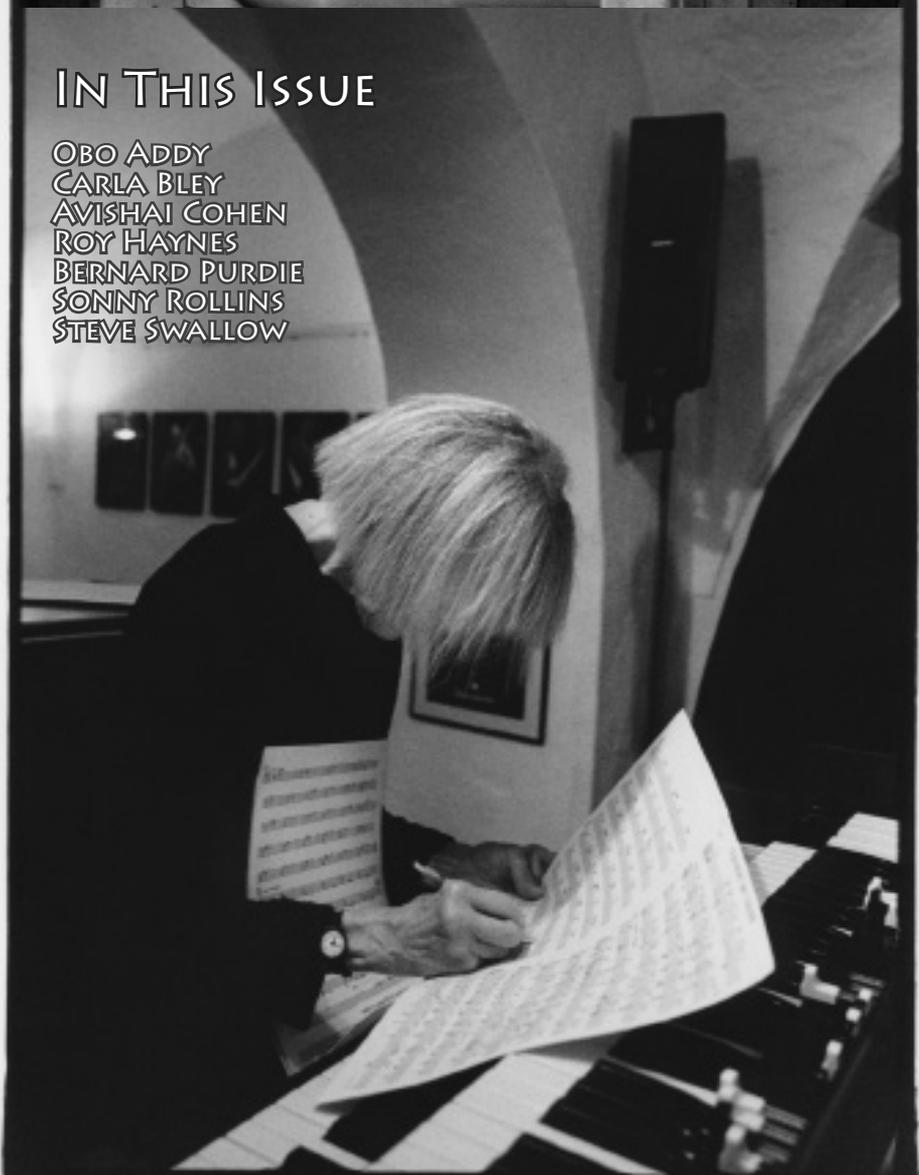


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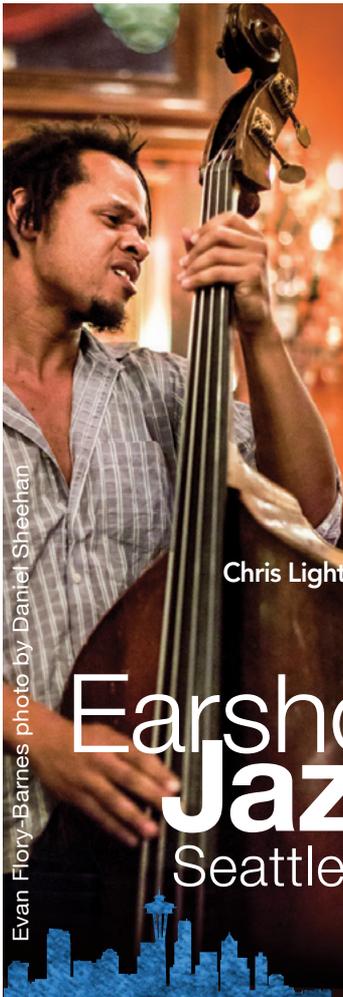
## IN THIS ISSUE

OBO ADDY  
CARLA BLEY  
AVISHAI COHEN  
ROY HAYNES  
BERNARD PURDIE  
SONNY ROLLINS  
STEVE SWALLOW



VOLUME 38 NUMBER 4

OCT NOV DEC 2012



Evan Flory-Barnes photo by Daniel Sheehan

- Danilo Perez Trio/Andy Clausen's Wishbone
- Ab Baars & Ig Henneman
- Matthew Shipp/Trio X: New York is NOW
- Tatsuya Nakatani
- Vijay Iyer Trio/Cuong Vu's Triggerfish
- Evan Flory-Barnes, Featured Artist
- Nik Bärtsch's Ronin
- Phil Dadson Ensemble
- Buster Williams/Ernie Watts w/ Marc Seales
- Arga Bileg
- Lionel Loueke Trio/Dos y Mas
- Anat Cohen
- Jake Shimabukuro
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389

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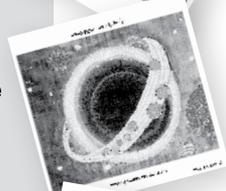
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b cl: bass clarinet  
bs: bass sax  
bsn: bassoon  
cel: cello  
cl: clarinet  
cga: conga  
cnt: cornet  
d: drums  
el: electric  
elec: electronics  
Eng hn: English horn  
euph: euphonium  
flgh: flugelhorn  
flt: flute  
Fr hn: French horn  
g: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

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

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

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

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

## JAZZ STORIES: A PHOTO HISTORY

Carla Bley .....	23
Florian Weber .....	24
Lionel Loueke .....	25
Steve Swallow .....	26

## JAZZ STORIES: AUDIO AND VIDEO HISTORIES

Sonny Rollins recalls his bridge story .....	27
Obo Addy; Joe Kelly and the stolen pants .....	29
Jimmy Bennington: Any Era – meeting Roy Haynes.....	32

## INTERVIEWS

A Conversation with Bernard Purdie .....	35
Avishi Cohen (bass).....	38
Twenty years have passed since a plane carried young Israeli bassist Avishai Cohen to New York at the dawning of his career.	

## BOOK REVIEWS

WHERE THE DARK AND LIGHT FOLKS MEET: RACE AND THE MYTHOLOGY, POLITICS AND BUSINESS OF JAZZ BY RANDALL SANDKE	
Review by Mark C. Gridley .....	45
THERE WAS A FIRE; BEN SIDRAN; NARDIS BOOKS	
Review by Mike Gerber .....	48

## COLUMNS

PAPATAMUS.....	52
A collection from Robert Rusch of sometimes disparate material though generally relating to music recordings or performance. Log in and see audio tab at <a href="http://www.cadencemagazine.com">www.cadencemagazine.com</a>	

SLIM AND HIM.....	58, continued on 159
Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University. Log in and see audio tab at <a href="http://www.cadencemagazine.com">www.cadencemagazine.com</a>	



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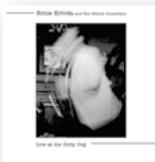
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| <b>5006-5012</b> | Trio-X: Joe McPhee - Dominic Duval - Jay Rosen | Live on Tour 2006                    |

# Inside This Issue

## MUSIC REVIEWS

### NEW RELEASES ON LP

KEVIN PIKE/JOHN KOTCHIAN – PULSE/FLOW .....	61
---	----

### DIGITAL DOWNLOADS

DOM MINASI/RAS MOSHE/BLAISE SIWULA/JAY ROSEN/ALBEY BALGOCHIAN – THE BIRD THE GIRL AND THE DONKEY .....	62
DOM MINASI – LOOKING OUT LOOKING IN .....	62
DOM MINASI/KARL BERGER – SYNCHRONICITY .....	63

### REISSUES ON CD

PHAROAH SANDERS – IN THE BEGINNING, 1963-1964 .....	64
DON CHERRY – ORGANIC MUSIC SOCIETY .....	67
WOODY SHAW – WOODY PLAYS WOODY .....	68
MARZETTE WATTS – WATTS & COMPANY.....	69
FRANK LOWE – THE LOWESKI.....	70
FRANK WRIGHT – BLUES FOR ALBERT AYLER.....	71

### NEW RELEASES ON CD

ART PEPPER – UNRELEASED VOL. VII, SANKEI HALL—OSAKA, JAPAN,11/19/80, .....	72
JOEY DEFRANCESCO – WONDERFUL! WONDERFUL! .....	74
CHICK COREA & GARY BURTON – HOT HOUSE .....	75
THILO WOLF BIG BAND – SATT UNRELEASED .....	76
EVERYONE ORCHESTRA – BROOKLYN SESSIONS.....	77
JD ALLEN TRIO – THE MATADOR AND THE BULL .....	78
TOMAS FUJIWARA & THE HOOK UP – THE AIR IS DIFFERENT.....	79
BRUCE BARTH – THREE THINGS OF BEAUTY .....	80
CURTIS FULLER – DOWN HOME .....	81
CHRISTOPHE SCHWEIZER – MOONSUN OPUS .....	82
MARCO TARDITO KANGAROUX SEXTET – JUMPING WITH ADRIANO .....	84
KATHARINA WEBER/BARRY GUY/BALTS NILL – GAMES AND IMPROVISATIONS .....	85
PAUL PLIMLEY/BARRY GUY/LUCAS NIGGLI – HEXENTRIO .....	86
RYAN TRUESDELL/GIL EVANS PROJECT CENTENNIAL – NEWLY DISCOVERED WORKS OF GIL EVANS.....	87
NICHOLAS H FERNANDEZ AND HIS NEW YORK NONET .....	88
OCHION JEWELL FIRST SUITE FOR QUARTET .....	89
RICH HALLEY 4 – BACK FROM BEYOND .....	90
JURG WICKIHALDER ORCHESTRA – NARZISS UND ECHO .....	91
MALTE SCHILLER'S RED BALLOON – THE SECOND TIME IS DIFFERENT .....	92
FLIPSIDE – FLIPSIDE .....	93
JUTTA CZURDA /THILO WOLF BIG BAND – LOVE ME GERSHWIN .....	94
BELA FLECK & THE MARCUS ROBERTS TRIO – ACROSS THE IMAGINARY DIVIDE .....	95
JOHN PIZZARELLI – DOUBLE EXPOSURE .....	95

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# Inside This Issue

MICHAEL BENEDICT & BOPITUDE – FIVE AND ONE .....	96
JOSH RZEPKA – INTO THE NIGHT .....	97
BOBBY BROOM – UPPER WEST SIDE STORY .....	97
ANDY JAFFE – MANHATTAN REFLECTIONS .....	97
TOM HARRELL – NUMBER FIVE .....	98
MACK GOLDSBURY, DUANE DURRETT AND THE TEXAS CONNECTION – JUST THE WAY WE FEEL .....	99
MACK GOLDSBURY, DUANE DURRETT & THE TEXAS CONNECTION – DEPARTED VOICES .....	99
ERNST BIER /MACK GOLDSBURY GROUP – ARTESIA SUNRISE .....	100
MACK GOLDSBURY & THE POLISH CONNECTION – SALTMINERS BLUES .....	100
EYAL VILNER BIG BAND – INTRODUCING THE .....	101
SHEILA JORDAN / HARVIE S – YESTERDAYS .....	102
CARTER CALVERT AND THE ROGER COHEN TRIO .....	102
THE CHONTO/ TAMURA SONIC INSURGENCY, WITH KIDD JORDAN .....	103
BACKBACK, BACKO .....	103
C.O.D. TRIO, ODD ORIGINAL SONGS .....	104
GUIDO PREMUDA/GILBERTO GRILLINI/ALESSANDRO DALLA, BLUESY HEART .....	105
BOB MINTZER BIG BAND, FOR THE MOMENT .....	105
DUKE ELLINGTON LEGACY, SINGLE PETAL OF A ROSE .....	106
VIRGINIA MAYHEW QUARTET, MARY LOU WILLIAMS – THE NEXT 100 YEARS .....	106
NATALIE CRESSMAN & SECRET GARDEN – UNFOLDING .....	107
THE HARRIS GROUP – CHOICES .....	108
OLIVER LEICHT AND THE FRANKFURT RADIO BIG BAND (HR-BIGBAND) – COMPOSED & ARRANGED .....	108
LENNY MARCUS TRIO AND FRIENDS – SUN RAY: A TRIBUTE TO RAY BRYANT.....	109
LENNY MARCUS – DISTANT DREAM .....	109
JOEL MILLER – SWIM .....	110
MARK ALBAN LOTZ & MEINRAD KNEER – U-EX(PERIMENTAL) .....	110
EAORCHESTRA – LIKEIDOS .....	111
FRANCOIS CARRIER, MICHEL LAMBERT & ALEXEY LAPIN – IN MOTION .....	111
TROM BARI (GLENN WILSON / JIM PUGH) – THE DEVIL’S HOPYARD .....	112
MIAMI DADE KENDALL FACULTY JAZZ QUINTET – SCENIC ROUTE .....	114
COSA BRAVA – THE LETTER .....	114
AARDVARK JAZZ ORCHESTRA – EVOCATIONS .....	116
STEVE SWELL’S NATION OF WE – THE BUSINESS OF HERE... LIVE AT ROULETTE .....	117
JEFF COFFIN & THE MUTET – INTO THE AIR .....	118
RODRIGO AMADO/JEB BISHOP MOTION TRIO – BURNING LIVE AT JAZZ AO CENTRO .....	118
DINO & FRANCO PIANA SEXTET – SEVEN .....	119
LOGIC – LIVE .....	119
BIENNE CITY (BNC) ARKESTRA – RICHIE’S BARNYARD .....	121
THE VINNY GOLIA SEXTET – ABSTRACTIONS AND RETROCAUSALITIES .....	122
TESSA SOUTER – BEYOND THE BLUE .....	123
VIOLIN IMPROVISATION STUDIES (ON THE AIR & RARE) – BABY, AIN’TCHA SATISFIED? .....	124
BUDMAN / LEVY ORCHESTRA – FROM THERE TO HERE .....	126
JENS WENDELBOE BIG BAND – FRESH HEAT .....	127



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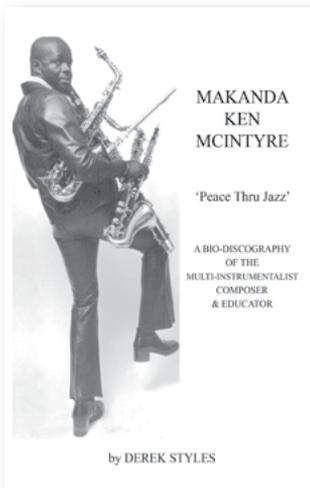
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# Inside This Issue

ANDREA BUFFA, CARLO ACTIS DATO, FIORENZO BODRATO, DARIO MAZZUCCO – 30 YEARS ISLAND .....	127
DONKEY KONG'S MULTI SCREAM – IT'S ALIVE .....	128
GEORG RUBY, MICHEL PILZ – DEUXIEME BUREAU .....	129
VITALY GOLOVNEV QUARTET – WHAT MATTERS .....	130
GUNNAR MOSSBLAD – CROSSCURRENTS .....	131
TOM COLLIER – PLAYS HAYDN, MOZART , TELEMANN AND OTHERS .....	131
KRUGLOV , LAPIN, YUDANOV – IMPULSE .....	132
LAPSLAP – GRANITA .....	133
BEN POWELL – NEW STREET .....	134
ROYCE CAMPBELL – ALL BALLADS AND A BOSSA .....	135
ROSEN FUR ALLE – LIVE IN ZURICH .....	135
THE ROYAL IMPROVISERS ORCHESTRA – LIVE AT THE BIMHUIS .....	136
TIM DOROFYEV 'S PROJECT – NORTH AND EAST .....	137
WEBER, GUY, NILLV– GAMES AND IMPROVISATIONS HOMMAGE A GYORGY KURTAG .....	138
DAVID BASSE – UPTOWN .....	139
DOUG FERONY – YOU WILL BE MY MUSIC .....	139

## CADENCE NEWS

SHORT TAKES: Australia .....	140
SHORT TAKES: Belgium .....	141
SHORT TAKES: Kansai, Japan .....	143
SHORT TAKES: Portland .....	145
SHORT TAKES: Philadelphia .....	149
SHORT TAKES: Toronto .....	155
SHORT TAKES: Vancouver .....	156
OBITUARIES .....	176

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

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

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

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

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

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

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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*

# Contributors

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

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

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

**G**ORDON HILTON FICK (CD Reviews) *has been involved with jazz as a producer and as a promoter, assisting with Calgary's various jazz festivals. He hosts a weekly jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT on CJSW 90.9 FM.*

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

**M**ICHAEL GERBER (Interview; Book Look) *is a writer, journalist, broadcaster in London, England. His features have appeared in The Guardian, Financial Times, New Statesman, The Observer, and on the Channel 4 website. His is author of the publication – Jazz Jews, and hosts the weekly radio show: Kosher Jam*

**M**ARK C. GRIDLEY (Book Look) *is a musician and writer with many books to his credit such as Jazz Styles: History & Analysis and the Concise Guide to Jazz.*

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

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mark lotz & ıslak köpek  
**istanbul improv sessions may 4th**

mark alban lotz	piccolo, c-, alto-, bass flutes, prepared flute
ıslak köpek:	
şevket akıncı	guitar
kevin w. davis	cello
korhan erel	laptop, controllers
robert reigle	tenor saxophone
volkan terzioğlu	tenor saxophone



18

klare/ platz/ kneer/ elgart  
**modern primitive**

jan klare	alto saxophone, clarinet, flute
jeff platz	guitar
meinrad kneer	double bass
bill elgart	drums

# Contributors

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

**L**ARRY HOLLIS (CD Reviews) *Vietnam vet and tenor saxophonist, Larry has been a Cadence regular reviewer for over twenty years and has written liner annotation for many albums. He lives a life of quiet desperation in his hometown of Oklahoma City, OK.*

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

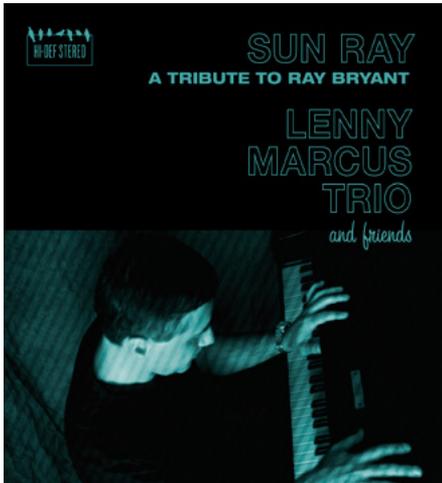
**B**ERNIE KOENIG (CD Reviews, Short Takes) *is a professor of music and philosophy at Fanshawe College in London, Ontario, Canada. He had two books published including Art Matters (Academica Press 2009). He is also a drummer/vibist currently performing in a free jazz group and in an experimental group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

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

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

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

**G**UY PETERS (Short Takes) *writes album and concert reviews for the Belgian music magazines Enola and Gonzo (circus), covering mostly jazz, improvised music, and challenging rock & roll.*



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# Contributors

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

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

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

**M**ICHAEL STEINMAN (CD Reviews) has a thriving jazz blog -- JAZZ LIVES ([www.jazzlives.wordpress.com](http://www.jazzlives.wordpress.com)) -- with a global audience. And he brings his video camera wherever there's creative improvised music.

