrival, in 20 below zero temperature, they were met by myself wearing shorts, t-shirt and sandals. I'm sure their unspoken thoughts included that this whole endeavor may have been a mistake and perhaps even wondered "is this guy nuts?". A nights rest and good food convinced them if nuts or not as least we knew how to make good food. As the recording progressed the music began to come together as did friendships. From that unforgettable moment Dominic came to trust me and I Dominic. We collaborated on almost 100 projects, many of them including talent scouted by Dominic. He played far reaching music with depth and he recognized a like-minded approach (with the chops to match) in others.

Dominic was a force and I could not imagine our labels without Dominic's presence anymore than I could imagine Colorado without the Rocky Mountains. Our relationship was symbiotic; he appreciated my directness and I enjoyed the forwardness of his personality and bass playing. With his creative gifts and our resources we were willing to stand forward against the general indifference (towards non-commercial art) and endure. Dominic was responsible for many of my highs of the past 20 years and he was supportive during my lows. I will miss Dominic in a book full of ways but I am fortunate to have known him and to hear his music which I am convinced will endure past my own time.

Robert D. Rusch—producer Cadence Jazz Records, CIMP and CIMPoL Records;  
7/23/16.

## Remembering Dominic



Dominic Duval  
Photo credit: Ken Weiss



Ivo Perelman and Dominic Duval  
Photo credit: Ken Weiss



Eddie Gale,  
Sun Ra's  
Original  
Avant Garde  
Trumpeter  
by Tee Watts

To informed students of Jazz, Eddie Gale is perhaps the most unsung disciple of the avant garde new thing movement of the '60s led by John Coltrane. The young Eddie Gale studied under the Bop wings of the great Kenny Dorham. He was recorded on sessions with Sun Ra, Cecil Taylor, Larry Young and Elvin Jones, among others. He has performed with many notables in the Jazz world including Coltrane and Jackie Mclean. Probably Gale's most prolific work as a sideman occurred during his two tenures with the often misunderstood genius, Sun Ra and his Arkestra. He is also known a bandleader and composer. The following is based on interviews with Mr. Gale, held between March and August of 2016.

Eddie Gale was born and bred in Brooklyn. His parent's generational roots stretch back to the Gullah people of South Carolina.

"Yes well, my parents were from the deep south. My father was from Orangeburg, South Carolina and my mother from Charleston, though she grew up in Charlotte, North Carolina. My sister did an investigation some years back and discovered that our father, Johnny Gale, was descended from the Gullah peoples. He was a very dark skinned man who didn't get the education. He actually signed his name with an X. He also didn't know how old he actually was. Many people from the deep south didn't have education in those times. When people migrated north to find work, a result of that was better educational opportunities. My parents were very sensitive to fear. When we started identifying with Africa by wearing the Afro hair style and wearing dashikis my parents got very nervous. "Boy, don't you go out there with your head like that," they would say. I realized years later that because of the indoctrination of fear they couldn't identify with much more than being called boy or nigger. They taught me, sticks and stones may break my bones but names can never harm me. We had to carry that growing up in New York so we weren't afraid. We were around all types of peoples, colors and nationalities in Brooklyn so we didn't have any fear."





Eddie Gale  
with  
Illinois Jacquet

Growing up in Brooklyn, the young Eddie Gale was introduced to the study of brass by way of Scouting, specifically, Cub Scouting.

My whole beginning on the instrument was on bugle in the Cub Scouts and continued in the Scouting marching bands through Boy Scouts and Explorer Scouts. I was attracted to the horn and it was all just bugle. Everything had to be done by your embouchure combined with your listening, hearing, accepting and marching. You had to be in to it to learn by that method. I learned later that the whole formation of Jazz came out of marching. The cadence of it. All the things that go into it. Playing and marching at the same time as well as marching without playing. Or the horns laying out while the rhythms of the drums build. When we would march by the judges reviewing platform we would try to drown the other bands out, that were marching in the other direction, as well as make people dance. One thing that was taught to me was that the rhythm had to be strong enough to make people want to dance. I was taught that as a musician you had to be able to dance yourself, because if you couldn't, how was your playing going to make the people dance?

Ever a student of the study of will, Gale continues. "The main thing, and I believe this more so now, living in these years and that is, desire and will power are very important parts of learning any subject. You have to have the will to want to do this. That's what I had, the will to commit and challenge myself to do it. I even wrote a song on one of my albums called The Song Of Will which touches on the metaphysical side of our existence. The whole ideas of will power, spirituality, belief systems, meditation come into it. These things are now more accepted in the world. I've found that the will power to want to play the instrument still drives me to it.

One of the things I was doing before Scouting introduced me to the bugle was singing Doo-Wop. We had a good time harmonizing with each other. The expression from that, going into the horn, led to mimicking the vocals we were doing.



Eddie Gale  
with  
Sun Ra

I was very bashful when young. Whereas a lot of guys would get out there and dance with their vocals, I would just stay in the background and do my part. I'll never forget an incident that occurred when I was on stage sittin' in with Illinois Jacquet, when I did get involved with playing trumpet. I was a young man, trying to play at the back of the stage. He said to me, "Son, you've got to come up to the front. You can't stand in the back and play. In this music, there's a front line. You've got the rhythm section and you've got the horn section. You are the horn section. You have to be up front. You can't stay in the background and play. I was like, "Ok, yes sir." I was too nervous to go out front and play. But I accepted it. You know, that's part of the Jazz culture. There are so many different terminologies, meanings, arrangements, styles, living conditions, etc. All kinds of things that the Jazz culture is about. They don't teach that in college these days. Many don't even know that a Jazz culture exists.

Jazz is a national treasure. April 30 was International Jazz Day. The whole month of April is Jazz appreciation month. In 1987, resolution 57 was sponsored by the Honorable Congressman John Conyers of Detroit which designated Jazz as a rare and valuable national treasure. These ideas and endorsements are very important when discussing the music of America. The art of improvisation, the ability to be instantly creative within certain parameters such as arrangements, tones, ideas and topics elevates Jazz to its own level.

On transitioning from bugle to trumpet "One of the ways I transitioned from bugle to trumpet was once I started getting involved instrumentally with the marching bands and all, I noticed there would sometimes be a soprano piston bugle in the band. It had one valve I said, 'wow, look at that.' I got my first trumpet from the pawn shop. I was able to buy it 'cuz from a little kid, I always worked, shining shoes on the weekend. My family was that type of family. I always hustled. But when I got my first trumpet, I didn't have anyone to show me anything, so I would sneak



downstairs in the basement and blow on it, doing the same things I'd been doing on the bugle. I would push on the pistons and see how the sound would change. I did that for about two years. I called it blowing my brains out. I would just blow man. I didn't care what I was doin'. Then I started listening to different recordings of trumpet players, which made me want to learn more. I started going out and observing people like Kenny Dorham, Chet Baker, Miles and all those other cats. I said, 'Man, I got to really get into this.' Then I got with Kenny Dorham. I went down to the club. See, in those days it was different. Musicians were different. It would be like, 'Ok young brother, what'chu won't?' 'I wanna sit in.'

'Ok, well, you better go learn this first.' See, you had to learn, Well You Needn't and Night In Tunisia, all the songs that were popular at the time. We learned by ear. So when I got with Kenny, I was exposed to notes on paper. It makes me laugh now, but when I saw the black dots o white paper with 5 lines and 4 spaces, I was shocked. "What am I supposed to do with that. I gotta do what? Learn scales and melody? I learned from singing that my instrument was a melodic instrument. I don't play a chord instrument. Then I had to learn about music theory; counterpoint, harmony. I learned that counterpoint, melody against melody, is what takes place in improvisation. Ultimately, the more melodic you can be determines how your music will be accepted. You learn to play evenly, to resolve passages that open up to the next statement. Learning how to think that way in playing through improvisation.

## The University of the Bandstand

When I was coming up in the '50s, those that came before me, talked about the University of the Bandstand. That's when musicians would come together after hours and jam. That's where you would learn the concepts and philosophies behind the music.

Generally, the band would work Tuesday through Sunday in the clubs and the jam sessions would happen on Monday. There would be a house band hired for these Monday night sessions and other players would come in and jam. It was at one of these sessions that Sonny Stitt told me to, 'Go home and learn to play slow.' I was taken aback. I was thinking, as fast as he played that alto, good gracious I wanted to learn how to play trumpet that fast. I didn't realize it at the time, but he was encouraging me to develop my tone by playing half and whole notes, ballads and things like that. At the University of the Bandstand, Clark Terry told me about Arban's Complete Conservatory Method for Trumpet. My first teacher, Kenny Dorham stressed that as well. Another aspect that was stressed at the University of the Bandstand was looking good on stage and stage presence. You had to be sharp to be a musician in New York. When I sat in with Illinois Jacquet as a teenager, I had on my double breasted jacket. Back then, guys were straightening their hair. Illinois Jacquet had his hair done. I tried that too once, but it got too close to the scalp and started burning. I had to leave that alone!

Today, when musicians try to come on my stage wearing sneakers, I have to tell them to please wear shoes, it's mandatory. In the '60s when we did the Ghetto Music performances, I had the orchestra wear robes with hoods on them. We were the first group that I know of that had that type of attire. The reason we were doing it is because I felt that with sixty or so musicians in front of a large audience, I needed to keep their attention and the hoods kept them from looking from side to side. Stage presence is very important."

As a teenager, Eddie Gale solved the mystery of getting into clubs despite being underage.

"What we did was, you know the hats that we wear with the (stingy) brim and all? As young boys, we used to call them men hats. The grown men would wear those hats wherever they went. So we, as young men would wear those hats in order to appear older and get into the clubs. That's how I got in to see Prez (Lester Young). I didn't know anything about him. I just saw his name up there and the picture. And man, we wanted to go hear that. So we learned through the culture, 'Oh, that's Lester Young, they call him Prez because he was so great on his saxophone, he was a leader in it.' Or it was Dizzy Gillespie or other leaders at the time who became icons to us. Miles Davis with the muted trumpet. The richness of space in his solos. After coming up through the Scouts all those young years, it may me want to pay attention to the Jazz culture. How they dressed differently. They didn't wear sneakers and stuff. They dressed up

sharp, with nice hats on, etc. It made a very different impression in my life about music. It's a way of life. It's not just something you do to enjoy, or just to be pleasing. And as I grew up more, it wasn't just about making money. We didn't think of it that way. We did it because of the love that we found in expressing ourselves. Later on though, you discover it's about making a living. Before I got with Sun-Ra and Cecil Taylor and all them, I was with a group called the Afro Jazz Lab. Every weekend we would be playing a party in somebody's basement, picking up a little change. We had a good time doing that. We didn't worry about who was promoting it, who knew us or who was writing about it. We didn't think like that. We were just having a good time playing music, learning songs to please our audience."

## **The Challenge of Parenting at 19 and a Family Introduction to Monk**

"I started out very young being a parent. I got married the first time at 19 years old. Our parents had to sign for us to get married. Because I was taught by my father, 'Boy, you get out there and make some young girl pregnant, you better marry her and take care of those children.' See, that's what he did in my life. He and my mom were always there. I had a good example of taking care of your responsibilities. So when my parents started to go through changes when my girlfriend got pregnant I told them, 'No worries. We're going to get married.' So that's how that happened.

My father in law's best friend was Monk's brother in law. His name was Corky. Man, they put me in the back of the car one night and said to me, 'We're goin' to the city tonight and introduce you to Monk.' So, I'm all nervous in the back of the car, with my father in law in the front. That's how I met Monk. I laugh now because it was such an experience. It reminds me of another experience I had with my family in North Carolina about 5 years ago. My first cousin, who used to visit us in New York when we were young and vice versa, called me and said, 'You know, my daughter is getting married. Maybe if you come this way, you can do something for us.'

I said, 'Yes, what did you have in mind?'

He said, 'Will you do the Lord's Prayer?'

I said, 'Hunh?'

'Would you play the Lord's Prayer on your trumpet?'

I said, 'Gee, I've never had anybody ask me to do anything like that before.'

So, although I agreed to do it, right away I went into culture shock because, in the South, you can't just go into church and do an improvisation. You really have to go straight, no chaser. And the Lord's Prayer too? You can't come in there with sheet music. They would be like, 'Boy, you don't know the Lord's Prayer?' Right away my mind started going through all these cultural things. My wife Georgette and I drove across country to do it, which we didn't mind because we love traveling. But man, that was the most nerve wracking



performance of my whole life, except for sitting in with 'Trane. I mean, we all know how to recite the Lord's Prayer, but playing it was quite a challenge. I did it and remarkably, it turned me deeper into the whole idea of inner peace in my life and the acceptance of strong belief. It really covers that for me. It was such a challenge that I'd never been confronted with in music before.

I came up with the melody from knowing the prayer itself and using the intonation of how the voice recites it. I really had to practice it to get it right and accomplish that point of view. It goes back to when I went to Europe in 1973 and became fascinated with spiritual Jazz. I was so deeply impressed with Sun-Ra, Cecil Taylor and John Coltrane. To me, they were the leaders of the movement into the 21st century. The spiritual point of view is more creative. When you create things instantly, that's an act of spiritual movement taking place."

On Working with Sun Ra, Cecil Taylor and John Coltrane

Eddie Gale did two stints with Sun Ra's Arkestra. When we broach the subject, Gale reflects on Sun Ra's teaching on the idea of space.

"When I reflect on the Internet, I go back to the teachings of Master Sun-Ra about the whole idea of space. He was teaching this in the '50s. And that's just what the Internet is about. It's all taking place in (cyber) space. Space music. The creativeness of the Sun-Ra lyric, Space Is The Place. These are realities now, more clearly than ever before. I met him through Scoby Stroman who was Olatunji's drummer at the time. I used to see Scoby get up on stage and drive the whole Olatunji Band in Brooklyn.

Sun Ra was like a step-father to me. We were very close. He would come to Brooklyn and I'd introduce him to people that were in my life. I'd go to Manhattan with him and we would walk the streets. He would describe to me all sorts of ideas; intellectual word play and descriptions of things. I was a married man at the time and didn't live in the housing that Sun Ra had for his Arkestra members on East 3rd Street. John Gilmore, Marshall Allen, at times Pat Patrick (whose son Deval Patrick became the governor of Massachusetts) and Ronnie Boykins all lived there with Sun Ra. I rehearsed with them on East 3rd Street, right down the street from Slugs. Sun Ra got famous at Slugs. When the word got out people from all over the world would come to Slugs to see the Sun Ra Arkestra on Monday nights where he played every Monday night for a year.

I believe the first recording I ever did was on a Sun Ra album entitled Secrets of the Sun. He would have me stand next to the piano, rather than in the horn section. When he wanted me to solo, he would point and say, 'Now you play'.

He called me the original avant garde trumpeter, because I would create my own solos off of his music. On the road, I was responsible for carrying all the music for the rest of the horns. Working with Sun Ra was very exciting for me because he was so adventurous. Playing with him opened the door for me to get involved in the whole music scene.

I did many dates with him in the Tri-Cities area, down to Georgia and

across America to California.

In his last days on Earth, I visited him in the hospital in Alabama. I'm still in tune with his family. They became fond of me through Sun Ra. Actually, working with Cecil Taylor was even more difficult than working with Sun Ra. Cecil came and asked me to play with him after I did a couple of post Sun Ra things with Booker Ervin at Slugs.

Cecil would give you the notes from the piano at rehearsal. You had to transpose the notes on the spot."

'Okay, trumpet here's your notes.'

"I'm like what the heck? I would say to Jimmy Lyons the alto player, 'Jimmy how you do this shit man? Come on.'

He'd say, 'Play it through here and then write it out.' So I learned through these challenges, reading books on music theory. I was elevated to the major music scene by playing with Cecil because he was on Blue Note.

I also recorded with Larry Young during that period because I had the popularity going. We got together through alto sax player James Spaulding whom I talk to frequently to this day.

I played with John Coltrane twice at the Half Note. The first time it happened was at the Half Note in Manhattan, on a stormy night, believe it or not. I had been wanting to deal with John. A friend of mine talked me into going over there. The club was packed. John was playing with Elvin, McCoy and Jimmy Garrison. There were several other musicians there as John was letting people who were into the music, come and play with him. Pharoah Sanders, Dewey Johnson and a few other cats were lined up there waiting to sit in. So when the band took a break, I went over to where John was standing near the bar and introduced myself. I said, 'Mr. Coltrane, my name is Eddie Gale. I'm a trumpet player from Brooklyn and I came over here to see if I could get a chance to play with you.'

He glanced over at the line of cats waiting by the stage and said, 'I gotta see, I don't know yet.'

I said, 'Well, thank you Mr. Coltrane,' and turned to walk away.

He said, 'Well, wait a minute. Let's see what happens.' And they all heard him tell me that. So we all got a chance to play, but I was the last one to go up that night. After the set, John came up to me and asked me what did I do or take to make me play the way I was playing. I really didn't know exactly what he was referring to so I said, 'Well, I don't take anything Mr. Coltrane.'

John and I became pretty tight after that and he encouraged me to stay in touch with him. During that period, I was between day jobs and at one point had to pawn my horn. I told John about it and he had me come down to Birdland where he loaned me the \$35 to get my horn out.

I told him, 'Mr. Coltrane, I will definitely pay you back.'

He told me, 'Don't worry about it. Just don't stop playing the way you play.'

The second time I played with him, John Gilmore joined us on the bandstand with the same lineup. John Coltrane was between John Gilmore and myself and during his most fervent playing that night, went down almost to his knees. It was one hell of a performance. Someone took pictures of it but I never got a chance to get the pictures. We were out there! People have asked me what it was like playing with John. All I can remember is the horn played itself. We were out to lunch.

I was actually supposed to play on his Ascension album, but lost touch with him when my phone went out of service for awhile. He used to encourage me to call him collect and when he couldn't reach me for the Ascension date, he hired Freddie Hubbard instead. I was playing with Byron Allen at the time. John passed about two years after Ascension was recorded."

### **Current and Recent Projects**

These days find Eddie Gale based on the West Coast, in San Jose, California. He has been San Jose's Ambassador of Jazz since 1974. He conducts his Inner Peace Adult & Youth Multicultural Orchestra in Concerts For Inner Peace In America And The World.

Always willing to interact musically with the youth, he talks fondly of his work with the Oakland Hip Hop group, The Coup.

"I went to a meeting a few years back. The meeting was about doing workshops for the California Arts Council which I ended up getting hired for and conducting for two years. Members of the Coup approached me and said, 'Eddie Gale, we know about you and your music. Why don't you come and sit in with us some time?'

'When do you want to do it?' They informed me they were playing at Boz Skagg's club, Slims the following week. So, I agreed to sit in with them assuming that they were a Jazz Fusion group, since they knew about Eddie Gale. When I got to the gig, there were all these young people milling about and I'm wondering what's going on. When I got backstage, I suddenly realized that they were Hip Hop and not Fusion. Man, I had a ball with those young people. I just stuck with the rhythm section and we made it happen. I ended up gigging with them for a year or so. They would announce from the stage epic battles between Eddie Gale's trumpet from the Jazz world and their DJ, Pam the Funkstress. We had a little thing we would do. She would scratch and I would do my trumpet thing. Coup member Boots Riley would shout, 'Come on with that Sun Ra shit!'

They were excited because they had asked many Jazz trumpet players to do it, but I became the only one who agreed to join them on stage. So, I'm still trying new things, still able to channel that adventurous spirit that I learned with Sun Ra.

*For more information on Eddie Gale and his Inner Peace Adult & Youth Multicultural Orchestra visit [www.eddiegale.com](http://www.eddiegale.com)*

## Hans Lüdemann Interview Virtuosity and “Virtual Piano”

By Ken Weiss



Photo credit: Ken Weiss



Photo credit: Ken Weiss

*Hamburg-based Hans Lüdemann (born September 14, 1961, Hamburg, Germany) studied Classical piano at the Hamburg Conservatory and Jazz piano at the Musikhochschule Köln (Cologne) and with Joachim Kuhn. He later went on to make history as the first to achieve a Jazz master's degree in Germany. Lüdemann started his professional career in 1985 and was soon touring with a group led by Eberhard Weber and Jan Garbarek. Time spent in Africa has enriched his understanding of rhythm and harmony and transformed his art which is also broadened by an interest and use of the “virtual piano.” Lüdemann has worked with Paul Bley, Albert Mangelsdorff, Heinz Sauer, Toumani Diabate, Mark Feldman, Marc Ducret, Silke Eberhard, Thomas Heberer and Lee Konitz. He leads a number of groups including Rooms [with Sebastien Boisseau (b) and Dejan Terzic (d)] and Trio Ivoire [with Aly Keita (balafo) and Christian Thome (d)]. This interview took place on March 18, 2016 in Swarthmore, Pennsylvania while Lüdemann was working as a visiting professor. Of note, we met in his study which held a piano once used by Bill Evans for one of his recordings.*

***Cadence: When your name is searched on the Internet, it brings up Hans Lüdemann as a 1936 German destroyer vessel. Any relationship to you?***

Hans Lüdemann: [Laughs] No, I'm afraid not. He was actually a war hero, who supposedly saved a lot of lives, but I'm not related to him.

***Cadence: You're certainly a well-rounded Jazz artist. You play improvisational Jazz with people like Phil Minton, Mark Feldman, Mark Helias and Gebhard Ullmann, along with playing more traditional Jazz and collaborating with African musicians. You also occasionally perform Classical music in prominent settings.***

Lüdemann: I don't see a separation between all of that. For me, there's a unity. It's all music and it's very important that I can deal with the different sides of music. I grew up with Classical music, it's the German roots you could say. Bach, Beethoven and Mozart feel very much at home. I was a freak for Jazz already

at a very young age. I liked Blues and Dixieland Jazz but at that time there were no Jazz piano teachers in Germany. They didn't exist in the '60s or early '70s, so the only way to learn piano was to get Classical lessons and that's what I did. I still tried to improvise and invent songs and imitate stuff on my own, in addition to doing what I had to do for my teacher. I always play Classical music, but only seldom perform it. I consider myself an improvising musician as well as someone who composes and plays his own music. It really helps to have the Classical technique as a piano player when you're trying to be very free with the instrument. You need to really know your instrument. The history of the piano is basically the history of Classical music going all the way back to Bach and Beethoven. I love the instrument and to really own it and feel completely at home with it, it is really beautiful to have all these sources to draw from because it's all great music. I try to stay connected with that, I think it makes my music stronger.

***Cadence: It's fascinating that you, a German musician, is teaching Jazz history as a visiting professor at an American college. That's the proverbial "carrying coals to Newcastle." This is your second time as a visiting professor at Swarthmore College. How did you make the connection with the college?***

Lüdemann: I have an old friend from Hamburg and we were both exchange students in the '70s in the United States and she became a professor at Swarthmore. We had lost contact for over twenty years and by chance, her dad went to a concert of mine in Germany and sent her my CD. She contacted me and asked me to do a concert at Swarthmore and eventually I was offered a guest professorship. I came for the first time in 2009 and it went really well and now I'm back six years later. They were very skeptical in the beginning, especially about a language barrier, but there was no problem.

***Cadence: What's been the biggest surprise for you in teaching Americans about their own music?***

Lüdemann: Coming here as a guest professor is a different role for me. What is very interesting is that in Classical music, nobody is asking a question why a Chinese pianist like Lang Lang could be a great Classical pianist, even though it's not his music. No one asks why Glen Gould, as a Canadian, can play German music. He can play Bach, and be famous for it, and nobody thinks that's weird. So why should it be weird that a German is a great Jazz pianist and expert on Jazz? Jazz has also been a universal form of art for most of its history, like classical music. It's quite normal that there should be experts and great artists in this music from all over the world. There's even the young player from as far away as Indonesia now, Joey Alexander, and he's a great talent. I find it an amazing opportunity and honor to be able to teach the history of the music I love at the place of its origin, close to Philadelphia, were many great Jazz musicians come from; from Bessie Smith to McCoy Tyner to Christian McBride. I also feel a big responsibility to do it and put a lot of heart and work into it and believe I probably learn the most through this experience. A part of it is getting in touch with musicians

over here and attending concerts in Philly and New York. I also read all the Jazz history books now because I have to be on top of everything. It is interesting that the American books are very much focused on the United States, which for me, as a European, is a narrow perspective that overlooks important parts of Jazz history. There are very few non-American musicians even mentioned in those books. Maybe Django Reinhardt and Jan Garbarek pop up, but very few. This huge country is very self-centered, but Jazz has actually been a universal music since it's beginning. It's been popular and has been played and developed by musicians all over the world. Also, it's very important for me as a college professor to stress the fact that Jazz is very much rooted in the African American experience. Of course, I'm not African American, but I am also not a white American so it kind of liberates me because I have a perspective that's uninhibited by all these issues. I don't come from a background with racial issues. I don't think of people as being African American or Latino or whatever, and for me, it's really hard to learn this concept in the United States. Many of my musical heroes were African American and I've been taught by Steve Coleman, Anthony Davis and Muhal Richard Abrams and I never thought of them as being different from Dave Holland or other great teachers I've had.

***Cadence: You've spent significant time in America since the late '70s. What strikes you as most unusual about Americans and the American culture?***

Lüdemann: What's very difficult to understand is how the communication works here. People will not always be open in criticizing people. Part of it is being very polite and nice to others, but the downside to it is that sometimes you have to guess what people mean. It can often be the contrary of what they are actually saying. It takes time to get a sense if people really mean what they say or are just being polite. I know Americans find Germans very blunt because Germans may say things very openly. In Germany, you just say things that you mean and that could be seen here as offensive and too direct. It's really interesting in America that when someone tells you something, you have to determine if it is a compliment or a critique.

***Cadence: You've come up with the concept of "virtual piano" which enters into some of your pieces. Would you define what that is?***

Lüdemann: It's a name I invented. I have acoustic piano samples in my laptop computer and I connect a keyboard to the computer so I can trigger this "virtual piano" sound. Because it's coming from the computer, I'm able to experiment with all parameters of the sound. I call it "virtual piano" because I want to make it clear that it's about the piano sound. That's all I use. I don't use organ sounds or electric piano sounds.

***Cadence: How do you work "virtual piano" into your playing?***

Lüdemann: I see "virtual piano" as an expansion of the acoustic piano. It extends the possibilities and the range so it basically allows me to manipulate the sound so I can change the sound quality. I can make it darker or lighter or distorted. I can also detune it or use different



tunings which allows me to go outside the normal twelve tone system and to play “between the keys” of the piano. Brass players, guitar, and violin players, they can catch the notes that are between the tones, but pianists can’t because they are not on the instrument. My “virtual piano” allows me to reach these notes, so the piano becomes more fluid. I often think of it as using blue notes. Sometimes it may sound like an old, funky piano that’s out of tune, but that’s also nice because the piano is a very clean instrument and this makes it dirtier and more expressive. You can actually bend notes which is a very expressive tool.

**Cadence:** *Are you aware of other musicians employing “virtual piano”?*

Lüdemann: I recently saw a catalog with a keyboard that’s called “virtual piano” but this is quite new. “Virtual piano” is not an established term, it’s just something I came up with to call this. I’m not aware of other musicians using this. I talked to Craig Taborn recently and he told me that he had done a project with Steve Coleman once where they played microtonal music and Craig was programming different scales but I think he played keyboards. Mine is a different concept. I’m combining sampled piano sounds with the piano. It’s contrary to what most people do.

**Cadence:** *I’ve seen you work inside the piano with a window wiper. How are you using that and do you utilize prepared piano?*

Lüdemann: There was a phase in the ‘90s where I did a lot of prepared piano, before I got into the “virtual piano.” What I do not like to use are preparations that are fixed in the piano because that means you are stuck, you’re limited to certain notes, and one of my principals in improvising is being free all the time. So the “virtual piano” is something that at any moment I can alter everything. It’s completely free. I can change the tuning from quarter tone to normal tuning and back while I’m improvising in a split second. I use a window wiper now because I can move it around and its tip is rubber which will not harm the strings. The piano likes rubber, it’s like safe Jazz, and you can actually play on the partials of the strings. It gives you a lot of possibilities and I can cover an octave with it so you can play chords with it. It can give a distortion effect and many different sounds. What’s very special on the Steinway piano is that my wiper actually fits in on the bass keys and I’ve written some compositions that are based on that. The window wiper can be put into the piano and you can play normally on the keyboard, but bass notes will transpose by an octave plus a fifth.

**Cadence:** *You had a special solo project [“Homage a Köln Concert”] in 2015 that celebrated the 40th anniversary of Keith Jarrett’s historic Köln concert. Why is Jarrett’s Köln Concert recording so important to you.*

Lüdemann: That’s one of the records that I grew up with. When the Keith Jarrett recording came out, it was something completely new. Nobody had done a completely improvised solo concert before. It was amazing. You had to be really courageous and also confident, and most

astonishingly, it worked! It was so strong and it just hit a nerve that matched the time and everybody bought it, even people who didn't listen to Jazz. It was something you had to have in your house. One of the secrets is that it has a Classical touch to it, the way he uses the dynamics of the piano, so it appealed to many listeners in Europe. Also, some of it is like Pop music with him playing very simple triads and grooves. He plays in a very relaxed feel which is really amazing for a solo concert because usually it's quite stressful to be alone on stage. As a pianist, you always feel that you have to show off and impress people, so to play something really relaxed is quite an achievement.

***Cadence: You had the opportunity to perform your "Homage a Köln Concert" at the Köln Opera, the same venue that Jarrett made the famous recording at in 1975. That had to be one of your career highlights?***

Lüdemann: Yeah, it was a beautiful thing and it went really well. I was quite nervous about doing it and I had doubts if it would really work as an idea. I played some short parts of the Köln Concert as a reference to the historic event and also to act as markers and I improvised around them. It was like a film that cuts back and forth from 40 years ago to today. It was a bit of a paradox that I would reproduce music that was essentially improvised, but the Köln Concert was published as a book of piano music for a long time and it functions as an actual piano piece. I limited the actual reproduction of the concert because the idea of improvising is contrary to reproducing what's already recorded.

***Cadence: Another pianist who influenced you significantly was Paul***

Lüdemann: I first discovered Paul Bley through Keith Jarrett because I listened to Keith's recordings and it made me want to listen to who he listened to. I found out that he was influenced by Paul and when I checked out Paul's recordings I really thought Paul was even more interesting than Keith. He seemed to be the original guy who invented this kind of lyrical playing which was very free within the song forms and going outside the harmony and translating Ornette Coleman's concept of playing to the piano. I really admire the real original guys who invented something. The first transcription I ever did was Paul Bley's "When Will the Blues Leave?" I never expected to meet him but two friends of mine, Gebhard Ullmann and Andreas Willers, invited Paul to do a record date with them in Berlin. I went to Berlin for their rehearsal and Paul, [Laughs] he doesn't like to rehearse. He was notorious for that but I had no idea at the time. So Paul heard I was a pianist and he said, "Oh, that's great. Can you play something for me?" So I did and he said, "That was really great." I don't know, he may have just wanted to escape rehearsal. I ended up spending one or two days with Paul, showing him around Berlin, and he invited me to come visit him at his house, which I did a year later. I stayed at his house for a week and we listened to music every night until 5 AM. He played all his old tapes. It was amazing. Some years later he would also spend time at my house in Germany. When he had gigs in Europe, he invited me and I came. After a few years, we played some gigs and made a record

together [Moving Hearts, 1994, ITM/West Wind]. He was almost my parent's age but it didn't feel like that when I played with him. Jazz guys are cooler.