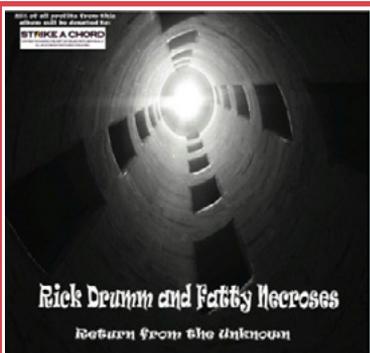
**K**ARL STOBER, (CD Reviews) Writer, broadcaster and international music critic lives and writes in Palm Springs, California.

**J**EFFREY TODD (CD Review) is Associate Professor of German and French at Texas Christian University. He plays saxophone locally in the Dallas/Fort Worth area, and is a lifelong jazz fanatic.

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

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

**B**RAD WINTER (Short Takes) is a writer and visual artist and is the owner/operator of Brad Winter Picture Framing in Portland, Oregon. He was artistic director of the Creative Music Guild from 1998-2007 and remains active in promoting and documenting the improvised music scene.



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Latin Jazz Pianist of the Year

# Jazz Stories: A Photo History

## **CARLA BLEY (BORN LOVELLA MAY BORG, MAY 11, 1936, OAKLAND CA) – ORGAN, WITH THE SWALLOW QUINTET**

Notating charts of Steve Swallow's music during set-up and soundcheck, Birdland, Neuburg-am-Donau, Germany, October 29, 2011

Two things set this particularly photo-opportune moment apart from my previous 30+ years of photographing this first lady of American music.

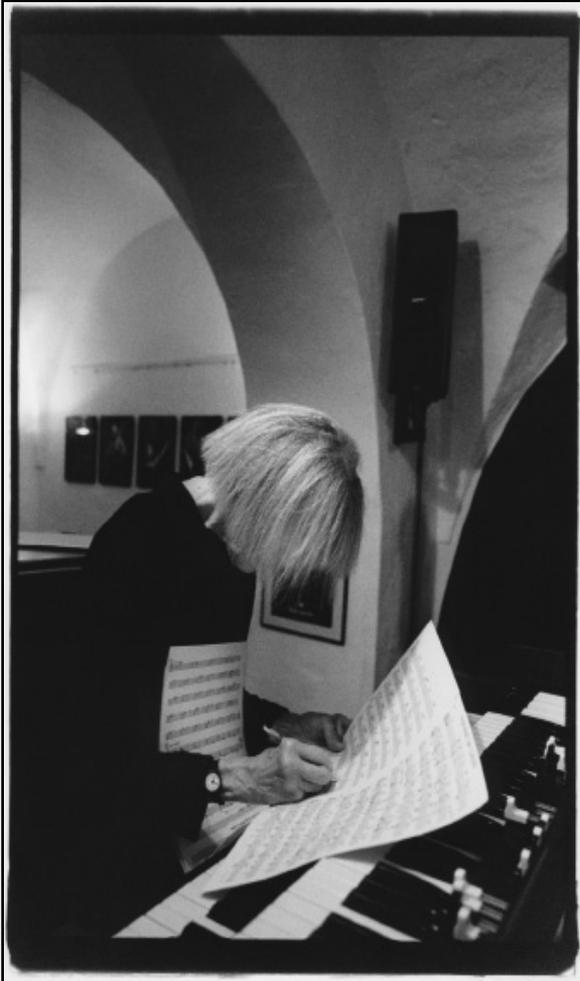


Photo Credit: ©2011 by Patrick Hinely, Work/Play®

First is that she was playing in someone else's band, a rarity in itself, and second, she had basically turned me loose with my camera, which had never been the case before, even when I spent several days with her and her big band as they rehearsed and recorded her *LOOKING FOR AMERICA* album in 2002. I've always tried to respect her space, and to finally be validated for doing so was as good a feeling as realizing, a decade ago, that I'd been the first photographer since Garry Winogrand allowed to spend as much time in the studio with her and her band, and Winogrand's wonderful wanderings during the *ESCALATOR OVER THE HILL* sessions had occurred 30 years earlier! While this is not something I'll engrave on my tombstone, I am none the less proud of it. This photograph was a finalist in the Jazz Journalists Association 2012 Photo of the Year competition.

# Jazz Stories: A Photo History

**FLORIAN WEBER (BORN NOVEMBER 11, 1977, DETMOLD, GERMANY) – PIANO (AT LEFT)** Engrossed in chess game with **DAN WEISS (born Hackensack NJ, March 4, 1977) – drums**, during break in ENJA recording sessions, as **Matthias Winkelmann (born April 7, 1941, Berlin) – producer**, looks on, at Systems Two Studios in Brooklyn NY.



Photo Credit: ©2011 by Patrick Hinely, Work/Play®

Weber's music is complex, but then so are Weiss' abilities to play in unusual time signatures, making for an engaging musical meeting. Weber and Weiss played more than one game of chess, with quiet intent, in the control room during breaks on both of the days of recording sessions I attended. This one occurred right next to where executive producer and ENJA label cofounder Matthias Winkelmann was sitting, and he has swiveled his chair to observe, giving the photograph the potential title of 'three guys holding their chins.' Having worked at least a couple of dozen sessions with him over the years, I can say that Winkelmann has always preferred the light touch to the heavy hand. Constantly balancing an awareness that the meter is running whether the taxi is moving or not with the knowledge that artists do best when allowed to move at their own pace, he graciously lets things happen far more often than he makes things move. This is a rare gift.

JAZZ CALENDIARY 2008, comprising nearly 60 of Patrick Hinely's Work/Play® photographs, including several which have previously appeared in these pages, was published in 2007 in Germany by Jazzprezzo (ISBN 978-3-9810250-3-3), with an introduction by Tad Hershorn. Officially out of print, a few copies remain available from the photographer. For more information, e-mail: [hinely@embarqmail.com](mailto:hinely@embarqmail.com)

# Jazz Stories: A Photo History

**LIONEL LOUEKE (BORN APRIL 27, 1973, COTONOU, BENIN) - GUITAR**  
(at lower left) Listening to playback during ENJA recording sessions, with  
(clockwise) Dan Weiss (born Hackensack NJ, March 4, 1977) – drums, Thomas  
Morgan (born Hayward CA, August 14, 1981) – bass, and Max Ross (born April 3,  
1981, Kiev, USSR) – engineer, at Systems Two Studios in Brooklyn NY.

Loueke is one of the most relaxed individuals I have ever encountered in a recording studio, yet anyone who might think his easy-going nature means his work is less focused need only hear him play to know otherwise. He makes it all look simple, exuding an unconditional rejoicing unlike any I've heard since Wes Montgomery. Guitar star though he is, one who has had the good fortune to work with some big-name heavies from early on, Loueke doesn't fancy himself; the day he was there, he was just one of the guys in the band. His contributions both fleshed out and transformed Florian Weber's compositions, which I would imagine is what the composer/bandleader had in mind when he invited Loueke to be part of the forthcoming BIOSPHERE album. This image is the latest in an ongoing series of tableaux in that room, which, except for digital equipment being added, hasn't changed much in the 20 years I've been shooting there, where musicians must deal repeatedly with their harshest critics: themselves. My guess on this one is that Loueke liked what he was hearing.



Photo Credit: ©2011 by Patrick Hinely, Work/Play®

# Jazz Stories: A Photo History

**STEVE SWALLOW (BORN OCTOBER 4, 1940,  
FAIR LAWN NJ) – BASS GUITAR**

**During set-up and soundcheck, Birdland, Neuburg-  
am-Donau, Germany, October 29, 2011**

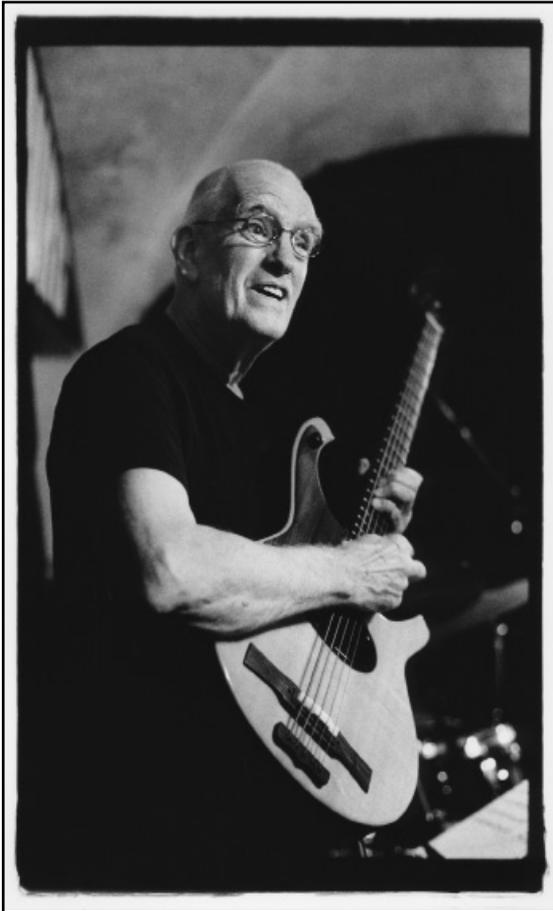


Photo Credit: ©2011 by Patrick Hinely, Work/Play®

After all those years of being the bassist in other people's bands – primarily those of Gary Burton, John Scofield and Carla Bley – here was Swallow finally touring with his own band, and this was only the second gig on the group's inaugural tour. He wasn't euphoric, but he was having a good time among his chosen cohorts (Carla Bley, organ, Chris Cheek, saxophone, Steve Cardenas, guitar and Jorge Rossy, drums). They played two sets, a full evening's romp through Swallow's original repertoire writ especially for this ensemble, and the music ended much too soon. An album was recorded at tour's end and will appear on the XtraWATT imprint of Bley's WATT label. This room is one of the most gracious spaces I've seen in use as a nightclub; it's a deep basement where, in centuries past, barrels, casks and kegs of fermenting beverages were stored. Everywhere one looks there are arches, and to my eye, there is no such thing as too many soaring arcs.

**Recorded in February 2012. Sonny Rollins recounts his “Bridge Story.”**

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

Okay, well, New York is about people living next to each other, and if you play an instrument, a musical instrument, you're going to have to be open to the fact that your neighbors might have to go to work while you want to practice your instrument. And that's always been a big, big problem for me. So anyway, I was living down on Grand Street in the Lower East Side, by the way, and the same situation was obtained. You know, people in the apartment over me, and I had a problem because, as I said, I'm a very sensitive person; I don't like to bother other people. I don't like to cause them any sort discomfort, and of course that basically was the problem. So I happened to be walking in the neighborhood on Delancy Street, ...Anyway, I was walking, and I was sort of walking towards the bridge that goes across to Brooklyn. I saw the steps leading up to the bridge, and I just, you know—I hadn't even thought about that, and I walked over, and I walked up the steps, and there in front of me was this expanse of bridge. Nobody up there in the middle of the day, so I said, “Okay,” and walked across the bridge. I walked across the bridge. Nobody walking in any direction. There were trains coming across the bridge, automobile traffic, and below them was the river, and there were boats coming up and down the East River. And it occurred to me that this would be a perfect place for me to bring my horn and practice in perfect peace, and I wouldn't be disturbing anybody, and I could blow as hard as I wanted, long as I wanted. I had taken a sabbatical, basically, at that time. And so I would go up there day and night, and nobody would bother you. New York City is a very cosmopolitan place, the people are very sophisticated. They walk by, see some guy playing and they don't give a hoot and they just walk by. And I would be there. I took some of my friends up there with me at different times, and it just was a gift from heaven. And I stayed up on that bridge until was being discovered up there by a jazz writer who happened to live in Brooklyn and was walking across the bridge, and he knew that I was on a sabbatical and had disappeared from the music scene. This was my intent, until I then. So he wrote a story, and then news got out and, “Oh, Sonny is on the bridge,” and it turned into a very romantic story, which indeed it is, this lone musician practicing on the bridge and under the New York skyline, and the boats going below and sometimes I'd blow my horn at the boats and they'd answer back. It was really a magical experience, and eventually, though, I had come back to work, but, you know, then still I went there to practice.

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

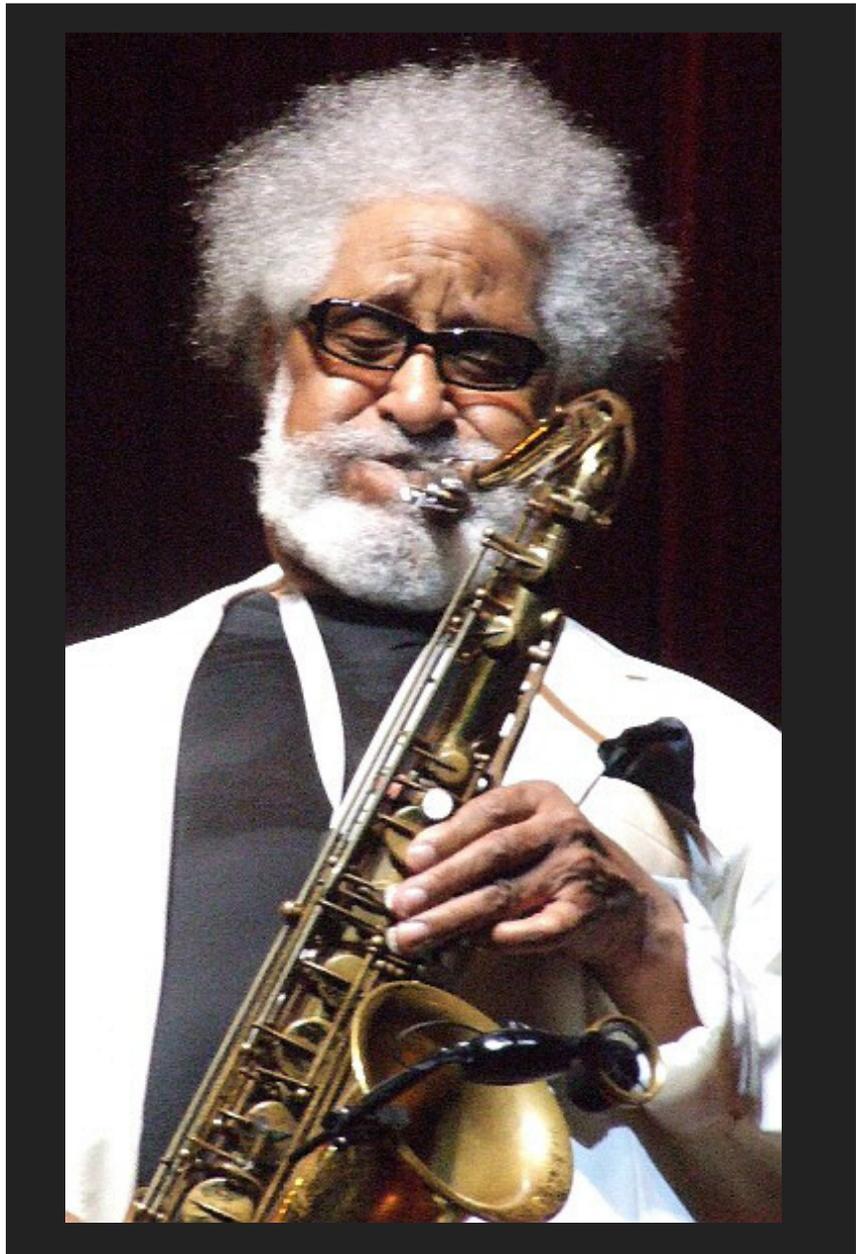


Photo Credit: Ken Weiss

**OBO ADDY, MASTER DRUMMER: OBO RECOUNTS HIS STOLEN PANTS**

**STORY.** Recorded on August 5, 2011. To hear Obo's video interview go to [www.cadencejazzmagazine.com](http://www.cadencejazzmagazine.com) and click on the video tab.

Hi, my name is Obo Addy. I'm from Ghana. I didn't know Joe Kelly, but he came to Liberia in the beginning of the 40's, with some musicians, to perform there. He was there for about 10 years, then came back. In the late 40's somebody said he was forming a band. I went and he said "I know your brothers." He was about 38 years or 40, and some of my brothers were the same age, in their forties. And he said "I know you can play drums. I don't want someone who can play Cuban Samba or anything like that, I want someone who has ideas. Like if you can take your father's drumming thing, and put it into our playing. Can you do that?" And I said "yeah. I can try." Joe said "okay," he [called?] a song and said "let's play it." First he gave me the bongos, and said "tune them." And I can't find the key. And he said "I thought you said you played one before." And I said "the one I played has been already tuned." And everybody started laughing, I think they knew that I was lying. So he showed me how to tune it, and I was nervous, I didn't tune it (as high??) as I wanted it, I was in a hurry. So I tuned it and they called the song(??) and we started playing. This guy who brought his own drum was the congo player. And my cousin, (Shaus?), had been playing with him already, so he was the (trap??) drummer. And we were playing and playing, and in those days, when the bandleader (?something his hand??), we called it a rhythm solo. Everybody played together like our traditional music. You've got to listen to answer. And that's why, when we started, I thought we would wait and one person would play then another, but no, everybody plays together. And that's when I said you've come to my country, now, if that's what you want, I can listen to everybody, listen to the (trap drummer??), and I played and played and played...and then the conga player, too, is very good, and then I started rolling, rolling, "carudududu," I started rolling, rolling, rolling, and then the conga player also started playing some offbeats, so I couldn't get back into time. I was rolling, my shoulder was hurt, my wrists getting stiff, and he was also playing "gurududu gurududu gurudubu," but he looked at me and stopped playing and I stopped playing stretched out his hand and I stretched mine and we shook hands and we both started playing. We listened to the trap drummer and we started playing. Now everybody started clapping. Joe Kelly stopped the band and gave us both a bow tie, and a white shirt, with a (??sulfurized shirt with staved chest??) and he says for us to go find our own pants and shoes. I didn't have pants. I had shoes but they had a hole in them. I went home and went into my brother's room and I took new pants that he hadn't worn at all, that Saturday afternoon, and took them to a tailor. And because (my brother) was way bigger than me, he had to destroy the pants to make them as small as my size. I didn't tell (my brother). My friend did the same. His brother was going to a wedding so he needed a new suit. (My friend) took the pants out of that and gave it to a tailor and made them small.



So now we went to the gig and Joe Kelly put us in front because he'd never seen two young people playing drums like that. Then I couldn't go home and he couldn't go home. And I didn't know that he did that but we were giving excuses and so "let's go to..", we went to another club. Because we were wearing suits and pants and ties they let us in. So we went to a place called Lidu(??), we'd get in and say

"Joe Kelly" and they would say "oh, come in." And we were there until about 5 o'clock in the morning and then we left. We didn't know where we were going. I said "well, let's go to your house." He said "oh no no no no. we can't go to my house." You know, "I don't want to go to my house." So I asked "why?" I started thinking "what did he do?" He said "well, let's go to your house." And I said "...I don't want to go to my house." He said "why," I said "I don't know," and he said "did you do...what I'm thinking you did?" I said "yeah" He said "you took your brother's pants?" I said "oh my god, we are in trouble." You know, like, we could go to one house if we didn't have trouble there, but we both had trouble in our houses. So we did some trick and he sent me to his house. When I went there, his brother had a bottle of gin with a machete by it, and his mother was yelling at him: "you're gonna kill him? he is your brother, you're gonna kill him?!" He said "why didn't he ask me? he is a THIEF, and thieves should be PUNISHED." His brother was drunk, saying that, and when he got a look at me he said "hey! Wanche vi!(??)" Because my father was called Wanche. vi means son, so father (??of the spirits?)'s son. So he said "Wanche vi, come here. You, and your friend, you are all thieves. Maybe you stole your brother's pants too." I said "no no no no no. Did he steal your pants?" He said "are you asking me? you know it!" And he took the machete and I ran out. And I went to (my friend) and I said "Guacu, your brother has a machete and wants to kill you." He said "oh no he's not gonna kill me." I said "this time he's serious." So I took him to my house, he also went to my house, before he went in he saw my brother coming out and my brother asked him "where is Obo," and he said "oh, uh, I, he left me at Lidu(?), so I (thought he came home??)." "He's not here? I know you are lying, he is hiding somewhere. Tell him that he should bring my pants back." Guacu said "yeah I'll tell him." I said "what pants am I gonna bring him? I destroyed them already." So when Guacu told me that he came out and went home, and I went inside and my mother started yelling at me: "Why did you do that? Why didn't you ask him, he could give you other pants, but these new pants he hasn't worn before?" I said "he wouldn't give them to me if I asked him." And she said "well, why did you take them? That's stealing! I'll talk to him when he comes." I said "I'll pay him when I get paid. I'll pay him." But then I was talking to my mom, Guacu was sitting there, and my brother walked in. My legs were shaking and everything. He looked at me and said "why didn't you ask me?" He asked me that nicely. My brother has never known how to talk to people nicely. But that day, he said "why didn't you ask me? (??What you did to pants I was going to go to..these are muesli??)" He was going to go to a Sala(??) that day (something something???) "And I know you just started playing in a band, you need pants, but why didn't you ask me?" I said "I didn't think you were going to give them to me. But I will pay you." He said "do you know how much money you are going to make and then pay me? Stop, stop, stop." And my mother was surprised because he was screaming in the house before I came in. I think...I don't know, somebody talked to him or I don't know, but I was wearing (the pants), and he said "look at what you did." And we sat down with my mother and talked, you know, "if there's anything at all, you should come and ask me,"

## **JAMES BENNINGTON, JAZZ DRUMMER AND INSTRUCTOR BASED IN CHICAGO RECOUNTS HIS MEETING WITH ROY HAYNES IN HOUSTON.**

In 1996 when I was living in Houston, Texas, a friend calls me up and asks what I'm doing the next day. I say nothing and would he like to get together for lunch? Instead, he asks if I'd be interested in picking Roy Haynes up from the airport! Roy was coming in as the headliner for the Houston Jazz Festival and we were warned beforehand that he may be hard to deal with and to "watch out", so we were a little nervous. The day looked as though it would get off to a bad start as we had been given incorrect flight information and arrived late.

I saw Mr. Haynes sitting calmly by himself in the terminal and approached him with caution...immediately, I found that Roy was a kind and gracious person with a quick and, at times, cutting wit. At 71 he wore a very stylish casual outfit of khaki slacks, slip on dress shoes, and a striped sleeveless shirt. His head was shaved save for a "soul patch" in the back. As we assembled the group and got under way, I could see that Roy had more energy than the younger musicians he had with him, as well as a better attitude. Obviously, the rest of the band (except for pianist Dave Kikoski) was more excited about their next tour stop in New Orleans, treating Houston as a necessary evil. Roy, who's been doing this for 50 + years, was plainly excited not only about the night before them, but the sound check as well!

First, we went to their hotel and Roy goes to the bar while the band and the tour manager secure the lodgings. It turned out that the hotel had only reserved regular rooms for the band. While Roy sits at the bar (fully aware of what is going on), the tour manager tells the staff that Mr. Haynes must have a suite. He explains to them who he is, who he has played with, how many times he has played at the White House, etc. It's not until he mentions Miles Davis and Charlie Parker that the staff recognize a "name" -- one complimentary suite for Roy Haynes coming up (after much haggling and convincing)! Roy graciously asked my friend and I to join him and promptly offered to buy us a drink. I refused and bought Roy a Bacardi and soda and the three of us hung out while the rest of the group freshened up from their journey. An attractive waitress less than half his age focused her attention on Roy and flirted with him; she had no idea how old he was! Hell, I can't wear a sleeveless shirt and get away with it!

Once everyone was ready, we departed for the sound check. On the way, Roy talked to us about the old days (in the South especially) and the poor conditions for blacks then. How the band had to disinfect the beds and bathrooms, get their food from the backdoors of restaurants, etc. For a moment, we realized that Mr. Haynes has been around a long time. That feeling quickly disappeared though as we watched him rehearse his band; we watched and learned from a true master. How fresh his approach was! One thing I'll never forget is during one of the tunes in their set, a four-four swing tune, Roy did his famous triplet beat- the right hand playing the first two notes on the snare, the third on the bass drum with the left hand lightly muting the snare head.



Photo Credit: Mark Landenson

He did this rhythm for several choruses and took the music to another plane! Roy really went for it during the rehearsal; the show that night was more polished. That evening, when he was introduced he literally jumped from behind his kit exclaiming to the audience “I’m one of the last of the swing era musicians!”

As I recall, it was the fourth of July weekend and seeing Roy perform along with the colorful fireworks in the night sky was just beautiful...Though tired from the many events and the hecticism of the day, we watched from the wings that evening with a few smiles aimed at us from Roy himself, and we knew that being around and witnessing the timeless and uncanny magic of this man was a privilege in any era! Thank You Thank You Roy Haynes!

#### Post Script

I caught the perennial Roy Haynes not long ago at the Jazz Alley in Seattle, and aside from watching him up close (by the high-hat), the night was especially memorable because after his set, I remember Roy sat alone at the bar eating oysters on the half shell and drinking beer. It was pleasantly surprising to see such a legend just sitting there with along everybody else. Only a few folks approached him, so I went up and reminded him of our meeting some years ago (I also got his autograph on *We Three*, one of my favorite records)...while we were talking, the bartender said he thought it was great that Roy was hanging out at the bar after his set and Roy looked surprised and asked what the other artists did. The bartender told him that most of them went back to the dressing room. Roy heard that and said, “Ah man, that’s outta style!”

# INDEX of CADENCE INTERVIEWS

## By Volume and Issue No.

The following is a partial listing of available **Classic Cadence** back issues and interviews. For the complete listing go to [www.cadencebuilding.com](http://www.cadencebuilding.com) and click on the Cadence Magazine link

### Volume 7

1. James Williams
2. Wayne Wright 2
3. Hugh Brodie
4. Dexter Gordon
5. Herb Johnson
6. Jameel Moonood
7. Saheb Sarab
8. Bob Watson

### Volume 8

1. Frank Lowe
2. Lucky Thompson
3. Art Hodes/J.R. Mitchell
4. Rovo 4tet
5. Lucky Thompson 2
6. J.R. Mitchell 2
7. Bill Dixon
8. Dollar Brand
9. Joe Lee Wilson
4. Bill Dixon 2
5. Jim Sauter/Bob Mover
6. Gary Williams
7. Nick Brignola
8. Bill Dixon 3
9. Jabbo Smith
6. Gene Fela
7. Michael Moss
8. Toshiko Akiyoshi
9. Lew Tabackin
10. Max Roach
11. Steve McCall
12. Phil Woods
13. Eugene Chabrousse
14. Glenn Zottola
15. Ornette Coleman
16. Mose Allison
17. Slam Stewart
18. K. Yusuf Lateef
19. Roscoe Mitchell
20. Slam Stewart 2
21. Ricky Ford
22. Davey Williams
23. LaDonna Smith

### Volume 9

1. Jon Hendricks
2. Cliff Jackson
3. Garielin, Tarasov & Chakasin
4. Beaver Harris
5. Sergey Karyabin
6. Beaver Harris 2
7. Harry Swets Edson
8. Vinny Golia
9. Bennie Wallace
10. Duke Groner
11. Beaver Harris 3
12. Zoot Sims
13. Bennie Wallace 2
14. Art Tatum, Jr.
15. Cecil McBee
16. Chico Freeman
17. Barbara Donald
18. Ruby Bruff
19. Earl Cross/Hank Jones
20. Dwight James
21. Nad Qamar
22. The Fringe/Larry Gelb
23. J.R. Montrose
24. The Fringe 2
25. Nad Qamar 2
26. Tim Berne
27. Nad Qamar 3
28. Oliver Jackson
29. John Gordon
30. Nad Qamar 4
31. Alan Dawson
32. Nad Qamar 5
33. Peter Letich

### Volume 10

1. Lee Konitz
2. McCoy Tyner
3. Rory Stuart
4. Marilyn Crispell

1. Camell Jones
2. Gary Bartz
3. Anthony Braxton
4. Jesse Driscoll
5. Eddie Shaw
6. Bernie Charles
7. Henry Chaney
8. James Williams
9. Art Farmer
10. Koko Taylor
11. James Williams 2
12. Chris Wood
13. John Handy
14. Bruce Ackley
15. Court Basie
16. Horace Tapscott
17. Derek Bailey
18. Frank Rehak
19. Horace Tapscott 2
20. Body Wood
21. Frank Reich 2
22. Grover Mitchell
23. Gil Evans
24. Jimmy Stewart
25. Zoot Sims
26. Cecil Taylor
27. Grover Mitchell 2

### Volume 11

1. Zoot Sims 2
2. Betty Carter
3. Valery Ponomarev
4. Jaki Byard
5. Bobby Mintzer
6. Steve Turre
7. Jaki Byard 2
8. Peanuts Hucko
9. Melba Liston
10. Art Blakey 2
11. Slim Gaillard
12. Lee & Stan Shaw
13. Fred Hopkins
14. Herbie Hancock
15. Henry Threadgill
16. Larry Elgart
17. Michael Smith
18. Phil Woods
19. Armen Donelian
20. Anne Marie Moss
21. Bill Pierce
22. Glenn Wilson
23. Eric Krudy
24. Bill Goodwin
25. Errol Parker

### Volume 12

1. Louis Armstrong
2. Pepper Adams
3. Bobby Short
4. Pepper Adams 2
5. Jimmy Baron
6. Kim Parker
7. Pepper Adams 3
8. Kansas Fields
9. Pepper Adams 4
10. Jack McVea
11. Bob Nell
12. Hammett Bluiett
13. Steve Stacy
14. Albert Collins
15. Bueli Neidlinger
16. Elia Ili
17. Smokey Young
18. Raymond Boni
19. Bob Wilber
20. Steve Coleman
21. Art Davis
22. Roy Porter
23. Roy Porter 2
24. Randy Brecker
25. Anthony Davis
26. Al Chohn
27. Nathan Page
28. Les Elgart
29. Red Rodney
30. Hayes Piliars

### Volume 13

1. Stan Blake
2. George Lewis
3. Singleton Palmer
4. Roy Brown
5. Didiy Svoeplje
6. Khan Jamal
7. Will Shade
8. Al McKibbon
9. Carl Stanton
10. Larry Coryell
11. Quinn Wilson
12. Norman Mason
13. Al Grey

### Volume 14

1. Eddie Lockjaw Davis
2. E. Lockjaw Davis 2
3. Wilbur Morris
4. Warren Smith
5. Marshall Royal
6. Craig Harris
7. Joe Lock
8. Terry Gibbs
9. Wild Bill Davis
10. Henry Threadgill
11. Ken McIntyre
12. James Spaulding
13. Marcus Roberts
14. Brian Lynch
15. Yusuf Lateef
16. R. Miguel Miranda
17. Elos & Bou. Ferre
18. Bill Holman
19. Jake Hanna
20. Fred Taylor
21. Billy Harper
22. Jake Hanna 2
23. David Matthews
24. Major Holley
25. Butch Morris
26. Archie Shepp
27. Howard Anderson
28. E.L. Petrovsky
29. Paul Rutherford
30. Eddie Gale
31. Rodney Richardson
32. Mose Allison
33. Rodney Richardson 2
34. Eddie Lee
35. Rodney Richardson
36. Eddie Lee 2
37. Rodney Richardson
38. Eddie Lee 3
39. Rodney Richardson
40. Eddie Lee 4
41. Rodney Richardson
42. Eddie Lee 5
43. Rodney Richardson
44. Eddie Lee 6
45. Rodney Richardson
46. Eddie Lee 7
47. Rodney Richardson
48. Eddie Lee 8
49. Rodney Richardson
50. Eddie Lee 9
51. Rodney Richardson
52. Eddie Lee 10
53. Rodney Richardson
54. Eddie Lee 11
55. Rodney Richardson
56. Eddie Lee 12
57. Rodney Richardson
58. Eddie Lee 13
59. Rodney Richardson
60. Eddie Lee 14
61. Rodney Richardson
62. Eddie Lee 15
63. Rodney Richardson
64. Eddie Lee 16
65. Rodney Richardson
66. Eddie Lee 17
67. Rodney Richardson
68. Eddie Lee 18
69. Rodney Richardson
70. Eddie Lee 19
71. Rodney Richardson
72. Eddie Lee 20
73. Rodney Richardson
74. Eddie Lee 21
75. Rodney Richardson
76. Eddie Lee 22
77. Rodney Richardson
78. Eddie Lee 23
79. Rodney Richardson
80. Eddie Lee 24
81. Rodney Richardson
82. Eddie Lee 25
83. Rodney Richardson
84. Eddie Lee 26
85. Rodney Richardson
86. Eddie Lee 27
87. Rodney Richardson
88. Eddie Lee 28
89. Rodney Richardson
90. Eddie Lee 29
91. Rodney Richardson
92. Eddie Lee 30
93. Rodney Richardson
94. Eddie Lee 31
95. Rodney Richardson
96. Eddie Lee 32
97. Rodney Richardson
98. Eddie Lee 33
99. Rodney Richardson
100. Eddie Lee 34
101. Rodney Richardson
102. Eddie Lee 35
103. Rodney Richardson
104. Eddie Lee 36
105. Rodney Richardson
106. Eddie Lee 37
107. Rodney Richardson
108. Eddie Lee 38
109. Rodney Richardson
110. Eddie Lee 39
111. Rodney Richardson
112. Eddie Lee 40
113. Rodney Richardson
114. Eddie Lee 41
115. Rodney Richardson
116. Eddie Lee 42
117. Rodney Richardson
118. Eddie Lee 43
119. Rodney Richardson
120. Eddie Lee 44
121. Rodney Richardson
122. Eddie Lee 45
123. Rodney Richardson
124. Eddie Lee 46
125. Rodney Richardson
126. Eddie Lee 47
127. Rodney Richardson
128. Eddie Lee 48
129. Rodney Richardson
130. Eddie Lee 49
131. Rodney Richardson
132. Eddie Lee 50
133. Rodney Richardson
134. Eddie Lee 51
135. Rodney Richardson
136. Eddie Lee 52
137. Rodney Richardson
138. Eddie Lee 53
139. Rodney Richardson
140. Eddie Lee 54
141. Rodney Richardson
142. Eddie Lee 55
143. Rodney Richardson
144. Eddie Lee 56
145. Rodney Richardson
146. Eddie Lee 57
147. Rodney Richardson
148. Eddie Lee 58
149. Rodney Richardson
150. Eddie Lee 59
151. Rodney Richardson
152. Eddie Lee 60
153. Rodney Richardson
154. Eddie Lee 61
155. Rodney Richardson
156. Eddie Lee 62
157. Rodney Richardson
158. Eddie Lee 63
159. Rodney Richardson
160. Eddie Lee 64
161. Rodney Richardson
162. Eddie Lee 65
163. Rodney Richardson
164. Eddie Lee 66
165. Rodney Richardson
166. Eddie Lee 67
167. Rodney Richardson
168. Eddie Lee 68
169. Rodney Richardson
170. Eddie Lee 69
171. Rodney Richardson
172. Eddie Lee 70
173. Rodney Richardson
174. Eddie Lee 71
175. Rodney Richardson
176. Eddie Lee 72
177. Rodney Richardson
178. Eddie Lee 73
179. Rodney Richardson
180. Eddie Lee 74
181. Rodney Richardson
182. Eddie Lee 75
183. Rodney Richardson
184. Eddie Lee 76
185. Rodney Richardson
186. Eddie Lee 77
187. Rodney Richardson
188. Eddie Lee 78
189. Rodney Richardson
190. Eddie Lee 79
191. Rodney Richardson
192. Eddie Lee 80
193. Rodney Richardson
194. Eddie Lee 81
195. Rodney Richardson
196. Eddie Lee 82
197. Rodney Richardson
198. Eddie Lee 83
199. Rodney Richardson
200. Eddie Lee 84
201. Rodney Richardson
202. Eddie Lee 85
203. Rodney Richardson
204. Eddie Lee 86
205. Rodney Richardson
206. Eddie Lee 87
207. Rodney Richardson
208. Eddie Lee 88
209. Rodney Richardson
210. Eddie Lee 89
211. Rodney Richardson
212. Eddie Lee 90
213. Rodney Richardson
214. Eddie Lee 91
215. Rodney Richardson
216. Eddie Lee 92
217. Rodney Richardson
218. Eddie Lee 93
219. Rodney Richardson
220. Eddie Lee 94
221. Rodney Richardson
222. Eddie Lee 95
223. Rodney Richardson
224. Eddie Lee 96
225. Rodney Richardson
226. Eddie Lee 97
227. Rodney Richardson
228. Eddie Lee 98
229. Rodney Richardson
230. Eddie Lee 99
231. Rodney Richardson
232. Eddie Lee 100
233. Rodney Richardson

### Volume 15

1. Inese Schweizer
2. Jimmy Cleveland
3. Malachi Favors
4. Charles Gayle
5. Bob Enyowsden
6. Dizzy Gillespie

1. Curtis Jones
2. Thomas Chapin
3. Charlie Rouse
4. Jack Lesberg
5. Les McCann
6. Barry Weidie
7. Barney Kessel
8. Pete Peterson
9. Wade Watson
10. Vince Chancy
11. Dennis Charles
12. Meade Lu Lewis
13. Bill Barron
14. Sheila Jordan
15. Truck Patham
16. Jerome Richardson
17. Truck Patham 2

### Volume 16

1. Fred Hopkins
2. Eddie Bert 2
3. Nat Asfender
4. Joel Futterman
5. John Lindberg
6. Nappy Brown
7. Jerry Carter
8. Horace Ott
9. Vincent Herring
10. Fred Anderson
11. Jerry Dodgion
12. John Zorn
13. Dave Brubeck
14. Phil Wilson
15. Roswell Rudd
16. Hank Mobley
17. Henry Franklin
18. Roswell Rudd 2
19. Steve Lacy
20. Gary Smulyan

### Volume 17

1. Steve Kuhn
2. Stephanie Grappelli
3. John Stubblefield
4. Steve Kuhn 2
5. Brian Lynch
6. Elos & Bou. Ferre
7. Bill Holman
8. Jake Hanna
9. Fred Taylor
10. Billy Harper
11. Jake Hanna 2
12. David Matthews
13. Major Holley
14. Butch Morris
15. Archie Shepp
16. Howard Anderson
17. E.L. Petrovsky
18. Paul Rutherford
19. Eddie Gale
20. Rodney Richardson
21. Mose Allison
22. Rodney Richardson 2
23. Eddie Lee
24. Rodney Richardson
25. Eddie Lee 2
26. Rodney Richardson
27. Eddie Lee 3
28. Rodney Richardson
29. Eddie Lee 4
30. Rodney Richardson
31. Eddie Lee 5
32. Rodney Richardson
33. Eddie Lee 6
34. Rodney Richardson
35. Eddie Lee 7
36. Rodney Richardson
37. Eddie Lee 8
38. Rodney Richardson
39. Eddie Lee 9
40. Rodney Richardson
41. Eddie Lee 10
42. Rodney Richardson
43. Eddie Lee 11
44. Rodney Richardson
45. Eddie Lee 12
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89. Eddie Lee 34
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93. Eddie Lee 36
94. Rodney Richardson
95. Eddie Lee 37
96. Rodney Richardson
97. Eddie Lee 38
98. Rodney Richardson
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100. Rodney Richardson
101. Eddie Lee 40
102. Rodney Richardson
103. Eddie Lee 41
104. Rodney Richardson
105. Eddie Lee 42
106. Rodney Richardson
107. Eddie Lee 43
108. Rodney Richardson
109. Eddie Lee 44
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112. Rodney Richardson
113. Eddie Lee 46
114. Rodney Richardson
115. Eddie Lee 47
116. Rodney Richardson
117. Eddie Lee 48
118. Rodney Richardson
119. Eddie Lee 49
120. Rodney Richardson
121. Eddie Lee 50
122. Rodney Richardson
123. Eddie Lee 51
124. Rodney Richardson
125. Eddie Lee 52
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### Volume 18

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2. Eddie Bert 2
3. Nat Asfender
4. Joel Futterman
5. John Lindberg
6. Nappy Brown
7. Jerry Carter
8. Horace Ott
9. Vincent Herring
10. Fred Anderson
11. Jerry Dodgion
12. John Zorn
13. Dave Brubeck
14. Phil Wilson
15. Roswell Rudd
16. Hank Mobley
17. Henry Franklin
18. Roswell Rudd 2
19. Steve Lacy
20. Gary Smulyan

### Volume 19

1. Steve Kuhn
2. Stephanie Grappelli
3. John Stubblefield
4. Steve Kuhn 2
5. Brian Lynch
6. Elos & Bou. Ferre
7. Bill Holman
8. Jake Hanna
9. Fred Taylor
10. Billy Harper
11. Jake Hanna 2
12. David Matthews
13. Major Holley
14. Butch Morris
15. Archie Shepp
16. Howard Anderson
17. E.L. Petrovsky
18. Paul Rutherford
19. Eddie Gale
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## A Conversation with Bernard Purdie



Here's a conversation between pianist David Haney, and drummer Bernard "Pretty" Purdie, recorded in a park in Portland, Oregon on a fall morning in October of 2011.