**Cadence:** *Paul Bley was known for his quirky personality and sense of humor. What was he like as a teacher/mentor and a friend?*

Lüdemann: He wasn't my teacher. I never asked him to have a lesson because I knew he wasn't a real teacher. I was teaching at the conservatory in Koln at the time and one time I invited him to do a workshop for the students. At his workshops he just talks. It's not like he's showing them anything or giving instructions. He never practiced. He had a Kawai piano at his house and I sat down and played it a little bit and his wife, Carol, said, "Oh, that's so great to have piano in the house. We haven't heard any piano in fifteen years!" [Laughs] Because he never touched the piano.

**Cadence:** *He wasn't composing?*

Lüdemann: No, he rarely ever composed. There are very few songs of his that could be considered compositions in a traditional way. He's a complete improviser. He only touched the piano when there was a gig or a recording, not before or after. He wanted to be fresh.

**Cadence:** *You actually spent time at his home a few months before he died in January 2016. Is that something you care to talk about?*

Lüdemann: I'm really glad about that. I spent a weekend in September there and he was already not in a very good state but we had some amazing moments. He was very tired and he had a problem with his brain. He was always nodding off at that time but then there were moments where he would wake up and he could be very funny and the real Paul Bley popped up. We also went out for a picnic which was really fun. Also, before I left, it was very moving. Carol, Paul and I watched a video of Paul's Oslo concert, the last record he did for ECM, which I found very impressive because he had this amazing sound. Many of the older players get weaker [with time] but he didn't change one inch. He had natural technique that was just amazing, especially when you know that he never practiced. So we watched that together and then I played for them for a half hour and they were very responsive and it made me feel very close to both of them, both physically and also in spirit. It was a very beautiful and moving feeling that will always be in my memory. After that I left and it was like our goodbye. I really miss him. There's no replacement for someone like Paul. He was unique. You don't find that extreme kind of personality in Jazz so often anymore. It's really hard to exist that way today. He did it the way he liked and everyone just had to put up with it. For the musicians who had to play with him, it was pretty much a nightmare, even when I played with him. He never told you what tune he was going to play. There were no clues. He would just start playing some kind of tune and if you didn't know it... That generation knew thousands of tunes. I'm sure he knew two or three thousand tunes by heart so he could play whatever he wanted and if he played with someone of his own generation, such as Gary Peacock,

the other guy could just pick it up. My generation doesn't know all the songs, we just don't. There aren't that many players around with that kind of background. Those guys grew up playing in the clubs every night, five sets per night. They played so many tunes within one year, and they played them every night, so they knew them by heart. Now our generation, we may have one gig and then the next gig is with a different band and with different tunes, so you can't remember what you just played. I don't often play standards so my repertoire isn't so big in that respect. I play my own music or the music of the other guys in the band. That's today's reality and often the tunes are quite complicated, you have to write them down.

**Cadence:** *You've spent significant time in Africa, including your honeymoon. Would you talk about your experience there and what it's meant to your own music?*

Lüdemann: I love Africa and it's a very positive experience for me in different ways. My first experience was on a very human level. I first went to West Africa in '84 to visit my brother, who used to live and work there, and I was very impressed by the people who were so poor. My brother was living in the bush in a very small village in the north of Benin. These people, who basically had nothing, heard that I was there to visit him and they gave me presents and the best food they had. I met the chief of a local village once and he said, "Ah, you are the brother, you come visiting. Wait a minute!" So he ran into his house and brought me two handfuls of eggs because that was the most precious that he had as a gift. These people were so friendly and amazing. I started getting really interested in the music and how rhythm and groove is really present in even how people move in daily life. The people actually work in a groove and rhythm. It's also there in the way they talk. Everything is rhythmic. Africa is like the paradise of rhythm. I felt very free there. People accept you like you are, you don't have to pretend anything. I always liked Abdullah Ibrahim, who is from South Africa – but his music has very little connection to West Africa. West Africa has this really old tradition with the griots and the balafon and the kora and high level of virtuosity and musical culture built up over hundreds of years. Music is very important there and it's more close to the people than in most other cultures. That's similar to Germany with Bach and Beethoven. In Germany, music is almost something holy, it's the deepest you can get. It can be different in America where music is often on the entertainment side or might sometimes even been treated as some kind of competitive "athletic discipline". In Germany and West Africa the music is very serious, it's very spiritual and deep and expresses the soul.

**Cadence:** *One of your trips to West Africa came in 1999 as a challenging solo tour.*

Lüdemann: Right, that's actually how the "virtual piano" came about. The Goethe Institute in Germany, which is like the U.S. State Department, sends artists out on tours. After they heard my CD *Natural Piano*, which incorporated African music, they decided I

should have a solo piano tour in West Africa. It turned out that many of the places there didn't even have a piano at all so the question was what to do. At that time, the keyboard's piano sounds were not good, so I ended up borrowing a sampler that had a sample piano sound which was the best that I found. So that's what I traveled with, along with my clavichord. It was amazing, I had over a hundred kilos of luggage and I was traveling alone. It was quite a nightmare at the airports with all the African porters wanting to grab all the suitcases and I had five or more pieces to look out for. I had also told the Goethe Institute that I wanted to play with African musicians and I was setup with balafon player Aly Keita in the Ivory Coast, who I still work with up to this day. He put a quartet together and then I also played with Toumani Diabaté in Mali and Tata Dindin in Senegal, the great kora player who I would later work with very intensely over many years. This was maybe the most liberating experience in my life. I experienced music from a totally different perspective. It was a chance to both see myself more clearly and also to be able to forget about a lot of Western musical conventions and conceptions.

***Cadence: What was it like to travel to Africa in 2002 with Germany's president at the time - Johannes Rau?***

Lüdemann: I've actually played for a lot of German presidents [Laughs]. One might say that presidents come and go, but I have stayed! They have this castle in Berlin where the president lives and where visiting presidents and politicians are invited and very often they will have a cultural program after dinner. I've played there a number of times but the only time I've traveled with one of the presidents was with Johannes Rau. He was traveling to South Africa and Mali and they considered me as an expert for cultural exchange with Africa. So I was actually a member of the delegation, which was very interesting because the other guys were big bosses of big companies or some scientists. There was even a famous writer. So we had dinner with the South Africa president, it was Thabo Mbeki at the time, and I gave him my CD. I also performed with Toumani Diabaté during that trip. It was an honor. I haven't played for the current president yet. He's the first one I've missed since 1998.

***Cadence: Let's talk a little bit about your early days. You became fascinated by music at a young age and by 6, you were studying Classical piano but also improvising and exploring the Blues. As a European, how did you get into exploring American Blues music?***

Lüdemann: Neighbors gave us this really ancient and huge and very funky, old upright piano with candleholders and I fell totally in love with it. My older brother started with Classical piano lessons and I begged my parents to get some too but they told me I was too small. So I just started on my own, trying to imitate what my brother played or whatever else I heard or could think of. I made up things myself. I'm not sure if it was really the Blues I played, but I was trying to! Some of my first heroes became Professor Longhair, Snooks Eaglin and Freddie

King. There was a Blues program on the radio by Tony Sheridan that I loved. A year later my parents gave in and allowed me to have lessons but the piano teacher at first refused to accept me because my technique was all wrong.

**Cadence:** *You were studying Classical music. How did you get enthused about Jazz?*

Lüdemann: When John Abercrombie's debut record *Timeless* came out, my brother played it for me and told me that on the tune "Lungs," drummer Jack DeJohnette was playing something different each bar. I thought that's impossible but when listening closely, it turned out to be true. It completely fascinated me because I suddenly understood that he was developing a stream of ideas while he was playing. It seemed to me the greatest thing. How could you be so free and creative and at the same time be part of an ensemble interpreting a piece of music and be playing a groove? I got hooked and since then, contemporary Jazz was what I was interested in and I became very dedicated to learn and play it. I practiced, played solo, and in bands, went to all kinds of concerts, caught everything I could find on the radio, on albums and in the *Real Book*. The music I listened to and identified with was mostly new and contemporary. It took me a while to realize where it came from and to connect to older styles of Jazz. The group that was really a model for me for a long time was the Abercrombie Gateway trio with DeJohnette and Dave Holland because they were three equal musicians and the soloist was not way in front with the others just backing him up.

**Cadence:** *How much opportunity did you have to absorb Jazz in Germany at the time in the late '70s-early '80s?*

Lüdemann: Even back in Hamburg, I had a chance to learn and play Bebop with Herb Geller and Walter Norris and to play in big bands, performing the music of Count Basie and Charles Mingus. But the side of Jazz that most attracted me has always been its creative and contemporary side as a personal expression and expression of its time. The first live concert of contemporary Jazz that I saw was the Jan Garbarek quartet with Bobo Stenson, Palle Danielsson, Jon Christensen and special guest Kenny Wheeler. It completely blew me away. I did not understand what they were doing at all, but it seemed to have great clarity, cohesion and energy, while giving great freedom to each musician. The question was: how the hell could they play together like that?

**Cadence:** *How did you enter the music scene?*

Lüdemann: I became a busy guy while still in high school, playing in the local Hamburg clubs late and going to school the next morning. At that time, formal Jazz education in Europe was just starting. I attended some summer workshops and was able to get some private lessons/sessions with Joachim Kühn, who lived in Hamburg at that time. I believe, I was the only student he ever had. I remember giving him a cassette of my first solo recordings I had made in 1980 after a show he played at Onkel Pö's Carnegie Hall to become his student. I also met



Gebhard Ullmann, Thomas Heberer and Andreas Willers during that time and we started our first projects together.

**Cadence:** *You mentioned formal Jazz education was just starting in Europe. What was your experience?*

Lüdemann: I was playing with Manfred Schoof in 1981 and he told me to go to Köln, the first Jazz school on a university level in Germany. It had just started and the education back then was not very structured. With Frank Wunsch and Reiner Brüninghaus I had very good pianists as my teachers, but I also worked a lot on my own and I consider Bach and Schönberg among my most important teachers. One of my buddies in Köln was Achim Kaufmann and we played piano duo. I started my own group NANA 1982 in Köln with saxophonist Roger Hanschel (who would become and is still my brother-in-law), Reiner Linke (b), and Klaus Mages (d). The band worked intensely for a number of years and received a scholarship to study at the Banff Centre in 1985. CBC did a TV documentary of our work with Dave Holland during that stay. The group later changed into a trio without drums named BLAU FRONTAL and did a project with Mark Feldman and Hank Roberts.

**Cadence:** *You spent time with Jan Garbarek.*

Lüdemann: I toured with Jan Garbarek, Eberhard Weber and Ralf Hübner from '85 -'86. Jan Garbarek and Eberhard Weber had been among my heroes, so to perform and tour with them was like a dream come true. But it also became a turning point. Up to that point, I had been influenced strongly by a number of artists associated with the ECM label. Jan and Eberhard were among those that had developed that new kind of esthetic but they also had their own strong individual voices. I realized that it was necessary to break with that esthetic to find my own voice. In the following years, I started experimenting a lot to find my own path.

**Cadence:** *What interesting memories can you share from your time with Garbarek and Weber?*

Lüdemann: I was still very young when I got to play with them. Eberhard was looking for a keyboard player for his group Chorus and I got recommended. I went to his house and he checked me out and he hired me for a two month tour of Asia. It was 30 concerts in 7 weeks through 10 countries. I was 24 and I had never played a big tour in my life before and here I was on stage with two of my big heroes. It was almost too much for me. He had me playing a Yamaha DX7 synthesizer, which nobody uses anymore, but at that time was the ultimate new keyboard. I was playing three of them: Eberhard's, Jan's and my own, stacked on a keyboard stand. It felt comfortable playing several electric keyboards, which I had been doing a lot before, but I missed having the acoustic piano. It still was amazing to be able to play with those guys. I was playing the music that I had been listening to and it really worked, but what I found weird was that they wouldn't improvise so much. After four or five concerts, we would always play the same set list and order of solos. It was organized like a Pop group and I found

that disappointing. I expected someone like Jan to be much more adventurous musically. You know Jan is one of the few guys who invented a completely new saxophone sound after Coltrane, except that some of that might also be credited to Jim Pepper. He's an absolutely unique guy on stage. I don't think I've ever played with somebody so sensitive, so seismographic. The smallest thing you do on stage, he will react to it. Also, he never stands in front of the others, which very often horn players do. He stands on the side so that he's in the group and never in front of the others. I really loved that and I learned from that. I hate when horn players step in front and they don't listen to what the other guys play. That happens very often and it's very boring. As a person, Jan is very calm and reserved. He also doesn't say much about the music when you play. You don't get much feedback, although one night, I don't know what happened, but I played the intro to one of his songs with a completely wrong chord and it took me a little bit to get back [on track]. Jan didn't react directly until after the gig. He came to me and said, "Ah, Hans, some nice reharmonization tonight!" He was kind of funny. He's a cool guy.

***Cadence: You also worked with the great masters of the "Frankfurt School of Jazz" such as Albert Mangelsdorff, Heinz Sauer, Ralf Hübner, Günter Lenz, and Christoph Lauer since 1985. What was the mindset of the "Frankfurt School of Jazz" artists?***

Lüdemann: Ralf was actually the drummer on that Asia tour with Jan and Eberhard and that's really how I developed the connection with that circle. Ralf was one of the main composers for the Radio Jazz Ensemble in Frankfurt and he invited me to play with them in '85 and since then, I've worked with them off and on as a guest soloist, composer and arranger. The Frankfurt School approaches Jazz in a way, which is maybe a little bit German also, where you treat the material that you play, the themes, the songs, the structures, that you really draw from them in your improvisations and your solos. So it's not like you play a head and then you just play up and down the changes. You take the motives and themes and you really try to develop the ideas and respect the framework and atmosphere of the song. So a solo played on one song must always be different. It's a convincing concept. I never understood all these Jazz solos where there's a head and afterwards it all sounds the same. Everybody's just playing up and down the changes and running through the chords and very often it doesn't have anything to do with the melody or the atmosphere. It's just showing how fast or how many different things you can play. Even if you play free, there's got to be structure. It's very rewarding, it's very interesting, and it gives a sense of unity to the music. It actually helps you create something specific with every song.

***Cadence: Would you talk about Albert Mangelsdorff? What he was like as a person and how it was to play and interact with him?***

Lüdemann: He was also more on the calm side. He wasn't a pushy guy, he wasn't in the foreground. The way it worked in that Radio Jazz Ensemble was that everyone would contribute compositions, and after

the take, we'd all go into the booth and listen to it. It was very nice with a collective kind of spirit in that group because it was the old Albert Mangelsdorff Quartet plus other older players and some younger guys like Christoph and me. Heinz always said, [Mumbles] "Oh, shit! This was not good enough - I have to do another solo!" Everyone really listened to each other, even Albert, he would never dominate in any way. He was the most respected, of course, but he was always kind of from the background. Everybody was always looking up to him, even Heinz. I mean, he's the father figure of German modern Jazz. He's the hero of German Jazz after World War II. Also because of his personality. He was a gentleman, never aggressive. He was always kind, friendly and low-key. The whole vibe of the group was very collective. It was never about somebody overplaying the others. It was always about constructing something together musically which was very beautiful. In the studio, everyone, these old guys, were hugging and talking to each other. Albert's older brother Emil was also in this band. He's now 85 and he plays a warm, beautiful alto sax, but he's more of an old-school Swing guy. He never went into the more free music like his brother.

***Cadence: You've made many significant recordings but your 2012 5-CD box set *The Art of the Trio [Die Kunst des Trios]* is worth special mention. The epic project involves five completely different standard Jazz trios recorded over a year and a half period of time. What led you to undertake such a massive project?***

Lüdemann: Every trio includes my compositions along with compositions from the other players. That was very important for the project because it meant that I was also challenging myself. It has a little bit to do with [the recording] Kind of Blue. It's focusing on this moment in Jazz where everything is really fresh – the first meeting of musicians, the first take of a song, the first performance that you have. This project was all of that. These are trios that never had played together before. They meet only once and put together a program only once and they are recorded and will never perform again. So it's all about this moment of performance and every take on those 5 CDs is a first take. It's about a freshness that only improvised music can have and tension that's there when you meet people for the first time. It's an essential of Jazz that's impossible to have with certain other types of music. All these trios were so different. They were designed so that each member could bring out his own individual voice. Each one was piano, bass and drums, but each one is a completely different band sound and atmosphere and intensity, and that's amazing because it was recorded over a relatively short period of time. I'm actually continuing this project with more trios. I've already done two more in the last year. One with Pierre Favre and Mark Helias and one with two African musicians, bassist Manou Gallo and drummer Boris Tchango.

***Cadence: It's quite a financial undertaking to put out a 5-CD set.***

Lüdemann: I know. Well, it was my fiftieth birthday and I thought it

was the moment to do something crazy and out of the ordinary. I had already done the recordings without the intent of releasing them. It was more of an experiment which could have completely failed also, but listening back to all the tapes, I thought it was really interesting, especially if you have the trios together and you can actually compare them. I figured, 'What the heck. I'm turning fifty, I don't care if it doesn't sell. I'm just going to do something crazy.' Fortunately, I have this label [BMC] in Budapest that is really into my music and they did a great job with the packaging. I also got a grant to help with the production. But it was very surprising for me that this actually was a very successful release and it won the 2013 ECHO Jazz award [Germany's Grammy equivalent] and got a lot of airplay and great reviews.

**Cadence:** *One of your original compositions is "Prinz" which appears on your 2010 Rooms recording. It's based on the Jazz standard "Someday My Prince Will Come." You end up completely fragmenting and reharmonizing the well-known tune on the basis that you believe the prince will not come. Why is that?*

Lüdemann: Right [Laughs]. Well, it's like a modern interpretation. The original song I really love. It's very romantic but the lyrics are a bit silly. Someday my prince will come? Is that the way we think? My attitude is rather my prince is never gonna come [Laughs], so that's the way I reinterpreted this song. It's a more disillusioned version of the song. It's based on the notes of the melody of the song but with different harmonies and different placement of the notes. When people play that song, it's very difficult to escape the famous versions by Bill Evans and Wynton Kelly, and the beautiful solos they played on it, so when I play it my way, there's no danger of that happening.

**Cadence:** *Your group TRIO IVOIRE includes Ivory Coast balaphone player Aly Keita. He's not a Jazz musician at heart so what accommodations have you made in order to fit with him?*

Lüdemann: It's interesting that these African musicians have a similar approach to music. The old African tradition is to play a repertoire of traditional songs that everybody knows and to improvise on them. African musicians like Toumani Diabaté consider themselves to be Jazz musicians. Playing with Aly presents a lot of difficulties. There's quite a gap to bridge between the two of us. There are the limitations of his instrument in terms of range and missing notes. Also, African music swings in a different way. His instrument is a percussion instrument and it's very hard to play lyrical on a percussion instrument. It typically leads to very rhythmically, very accentuated and precise phrasing while in Jazz you usually have more flexibility and you can float. The African rhythm is actually very percussive and very strict. It's much stricter than Jazz rhythm, so for me to fit with that, to take liberties with or against it, is something to really figure out. Ultimately, it's about giving and taking, so I'm losing some of my freedom but the energy that he brings into the music, his rhythmic and spiritual energy, is an

African energy that I love and makes up for all of that. So you lose something but gain something and it's the same for him. He cannot play everything that he's used to playing and he has to listen and play with much more dynamics. We have different approaches that we use. Sometimes I will follow him and play more "African," because I've studied a lot of African music and I've learned from him and other African musicians, and then there are other times where Aly plays European or contemporary Jazz music. We also have something in-between where we freely improvise, which is very different from what I do with other Jazz musicians. It usually becomes more minimalist and rhythmic. What I like is that it forces me to go other ways. There are certain rules and conventions in Jazz that you have to know and relate to, but in African music, for a pianist, it's almost like a white spot on the map, except for South Africa with Abdullah Ibrahim. In West Africa, piano does not have much of a tradition. There are some keyboard players that play in hotels or bars, they will play mostly top 40 stuff, but in real African music there is very little piano. For me, it was very liberating not to have to look to any model. I just listened to Aly and we would do something new. There is no other trio group that has balafon, piano and drums. It's a different thing.

*Cadence: The last questions are from other musicians who have given me questions to ask you.*

*Simon Nabatov (piano) asked – "In the wake of Paul Bley's passing, reflect on the meaning and influences of his music on your own playing, "back then" as well as today."*

Lüdemann: There was one moment when I was listening to music with Paul that really struck me. I played him something from Heinz Sauer and Bob Degen, the American pianist who some people say plays like Paul, that kind of lyricism. Paul said, "Hey, this guy sounds like me. Turn that off!" He hated it, he didn't like it at all because he thought Bob was trying to sound like him, which I don't completely agree on. I realized at that moment that the worst thing you can do if you really love somebody's playing is to play like them. Respecting somebody and really loving the way they play means you can't play like them. I know I can sound like Paul if I want to. I know him, I really know his music. I just played "Ida Lupino" at my last concert in his memory but I made sure to not play it like him. It's all about playing yourself and being yourself. What's interesting is that in some cases, when people play similar to another person, it's almost like mocking them. If you talked to me and I imitated you back to you, if I repeated what you said and how you said it, that's the same thing. Paul felt that way about someone copying him. In Jazz it's all about finding yourself. When I told him I was doing the Keith Jarrett concert he said, "Ah, you shouldn't do that. Play your own stuff." I think he's right, you need to focus on yourself. (In that case my solution was to play some quotes, rather like playing classical piano pieces and otherwise improvise myself.) That's really what it's about. And Paul is a great example for somebody with a

strong and recognizable personal sound – you hear that it is him after one note. I found out that, although Paul was a great inspiration, I am very different from him as a person but also in my approach to music and the instrument. But to be directly confronted with and experience his very personal and in some ways radical approach to music and the piano was also very impressive. He was a model for someone who has great and sometimes uncompromising integrity as an artist, which can be a source of self-confidence and is very useful to have.

*Dejan Terzic (drums) asked - "How would you describe your music?"*

Lüdemann: Crazy! Wild! [Laughs] In my music, there are different areas that are important for me and they come out, to a certain degree, in each project that I do but it's all different. Sometimes I'll focus on melodies, on lines. I'm not the typical pianist who's really into playing big harmonic stuff all the time and playing thick, colorful things. I'm much more interested in the single note and in the lines and in the melodies. Maybe that's why I like Keith Jarrett and Paul and Bud Powell. I like to have both simplicity and complexity - some of my compositions are more complex and relate to modern and microtonal music. What's essential for every project that I do is that I'm always looking for a communal thing. I think the start of that goes back to my beginning when I first played with my two brothers on all kinds of instruments. It felt very close, like we were one. I need to feel connected to the other players in my band and to create a unified whole embracing all the different personalities in it. First there is a structural level in the music: concerning lines and melodies I think the classical background is important in regard to polyphonic voices, counterpoint and voice-leading. There are harmonic questions to answer and some of my typical colors tend to be complementary like yellow with blue or sharp contrasts, sometimes intensified by microtonal intervals. In terms of rhythm, I feel polyrhythmically and refer to African rhythm, allowing me to constantly shift perspectives. Secondly there is the communal aspect I was talking about that extends to and includes the audience in performance. A third level is when I create and perform pieces, there are usually Meta-levels to the music of emotion, atmosphere, spirit, associations, a certain kind of energy or feel. The term that I like to describe my music as a whole or as a style is "Polyjazz," describing the fact that it is a unified concept but it has different layers and integrates diverse influences on all levels. And almost always, there is a bigger idea behind each project and each album: the TRIO IVOIRE is a musical answer to globalization, the T.E.E. and ROOMS are Pan-European projects, with the T.E.E. designed as the base of an expandable orchestral project, and Rooms as a most flexible and open small chamber ensemble. The combinations of piano with balaphone and piano with Kora also make it evident that two very different cultures are meeting on equal terms. And the solo programs with acoustic and virtual sounds explore our different contemporary realities.



*Silke Eberhard (reedist) asked – “I’d like to ask you how you got interested in quarter-tone music and how you got the idea to transfer that to the piano?”*

Lüdemann: The first step in that direction was with Hayden Chisholm, the saxophone player from New Zealand. He used to be my student and at that time he started changing his saxophone so that he could play quarter-tones. We had been playing in duo so I thought, ‘Gee, what am I going to do? I hear it, but I can’t do it.’ At that time I bought a clavichord where you can actually bend the notes, so I could do some stuff to come close to what he was doing. Since then, I have been interested in that pitch stuff. The first piece I wrote using quarter-tones was “The Virtual Piano” in 1999. I started out doing my own experiments and not until years later started to check out what existed, including Classical composition. In 2009 there was an article in a German Jazz magazine that put me in a line of heritage with Monk, Bill Evans and Ivan Wyschnegradsky – the latter I had never heard of before. I found out that there were some quarter-tone composers from the ‘20s. Then I heard about a quarter-tone concert in Hamburg with two pianos so I went to hear it. They played music from the old gurus - Charles Ives; some pieces of Ivan Wyschnegradsky, the Russian composer; Alois Hába, the Czech composer; and also Georg Friedrich Haas, who now lives in New York. That gave me a lot of ideas, but my own use of the quarter-tones is very different from them. For me, it’s mostly about blue notes, making them dirtier and more “harmful.” The greatest thing about microtonal music is that it completely resets your brain. After hearing it, you hear everything differently afterwards. It’s the same sort of effect if you play the clavichord, which is a very soft instrument, and you go to the piano afterwards. The piano sort of hits you really hard because you’re used to listening in a different way. The same is true for microtonal music. It’s very refreshing for the ear.

*Sébastien Boisseau (bass) asked – “Hans, I remember we’ve discussed the special relationship between the sound of the virtual keyboard and the piano. With [your trio] ROOMS, at some points we are melting acoustic, electric, numerical, analogical, tonal and microtonal waves or signals. All of those coexist within quite classical jazz trio forms. It results in a feeling of distortion of what the listener expects from the melody or the harmony. We know some who are skeptical about this, even disturbed. They argue that it affects the “beauty” of the lines, or the sound in general. We know that “beauty is a rare thing.” Are you looking for a hidden beauty, one that people are not used to?”*

Lüdemann: For me, it’s not so much about beauty, it’s about this time and the virtual world we live in. It’s like mirroring things. We go from talking face-to-face and then we go online and basically leave the real world for long periods of time so large parts of our lives have become virtual. It’s breaking the illusion that we are actually doing something real acoustic because every recording is like a trick. You would never be able to tell if I was actually playing the acoustic or non-acoustic piano

on the recording. Even myself, I can't tell sometimes because they are both recorded acoustic pianos on a recording. When it's live you can see which one I'm playing on, but not on the recording when it's is well done. In those moments when you can actually hear a difference, it may sound a little bit strange or alienated, and that's also interesting, I think, to play with those realities should be irritating also. It's good if it's irritating, it shouldn't always be beautiful. It's not interesting if it's all beautiful. It's also about being disturbing, about being strange. You know it's kind of frightening that we can be sitting here looking at our phones and being somewhere else all the time. It's a big change. I grew up in the '60s and '70s, there were no cell phones or laptops. Everyone would just hang out together and have a good time, and now I'm spending hours and hours on the fucking computer every day! That's the reality and I'm trying to work with it, to make music with it, and to ask questions with it. I want to break up aesthetics also. I started out with an ECM aesthetic, which was important when I started out with those guys. That was their aesthetic but what am I gonna do? I didn't create that music so I have to go somewhere else. I could have gone on to play in that vein after working with Garbarek and Weber, but what's the point of doing that? To sell records or to please certain expectations is not my primary goal. I think it's more interesting to break aesthetics then to fulfill them.

*Achim Kaufmann (piano) asked - "Is there anything that you retain from your student days at the Köln Conservatory, any particular piece of advice or wisdom (or the opposite) that has stayed with you?"*

Lüdemann: I actually learned a lot from Achim. We were and still are friends and hung out together as students. He's a very different kind of player from me and he had some things that I really liked that I didn't have. Also we went to Banff [Canada] together in '85 and trained with Richard Beirach, Muhal Richard Abrams, Steve Coleman and Dave Holland. One of the best learning experiences is to compare yourself directly with your peers. It was great to grow up with him and Simon [Nabatov]. Maybe I learned more from them than my teachers. When I studied at the Köln Conservatory it was the very beginning of Jazz studies in Germany and it was not very structured. We never actually studied a Duke Ellington score. But I got to play in combos of Manfred Schoof or the big band directed by Jiggs Whigham and I also was in touch with Classical music and students from that area. Being a student gave you room to work and develop, but much of the learning took place outside of school. You had to teach yourself. I think one of the greatest achievements from that time was the musicians association "Initiative Kölner Jazzhaus" (modelled after the AACM) that I became an active member of and that has since changed the Jazz scene of our city, region and country - its initiatives leading to the Jazz Haus school, Jazz Haus label, festival and the club "Stadtgarten", that became one of the important venues for contemporary Jazz in Europe with some of its members becoming active also on the national and international level. I

would advise younger musicians to also come together and get engaged and organized in their local scenes.

*Thomas Heberer (trumpet) asked – “Remembering the late ‘70s in Hamburg, Germany, and thinking about the loosely associated group of teenagers hungry to cut their teeth in the Jazz world, it is delightful that we all made Jazz our life’s mission and are still at it - Gebhard Ullmann, Frank Gratkowski, Matthias Schubert, Andreas Willers, and you and I. The question to you is - why? What factors at the time in that environment allowed us to dream up this path?”*

Lüdemann: Yeah, it’s astonishing. I first played with him when he was 15. I don’t know if I can answer that question. It seems we had a scene there that we weren’t even aware of. It was for a very short period. I came back from studying in California when I was 18 and that’s when I started playing with those guys. I think the ‘70s were a real exciting time with a lot of creative freedom and some of the contemporary Jazz of that time achieved quite big popularity. The upcoming German ECM label gave it probably even more presence in our country. It felt like Jazz had a lot of relevance in society and brought freshness into the culture and was something new that fit to the alternative lifestyle of our generation. To be part of that seemed to be a way of creatively expressing yourself and the time you live in – something very “en vogue” at that time. Maybe this “spirit of the ‘70s” of Jazz as a creative and contemporary expression is still what motivates us and has become our mission. What helped in Hamburg was that the radio station had an amazing Jazz program and a concert series. I have mentioned the small club “Onkel Pö’s Carnegie Hall” that showcased a large number of international, but also local bands – I saw even Pat Metheny and Jack DeJohnette there, in front of 150 people. But there were also the bigger “Fabrik” and an annual “New Jazz Festival.” There also was the NDR Bigband with its very open-minded director, Dieter Glawischnig, who encouraged the local scene and first attempted to start popular music at the Hamburg Musikhochschule as a summer program. Also Herb Geller was living there, a real bebop player who we did workshops with. I did a lot of playing in Hamburg during and at the time I went to the conservatory. I was playing solo, in several small bands and in three big bands at the same time. I don’t even know how I did it because I was still in school. I would rehearse and practice in the afternoon, play in the club at night, and sleep for a few hours and write my exams in the morning. I missed school a lot!