HANEY: In this business, you've seen it all. It's remarkable to do well in this business, I mean, because it's such a poor—it's not really a business. It's kind of sharks and deep water, you know.

PURDIE: That is the business part of it, and if you can survive over that, believe me, you really have become somebody in this business, because it's only 10% of your playing, and it's 90% of business, and that 10% is equal to that 90%. It really is.

HANEY: I believe it, and people don't—they don't put that together, do they? Just spend 90% working on music, 10% on the other thing. We've got it backwards.

PURDIE: It is. But without that 10%, the business world don't have anything.

HANEY: Yeah, that's right, too. [LAUGHTER]

PURDIE: They don't.

HANEY: It's like this scale, sort of. You have to keep a balance, but not with equal weights.

PURDIE: Not with equal weights, and that's why it's so important that folks who do make it—and 98%, they make it because they compose, or they end up having part of their publishing, or something of that nature that they don't even know and don't realize what that did for them, and kept them alive all those years. But I was taught

## A Conversation with Bernard Purdie

that early. I didn't realize how well I was taught it. I mean, the success of my little company is because of the business sense that I've always had, but I had it because I had good teachers.

HANEY: So you had that awareness going into it..

PURDIE: Yeah, and I've said no to many contracts, many. Yes, I would have had a lot of money, but I wouldn't have had anything else to go with it. I wouldn't have been able to be playing as I am today because I would have hurt so many people in the business. Ain't nobody going to call you to play if you're going to hurt people in the business. It's going to catch up to you.

HANEY: Yeah, it's not that big of a world, is it?

PURDIE: And I look at, you know, 20 years ago, 30 years ago, 15 years ago, 10 years ago, and I think about what a million dollars would be. Well, a million dollars is spent in a couple of years. It isn't a lifetime that you get to keep it because of the way the world is. If you want to travel, that gets eaten up so fast. Yeah, it's just every day is a big expense. It's a major expense. It's not even a big—it's a major expense, so you have to learn how to compromise, even in that. Well, when you think that, "Okay, I got a million dollars." How long will it last you? And if you're going to pay for somebody else to go with you, cut that in half. I mean, you'll get two or three years out of it for yourself. You don't even get five years. There is no five years where having a million dollars, you can spend—you can spend a million dollars in five years like this [SNAP].

HANEY: It raises the question, how much do you need?

PURDIE: How much do you need? But at the same time, if you learn that you can compromise with things, well that million dollars can last you ten, fifteen, twenty years. It means that you're not going to live up here, you're going to live down here, within your means, and let some of the money make some money for you. Yeah, don't just waste it all on living because we can live at different levels and still enjoy life.

HANEY: And still enjoy life.

PURDIE: The second thing that happened to me was commuting here, to Portland.

HANEY: It was?

PURDIE: Mm hmm.

HANEY: And that—this kind of became a position of power over here, that you were here..

PURDIE: Well, the power wasn't here.

HANEY: Right, I don't mean the industry.

PURDIE: But the power was here, me being able to say no to people. I was actually able to say no because Asse had me look at the big picture, and I mean the big picture, and that picture got bigger, bigger, and better, and I said, "Oh, wow.

That's okay. Oh, I like this. Yeah, I like this." You know, you start looking at things that are in that picture. I started liking what I was seeing, and I started liking me. You know, like I worked hard for my position. I worked hard to be Bernard Purdie, but to be Bernard Purdie around the world.

HANEY: You need a big picture for that.

## A Conversation with Bernard Purdie

PURDIE: A big picture.

HANEY: And it must be like chess, where you can afford to lose a pawn or two if you can see the whole thing. And you can give up a pawn; you can give up to get the big picture, right? You can't do that if you're looking just at each moment.

PURDIE: Right, and each time that you narrow things down, when you're narrow-minded—

HANEY: Yeah, yep.

PURDIE: It just doesn't work because everything goes [whizzing sound], and goes by, and by the time you turn your head, "What was that?"

HANEY: Yeah, right, because you're looking like this, and—you know, I do this when I get stressed—I think it's a form of tunnel vision when you get stressed because I can't see the keys on the table. And you think, "Oh, they're there now, all of a sudden." And it's just because you're doing this. You know, you're so stressed, you're going like this, and you're—anyway. Well, I'm facing this new prospect of taking over this Cadence Magazine, and I'm trying to figure out how to keep playing music at the same time, because that can't go. I can't—I don't have any choice. I don't—I have to play, you know?

PURDIE: But it's not about choice, okay? Your choice in life is to play piano, no matter what. Everything else that you do, you pick up along the way. Now, the magazine, the magazine will work. People know Cadence. They know what they have done over the years.

HANEY: Yeah, they have a reputation.

PURDIE: They have a reputation, so little by little, you reach out to each one of them.

HANEY: And they'll—half of the work has been done.

PURDIE: That's right. Now what you have to do to make sure that the things that you have are interesting to folks to want to continue looking at it.

HANEY: Yeah.

PURDIE: And you can do that.

HANEY: Yeah.

PURDIE: You know a lot of people.

HANEY: Yeah. I want it to be just a subjective thing that it always has. I don't care—I have no—

PURDIE: Don't change that.

HANEY: I have no alternate life. I don't have any other reason for doing it, other than historically it's significant.

PURDIE: That's all you need to do, yeah, because, like I said, I look at 30 years ago, and I didn't realize it's been 30 years.

HANEY: Yeah, yeah, it has, yeah. 35 years, actually.

PURDIE: Long time.

HANEY: Well, thank you for doing this.

PURDIE: My pleasure.

To listen to the audio of this interview go to [CadenceMagazine.com](http://CadenceMagazine.com)



Photo Credit: Ken Weiss

## Avishai Cohen

Interview by Mike  
Gerber

Twenty years have passed since a plane carried young Israeli bassist Avishai Cohen to New York at the dawning of his career.

As he disembarked that day in January 1992 – along with two other Israeli hopefuls, bassist Omer Avital and trombonist Avi Leibowitz – it was just a few years after Leonard Feather, the famous jazz critic, having attended a 1980s festival in Tel Aviv and concerts in Jerusalem, declared: “Israel at the time of my visit had no perceptible jazz club activity ... Because the country’s native culture was remote from the roots of jazz, it seemed arguable that Israel was unlikely to generate any talent of lasting importance.”

Feather was not totally pessimistic, however. Referring to the emergence of prominent jazz musicians from Japan, wondered if, similarly, “Israel, a country smaller than New Jersey, may yet provide the world jazz community with a new sound that is larger than life”. So it has proved, and that plane, in 1992, was

conveying the Israeli jazz advance guard. The two decades since have seen a big bang burst of outstanding Israeli talent spiralling across the jazz cosmos. And Avishai Cohen – whose latest album *Duende*, a recording with pianist compatriot Nitai Hershkovits, was released in May 2012 – is, popularity-wise, the biggest, brightest star in the Israeli jazz constellation. His flair as a composer, his exuberant and virtuosic acoustic and electric bass playing – and, when the material demands, he passionate vocalizing – has won him fans worldwide.

His rise to fame required incredible tenacity. I quote here from my book *Jazz Jews*, about his experiences when, barely out of his teens, he first arrived in New York to study at Manhattan's New School for Jazz and Contemporary Music:

'I didn't know anybody, and it was freezing,' Cohen recalled. 'So I started taking moving and construction jobs. It was very depressing. I'd get home at five or six at night, trying to practise and fall asleep on the bass. It was horrible — that first year in New York was one of the hardest years of my life. But something told me to stick around, that it would somehow get better.' Cohen's management sent me a short Israeli documentary about him, on which he remembers performing in subways, in Central Park, on streets. He began picking up gigs with jazz and Latin bands but his career took off after he came to the notice of a jazz superstar. As Avishai tells it in the film, after five years the phone rang and the caller said, 'Avishai, I'm Chick Corea, let's make music together.' Corea, interviewed for the film, explains, 'I had this tape and was listening to it for days in my car and I thought, 'Gee, I ought to do something with this, this music is really fresh.'

Not only a Corea breakthrough, but a career breakthrough, for Avishai. He worked with the celebrated pianist for six years, and Avishai's first albums were released on Chick's Stretch label. His reputation established, Avishai formed his own RazDaz Recordz label before moving back to Israel in 2004. As a musician of global status however, the entire planet is his manor.

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My first opportunity to catch Avishai in performance is at the Union Chapel, a church in my home city, London, that regularly stages concerts. The gig proves as magnificent as the hallowed venue, the haunting tunes and sublime solo and ensemble musicianship of Avishai and his trio partners, fellow Israelis pianist Shai Maestro and drummer Itamar Doari, bringing everyone to their feet in the clamour for an encore.

Pre-gig, I meet Avishai over beers in the lobby of the hotel, near St Paul's Cathedral, where he is staying. I read him what Feather said, about the state of jazz in Israel before Avishai took that US flight.

"I kind of agree with what he's saying," responds Avishai. "A few people in Israel up until the mid-eighties, late-eighties, came back from Berklee [College of Music, in Boston] and brought a bit of that vibe into schools and little clubs that I, as a 17 year old, would play with these guys.

"Then when I was 21 I went alongside the other two musicians to New York and

pursued a musical career. It was a jazz journey for me, I wanted to go to the Mecca of jazz. And it was a great year for me as a young inspired jazz bassist-to-be, because a lot of, or nice amount of, musicians liked me, like Brad Mehldau or Joshua Redman, people like that, doing their thing in New York at the time. So it was a resurrection almost of bebop and hard bop times in New York where young people my age were playing that music very seriously and I was getting into that as well as investing in some Afro-Caribbean Nu Yorican Latin jazz scene. So after a few years I started playing with Danilo Perez and Jeff Watts, which was like the upcoming young talents signed on a big deal with Impulse. I did an important record with Danilo and started touring with him and got noticed by Chick Corea. And things that happened to me in New York were widespread. I got gigs that got noticed by the international jazz community, who knew who I was by doing that, and that got to a point where Israel was on the map jazzwise in the world. So after that there were more and more Israelis that started coming to New York and exploring. I'm not saying I was the first one, but since that time something else happened."

Presumably, Omer Avital and Avi Leibowitz also struggled initially?

"Yes, we all in different ways were experiencing the difficulty of being in a different country with a different language, different culture and trying to live our lives as young adults, being part of a music scene that had some of the greatest names." Avital, who like Avishai has a new album out, *Suite of the East*, is now a mainstay of New York jazz, while Leibowitz, who worked with stellar trumpeter Roy Hargrove, returned to Israel in 2003.

Those tough labouring jobs Avishai undertook to pay his way while studying in New York steeled him for the rigors of the jazz life. "There was a lot of romance in it, especially when it's thought of retrospectively. At the time it was difficult but it was very real and very important in the foundations of what I was becoming, and my appreciation to what I do. It's important to go through things like that in life in order to then, at any point, remember where you're coming from, and how important that is to you, that it's not taken for granted at any time. Because it's not easy to do what we do, what I do. To look back and see that you started from scratch, because for me that's the only way; I'm a hard worker, it's practise, I always was devoted to what I'm doing."

So what did he learn from working with Corea?

"He embraced me as a writer first of all and then produced and recorded my first record [Adama, 1988] and then took me into his band. And then that relationship as a bass player, we were very close, he would consult me on all of his decisions musically and I was a big inspiration on him as he was of course on me. Recorded a few records, toured with him. And kept always writing my own music and developing my own project, but small fire as I was devoted to his project. And I've learned many things from him; first of all, to be kind and to treat your band of musicians as best as you can and to be fair and inspiring and as a bandleader today, I've learned the right things from him.

“Just being on stage with someone with that experience, you feel the weight as you go on stage; it’s like it sits really well and it’s very honouring, respectful special moments when you are on stage with a master of his craft as Chick is. So I was soaked and sucked into a very demanding and uplifting but extraordinary situation that has changed me very severely, has made me a much better and confident musician than I was already.”

The multicultural thrust of New York City also had a major impact on him.

“New York is not really totally America but it is an interesting part of America, a better side of America from most parts. New York is a melting pot, a place where almost anyone could come and say what they want, they just got to be good about it, good at what they do and persuasive in a place where there’s many. So New York got out of me all my elements, all my influences got out strongly in New York because I wasn’t home, so the reminiscing or the missing, the yearning, those feelings have brought out the essence of what I’m made of musically, so my influences of since I was very little came out in my writing. And that came out in a very cool way because New York is about this rough edge that, if you can take it, as a creator, the synthesis that comes out of it is very strong, and that’s what happened on my first records, especially on the first one where on I felt I came out with something that was fresh because the influence of jazz in New York, and what jazz was, in conjunction with my roots or my emotional elements that came out from where I was born formed a nice meeting, and my music right away got the attention of people.”

I have not heard Avishai’s records on Chick’s label, but I do have his first three discs for RazDaz, the label Avishai founded with his manager Ray Jefford. These are Lyla (2003), At Home (released 2005, but recorded in 2004 before his return to Israel), and Continuo (2005), also the last of his six RadDaz recordings, Gently Disturbed (2008).

Although Lyla included one duo track with and written by Corea, ‘Eternal Child’, that album and the other RazDaz records marked a significant shift in Avishai’s art: “Another era, musical or lifewise, started the RazDaz record time – those records are even freer in the way of my collectiveness, where I’m going, and my adventurousness.”

On the strength of his earliest RazDaz albums, I wrote in my book that “Cohen’s prowess as a bassist puts him in the class of Charlie Haden, Charles Mingus and, on electric bass, Jaco Pastorius — that same sense of almost architectural progression of melodies and harmonies, while never neglecting the bassist’s propulsive duties. Like Haden and Mingus too, Cohen is a fascinating composer.” What also stood out for me was the middle eastern influences to which Avishai attributes some of the freshness in his music. On Continuo for instance, which made number 2 in America’s jazz album charts, Amos Hoffman, an Israeli jazz guitarist, plays exclusively on oud, his quartertone inflections, as I put it in my book, “lending the proceedings the air of some hip bazaar”.

Middle eastern music for the 21st century, melded with contemporary jazz styles

and a stately baroque classical sensibility – those are defining elements of Avishai's ouvre – alongside variously references to diverse forms of Jewish music such as Sephardi, Yiddish and Israeli folk songs.

His main musical influences?

"Main would be, probably, Johann Sebastian Bach, Jaco Pastorius, Led Zeppelin, more than the Beatles in a way. The Beatles too, all of those things, but Bach, Stevie Wonder and Jaco Pastorius would be the strong elements."

And mainstream jazz influences?

"Oh, Art Blakey – everyone, Monk, Mingus, Ellington, all huge influence. But Art Blakey and the Jazz Messengers really produced a sound that comes out of those hard bop beautiful records of the 60s is some of my favourite – to me that's like Led Zeppelin in a way, it's got that energy, it's like rock, you know? I like that energy of rock and roll, but mixed in that swinging, dirty type of thing, and Art Blakey I think had that. And oh, Eddie Palmieri, huge influence on me, huge – he's got again that huge bigger than life rock and roll feel to his music in a different way."

No surprise that, in Palmieri, Avishai, given his New York years, should cite one of the giants of Latin jazz; the Israeli, when he chooses to, sings Hispanic material with fluency and feeling, and his fleet sinewy fingering on double bass at times, to my ears, invokes flamenco guitar several octaves below.

What about the influence of the foremost Israel popular songwriters? Other Israeli jazzers, I point out, have frequently mentioned them.

"I've arranged, and always do, at least one or two songs per record, older Israeli beautiful songs. One of my favourite composers, who died long time ago is Mordechai Zaira; he's very particular, he's got the Russian sound, eastern European influence.

"What happened in Israel is like, years ago, when they came those socialist, idealistic, crazy people came to Israel, crazy as they were, are the reason Israel exists, and some of those guys have been musicians, or part-musicians, they worked in some other job every day and they were writing songs like this guy Mordechai Zaira; and they had this Russian almost – of course Polish and eastern European influences in their writing – you can hear Rachmaninoff and stuff, and the harmonies and melodies are so strong. And they were inspired by the dabke or the Arabic or middle eastern influence rhythmically and melodically that they heard. So the most incredible ones out of them put those in such a great way where they created a sound that you can say was Israeli. And I'm very influenced by those guys."

Avishai also attributes the role of the aforementioned Amos Hoffman: not only is he a frequent collaborator on Avishai's records, but Avishai has guested on all three of Hoffman's albums, the last of which, *Carving*, is a RadDaz release. "He's designed part of the sound through the beginning with me," Avashai attests. "Bringing him with the oud is a great adventure and still is, the way he plays, he's got this ability to bring west and east in a very cool way where it's not imposed and it's very natural – he's a very high musician in that sense. The oud is great on any Yiddish song like

‘Oyfn Weg Shteyt a Boym’.

That song, with Hoffman on oud, is covered on Avishai’s 2011 album, *Seven Seas*, under the translated title of ‘About a Tree’. “It’s a Yiddish melody,” says Avishai, “very lyrical, and you can hear the oud playing with the piano, and playing western scales, but it’s got that tinge.”

*Seven Seas*, along with Avishai’s other most recent albums, *Aurora* (2009), and the new one, *Duende*, are all EMI/Blue Note releases, rather than on his own RazDaz label. “I have made that move,” he reveals, “because I have been noticed by Blue Note in France and because they wanted to do something with me. For me Blue Note represents something really cool, but at the same time what reason have I got to record with them, other than a prestige thing, because I’m already recording successfully with my own label? The reason I did it is because we actually could use our hands off for a while. My manager does the label thing, but it’s nice to be doing a record for someone and for them to be taking care of all the production thing and we just go and do the music. I probably will go back to RazDaz at some point, or maybe just record other people on RazDaz.”

Artists whose releases RazDaz currently supports, besides Amos Hoffman, include saxophonist Jimmy Greene, pianist/keyboardist Sam Barsh, drummer Mark Guiliana’s group HEERNT, and Israelis flautist Ilan Salem and singer songwriter Karen Malka.

Israeli jazz musicians are now a major presence in US jazz – Avishai and the other pioneers having prised open the doors – while some are based in other countries. Avishai loves New York, so why prompted his return to Israel?

“I had a global profile and I could afford it, to leave New York and not stop what I’m doing. Which is great because New York is wonderful but, at a certain point I was so much on the road that it didn’t make any sense to be there any more because I wasn’t getting interaction with the city like I used to and it wasn’t about living in New York, it was about living anywhere because I’m on the road. So I preferred being in Israel closer to family and friends and a sunny environment.”

Isn’t he though missing the New York buzz?

“I’m not because I was there in the right years, right time of my life where the buzz was the most important thing in my life. Today I’ve got a serious need to just be in peace and quiet when I’m not on the road; a buzz is not what I’m looking for. A buzz I’m looking for on stage with my band every night, and there is. But that buzz is part of my DNA, coming from New York and learning to give, like, really, suicide on the music, that’s in my DNA, I don’t need to live there anymore.”

So what’s the jazz scene like in Israel, three decades on since Leonard Feather’s unpromising visit?

“It’s way stronger and anchored than ever. There’s definitely a scene in Israel and the strongest thing about this scene is that there’s a bunch of young guys and girls that play their asses off. In relation to other countries, really, if you do a percentage, like the amount of people of incredible young talents.” For example, Avishai’s drummer Itamar Doari, “a motherfucker” of a player, as Avishai puts it – and as I

witnessed myself at the Union Chapel. “I don’t need to look for my players in New York,” Avishai adds.

“And part of that is reasons like myself – but I won’t take the credit for it – people like myself who came back from New York and invested in teaching, which I don’t have the time. But they have done such an incredible job that it’s unbelievable what’s going on there.”

Some 20 per cent of Israeli citizens are of Palestinian background, yet their presence in the country’s jazz is miniscule. The late Jewish-American jazz saxophonist Arnie Lawrence did his utmost to encourage collaborations between Jews and Palestinian musicians in Israel, and since my book was published, I’ve learned about Palestinian guitarist Michel Sajrawy whose band includes Palestinians and Jews. Beyond that, I’m not aware of too much interaction.

“Right, that’s true,” Avishai agrees. He mentions Daniel Barenboim’s West-Eastern Divan Orchestra of young Arab and Israel musicians, but that’s classical music.

“I don’t really know if there are and how many young Palestinians that are in to jazz, to be honest,” Avishai continues. “I would welcome anyone to collaborate with, whether they’re Palestinian or not, like when someone is good, that I want to be a part of it, wants me to be a part of it, I would love it. Other than that, it’s a very difficult thing.”

So any idea why a fifth of the population is unrepresented?

“I don’t know, man,” says Avishai. “Maybe jazz doesn’t speak to them.”

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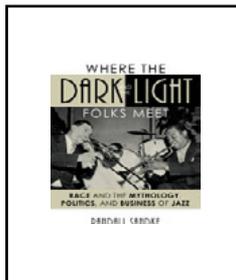
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# Book Look

## WHERE THE DARK AND LIGHT FOLKS MEET: RACE AND THE MYTHOLOGY, POLITICS AND BUSINESS OF JAZZ BY RANDALL SANDKE

SCARECROW, 2010;  
275 pages with index and notes. Clothbound; ISBN 978-0-8108-6652-2; \$40



Book Review by Mark C. Gridley

Randall Sandke has written an exhaustively researched history of jazz that emphasizes business aspects of the music, contributions made by American popular music, and oversights regarding the continuous interaction between African American musicians and white sources. In addition to tapping more than 300 written sources, he drew upon 18 oral history interviews from the Hogan Jazz Archive at Tulane University, and he conducted 28 fresh interviews for the book. His writing style is easy to read, flowing, and rich in anecdotes. It has a depth of technical understanding and informed point of view that was provided by his background as a well-traveled professional jazz musician who has mastered several different idioms of jazz. The book contains twelve chapters, each of which is sufficiently rich in research and fresh thinking to qualify as an article in a scholarly journal. Chapter 1: "Is Jazz about Music Anymore?" sets forth the author's motivation for launching the ten-year effort that this research entailed. He bemoans racialization that seems recently to have overcome a field that was previously the most democratic meritocracy in the U.S. Chapter 2: "The Activist Writers" and Chapter 3: "Good Intentions and Bad History" chronicle how the deeply-held political motives of the earliest jazz historians caused them to tell the story of jazz in a way that helped them promote a social agenda instead of more objectively cataloging the music's development and virtues. In those chapters Sandke identifies patronizing attitudes toward white musicians that were held by early journalist-historians Rudi Blesh, Hughes Panassie, and Martin Williams and condescending attitudes toward white musicians that recently have been expressed by journalist-historians Leroi Jones (Amiri Baraka), Albert Murray, and Stanley Crouch.

Chapter 4: "What Gets Left Out" treats blackface minstrelsy, the large proportion of white musicians in the earliest days of jazz in New Orleans, the contributions of European classical music to jazz, the disdainful attitude toward jazz held by moralists of both races, and the influence of white jazz musicians on black jazz musicians. Chapter 5: "The Road to Radicalism" addresses how jazz went "from a dynamically evolving art form to a music in which the importance of blazing new trails was widely and openly discounted." Sandke views protest-group identity politics of civil rights strivings to have sown the seeds of discounting individuality. "The 'who' became vastly more important than the 'what,' as artistic individuality was increasingly overshadowed by group identity, and artwork was judged by its usefulness in legitimating group claims to exceptionalism, free of any 'elitist' notions of universal artistic excellence." (p. 118)

# Book Look

Chapter 6: "Radical Ideas and Retro Music" continues the theme of Chapter 5 and indicts journalists LeRoi Jones (Amiri Baraka), Albert Murray, Stanley Crouch, and trumpeter Wynton Marsalis, the Crouch disciple who became prominent spokesman for jazz education. Sandke contends that they are guilty of promoting jazz as "a product of a hermetically sealed black environment" in which "The importance of originality and innovation would be replaced by a new aesthetic calling for a celebration of bygone heroes and a capitulation of the jazz tradition." (p. 121)

Chapter 7: "The Biggest Myth of All" documents how "jazz has been an interracial phenomenon throughout most of its history." It also refutes the belief of many writers that "jazz was sustained almost exclusively by the black community." Sandke shows that "all the major jazz figures—including Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, and Miles Davis—spent the bulk of their careers performing for white audiences." (p. 139)

Chapter 8: "It's Strictly Business" shows how the jazz business has "relentlessly pursued its own bottom line at the expense of anyone who can be taken advantage of, regardless of color." (p. 106).

Chapter 9: "Copyrights: Accounting Without Accountability" demonstrates how "Any time property is up for grabs, and those in the know are in a position to take advantage of those who aren't, there's plenty of room for chicanery." (p. 201)

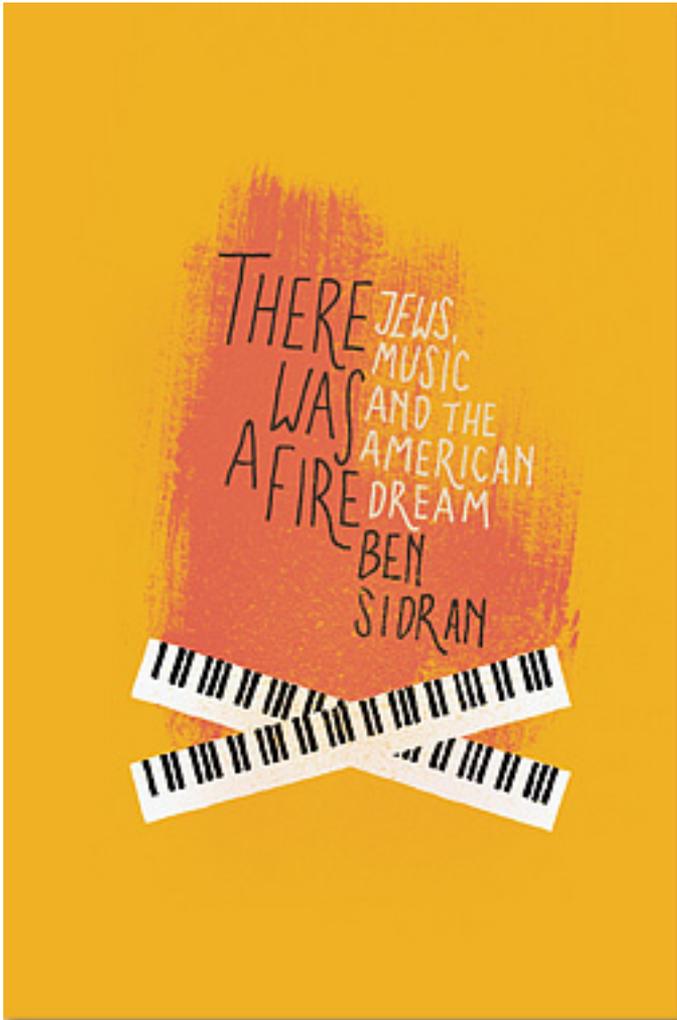
Chapter 10: "Show me the Money" explains how pay scales have not differed as much across racial lines as previous writers had believed. It offers fascinating stories on the vagaries of remuneration, including gig earnings for a number of eminent jazz musicians.

Chapter 11: "Is Everything About Race?" addresses issues of mixed ancestry and the capriciousness of racial classification, and it identifies ironies within Sandke's observation that "the majority of jazz writers impale themselves on the spiky contradictions of America's quirky racial views." (p. 234)

Chapter 12: "Tomorrow Is the Question" ponders the resolution of ironies such as "in many ways the African-American community still holds jazz at arm's length." (p. 244) Sandke questions the lack of celebration for great jazz musicians in schools, schoolbooks, and museums that are dedicated to touting the achievements of African Americans. He also wonders whether jazz will "go the route of the epic novel or poem, cultural remnants of a slower paced era that prized contemplative solitude?" (p. 246) Sandke hopes that "racial debates take a backseat to aesthetic concerns." (p. 246)

The book presents a revisionist perspective that nicely complements Alyn Shipton's *A New History of Jazz*, Allen Lowe's *That Devilin' Tune: Jazz History 1900-1950*, and Iain Anderson's *This Is Our Music: Free Jazz, the Sixties, and American Culture*. It also complements the groundbreaking history and analysis of jazz journalism in John Gennari's book *Blowin' Hot and Cool: Jazz and its Critics*. Together with these other works, *Where the Dark and Light Folks Meet* gives us a more realistic picture of how jazz originated, evolved, and existed in the U.S. music business than previous jazz historians and journalists had provided. Sandke is to be commended for his boldness and courage in offering such a reference source.

# Book Look



THERE WAS A FIRE

BEN SIDRAN

NARDIS BOOKS

Hardcover: 392 pages

ISBN: 978-1450753623

Book Review by

Mike Gerber

# Book Look

Albert Murray, the African American cultural pundit and novelist, has stated that “blacks, in a sense, are the OmniAmericans because so many characteristics that we tend to think of as typically American are typically black American”. Surely however much the same could be said about Jews’ impact on American mores, especially via the cultural spheres of cinema, comedy, comicbooks and – the theme in this connection of Ben Sidran’s new book *There Was a Fire: Jews, Music and the American Dream* – music.

As a Jewish American jazz vocalist/pianist, radio host, hit songwriter and record producer, Sidran’s credentials are impressive, the more so as his first book, *Black Talk*, was the outcome of his PhD dissertation on the cultural implications of black music in America.

*There Was a Fire* complements that earlier study, in that in large part it is an investigation of the cultural implications of Jews’ interaction with black music and musicians, both on Jews’ sense of themselves as Americans, and on the general American populace.

Pretty much all forms of popular music that originated in the US come under Sidran’s scope in the new book, from ragtime to rap. Jews have been involved all along the way, as musicians and, in multiple capacities, as facilitators. In the first decades of the 20th century, most Tin Pan Alley music publishers in New York were Jewish; by the middle decades, most independent record labels that documented jazz, and also pretty much all forms of black music, were founded by Jews. Jews became prominent as impresarios, owners of jazz clubs and venues, artist managers and agents, producers, publicists, jazz writers, and so on. With many occupations and industries in America all but closed to Jews until the 1960s, popular music, like the movies, was one of those rapidly developing fields that was not controlled by those in the white establishment who were intent on blocking Jewish entry. So Jews scented the opportunities and not only moved in but, as facilitators, were in the vanguard.

Fertile ground therefore for Jews of musical talent to flourish too. A large proportion of what is known as the Great American Songbook was written by Jewish song composers and lyricists in the first half of the 20th century. Except for Harold Arlen during his Cotton Club period, they were predominantly composing for the Broadway stage and the Hollywood screen, but jazz musicians to this day make rich use of this material, especially the attractive harmonies. Many jazz musicians’ own compositions and improvisations use adaptations of Songbook chord progressions. Even contemporary jazz musicians who largely eschew the Songbook will have learnt much of their trade by reference to these songs.

When I was researching my own book, *Jazz Jews*, I worked out that if you take the top thousand most popular jazz standards, as compiled by [www.jazzstandards.com](http://www.jazzstandards.com), based on how often they are covered on records, around a third of them were composed by Jewish songwriters, including nearly half the top 100 and six of the top 10 standards. Given that Jews have never exceeded 2 per cent of the American population, that is extraordinary.

# Book Look

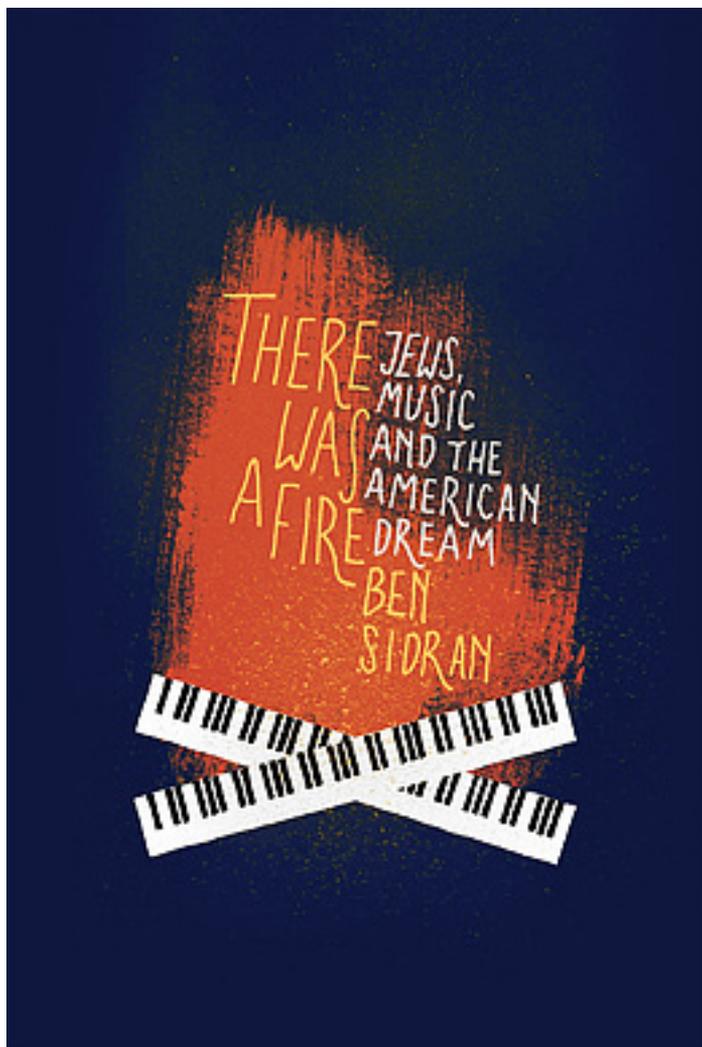
George Gershwin, Harold Arlen, Richard Rodgers, Jerome Kern, Irving Berlin, Vincent Youmans and other Jewish Great American Songbook composers all, to a greater or lesser extent – greater in the case of Gershwin and Arlen – utilized black music elements, and so the popularity of their compositions was an important factor in broadening public taste. By the mid-1930s, the enormous success of another Jewish-American, jazz clarinetist and bandleader Benny Goodman, opened the way for widespread popular acceptance of jazz – much of it, in the case of Goodman's big band – arranged by black musicians he employed, and who he credited. Goodman was even able to tour the über-bigoted south with black musicians in his satellite ensemble. Another Jewish jazz musician, Artie Shaw, took things a stage further by integrating black musicians into his main band, and by using a black vocalist, Billie Holiday, including on a tour of southern states. And Jews as facilitators likewise played a critical role in challenging the barriers of prejudice, notably: Barney Josephson at his Café Society nightclubs in New York, where he promoted racial equality and progressive causes; and from the late 1940s onwards, Norman Granz in his role as impresario, manager and founder of record labels. Fast forward to more recent times and Jews as performers, composers and facilitators have also been prominent in everything from rock to pop to R&B to folk music to salsa to bossa to punk to disco to hip hop. The last genre has become notorious for instances of black antisemitism; the relationship between blacks and Jews in American society is complex with negative as well as positive connotations. Sidran does not duck these issues.

At the start of his book, Sidran sets the scene in the context of his struggles to persuade US distributors to support his album *Life's A Lesson*, a fusion of Jewish liturgical music and jazz. That was in the early 1990s, presumably before John Zorn's Radical Jewish Culture movement gave neo-Jewish music cult status. "At the time," Sidran notes, "although black musicians had often recorded gospel tributes in a jazz vein, few Jews had really done jazz versions of their liturgical music. This ... seemed odd – so many Jews in the music business and yet so few showing any interest in their own music. Then one day it occurred to me that perhaps we were playing our own music ... How Jewish was American popular music, and what were the implications of this Jewishness in American popular culture?"

In asking how Jewish is American popular music, he is not particularly referring to klezmer or modes and scales from synagogue music. Although one can discern traces of such things in the music of Gershwin, Arlen and others (Arlen for one spoke about how growing up with a cantor father impacted on his songs), that was not their purpose; they strove to compose music of mass popular appeal.

But on the innovations of the Jewish Great American Songbook composers and lyricists, which also influenced non-Jewish songwriters including Cole Porter, Sidran records that "like the lyrics, the melodies upon which these sentiments were carried were vastly superior to those of just a few years before; the harmony, through the use of altered chords to create a sense of richness and density ... The 'Jewish move,' the shift from major to minor, which harmonically called into question the

# Book Look



# Book Look

concept of key (or tonic) and gave a place for traditional Jewish modes to cavort with the flatted 'blues notes' of Harlem, created a context for the shifting ground of modernism ... The Jewish move in popular music is what, to this day, makes American popular music so identifiable".

While *There Was a Fire* broadly follows a chronologically historical trajectory, it is not a history, rather one Jewish musician's take on Jews' place in the development of American music. There are passages where I feel Sidran doesn't fully make his case. It would be hard, he claims, to overestimate the importance of Yiddish in the development of popular music in America. Well, I'm not sure he convincingly establishes that point in the ensuing paragraphs. Sidran though covers himself early on in the narrative, informing the reader: "What follows is not the one true story ... but it is the one that told itself to me."

Yes, and it is a fascinating story, no doubt contentious but well worth the reading.

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# Papatamus Robert D. Rusch



Photo Credit: Ken Weiss

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

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

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

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

Transcribed by  
Colin Haney

## TRANSCRIPTION FROM AUDIO

Listen to Robert at [www.cadencejazzmagazine.com](http://www.cadencejazzmagazine.com).

Hello, welcome to the latest edition of Papatamus. The editors told me if I could make it a little shorter, they'd appreciate it. I can appreciate his position so I'll try to talk fast and keep it short. I'd also like to say I appreciate the comments I've gotten from some of the readers, positive and negative. If you wish, you may send directly to me by email at [rdr@cadencebuilding.com](mailto:rdr@cadencebuilding.com) (that's run dog run). Now that's the best way, or by regular mail. Phone is an iffy situation, you know. There are plenty of John Coltrane-derivative players out there, and they sound like Coltrane, they very often do not have the passion of it. I'm not a big fan of people who are very derivative, but I got a CD from a Carla Marciano, called *Stream of Consciousness*, which is on the Alfa music label AFMCD 153. It's a quartet with Alessandro La Corte on piano, Aldo Vigerito on double bass, and Gaetano Fasano on drums. Mz. Marciano plays alto sax and soprano sax. From the beginning, when you play this, it starts out with "God Rest Ye Merry Gentlemen" stream of consciousness, it's 13:40 long. It's certainly a very hip version of that is, to me, is John Lewis' "God Rest Ye Gentlemen," which he, in parentheses, called "an English carol." But Mz. Marciano has great enthusiasm and spirit. It's extremely derivative of Coltrane's quartet, including Alessandro La Corte's piano, which really fills the McCoy Tiner role, but really missing here is the Elvin Jones role in drums. But enough is enough. I think it's a very spirited album, and on the slower tunes it's also suggestive of Coltrane with spiritual references or that kind of reflective playing that he did so well. Often when I hear people that are very derivative, I sit and say, "well, you know, I've listened to the originals, it's more rewarding." On this I really look forward to hearing each of the 8 tracks, all originals, with the exception of the English carol. It's really a fine CD. Derivative, yes, but with the spirit that is often not accompanying many of these derivative Coltrane-playings. Again it's Carla Marciano Quartet, "Stream of

Consciousness,” on the Alfa label. AFMCD 153. The Alfa label is an Italian label, I believe.

The British Avid label, in the last three months, has released a plethora of budget-priced CDs, very well done. These sets usually are four LPs, and if there's extra room they'll put some other things. There's Stan Getz, number AMCD 1058, a Bob Brookmeyer, 1054, Illinois Jacquet, which has five albums, 1053, Buddy Rich, 1052, Jimmy Rainey, 1051, Al Cohn, 1050, Benny Carter, 1048, Joe Newman, 1047, and, originally on Riverside, the New Orleans living legends sessions, LPs by Percy Humphrey, Sweet Emma Barrett, Jim Robertson, Billie and Deedee Pierce are all on one. That's on number 1046.