# Between Sets Russ Hewitt

## Between Sets with Russ Hewitt

Well that was fun.  
What's next...

by Karl Stober



*Miles Davis once stated about the craft of making music, "Do not fear mistakes, there are none." In the opinion of many in jazz, it's not what you plan but what you discover, that ends up on the stage. The wonderfully magical concept that exists in the jazz psyche is the ability to take any road the improvisational journey takes one, thusly making it all gel on the music sheet. With that said it is also imperative to have focus and direction as to what you want coming out on the final push-n-play. Self-discipline is the foundation of a musician's quest. Case in point and for your examination lets go between sets to meet guitarist Russ Hewitt... Russ Hewitt, known for his eclectic style, which can be, said to be a mix of Heavy Metal/Rock Smooth Jazz and Brazilian jazz along with some Nuevo Flamenco and others stated, "If your going to do it, do it right, because all of it lasts forever!" Hewitt is speaking of course about the digital age we are in currently.*

### **Karl Stober: Describe the musical vs. the human psyche of Russ Hewitt.**

Russ Hewitt: One thing in particular continues to shape my musical psyche, and it happened just after the release of my first CD, Bajo el Sol. People would always mention it in passing how they'd leave the CD repeat as they cooked, cleaned, relaxed, whatever. At that moment it dawns on me: I have to write songs that are musically transparent. Whether I accomplish this is anyone's opinion, but it's why I spend so much time between recordings. When I listen to music for personal enjoyment, I catch myself thinking, "This isn't bad, but I likely won't ever listen to it again." I have no illusions that I'm the only one who does this. Because of this, I exhaust everything to ensure a song is perfect before it's released. When I hear a new song or CD by an artist I'm familiar with I know almost immediately whether they're phoning it in or haven't spent the time necessary on the composition. And because I have a lot more eyes and ears on me today than ever before, my fans, endorsers, fellow musicians, and even family are too important to let down simply because I didn't try hard enough. Of course, the

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converse might hold true: I could be overthinking it all. Ha! The human side of me is pretty laid back. I have a quote that I like to use. I'm not sure who said or if I came up with it but it at least reminds me to keep a good balance in my life, and to just roll with the punches: Music is everything. It's just not the only thing.

**Karl Stober:** *Define jazz as the populace sees it and then again as you see it.*

Russ Hewitt: Jazz faces the same problem that Classical music faces, which is when the populous listens to it it's usually the classic artists and songs. Stan Getz, Chet Baker, Miles Davis, John Coltrane, Frank Sinatra and players from that era for Jazz, and Bach, Mozart and Beethoven for Classical. I admit I'm guilty of that too. Of course, there are exceptions but there are so many incredible new artists and songs out there I feel like we are always competing with the past. There also seems to be a lot more artists vying for a smaller pieces of the pie. Total US consumption in the Jazz and Classical genres sits at 1.4 percent, while only children's music is lower, sitting at 1 percent. Latin music doesn't fare much better at 2.6 percent, which kind of kills my Latin Jazz versions of lullabies backed with a Classical Orchestra project.

**Karl Stober:** *In the past decade how has your music grown from project to project along with your philosophies?*

Russ Hewitt: My philosophy the last decade is if you're going to do it, you better do it right. In this digital age, everything will last forever. Even stuff that wasn't meant to! Whatever I was putting out I wanted it to be the best representation of my playing and songwriting at the time because once it's out there there's no taking it back. I look at my own habits after discovering a new artist, which is to go back and get their entire catalog of music, so I didn't want the production of my music to sound, dated or poorly made. After I recorded and mixed my first CD, *Bajo el Sol*, I was unhappy with the final result. There were a ton of tuning and sonic issues that couldn't be fixed. My producer, Bob Parr, and I decided to trash the whole recording and start from the beginning with a new set of players and studio. The whole process took 3 years with costs I don't even like thinking about, but the end result is something I couldn't be prouder of.

**Karl Stober:** *How do you perceive the music business now from when you started?*

Russ Hewitt: When I released my first radio single back in 2008, there were 220 various outlets I sent it to. Now, there are only 140 outlets, according to my radio promoter. A lot of the big Smooth Jazz stations in major markets are gone, like San Diego, Seattle, New York, Atlanta, and Dallas. But for those that are still around, they are playing more songs with vocals and not just instrumentals. To say the old model of doing things no longer applies is an understatement. Everything from how music is consumed, purchased and played has changed and continues to change. I hear stories and updates from my music insiders and the news kind of takes the wind out of your sail. Luckily, there are a lot of books and articles written to help the modern musician, but it does

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seem like every 3 to 4 months there's a new approach, social media site, or philosophy on how to do things. On the plus side, it's never been better for the independent artists or even the big establishments like the Grammys have all embraced bands who aren't signed to a label. Another big plus is there seems to be a lot of opportunities for licensing, press, film work, streaming, and remote session work than ever before. The only strategy seems to be adapted and move on.

**Karl Stober:** *Talk about the education connected with jazz to that of other genres.*

Russ Hewitt: As musicians we are an amalgamation of everything we learn. I think the influences of a guitar player are more obvious than with a player of another instrument because guitar influences are more easily picked out and identifiable. My playing is a combination of common styles like Heavy Metal/Rock, shred and Country guitar and uncommon styles like Nuevo Flamenco, Gypsy Jazz, Smooth Jazz and Brazilian guitar. None of which have official schooling, although nowadays anything you could possibly want to know or learn is on YouTube. Ultimately, it comes down to how you put it all together and what you do with it. I took one semester of Jazz guitar in college but quit to focus on my Classical studies, rock band and chops, which in the short term was a disservice to myself because I didn't learn the jazz standards. However, in the long term I'm glad I don't have that institutionalized influence to draw upon when composing my originals. When I look at or study Jazz now, I'm able to pick and choose what I think will work best for my style and playing.

**Karl Stober:** *Lets go into detail on your new project as to concept and theory.*

Russ Hewitt: I try and accomplish what is probably the worst thing to do, which is to be all things to all people. Ha! The first group of people would be strangers who don't know me or my music. The questions to answer are, "Will they be entertained or bored after the third song?" and "Can they enjoy and follow the songs having never heard them?" The next group is my friends, family and producer who don't hesitate to let me know when they don't like something or if a particular part isn't working. It almost seems like they enjoy doing that. The third group is guitar players. "Am I playing a cool lick? Is the phrasing good? Is there a good combination of technique and taste?" These are the types of questions I'll ask myself. I even go so far as not repeating the same licks in different songs. I got the idea when I was watching a Bireli Lagrene DVD and noticed he didn't repeat anything. Now, of course, the technique of playing something will remain the same: 3-notes-per-string, arpeggios, thirds, octaves, etc. However, the notes and phrasing will be different. The last group is fellow musicians. The goal is if they have to learn my music or break it down it's a little more involved than it appears. The key is never forgetting the audience is listening, and you don't want to make something complicated for the sake of being complicated. A good example is my song Soldade, which is in 11/8 and could easily be set within a romantic movie, but you wouldn't find it



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very easy to learn or play.

**Karl Stober:** *How do you approach an original and where do you get your inspiration?*

Russ Hewitt: What's that saying, 10% inspiration, 90% perspiration? Of course, I'm inspired by people, places and events, but because there are no lyrics my approach to writing music may be a little different.

My intent is to create a sonic backdrop on which the listener projects a thought or image. I have done my job if one of my songs makes you think of someone, reminisce about a far off place or destination you've been, or makes you drive fast. Ha. One of the best reviews I've gotten was from author Angela O. Peart, who was inspired to write separate short stories based on the songs from my first CD. You can still tell a story with instrumental music, but it's not my story, it's the listener's.

**Karl Stober:** *Are there layers as you create and what are they as you come to completion of a song?*

Russ Hewitt: I compose everything in most simplistic way possible: a click track and one track each for rhythm, melody and solo guitars. Because I might need to play the song in something as small as a duo guitar setting or as big as an ensemble, I need it to be flexible. A good song should be able to stand on its own merits, and adding in the bass, drums, percussion or any other instrument to a basic track only brings the song to life. After the song is recorded, that's when my producer Bob Parr and I sit in the studio and add any additional tracks, be it strings or orchestra, loops, keyboards, pads, additional percussion or whatever else we feel would add to the song. Some of my songs feature just the band-only, while others, like Gabriela mi Corazon, have a total of 80 tracks! There's so many subtle things happening in that song that it's almost subliminal. I have to give all the credit to Bob and his "mad scientist" approach!

**Karl Stober:** *How do you choose and put together your album partners?*

Russ Hewitt: I've been very blessed to have incredible musicians appear on each of my CDs. Drummer Walfredo Reyes Jr., who's been on hundreds of recordings, including five Santana albums, three Steve Winwood albums, Chicago, and Ricky Martin, among others. He's also a percussionist so he knows not to make the drums too busy but still allows for space and fills for multiple percussion tracks. Walfredo has an incredible lineage when it comes to Latin music, and thus a good sense of what the song needs, whether more of a pop feel or more of an authentic Latin feel. Raphael Padilla, who was in Miami Sound Machine, Shakira, and now Chris Isaak. Raphael's timing and ability to layer tracks are uncanny, and he never ceases to amaze me. Flamenco guitar prodigy Alfredo Caceres, who plays with the Gypsy Kings, All-Stars and Hamed Nikpay, continues to expand my rhythm and rumba knowledge with patterns beyond what I already know and play. Laying a solid foundation the rest of the group builds upon is bassist Bob Parr. Bob has produced, engineered and played bass on hundreds of recordings, and has even been an LA session player. We're all

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professionals, and each of them is here because of their musicianship. It's because of this that everyone knows their suggestions matter and they can make recommendations or changes while ultimately being relied upon to play what each feel is best for the song. No one is trying to show off or throw in unnecessary licks just because they can. I play locally with some incredible players who I would love to have play on my recordings, but I have such a nice balance of what's working for me right now I'm afraid to mess with it. You hear about it all the time. An artist becomes successful off a CD, and the first thing they do for the next one is change studios, producers and songwriters. Now, why would you go and do a thing like that?

**Karl Stober:** *What cut was most difficult for you this go around and explain.*

Russ Hewitt: There's seems to be a tricky part in each song, but the one that took the longest is Persian Sky. The song uses the Algerian Scale, which is an 8-note scale (not the normal 7-note scale) that creates some pretty cool harmonies that I use for the intro lick, bridge and solo sections. I did a lot of listening and dissecting of songs by Persian pop artists like Googoosh, Andranik Madadian (Andy) and Dariush Eghbali for about 4 weeks to get the feel and song structure of that style. The chord progressions were already similar to what I was using, but it's where the chords changed in the progression that was new to me.

Persian Sky was supposed to go on my 2011 CD, Alma Vieja, but I felt it wasn't quite right so I kept the song off and put it to bed. Several years ago I did a concert where I was the backing band for a many Persian artists. I had to learn traditional music as well as some modern songs, and the whole experience inspired me to take another look at Persian Sky. I re-wrote the verse and chorus four different times, and on the fifth revision I had what I thought I wanted. However, I still felt like something was missing and couldn't quite put my finger on it. Enter Ardeshir Farah of Strunz and Farah, who I'm a huge fan of. It seemed like a logical choice to reach out to Ardeshir and have him play on it. When I got the song back from him, I was absolutely blown away. He took my exact melody and turned it into something with a feel and style I couldn't have come up with on my own. On top of that, trading off solos with Ardeshir forced me step up my game!

**Karl Stober:** *Which cut are you most proud of and why?*

Russ Hewitt: Well, it goes without saying that I'm proud of all of it. For me, it comes down to little victories in each song. It might be something small or clever that isn't easily spotted by the listener or even a musician, but to me these little victories are rewarding on a writer or guitar player level. I'm proud of the chord shapes and progressions in the Samba, Samba Sao Paulo, and the bossa nova, Um Abraco Do Bossa; the call and answer chorus melody in Brisa de Monte; the key change for the chorus in Serenidad; the different sections that make up San Elizario; and finally, just actually finishing Persian Sky. I could go on, but each song had its own challenges that once overcome, made the song come together.

# Papatamus

## REVIEWS OF CDS, LPS AND BOOKS

A collection from  
Robert Rusch of  
sometimes  
disparate material  
though generally relat-  
ing to music  
recordings or perfor-  
mance.

A NOTE TO READERS: I cover a lot of items in this column and it is only a fraction of what crosses my desk. I choose to only write about things that I find of interest, usually that is due to quality of music but not always. You can contact me at [rdr@cadencebuilding.com](mailto:rdr@cadencebuilding.com). Mail received is subject to editing and may be included in the next column at my discretion. If you do not want your correspondence printed please let us know. Cheers, rdr.

Horace Parlan was one of Mingus' most dynamic pianists, born in 1931 and suffering childhood Polio that crippled his right hand he developed a punchy style which fit well with the Mingus dynamics of the late 1950s. In 1972 to escape the rat race of New York City and North American Racism he expatriated to Denmark where he married and moved to a small house in the country. Eventually he and his wife moved to a retirement home. Since then, his wife died and Parlan, now blind, is dependent on a wheelchair. His spirits, however are not compromised and he says he is happy as long as he can hear and go to concerts. Now Stunt has issued MY SCANDINAVIAN BLUES [stucd 16012] by US4 [Tomas Franck-ts, Thomas Clausen-p, Jimmi Roger Pedersen-b, Adam Nussbaum-drm]. This is a tribute to Parlan by the group and here they handle 11 Parlan compositions [55:04] very nicely. The group is joined by vocalist Sinne Eeg on a couple equally fine tracks. In addition to the CD there is a DVD/video of the group playing, interspersed with shots of Parlan in various environments and at times speaking about his life. There is also a discussion led by Clausen about Parlan and the music. The text of this discussion is printed over the video. This is a modest and heartfelt effort and should be embraced by Parlan and bop fans in general. It is a nice tribute to the living.

FREDDIE REDD [p] is pushing 90 and it is now more than 50 years since he recorded the music for the play "The Connection" for which he remains best known. The play (about drug use) was of minor interest, as I remember. The musicians were on stage but off to the side, playing intermittently throughout the production.

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I have always found Redd's recordings of interest. His latest is WITH DUE RESPECT [Steeplechase 31817] a 11/14 and 2/15 recording. Joining Redd are John Mosca [tbn], Chris Byars [as/flt], Stefano Dogliani [b clt], Jay Anderson [b], Billy Drummond [drm] and on one track James Byars on oboe. The 9 track [63:27] program is all Redd compositions. The tunes are passible but not very exciting, but what is exciting is Byars' Jackie McLean inspired sax work. (McLean is on the recording of the "The Connection" BlueNote). Other than that this seemed a rather enervated date. Disappointing.

Enlightening would be the word about how I feel towards pianist/keyboardist A BU's [a.k.a. Dai Liang] new recording, BUTTERFLIES FLY IN PAIRS [Sennheiser media art. no. 566668]. Bu is Chinese and around 15 (as far as I can discern, Bu was born in 2000) when he made this undated [circa April 2015] recording. A Bu is a dynamic and lyrical pianist and also the composer of these 11 tracks [71:52]. The basic trio [Tom Kennedy-b, Ryan J. Lee-drm] is augmented by various guests [Antonio Hart-sax, David Watson-flt/sax, Darryl Dixon-sax] on various tracks. Cecilia Stalin sings on one tune [Memories of Love], and both song and singer are impressive. It is not all to my taste as the electric piano and electric bass dumb it down a bit and the 18 minute DVD is hype and nonessential to the enjoyment of the music on the CD, but when it is all "working" — it works well.

Two years earlier [2013], when A Bu was about 13, he recorded 88 TONES OF BLACK AND WHITE [Sennseiser Media senmeacd/dvd 001]. This recording is different in many ways. The accompanying DVD presents 3 live performances straight with no hype and they are quite exciting and excellent. Meanwhile, the CD presents 13 [75:35] non original tracks including 4 by Coltrane and 2 by Petrucciani. On this trio date, Bu is backed by Shao Ha Ha on drums and Ma Kai on bass and this is more of a straight ahead jazz recording. The sound is excellent and so is the music. Bu is very able in keeping the music fresh and bright and without gimmicks. It keeps the listener guessing where the music will go next. He demonstrates a full command of the keyboard and dynamics and if asked I'd guess he might have listened to a bit of Ahmad Jamal. CD and DVD make up an outstanding set.

It would be hard to be bored by NACHTCAFÉ [Jazzhaus Music jhm 241] by DIRK ENGELHARDT [ts/ss], HANNES ZERBE [p] and HEIDE BARTHOLOMAUS [reading text], as there are 17 tracks [60:57] ranging in length :34 to 7:57. The text readings (in German) are by Gottfried Benn [1881-1956], a poet who had a brief flirtation with Nazism but enough of an association to damn him and keep him from greater recognition. The 8 cuts with Benn readings are lost on me and have background music by the duo. The 9 cuts with just the duo (a relationship of 8 years) are very nice, some of it sounds composed, either way this is very melodic. Engelhardt plays a lovely pure soprano and Zerbe prances on piano, chording or single note picking. Zerbe's recording began in the mid 70s in East Germany and except for a 1992

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BVhaast recording his subsequent work has been on Jazzhaus. This is a duo which should be given recording opportunities. Exhilarating. Not so exhilarating is the latest from The Bridge, *THE SYNC* [The Bridge Sessions tbs 02] recorded 10/4&17/14. This is a free feeling concert of 3 parts [50:02] with Sylvaine Hélay [flt/voice], Eve Risser [piano], Fred Longberg-Holm [cello] and Mike Reed [drm]. The parts sound like a whole improv as it builds as one long piece—sometimes coherent sometimes incoherent. If you like things kattywompus this is for you. For me I'd like greater focus.

Pianist MISHA TSIGANOV immigrated to the United States from Russia in the early 1990s to follow his jazz passions. On 9/8/15 he went into the studio and recorded *SPRING FEELINGS* [Criss Cross 1384 CD] with a quintet [Alex Sipiagin-tp, Seamus Blake-ts, Hans Glawischnig-b, Donald Edwards-drm]. 5 of the 9 tracks [64:27] are originals the rest are standards. Two [Yes or No/ Infant Eyes] are by Wayne Shorter. This CD has the feel of a live date and on Shorter's "Yes Or No", the band is burning up to a point that I expected to hear applause after solos. The group exudes a Messenger-like ambiance. Sipiagin is a standout throughout but not to de-elevate the group which is also solid throughout. Tsiganov likes to play with times, often in counterpoint, and really does a masterful job of playing and arranging. There just are no weak points on this recording. There's a touch of Ahmad Jamal (as well as Bill Evans) in *COREY KENDRICK's* [p] work on *ROOTLESS* [no label 888295 417341]. His trio [Nick Bracewell-drm, Joe Vasquez-b] has put together a very understated set [57:50] of 8 Kendrick originals and 3 standards [Nature Boy, In The Wee Small Hours, Yesterdays]. On the standards one can hear how Kendrick uses space to inform the emotion of the piece more than improvised drama. There is little drama on this disc, or restlessness but still, though a tad generic, it is very pleasant listening. *LENNY MARCUS* [p], has been putting out records since the 1980s. His music is easily accessible but never pandering to commercialism. His latest, *MOVING FOURTH* [LJM-024] offers up 13 tracks [57:13] of which 10 are originals. The standards are "The In Crowd" (he does more with this than Ramsey Lewis), "Solar" and "What A Wonderful World". Marcus shows a full range on the keys with nods to McCoy Tyner, Beethoven and Ramsey Lewis. It is ironic that on the hype sheet accompanying the CD is a quote credited to this fine magazine, Cadence, that says "Marcus resembles Keith Jarrett"—of which I hear no resemblance. This is really Marcus' date. He is joined by his trio [Larry Scott-drm, Rick Eckberg-b] and friends [Vladimir Espinosa-perc, Ken Hitchcock-sax, Chris Magee-tp/fly, Tom Artwick-sax/flt] all of whom make fine contributions but the writing and arranging is subservient to the piano. Marcus has written some fine originals here and he is the one who shines in totality. It's about music. Howard Riley, Stan Tracey and other British pianists have/had consistently been creating quality creative improvised music under the

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radar, or at least under the North American radar, for the better part of half a century. Such a musician would also be pianist KEITH TIPPETT. Tippett's latest release, recorded 10/24&25/14 is THE NINE DANCES OF PATRICK O'GONOGON [Discus 56 cd]. This 11 part piece was commissioned by Richard Wiltshire and Tippett credits him and David Green with making this effort possible. Tippett acknowledges Wiltshire in particular "the musicians were paid promptly" and goes on to credit the generosity of both men. Having spent 50 years in this business Tippett knows well that simple honesty and commitment should be acknowledged. T'were honesty and commitment always the rule not the exception! The suite is quite enjoyable with Tippett's memories of Irish folk music and dance coloring some of the music. It is both the music and band: Fulvio Sigurta [tpt/flg], Sam Mayne [as/ss/flt], James Gardiner-Bateman [as], Kieran McLeod [tbn], Rob Harvey [Tbn] Tom McCredie [b] and Peter Fairclough [perc] that holds interest here. Julie Tippetts lends voice to one track. Nothing stale and the soloist are nicely credited for each section. This was a welcome creative breeze during a too hot summer. All the attention this would receive if his name was Charles Mingus.

BRAZZAMERICA [no label 888295 396745] is both the name of the album and the group [Leco Reis-b, Cidinho Teixeira-p, Edson Ferreira-drm]. The 13 tracks [61:37] are, I believe, mostly uncredited originals with "So What" used as one of the tune's opener. This is a very understated release and while all 3 members of the trio are Brazilian born there is little sense of Brazilian music in the program. Reis has several nice solos. Pleasant listening without much personality.

REGGIE WATKINS [tbn] has issued a nice tribute to Jimmy Knepper on AVID ADMIRER [Bynk records 003]. The background to this December 5th & 6th, 2015 recording and how Watkins came in possession of Knepper's horn is given in the liner notes by Knepper's daughter, Robin. All the music [46:18] here, with the exception of "Goodbye", are Knepper originals. Watkins plays a fine trombone, sounding muted for the most part. I'm not sure who did the arrangements but they are quite interesting, as at times the music's lines go in independent directions similar to a style Mingus often orchestrated. Also quite impressive is Matt Parker [ts/ss] whose argumentative style is refreshingly offbeat. On first listening this recording failed to impress me but once I accepted the originality in the left field approach, everything fell into place. Orrin Evans, the perfect pianist for this date, is only on 6 tracks and pianist Tuomo Uusitalo fills in on the remaining 3. Rounding out the rhythm section are Steve Whipple [b] and Reggie Quinerly [drm]. Unexpected listening.

The BLACK ART JAZZ COLLECTIVE [Wayne Escoffery-ts, Jeremy Pelt-tpt, James Burton-tbn, Xavier Davis-p, Vicente Archer-b, Johnathan Blake-drm] was organized around 2012 by founding members Escoffery, Burton and Pelt for the purpose of presenting Black culture and in that regard 5 of the 8 originals [59:32] on this



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11/30/14 recording called, PRESENTED BY THE SIDE DOOR JAZZ CLUB [Sunnyside ssc 1441] are inspired by various folks [Dubois, Obama, Truth and Joe Henderson]. The rather cumbersome title comes from a Connecticut jazz club where the group had a 2 day gig. The final track on this issue was recorded live. The music from this group is for the most part very compact, and while the solos are of substance, especially Pelt's Hubbard-like work, the heaviness of the whole makes for solid but tiring listening. Best taken in pieces and worth the effort. THUMBSCREW [Mary Halvorson-gtr, Michael Formanek-b, Tomas Fujiwara-drm] has a new recording [7/2-4/15] out on Cuneiform Records, CONVALLARIA [Rune 415]. The 11 compositions [73:05], composed by various members of the group, have little identity other than to serve as a base for improvisation, that said there are parts where it sounds like sections may be written out for two against the improv of one. I speculate of course but that is one of the pleasures of exposure to non-traditional rhythm music, following a line as it slips in and out of the meat of the music. Halvorson seems to have greater focus and grounding here than on some of her more outward bound releases. Some of the themes here are quite pretty and if orchestrated for a larger group it might make that more obvious. A good place to start for contemporary/avant guitar.

RAYMOND BONI [gtr/harm] and DIDIER LASSERRE [perc] play with sound and silence on SOFT EYES [improvising beings ib 48]. There are moments when only silence is emanating from the speakers. 7 of the 9 tracks [42:46] are originals. The non originals [I Am Singing One Of These Songs, Nature Boy] are suspended by somewhat random sound and the composition is almost lost. Recorded 4/25/15 this is difficult music/sound as its focus comes and goes much like a mist. Because of its use of silence it is often difficult to know, without looking at your CD player, when one track starts and stops. I started using the phrase creative improvised music to be inclusive of improvised, but non jazz music, of which this is a prime example. Engaging but unknowing. From Cuneiform comes I JUST DID SAY SOMETHING [Rune 422] by the group, I.P.A. [Atle Nymo-ts, Magnus Broo-tpt, Mattias Ståhl-vbs, Ingebrigt Håker Flaten-b, Håkon Mjåset Johansen-drm]. Purists of one particular jazz genre will probably find little satisfaction with this recording in that this quintet, a group since 2007, crosses many genres moving easily and convincingly from inside to outside. The quintet encompasses musicians who have played mainstream to modern to avant and I suspect their allegiance is, to put it broadly, creative improvised music without qualifiers. 9 tracks [53:59] of originals from group members. Good music.

Trumpeter SHUNZO OHNO, who has been part of the scene for almost 50 years has a new CD out called RENEW [Pulsebeats Records so 1003]. This project is a dedication to communities having to renew from natural disasters. 8 Ohno originals and one by Buster Williams make up the 9 tracks total [59:46]. Ohno is backed by various rhythm

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which for the most part keeps a pulse over which Ohno plays a wistful trumpet. This is a very programmed release and 2 tracks have spoken word [George Yamazawa] narration. Ohno moved to New York City in 1974 and was homeless for a while. In 1988 a car accident permanently damaged his lips and teeth, then in 1996 he had throat cancer which did more damage. It is little wonder, as a result of the maladies, Ohno had to refigure his embouchure. A gentle late Miles Davis sound. Also gentle in its sound is OMAR SOSA's [keys/effects] latest EROS [OTA Records 1029]. On this 5/15-19/15 recording Sosa teams up with the formidable Italian trumpeter, PAOLO FRESU who brings his talents on the flugelhorn as well as effects and percussion. Other major contributors are Natacha Atlas [voice] and Jaques Morelenbaum [cello]. Priority here is mood, which is set off by Fresu's plaintive muted horn work playing over poly-rhythmic designs. There is a fair amount of dubbing on the 12 Fresu-Sosa originals [69:50] which are successful in maintaining the yearning or reflective mood. The last track [Why] is asterisked as ghost track, not sure why, it is listed as 17:13 but after about 5 minutes of quiet wonderful music it is then silent for about 2 minutes before coming back with music sounding more like funk-fusion a la Miles Davis which plays the CD out for 10 minutes. An unnecessary and dated gimmick on a recording of otherwise nice moods.

GILLES TORRENT [ss/ts], a self taught musician has issued 2 CDs on Altrisuoni records:

JAZZ INSPIRATION VOL. 1 [AS 340] and JAZZ INSPIRATION VOL.2 [AS 341]. Volume 1 has 10 cuts [62:56] 7 of which are originals and also includes "Naima" and Dophy's "The Mandrake". Recorded 6/3/11, 1/27/12 and 11/5&6/14 with Linda Gallix [p], François Gallix [b] and Nicolas Serret [drm] the music has definite overtones of Coltrane, most evident on the later dates. Torrent's intonation wavers at times but still a rather pleasant listen though I find pianist Gallix remarkably bland and swing-less. Volume 2 has 7 cuts [68:00], including "I Want To Talk About You", "Crescent", "Tequila" and "Bahia", from 1/16/05 and 5/9/97. The personnel varies on these 2 dates. On the earlier date Emmanuel Borghi [p] takes a McCoy Tyner-ish position behind Torrent's wistful Coltrane-like wanderings, while drummer Laurent Sarrien is a bit plodding and heavy handed. The CD ends with the silly "Tequila", which may make your head shout "Tequila" but sounds absurd. Much inspiration is missing on these CDs.

Folks who remember Peter Kuhn [clts/ts/as] from about 40 years ago should find it exciting that after a few decades he once again has a new release out (for more on coverage on Kuhn see the historical and reissue section further down this column). THE OTHER SHORE [Nobusiness Records nbcd 88] was recorded 6/16/15 and is an improv trio [Kyle Motl-b, Nathan Hubbard-drm] playing 8 pieces [73:41]. The liner notes by Ed Hazzell will bring Kuhn's adventures of the past 35 years up to date (after kicking drugs, he started a reptile business for 10

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years). There is also a current photo of Kuhn blowing a tenor looking like a man with lots of stories to tell. Unfortunately I don't find his tales as masterful or interesting as I did 35+ years ago. Let me amend that by saying Kuhn plays in a similar (perhaps less direct at times) fashion but this is decades later and lots of people play in this (free) fashion now. Perhaps I expected too much but I also expected as much. Still worthy of a listen and glad it is out.

JOHANNES MUELLER [ts] covers a variety of genres well — N.O. funk to bluesy bop to Getzian light accompaniment on vocals to improves on his JAZZ MILE; GLOOMY SMOKEY LIGHT [Personality Records pr 22]. Joined by his quintet [Carlo Nardozza-trp, Volker Engelberth-p, Gautier Laurent-b, Chris Strik-drm] and guests for 7 originals and 3 standards [66:38] Mueller takes a chance on trying to appeal to broad tastes but of course then risks appealing to none. Pleasant enough, although it reaches a low on a dull rendition of "Every Breath You Take" with an equally uninteresting vocal by Andrea Reichhart. Still 2 cuts later the arrangement and playing of the band on the original, "Great Expectations", is a nearly 8 minute joy. Then the next track Pharrell's "Happy" is given Salsa treatment and teeters on a commercial mistake. I should mention that vocalist Reichhart guests on two tracks and despite my misgivings on "Every Breath", she does a respectable job on "Save Your Love For Me". A mixed bag from real talent on this undated recording.

ARI AMBROSE [ts] has a lovely ambience of past and present on his 2/15 recording RETROSPECT [Steeplechase scd 31816] with Alex Norris [tpt], Jeremy Manasia [p], Jay Anderson [b] and Donald Edwards [drm]. The program [68:14] of 2 fine originals and 5 non originals [Sophisticated Lady, Back Road, Gone With The Wind, Escapade, Just One Of Those Things] goes down nicely and Norris' trumpet is a fine compliment to the leader's soulful sound which at times reflects Ben Webster but is much more than that. In the interesting liner notes, by Neil Tesser, Ambrose reflects on his musical journeys up to now; interesting and heartfelt.