I wanted to talk, in particular, about some of these Avid releases. Avid #1057 is Jimmy Rushing's Four Classic Albums Plus, and they have Jimmy Rushing and the Smith Girls, which originally was on Columbia, Jimmy Rushing and the Big Brass, also on Columbia, Brubeck and Rushing, the classic quartet with Jimmy Rushing, and Jazz Odyssey of James Rushing, Esq, with Buck Clayton and his orchestra. The additional material here is about half of the '51-52 recording Rushing made, originally issued on King, and rather hard to find, called The Way I Feel. There were 8 tracks on that recording. 4 are reissued here. Rushing was a very gracious man, sometimes called Little Jimmy Rushing, and more accurately Mr. Five-by-five. Two things about Jimmy Rushing are really not arguable. One: He was an original. It's hard to understand the blues singing in jazz for a male and not understand Jimmy Rushing. He's just a natural. The other thing: His best work was with the Basie Band. Just tremendous, a natural fit. A lot of his non-Basie recordings were made with Basie-ites, and some of them are excellent. Jimmy Rushing started with the Basie Orchestra, or the Benny Moten Orchestra, in the 20's, and stayed with it on and off right up until the end. He was very often a guest for the Basie Band. Joe Williams took over that role, and Williams himself was a distinctive vocalist, but he wasn't Jimmy Rushing, he was a more modern vocalist. Also, I think it was for ABC, when Jimmy Rushing did the Berkeley Campus Blues, it was notable somewhat as one of the first or only right-wing blues songs recorded. But we're talking about this set, and most remarkable about this set is Jimmy Rushing in the company of the classic Dave Brubeck quartet with Paul Desmond. I'm an unabashed Jimmy Rushing fan, also a big fan of the classic Brubeck quartet. I remember when this record came out and I rushed to get it, it just seemed so incongruous that the two would work, but it works. I'd say the quartet subjugates themselves a bit to Rushing, as they should. Desmond works extremely well with him, and Brubeck opens up his playing in areas he hadn't at the time. Much more floral and liquid and obviously blues-based. If you don't have these Jimmy Rushing records and you enjoy Jimmy Rushing this is a great time to get them at a bargain price with full liner notes and personnel and everything else. Again, it's Avid 1057, and a bargain.

Another great original was Pee-Wee Russell. Pee-Wee Russell Four Classic Albums Plus, again, on Avid, another bargain. AMCS 1056, brings together the records

Volume 1 and Volume 2, *Jazz at Storyville*, with Ruby Braff, *Portrait of Pee-Wee*, and *Pee-Wee* plays. The “and more” is three tracks from a 1957 recording originally issued on a supermarket label: Stereocraft, called *Pee-Wee Plays Pee-Wee*, with the quintet of Nat Pierce, Steve Jordan, Walter Page, and George Wettling. It’s a hard record to find. The fact that half of that record is on here suggests that Avid will put another *Pee-Wee Russell* collection and finish out that *Pee-Wee Plays Pee-Wee* record. Russell was one of the most original and dynamic clarinetists in jazz. Some people mostly associate him with *Dixieland*, but truer he was out of the Chicago mold: Eddie Condon. He was a regular with Eddie Condon, as was George Wettling, who was on that one date. But Russell also played with Jimmy Giuffrè, made *Thelonious Monk* on Columbia, and also with Oliver Nelson. But those were the exception to the rule, mostly he was in the company of what were known as Condonites. Sometimes he recorded under the *Dixieland* banner. It didn’t matter what he was doing, *Pee-Wee Russell* was always distinctively himself. And this is directed, really, at people who don’t know that. Pick up some *Pee-Wee Russell* records. This is a great one to start with, because it’s also got Ruby Braff on it, who is, again, another distinctive, good voice in jazz. But it’s *Pee-Wee Russell* we’re talking about, and he’s sort of the monk of the clarinet. Odd intervals, sometimes seemingly strange time, pitch: always distinctively *Pee-Wee Russell*. And it always fit. Almost any record you get that has *Pee-Wee Russell* has some interest in it, if for no other reason than *Pee-Wee* was on it. Again, well worth your money and your time. And again, if you’re not familiar with *Pee-Wee Russell*, stop what you’re doing and go familiarize yourself with this unique voice in jazz.

You don’t hear much about Henry Red Allen, these days. Born in New Orleans, in the early part of the 1900’s. He’s a trumpeter with a basset-hound face, ah, now you know who I’m talking about. With obvious touches of Louis Armstrong but not really a Louis Armstrong-derivative player. He was often in the company of *Pee-Wee Russell*. *Henry Red Allen’s Three Classic Albums Plus* has two albums of Red Allen Meets Kid Ory, plus Red Allen plays King Oliver, and the extra of the material is from the Newport Jazz Festival 1959, July 5. All of this is found on Avid AMSC 1049. There’s not a whole lot of Red Allen reissued out there to my knowledge. What I’ve always found attractive to this was Red Allen plays King Oliver. I enjoy King Oliver. I don’t particularly enjoy this session. I don’t see a great connection to King Oliver on it. It’s also unfortunate because Red Allen does a Dixie medley with Dixie Marching through Georgia, The Battle Hymn of the Republic, and Bourbon Street Parade, which I find not particularly tasteful. More interesting to me are the sides with Kid Ory, which also give good feature to Bob McCracken on clarinet. Cedric Haywood was on piano, Frank Haggerty on guitar, Charlie Oden was on bass, Alton Redd on drums and vocals. The session was recorded on July of 1959, not ‘39, as the liner notes suggest. Red Allen was another that got sort of jumped in as a *Dixielander*, and he was really more than that. Often playing with Coleman Hawkins, who during the day, in the late 50’s early 60’s, was also kind of playing *Dixieland* to sort of survive, but that’s another story. The Newport session has Buster

# Papatamus Robert D. Rusch

Bailey on clarinet, J. C. Higginbotham on trombone, Sammy Price on piano, Kenny Burrell on guitar, Lloyd Trotman on bass and Rufus "Speedy" Jones on drums. It was a lot of fun. It's unpretentious good-time music. The Red Allen/Kid Ory sides are good for their traditional jazz, and the King Oliver sides, to me, were a disappointment. They were clearly sort of Dixieland, not traditional. Anyway, get to know Red Allen. This is as good a place as any that's available right now anyway. Red Allen, *Three Classic Albums Plus*, on Avid AMSC 1049.

People with some regularity because I'm not a big flute fan who are the flutists I like, and I name what almost everybody names: Roland Kirk and Eric Dolphy; And Herbie Mann, which always surprised them. Herbie Mann was a hell of a good saxophonist and flutist. Avid has released Herbie Mann: *Four Classic Albums* on Avid AMCS 1055. If you've discounted Herbie Mann because of his early work with Afro-Cuban music and it's sort of pre-prescribed patterns, you really should check out this CD, because it was made when Herbie Mann was still first very hip flutist and reed player, and he played all the reeds. It also has what has always been my favorite Herbie Mann record called *Yardbird Suite*. Also, on this CD, are Herbie Mann with the Wessel Icken Trio, *Sultry Serenade*, and *Mann in the Morning*. *Mann in the morning* was a Swedish date made with a big band, it has sort of a touch of Gerry Mulligan and Count Basie on it. It included Rolf Blomquist on tenor sax, Arne Domnerus on alto sax, people who later became fairly well-known. It was done in 1956 and reminds us how adept the Scandinavians were at bop music. But as I was saying, it has *Yardbird Suite* on it with Phil Woods on Alto sax, Herbie Mann plays tenor flute, Eddie Costa, Joe Puma, Wendel Marshall, and Bobby Donaldson. It's to me, just a very hip record, but the other records here are also hip. They're mostly short tracks, not quite cocktail music, but swinging and hip. All are from the mid-late 50's. As I say, before, Herbie Mann kind of fell into of a commercial rut. This is well worth your time, especially if you've discounted Herbie Mann, and you want to have something to tell friends "it's not all trash, or predictable," again, it's Herbie Mann, *Four Classic Masters* on Avid AMSC 1055.

A little earlier or a little later, depending how you want to look at it, comes Ellis Marsalis, *New Orleans Christmas Carol*, on Elm Records, 19790. This is probably the least interesting of Ellis' many recordings, even though they're hard to find. This is Christmas music to be sure, and nothing will upset that will non-jazz fans. But if you're looking for a New Orleans accent, you won't find it here. You'll have to find the nonexistent Professor Longhair's Christmas CD. 20 tracks, which may only be offensive to jazz fans, or for that matter, Ellis Marsalis fans. Only last track, a remix, and a stretcher of *Little Brummer Boy*, holds much interest for jazz fans, and that's pretty tenuous there too. Joining Mr. Marsalis on this predictable recording are Bill Huntington and Peter Harris, bassists, Jason Marsalis, drums, Roman Skakun on vibes, Cynthia Liggins Thomas on vocals, and Johnaye Kendrick, also on vocals. Produced by Wenton Marsalis, this is altogether an abhor. Sorry.

It takes both a bold and adventurous singer to do a set with Ran Blake, but that's what Dominique Eade has done on Ran Blake/Dominique Eade's "Whirlpool" on Jazz Projects. #JP3002. A duo. Running down 13 tracks: *My Foolish Heart*,

Dearly Beloved, Wind, Go Gently to the Water, Old Devil Moon, Pinky, Falling, Where Are you, Out of this World, Dearly Beloved, The Thrill is Gone, After the Ball. Ran Blake's playing is nothing if not unpredictable, and yet he's made a series of recordings with vocalists, most notably Jeanne Lee. When I listen to these, I always listen to try to understand the roles the singer or the pianist takes as the singer tried to accommodate the pianist or vice versa. It's been my experience that Ran Blake doesn't really try to accommodate anybody which is both good but sometimes very difficult. Certainly accommodating one's self to Ran Blake is not easy and it may be the reason he's recorded solo so often. Dominique Eade, who has worked with Ran Blake since the 70's, and who has a small but incredible discography, is the latest, I guess, to go head to head with Ran. As with other singers, this is first and foremost a Ran Blake date, with players, or in this case singers, conforming to Ran Blake's ambiance, which is spacey, full of gaps and asides. If you're a Ran Blake fan you'll like this record, if you're not, you won't. If you're neither, this is a good place to start, it's a good record. Dominique Eade/Ran Blake: Whirlpool on Jazz Projects 3002. Worth your time.

Jazz harp has had it's place in jazz, and has had a small but notable discography. Cindy Horstman and Michael Medina have put out on 2 Tone, a set of duets. because Mz. Horstman, an electric harpist, and Michael Medina, a bassist. The program is mostly traditional, that's the way of the world: Scarborough Fair, My One and Only Love, Setembro, Remembering, The Water is Wide, Not Like This, Oh Danny Boy, Bonny Brae, and America, the Beautiful. And as you might have guessed from the lineup and the program, this is almost ambient music. I'd rather have more challenge in my music but it does create a nice ambiance to other work. Aside from that, the consistency of tone and tempo may not be a plus, as concentrated listening becomes somewhat tiresome. Nevertheless, interesting. 2 Tone: Duets, by Cindi Horstman and Michel Madena on Seahorse Records SHR1011. By the way, the accompanying hype to this CD says this is their tenth CD release. First one I've heard.

Another duo that also sort of has to fuse together is Dimitri Visotzky, alto saxophonist, joined by Beatrice Zawodnik on oboe, English horn, and baritone obo. The CD is called Pictures of New York, and it's on the NEOS label 11111. Mr. Visotzky comes out of jazz, and Mz. Zawodnik comes out of classical music. However, when playing solo, as they do on a number of these cuts, there is a true sense of improvisation on both of their parts. Mr Visotzky is a very talented alto saxist. The duo, together, over the 16 cuts here, to me, is often a little trying, and doesn't seem as natural as the solo work. Nevertheless, it's a very interesting recording. As I said, 16 tracks, none of them particularly long, with the exception of Dancers in the Park, which runs over ten minutes. I suppose pictures of New York is in the mind of the players. As a New Yorker, I see no particular connection other than a lot of good music is made in New York, and this is a good CD, interesting. Not a foot tapper, pretty much a-rhythmic, but thoughtful, worth your time. This is, I believe, Mr. Visotzky's seventh recording going back to March 1986, all of them

# Papatamus Robert D. Rusch

being either solo or in duo.

Also, not a foot tapper, is a 12" 45 rpm record from Corvo records, a limited pressing in clear vinyl of 300 copies. Corvo is out of Germany and the recording is of Axel Dorner, trumpet and electronics, Jassem Hindi, on, I'm reading, "diverted machines, amplified broken objects, contact microphones, magnetic tapes, no-fi field recordings, no-input mixing board, feedback. While it's a 45, it's as long as many LPs. Both pieces are 19 minutes. Side one is Caol, side two is Able. The CD market is drying up, and the LP market, while there is an LP market for jazz, new LPs seem to be, for lack of a better word, more of a gimmick. They're usually very limited editions, and more often than not, post-bop, even post-free-bop recordings. I remember years ago I got a full-length LP of a steam radiator hissing. That's what it was. I could make neither heads nor tails out of it, other than it was a steam radiator hissing. This recording is similar in that it's a-rhythmic, it's a-everything, it's sound, it's noise if you want. Listening to it, except for maybe blowing through a mouthpiece, and I'm not sure if that's what I was hearing, I really couldn't have told you Alex Dorner was ever playing trumpet, or what the instruments are. It was sound. This is a new area, though it's not the first time sound or noise has been recorded. I think you have to go into this with a different attitude. It's sort of like if you've enjoyed Rembrandt or the impressionists, or even the modern, early modern artists, cubists and things, and you see a later painting by, I hate to pick on him, Jackson Pollack, or even Cy Twombly, who was by far not my favorite painter. But if you look at it, and you're coming from that other direction, you might dismiss it and say "It's just color, it's just paint, it's just pencil drawing." To some extent it is, but on the other hand, many people are affected deeply by such things. Jackson Pollack happens to be one of my favorite painters. I can't explain it. I remember going to the Tate Modern Museum in London and wandering around viewing the artwork. Some of it moved me, some of it didn't, and then I walked into a hall, and all of a sudden came upon a Jackson Pollack, and the hair stood up on my arms, it's just a thrilling experience. I've seen Pollack work that hasn't done that to me, but this did it. I think you have to put yourself in a different frame of mind when you listen to this kind of ambient sound. It's not really ambient even. The first time I listened to this recording, I was very dismissive of it. Then I thought about it and I thought "You know, Corvo records has made 300 copies of this. I don't know what the list price is but it's not going to be easy to sell. I doubt anybody's gonna really make very much money on it, so there must be something here, some message, some way of listening to this." And I did what I've done often with artwork that immediately has sent me back, I came at it again with a different point of view, and I just sort of listened to it. I can't say it made sense, but it is sound, and you make of it what you can. It's interesting, and like much art it asks more questions than maybe it answers. As a painter myself, people viewing my work often say, you know, "I think it's this," or "I think it's that," and I really don't say anything. Think of it what you want. Corvo records has released this LP called Waterkil, it's a 45, it's Alex Dorner, and Jassem Hindi. That's it for Papatamus. That's about a third as long as what I usually carry on for. I'll be glad to hear reactions. Enjoy art.

# Slim and Him



Photo Credit: Mark H. Murphy

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

LISTEN TO THIS  
PODCAST AT WWW.  
CADENCEJAZZMAGAZINE.COM

KEN VANDERMARK  
MARK IN THE WATER  
NOT TWO 879

VANDERMARK, b c l, t s, c l.  
November 29, 2010 Krakow,  
Poland.

LEAD BIRD/ DEKOONING/  
STEAM GIRAFFE/ PERSONAL  
TIDE/ WHITE LEMON/ THE  
PRIDE OF TIME/ BURNING  
AIR/ FUTURE PERFECT/ SOUL  
IN THE SOUND/ LOOKING  
BACK. 47:07

Him: Hi everybody. This is episode two of the Slim and Him Column.

Slim: I'm Slim.

Him: And I'm—I guess that makes me Him, and we've got four records to do today; two tribute records, and two vocal records.

Slim: All right, so we're going to start with the tribute records. The first one we're going to talk about is Ken Vandermark, *Mark In The Water*, on the Not Two Label, and before we get started on the actual music on this disk, I thought we should probably go over some background on Ken Vandermark. He was born September 22nd, 1964, in Warwick, Rhode Island. Mostly grew up in Boston, Massachusetts, though he went to college at McGill in Montreal.

Him: You know what's really important about his background? His father was a jazz critic.

Slim: Stu Vandermark.

Him: That's right.

Slim: It's not hard for me to imagine what it would be like growing up in a household where your father is a jazz critic.

[LAUGHTER]

Slim: So, in fact, I probably, in doing the research for this record, have projected quite a bit on Mr. Vandermark here, not senior but Ken Vandermark. Anyway, so he—so now he's based in Chicago, which is probably smart. I think he—here's my projection: he had to go to another city to hone his act. He's self-taught, although when he was in Boston he did take some lessons from George Garzone, a wonderful saxophonist.

Him: You know, I think there are lots of ways in which his music, from the beginning, has been fresh in a way that says, "not academic." He doesn't sound like one of those academically trained musicians.

Slim: Right. You know, you're right about that, and also the references. I mean, sometimes his references seem academic to me, just in—for instance, if you look at his vast records to date, he probably, as a side guy, is on at least 200 records, and as a leader, probably I would guess, around 50 records. But he's—you know, he has records dedicated to musicians like Max Roach, Lennie Tristano, and of course we're going to cover sev-

# Slim and Him

eral musicians he pays tribute to on this recording. But he also, you know, credits tracks to composers like Gyorgy Ligeti, John Cage, Erik Satie, Morton Feldman, photographers Lee Friedlander and Walker Evans. I'm assuming he's talking about the photographer, and not the NASCAR driver.

Him: There's a real way in which Vandermark is an artist, and he's plugged into the world of the arts. He's not limited in any particular way, certainly not in any narrow way, to thinking of himself as a Jazz Musician, and we must stay within these boundaries. That's never been Vandermark.

Slim: Well, I mean, if I could just project a little bit. I mean, to me, this is what comes out of being maybe raised in a household where all of this was available. You know, that's what I'm guessing, just having had that sort of background myself, where it wasn't strange to have, you know, a book, when you're three, of Pablo Picasso laying around, and just thinking that that was kind of normal.

Him: That's how everybody draws.

Slim: Yeah, exactly, exactly

[LAUGHTER]

Slim: So, Vandermark's first record came out on a Canadian label called Fourth Stream [ph], and this would be about 1984. It was a trio record called Crystal Reflection, and then there was a concert for Jimmy Lyons, so early—in 1992, and this was actually released on cassette, and I don't know if that's actually been put out now on a different format. I'm not really sure. But so early—very early on, he's already got that little, you know, bug of referencing that maybe have influenced him or certainly he was interested in.

Okay, so then there's also one fun fact on Wikipedia. It was cited that Vandermark won the 1998 Cadence Poll for Best Artist and Best Recording, and then in 1999, he won the MacArthur Fellowship.

[LAUGHTER]

Slim: Again, you know, I don't want to project, but—[LAUGHS] So he's 35 years at the time.

Him: You think that the MacArthur people, of course they're reading Cadence. All right-thinking people do.

Slim: Those were the two awards cited on his site—I mean on the Wikipedia site.

Him: Now, I'm a little embarrassed to admit this, but I didn't hear any of Vandermark's early records. It was really, you know, about the time of the MacArthur award that I thought, "Well, who is this guy?" And I checked him out, and I was so excited that I wanted to have everything, and I must have bought, you know, 20 CDs by Vandermark or with Vandermark on it in the next four years, and I kind of gave up. It's just impossible to keep up with him. It's like his every move gets documented.

Slim: Well, that's no feat. It took you 20 years to acquire 20—I mean four years to acquire—I'm also confused.

Him: You know, she was going to say something mean, but her conscience got the better of her.

# Slim and Him

Slim: I was going to say 20 CDs you could almost acquire in one week in real-time of Vandermark's because he's on a lot.

Him: But you know what I mean. Yeah, yeah, I mean, I was watching for them, and I would buy them as they came out. And I love him. I don't mean to say that I lost interest, just that I gave up thinking I was ever going to have it all.

Slim: Right, and let's talk about some of the groups that he's in, or at least mention them.

Him: All—well, how about just the ones that I can remember?

Slim: Of the top of your head?

Him: One of my favorites is the Sound In Action Trio. I love those records. There's the Vandermark 5, right? Most of his records, I think, come out under that rubric.

Slim: In fact, that's the one that Not Two put the twelve-CD set on—

Him: Alchemia.

Slim: We think that's the name of it.

[LAUGHTER]

Him: We're going to go with that anyway. There's the NRG series at the—wait, no, here's one for you.

Slim: Oh, N-R-G.

Him: Yeah, NRG, right? But the Steel Wool Trio. I crack up every time I start to say it. It's like, "Oh yeah? But can you take this?"

Slim: [LAUGHS] Yeah.

Him: The DKV Trio. He's done a lot with Brotzmann. We saw him in London with Brotzmann about—

Slim: With the Tentet.

Him: Yeah, what—that was last year when we—

Slim: Yeah.

Him: So it goes on and on, and there are some sort of avant-rock outfits that he sometimes plays with, too, like there's one called Zoo Spaceways [ph].

Slim: Yeah, yeah. The rock stuff, I have to say, is not my favorite, but it's not just because it's rock; it's just not my favorite of the stuff he works on, but I certainly appreciate that he does many different things. He's also in the Territory Band, he's in that group called School Days [ph].

Him: And my point in mentioning Zoo Spaceways is just that the man is irreplaceable. He has so many different ideas, so many different kinds of things that he wants to explore, that he probably needs all these outlets.

Slim: Well, let's talk about the record that we're reviewing here today. Once again I'll mention the name, Ken Vandermark, Mark In The Water.

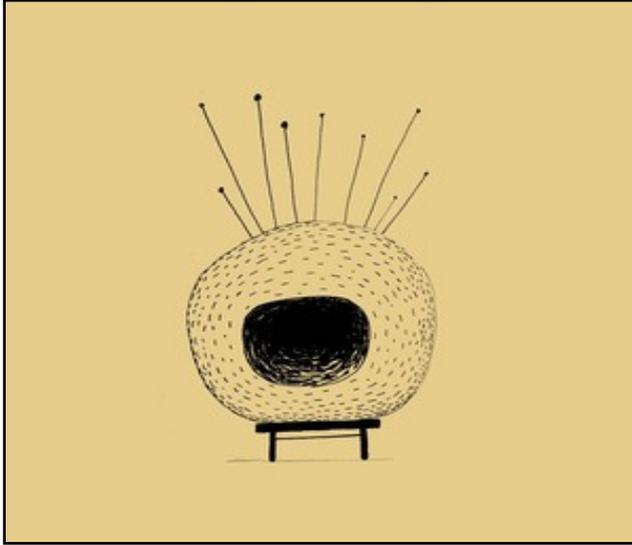
Him: I'm assuming that the title is a pun on his name, right?

Slim: Yeah, yeah.

Him: But also the idea of, you know, leaving a mark in the water, and that's a perfect metaphor for—at least what music was in the era before recording, right? It's gone the moment you apprehend it.

CONTINUED ON PAGE 159

# New Issues on LP



KEVIN PIKE/JOHN  
KOTCHIAN,  
PULSE/FLOW,  
FRACTURED INTUITION  
LP

UNTITLED 1-9. 45:34.

Kevin Pike (as), John Kotchian  
(d). No recording date or  
information given.

From the opening notes of this tight duo LP, the focused, motivic playing is engaging. There's good tonal contrast between Kotchian's drums (tom-heavy at times but spacious, extending to the full range of the kit) and Pike's urgent, sometimes ragged but also usually graceful alto. As players, they don't sound especially concerned with demonstrations of technique; instead, they seem to treat each improvisation as something like a delineation of space. They do this through repetition, and the repeated worrying of intervals, on some tunes. Elsewhere they patiently elaborate on loping, contrapuntal ideas, Pike often digging purposefully into the space between fat grooves. They certainly can play with a kind of swinging momentum when they choose to, as on the crisp fourth piece, with tart, confident phrases from Pike and a nimble billowing rhythm base from Kotchian. But I confess to preferring the more abstract, spacious pieces (some with nice unaccompanied alto turns) that sounds as if informed by Braxton and Roach (even if the language is different). And while occasionally you think for a moment that these fellows tread too frequently in similar territory, they'll surprise you with a hot little groove or an unexpected left turn. Nice stuff.

Jason Bivins

# Digital Downloads



1) DOM MINASI/  
RAS MOSHE/BLAISE  
SIWULA/JAY ROSEN/  
ALBEY BALGOCHIAN,  
THE BIRD THE GIRL,  
AND THE DONKEY,  
RE: KONSTRUKT RECORDS  
DIGITAL DOWNLOAD

ATMOSPHERIC MEETING /  
STOP RINGING THOSE DAM  
BELLS / THE BIRD THE GIRL  
AND THE DONKEY / HEY  
COWBOY / SONIA'S BACK. NO  
REALLY HER BACK! 68:27.

Dom Minasi (g), Ras Moshe  
(ts), Blaise Siwula (as), Albey  
Balgochian (b), Jay Rosen (d).  
No recording date or location  
given.

2) DOM MINASI,  
LOOKING OUT  
LOOKING IN  
RE:KONSTRUKT RECORDS  
DIGITAL DOWNLOAD

The terrific guitarist Dom Minasi has been documenting his music on his own label in recent years, and has lately taken the plunge into the world of digital downloads. It's the kind of thing that, much as we all adore having actual LPs and CDs, makes some modicum of sense for improvisers, in terms of low-cost documentation, direct access to listeners, and control of one's own output.

1) is built around a nice contrast in saxophone styles, with Minasi's burbling phrases and Rosen's daubing counterpoint around the edges of the music. There are plenty of deep rounded tones from Moshe, who can also lay out heat and grit with great strength and conviction. Paired with the avian, darting style of the imaginative Siwula, the whole is a heady brew (let me not forget to praise Rosen's subtlety with brush and cymbal, nor the vibrant pizz inventions of Balgochian). It's often quite rousing stuff, and what I enjoy most about this disc is listening to the group teeter between on-the-edge frenzied passages of serrated note barrages to crystalline moments of reflective lyricism (Minasi always sounds great here, clean-toned and spacious against the rattle of "Stop Ringing Those Dam Bells"). Siwula has an intense control and fertile imagination, and I love how he just holds a note, altering it by microtones over the group burble on the title track (that is, before some heady polyrhythms kick in alongside blowtorch saxes and nicely understated swing). There's some more reflective balladeering on "Hey Cowboy," and I confess that I'm a sucker for this particular zone of free playing. I also admire how each player audibly tries, over the tune's eighteen minutes, to keep things from coasting. These players can whip up a fine lather, especially in a potent exchange between Moshe and Minasi, yet each remains indefatigably committed to his style.

The solo record (2) is marvelous, if a bit gauzy in its recording. But for those of you who have long admired Minasi's prodigious technique and wide-ranging imagination, here is the place to study the density of his ideas, the structure and dynamics of his improvising, the lot. Dig how on the opening track he boils down a particularly frenzied passage into a lovely sculpted

# Digital Downloads

Looking Out / Looking In /  
Looking Out Again / Looking  
In Again / Looking Out Again  
and Again / Looking In Again  
and Again / Looking Out  
Looking Out. 63:42.  
Dom Minasi (g). No recording  
information given.



### 3) DOM MINASI/KARL BERGER, SYNCHRONICITY, NACHT RECORDS DIGITAL DOWNLOAD

DANCING ON THE STARS  
/ ECHOES / CHOP-CHOP /  
WATERFALL / THURSDAY'S  
CHILD / HURRY! HURRY!  
/ SHE / BELL TOWER  
/ SYNCHRONICITY /  
PROPHECY / GOODBYE /  
BACH? 59:37.

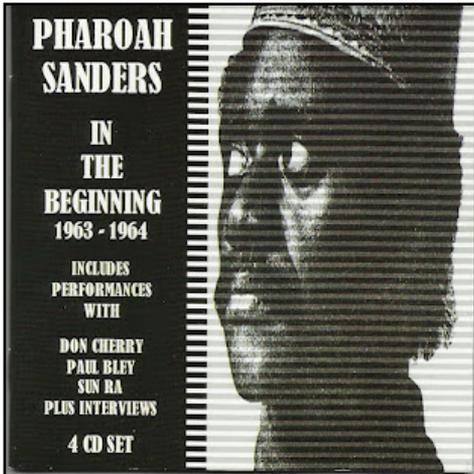
Dom Minasi (g), Karl Berger  
(vib, p). November 2010,  
Woodstock, NY.

chordal section for his huge bottom end and sweetly fractured lyricism. But he can also get quite energetically percussive, and you can really hear how hard he works the amp. If that's your flavor, hear how much texture and non-idiomatic suggestiveness he can wring from his clean-toned playing on "Looking In Again," which sounds like a duet between sheet metal and splashing water. Or if it's conventional technique that's your benchmark, prepare for the insane flurry of notes on "Looking Out Again and Again," which is blisteringly fast and complex. Moving in the other direction, I found especially rewarding the fine motivic work and sweet/tart reflectiveness on "Looking In," the spacious swing feeling on "Looking Out Again," and the lovely ballad "Looking In Again and Again."

And rounding things out is the pungent, lively duo recording with the fabulous vibraphonist Berger (3). Bright and percussive is the territory where the two merge (most empathically on the buzzing sheets of "Chop-Chop") but beyond timbre each player relishes the momentum and swing of tunes like "Echoes." Within these general parameters, Minasi and Berger take in a huge range of approaches and material but with tremendous personality. On the aptly titled "Waterfall," Berger pours it on as Minasi explores various spaces and gaps. "Thursday's Child" features an abstract groove and lines that seem to float upward and evaporate (a quite nice effect, especially since Berger studiously avoids reverb). Beyond that, they range from the punchy and urgent "Hurry! Hurry!" to the ruminative piano on "She" (against which Minasi creates some superbly wide intervallic work that frequently trails off into chromaticism), and from the hushed, glissing "Bell Tower" (which sounds as if Berger is doing some modest *innenklavier* work too) to the interestingly scalar and chromatic work of the title track and "Goodbye." Throughout, they play with tons of space and generosity, whether doing so from within a flurry of notes or in the sparest of settings.

Jason Bivins

# Reissues



## PHAROAH SANDERS IN THE BEGINNING 1963-1964 ESP DISK 4069

DISC 1: INTERVIEW  
(SANDERS): COMING TO  
NEW YORK  
DON CHERRY QUINTET:  
COCKTAIL PIECE (FIRST  
VARIATION) TAKE 1 /  
COCKTAIL PIECE (FIRST  
VARIATION) TAKE 2 /  
CHERRY'S DILEMMA /  
REMEMBRANCE (FIRST  
VARIATION) / MEDLEY:  
THELONIOUS MONK  
COMPOSITIONS: LIGHT  
BLUE / COMING ON THE  
HUDSON / BYE YA / RUBY  
MY DEAR / INTERVIEW  
(CHERRY): ORNETTE'S  
INFLUENCE PTS. 1 & 2.

To many, Pharoah Sanders seemed to spring forth fully-formed, braying like a beast in Coltrane's 1965 quintet. His high intensity solos (which seemed to inspire Coltrane to respond in kind) polarized many listeners. Some thought he was an unschooled, untutored charlatan who had somehow infiltrated his way into the Coltrane camp. However, Sanders, who was born in Little Rock, moved to San Francisco in the early 60s (where he initially met Coltrane) and had an apprenticeship on that scene before moving to New York to continue his

education. This 4 CD set covers that apprenticeship in the two years (1963-64) before he became a member of the John Coltrane quintet.

The first two dates on this set are the most revelatory. First is a Don Cherry session from January, 1963. It's an impressive quintet with piano legend Joseph Scianni, then-Ornette Coleman bass player (and another legend) David Izenzon and drummer J.C. Moses.

Most interesting are the two takes of "Cocktail Piece."

The first is a rather scrappy run through with some effective playing by the leader. But on the second take where Cherry has re-arranged the legato intro to highlight Sanders take on the Coltrane ballad sound, it refocuses the piece into a truly successful take.

Sanders' solo here bristles with energy and he sounds much more comfortable. On "Cherry's Dilemma", an energetic piece, during his solo Sanders seems ready to break into his stratospheric mode but is cut short by Cherry who goes into a second solo. The Monk medley is a casual affair with Cherry at the piano, picking out a few themes with bass and drums and Sanders filtering in for the last 30 seconds or so.

The second session by the Paul Bley Quartet is a complete surprise. Bley had mentioned in an interview that he had recorded a session with Sanders

# Reissues

Pharoah Sanders - ts; Don Cherry - tpt; Joe Scianni - p; David Izenzon - b; J.C. Moses - d. 1/3/63, New York City

PAUL BLEY QUARTET:  
INTERVIEW (BLEY): 1960S  
AVANT GARDE / GENEROUS 1  
(TAKE 1) / GENEROUS 1 (TAKE  
2) / WALKING WOMAN (TAKE  
1) / WALKING WOMAN (TAKE  
2) / ICTUS / AFTER SESSION  
CONVERSATION.

DISC 2: INTERVIEW  
(SANDERS): MUSICIANS  
HE'S PERFORMED WITH PT.  
1 / INTERVIEW (STOLLMAN)  
MEETING PHAROAH  
SANDERS.  
PHAROAH SANDERS  
QUINTET: SEVEN BY SEVEN  
/ BETHERA/ INTERVIEW  
(SANDERS) MUSICIANS HE'S  
PERFORMED WITH PT. 2

Pharoah Sanders - ts; Stan Foster - tpt; Jane Getz - p; William Bennett - b; Marvin Patillo - d. 9/27/64, New York City.

DISC 3: INTERVIEW  
(SANDERS): MEETING SUN RA  
SUN RA AND HIS SOLAR  
ARKESTRA: DAWN OVER  
ISRAEL / THE SHADOW  
WORLD / THE SECOND STOP  
IS JUPITER / DISCIPLINE #9 /  
WE TRAVEL THE SPACEWAYS.

independently, given it to ESP owner Bernard Stollman and never heard it again. It was presumed lost. So, its surfacing here for the first time is a pleasant surprise. Once again, Izenzon is on bass and Paul Motian on drums. (He was Bley's drummer at the time.)

The five tracks consist of three different Carla Bley compositions with alternate takes of two of them. What's surprising is how well Sanders plays her compositions. These are dense, knotty themes and are not easy to play. But Sanders clearly grasps what is to be done. And it's during these tracks where one can hear Sanders individuality attempting to break through when he solos. Paul Bley, ever the deferential leader, allows Sanders space to move but it seems as if Motian isn't quite the drummer needed to push Sanders. But, that said, these are tracks worth hearing and it's good that they've finally been issued. They're integral pieces in the puzzle of Sanders' development.

Sanders' first date as a leader was an inauspicious release on ESP. It was among that label's first batch of issues. It was originally titled The Pharoah Sanders Quintet, then re-released as Pharoah's First when he hit it big in the late 60s. While it presents him as a thoughtful, probing sax player (and clearly an acolyte of Coltrane), this is a rather underthought session. Basically it consists of two compositions, each running roughly 25 minutes, with theme-set of solos-theme format. Nothing much to distinguish it but the solos.

This is not the Sanders who, less than a year later would record his galvanizing solo on Ascension. It is the Sanders, however, who is still developing and in that sense it's quite fascinating to hear. Sanders' first solo on "Seven By Seven" is actually quite good with all manner of harmonics and overtones peeping it. But the sidemen, while adequate, are not up to challenging Sanders and, in the process, lifting the music. Marvin Patillo is a pretty good drummer and keeps up the drive throughout. And Getz is a good piano player who seems somewhere in between Bud Powell and McCoy Tyner. But clearly they are all following Sanders' lead and he's not quite at a leader's level yet. And that ultimately is what drags this date down.

The final two discs of this set are documents of Sanders'

# Reissues

Sun Ra - p, celeste; Sanders - ts; Black Harold (Harold McMurray) - flute, log drums; Al Evans - tpt; Teddy Nance - tbn; Marshall Allen - as, flt, oboe (uncredited), perc; Pat Patrick - bars; Alan Silva - b; Ronnie Boykins - b; Clifford Jarvis - d; Jimmhi Johnson - dj; Art Jenkins - space voice.  
12/30/64, New York City.

DISC 4: INTERVIEW (SUN RA):  
BEING NEGLECTED AS AN  
ARTIST  
SUN RA AND HIS SOLAR  
ARKESTRA: GODS ON SAFARI  
/ THE SHADOW WORLD /  
ROCKET #9 / THE VOICE OF  
PAN PT. 1 / DAWN OVER  
ISRAEL / SPACE MATES  
/ THE VOICE OF PAN PT.  
2 / THE TALKING DRUM  
/ CONVERSATION WITH  
SATURN / PATHWAY TO THE  
OUTER KNOWN .  
INTERVIEW (RA) : MEETING  
JOHN COLTRANE /  
INTERVIEW (SANDERS):  
JOHN COLTRANE /  
INTERVIEW (SANDERS):  
PLAYING AT SLUG'S - MAX  
GORDON / INTERVIEW  
(SANDERS): CLOSING  
COMMENTS  
total time (all 4 discs)  
218:16.

brief tenure as a member of Sun Ra's Arkestra, taken from concerts at Judson Hall in the last two days of 1964. Sanders, who was still not well-known was brought in to replace John Gilmore, one of the anchors of Ra's band. (He had left to join Art Blakey's Jazz Messengers.) Unfortunately Sanders doesn't do a whole lot but when he can be heard (as on both versions of "Shadow World"), it sounds like the Pharoah Sanders that joined Coltrane's group six months later. While these recordings may be short on Pharoah Sanders fireworks, there are some pretty radical things here nonetheless. The version of "Dawn Over Israel" from 12/30, has an extended interlude after the dual flute theme statement that finds Marshall Allen playing an (uncredited) oboe solo while the Arkestra makes unusual extraneous sounds. It's a pretty amazing sequence in that it seems to anticipate the AACM's focus on little instruments by a few years. (Not to mention John Zorn's focus duck calls by a couple of decades). "Shadow World" is preceded by an unaccompanied celeste solo. There's also a rare recording of "Discipline #9" which sounds like a radical reworking of an Ellington "blue" piece. Even the idea of sets of linked tunes was pretty unique for 1964. A nice facet to this set are the interviews (with Cherry, Bley, Sun Ra as well as Sanders) that open and close each disc, although it would have been nice for producer Michael Anderson to provide some more details (dates, locations, circumstances) in the liner notes regarding them. As far as the music, for those who are looking for the Pharoah Sanders of Karma, Thembi or even Tauhid, this set might be a disappointment. But for those looking for his development into that player (and in the process, hearing some great Don Cherry, Paul Bley and Sun Ra), this set is well-worth investigating.