Much is made in the liners of the Joe Henderson-Kenny Dorham connection to the leaders development — maybe so and there are echoes of it in this music just as there are echoes (very faint) of Ellington in Manasia's playing, but so what? Once the heads are cleared it is the Ambrose quintet's sound and individualism that sells this CD.

LIVIO ALMEIDA [ts/ss] is from Brazil and has released ACTION & REACTION [Lalmeidmusic 888295 269247] a June 2014 recording of 7 originals [51:12] with Vitor Gonçalves-p, Eduardo Belo- b, Zack O'Farrill-drm and on 2 tracks Adam O'Farrill [tpt] is added. Almeida is a mainstream bopper who shows no indication that he is Coltrane influenced in delivery but he plays with passion and is particularly strong when Adam O'Farrill joins the front line. O'Farrill is an added plus not just because Almeida seems to respond so well to him but also he seems an original trumpet voice. New voices, promising voices.

Also from Brazil is SERGIO PEREIRA [gtr/voice] whose SWINGANDO

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[no label 888295452311] is his debut release. Here he is supported, in different combinations, by a dozen recording rhythm associates, on 7 original compositions [39:40]. On this date [Feb-Apr 2016]. Pereira weaves a gentle and joyous session of mostly bossa novas and does so without referencing Jobim.

Fans of sax and B3 will find interest with MAX IONATA's [saxes], REWIND [Via Veneto Jazz vvj 109] with Frits Landesbergen [drm/vbs] and Alberto Gurrisi [org]. 6 of the 9 tracks [48:32] are Ionata originals joined by George Coleman's, "Amsterdam After Dark" and Jobim's "Chovendo Na Roseira". Gurrisi plays C3 and I'm not sure how it is different from a B3 but it sounds the same to me. Ionata plays straight ahead in a Gene Ammons direction. The mood completely changes on the last track [Mr G.T.] when the trio expands to a quartet with the addition of Amedeo Ariano on drums and Ionata then plays what sounds a bit like an electric sax—a forgettable effort and with a faded ending to boot. That aside, pleasant listening.

Joey DeFrancesco brings along his B3, as well as on one track his piano and moog on ERIC HARGETT's [bs/ts/moog/fender rhodes/vbs] 12/18/11 recording STEPPIN' UP [Whaling City Sound wcs 083]. Rounding out the trio is drummer Gerry Gibbs and bassist Hamilton Price joins on one track. Don't be fooled by the array of instruments. This is basically a rather funky blowing sax and B3 date with some background over dubbing. 8 originals plus "Hackensack" and "You Don't Know What Love Is" make up this date. Hargett plays a biting bari and the liners make reference to Ronnie Cuber (perhaps?). Recorded without rehearsal the date has a sharp edge to it and DeFrancesco is in top form.

In the 4/16 Papatamus, I wrote about a number of BRUCE GERTZ's albums on his Open Mind Jazz label and now he has issued A DIFFERENT TAKE [omj 008] with his long time musical associate JERRY BERGONZI [ss/as/ts]. The 11 originals [72:53], 6 by Gertz and 5 by Bergonzi, are pretty much dominated by Bergonzi who seems over all in good form on these 2015 dates. Gertz's writing is the more open of the 2 while Bergonzi's is more tune suggestive. It matters little as they are both open to improvisation and reward as improvs. Austin McMahon is the (cymbal happy) drummer and on some titles Conley DelRay joins on piano. What really strikes me about this date is the relaxed but straight ahead designs of the music, no gimmicks (aside from a fade out) just music to be listened to for its musicality. Bergonzi fans take note.

With the advent of the LP there were a number of records issued of jam sessions, a gathering of jazz folk who, taking advantage of the longer recorded time the Lp offered over 78s, would record informally. JUST FOR FUN [Blujazz bj 3437] suggests such a gathering for that is when DOUG MacDONALD [gtr], at Don Thomson's suggestion, got a pool of 11 jazz folks together on 9/2/14 in front of an audience and had, what Thomson calls, a jazz marathon. The result is this 2

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CD set [130:10]. 12 cuts made up by a few MacDonald originals and 9 standards played by various groupings. The participants were Lanny Morgan [as], Rickey Woodard [ts], Bob Summers [tpt], Les Benedict [tbn], Andy Langham or Llew Matthews [p], Luther Hughes or John Williams [b] and Paul Kreibich or Roy McCurdy [drm]. This moves along nicely in a relaxed way, it's always good to hear Lanny Morgan's tart playing. My only real complaint is the use of electricity on the bass which cheapens the sound and adds nothing. It is good to hear MacDonald as he is a fine guitarist with a number of fine releases, even so he manages to stay below the radar and rarely appears on many popularity lists. But lists are only lists, music is music and I've never gone to a concert to hear a list.

Trombonist STEVE WIEST has issued THE HIGH ROAD [Blujazz bj 3438] a set [41:47] of originals plus "Cantaloupe Island". The backup here includes guitar, keyboards, an electric wind instrument [EWI] and other rhythm. The result is music which is crowded and massive with no subtlety — effectively sounding and feeling like a herd of elephants trumpeting into one's living space. The rhythm is obvious, the melody somewhere and the talent of the musicians obscured by their very music.

ED NEUMEISTER [tbn] has been inhabiting the jazz biz for over 40 years which has included substantial tenures with the Ellington Orchestra and Mel Lewis' bands. Neumeister didn't even lead a recording until the late 90s. Finally PAO records has issued a 12/8/10 recording, SUITE ELLINGTON [PAO 11290]. And sweet this is. Joined by Billy Drewes [clt/as], Jim Rotondi [tpt], Fritz Pauer [p], Peter Herbert [b] and Jeff Ballard [drm], the all Ellington program is arranged by Neumeister and captures the flavor and coloring of Ellington without aping the master. This concert is also nicely paced with no grandstanding. "The Single Pedal (sic) Of A Rose" (as part of "The Queens Suite"), is a beautiful solo outing for the leader. This was recorded 10/7/15. A fine fine tribute.

Trombonist JIMMY O'CONNELL has turned in a fine full throated debut in ARRHYTHMIA [Outside In Music 1603]. O'Connell is from Detroit and relocated to NYC in 2006. He leads off the 8 tracks [57:08] with Jay Jay's "Lament" which would give you an accurate idea of his influence. "Lament" is just one of 3 standards here [Bolivia, In The Wee Small Hours] which join 5 O'Connell originals. Special mention of Andrew Gould [as/ss] whose plaintive playing is demanding of attention. The remainder of the Sextet [sic] is Tim Basom [gtr], Tuomo Uusitalo [p], Peter Slavov [b] and Jimmy MacBride [drm]. An excellent debut for an excellent sextet, recorded 10/19/15 and ready to be heard now.

Some fresh writing is offered up by HENRY WOLKING and the Salt Lake Jazz Orchestra on IN SEA [Big Round Records br 8944]. Wolkling used to lead the University Of Utah Jazz Ensemble but now is in retirement and has struck out on his own. Jerry Floor [as/ss/clt] leads

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the 18+ member big band through 12 tracks [73:41], 5 of them Wolking originals, 3 by Claude Debussy, "God Rest Ye Merry Gentleman" (not as hip as the MJQ's version but calmer than Kenton's) and fine original arrangements of "That's A Plenty" and "High Society". Lots of well used solo space and soloists are noted below each tune. A joyous noise indeed, more please.

The start of normalization of relations between the USA and Cuba has brought on a steady stream of releases of Cuban music into the states. ABRAZO: The Havana Sessions [Ansonica Records 0001] is a 2 CD set of recordings done in November 2015. One CD is of various big bands playing compositions by Timothy Lee Miller, Don Bowyer and Bunny Beck. The second CD is choir work with no jazz interest. Liners are by Bob Lord. I wish I shared his enthusiasm for this rather faceless effort. STEVE LEHMAN [as] is a talented sax player out of the Jackie McLean school. Back in 2001, I produced his first 2 led sessions and a few years later he began to work with electronics, alternate sounds and genres. His latest is SÉLÉBÉYONE [PI Recordings 66]. Here Lehman blends rap with electronics and jazz. While rap has its appeal it is lost on me past a point and makes me yearn for Lehman's more jazz oriented abilities. However if rap is to your liking, the jazz elements here add a depth not always found in rap. Rounding out the personnel on this 1/11&12/16 recording are Gastón Bandimic & HPrizm- vocal, Maciek Lasserre-ss, Carlos Homs-keys, Drew Gress-b and Damion Reid- drm. VINCE ERCOLAMENTO [ts/ss] brings his quartet [Joe Chiappone-gtr, Peter Chwazik-b/gtr], Paul Mastriani-drm] to INNER SOUL [no label 888295 456265] an undated set of 10 originals [58:41]. This is a breezy set of bop which plays well but is rather indistinct. It moves along nicely and features some nice moments but overall it lacks a personality to set it apart from the hundreds (yes, hundreds) of other releases. Fadeout and often an imprecise sound for the rhythm behind the leader does not help set this one apart.

I remember JOHN STOWELL [g] from the mid '70s when he made a series of rather ethereal recordings. Over the years he seems to have tempered that sound. His latest pairs him up once more with his long time associate, MICHAEL ZILBER [sax/p]. BASEMENT BLUES [Origin 82717] is with the quartet [John Shifflett-b, Jason Lewis- drm] recorded 3/12 and 3/15. The program here is made up of 8 originals plus one Jerome Kern [Nobody Else But Me] and one Bill Evans tune [Very Early]. The music retains some of that reflective/ethereal wandering sound but it is nicely set off by Zilber's playing which at times is rather amusing. Here the wandering leads to directions, thoughts and musical introspections that can be captivating. In addition there are some compositions by Zilber which are quite nice. Listening rewards grow with each replay.

THEMROS 3 [Michael Griener-drm, Richard Koch-tpt, Benjamin Weidekamp-as/clt] is a trio out of Germany who brings a good amount of humorous short forms, some might say childlike or childish, to their



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free improvs. The 8 originals [31:08] recorded 12/8&9/15 are manic and playful but leave the listener wanting some more developed lines and variety. The album is called ROCTHEM! [WhyPlayJazz rs 029].

I played SIMON KANZLER's [vbs] recording right after Themros 3 and the contrast could not have been more pronounced. On DOUBLE IDENTITY [WhyPlayJazz rs 27], a 1/15 recording, Kanzler and group [Elias Stemeseder-p, Max Andrzejewski-drm, Igor Spallati-b, Max Mucha-b, plus an 7 piece chamber ensemble] play with sound, silence and moodiness. The 9 Kanzler compositions [64:42] rarely raise their voice. The ensemble is aboard for the 3 part title piece [23:24] where 3 members of the ensemble [Benjamin Weidekamp-clt, Florian Bergmann-b.cl, Antonis Anissegos-p] also join in the limited (?) improvisation. The patterns, repetition and development are a bit of a throwback to 20th century written/classical music.

Nurnichtnur Records is about experimental sound production not music per se; an understanding that applies well to FLORIAN WITTENBURG's [keys/synths/electronics] EAGLE PRAYER [Nurnichtnur116 01 20]. The 7 tracks [50:14] offer a variety of sound abstractions plus a couple of poems, which to me are joyless. It is beyond my insights. Sound.

Paul Hanson brings the odd sound of the bassoon to JEFF DENSON's [b/voc] 12/17/15, 1/7/16 and 1/16&17/16 recording; CONCENTRIC CIRCLES [RidgewayRecords rrcd 003]. Denson sings well in a tenor voice on 2 of the 10 tracks [48:15]. The playlist is all originals except for "I Got It Bad"; a not too successful solo effort of the Ellington classic. Denson, who has done a number of recordings with Lee Konitz, has chosen well in choosing bandmate Hanson as his bassoon sound blends well with Denson's bowed bass, in particular. The bassoon brings to mind Errol Buddle of the Australian Jazz Quartet though Denson's music is more adventuresome but not avant guard. A pleasant, rather upbeat, set of originals.

Pianist PEGGY STERN, who had a tenure with Lee Konitz in the early 1990s, has produced Z OCTET [Estrella Prod 678572 220043]. The octet is Su Terry [clt], Alex Coke [flt], Alex Heitlinger [tbn], Ilia Delarosa [cel], Richard Mikel [b], Wayne Salzman [drm] and vocals by Suzi Stern (unrelated) on 2 tracks. Peggy Stern composed and arranged all of the 10 cuts [45:46] and the emphasis is most definitely on composition and arranging. The music leans a bit on the classical side but its jazz sensibilities are clear and I sense it is as Stern wanted it. There is some wonderful music here which draws from many traditions and emotions. All of this blends into a smooth yet stimulating and enjoyable listen. Recorded 5/24/15.

SHORELINE BLUES [Quadrangle music 888295 428088] is a nicely understated trio date [Darren Litzie-p, Ben Bilello-drm] led by journeyman bassist JEFF FULLER [b/b gtr]. Of the 10 tracks [49:27] half of them are breezy yet catchy Fuller originals but it is Litzie who composed the title track. Litzie has the touch of someone who studied

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classical music and as far as I can tell all of his and Bilello's recordings have been with Fuller. Fuller has some nice grounded solos and in my opinion is best on acoustic bass, and goes solo for a fine keep-them-in-their-seats reading of "Oleo".

New age-y music is offered up by SEBASTIANO MELONI's solo piano on MOODS AND SKETCHES [Big Round Records 8945]. Recorded 5/29&30/15, the 12 improvs [37:52] for the most part are brief, pleasant enough and quickly forgotten.

SLAVA GANELIN [korg microsonation, computer dell] and LENNY SENDERSKY [reeds] have put together HOTEL CINEMA [Leo cd lr 764]. This is interesting because, as the promotional hype sheet says, you might "think this is a work performed by a 50 piece orchestra". Indeed you might but it is only these 2 players and it is recorded live, without any pre-recorded material. The jazz elements are minimal and the music is pleasant enough and the ability to suggest a large orchestra is remarkable. The performance [45:03] was recorded 3/7/16. BEAT GENERATION BALLADS [Huddersfield Contemporary Records hcr 11cd] presents 2 works for piano composed by Michael Finnissy and performed by PHILIP THOMAS [p]. This release is to celebrate Finnissy's seventieth year. Although this is composed music it is hard to tell that it is not free improvs. Composed or Free improvs it really doesn't matter, or shouldn't matter to the listener. Being of the Beat Generation and admirer of much abstract music, this left me cold. Depending on your tolerance for space and quiet you may feel differently.

SENRI OË [p] has put together an album of his 8 compositions [35:48] with the curious title ANSWER JULY [PND Records 888295 459082], PND stands for Peace Never Dies. Oe's basic group is Jim Robertson [b], Yacine Boulares [sax] and Reggie Quinerly [drm] and to this he adds a variety of others on a program of carefully crafted originals. Nice tunes but the clincher is the lyrics of Becca Stevens, which are sung by Sheila Jordan, Lauren Kinhan, Theo Bleckmann, Becca Stevens, Dylan Prasuk or Junko Airta and The New School Singers. Jon Hendricks is credited as co-composer on 3 of the tracks. This whole disc has a lovely gentle ambience to it and while it is not specifically a Christmas release, one piece is titled "The Garden Christmas", and the music as a whole still evokes the season. A very curious CD which falls nicely on these jazz ears.

JOEY ALEXANDER [p] has his second release out; COUNTDOWN [Motema 202]. There is plenty of hype and PR behind this 13 year old prodigy which is usually the sign of marketing over talent. This time his talent needs no marketing as his talent is huge. Joey Alexander jumps to the head of class with other great jazz pianists many times his senior. Hyperbole, from this cynic? No, one would never guess this is a 13 year old as his technique is so mature and nuanced. On this date one can also judge his considerable compositional chops as 3 of the 9 tracks [61:16] are Alexander originals and of substance at that. Joining

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Alexander are Larry Grenadier or Dan Chmielinski [b], Ulysses Owens, Jr. [drm] and on one track Chris Potter [ss]. A second excellent outing of fine piano jazz from this talent deserving ...

No longer the craze it was 40 some years ago Ragtime has again become a relic of a music of the past but always around the corner. Its stately composition, stylized format and melodic quality draws appreciation from a wide area of musical tastes. CLASSIC RAGS: NEW ORLEANS STYLE [Solo Art SACD-171] is by KRIS TOKARSKI [p] with Cassidy Holden [b] and Hal Smith [drm]. 14 traditional Rags [54:33] recorded 3/7-8/16. Purists will find no complaint.

Anita O'day was a jazz singer, Bette Midler is a performer and both are fine singers but different from one another. JUNE GARBER is like Midler in that you pretty much expect a vocal interpretation to be repeated over and over while the delivery remains more or less the same. There is a broad musical spectrum on the dozen tracks [53:44] offered up on THIS I KNOW [JG 180614]. Garber sings songs inspired by her South African origins, where she lived until 1975 before moving to Canada. The material is made up of standards and originals. One of Garber's originals expresses the grief she felt after the death of her husband of 35 years. She is an exceptional singer/performer and is convincing in her delivery. There is a reflective feel to the whole performance with the inclusion of tunes like "Live For Life", "I'm Going To Live Till I Die", "It Was A Very Good Year", "Don't Cry Out Loud" and so forth. The heart of her back up is a trio [Mark Kieswetter-p, George Koller-b, Ben Wittman-drm] with various add ons including fine contributions from Guido Basso [tpt/flg] and John MacMurchy [sax]. Reflective not Depressive, not jazz but with Jazz elements.

Because I was puzzled by JUNE GARBER'S seemingly hybrid style, and there is an impulse for reviewers to pigeon hole everything, I decided to reference Garber's earlier work to see if I could discern perhaps what her hybrid was hiding. SMILE [7 Arts Entertainment 0008] is a September 2005 date backed by a quintet [Bill King-p/org, Pat LaBarbera-sax, Reg Schwager-gtr, Duncan Hopkins-b, Davide DiRenzo-drm]. The program is 14 standards including a couple Ellington tracks and a very nice "Bewitched". Again, Garber resists my pigeon holing, on pieces like "On The Street Where You Live" or "All That Jazz" where she suggests a singer out of the theatre or cabaret while on "It Don't Mean A Thing", "Cry Me A River", "The Nearness Of You" or "Old Devil Moon", she is a credible jazz singer, she also enjoys some strong jazz backing.

A 2008 set finds JUNE GARBER in the company of a fine jazz group [Bill King-keys, William Sperandei-tpt, Mike Murley-ts, Duncan Hopkins-b, Mark Kelso-drm, Davide DiRenzo-drm, Luis Mario Ochoa-gtr, Luis Obergoso-perc, Anne Lindsay-vln] on HERE'S TO YOU [7 Arts Entertainment 0017]. Here, Garber draws from musicals and movies [Cool, Wouldn't It Be Lovely, Alfie, Over The Rainbow]

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for some of her material on the 13 tracks [59:00]. In her liners Garber writes "I wanted to include songs with a sense of nostalgia" and she certainly has done that with songs like: "Here's To Life", "Over The Rainbow", "Alfie", "You Were Never Mine", "You've Changed", "Black Coffee" and "The Second Time Around". There is not a dud in this set and the jazz element of the back up is very well done. Anne Lindsay's violin is in the Stephane Grappelli tradition and she can swing hot or sweet. Mike Murley is very much in a Stan Getz mood and stands out. William Sperandei, a new name to me, also has some fine moments. Garber handily turns "Bye Bye Blues" into "Cloudburst" and even though the track is under 3 minutes there's plenty of room for the band to wail. And what am I to make of June Garber? Well, she certainly is a jazz singer, this CD proves that, but she is also credible as a pop, theatrical or cabaret singer. The weakness I found in her latest release is not present in her first two releases. This issue is recommended without reservations and I look forward to the next.

CHERYL FISHER's [voc] latest CD is QUIETLY THERE [OAA 22133]. Fisher has chosen 12 songs [54:33] for mood and meaning. Her concept was to create an album for a mellow mood, an "album, letting its mellow mood merge with your own" which may be possible if you don't pay attention to the lyrics where the meaning doesn't make one think mellow, but rather, melancholy. The tunes here are from The Great American Songbook. She contributes one original, "Flower In The Sink", a waltz-like song of time passing and loss. Other material included on this 5/24&25/15 recording [Let There Be Love/You Go To My Head/Some Other Time/Here's To Life/You're Looking At Me] plus not well known songs by well known writers. John Stowell [gtr] and various others give effective backup on this very effecting recording. Soft Brazilian jazz tinged music is what OS CLAVELITOS serves up on ARRIVING [Suonotrittata oc 313]. This offers up a few Getz-like licks on 12 originals [50:28] but that's not what is notable about this effort. What is notable is the relaxing Brazilian sound and the lyrics sung by Chieko Honda. The music and lyrics are provided by different band members [Anthony Lanni-gtr/voc, Dan Kendall-b/acc, Lívio Almeida-ts/ss/flt, Uka Gameiro-drm, Arei Sekiguchi-perc] and are quite interesting and it's interesting to dwell on them as an 8 page lyric print-out comes with the CD. Its smoothness held up well to repeats. REBEKAH VICTORIA [voc/perc] and Jazzkwest [Chuck Mancini-gtr/voc, Bob Steele-b, Bob Belanski-drm] have issued #OLDFASHIONEDTWITTERWIT [Jazzkwest cd 001]. Besides it picture pun depicting the title (Ms. Victoria, in vintage style is holding a bird in one hand and a birdcage in the other ), this CD is notable for VICTORIA's handling of 16 (mostly) standards [61:39]. She sings in a style in which she enunciates words with varying emphasis and her phrasing lingers at times making for an uneven delivery. She alternates between this odd style of singing and talking the lyrics. This is not a smooth listen and ranges between notable readings with an individual

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delivery to vocal train wrecks. An unfortunate delivery of “Spring Can Really Hang You Up The Most” is one example. On some tracks the trio is augmented by featured guests. A puzzlement.

ALISON LEWIS [voc] has released a far too short CD [28:04] called SEVEN [no label 888295 428880]. One assumes Seven alludes to the fact that the CD has seven tracks (5 standards and 2 originals). Lewis is a stylist and this CD has elements of pop and country as much as formula jazz. Listening to her handle “My Funny Valentine” makes me wish she’d just let go of all the production and effects and sing with a good jazz trio or quartet. Backing on this undated work comes from a pool of 10 musicians.

SHEILA LANDIS [voc] and RICK MATLE [gtr] have been making music together since the 90s. BEAUTIFUL THINGS [Shelan Records 024] is a program [52:09] of 13 standards and 2 originals. Landis, over the years, has developed a light sensitive delivery and is at her best when she plays it straight and is not imitating the sound of instruments, scatting or otherwise trying to be Jazzy. The extra hoopla in this case suggests she doesn’t trust her own talent to sell a song.

The material here comes from 3 undated sessions. When she narrates during a tune she brings to mind another Michigander, Sheila Jordan. Close, but this is still not her definitive recording.

TRUDY KERR [voc] has a new undated release; THE HOUSE [Jazzit Records jited 1665]. This is not in total a jazz CD but a bit of contemporary and cabaret in the majority. The 13 tracks [58:22] include 5 originals mostly compositional collaborations with pianist Andrea Vicari. Also making up the quartet is Martin Hathaway [as/cln/flt] and Geoff Gascoyne [b]. One take which would qualify as jazz is a wonderful reading of “Waltz For Debby”, one the other hand there is a rather morose reading of “Crystal Silence”. The title tune (by Vicari and Kerr) dips into nostalgia and the lyrics are about Kerr’s childhood house in Brisbane, Australia. It is my hope Kerr will return to a jazz genre.

LYN STANLEY [voc] has a new release [dated 2015] INTERLUDES [A.T. Music 3104]. Stanley brings together a mixture of well known standards [Don’t Explain, Nice ‘N Easy, Just One Of Those Things, In A Sentimental Mood, etc], and lesser known tunes [Black Velvet, I Was A Little Too Lonely, The Island, Last Tango In Paris, etc]. Joining Stanley on the 14 cuts [59:10] is a band appearing in various groupings which includes Bill Cunliffe [p], John Chiodini [gtr], Henrick Meurkens [hrm], Bob McChesney [tbn] and Mike Garson [p]. Stanley is part night club, pop and jazz singer. She can be coy – similar to Julie London, though Stanley’s voice is more robust and the suggestion of London and certain affectations is far less pronounced here as on her earlier recordings.

STANLEY’s first recording, LOST IN ROMANCE [A.T. Music 3101] made in 2013 again brings an interesting mix of well known and lesser known standards [62:32]. On this recording material comes

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from a wide circle of composers including Willie Dixon, Sondheim, George Harrison, Berlin, Legrand, etc.. Here she draws talent from 13 musicians including Jeff Hamilton [drm], Bob Sheppard [ts], Mike Lang [p], Thom Rotella [gtr] Bob McChesney [tbn] etc. It is apparent from this initial recording that she is a singer who exudes confidence and vision both in exercise of talent and production values. There is an audiophile aspect to Stanley's productions. All of these are also available as double 12" 45rpm 180 gram vinyl releases (same matrix #s as the CDs). And a turn around to the usual there is an extra track [The Man I Love] on the vinyl edition on the Potions release. Between # 3101 and # 3104 comes the 2014 release POTIONS: FROM THE 50'S [A.T. MUSIC 3103]. Here again are 15 well chosen tracks [59:23] from a variety of genres including [Lullaby Of Birdland, Hey There, I'm Walkin', Misty, Love Potion #9], all material one might hear on '50s radio. Again Stanley chooses from a group of musicians including Luis Conte, Joe La Barbera, Mike Lang, Kenny Werner, Rickey Woodard, Bill Cunliffe, Glenn Dewey, etc.. There are about 3 hours of Lyn Stanley on these 3 CDs and at first I was not overly impressed but by the second listen through I had become acclimated to Stanley's style and period approach and found myself quite enjoying the sincerity she projects and the variety in the program. While not hard vocal jazz recordings, there are enough well placed solos to satisfy those with jazz interests. Stanley mines the space Rosemary Clooney occupied, somewhere between jazz and pop. If that is an area you enjoy then I'd strongly suggest you search her out.

More overtly jazz is DANIELA SCHÄCHTER's [p/voc], VANHEUSENISM [no label 700261 435473]. This is a tribute to the music of Jimmy Van Heusen with 11 of the 12 tracks [76:11] Van Heusen tunes and one Schächter original. Backed by a nice tight quartet [Mike Tucker-ts, Michael O'Brian-b, Mark Walker-drm] Schächter also put nice fresh arrangements to familiar music, recorded 1/5-6/15. There are a few things to recommend this recording. The first is Schächter's hard driving piano delivery/work as she is not content to just play Van Heusen's lines but also ventures out in compelling improvisations. And second, Schächter approaches these familiar tunes in an original manner, her phrasing is original and thankfully not some warmed over Sinatra-isms. As mentioned earlier the quartet came to play and play they do. Very nice indeed.

MAGGIE HERRON [p/voc] has done the rare thing in that on BETWEEN THE MUSIC & THE MOON [no label 888295 429580] she has composed or co-composed 11 of the 12 tracks [52:00] tracks. Joining in on this undated set are Bill Cunliffe [p], Grant Geissman [gtr], Bob Sheppard [sax/flt], Ron Stout [tpt] Bob McChesney [tbn] Dean Taba [b] and others in various combinations. Herron has a very definable voice in a Nina Simone register and it is emotive with a touch of horseness. Dawn Herron (daughter) is co-credited on a number of the tunes. The lyrics on these tunes are notable, however I wish there was



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a lyric printout. Singers looking for fresh material might check out this recording. This is Herron's third recording, I believe, her first was IN THE WINGS [no label 888295 134958] where, except for a Van Heusen tune, the 10 tracks [42:52] are all originals. This was recorded in 2010, I believe, and like her latest release some material is in French, fitting for her chanteuse like style. Again her lyrics are notable for their humor and/or their outlook. Again, Taba is aboard on bass along with Paul Lindbergh [sax], Noel Okimoto [drm], Doug Webb [ts], Eldred Ahlo [tp] and others. Once more there is fine material which could be a rich strike for a singer to mine.

On her second CD, GOOD THING, MAGGIE HERRON only wrote 5 of the 13 tunes [55:28] other tunes are standards including: "Straighten' Up And Fly Right", "Woodstock", "Moon River", and "Body And Soul". Joining in the fun, in various combinations are Brian Bromberg [b], Bob Sheppard [sax] and others. Distinctive voice, exceptional writing and lyrics, so why is the name Maggie Herron largely unknown? Check her out!

SCOTT MORGAN [voc] sings in a throaty tenor and sometimes he will speed talk lyrics in the manner Jon Hendricks occasionally employs. On SONGS OF LIFE [Miranda Music mmcd 1024] one gets the feeling that he chose the 13 tunes [50:45] of love and life carefully. Tunes like, "I Just Found Out About Love", "Lost In The Star"s, "Don't Let Me Be Lonely Tonight" and so forth reek of genuine meaning and connection. Backing is from Fred Hersch [p], Matt Aronoff [b] and Ross Pederson [drm] with Joel Frahm [ts] added on 4 tracks and Janis Siegel [voc], poorly represented, on one track [I'll Follow]. That aside, this is a tender, if imperfect, set. A bit like James Taylor but less whiney and more hip.

KRISTEN LEE SERGEANT is a new voice and it is a good one able to take harmonic leaps and be subtly seductive on INSIDE OUT [Whaling City Sound wcs 087]. My only complaint is that the program of 9 non-originals has a running time of only 33:39. That's okay for a demo, which this may have been, but I want to hear more. Sergeant is joined, on this undated mini masterpiece, by David Budway [p], Chris Berger [b] and Vince Ector [drm]. More please.

BARBARA DANE [voc] has been singing jazz, with traditional jazz bands for over 60 years and occasionally with folk groups. Now Dreadnaught Music has issued "THROW IT AWAY" [DN 1701], a collection of 13 songs [65:09], well suited to her experienced voice. The program includes: "I'm Sellin' My Porkchops", "Slow", "Throw It Away", "American Tune", "How Can You Face Me?", "In My Life" and "My Brain". Joining the 88 year old singer on this undated set is Tammy Hall [p], Ruth Davies [b], Bill Maginnis [drms] and on 3 cuts Pablo Menéndez [Blues harp] and on 1 track Richard Hadlock [ss]. Dane's voice appears in good shape though an abundance of reverb surrounds her sound, that aside, this is a thoughtful and very entertaining set.

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Fanatics of the Great American Songbook may be attracted to MASUMI ORMANDY's [voc] SUNSHINE IN MANHATTAN [Miles High Records mhr 8626]. This is a minor recording of 10 familiar standards [40:12] with little going for it. Ormandy is backed by Lee Tomboulia [p], Dean Johnson [b] and Tim Horner [drm]. Guests, Freddie Hendrix [tpt], Paul Meyers [gtr] and Houston Person [ts] and Sara Caswell [violin] make professional and perfunctory contributions. It sounds like a vanity project, nothing wrong with that but Ormandy is not ready and I'll leave it at that.

From the beginning, when AMINA CLAUDINE MYERS [p/voc] came on the scene in the mid 1970s as a new voice joining the top echelon of new music coming out of the coordinated Chicago improvised music scene, she was keenly interested in roots music with a message. She has recorded in spots over the years but SAMA ROU : SONGS FROM MY SOUL [Amina C Records 888295 432719] is her first led recording in over 25 years. The 9 tracks [61:36] here are a mixture of originals and traditional Negro spirituals and Myers mixes it up by playing avant guard piano lines juxtaposed with the more traditional gospel lines. Recorded during December 2015 and January 2016

her vocal work retains a determination and no-nonsense quality while her distinctive piano structures and wanderings are never too far from a roots throwback. Highlight here is "Go Down Moses" whose repeated refrain let em go eventually is haunting. Myers has carved out a niche between Billie and Nina.

SASHA'S BLOC is made up by a group of musicians [Brandon Fields-sax, Bob McChesney-tbn, Alex Budman-reeds, Andy Langham-p, Alvin Chea-voc, Kye Palmer-tpt, Kevin Winard-drm, Nora Rothman-voc, Steve Cutter-gtr ] headed by Alex Gershman [b]. There's carelessness with the personnel listing on HEART OF FIRE Miles High Prod 888295 207713]. There are spelling discrepancies on names of musicians (I went with the spellings that seemed most likely). The liners mention a core nonet and the core vocalist as Rothman but in the hype sheet it suggests Chea is the core vocalist. Quibbles aside, it just suggests that this is a self produced album by Gershman (also a surgeon and philanthropist) to promote his compositions and there is nothing wrong with that (half of one composition is "Perdido" which is uncredited), if the music is worth promoting, and it is. The 11 compositions [48:10] range from theatrical to jazzy, the back-up is clearly secondary to the lyrics and composition but it is respectful as music, not perfunctory. The exception where the playing is first and foremost is on "Perdido" where the band stretches out and there are some nice spots for Budman's bari. It's possible this is meant for a musical play, it seems feasible and it's better than Chicago. I should also mention vocalist Jane Monheit guests on 4 tracks here.

PIERRE-ANTOINE BADAROUX [as/ss] leads the Umlaut Big Band on vol. 2 of EURO SWING [Umlaut umfr-CD18]. This looks at the influence Americans had on European musicians between 1925 and

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1940. Badaroux transcribed most of the 15 tracks [45:33] for the band, tunes by or arranged by: Benny Carter, Duke Ellington, Sam Wooding, Freddy Johnson, Fud Livingston etc.. The material comes from European tours where the American bands recorded in Europe. I have not afforded myself the time to check these transcriptions, instead I have been content to enjoy this period music. Some of these pieces like Fud Livingston's "Sax Appeal" were not recorded outside of Europe for decades. The particulars, whys and wherefores are all explained in the liner booklet.

SCOTT REEVES' [flg] Jazz Orchestra has come out with PORTRAITS AND PLACES [Origin 82710] a 1/6&7/15 recording of his big band. Steve Wilson [ss/as/flt] is the feature but this band is packed with talent including Jim Ridl [p], Tim Armacost [ts], Bill Mobley [tpt], Vito Chiavuzzo [as], Nathan Eklund [tpt], Andy Watson [drm], Matt McDonald [tbn], Max Seigel [bass tbn], Terry Goss [bari/bass clt] and Seneca Black [lead tmpt] all of whom have solo space somewhere on the 8 tracks [57:08] that make up this CD. Most of the music are Reeves' originals with the exception of "Waters Of March". All of the music is arranged by Reeves. This is a very nice listening experience. Reeves writes wonderful back up support for the soloists who make good use of the spotlight. On one track there is some conversation in Japanese which I found intrusive but not enough that it ruined the joy of the entire disc, which held my interest on several re-listenings.

MATT ULERY [b/tu] has produced a rather interesting release in, LOOM/LARGE [Woolgathering Records wb 0003]. All the music [73:11] here was composed and arranged by Ulery with the exception of "The Peacocks", and excellent arrangement and take [8:38] on the Rowles' standard. Ulery's writing and arranging is multi-faceted and mixes a classical and jazz feel with skill and which should rivet any music lovers attention. There are two groups used here. On the opening 2 cuts [18:63] a 14 piece band is employed with Zach Brock [vln] as the featured soloist. On the next 11 cuts, a quintet is employed [Geof Bradfield-clts, Russ Johnson-tpt, Rob Clearfield-p/org, Jon Deitemyer-drm] but the music contains the same sense of written exploration and intelligence. Get this for composition and arrangement as it is impressive.

MARK DRESSER [b] has issued an interesting set of 7 originals [67:22] by his septet [Nicole Mitchell-flts, Marty Ehrlich-clts, David Morales Boroff-vln, Mike Dessen-tbn, Joshua White-p, Jim Black-drm] on SEDIMENTAL YOU [Clean Feed cf 385 cd]. This is a somewhat orchestrated session [12/14&15/15] as opposed to a free blowing set, that said there is a freeness to the music here which is laid down in the same way Mingus combined structure and freedom. Dresser has written informative notes on the structure and inspiration, personal and political, behind each composition. Boroff's violin (I think this is his first recording), is very impressive and it cuts through the music like a horn. There is so much going on in this music, in structure and

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improvisation it is remarkable. There is a sense of 21st century classical music but more so that of unforced jazz, almost Third Stream with guts. Dresser deserves praise not only for the compositional quality of the music but for putting together a group of musicians who could pull it off.

Music of a different color can be found on SOURCE [Liminal Music Records lml 222] by the SLM ENSEMBLE. The SLM Ensemble is a large ensemble set up by its co-directors; SARAH WEAVER and MARK DRESSER to offer an outlet for experimental music. Weaver and Dresser had previously worked together in 2009 on Deep Tones For Peace, experimental music recorded simultaneously in New York and Isreal on a piece called, "SLM". The CD here offers up 2 extended compositions, "Spectral Syn" [26:56] recorded 11/23/08 and "Cycles Of Awakening" [39:02]. The earlier piece is laborious and would make drying paint seem upbeat. The second composition is by far the more interesting in that it evolves (slowly) and has space for free improvisation. The performances draw from a group that includes Jen Shyu [voc], Robert Dick [flts], Jane Ira Bloom [ss], Dave Taylor [b.tbn], Ursel Schlicht [p] Oliver Lake [as] Ray Anderson [tbn] Gerry Hemingway [perc] and so forth. The longer piece continues to unfold. Steve Kirby [acc & el gtr] has issued ILLUMINATIONS [Whaling City Sound wcs 084] which seems wanting to appeal to hard core and fusion fans simultaneously. There is even a touch of the wandering ECM sound as well. Depending on how you like your genres mixed this might be something of interest. I could kiss off this release except this is meaningful music, that is to say, these guys play and not insipidly. Several musicians join Kirby on this undated set, the most propionate being John Funkhouser [p], Greg Loughman [b], Mike Connors [drm] Aubrey Johnson [mainly wordless vocals] and Bill Vint [sax/flt]. 9 originals plus "I Hear A Rhapsody" and "Over The Rainbow" make up the 11 tracks total [65:37]. Worth a listen.

TONI GERMANI [as/voc] has been kicking around for a couple of decades [DDQ Records and Splash] and now has his first release on Slam Records: SONGS IN A BOX [slamcd 573]. Joining him on this 10/23 & 12/3/15 set of 7 originals [70:07] are Giovanni Ceccarelli [p], Mauro Gargano [b] and Patrick Goraguer [drm]. As a whole the album is dedicated to truth and freedom fighters while some of the dedications on individual compositions are interesting like to all the women named Angelica I have known of or on the one piece with vocals (sung in Italian) to all those who are destroying the planet or to all the migrants. This is a very laid back set, the leader plays in an un-rushed manner and with clearly formulated lines in a matter-of-fact style.

There is nothing matter-of-fact about PAUL DUNMALL's playing as more often than not there is a ferocious immediacy to it. One of the most frequently recorded leaders of the past 25 years, it would seem hardly a month goes by when he is not recording. An unabashed

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admirer of Coltrane, 3 of his Coltrane tributes were covered in the Oct-Dec 2015 Papatamus, his playing is torturous and unrelenting. Dunmall's latest, UNDERGROUND UNDERGROUND [Slam cd 2101] is inspired by Coltrane's "Sunship". The 6 originals [66:05] were recorded 7/21/15 with Dunmall's long time drummer, Tony Bianco, sometime associate Howard Cottle [ts] and new associate Olie Brice [b]. To give you an idea of Cottle's playing Slam has listed the order of which tenor man is playing when. If you enjoy balls-to-the-wall tenor playing you may like this twice as much. It is wonderful and exhausts me. Choose yer poison.

ORBERT DAVIS [tpt/flg] brings his Chicago Jazz Philharmonic together for HAVANA BLUE [3 sixteen records cd 31608]. There are 11 tracks on this CD [52:38], the first 7 are Davis' "Havana Blue Suite", recorded live 4/13/13 and is inspired by his trip to Cuba in 2012. The music is written except for some on top soloing by Davis and occasional other soloists when the orchestra lays down uptempo sections catching the rhythms of Cuba. It's a well developed and concise suite, the remainder of the record was recorded in studio and is made up of "Manteca", "Chega De Saudade" and 2 originals, rhythmically heavy they are nicely orchestrated with brief, uncredited solos. Fans of Latin music will find much to like here.

CORINA BARTRA is the Artistic Director of the AFRO PERUVIAN NEW TRENDS ORCHESTRA. Bartra wrote 10 of the 12 tracks [67:45] on UNITING BEATS [Bluespiral cd 12] and they are multi-rhythmic and multi-dimensional and make for rather compelling listening. This is not world jazz, other than the use of Latin rhythms, but it is a heavily orchestrated 10/12 piece jazz band. Some very fine writing whose charts should be used by other bands. I suspect Bartra is the pianist, it is uncredited but there is a fluency with the music that suggests it. A release that deserves not to be lost in the avalanche.

THE CANDY MEN [Arbors Records 19450] by HARRY ALLEN'S [ts] New York Saxophone Band [Gary Smulyan-bs, Grant Stewart-ts, Eric Alexander-ts, plus Rossano Sportiello-p, Joel Forbes-b, Kevin Kanner-drm] offers up the tried and true 4 sax blend popularized by Woody Herman's Four Brother's band in the late 1940's. The 12 track [67:00] CD opens with "Four Brothers" using Al Cohn's arrangement from the 1950s. Allen contributes 4 originals to this program of covers, all fashionably swinging in the vernacular. Recorded 8/19&20/15 there is little need more to be said about this date and Marc Myers' program notes are thorough. Kanner's crisp punctuation moves things right along and there is lots of solid soloing to please.

## REISSUES & HISTORIC

If you're reading this column you don't need me to tell you about the music found on CLASSIC 1936-1947 COUNT BASIE AND LESTER YOUNG STUDIO SESSIONS [Mosaic md 8-263]. Okay, it is great and the title and matrix number tells the artists, years and amount of discs

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[8]. But there is a reason to invest in Mosaic boxes for while one may or may not have the material on various LPs and CDs, this brings it together and pulls it together with the LP sized program notes, in this case 47 pages of session by session of most interesting notes by Loren Schoenberg along with discography and dozens of not always familiar photos. Confusing at first is the fact that this time around the material is not presented in chronological order due to contractual reasons (noted by producer Scott Wenzel). This collection opens with Prez's first recording, the 11/9/36 Jones-Smith Inc. [Carl Smith-tpt, Jo Jones-drm, Prez, Basie, Walter Page-b Jimmy Rushing-voc] sides. The 4 numbers plus all unissued takes for me are one of jazz' apex and I can't imagine hearing these takes while dying and not being happy. 21 years later Basie, Rushing and Prez got together at Newport '57 and managed to get the same infectious swing going again. Jimmy Rushing was a natural, inventing a genre for blues singing yet to be equaled. Fortunately there is also an abundance of Rushing on these sides, perhaps Mosaic will consider a box of Rushing's Columbia sides. There are many other singers turning up here but it is the Rushing sides in total that rule. There are some right-angles here usually when someone is trying to play to the musical sweet side of a period but then again it is these exceptions which make the classic playing so illuminating. As for Prez, he seems to have been born fully formed, even on his earlier sides his lyrical sing song playing was marked by a repetition and tension he carried all his life. It was a fortunate coming together of talent and geography, a big bang occurrence. Also included in this collection are a number of beautiful sides with Prez in small group settings cut on the west coast in the mid and late '40s, with Nat Cole or Johnny Guarneri on piano. There is a picture of Prez and Ellington together at Newport '55. Which reminds me of an observation, why did Prez rarely record Ellington tunes? (Basie did a couple of sides playing Ellington). I could kick myself as I spent several hours with Basie alone and never asked him that question, and now the time has passed but fortunately the evidence of great art remains in recorded evidence. Mosaic has taken some fine gems and put them in a setting worthy for this and succeeding generations. PETER KUHN [clts/ts] came on the scene in the mid 1970s and made a handful of excellent recordings, including dates on the Hat and Soul Note labels. However, by the early 1980s he had already dropped off the scene. A not well kept secret was he was strung out. He writes about this period in a 24-page booklet that accompanies NO COMING, NO GOING [Nobusiness records nbcd 89-90]. This is an outstanding 2 CD set which reissues his Livin' Right recording of 12/19/78 with his quintet [Toshinori Kondo-tpt/alto horn, Arthur Williams-tpt. William Parker-b, Denis Charles-drm] and a previously unissued duo concert [9/29/79] with Denis Charles. Both Kuhn and Charles are in great shape and the music [61:24] is essential for either's discography. Kuhn plays tenor sax, as well as clarinet and bass clarinet, all with the same rough



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harrowing designs. Charles is the equal, his conversational drumming is outstanding and memorable on the 4 originals and reminds one of what an important personality he was to this music for the last half of the 20th century. The liner booklet and the music make this a safe bet for anyone interested in free jazz.

Fou Records has reissued a 1/8/84 recording, some of which appeared on Hat Art records #2010. Now it would seem the entire concert [10 tracks-57:07] with DAUNIK LAZRO [as], JOËLLE LÉANDRE [b/voice] and GEORGE LEWIS [tbn/toys] is issued as ENFANCES 8 JANV. 1984 [fr-cd18]. This might be looked at now as Dada-esq free jazz. There is no hesitation here between these 3 as they take on improvs ranging 1:29 to 11:14 and it has a period sound which is as fresh as when first recorded. A little gem from Lazro too little heard from today.

The George Buck Jazz Foundation continues to reissue vinyl onto CD. From Audiophile Records it is CAROL SLOANE's very fine 10/16/77 Ellington tribute SOPHISTICATED LADY [ACD-195]. 12 Ellington [41:77] associated tracks backed by Roland Hanna [p], George Mraz [b] and Richie Pratt [d]. Hanna's piano has an odd glass like brittleness to it but it is not distracting enough to not recommend this fine effort. If you're new to Sloane or a fan of Ella or Ellington (that covers just everyone) get this beautiful recording. Unreserved recommendation. Also from the Buck Foundation come reissues from the Progressive catalogue which they acquired from producer and founder George Statiras in the 1980s. Statiras [1922-1984] was a true friend of jazz who produced many fine jazz records, one of a handful of decent people heading a record label. GEORGE MRAS' [b] release PLUCKING AND BOWING [PCD-7038] was recorded 7/28/78 with his trio [Tom Garvin-p, Peter Donald-drm]. It is a light but very listenable date of 10 tunes [44:00], a mixture of standards along with originals from the group. To my knowledge, this session is previously unissued.

George Mraz and Al Foster [drm] are aboard for a 6/18/81 double CD [126:15] by MAL WALDRON called NEWS: RUN ABOUT MAL [PCD-7060-7061]. This set was originally issued in Japan as were many of the Progressives as Statiras had a backing deal with the Japanese. Issued in the states it included 5 extra tracks that I don't believe were in the original Japanese issues. The 12-page liner booklet gives a good thumbnail sketch of Waldron's life but does not mention the nervous breakdown he had in the mid 1960s, which also had a profound effect on his piano stylings making them more pronounced, repetitive and personal. For the 23 standards here, he is fortunate to have the rhythm section he had, as they not only keep up with him but push him as well. This is prime bold Waldron and includes 2 takes of a brilliantly interpretative reading of "With A Song In My Heart".

Mention CHUCK WAYNE [1923-1997] to me and I immediately think of a stylish and tasteful bop guitarist whose led sessions were few and often on small labels that were hard to come by. I believe, TRAVELING [PCD-7008] was the last date Wayne did under his leadership.

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Recorded in 2 sessions on 12/21&27/76, Wayne is joined by Ronnie Bedford [drm] Jay Leonhart [b] and on the 12/27 date Warren Chiasson [vbs] is added. There is some great guitar over the 10 standards [55:19] here including 2 alternates added to the CD. Bedford is at times a bit heavy on the drums and electric guitar is unnecessary but when Wayne is wailing away, that is what is going to get your attention. A giant with ideas flowing faster than you can say "Charlie Parker".

WALTER NORRIS' [p] STEPPING ON CRACKS [Progressive pcd 7039] is a trio [George Mraz-b, Ronnie Bedford-drm] date from 7/17/78. Norris' [1931-2011] early claim to fame was that he was the rare pianist with an Ornette Coleman group appearing on Coleman's his first recording for Contemporary Records. This was/is a wonderful recording, to quote Norris, "I think 20th Century Jazz is the combination of emotional and intellectual music". On this program he deals beautifully with the rampant emotionalism of his original, "Stepping on Cracks", his lone original here, and the intellectualism (and emotion) of "A Child Is Born". Add to this some outstanding spots for Mraz and Bedford and you have a near perfect listening experience. But wait there's more as the folks at GHB have added alternate takes of 4 of the original 5 takes [73:04]. These alternates are safeties, not seconds. GHB has also printed Norris's original notes as well as a remembrance by DJ Will Thornbury. A bargain for a few bucks.

Omnivore Records continues its reissue program of later MAYNARD FERGUSON. This time they offer up a 2 CD set titled COMPLETE HIGH VOLTAGE [OVCD-185]. This brings together Ferguson's two Intima LPs recorded in 1987 & '88 and adds 2 tracks (never before issued) to the second session. Both of the sessions use a small group [septets] on programs that are very fusion-y and electric. Its odd how perspective/hindsight can change the way one feels about music; at one time I would have rejected these out right. Today, while they hold limited interest, I hear a musicality that I would not have credited 20 years ago. Get past the funk guitar twang, the back beats and programed drumming, the synths and fade outs and there is still Maynard blowing high Cs over high Cs. One track, "Walkin' On The Pier" features vocalist Carl Anderson which goes for the smooth commercial George Benson sound of the mid 80s. Fine fusion Ferguson.

Avid continues to reissue jazz in their 2-CD sets and most recently issued JACKIE DAVIS: FIVE CLASSIC ALBUMS [AMSC 1202]. Davis played the Hammond more like Wild Bill Davis than Jimmy Smith, and I'm assuming the Hammond he is using is a B3 or some predecessor to the B4. He had a degree of popularity in the 1950s and '60s and had a fairly long tenure with Capitol Records then, in the 1960s, with Warner Bros. His appeal was with older jazz listeners who wanted parlor jazz and he didn't transition to Modern Jazz. Today I'd be surprised if many jazz fans under 50 have any thoughts about

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Jackie Davis, unless possibly as sideman to Dinah Washington, Louis Jordan or Ella Fitzgerald. The 5 records reissued here are: *Jumpin' Jackie* [10/57], *Hammond Gone Cha Cha* [1960], *Meets The Trombones* [9/59], *Tiger On The Hammond* [1960] and *Big Beat Hammond* [10/60]. Sidemen include Irving Ashby, Gerald Wilson [band], Milt Holland and Joe Comfort. He obviously played for an older audience's comfort but if you listen closely you will catch him making a hip reference to a modern jazz world of which he never became a part of.

LARRY YOUNG was of another time for organists as he came up in the next period of organ, after the B4-ers. **FOUR CLASSIC ALBUMS** [AMSC 1204] reissues Young's first 4 recordings: *Testifying* [8/2/60], *Forrest Fire* [a Jimmy Forrest date 8/9/60], *Young Blues* [9/30/60] and *Groove Street* [2/27/62]. Today, Young [1950-78] is probably best known for his postbop work and his Blue Note release, *Unity*. Here, Avid has reissued Young's first recordings and all 4 include the unheralded guitarist Thornel Schwartz and Jimmie Smith on drums. Young is steeped in the blues and while his sound is a bit generic it shows some signs similar to Jimmy McGriff, who started recording at the same time as Young. In the past I have found these recordings only mildly interesting and now I don't find any reason to think differently. When a sax is present [Jimmy Forrest, Bill Leslie, Joe Holiday] things pick up and when he and Schwartz groove, as they can, it's a pleasure.

**DUKE PEARSON: FOUR CLASSIC ALBUMS** [AMSC 1198] brings together 4 Blue Notes [Profile-10/25/59, *Tender Feelin's*-12/15&19/59, *Byrd In Flight*-Jan. and July 1960, *Hush*-1/12/62]. Pearson [1932-80] was probably best known for his composition "Jeannine", his career long association with Donald Byrd and a series of session made in the '60s mostly for Blue Note. Afflicted with MS, his career faded out in the 1970s. Pearson was a lithe pianist whose playing contrasted nicely with hard bop and like Donald Byrd he was lyrical. *Profile*, (which he told me in 1979 was one of 3 of his favorite recordings), and *Tender Feelin's* are both trio recordings with Gene Taylor [b] and Lex Humphries [drm]. The other 2 records are with trumpeter Donald Byrd. *Byrd In Flight* is Byrd's date, not sure why Avid could not find another Pearson date in its place. Never-the-less they offer a good look at Byrd before he turned commercial (Pearson also told me he didn't care for Byrd's change of course). Also involved with some of these dates were Hank Mobley, Johnny Coles and Jackie McLean. [162:21]

**HERBIE NICHOLS** [p] did not record much and what little he did was often on mainstream or traditional jazz records which were of little note for his piano work. Nichols [1919-63] was a modernist roughly in the Monk and Weston schools. Pretty much ignored, it wasn't until after his death and a chapter in A.B. Spellman's book, *Four Lives*, that interest grew. **FOUR CLASSIC ALBUMS** [AMSC 1209] basically collects his best work extant. If you have the Mosaic box on Nichols (preferred) then there is no need for this but if you don't and want an economical substitute then get this. Reissued here are his 3 Blue Notes: *The Prophetic vol.1* [5/6/55] and *The Prophetic vol. 2* [5/13/55],

# Papatamus

Trio [8/55 & 4/56] and Bethlehem: Love, Gloom, Cash, Love [11/10/57] recordings.

OSCAR PETTIFORD [b/cello]: SIX CLASSIC ALBUMS [AMSC 1201] brings together The New O.P. Sextet-12/29/53, O.P. Sextet-3/13/54, O.P. Modern Quintet-12/55, Basically Duke, O.P. Orchestra In Hi-Fi vols. 1 & 2 [157:19]. Pettiford [1922-60] was a utility player in the NYC area in the 1940s and by the 1950s he was one of the most recorded jazzmen in NYC, then pretty much the center of modern jazz. A volatile personality in 1958 he expatriated to Denmark. Pettiford was more than a sideman — he was a catalyst and composer of some note. The recordings, all of which have had many reissues except one, give a nice concise look at his talents. Among his credits is he pioneered the use of cello in jazz, and there are parts on these recordings where he is playing cello. Due to his local he could draw from some of the best and here you can hear Julius Watkins' french horn, a sound O.P. favored, along with Jimmy Cleveland's trombone, another player/sound he favored. Also heard: Al Cohn, Clark Terry, Dave Schildkraut, Tal Farlow and others. This is a nice concise portrait of O.P. and even if you have some of this reissued material, this will put the exclamation point on this jazzman and to an extent one of the dominate sounds of the 1950s, East Coast style.

Alto saxman EARL BOSTIC [1912-65] was a jazzman turned commercial. His influence was Bechet which may account for his Gato Barberi-like raspy vibrato. He worked in Lionel Hampton's group for years and may have picked up Hamp's showmanship and love of backbeats. Like Hamp's and Jack McDuff's bands (is there a guitarist over 50 who didn't play with McDuff?) there are dozens of jazz men that passed through Bostic's bands. The material here on FOUR CLASSIC ALBUMS [AMSC 1210] comes from the '51 through '58 period which included at one time: Walter Perkins, Redd Holt, Clifton Smalls, Jimmy Shirley, John Coltrane, Blue Mitchell, Tommy & Stanley Turrentine, Teddy Charles, Johnny Coles, Benny Golson, Barney Kessel and the list goes on. He made a mountain of recordings for King Records, some of which is presented here which is a good introduction to Bostic but after 2+ hours of listening I'm ready for anything less formalistic and at times, on later dates, insipid.

Avid also has a roots series and to us comes B.B. KING: FOUR CLASSIC ALBUMS [amsc 1203]. This brings together 4 records [Singing' The Blues-1957, Wails-1958, The Blues-1958, My Kind Of Blues-1961]. Although the original recordings gave no discographical info (nor does Avid), these are the Kent/Crown Recordings from Los Angeles. The recording dates are suspect and the back up is most probably a small band King used to travel with. This is the period just before ABC took King under contract [1962]. Once under new management and a new label, King's sound was refined and his signature style emerged; a sound that would identify this popular bluesman over the next 50 years. BB's blues here are more basic, with

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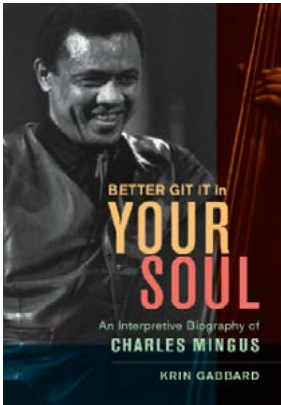
less emphasis on his guitar, but the voice is unmistakable. Planet Arts has issued CREATIVE MUSIC STUDIO: ARCHIVE SELECTIONS VOLUME 2 [pa 301547]. This is a 3 CD set with one CD each devoted to small ensembles, large ensembles and world music. The CMS was located in mid-state NY where a rotating staff would meet with students in a boarding school situation to learn fundamentals and strategies of improvised music. The staff was made up of established musicians while the students were working musicians or what-to-be hopefuls. During the day the teachers would hold workshops and in the evening there would be concerts once or twice a week as I remember. Karl Berger is the founder. There is a mixture of the profound and the profundity to many of these performances but overall this makes good listening and presents artists old and new at a stage in their artistic position between 1977 and 1981. The tracks run between 3:25 and 20:05 with the 3 large ensemble tracks being the longest and the 6 world music tracks generally being the shortest. Leaders of the groups are: Anthony Braxton/Marilyn Crispell, Kalaparusha, Frederic Rzewski/Karl Berger, Paul Motian, Lee Konitz, Don Cherry, Baikida Carroll, Gerry Hemingway, Işmet Siral, Aiyb Dieng/Karl Berger, Paulo Moura, Amadou Jarr and Collin Walcott. It would seem that CMS is using discretion in choosing which performances to issue as there are countless hours of archival tapes of recorded concerts and some of it should remain archived but unheard. This is the second issue of 3 CDs, and it is hoped that the standard for future issues remains high.

## VINYL

Since 2009, Wide Ear Records has released about 3 records a year. Their latest is INTERESTING [WER019] by TOBIAS MEIER [sax and other instruments] with Frantz Loriot [viola], Silvan Jeger [cello] and Dominique Girod [b]. This is industrial and made up of a series of one long solo and 9 microscopic thoughts [18:57] recorded between 2014 and 2015 and released on a 10" LP. This is arhythmic (although there is a repetitive rhythm) sound. The effect reminds me of a one man Borbetomagus. Meier has several LPs on Wide Ear which I have not heard so it is not possible to write about this relative to his previous work. It is sound that inches ahead like a slow moving monolith.

Robert D. Rusch  
[edited by Kara Rusch]

# Book Look



## BOOK REVIEW: BETTER GIT IT IN YOUR SOUL

From the very start one could tell this was going to be an enjoyable read. After perusing the almost nine pages of the introduction to *BETTER GIT IT IN YOUR SOUL* by Krin Gabbard (University of California Press, 296 pages, softbound) this writer experienced a *deja vu* with the author over several biographical aspects. For instance, I too collected *Mad* in the fifties, as a matter of fact the entire EC comics line until they disappeared while I was gone protecting Oklahoma from the Viet Cong. There were other similarities also but I would be remiss to say it didn't take me back. Divided into four sections there is a wide range of coverage present; Part I: A Circus In A Bath tub/ Part II: Autobiography, Autofiction And Some Poetry/ Part III: Third Stream Music And The Rest Is History/ Part IV: On And Off The Bandstand With Richmond, Dolphy And Knepper. The first part is the longest and covers childhood, the early years of sideman gigs with leaders as diverse as Ellington, Armstrong, Hampton, Norvo, Parker, Billy Taylor and others. This leads up to the famed Jazz At Massey Hall concert, working with Bud Powell at Birdland and eventually a short spell with Art Tatum.

The next portion deals with his signing to the Atlantic label and the rest, as they say, is history. The following sections continue dealing with the playing/bandleading of our protagonist with short stints at RCA-Victor and Bethlehem companies before signing up with mega-label Columbia, the one-off reunion with Duke & Max for *Money Jungle*, the larger group late period albums including the Joni Mitchell collaboration up to his eventual demise. Part II might perhaps be the most controversial of the sections as it deals with Mingus the writer, not necessarily the composer, but writer of prose and poetry. Mr. Gabbard had access to assorted files and writing archives and the original manuscript to the autobiography *Beneath The Underdog* not available to the general public so I can't comment on those but I remember the autobiography being a hard read, as far as I was concerned, when first published. Going back over it I found it not so difficult and more enjoyable. His free verse style of poetry is



# Book Look

comparable to the Beat writers of the day and his prose, had more of it been published at the time, no doubt would have prompted the critics to lump him in with Jack Kerouac. His early literary appreciation is traced back to influences like Ralph Ellison, James Baldwin, etc. and his Weary Blues album of Langston Hughes. This section will appeal more to literature students and scholars of such than to the ordinary reader. It's back to a more musical setting for Part III. Sort of a reiteration of Part I, but in more detail. This overview of the man's career which can be summarized in the names of some of his musical liaisons;

Barney Bigard, Howard McGhee, Armstrong, Dinah Washington, Duke, Hampton, Miles, Norvo, Bird, Kid Ory, Tatum and other sublime dissidents. One thing I was especially looking for was any mention of the short shrift Mingus (and Bill Evans, also) got in the multi-part Jazz documentary by Ken Burns and, sure enough, there it was on pages 182 & 183 where it states in the sentence "It should come as no surprise that Burns and his staff granted Mingus less than three minutes in their seventeen-and-one half hour history of jazz." The final major section, Part IV: On and Off the Bandstand with Richmond, Dolphy and Knepper was my favorite read. At thirty-four pages it is the shortest of the four main parts and, for my part, it wouldn't have made me mad if it were twice that length. There is no problem with the choice of this esteemed trio of sidemen but there were so many more (especially Rahsaan Roland Kirk and Booker Ervin) that this reader would have loved to have seen included. Astute Cadence readers will no doubt be aware of the stories behind Richmond, the former tenor player who was the bassist's longest sideman or Dolphy, who was to Mingus what Trane was to Miles but might not be too familiar with trombonist Knepper who had an on/off relationship with the volatile artist. This portion ends appropriately with a discussion of the movie Jerry Maguire with Knepper's solo on "Haitian Fight Song".

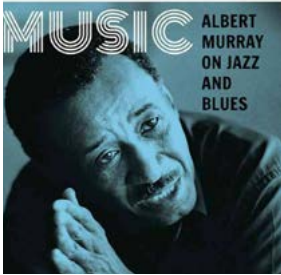
It provides a smooth segue into the Epilogue subtitled Mingus In The Movies which was my second favorite section. Following it is a little of two pages of Acknowledgments, a discography in text order, extensive notes & large bibliography. A must have for all that love the music.

Larry Hollis

# Book Look

editor paul devlin foreword gary giddins  
afterword greg thomas

## MURRAY TALKS



### BOOK REVIEW: MURRAY TALKS

Aside from being a riveting read **MURRAY TALKS MUSIC: ALBERT MURRAY ON JAZZ AND BLUES** (University of Minnesota Press, 274 pages, hardbound) might be the catalyst to turn novice music buffs on to a lesser publicized writer. Edited by Paul Devlin with a Foreword by well-known jazz critic Gary Giddins book ended by an Afterword by educator Greg Thomas it colates interviews, liner notes, discussions and excerpts covering a wide spectrum of Murray's interests. An old English Major trick I often used in my corrupt college days was to check out the index, which I did here and one might find of interest. It begins with a listing for Hank Aaron and ends with William Zinsser. That last name is of the author of *Mitchell & Ruff: An American Profile In Jazz* that Murray greatly admired. From a celebrated athlete to an pair of fairly obscure jazz musicians. There is much good reading here from these mostly unpublished works but a particular highlight for me was the interview with Dizzy, who was just as much as "ratchet-jaw" as Murray. Another gem is a 1981 (a year before he died) interview with Dan "Slamfoot" Minor, a big band trombonist who I wondered might be related to Orville "Piggy" Minor. Blues aficionados will find the section on David "Honeyboy" Edwards of special note. Murray reminded me of some of the old-time blues singers (like John Lee Hooker) who weren't exactly accomplished vocalists but could talk a song to death. Special kudos must go out to Paul Devlin who did a marvelous job editing all this and wrote a great and lengthy introduction entitled *Making Words Swing, On And Off The Page*. There is an eight page photo section, acknowledgments, A & B Appendixes and a helpful index. Having only the Basie book and the classic *Stomping The Blues* in my library it was surprising to learn of the prolific writings this man produced during his life. This labor of love certainly fleshes out those works nicely.

Larry Hollis

# New Issues-Profile

## PROFILE:

Name: Barry Guy

Instrument:

Contrabass

Place of Birth:

London, England

Background: A musical polymath, Guy became involved in the British free improvisation scene of the 1960s before he was yet twenty, soon appearing on records with Howard Riley, John Stevens, and as a key member of ISKRA 1903. From the start, Guy has displayed a consistent interest in composing for large ensembles, most notably the long-standing London Jazz Composers Orchestra, the vehicle for some of his most ambitious and impressive works. Aside from his longstanding associations with Evan Parker and Guy Lytton, Guy has performed as a solo artist, in small groups with Marilyn Crispell, Mats Gustafsson, and Agustí Fernández, and with his New Orchestra and Blue Shroud Band.

## BARRY GUY

### TIME PASSING

MAYA 1501

INTRODUCTION &

GLISSANDI I / PART I /

PART II / PART III / PART IV /

GLISSANDI II / PART V / PART

VI / PING / PART VII. 71:54.

Guy (b), Savina Yannatou (vcl), Anja Pöche (vcl),

Matthew Brook (vcl),

Camerata Zürich. November

17, 2013, Huddersfield,

England.

Guy will be familiar to almost everyone reading this as one of the most important contrabassists in improvised music, and one of the key figures among first generation British free improvisers. Fewer, perhaps, know that Guy is not only classically trained but has regularly performed classical music, ranging from English plainsong to 20th century new music. While one can certainly get a sense of that range from his marvelous large ensemble composing, the voice-focused *Time Passing* makes his fluency in various idioms even clearer.

With the aid of the fluid, resourceful Camerata Zurich, Guy creates a series of quite compelling and colorful settings for strings. Some of these are linear, others textural, and there is at least some room for improvisation (though Guy does not feature himself, he's always creative, even in a supporting role). One will hear in his writing echoes of Penderecki, Lutoslawski, perhaps even Grisey. But the music here, accompanied by a hefty libretto, is about interplay between Matthew Brook's resonant bass-baritone, Anja Pöche's soprano, and Yannatou's often unpredictable contributions. Repetition of certain key phrases is effectively used in contrast with the slow-moving, low-end strings Guy favors. Vocalists intone, for example, "Now she lives outside the walls" or "At 20 I got marching orders," and the suggestive lines make for some evocative, at times unsettling effects. Throughout, the vocalists balance individual and collective emphasis, underscored by Guy's attention to nuance and dynamics (there are loads of "wow" moments where voices merge with strings, especially in long melismatic or overtone-rich sections). Improv freaks will find themselves more drawn to the open settings of "Part III" or "Glissandi II." But to my ears the best bits are those which meld the multiple idioms Guy is working with here: in the lonely, affecting "Part V" and the long "Ping," overflowing with blended, overlapping vocals.

Recommended works: *Ode*, *Improvisations Are Forever Now*, *Harmos*, *Fizzles*, *Odyssey*, *Inscape – Tableaux*, *Tarfala*, *Blue Shroud*.

Jason Bivins

# New Issues



(1) WILL CAVINESS  
SEXTET  
A WALK

CELLAR LIVE CL071115

HORACE SENSE / A WALK /

MY SHINING HOUR / NIGHT

WARRIOR / J'S WAY / SPLEEN /

TRUST IN ME. 43:45.

Caviness, tpt, flgh; Benjamin

Drazen, as; Sam Dillon, ts; Jeb

Patton, p; Will Slater, b; Pete

Van Nostrand, d. June 20,

2014, Brooklyn, NY.

If the depth of a musician's playing is revealed by his or her ballad playing, trumpeter Will Caviness excels markedly by that criterion in his wonderful interpretation of "Trust in Me," one of seven outstanding selections on (1). Caviness's fine writing skills are also apparent on this recording, which features his own arrangements on all selections and five of his own compositions.

The genesis for this recording from Caviness, a Memphis native and now a five-year resident of New York City, came in 2011 as he began to delve deeply into the music of classic jazz groups, first analyzing the music of Art Blakey and others from the period of 1958-1961 by transcribing and playing back selections from these artists, and later developing his own writing in this genre. Saxophonists Benjamin Drazen and Sam Dillon participated in these sessions with Caviness, exploring both the classic and later the original music. Caviness obtained Drazen and Dillon plus the top-flight rhythm section of Jeb Patton (piano), Will Slater (bass), and Pete Van Nostrand (drums) for this recording.

The opening "Horace Sense," Caviness's tribute to Horace Silver, was influenced by the horn harmonies used by the Cannonball Adderley sextet in his "Live in New York" recording. Its strong melody and use of both suspended and resolved harmonies make for a compelling jazz piece, which also holds true for "A Walk," a thoughtful Caviness composition in  $\frac{3}{4}$  time. On a subtler level, Caviness's writing on the introduction and background horn figures on "My Shining Hour" and "Spleen" is very well-crafted. Outstanding performances on all selections are provided by Caviness's sextet, a group of musicians who (in Caviness's words) "respect the jazz tradition while providing a fresh new outlook." Certainly Will Caviness has done the same on this fine album.

Don Lerman

# New Issues



**(2) STEVKO BUSCH /  
PAUL VAN KEMENADE  
DEDICATION**  
DNL2015.2 / KEMO 014

CONTEMPLATION IX - FOR  
PARIS / BROKEN BONES /  
FOLLOW / MAYA / THE GATE /  
ONE NOTE CARAMBA / MODE  
VI / CONTEMPLATION X - FOR  
PARIS / CONTEMPLATION XI -  
FOR PARIS / CONTEMPLATION  
XII - FOR PARIS / FOR RUSSIA  
WITH LOVE 2.0 / BAREN  
AUF DEM WEG / SHEN KHAR  
VENAKHI. 42:33.

Busch, p; Van Kemenade, as.  
Spring and fall 2015, Tilburg,  
Netherlands.

The music of the duo of Stevko Busch and Paul van Kemenade has the qualities of both buoyancy and reflection. Four titles of the twelve selections on (2) include the word "Contemplation," short pieces (under 3 minutes) each listed as jointly composed by the two performers, each characterized by van Kemenade's alto saxophone soaring over and around twinkling notes in the upper register of Busch's piano. Either or both performers also had a hand in 6 of the 8 remaining compositions, with the two other selections being an original by Paul Motian and a Georgian traditional piece. Kemenade's ethereal airy alto pairs with Busch's luminous piano throughout the album to evoke varying moods, foreboding in "Broken Bones," thought-provoking on the Motian piece "Mode VI," and uplifting in the folksong-like "Follow" and on several other selections. Each artist also offers expressive individual musical statements in brief (under 2 minutes) solos, Busch on "Maya" and van Kemenade on "One Note Caramba." This CD is of top quality and of a unique character.

Don Lerman

# New Issues

(1) LE REX  
WILD MAN  
CUNEIFORM RECORDS  
RUNE 411  
MOLE'S DREAM OF THE  
PRAIRIE / HOME ALONE / THE  
DWARF / MR. RICHARD KIEL /  
LE CLIC / HYMN TO THE COLD  
/ WILD MAN / RIFF RAFF/  
SUGAR MAPLE / ANCHOR /  
DON'T LEAN ON THE CASE! / A  
WALK ON SOUTH MICHIGAN /  
BE IN SHAPE. 58:15.  
Benedikt Reising, as; Marc  
Stucki, ts; Andreas Tschopp,  
tbn; Marc Unternahrer, tba;  
Rico Bauman, d. September  
25-27, 2014, Chicago, IL.

LARRY WILSON,  
NO SECRETS NO LIES,  
NO LABEL, NO #.  
ON THE MOVE / ODE TO  
OSCAR / LITTLE SUNFLOWER  
/ WE FOUND LOVE / YOU  
SEEM FAMILIAR / OPEN  
SESAME / THE AFTERGLOW /  
THE LORD'S PRAYER / LIGHT/  
MIDNIGHT OIL / RELEASE / SEE  
YOU / TUTTI'S JIG. 79:25.  
Collective personnel: Wilson,  
d, org, el p, synth, perc, el b,  
vcl; David Stewart, Daniel  
Dickerson  
as; Todd DelGiudace, Jose  
Rojas, Jesus Rodriguez, ts; Ray  
Callender, tpt, flgh; Bryant  
Peterson,  
Corey Wilcox, tbn; Josh  
Bowlus, p, el p; Jeremy Sauer,  
g; Lawrence Buckner, b; Akia  
Uwanda,  
Celeste Betton, vcl. No dates  
listed. Jacksonville, FL.

**L**e Rex, a quintet from Switzerland, has an instrumental makeup (two saxophones, trombone, and tuba and drums) that might cause great anxiety to the most dedicated of junior high or high school jazz band directors. And yet, after hearing the 2015 release (1) from Le Rex on the cutting-edge and progressive Cuneiform label, it is hard to imagine this out-of-the-ordinary music coming from anything but the idiosyncratic Le Rex group. The music, which has a very natural acoustic quality, possesses an irreverent humor that will both surprise and entertain listeners. The writers of this imaginative music, tenor saxophonist Marc Stucki (who wrote seven of the album's 13 original compositions), trombonist Andreas Tschopp (two compositions), alto saxophonist Benedikt Reising (two compositions), and tuba player Marc Unternahrer (one composition), each find a way to employ the group's low brass, saxophones, and drums in creative ways, establishing interesting and sometimes quirky rhythmic grooves, harmonies, and melodies. All of the horn players contribute excellent solos as well, each furthering the group's unique character. Don Lerman

**A**lthough he only wears one on the face of the compact disc Larry Wilson wears many hats, as a producer/session man and performer of rhythm & blue, jazz and gospel. A Cleveland, Ohio native he is home-based in Jacksonville with his wife and two children. Drums appear to be his primary instrument as he is pictured in the booklet sitting on a throne behind a set of traps but a glance at the personnel listing above will show that he plays all of the keyboards, el bass, percussion and sings. Like was said, many hats. This baker's dozen of selections show his diversity as related to the different genres mentioned above with the bulk being composed by Wilson. Two female vocalists are featured, Akia Uwanda who also supplied the lyrics to "You Seem Familiar" and Celeste Betton sparse arrangement of the traditional "Lord's Prayer". There are some good solos scattered about on the instrumentals by sax men Daniel Dickenson & Todd DelGiudice, trumpeter Ray Callender and pianist Josh Bowlus. Taken as a whole, this is a nice sampler of the many talents of one Larry Wilson. Larry Hollis



# New Issues

## (2) CHARLES RUGGIERO AS HEARD ON TV RONDETTA JAZZ RJ1014

BEWITCHED / LAW AND ORDER / MOONLIGHTING / THE BUGS BUNNY SHOW "THIS IS IT" / GAME OF THRONES / ICARLY "LEAVE IT ALL TO ME" / GOOD TIMES / THE HONEYMOONERS "YOU ARE MY GREATEST LOVE".  
41:43.

Ruggiero, d; Jeremy Manasia, p; Mike Karn, b; Ian Hendrickson-Smith, flt (1), as (5, 6, 7); Alex Norris, tpt (1, 5, 6, 7); Stacey Dillard, ss (2), ts (8); Laura Mace, voc (6). May 3-4, 2015, Brooklyn, NY.

## (3) CARRIE WICKS MAYBE OA2 RECORDS 22125

GHOST OF A PERFECT FLAME / SMALL DAY TOMORROW / DESOLATION MOON / IT COULD HAPPEN TO YOU / MAYBE / WATERCOLOR RHYME / AFTERNOON / THE BOTTOM OF YOUR HEART / DREAMTIME / WALTZ BEYOND / SOLITUDE. 83:30.

Wicks, vcl; Bill Anschell, p; Jeff Johnson, b; Byron Vannoy, d; Aria Prame, vcl (5); May 19, 25-27, June 12, 2015, Seattle, WA.

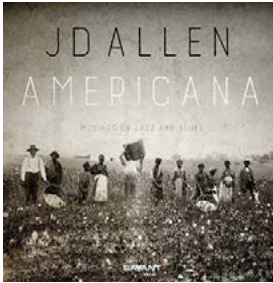
Drummer Charles Ruggiero presents jazz versions of television theme songs on (2). The arrangements were capably written by Ruggiero and well performed by his groups ranging in size from trio to sextet. Ruggiero and the rhythm section of pianist Jeremy Manasia and bassist Mike Karn trio establish a light swinging feeling on the uptempo swingers "Bewitched" and "The Bugs Bunny Show." Stacy Dillard's tenor sax interpretation of the romantic old theme to "The Honeyymooners," which was written by Jackie Gleason, is a highlight of the recording.

Don Lerman

Carrie Wicks brings a highly individual vocal style, having more of a conversational/poetic orientation than a melodic one, to her program of mostly original music on (3). Wicks co-wrote eight of the eleven selections (six with Ken Nottingham and two with Nick Allison), with the other three in the standards/jazz standards category. Wicks is backed by an excellent and adaptable jazz trio of pianist Bill Anschell, bassist Jeff Johnson, and drummer Byron Vannoy. Aria Prame joins Wicks in a well-done vocal duet on "Maybe," a country tune which the two singers co-wrote with Nottingham.

Don Lerman

# New Issues



**JD ALLEN,  
AMERICANA  
(MUSINGS ON JAZZ  
AND BLUES),  
SAVANT 2155.**

TELL THE TRUTH, SHAME THE  
DEVIL / ANOTHER MAN DONE  
GONE / COTTON / SUGAR  
FREE / BIGGER THOMAS /  
AMERICANA / LIGHTNIN' / IF  
YOU'RE LONESOME, THEN  
YOU'RE NOT ALONE / LILLIE  
MAE JONES. 45:01.  
Allen, ts; Gregg August, b;  
Rudy Royston, d. 1 / 2 //2016.  
Paramus, NJ.

**SARI KESSLER,  
DO RIGHT,  
SELF-RELEASE (NO #).  
WALK ON BY / AFTER  
YOU'VE GONE / WHY DON'T  
YOU DO RIGHT / THE GAL  
FROM JOE'S/ SUNNY / IT'S  
A WONDERFUL WORLD /  
I THOUGHT ABOUT YOU /  
THE FRIM FRAM SAUCE /  
FEELING GOOD / MY EMPTY  
BED BLUES / TOO CLOSE FOR  
COMFORT / MOONGLOW.  
49:25.**

Sometimes one has to go back and travel through it to get to it. That seems to be the case with tenor player Allen's latest release for the Highnote subsidiary Savant. Within these nine selections, all originals from the leader except for "If You're Lonesome, Then You're Not Alone" from sax scribe Bill McHenry and Vera Hall Ward's "Another Man Done Gone" from several decades back. As pointed out in the liner annotation of Steve Futterman the McHenry title is not in the standard recognized blues form yet it holds the ambiance and spirit of that timeless genre with its last-call-for-alcohol mood. Rhythm-mates August and Royston go back to 2008 with the horn man so the musical accord is thick throughout these rundowns fairly split between kickers and more somber offerings. Like Noah Preminger whose most recent statement treads the same dirt roads and funky alleyways Allen has locked on to a concept that offers unlimited sonic vistas. As the late Joe Lee Wilson once sang, "Without the blues, there wouldn't be no jazz. Think about that!" Larry Hollis

After reading the liners to Sari Kessler's debut disc *Do Right* I immediately was reminded of the 1974 movie *Alice Doesn't Live Here Any More*. Tweaked over a period of almost two years this is a labor of love that shows. Contributing to the success of the recording are the stellar sideman present; Di Martino has proven his accompaniment skills on numerous dates while Ron Affif is an under recognized fret master. Then, last but certainly not least, we have the mighty Houston Person adding his smokey tenor to three cuts (*After You've Gone/Why Don't You Do Right/My Empty Bed Blues*). The latter title is my favorite track and the sole original writing. It's neat the way the horns never appear together and although the tunelist is tried and true the clever arrangements from James Shipp & Kessler emphasize the attractiveness of her voice. An impressive debut.

(Collective personnel): Kessler, vcl; John Di Martino, p; Ron Affif, g; Steve Whipple, b; Willard Dyson, d; Houston Person, ts; Naje Noordhuis, tpt, flgh. No dates given. Hoboken, NJ.

# New Issues



**GRENCZO OPEN  
COLLECTIVE  
DERENGÉS/DAWN:  
COMPOSITIONS BY  
GYÖRGY SZABADOS  
SLAM 565**

DISC ONE: THE WEDDING\*  
/ SUPPLICATION\* /  
ADYTON\*+. 45:19. DISC  
TWO: COMMENDATION  
TO OUR WOMEN / DANCE  
OF REANIMATION /  
MINSTRELSY\*+^#. 32:49.

Istvan Grenco (ss, ts, bcl,  
pipe), Mate Pozsar (p), Robert  
Benko (b), Szilveszter Miklos  
(d, perc), Szilard Mezei (vla  
on \*), Adam Meggyes (tpt on  
+), Abel Fazekas (cl, pipe on  
^), Gergo Kovats (bari s, pipe  
on #). April 9-11, 2015, no  
location given.

Prior to digging into this twofer for review, I wasn't familiar with Grenco or any of his fellow musicians (much less the work of Szabados) other than violist Mezei, who guests on a few tracks here. Hopefully this release will bring him a wider audience, for the music here is creative and frequently impressive. Opening with a lengthy bass solo that foretells the music's balance between space and density, individual and collective improvising, the release spotlights musicians and compositions that are unpredictable and intense, regardless of their mood. As "The Wedding" unfolds, there's an emotionalism to the playing that, no matter how far-reaching or expressive, keeps things impressively focused. There's plenty of energy, and some nice mixups for multiple improvisers. Horns and strings find equal amounts to relish in tunes that range from Free Jazz to gnarly Bop to European Folk. While the tunes move quickly from feel to feel, the compositions feel balanced and never rushed. Part of the credit for this goes to how well Benko and Miklos are able to steer the ship, the latter especially impressive in his use of polyrhythms and tonal range. And on performances like "Supplication," the band shows it's happy to linger in textural atmospheres as well. When all the elements are balanced and things are humming, as with the racing "Adyton," things are quite compelling (here not least in the interplay between Meggyes' intense trumpet, Mezei's grainy lines, and Miklos' blocky momentum). The tunes boiled down to Grenco's main quartet exemplify different virtues than the heady brew elsewhere. "Commendation to Our Women" is an understated lyrical piece for tenor and piano, while "Dance of Reanimation" demonstrates the band's exuberance for straightforward, pulse-driven materials. And while I wasn't quite as sold by the ensemble "pipe" piece "Minstrelsy," it's hard not to give this release a hearty recommendation overall.

Jason Bivins

# New Issues

## 1) UWE OBERG/SILKE EBERHARD TURNS LEO 749

PING PONG POGO / KING KORN /  
EMPHASIS / ENZYM & EROS (VAR.  
2) / BOTH / SYNDROME – NARROW  
WINDOW / BATTERIE / SCOOTIN'  
ABOUT / ROOMER'S LOOT /  
SKETCH NO. 5 / MR. JOY. 53:39.  
Oberg (p), Eberhard (as, cl). January  
17, 2015, Berlin, Germany; and April  
14, 2015, Cologne, Germany.

## 2) GEBHARD ULLMANN/ ACHIM KAUFMANN GEODE LEO 727

INTERANIMATION / LIGHTLY  
ENTICED / ROADSIDE VERGES /  
OF LINNETS AND IVORY / FAULT-  
LINES / EULENBLIND / FLECKGEIST  
/ ZIRCON SHUFFLE / BONE,  
GRISTLE AND QUARTZ / JASPER  
AX / STORM INSIDE / COBWEB  
INTERIORS. 54:50.  
Ullmann (ts, bcl), Kaufmann (p). July  
1, 2013, Berlin.

## 3) WADADA LEO SMITH/ VIJAY IYER A COSMIC RHYTHM WITH EACH STROKE ECM 2486

PASSAGE / ALL BECOMES ALIVE  
/ THE EMPTY MIND RECEIVES /  
LABYRINTHS / A DIVINE COURAGE  
/ UNCUT EMERALDS / A COLD FIRE  
/ NOTES ON WATER / MARIAN  
ANDERSON. 66:19.  
Smith (tpt), Iyer (p, kybd, elec).  
October 2015, NYC, NY.

The performances on (1) all occurred before Paul Bley passed in January 2016. They are infused, however, with the spirit of his own piano experimentalism and with that of his longtime associates. There are pieces here not only by the two exceptional improvisers in this duo, but by Jimmy Giuffre, Carla Bley, and Annette Peacock. But while they honor their sources, this music is fresh and never merely imitative. After the quite exuberant opener, the musicians impart a kind of raunchy, mutant swing feel to “King Korn,” and Eberhard especially sounds wonderful on this performance. After two alto tracks, she solos thoughtfully to open Giuffre’s “Emphasis,” manifesting her own considered phraseology and attention to timbre. Oberg is a spacious player, fascinated by resonance and pulse alike, and hence a great partner. The music here, while mellow in healthy doses, always flashes the hint that the flame could be turned up (which it sometimes is, though sparingly enough not to wear out its welcome, as on the spiky and fragmentary Oberg piece “Enzym & Eros”). Annette Peacock’s “Both” is rendered gorgeous and grainy here, as the duo playfully deals with its melodic bagatelles and occasional chromaticism. I also really dug the circulating swirl of Carla Bley’s “Syndrome,” gloriously disorienting and with an elegant transition into the more ponderous material of Oberg’s “Narrow Window.” That kind of balance is evident throughout, not just between pieces – from the punch of Bley’s “Batterie” to the lithe Giuffre vehicle “Scootin” – but within them, as with the improvisation “Roomer’s Loot,” where Eberhard’s occasionally antic altissimo clarinet contrasts marvelously with limpid pianism. Very fine record.

Ullmann and Kaufmann (2) are almost perfectly matched in sensibility as well, but theirs is a simpatico expressed not so much in balance and contrast (though they certainly don’t lack in these areas) as in momentum and presto-chango exuberance. There’s lots of range on this disc, but it’s all grounded in some of the earthy, almost mineral-like qualities suggested in some of the titles. Things open up with the bracing “Interanimation,” filled with flurries of sound and fast-moving lines. It’s followed by the suggestive

# New Issues

"Lightly Enticed," which finds them shifting to bass clarinet harmonics and billowing clouds. And just to continue the impression that there's something quite visual, almost cinematic about this date, "Roadside Verges" has the feel of flickering flame. This isn't to say that the record is merely impressionistic, though. "Of Linnets and Ivory" is more pulse-driven, accruing dense layers as it works itself into a nice lather. Ullmann's tone-bending tenor gives a woozy feel to "Fault-lines" and "Fleckgeist," and on his tasty solo piece "Jasper Ax" you can hear his range of influences, in some ways going way back to Coleman Hawkins but without at all sounding anachronistic. Likewise, Kaufmann revels in some Byard-esque mutant historical morphing on "Eulenblind." Throughout, they come up with some fairly vivid effects. There is coiled and understated droning on "Bone, Gristle & Quartz." Those who like it even more reserved will go for the low-end prepared piano and hushed squeaks of the closer. But it's hard not to fall for the standout "Storm Inside," the most note-heavy thing here, like revved up Tristano in a free setting.

Heavy hitters and award winners Smith and Iyer (3) share an aesthetic, but not in the sense of mimesis of phraseology or anything so prosaic. It's in their concern for space and presence overall that they find those qualities that make duo recordings (and this is one of the best I've heard in some time) work well: contrast and tension. On each of these finely wrought performances, they create distinctive spaces. More often than not, from the spare lyricism of the opening "Passage" to the final track, the performances are limpid but never less than intense, the musicians' restraint hinting at possibility. To be sure, these fellows are resourceful and expressive, and they know how to conjure up just enough heat and tension when required, whether a gently interleaved dissonance or an electronic cloud. Hear this focus vividly on "All Becomes Alive," where Smith's bright single notes are trailed by an insistent electronic revenant, a low Rhodes undertone that Iyer introduces against the backdrop. "The Empty Mind Receives" is as pared down as its title suggests, and there is something to all this space and reserve that does lend itself to the idea of playing without ego (which is not the same as playing devoid of expressivity, natch). There is elegant mute work, billowing low end piano, and as this powerful track develops, Smith goes into the deep as well, followed by some judicious arpeggiating in the dark atmosphere. By contrast, "Labyrinths" is a bit frantic and racing, stuffed with jabbing piano and lithe trumpet runs. Each track seems to evoke a different facet of their musical language, from the lonely fire of "A Divine Courage," where against Iyer's low thrum Smith plays some almost puckish lines, to the ethereal and wafting "Notes on Water," to the sublime "Uncut Emeralds," which opens with such delicate upper register piano that it's almost like a toy piano or windchimes, slowly moving forward from there to balance the elegant with the emphatic oomph. Fittingly, closer "Marian Anderson" is one of the most arresting tracks, its reflective chordal work sometimes sounding as if rapture was barely being held in check. A gorgeous date, with much to be savored, but it's also music that doesn't reveal its secrets too easily.

Jason Bivins

# New Issues



## ADISON EVANS HERO

ADITONE 001

DROPBEAR BOOGALOO / LITTLE  
TULIP / IF EVER I WOULD LEAVE  
YOU / BLUE / THE EPICUREAN /  
OPEN YOUR EYES / RIBBON IN  
THE SKY / MAMA / RESPIRARE  
/ DO WHAT'S BEST FOR YOU  
/ PRAYER FOR YOSHI / NEVER  
FORGET TO SAY THANK YOU.

58:00.

Evans (bari s, as), Matthew Jordell  
(tpt, flgh), Mathis Picard (p),  
Dan Chmielinski (b), Roberto  
Giaquinto (d), Melanie Charles  
(vcl). April 25-26, 2015, Brooklyn,  
NYC.

Let's get this out of the way up front: this is a record with makeup and hair credits. Evans – part of Beyonce's touring retinue, with experience backing up folks ranging from Nicki Minaj to Trisha Yearwood – is displayed in several photographs sporting a wispy, cotton-candy blue coif, a sheer dress, and close-ups of her painted nails on the saxophones' keypads. Yet despite the heavy commercial emphasis, Evans is passably competent on the big horn, even if her solos are fairly pedestrian. Likewise, there are plenty of decent turns from her colleagues, even if they're forgotten quickly. The bulk of the material here is squarely in the pocket, early 1960s Blue Note fare: the grooving, Lee Morgan-ish opener, the slightly stiff ballad "Little Tulip," and the gauzy, Hancockian "Open Your Eyes." When the material varies from this approach, it's in one of two ways. The lesser deviation nods to Evans' work in popular music. There is wince-inducing pop balladry on Queen Bey's "Blue" (with airplay-ready, fashionably coquettish vocals, even more so on the atrocious "Mama" and the almost redeemable "Do What's Best for You"). Mr. Wonder's "Ribbon in the Sky" is less funky than one might expect, but at least boasts a nice flugelhorn contribution. The better deviation comes via an updating of the jazz quotient so as to emphasize modern mainstream. Evans' clacking, up-tempo rearrangement of "If Ever" is more like it, with a tart alto/trumpet stutter and second line work from the steady drummer. And they find the sweet spot on Steve Wilson's "The Epicurean," where Evans navigate complex lines quite lithely (and Jordell really steps out finely in his solo here). The record ends strongly, from "Respirare" (with Evans' best improvising, here pleasantly chromatic), the nice hymn for Yoshi, and the closer, the record's strongest piece. All in all, for its faults and its tiresome presentation, this is solid, amiable music that is genuine in its affection for source materials. They could have shaved off the vocal tracks for a tighter running time and a more musically balanced release.

Jason Bivins



# New Issues



## DAVID HANEY STIX AND STONES SLAM 567

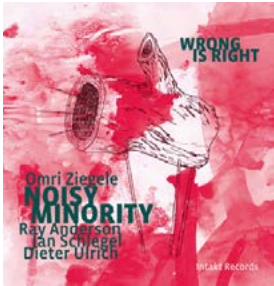
ANGEL FOOT\* / PRETTY  
PRANCING WOMAN+ /  
DOLPHY'S HAT~ / TICKING  
TIME BOMB^ / SIX FOUR  
FOUR FOUR\* / OPPOSITES~ /  
OCTAVIOS WITH BULAGUS^  
/ IMPROVISATION ON  
A THEME BY TOMAS  
SVOBODA\* / QUANTUM  
GALOPY~ / HOUSE PARTY  
STARTING#. 59:52.

Haney (p), Bernard Purdie (d on \*), Jimmy Bennington (d on +), Giovanni Barcella (d on ~), Marvin "Bugalu" Smith (d on ^), Han Bennink (d on #). June 20, 2003, Vancouver, BC; June 22, 2005 and February 17, 2009, Portland, OR; February 12, 2012, Gent, Belgium; April 9, 2013, Marlboro, NY; and November 21, 2014, Brooklyn, NY.

I've never thought of Haney as a pianist who necessarily emphasizes the percussive qualities of his instrument but here he plays with crisp imagination and responsiveness in the company of some very different drummers. It's a great idea for a record, and it's a justifiably well-loved format. The improvisations with Purdie are fairly revelatory, Haney always seeming to hint around the edges of recognizable songs (I heard a hint of Chapin, perhaps, and some Monkish allusions) while Pretty Purdie grooves hard, but with openness enough to suggest he's perfectly at home in this context. Haney's heart is really with the two Herbie Nichols tracks, though his style is his own. Bennington is deft in his brushwork on "Pretty Prancing Woman," filling the tune with bright edges and rhythmic jitters that match what Haney's up to. Bennink is well and truly reined in on "House Party Starting," his accents just so and his swing peerless. Barcella is new to me, but he's wonderfully texturally sensitive on Haney's ruminative "Dolphy's Hat," which features some of the pianist's most engaging playing on this date. Things are appropriately tense and taut on "Ticking Time Bomb," with some of Haney's most adventurous playing (harmonically dense but somehow also filled with space), and they're simpatico on "Octavios" too. It's quite a range of material and things are fresh throughout, from the deliciously abstract funk on "6444" to the coiling "Opposites," all the way to the rimshot groove of "Theme." Vivid and creative, a fine record.

Jason Bivins

# New Issues



## OMRI ZIEGELE NOISY MINORITY WRONG IS RIGHT

INTAKT 262

LATE CATS' RUSHING HOUR  
/ WHERE I'M GOING TO /  
FASTER THAN THE MASTER /  
FINALLY YOUR OWN VOICE /  
DECIMAL SYSTEM / WRONG  
IS RIGHT / TOLCK / IN THE  
OLD WAYS. 57:23.

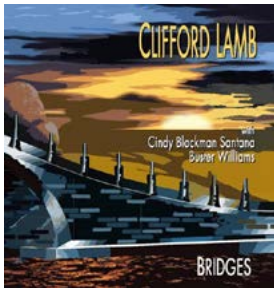
Ziegele (as, vcl), Ray  
Anderson (tbn), Jan Schlegel  
(b), Dieter Ulrich (d, bugle).  
May 10, 2015, Zurich.

Alto saxophonist Ziegele has something of a saucy disposition as regards organizing his music. Akin to the small groups of, say, Rudi Mahall, the trio Noisy Minority favors a kind of halfway anarchic approach to post-bop. That is to say, they play themes and pulses with great exuberance but take them apart with perhaps even greater relish. This combination of sprinting unisons, loping post-bop figures that groove along on Schlegel's nimble electric bass and Ulrich's taut drumming, and regular breakdowns and guttural texture makes Anderson the perfect guest.

The methodology they use is, for all its visceral pleasures, absolutely fascinating. It seems that just when one feels a crescendo or a transition coming – as when Schlegel steps on a distortion pedal in “Late Cats’ Rushing Hour” – the group stops, leaving space for pattering percussion or Ziegele’s excellently avian playing. “Where I’m Going To” is almost like a cautious resumption of the preceding improvisation, with two-horn tartness balanced by creeping rhythm and counterpoint once more. On all these pieces, Ziegele’s punchy, sometimes declamatory solos (and the style is heard even in his vocal recitations) match up nicely with Anderson’s typical exuberance. When set within the quirky, often quite varied pieces – from the almost severe abstraction of “Finally Your Own Voice” to the stuttering “Decimal System” – the result is a continual sense of unpredictability. Seemingly out of nowhere, they’ll drop off into near total silence, while elsewhere (the tellingly titled “In the Old Ways”) they’ll groove more or less conventionally. Where they really shine is in the transition points. Listen to them on “Tolck,” where Ziegele helps build the piece from spare parts with some fantastic mouthpiece manipulation, ultimately lathering up into hard grooves that trip and hop back up, only to somehow find an ending made of sweet melancholy (with some very nice upper register stuff from Schlegel). And the title track takes this a bit further still, opening with near-lyrical fragments, building into a bouncing groove that breaks down to an Anderson solo before moving off into still another new direction. Fascinating, fresh stuff.

Jason Bivins

# New Issues



## CLIFFORD LAMB, BRIDGES,

WEBER WORKS 16201.  
BRIDGES / MARTITA /  
SUMMERTIME / SMILE /  
MY FUNNY VALENTINE / O  
GRANDE AMOR / PEOPLE.  
29:59.

Lamb, p; Cindy Blackman-  
Santana, d; Buster Williams,  
b. Hollywood, CA.

## JULIO BOTTI, SAX TO TANGO, ZOH0 ZM201607.

PRIMAVERA PORTENA  
/ INVIERNO PORTENO /  
NIEBLAS DEL RIACHUELO /  
ANOS DE SOLEDAD / FUGA  
Y MISTERIO / OBLIVION /  
ROJOTANGO / FLOR DE  
LINO / OTONO PORTENO  
/ VERANO PORTENO /  
MILONGA EN EL VIENTO / LA  
RAYUELA / LIBERTANGO.  
63:32.

Botti, ss, ts; Pablo Ziegler,  
p, md, prod; University  
of Southern Denmark  
Symphony Orchestra (No  
personnel listed). Saul Zaks,  
cond; Franco Pinna, d, perc.  
6/10-11/2015. Sonderborg,  
Denmark.

Clifford Lamb is a pianist who has an elegant touch on the instrument, a feel for slow, unwinding lines and beautiful melody that shows strongly on his two originals, "Martita" and "Bridges". He also has a nice way of easing into standards through abstract introductions. His version of "My Funny Valentine" is flush with 19th century romanticism while his treatment of "People" builds in playful, staccato moments with a definite Chick influence.

The last three pieces are piano solos but for the first four, Lamb plays in a trio with Buster Williams and Cindy Blackman-Santana. Williams is his usual understated and tasteful self but Blackman shows the influence of her idol, Tony Williams with a heavy, slick sound that is not always congruent with the other musicians. Her bashing works on a Latin-flavored "Summertime" but it overwhelms a more delicate take on Charlie Chaplin's "Smile". This is a decent outing for Lamb but it's only half an hour long. Maybe next time he will work up a full length program.

Jerome Wilson

With a last name like his one has to wonder if there might be some kinship connective to Snooze Jazz trumpeter Chris Botti but I kinda doubt it. Julio's priorities seem to lie more in the Third Stream melding of Nuevo Tango movement with Classical frameworks. For his second project with pianist/producer Pablo Ziegler he has bigger eyes with the employment of a full orchestra under the baton of Argentine conductor Saul Zaks for a fairly predictable program heavily laden with works by the legendary Astor Piazzola with a representative total of nine compositions interlaced with pieces by Hector Stamponi, Juan Carlos Cobian and a pair from music director Ziegler. Botti's fishhorn is not as fluid as Trane or Sam Rivers of course and his tenor never employs the hoarseness of the late Gato Barbieri but all said, this is a pleasing program of tangos that will go down smoothly with the dance crowd.

Larry Hollis

# New Issues

## 1) ALEXA FILA / SAL MOSCA, A WORK OF ART, ZINNIA 120.

WHAT IS THIS THING CALLED  
LOVE / SWEET LORRAINE  
/ MEMORIES OF YOU /  
SUNNYSIDE OF THE STREET /  
IMAGINATION / I CAN'T BELIEVE  
THAT YOU'RE IN LOVE WITH ME  
/ HOW DEEP IS THE OCEAN /  
JUST ONE OF THOSE THINGS /  
OVER THE RAINBOW / IT'S ALL  
RIGHT WITH ME / SKYLARK /  
THE WAY YOU LOOK TONIGHT /  
I GOT RHYTHM. 62:55.

Fila, vcl; Mosca, p. 2005, Mount  
Vernon, NY.

## 2) NANCY HARMS, ELLINGTON AT NIGHT, GAZELLE 003.

LUSH LIFE / ROCKS IN MY  
BED / DO NOTHIN' TILL YOU  
HEAR FROM ME / LOST IN  
MEDITATION / TROUBLED  
WATERS / PRELUDE TO A  
KISS / LONG, STRONG AND  
CONSECUTIVE / STRANGE  
FEELING / REFLECTIONS / I  
GOT IT BAD (AND THAT AIN'T  
GOOD) / I'M BEGINNING TO SEE  
THE LIGHT / I LIKE THE SUNRISE.  
52:23.

Harms, vcl; Jeremy Siskind, p;  
Danton Boller, b; Willie Jones III,  
d. 6-7/15, Brooklyn, NY.

**S**al Mosca's liner notes on (1) states that this CD "is not the usual vocal-piano format but improvised by both musicians". Maybe so but Alexa Fila's vocals here adhere very closely to the melodies of all the standards performed and I can't hear where she improvises much at all. That's not to say her performance is bad. The recording of this CD is a bit unpolished but Fila's voice still comes off as pleasant with hints of swing and modulation on some tunes but wavering slightly flat on others. Mosca, on the other hand, improvises with elaborate but controlled engagement, the best moments coming when he lets himself solo for an entire chorus of a song before the vocal starts as on "Just One Of Those Things" and "It's All Right With Me". Another highlight is his sparse and poignant playing on "The Way You Look Tonight" which is matched by one of Fila's most heartfelt performances. There's a rough, homemade feel to this session that in the end adds to its charm.

**N**ancy Harms' CD is a more polished effort that explores both some of the famous and obscure works in the Duke Ellington canon. Her voice is mature with a whispery, lived in texture perfect for the intimate performances of these songs.

Stalwart tunes like "Lush Life", "Beginning To See The Light" and "I Got It Bad" are sexy, intimate and playful with excellent support provided by pianist Jeremy Siskind and his trio. "Rocks In My Bed", with Danton Boller's plucked bass as the sole accompaniment, is sassy and sensual. "Troubled Waters", a tune Ellington performed but didn't write, plays out theatrically, first with grand drama then up-tempo swing. A rarity called "Strange Feeling" is a Kurt Weill-ish show tune with bumpy, circular piano and a slightly tongue in cheek vocal that breaks down into a circus waltz. A string quartet is added on the tunes "Reflections" and "Do Nothin' Till You Hear From Me" giving Harms the coquettish, world weary sound of a Julie London or Peggy Lee and also nicely offsetting Siskind's sparkling piano on "Do Nothin'". Duke Ellington tributes are not exactly thin on the ground but this is one of the more distinctive efforts to turn up recently.

Jerome Wilson

# New Issues

## RYAN BAKER, TIMELESS AGAIN, (NO LABEL)

LONG AGO AND FAR  
AWAY / STELLA BY

STARLIGHT / WALTZ FOR  
DEBBY / CARAVAN / BORN  
TO BE BLUE / ON A CLEAR  
DAY / ALL THE THINGS  
YOU ARE / PENTHOUSE  
SERENADE / THE WAY YOU  
LOOK TONIGHT / ALONE  
TOGETHER / LITTLE BETH /  
I'LL STRING ALONG WITH  
YOU / THE MOON LOOKS  
DOWN AND LAUGHS  
/ STARDUST / AIN'T  
MISBEHAVIN'. 56:13.

Baker, vcl; Joe Lano, g; Jeff  
Davis, b; Jess Copen, d;  
Rocky Lombard, tpt, flgh;  
Dave Loeb, p; Eric Tewalt,  
ss, ts, as. 2014, Las Vegas,  
NV.

## STEVE HECKMAN, LEGACY: A COLTRANE TRIBUTE, JAZZED MEDIA- 1074.

26-2 / IMPRESSIONS /  
IT'S EASY TO REMEMBER /  
THE LEGACY / DEAR LORD  
/ THE PROMISE / REVEREND  
KING / FIFTH HOUSE / WISE  
ONE / RESOLUTION. 62:11.

Heckman, ss, ts; Grant  
Levin, p; Eric Markowitz,  
b; Smith Dobson V, d.  
10/18/2013. Berkeley, CA.

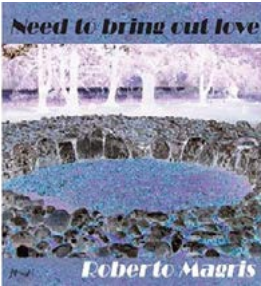
Ryan Baker's day job is being a Frank Sinatra impersonator in various Las Vegas shows. This CD has him singing in his own voice in front of a small jazz combo and sounding pretty good. You can still hear an echo of Sinatra in his natural voice but it's very faint. His vocal range is small but he carries a melody well and the lively arrangements by guitarist Joe Lano flatter him, giving him room to stretch out and even indulge in a bit of scat singing. Some of the arrangements adhere largely to the usual performance of these tunes but there are surprises. "I'll String Along With You" and "Stella By Starlight" are enhanced with light bossa nova guitar strumming and "Ain't Misbehavin'" gets a practically new melody. Even when he just plays rhythm instead of the melody Llano's work is always lyrical and tight, especially on bouncy versions of "Alone Together" and "Stardust". In the midst of all the standards Baker contributes one original, "Little Beth", a cute song about a pet dog that will probably leave most pet owners misty-eyed. Overall this CD shows Ryan Baker to be a subtly impressive singer who really shines in this low key setting.

Jerome Wilson

For his fifth album saxophonist Heckman renews his adoration (not imitation) of the iconic John Coltrane with this measured salute. Those who were put off by his later-day exploratory period can rest easy as this is confined mainly to mid-period Prestige material and early Impulse spiritual-tinged works. Also, those not overly fond of his soprano work will be pleased to note only one selection "The Promise" where the fishhorn is heard. The adroit rhythm section, anchored on the top end by Levin's piano and the drum's of a famous pianist's son on the bottom, doesn't even attempt to approximate the the "classic quartet" triad preferring to seemingly play themselves. The leader's reedwork is delivered with authority and his sole writing composition, the jaunty title piece, fits seamlessly into the program. No overt signs of amelioration, just clear-headed musicianship. Whether it's his playing on the changes of "It's Easy To Remember" or the modal staple "Impressions" this live homage goes down as easy as aged single malt scotch. No Live In Japan histrionics heard here.

Larry Hollis

# New Issues



**ROBERTO MAGRIS,  
NEED TO BRING OUT  
LOVE,  
JMOOD 013.**

OUT THERE SOMEWHERE  
/ JOYCIE GIRL / I WANT TO  
TALK ABOUT YOU\* / SWAMI  
BLUES / CANDLEWOOD  
DREAMS / WHAT LOVE /  
TOGETHER IN LOVE+ / NEED  
TO BRING OUT LOVE\* /  
AUDIO NOTEBOOK. 56:39.  
Magris, p; Dominique Sanders,  
b; Brian Steever, d; Julia  
Haile\*, Monique Danielle+, vcl.  
10/27/13, 11/3/14, Lenexa, KS.

Italian-born Roberto Magris has done a few small group CDs exploring the work of hard bop composers like Lee Morgan and Elmo Hope but on this one he pares thing down to a trio setting that shows off his piano skills.

Magris excels at simple, catchy melodies with a dollop of funk that allow him to roam freely around the keyboard. "Swami Blues" has the slippery soul groove of a Horace Silver song, Don Pullen's "Joycie Girl" comes out a real hip shaker and "Out There Somewhere" features Magris going wild over a choppy funk beat set down by drummer Brian Steever.

The trio covers other moods as well. "Candlewood Dreams" is an elegant and expansive ballad and "What Love" is an extended exercise in Lennie Tristano-style improvisation on "What Is This Thing Called Love".

The rhythm section of Steever and bassist Dominique Sanders is consistently tight and flexible and two different singers also contribute. Monique Danielle's voice is pure and strong on the lovely "Together In Love" while Julia Haile displays more of a soulful voice on the title track and "I Want To Talk About You".

Roberto Magris has a strong, joyous command of the piano which comes through strongly on this effort.

Jerome Wilson



# New Issues

## 1) CADENTIA NOVA DANICA, AUGUST 1966 JAZZHUS MONTMARTRE,

STORYVILLE 101 8441.  
THE EDUCATION OF AN  
AMPHIBIAN / KIRSTEN /  
INSIDE THULE / CHESS / VIET  
KONG.

Hugh Steinmetz, tpt; Kim  
Menzer, tb; John Tchicai,  
Karsten Vogel, as; Steffen  
Andersen, Finn von Eyben,  
b; Thirge Andersen, d;  
Giorgio Musoni, perc. 8/66,  
Copenhagen, Denmark.

## 2) FINN VON EYBEN & RADIOJAZZGRUPPEN, FINN VON EYBEN PLAYS FINN VON EYBEN,

STORYVILLE 101 8442.  
ASIA -1 / MORE FLOWERS -1 /  
KROGERUP -1 / SPRINGTIME  
-1 / OUT OF SOMETHING -1  
/ ROADS OF FLOWERS -2 /  
FLOWER POINT -2 / JOYS  
AND FLOWERS -2. 58:00.

1: Finn von Eyben  
Workshop: von Eyben, b;  
Jesper Bech Nielsen, ts; Kim  
Menzer, tb; Soren Sragin,  
p; Teit Jorgensen, d. 3/66,  
Copenhagen, Denmark.  
-2: Radiojazzgruppen: von  
Eyben, Niels-Henning Orsted  
Pederson, b; Andras Adorjan,  
fl; Allan Botschinsky, Palle  
Mikkelsen, tpt; Eje Thelin, tb;  
Bent Nielsen, Uffe Karskov,  
Per Carsten Peterson, Bernt  
Rosengren, sax, fl; Fritz von  
Bulow, g; Otto Francker, vib,  
mba; Ole Kock Hansen, cel;  
Bjarne Rostvold, d. 9/9/67.

Cadentia Nova Danica was a band of free-thinking young Danish musicians, captivated by New York's Free Jazz movement of the 1960's, who clustered around the returning John Tchicai who had been an integral part of that scene. The group recorded two albums in its day but (1) is a newly discovered record of their very first performance back in 1966.

There are unavoidable similarities to the avant garde things going on in America and Germany at the time but there is also a cooler, more studied feel to this music with slow bass drones and massed horns gradually rising into screaming explosions. "Inside Thule" and "Viet Kong" both have strong, yearning melodies inside their heavy wailing. "Viet Kong" is particularly effective, with a folkish theme reminiscent of Albert Ayler that is explored at length by the horns before things start whirling into a maelstrom. The only lackluster work here is "Chess" is an experiment in improvised percussion over repeating horn figures that is okay to listen to but not very involving. The rest of this set still conveys great emotional power even though it's 50 years old.

Most of the members of Cadentia Nova Danica went on to have long careers in jazz. Bassist Finn von Eyben, however, eventually put away his instrument to pursue a distinguished career in cancer research. (2) is a record of some of the musical experiments he did before he got out of music. This CD features him with both a small and a large group. His quintet shows the influence of the John Coltrane and Archie Shepp small groups of the day. On "Asia" horn players Jesper Beck Nielsen and Kim Menzer bray and moan at length while Soren Sragin plays a jangly piano riff like McCoy Tyner and the bass and drums boil. "Krogerup" is a peppy march pulled apart by Nielsen's sax, Menzer's trombone and Sragin's piano. "Springtime" is a more expansive collision of forces with Sragin getting a lighter, more brittle sound. The large ensemble Radiojazzgruppen tracks are more complex. "Roads Of Flowers" resembles a large scale Anthony Braxton work with large blocks of sound moving around quietly amidst occasional solo statements. "Flower Point" has a jazzier rhythmic flow that leads to sections of flute and bass solos, brass and soprano sax swarms and a cluster of celeste, soprano and marimba that suggests Harry Partch. "Joys And Flowers" is an over-the-top mix of mix of comic menace that sounds like Raymond Scott's "Powerhouse" mixed with the throbbing faux-African drumming of Louis "Moondog" Hardin's music.

This CD shows that von Eyben had a real talent for composition. What he's been doing for the last 25 years is vitally important of course but it's too bad he couldn't have kept up with the music in his spare time.

Jerome Wilson

# New Issues



**THE FRED HERSCH  
TRIO,  
SUNDAY NIGHT AT  
THE VANGUARD,  
PALMETTO 2183.**

A Cockeyed Optimist /  
Serpentine / The Optimum  
Thing / Calligram / Blackwing  
Palomino / For No One /  
Everybody's Song But My  
Own / The Peacocks / We  
See / Solo Encore: Valentine.  
68:00.

Hersch, p; John Hebert, b; Eric  
McPherson, d. 3/27/16, New  
York, NY.

**F**red Hersch himself asks the pertinent question in his liner notes. He's previously made three live CDs at the Village Vanguard. Why a fourth? You only have to listen to the CD to figure that out. This is excellent music. Hersch and his mates John Herbert and Eric McPherson are in top form throughout this session, playing Hersch originals and lesser-known songs by other composers with near-telepathic cohesion. On Hersch's own works his tumbling abstraction over McPherson's splattering cymbals recalls Paul Bley but he also does effortless bebop strutting on "Blackwing Palomino" and "Optimum Thing" with the rhythm section beautifully filling out the sound. "Calligram" is a skewed walking 4/4 rhythm that constantly shifts time but still maintains a groove.

As for others' works, "Cockeyed Optimist", from Rodgers and Hammerstein's *South Pacific* sways with a crystalline touch out of Bill Evans. Kenny Wheeler's "Everybody's Song" starts with a minimalist Latin sound that expands into a swirling statement of the theme, Monk's "We See" has the whole trio prancing about and Jimmy Rowles' "The Peacocks" effectively mixes grand drama and improvisation.

Fred Hersch is one of today's preeminent jazz pianists and this CD shows once again how he flourishes in a live setting, playing with both classy elegance and exuberant swing. He can record at the Vanguard four more times and it would be fine with me.

Jerome Wilson

# New Issues



## WOODY SHAW & LOUIS HAYES, THE TOUR VOLUME ONE,

HIGHNOTE 7291.

THE MOONTRANE /  
OBSEQUIOUS / BOOK'S  
BOSSA / ICHI-BAN / SUN  
BATH / INVITATION. 64:16.

Shaw, tpt; Hayes, d; Junior  
Cook, ts; Ronnie Matthews,  
p; Stafford James, b. 3/22/76,  
Stuttgart, Germany.

## BARBARA PARIS/ BILLY WALLACE, NINE DECADES OF JAZZ,

PEREA PRODUCTIONS 006.

DARK TOWN STRUTTER'S  
BALL(1917) / "SUMMER  
OF '42" THE SUMMER  
KNOWS(1971)

/ KNOCK ME A KISS(1942)  
/ HERE'S TO LIFE(1992)

/ CARIOCA KISS(2013)/ I  
WANNA BE LOVED(1964)/  
SPLANKY(1958)-I WON'T  
SELL MY LOVE(1941)/ ODE  
TO JOE(2014)/ MAKE ME A  
PRESENT OF YOU(1955)/ THE  
SONG IS ENDED(1927). 36:35.

WALLACE, P; PARIS, VCL;  
KEN WALKER, B; JILL

FREDRICKSON, D. 11/9/2014.  
BOULDER, CO.

Some people have been singing the posthumous praises of trumpeter Woody Shaw for a long time. If you hadn't gotten into him before, this newly issued live set from 1976 is a powerful example of how great he was.

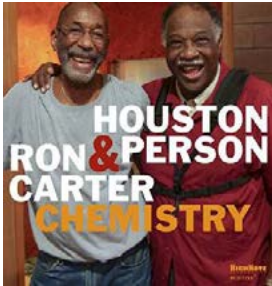
He leads a group of polished veterans who play blazing hard bop of the first order here. Shaw is particularly intense tearing up his own "The Moontrane" and Larry Young's "Obsequious" with a high speed attack. Junior Cook's tenor is wild and unfettered, Ronnie Matthews' piano cascades out in furious support and bassist Stafford James and co-leader Louis Hayes are both on fire. The group's intensity shows up throughout, on the mid-tempo bossa nova of "Book's Bossa", the hip-switching funk of "Sun Bath" and a version of "Invitation" where James and Hayes get to shine. Woody Shaw's fire, melodic beauty and drive is constantly dazzling throughout the set. There are plenty of other recordings that show his greatness as a writer and conceptualist. This one is a testament to Woody Shaw, the trumpet player.

Jerome Wilson

This is almost as much of a producer's album as it is co-led by Paris and Wallace. Barbara Lynn Perea not only did she obtain a grant for the project, produce the one day session and write the annotation she provided two of her original writings to be performed. Neither one ranks as a potential standard; "Carioca Kiss" is a brisk samba and "Ode To Joe" is a medium up torch song. "Splanky/I Won't Sell My Love" is a collection of blues cliches that does no good service to Neal Hefti, Alberta Hunter or Ruth Brown. The "little girl" voice of Paris works best on the novelty number "Knock Me A Kiss" but the real star here is veteran pianist Wallace who should have been afforded at least one instrumental feature. The only vocal jazz heard is at the start of "The Song Is Ended" from the Ziegfeld Follies of '27 where Paris scats a bit. A very uneven offering.

Larry Hollis

# New Issues



## HOUSTON PERSON & RON CARTER, CHEMISTRY, HIGHNOTE 7293.

BYE BYE BLACKBIRD / BUT BEAUTIFUL / YOUNG AND FOOLISH / FOOLS RUSH IN / CAN'T WE BE FRIENDS? / BLAME IT ON MY YOUTH / I DIDN'T KNOW WHAT TIME IT WAS / I CAN'T GET STARTED / BLUE MONK / WHEN I FALL IN LOVE. 49:03.

Person, ts; Carter, b. 12/22/15, Englewood Cliffs, NJ.

## OMAR COLEMAN, LIVE! AT ROSA'S LOUNGE,

DELMARK DE 845.

SNATCH IT BACK AND HOLD IT/ WALL TO WALL / I'M READY / BORN AND RAISED / SLOW DOWN BABY / SIT DOWN BABY/ JODY'S GOT YOUR GIRL AND GONE / RASPBERRY WINE(\*) / LUCKY MAN(\*) / ONE REQUEST(\*) / GIVE ME THE GREEN LIGHT(\*) / TWO HEADED WOMAN(\*).

61:49.

Coleman, vcl, hca; Peter Galanis, g; Neal O'Hara, kybd; Dave Forte, Ari Seder (\*), b; Marty Binder, d. 8/25; 9/15 & 22/ 2015. Chicago.

This is one laid down by veterans all around, septuagenarians Ron Carter and Houston Person in front of the microphones and 91-year-old Rudy Van Gilder in the control booth who recorded this session in his famous studio with customary warmth and clarity.

Carter is, of course, one of jazz's most acclaimed bassists while Person is an old-school traditional tenor sax player who doesn't always get the respect her deserves. He's usually heard in small groups or accompanying singers but this duo setting really shines a spotlight on his robust sound. The two musicians romp together playfully with Carter doing a carefree lope behind Person's easygoing swing on "Bye Bye Blackbird" and "Young And Foolish". The slower tempoed ballads like "I Didn't Know What Time It Was" and "Blame It On My Youth" allow full appreciation of Person's deep, luxuriant tone. On "Blue Monk". Carter takes more of the lead playing the melody in a lower register while Person stays higher up and dropping in a dazzling solo.

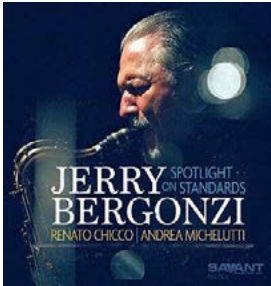
This set has the informal intimacy of two friends just kick back and having fun for themselves. This is a delightful, effortlessly hip set.

Jerome Wilson

Harmonicist Omar Coleman is something of a new face on the scene. This Chicago native had an earlier self-released album and a debut disc for the esteemed Delmark label Born And Raised that I reviewed for this magazine earlier this year. Now comes this live session from the venerable Rosa's Lounge which took place last year. The program is to be expected; a couple of Willie Dixon remakes, a Rufus Thomas rarity, two pairs of covers from Coleman influences Junior Wells and Johnnie Taylor and a slew of original songs from the leader. Regular lead guitarist Pete Galanis shares the bulk of the soloing with Coleman's hot harp for more of the same with the added excitement of an in-concert appearance. If you dug the last one you'll do the same for this one.

Larry Hollis

# New Issues



## JERRY BERGONZI, SPOTLIGHT ON STANDARDS, SAVANT SCD 2158.

WITCHCRAFT / BI-SOLAR /  
BLUE CUBE / FIRST LADY /  
GABRIELLA / DANCING IN THE  
DARK / OUT OF NOWHERE /  
COME RAIN OR COME CHINE /  
STELLA BY STARLIGHT. 63:35.

Bergonzi, ts; Ranato Chicco  
organ; Andrea Michelutti, d.  
3/27/2016. Cavalicco, Udine,  
Italy.

## MASABUMI KIKUCHI TRIO SUNRISE ECM 2096

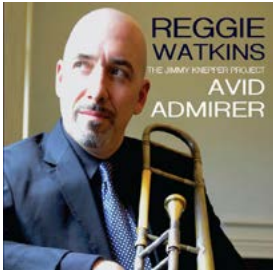
BALLAD 1/ NEW DAY/  
SHORT STUFF/ SO WHAT  
VARIATIONS/ BALLAD 11/  
SUNRISE/ STICKS AND  
CYMBALS/ END OF DAY  
UPTEMPO/ LAST BALLAD  
52:01

Seasoned saxophonist Jerry Bergonzi brings back that old cliché “Everything Old Is New Again” to relevance with this batch of refurbished warhorses in an organ trio setting. If you’re one of those snobbish skeptics that think the Great American Songbook has been drained by from countless recastings and repetition over the decades, put this disc on and think again. From the very first track, a radical redo of the dusty diamond “Witchcraft” reharmonized in attitude from a jaunty, finger-popping swinger to a trip to a darker place in keeping with its title. It’s been over 60 years since this one was first put to manuscript paper. He makes some serious Trane tracks on “Come Rain Or Come Shine” and it would be a hoot to see Astaire glide to “Dancing In The Dark” but my favorite of the staples has got to be the closing number “Stella By Starlight”. Penned in 1946 by Victor Young with lyrics from Ned Washington, this was the next to longest cut and could have been twice that without me complaining. Elsewhere are four originals, a pair of which are contrafacts of well-known jazz tunes whose titles are disclosed by annotator Neil Tesser in his fine notes. B-3 pilot Chicco is an equally adept soloist, alert accompanist and gets a chance to get a little grease in on the funky “Blue Cube”. A definite contender for some Best Of The Year lists.

Larry Hollis

I enjoyed this CD. It is very laid back music, but which requires careful listening. By laid back I mean very open. Kikuchi leaves lots of space in his playing and Morgan and Motian respect that space. I am not familiar with either Kikuchi or Morgan but I am quite familiar with Motian, who is the perfect drummer for this kind of music. He is not so much a time-keeper as a colorist, a percussive accompanist who knows how to use the colors of the drumset. While this is Kikuchi’s record and Morgan and Motian are here primarily in support roles, which they carry out extremely well, they do get some solo space, which they also execute extremely well. I especially liked Motian’s opening solo on “So What Variations”. I was expecting to hear Miles’s So What” but I did not, and all tunes are credited to the three musicians. Not sure what else to say except if you like this kind of music, then get this CD. Bernie Koenig

# New Issues



**REGGIE WATKINS,**  
**AVID ADMIRER,**  
BYNK RECORDS 003.  
FIGMENT FRAGMENT(\*)  
/ IDOL OF THE FILES(\*) /  
CUNNINGBIRD(\*) / NOCCH  
TRISTE(\*) / IN THE INTERIM(\*)  
/ AVID ADMIRER(\*) / OGLING  
OGRE / PRIMROSE PATH /  
GOODBYE. 46:16.

Watkins, tbn; Matt Parker,  
ss, ts; Orrin Evans,(\*) , Tuomo  
Uusitalo, p; Steve Whipple,  
b; Reggie Quinerly, d.  
12/5&6/2015. Brooklyn, NY.

James Minter Knepper is probably the most interesting slide trombonist one has never heard. Although he played with a plethora of well-known names much of his time was stuck in major big bands where he seldom got to display his musical wares. Of all this large aggregations he gained his most recognition with the Thad Jones/Mel Lewis Orchestra and the big band of Maynard Ferguson. The most press he garnered was his notorious spats with the mercurial Charles Mingus. In the tender recollections that comprise her liner notes his daughter tells of his beloved Bach Stradivarius 36 that was bequeathed to one of his biggest fans, slideman Reggie Watkins. Subtitled THE JIMMY KNEPPER PROJECT this is an overdue salute to a overlooked player that was a rugged individual in the best tradition of jazzdom. Fronting a crack quintet (with the piano chair split) Watkins surveys eight Knepper charts and the ending standard "Goodbye". Many of Kneppers few leadership dates are out of print but his most famous one is still available and three titles from it are covered; "Figment Fragment", the title tune "Cunningbird" and "Noche Triste". Another selection, "Primrose Path" can be found on the first album "Pepper-Knepper Quintet" these ears were initiated to and is fortunately still in print. Over the years whenever I mentioned my admiration for Jimmy Knepper that statement was met with blank stares and head scratching even from musicians. Maybe this thoughtful release will remedy that to some extent.

Larry Hollis



# New Issues



## MIKE JONES TRIO, ROARING,

CAPRI RECORDS 74142.

YES SIR, THAT'S MY BABY / IF  
I HAD YOU / I'LL SEE YOU IN

CUBA / HOME / MEAN TO ME / I  
FOUND A NEW BABY / ME AND  
MY SHADOW / WHAT'LL I DO / I  
CAN'T BELIEVE YOU'RE IN LOVE  
WITH ME / AM I BLUE. 61:52.  
Jones, p; Katie Thiroux, b; Matt  
Witek. 7/21/2015. New York  
City.

## ILHAN ERSAHIN, ISTANBUL SESSIONS, NUBLU NO #.

FALLING / SARIYER / THE  
CALLING / LONDRES / MCCOY  
/ SENIN ICIN GELDİM / SEX,  
DRUGS AND JAZZ / STUDIO  
54 / PRA GATO / 1981 /  
TARZANCA. 47:41.

Ersahin, sax; Alp Ersonmez, b;  
Turgut Alp Bekoglu, d; Izzet  
Kizil, perc. No dates given.  
Istanbul, Turkey.

This review is going to be like the recording session, short and sweet. Reportedly around four hours with a lunch break thrown in, this is an enjoyable piano trio date by Mike Jones. The title should give the concept away, a salute to the twenties with ten fairly recognizable standards (save for "Home" & the 1920 Irving Berlin rarity "I'll See You In Cuba" which, come to think of it, is current once again. Lots of brush work even on some of the up-tempo items like "I Found A New Baby" & "I Can't Believe..." and Harold Arlen's "Mean To Me" gets bluesified. The pianist takes Irving Berlin's "What'll I Do" from 1924 as a florid solo spot and there's some Garner stroll on the opener. " As longtime musical director for Penn and Teller, Jones seems to have the best of both worlds.

Larry Hollis

Here's one out of the ordinary; a Swedish/Turkish tenor man who spent time in Greenwich Village playing straight ahead jazz, briefly attended Berklee and studied with heavyweights John Purcell & Joe Lovano. This guy has more fingers in different pies (bands) than can be counted. This particular group is made up of Turkish musicians that were on a previous album with guest trumpeter Erik Truffaz. These men have backgrounds in the Pop scene and they call the sounds they produce Rock/Dance. I guess that will work for want of a more definitive term. Whatever it is, it ain't jazz to these ears. Most of the tunes are vamps with the sax playing over thunderous percussion/drum barrages that made me turn down my big Acoustic Research speakers for fear of them being blown. Often times one can barely hear the horn player over the din of the background racket. Some might be able to get into this, but for me, this disc was mercifully short.

Larry Hollis

# New Issues

## SCOTT MORGAN, SONGS OF LIFE,

MIRANDA MUSIC 1024.

IT'S YOU OR NO ONE / LITTLE

PRAYER-WOULDN'T IT BE

LOVERLY / SONG OF LIFE(\*)

/ LAZIN' AROUND / I JUST

FOUND OUT ABOUT LOVE(\*) /

SECRET O' LIFE / LIKE A LOVER

/ I'M JUT A LUCKY SO AND

SO(\*) / LOST IN THE STARS /

I'LL FOLLOW(\*\*) / THIS HEART

OF MINE / DON'T LET ME BE

LONELY TONIGHT / I WILL.

50:43.

Morgan, vcl; Fred Hersch,

p; Matt Aronoff, b; Ross

Pederson, d. Janis Siegel,

vcl(\*\*); Joel Frahm, ts(\*)

Could not find much bio-wise on vocalist Scott Morgan. My laptop kept coming up with some rocker from Detroit with the same name. Sometimes I wish I had my old Royal Manual typewriter back, all one had to do on it was change out the ribbon and type. Anyway, he has some personal liner notes inside the digi-pack that houses the compact disc. No birth dates, background info, etc., mainly short description of some of the tunes and thanks to all involved. It must be said those involved playing-wise make up an impressive list. First off, the gifted Fred Hersch not only provides piano but he arranged and produced as well. Then there's the intuitive bass/drums of Matt Aronoff and Ross Pederson respectively. Then as the proverbial cherry on top, add tenor saxist Joel Frahm on three cuts and the Manhattan Transfer's Janis Siegel dueting on "I'll Follow". Morgan's voice is clear and unaffected, he doesn't scat and the only jazz traits detected was some double-time phrasing on the opener. Frahm's tenor breaks the trio pieces up nicely while the duet with Siegel is on a lackluster tune co-written by Hersch and Morgan. The pianist also penned "Lazin' Around" a much better song and he takes some attractive intros and solos scattered throughout the baker's half dozen. A pair of James Taylor oldies and an obscure Beatles ending song are about as contemporary as it gets. A fairly flawless but safe debut.

Larry Hollis

# New Issues

LEONID  
VINTSKEVICH  
UNDER A DIFFERENT  
SKY  
SLAM 570

FORGOTTEN MELODY/ THE  
WALTZ OF THE YOUNG  
TURKS/ ONE MOMENT/  
FACE KONTROL/ RUSSIAN  
ORNAMENT/ SARABANDE/  
UNDER A DIFFERENT SKY/  
STABAT MATER/ THE MAD  
DOG AND THE ENGLISHMAN  
47:03

Leonid Vintskevich, p;  
Steve Kershaw, bass;  
Nick Vintskevich as, ss  
Maidenhead England, 21 July  
2014

ANGELA NIESCIER  
FLORIAN WEBER  
NYC FIVE  
INTAKT 263

THE BARN THING/ AND  
OVER/ INVADED/ THE  
LIQUID STONE/ PARSIFAL/  
FUR KREFELD 47:29  
Angelika Niescier,, as; Ralph  
Alessi, tpt; Florian Weber, p;  
Christopher Tordini, bass;  
Tyshawn Sory, d Brooklyn,  
NY January 6, 2014

Given that two of the performers are Russian, I was expecting some serious classical influenced improvisation, but what I got was some nice 60s inspired music. The compositions are straightforward, the ensemble playing—unison playing by the Vintskevich brothers is excellent—and the playing all first rate. The compositions are, individually, by all three performers, as well as one classical piece, an arrangement of Debussy's Sarabande. Nick's soprano is smooth with no vibrato and he plays quite melodically, definitely pre-Coltrane. Leonid's piano is fluid and very melodic, and Kershaw's bass supports both brothers very nicely, and on the title track, written by him, he solos interestingly, using electronics, over a sax drone. No surprises here, just some nice melodic music to listen to.

Bernie Koenig

Some good old-fashioned hard bop. Again, no surprises: just good solid playing. The tunes are by the two leaders and are mainly vehicles for improvisation, but some of the arrangements are interesting showing off great unison playing by the two horns and piano. If someone had put this CD on for me without telling me anything about it I think my reaction would be that this is a band trying to emulate sixties bop with their own takes on the music. I hear a variety of influences, and am not always sure that these players have truly original voices. As I listen I am enjoying the arrangements more, especially "Now" and "Parsifal." Tordini and Sory keep things moving nicely. Tordini has a couple of very nice solos and I would like to have heard a solo by Sory as his ensemble playing is tasteful and propelling. The closest thing to a solo by him is some very busy accompaniment behind Neiscier and Alessi on "Krefeld."

In short, perfectly good playing with no real surprises

Bernie Koenig

# New Issues

## GRANULARITIES SCENES FROM A TRIALOGUE

AMIRANI RECORDS  
04:45

OVERTURE A FOYER/  
ACT 1 SCENE 1 INTIMACY/  
ACT 1 SCENE 2 OPEN SPACE/  
ENTRACTE 1 ANOTHER  
FOYER/ ACT 2 SCENE 1  
SACRED SITE—PROCESSION/  
ACT 2 SCENE 2 SACRED  
SITE==DARK RITUAL/  
ENTRACE 2 OH NO, NOT  
ANOTHER FOYER/ ACT  
3 SCENE 1 STARTING A  
JOURNEY/ ACT 3 SCENE 2  
INTO SPACE 62:57  
Gianni Minimo, ss; Martin  
Mayes valve horn, hand  
horn, alphorn; Lawrence  
Casserley, signal processing  
instrument, perc Chiltern  
Hills, UK 15/16 Sept 2010

## BAJDA & HERNAEZ VOLUMEN 1

LA GORDA RECORDS  
PURA MADERA11/ HEBA/  
PURA MADERA1/ VAPOR/  
VEINTICUATRO/ CAMALEON  
38:00

David Bajda g, objectos;  
Jorge Hernaez, bass, objectos  
Mendoza Argentina, 2015

Since I thought this would be a piece of program music I decided to just put it on and let it play to see if I could discern the different tracks. BY the time I looked up the CD player said track 4, which means I was right. This CD should be listened to as one long piece. Yes, the listener will hear changes in mood and instrumentation, but the CD works well as a whole piece. The combination of the sax, horns, and electronics is really interesting. This could be a contemporary classical piece as well as an improvised piece, given the instrumentation and the interplay. Lots of sound bursts mixed with nice melodic lines, but mostly sounds designed to create mood effects. If I did not have the program—the titles, I would have no idea of what the program is. But that, ultimately, is irrelevant, as long as the music works. And here it most certainly does. I enjoyed the whole CD but a couple of tracks stand out. One of my tricks is to put the CD on and do something else and see if the music makes me listen. This CD did in a number of places. Checking back to the titles, I loved the Procession, and the Dark Ritual. And I loved the Foyers. I am not familiar with these players, but I will check out other work by them.

Bernie Koenig

Nice moody guitar playing with strong bass accompaniment. The 'objectos' are usually percussion objects, which are used sparingly. And on the final track some kind of wood flute is used. Bajda's guitar playing is very open. There are snatches of melody but a lot of the playing is made of a few notes with spaces, then notes and spaces, and an occasional strum. There are glimpses of South American melody lines and rhythms but I assume the music here is primarily improvised. Hernaez's bass is strong and every once in a while I think I hear the influence of Charles Mingus. Most of the music, for my ears anyway, is moody and atmospheric. I mean these terms in a good sense. Nice music that can bear up to close listening but can also serve as a backdrop to a good South American dinner, served with a good Argentine Malbec.

Bernie Koenig

# New Issues

## GOAT'S NOTES COSMIC CIRCUS

LEO 736

COSMIC VILLAGES RONDO/  
TURBULENCE/ MAGNETIC  
FIELD VARIATION/ LOCAL  
CLOWNS/ ORACLE/ LAST  
SHOW ON PRAXIS/ DANCING  
PLANET/ ZERO GRAVITY  
BREAKFAST/ BLACK MARKET/  
CIRCUS IN HELIOSPHERE/  
NO PLACE LIKE HOME/  
"FOREVER" BAR & GRILL/  
MOONSHINER'S TAKE OFF/  
GYPSIE/ AURORA 56:49  
Gregory Sandominsky,  
p; Vladimir Kudryavtsev,  
bass/ Maria Logofet, vln/  
Piotr Talalay, d; Anddrey  
Bessonov, clt; Ilya Vilkov, tbn;  
Hughes Vincent, cel; Sabine  
Bouthinon, vln; Pierre Lambla  
as February 2014 Tore La  
Rochelle, France

## KEN ALDCROFT, WILLIAM PARKER LIVE AT THE GRANZAC VOL 1

TRIO RECORDS 23  
SET 1 47:38

Ken Aldcroft, g; William  
Parker, Bass, Shakuhachi,  
Donso Ngoni Toronto,  
September 9, 2013

I reviewed a CD by this band a couple of years ago and really liked it. This time the original band is augmented by three French musicians, who fit in perfectly. Same here. Each tune is played by the ensemble, usually in a raucous manner, with clear melodies and lots of dissonance, and most of all, lots of energy. Then various members of the band get to solo, sometimes just with a rhythm section accompaniment, others with members of the ensemble. The CD opens as if at a village fair with a number of things going on at the same time—or maybe it is a multi-ring circus, to judge from other tune titles. As I listened, without checking track changes, some of the tunes just blended into each other while others stood on their own. The combination of instruments also is very interesting. Great contrasts between the clarinet and trombone, and with the strings. Just because of my love of the cello "Zero Gravity" stands out for me, with string ensemble opening the piece, but otherwise the whole CD is uniformly great. The compositions are complex and all the solos are great. Everyone plays with great enthusiasm. Highly Recommended.

Bernie Koenig

This is really great. Two people in total sync with each other. A true duet collaboration.

Like all long improvised sets, there are loud, and soft sections, lulls and exciting sections, and lots of continuous playing sections. Most of the piece is led by Aldcroft, but Parker gets some lead solo space as well. Just as Parker interacts and supports Aldcroft, Aldcroft does the same for Parker.

In the last ten minutes Parker plays his Shakuhachi—a Japanese flute—and his ngonon, a form a harp, with some interesting drones from Aldcroft, as well as using the guitar in a percussive manner. We can also hear one of the players humming along with his playing. Not a whole lot to say except for bass fans, guitar fans, and duet lovers, this CD is for you. Highly recommended.

Bernie Koenig

# New Issues

TRACY  
ANDREOTTI, GREG  
MILLS, DAVE STONE  
TRIOPOLIS

FREEDONIA MUSIC 35  
RAPID DISCLOSURE/  
UNDERGROUND  
TRAJECTORIES/ STICKY  
THORNS/ COLLATERAL  
INSIGHTS/ UPWARDS/  
INSIDE JOB/ FORENSIC  
MYSTICS/ A CLOSE CALL/  
BEYOND THE THRESHOLD/  
RAYS OF GOLD/ CERES/  
INVINCIBLE INTENTIONS/  
TAG TEAM 60:31

Tracy Andreotti, cel; Greg  
Mills, p, Dave Stone bs, tgs,  
b clt Richmond heights,  
Missouri, March 4 & 11 2015

SARAH BERNSTAIN  
QUARTET  
STILL/FREE  
LEO 748

STILL/FREE/ PAPER EYES/  
CEDE/ NIGHTMORNING/ 4=  
JAZZ CAMP/ WIND CHIME  
55:47

Sarah Bernstein, vln; Kris  
davis, p; Stuart Popejoy, elec  
bass/ Ches Smith, d Jan 6,7  
2015, Bklyn, NY

Lots of energy, lots of noise. This is a good example of how hard it is sometimes to distinguish free jazz from noise music. As someone who plays in both contexts I sometimes find it hard to distinguish one from the other at times, especially with regard to my playing. In a true noise band, there will be no real melodies, but there will be recognizable patterns, especially rhythmic ones, while in free jazz one can hear melodic lines and even solid harmonies.

Here we get lots of noise with some melody and some harmony. We get some interesting chords from Mills, and some nice lines from Andreotti, while Stone seems to provide noises from his horns, Sometimes the CD is quite raucous and at others, especially on "Inside" and "Forensics" the trio can be quite melodic and quiet But ultimately the noise started to wear thin. For me, this is a good example of the difference between playing this kind of music and listening to it.

Bernie Koenig

Another somewhat old fashioned—i.e, 60s sounding-- bop record featuring a violin which gives it some uniqueness, but otherwise nothing new here. Bernstein is a nice lyrical player and the rhythm section backs her up very well. At times in his solos, Davis sounds a bit like a restrained Don Pullen. For the most part I don't mind the sound of the electric bass and Popejoy turns in one good solo. Smith plays extremely well in the ensemble with his left hand moving things along, but his attempt at a solo—more open space with rhythm accompaniment—sounds more like he is playing little riff exercises instead of building a solo. But this is Bernstein's record and she does a very good job of building solos and holding the listener's interest. For me the low points on the record come in "Jazz Camp" which has a kind of fusion feel and every so often there are voice comments, which make no sense to me. But the opening and closing tracks are high points of nice mood creations.

Bernie Koenig



# New Issues

## 1) GINA SCHWARTZ UNIT WOODCLOCK CRACKED ANEGG RECORDS 0056

DR. JEKYLL AND MRS HYDE/  
LOOPHOUSE/ WOODCLOCK/  
MORPHEUS/ FROM  
SHENANDOAH/  
RATS AND BATS/ PING  
PONG/ BROADCASTERS AT  
WORK 40:38  
Fabian Rucker, ts, b cl;  
Benjamin Schatz, p, kybd/  
Heimo Trixner, g; Gina  
Schwartz, bass; Jim Black,  
d; Marco Blascetta, v, on  
Woodclock Vienna March  
2016

1) is definitely not for me. The record boasts that drummer Jim Black is featured. I don't know who he is but he certainly is not my kind of drummer. The beats here are a solid rock-fusion style which I do not like and his solo on "Loophouse" is just a bunch of fills and technique which I find unmusical and boring. Though on "Woodclock, behind the poetry he does create some nice sound effects. On the positive side the tunes are interesting and the band plays well together. Some of the highlights are Schatz's solo on "Morpheus" Rucker's bass clarinet on "Shenandoah", and I must admit, Black's brushes here provide nice support, as does Schwartz's bass as is her solo on "Rats", but I found Black's drumming annoying. It sounds to me as if he was more interested in keeping a groove going than in listening to Schwartz. Like so much fusion type music, I often find the soloists want to swing but are held back the by rigid rhythm. This is really obvious on "Ping Pong."

Bernie Koenig

## 2) MIROSLAV VITOUS MUSIC OF WEATHER REPORT ECM

SCARLET WOMAN  
VARIATIONS/ SEVENTH  
ARROW/ MULTI DIMENSION  
BLUES 2/ BIRDLAND  
VARIATIONS/ MULTI  
DIMENSION BLUES 1/  
PINOCCHIO/ ACROBAT  
ISSUES/ SCARLET  
REFLECTIONS/ MULTI  
DIMENSION BLUES 3/  
MORNING LAKE 52:47  
Miroslav Vitous, bass; Gary  
Campbell, ss, ts; Roberto  
Bonisolino, ss, ts; Aydin Esen,  
kybds; Gerald Cleaver,  
d; Nasheet Waits, d no  
recording information

2) is another record that is not for me. I was never a fan of Weather Report, and a celebration of their music done in their style does nothing for me. Obviously there is some good playing here but it is lost on me. All too often I hear one of the horn players start to swing but the rhythm, or lack thereof, brings them back.

What I find interesting is how I love experimental music, and the use of electronics in classical music. I love the music of people like Stockhausen, Berio, and Cage. And I love to play around with electronics and mix electronics with acoustic sounds. But the use of electronics in pop or fusion settings tend to leave me cold. Maybe because of limited ways in which they are used. 1) is for fusion fans and 2) is for fans of Weather Report

Bernie Koenig

# New Issues

## DAVID HANEY STICKS AND STONES: PIANO AND DRUM DUETS

SLAM

ANGEL FOOT/ PRETTY

PRANCING WOMAN/

DOLPHY'S HAT/ TICKING

TIME BOMB/ SIX FOUR

FOUR FOUR/ OPPOSITES/

OCTAVIOUS WITH

BULAGUS/ IMPROVISATION

ON A THEME BY TOMAS

SVOBODA/ QUANTUM

GALOPY/ HOUSE PARTY

STARTING 59:50

David Haney, p; Han

Bennink d; Marvin 'Bugalu'

Smith, d; Giovanni Barcella, d;

James Bennington, d; Bernard

Purdie, d

Track 1 recorded Nov 21,

2014, Bklyn NY; 2) June 22,

2005 Portland OR; 3) Feb 12

2012 Gent, Belgium; 4) April

9 2013, Marlboro, NY; 5) Feb

17 2009, Portland ;6) Feb 12

2012Gent Belgium; 7) April 9

2013 Marlboro, NY; 8) Feb 7,

2009 Portland OR; 9) Feb 12,

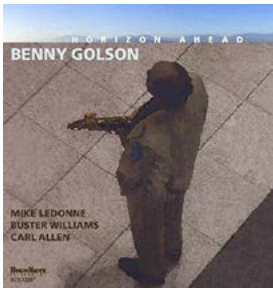
2012, Gent Belgium; 10) June

20, 2003, Vancouver B.C.

As a drummer who loves duets, both to listen to and to play, I approached this record with anticipation. I am quite familiar with Haney's playing as I have reviewed a couple of his CDs before and actually own a couple on my own. I am familiar with a couple of the drummers on this CD but not all of them. I tend to evaluate drummers on their musicality and appropriateness of playing. I was expecting some interesting free playing with drummers interacting with Haney, but there is virtually none of that. Most of the tracks are in time with the drummers basically keeping time and occasionally adding some nice accompanying figures. On many of the tracks the drummers just keep time or set a groove under Haney's improvisations. The exceptions are the tracks with Marvin Smith, who does get into a bit more accompaniment. So I had to adjust my thinking and listen to this CD as a David Haney CD, who was being accompanied by various drummers. In that light, it was enjoyable. I like Haney's playing and instead of wanting the drummers to play more interactively, I had to listen to how they kept the beat, or the groove, or whatever Haney needed. In that regard everyone comes off well. All the drummers do their jobs well, and thus the record is a good one.

Bernie Koenig

# New Issues



**BENNY GOLSON,  
HORIZON AHEAD,  
HIGHNOTE 7288,  
DON'T GET AROUND MUCH  
ANYMORE / JUMP START /  
HORIZON AHEAD / MOOD  
INDIGO / DOMINGO /  
LULU'S BACK IN TOWN  
/ NIGHT SHADE / THREE  
LITTLE WORDS / SPOKEN  
INTRODUCTION / OUT OF  
THE DARKNESS AND INTO  
THE NIGHT. 55:00**

Golson, ts; Mike LeDonne, p;  
Buster Williams, b; Carl Allen,  
d. 12/7/2015. Astoria, NY.

This may sound weird but whenever I think of Benny Golson it brings to mind Wayne Shorter or vice versa. That's because, while I've always admired both men's playing it is in their compositional endeavors that I'm most impressed. Steeped in Lucky Thompson and Don Byas, Golson was a late comer to Coltrane's influence while Trane and Newk were major motivators behind Shorter's sax sound. Another historical link is Wayne was Benny's replacement as musical director in Blakey's Messengers unit. Anyway, it's nice to have both around although the critical acclaim could be shared a little more evenly in this writer's opinion. In his almost voluminous booklet annotation Golson explains the inclusion of evergreens like a pair of Dukish gems, the Rollins-associated "Three Little Words" and one of Monk's faves "Lulu's Back In Town" done in duet with the wonderful Buster Williams. Perhaps the oldest original here is "Domingo" that gets a face lift that would put an aging actress to shame. Mention must be made of LeDonne's excellent contributions throughout. My only problem is the final two cuts, an intro and drum exposition by Allen that runs around ten and a half minutes that could have been better used to spotlight the leader's robust tenoring. That said, it is extremely heartening to see still viable veteran players afforded recording space and we have the crew at High Note to thank for that. Lets see, Golson, Roy Haynes, Jimmy Heath, George Coleman, etc. now what about Lou Donaldson?

Larry Hollis

# New Issues

## JOHN STOWELL/ MICHAEL ZILBER QUARTET, BASEMENT BLUES,

ORIGIN 82717.

BASEMENT BLUES /  
NOBODY ELSE BUT ME  
/ STOWELL IN HEART  
/ STAY RIGHT THERE  
/ VIOLIN MEMORY /  
LATER THAT NIGHT / I  
WISH / HAVE YOURSELF  
A VINCE GUARALDI  
XMAS / STOWELL  
MATES / VERY EARLY.

54:24.

Zilber, saxes, p; Stowell,  
gtrs; John Shifflett, b;  
Jason Lewis, d. 3/2012  
& 3/2015. Oakland, CA.

## LOUIS HERIVEAUX, TRIADIC EPISODE, HOT SHOE RECORDS

110.

FROM DAY TO DAY /  
THEME FOR DOSLYN  
/ EVERYTHING I LOVE  
/ ONE FOR SIMUS /  
LUNDY'S BLUES / BODY  
AND SOUL / TRIADIC  
EPISODE / BLUE BOSSA  
/ AT THE CROSSROADS  
/ ALL THE THINGS  
YOU ARE / SWING 'N  
THINGS. 49:11.

Heriveaux, p; Curtis  
Lundy, b; Terreon Gully,  
d. 12/10-11/2014.  
Norcross, GA.

**B**efore being exposed to this foursome's third release the only guitar/sax quartet that made an impression on me was the one co-led by Dave Stryker and Steve Slagle. Their previous issues had evaded my lobes but this one fortunately arrived in my Cadence review packet. Guitarist Stowell has always been in the "so-so" category on my favorites list. Here he really covers the bases jazz-wise whereas before he was a little too folksy/world music/new age for my tastes. His expansive usage of chords made this listener recall the great Barney Kessel. First exposure to reed ace Zilber is extremely positive with the soprano to tenor balance fairly even at four to six respectively. The tune list is split between Zilber's four to Stowell's three with the briskly paced "Later That Night" a collective composition from the quartet. The clever "Have Yourself A Vince Guaraldi Xmas" has a happy Peanuts vibe while the two standards are rejuvenated with Kern's "Nobody Else But Me" has a free inter-play intro before being kicked up and the ending "Very Early" is performed as a duet between the leaders with the acoustic guitar used. This one made me want to go back and check out the first two issues.

Larry Hollis

**A**fter a preliminary run-through in the cd player all this writer could manage was one word=WOW! There have been some debut discs of late by nationally unknown pianists ( the Sullivan Fortner on Impulse comes immediately to mind) and this one can certainly be safely added to the list. Not a lot of biographical information is provided other than Heriveaux hails from Atlanta where he has a solid reputation in and out of the studios. That rep was strong enough to recruit two heavy-weight assistants in Lundy and Gully for the "triadic episode". Each of these men are represented by a score here with a short blues from the bassist and an ending swinger from the trapster. Lundy also helped penned the title cut, at least the more complex sections while leaving the downhome part to the leader. Heriveaux's two titles are dedications to past acquaintances. Both the Dorham jazz staple and Kern/Hammerstein standard get time changes while "Body & Soul" is heavily arpeggiated in an almost Tatum manner. Two other charts from jazzers are the Mulgrew Miller opener and "At The Crossroads" that is on a Bobby Watson disc Lundy was on. The bassman gets plenty of stretch-out space throughout as does the syncopated stickwork of Gully. My only minor quibble with this disc is the last sentence of the annotation where I must take umbrage at a bit of excessive hyperbole.

Larry Hollis

# Obituaries

- Bernie Worrell**, P-Funk Keyboardist, died on June 24, 2016. He was 72.
- Bernd Titus**, trumpet, died in August, 2016. He was 68.
- Bobby Hutcherson**, vibraphone, died on August 15, 2016. He was 75.
- Bob Kindred**, saxophone, clarinet, died on August 15. He was 76.
- Charles Davis**, saxophone, died on July 15, 2016, He was 83.
- Chuck Berg**, saxophone, teacher, died on July 26, 2016. He was 75.
- Claude Williamson**, piano, died on July 16, 2016. He was 89.
- Connie Crothers**, piano, died on August 13, 2016 in New York. She was 75.
- Derek Smith**, piano, died on August 19, 2016. He was 85.
- Detlev Beier**, bass, died on June 18, 2016, in Hamberg. He was 60.
- Doc DeHaven**, trumpet, died on August 11, 2016. He was 85.
- Dominic Duval**, bass, died on July 22, 2016, in Long Island, NY. He was 71.
- Don Friedman**, piano, died on June 30, 2016. He was 81.
- Erich Tragout**, trumpet, died on June 26, 2016 in Toronto, Canada. He was 88.
- George Reznik**, piano, died on July 23, 2016. He was 86.
- January Christy**, vocals, died on September 16, 2016. She was 58.
- Jean-Baptiste Frédéric Isidor, Baron Thielemans** known professionally as Toots Thielemans, died on August 22, 2016. He was 92.
- John Fischer**, piano, died on August 17, 2016. He was 85.
- Jürgen Müller**, trumpet, died. He was 74.
- Ken Rhodes**, piano, died on August 31, 2016. He was 71.
- Louis Smith**, trumpet, died on August 20, 2016. He was 85.
- Louis Stewart**, guitar, died on August 20, 2016. He was 72.
- Marco Enedie**, saxophone, died in May, 2016. He was 59.
- Marni Nixon**, vocals, died on July 24, 2016 in New York. She was 86.
- Mic Gillette**, trumpet, trombone, died on January 17, 2016. He was 64.
- Michael DiPasqua**, sax, died on August 29, 2016. He was 63.
- Pete Fountain**, iconic traditional jazz clarinetist died on August 6, 2016 He was 86.
- Rick Stone**, guitar, died on July 29, 2016 of brain cancer. He was 60.
- Ruby Wilson**, vocals, "The Queen of Beale Street," died on August 12, 2016. She was 68.
- Rudolph "Rudy" Van Gelder** was an American recording engineer who specialized in jazz, died on August 25, 2016.
- Sebastian Whittaker**, drums, died in June, 2016.
- Steve Grover**, drums, died on July 7, 2016. He was 60.
- Shelley Moore**, jazz singer, died on June 23, 2016. She was 84.