Robert Iannapollo

# Reissues



## DON CHERRY ORGANIC MUSIC SOCIETY CAPRICE 21827

NORTH BRAZILIAN  
CEREMONIAL HYMN / ELIXIR  
/ MANUSHA RAGA KAMBOJI  
/ RELATIVITY SUITE PART 1  
/ RELATIVITY SUITE PART 2 /  
TERRY'S TUNE / HOPE / THE  
CREATOR HAS A MASTER  
PLAN / SIDHARTHA /  
UTOPIA AND VISIONS / BRA  
JOE FROM KILIMANJARO /  
TERRY'S TUNE / RESA. 80:13.

collective personnel:

Don Cherry - vcl, perc,  
harmonium, flt, conch,  
h'suan, tpt, p; Nana  
Vasconcelos - berimbau, vcl;  
Helen Eggert - vcl, tamboura;  
Steen Claesson - vcl; Roger  
Burk - vcl; Christian Bothen -  
donso n'goni, gnaoua guitar,  
p; Bengt Berger - mridanga,  
log drums, d, tablas; Hans  
Isgren - sarangi; Moki Cherry  
- tamboura, vcl; Maffy Falay -  
muted tpt; Tommy Goldman

Don Cherry's place in jazz history was pretty much assured when he came east with Ornette Coleman's quartet in 1958. His feathery, bubbling lines were the perfect foil for Ornette's plaintive alto cry. When Coleman dissolved his group circa 1962, Cherry went his own way producing a masterpiece in the process (*Complete Communion*). He worked with Sonny Rollins, Albert Ayler and formed the New York Contemporary Five with John Tchicai and Archie Shepp. But by the late 1960s, Cherry's restless aesthetic found him moving to Europe and exploring the music of other cultures, especially those of Africa, the Middle East and Asia. This led to a work that blended the jazz aesthetic with gamelan music, "Eternal Rhythm." This was an avenue that Cherry explored throughout the rest of his career. However, during the period from approximately 1968 - 1974, the (for lack of a better term) World Music elements were the dominant force in his music. With the exception of "Relativity Suite," released by JCOA, most of the recordings he did at this time were done by European labels and went unreleased in the U.S. One of the most unique and fascinating documents released during this period was *Organic Music Society*, a collection of ad hoc recordings done in 1971-72 and released as a double album by the Swedish Caprice label in 1974. It was a sprawling set of music that took in everything Cherry had absorbed since his music without borders approach began. Many of these strains were working their way into Western music but frequently it was just window dressing. The title *Organic Music Society* isn't a simple catch phrase. Cherry was letting these various musical impulses organically flow through him and become a major part of his aesthetic. The jazz impulse was no longer the dominant force in his music at this time (much to my chagrin). But listening to this music in 2012, its relevance in heralding subsequent trends regarding music making with other cultures that would emerge a decade later, makes it sound more in tune with music making today than it ever did. There's a communal feel to much of this album. Cherry brings in family and friends as well as "schooled" musicians from various cultures to make this music. The changing recording quality from session to session

# Reissues

- flt; Tommy Koverhult - flt; Tage Siven - b; Okay Temiz - d; + Swedish Youth Orchestra. recorded 6/23/71, Bollnas, Sweden; 7/4/71. Stockholm, Sweden; 7/28/72, Copenhagen, Denmark; 8/3/72, Oskarshamn, Sweden; 8/14/72, Stockholm.



## WOODY SHAW WOODY PLAYS WOODY HIGH NOTE 7243

LITTLE RED'S FANTASY  
/ RAHSAAN'S RUN /  
STEPPING STONE / ORGAN  
GRINDER / OPEC / GINSENG  
PEOPLE. 67:07.

on all tracks: Woody Shaw  
- tpt; Stafford James - b;  
Victor Lewis - d; on selected  
tracks: Carter Jefferson - ss;  
Steve Turre - tbn; Larry  
Willis - p; Mulgrew Miller - p.  
recoded between 1977 -  
1981, various locatons.

seems to affirm this homespun communal impulse that seemed to be at the heart of Cherry's music. Various themes sneak in and out in various guises, seemingly at whim. A motif from "Elixir" crops up in "Relativity Suite." "Hope", a memorable Cherry theme from this period crops up again in "Utopia And Visions". "Relativity Suite" on this album is quite different from the Jazz Composers Orchestra version but several nascent themes are buried within it. What was side three of the original release was the most jazz-oriented side with plenty of Cherry pocket trumpet in a suite that goes from a Terry Riley theme to Cherry's "Hope" to Pharaoh Sanders' "The Creator Has A Master Plan". It's a wonderful sequence with Cherry backed by Turkish drummer Okay Temiz, fellow trumpeter Maffy Falay, a couple of Swedish flutists and family and friends. Elsewhere Cherry is backed by a Swedish youth orchestra on a version of South African pianist Abdullah Ibrahim's "Bra Joe From Kilimanjaro" and another riff on "Terry's Tune." There's so much here to take in. It's 80+ sprawling minutes. But it's a journey into the mind and music of Don Cherry in 1972 that's worth taking.

An eyebrow or two may be raised when seeing trumpeter Woody Shaw's name in the header amongst these avant-garde stalwarts. His neo hard-bop albums for Columbia in the late 1970s were highly regarded and paved the way for Wynton Marsalis and his young lion cohorts' hard bop revival. But Shaw also had a sense of adventure. Early on he recorded with Eric Dolphy and Archie Shepp. As late as the mid-1970s he recorded an album with Muhal Richard Abrams and Anthony Braxton in the lineup. He even played on Pharaoh Sanders' Deaf Dumb Blind album. The strength of Shaw's later albums derives from his experiences with these players. Because of these experiences, his brand of hard bop never felt stale or like a retreat. Woody Plays Woody is a curious reissue/compilation. It consists of six lengthy (all over ten minutes) live tracks that were composed by Shaw. They were all previously issued on a series of 4 CDs called Woody Live, released by High Note between 2000 and 2005. The original recordings were done between 1977 and 1981.

# Reissues

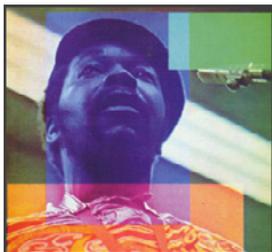
These were prime years for Shaw and his groups were at their best live. And it's nice to showcase compositions by Shaw. Several of those featured here should be much better known and played. "Stepping Stone" is a particularly fast and feisty line that opens up a lot of possibilities. But what's a bit disappointing is that all of this material has been made available before. And the original Woody Live recordings are not that difficult to find. All of that said, there are several things to recommend about this compilation. The music here is superb and his groups (particularly the one with Carter Jefferson on soprano sax) sound as if they're on fire. The choice of compositions is a good cross section, from the carefree jaunt of "Organ Grinder" to the maze of "Stepping Stone." Also there are illuminating liner notes by Shaw's son. So, if you have all of the original recordings, you don't need this. But if you're looking for a good summation of Woody Shaw at the peak of his powers, check this one out. But let's hope there's more archival material waiting to be issued (especially from his earlier years as a leader around the time of Blackstone Legacy.)

Robert Iannapollo

Three ESP-DISK' recordings for your consideration. All three have some memorable moments that can amaze a listener. Nevertheless, these three lengthy stretches of sonic onslaught that will work for only a tiny selection of jazz listeners, even very open-eared listeners. ESP is now issuing and reissuing in digi-paks with very interesting liner notes and well mastered photographs.

The sound quality is inevitably quite variable but there are only occasionally irritants that interfere with the listening experience. These experiences were entirely determined by some remarkable musicians. These recordings are very much 'of their time', and dated, I suppose. On the other hand, I do not think that many (or any!) musicians today would venture into much of this territory. So these CDs stand as reminders of the past and early stages of new music. In places, they may be seen as only historical in interest. If you are, by chance, new to ESP recordings, these three would not be the place to start an investigation. ESP-DISK has given us some of the top flight free jazz recordings. Most notable and worthy of exploration might be Albert Ayler's "Spiritual Unity" (ESP 1002) and Sun Ra's "Heliocentric Worlds Vol.1" (ESP 1014). The ESP-DISK catalogue has many curiosities as well. They release music outside of the free jazz genre too. I will mention the five disc set of Billie Holiday live recordings (ESP 4039) might fit into the completist's world only except for the fact that there are moments of real brilliance to be found here.

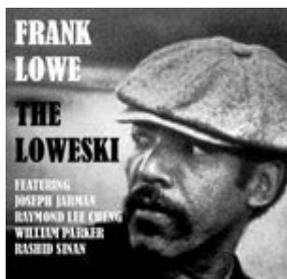
# Reissues



## 1) MARZETTE WATTS WATTS & COMPANY ESP 1044

1A / GENO / BACKDROP FOR  
URBAN REVOLUTION. 37:10

Marzette Watts, ts, ss, bcl;  
Byard Lancaster, as, flt, bcl;  
Clifford Thornton, tbn, cnt;  
Sonny Sharrock, g; Karl  
Berger, vib; Juni Booth, b;  
Henry Grimes, b; J.C. Moses,  
d. December 8, 1966.



## 2) FRANK LOWE THE LOWESKI ESP 4066

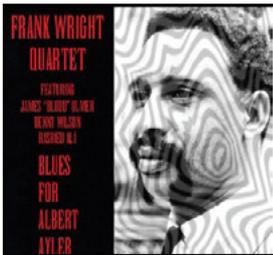
1) is a reissue that was available previously on vinyl and CD. At least one CD reissue was taken on by ZYX in Germany in the mid 1990s. I surmise that the remastering here is superior to the earlier release(s) but there are still sections with distortion and a lack of headroom with the full ensemble sections, especially. This date and a recording on Savoy (12193) represent the entire recorded legacy of Marzette Watts. I have acquired the Savoy date as well as this ESP set under review. To my knowledge the Savoy session has never been reissued on CD. Both have the important contributions from J.C. Moses who may be responsible for the coherence in both sets. The Savoy set is more immediately approachable; perhaps subtler and less demanding but the ESP date has the quite remarkable "Backdrop For Urban Revolution." The track opens with Watts and Lancaster both on bass clarinet. Quite a rare sonic event. We also get some clear and distinguished Sharrock in a manner that no one else on guitar seems to explore. I will suggest here that this piece is loosely based on Ornette Coleman's "Lonely Woman." Indeed, this performance can be appreciated as an extended improvisation on Ornette's classic tune. If I am correct, then the theme is always disguised but it may have been on the minds of each of the musicians. For me, this piece has become a fascinating listen. As it turns out, Watts recorded "Lonely Woman" on the Savoy date with Patty Waters providing a curious set of lyrics and grabbing one's attention with her unique voice.

2) is from the same session as Black Beings (ESP 3013). I have not heard Black Beings but I do know that, for some adventurous listeners, Black Beings is highly regarded. For others, this record ranks very low in the Frank Lowe discography. If you are new to Lowe, I would go to either of his Soul Note releases: Exotic Heartbreak (1032) or Decision in Paradise (1082), then go to his very fine CIMP releases from the 1990's: Bodies and Soul (104), in particular. On The Loweski the enticing solo opener (Part 1) gives you a wide range of sonics. The very quiet and reflective can change very quickly to the brutally loud with honking and crying. This opening six plus minutes is the highlight of this

# Reissues

PART 1 / PART 2 / PART 3 /  
PART 4 / PART 5. 37:54

Frank Lowe, ts; Joseph  
Jarman, ss as; Raymond Lee  
Cheng, vln; William Parker, b;  
Rashid Sinan, d. 1973, New  
York, NY



### 3) FRANK WRIGHT BLUES FOR ALBERT AYLER ESP 4068

PART 1 / PART 2 / PART  
3 / PART 4 / PART  
5 / PART 6 . 74:07

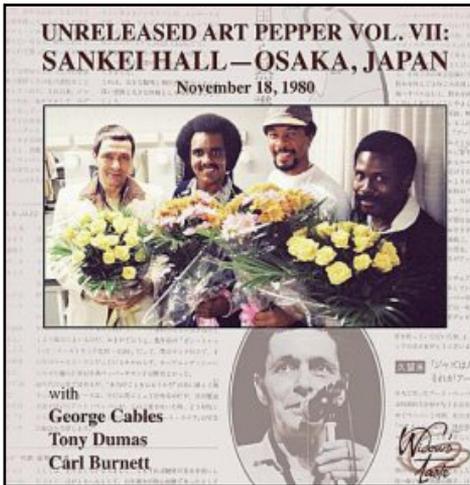
Frank Wright, ts, flt, vcl;  
James Blood Ulmer, g; Benny  
Wilson, b; Rashied Ali, d. July  
17, 1974, New York, NY.

recording. The remainder is a tough slog with little variation or structure. While the opener was decently recorded, the remainder is harsh and brittle. A young William Parker is not clearly recorded for the most part and I could not identify his signature sound. Part 3 opens with the violinist soloing to partially relieve the screaming but with such poor sonics it remains hard to appreciate the attempt. This is nowhere near the most worthy of Jarman either. Each of the five parts has some interest but one really has to be patient to get through the screaming sections. Parker and Sinan offer a quite interesting bass/drums duo section to close the set. Very strange in a way, since the music just ends with no sense of closure. We cannot know if Lowe would have approved of this release.

3) was recorded at a club owned by Rashied Ali called "Ali's Alley." ESP DISK producer, Michael D. Anderson had the opportunity to hear the tapes back in 2007. He came to an agreement with Ali around that time to release this music. Unfortunately, Ali passed away in 2009. However, Anderson persisted with the plan and the music was released just this year (2012). I am very interested in Ulmer and Ali, in particular, so this music was approached with considerable anticipation. I know of Wright as a member of the Cecil Taylor Unit on the Soul Note album *Olu Iwa* (1139). His tone on tenor is dry and unappealing. This observation may be due in part to the imperfect recording. None of the musicians are captured ideally. Although this music is posthumously titled after Ayler, there is little here that takes me to that Ayler zone. "Part 4" features the bassist and is truly aimless and a pointless excursion. I am reminded of similar wastes of time on certain late Trane records. It is fascinating in places to hear Ulmer but I cannot place any of his contributions here close to his very best. Wright opens "Part 5" on flute and this section caught my attention and is focussed and energetic. Ali is right with him as is Wilson and there is certainly some magic. Oddly, Ulmer interrupts the flow with his entrance and then the piece loses all coherence. It becomes just another free jam. Wright returns on tenor and brief Ayler fix occurs. This recording is a real mixed bag.

Gordon Hilton Fick

# New Issues



## ART PEPPER, UNRELEASED VOL. VII, SANKEI HALL—OSAKA, JAPAN, 11/19/80, WIDOW'S TASTE AMPC12001.

DISC ONE: LANDSCAPE / TALK,  
BAND INTROS / OPHELIA /  
CHEROKEE / TALK, ABOUT  
CHEROKEE / (SOMEWHERE)  
OVER THE RAINBOW /  
TALK, PRESENTING GEORGE  
CABLES / QUIET FIRE (PIANO  
SOLO) / TALK, INTRODUCING  
STRAIGHT LIFE / STRAIGHT  
LIFE.

DISC TWO: Y.I. BLUES / TALK,  
ABOUT Y.I. BLUES / AVALON /  
TALK, ABOUT AVALON / MAKE  
A LIST / TALK, ABOUT MAKE  
A LIST / WINTER MOON /  
TALK, ABOUT WINTER MOON /  
DONNA LEE.

In a late seventies conversation with drummer Bill Goodwin, the name of Art Pepper came up and after a fairly lengthy discussion I declared “Someone needs to make a movie of his life” to which Goodwin quickly replied “They already did, it was called Raging Bull.” That struck me as a fairly apt description since in my mind’s eye I had always pictured him personality-wise as close to Neal Cassady, the real life model for Jack Kerouac’s anti-hero Dean Moriarty. Like Charlie Parker’s addictions. Frank Rosolino’s mental illness and other artists demons, whatever his personal problems or character flaws they

didn’t negate the fact that the man was one helluva musician. In the jargon of the streets, Art Pepper was bad.

Only recently having learned of a script in preparation for an upcoming bio-flick that is certainly something to look for to but in the meantime we have yet another scrumptious edition to the Widow’s Taste series. The first disc finds the quartet primed and ready to kick, which they do with the initial triad of selections, the heavily syncopated lead-off “Landscape” and “Ophelia”, both a medium paces with statements from everyone while Ray Noble’s pre-Giant Steps litmus test for reed players moves the time up a notch. After a contrapuntal beginning between Art and Cables over an upright ostinato and Afro-Cuban flavored traps the alto and piano take burning rides before sharing fours and the head. As much as I loved to hear Pepper pour on the pots, he had a way with a ballad that was uniquely his own and could turn one’s spine to jelly. There was a yearning in his playing that was only equaled by Miles Davis in his Harmon muted musings at slower tempos. This is the tour-de-force on platter one and his long solo sax introduction is worth the price of the package alone. From his 1995 Steeplechase album of the same name, pianist extraordinaire is featured in a trio version of his two section composition that contains a Latin kick.

# New Issues

Art Pepper, as, cl; George Cables, p; Tony Dumas, b; Carl Burnett, d. 11/18/80. Osaka, Japan.



After a plug for his recently published autobiography, Pepper and crew dive into the self-titled "Straight Life" which can be summed up in three words, "up and away.". The tape runs out right before the reprise but at this high a level of hard core Jazz compared to the majority of non-swinging drivel that is out there today, who cares? Upon taking the stage for the second set the band jumps right into a swinging blues named for Pepper's former Japanese producer. The foursome sounds relaxed and comfortable in the concert hall & all hands are featured before its conclusion. Few modern saxmen double on the clarinet these days, Phil Woods & Paquito D'Rivera are two that come to mind but Art states in his introductory banter that he has been wood shedding, is ready and on the old warhorse "Avalon" he achieves a woody timbre that made this writer remember Rahsaan Roland Kirk's work on the instrument. At a tad over nineteen minutes "Make A List (Make A Wish)" is the longest performance heard. Sometimes constructing an interesting solo over a one chord vamp can prove more difficult than improvising over complex, multiple changes This tune is set over a boogaloo rhythm and utilizes the main line, played by alto and piano in unison, to introduce the solos that excite the crowd greatly. Next up is the only live rendition of "Winter Moon" known to exist. Originally recorded around that time with a rhythm section of Stanley Cowell, Cecil McBee and Burnett plus a large string section it was written by one, Hoagland Carmichael, who wrote songs so good they named a sandwich after him. Here the quartet does it justice with Pepper and Cables matching one another so closely one doesn't even miss the strings. Things close out on a up note with Charlie Parker's famous bop anthem "Donna Lee" a contrafact on the chord changes to a 1917 Tin Pan Alley ditty "Back Home Again In Indiana." Needless to say, they burn this one.

As with previous volumes, this is a top-shelf presentation with attractive graphics and a thick booklet with chatty (and informative) annotation from the female "road daddy" herself. Judging from some of his occasional altissimo forays Art Pepper had a good reed that night and we're all the better for it. Lucky seven indeed.

Larry Hollis

# New Issues



**JOEY DeFRANCESCO  
WONDERFUL!  
WONDERFUL!  
HIGHNOTE HCD 7241**

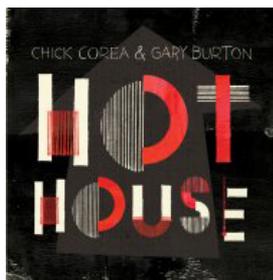
WONDERFUL! WONDERFUL!  
FIVE SPOT AFTER DARK/  
WAGON WHEELS/ SOLITUDE/  
JOEY D/ LOVE LETTERS/OLD  
FOLKS\*/ JLJ BLUES. 58:19.

Joey DeFrancesco (org; t on  
\*), Larry Coryell (g), Jimmy  
Cobb (d). March 22, 2012,  
Englewood Cliffs, NJ.

This is organ king Joey DeFrancesco's tenth HighNote release, and with all-stars Larry Coryell and Jimmy Cobb aboard, you have to expect the music to live up to the title, which it does with style. Everybody shines on the title track, getting down to business in a hurry. Grooving solos by the organist and guitarist lead to eight-bar exchanges with the drummer, and seven minutes fly by. Benny Golson's "Five Spot After Dark" swings hard, with Cobb's snapping snare and DeFrancesco's subterranean bass laying the foundation for a fine extended Coryell solo. Cobb shows off a bit with a focused solo before DeFrancesco takes it out. "Wagon Wheels" has an interesting jazz history. While it was frequently performed by Tommy Dorsey in the forties and fifties, it came as a bit of a surprise to find it on Sonny Rollins' "Way Out West." Later, Shirley Scott recorded it, and so did Grant Green and Joshua Redman. This trio takes it out on a gentle trot, with occasional eruptions of melody. A ballad almost has to be part of an organ date, and here the choice is Ellington's "Solitude." A timelessly beautiful song that's been recorded hundreds of times, it's taken here at an absurdly slow pace that even Cobb can't rescue. Coryell tries as well, but the track remains deadly dull, and the only real misstep in the hour. DeFrancesco shows off to excellent advantage on his spirited introductory cadenza to Coryell's tribute tune Joey D. Cobb shines on this one too. The groove is tight on "Love Letters," an old standard that sounds just great here with fine understated guitar by Coryell and a relaxed pace set by Cobb. DeFrancesco learned a thing or two about trumpet playing when he was with Miles Davis, and he pulls out the instrument every now and again to avoid getting too rusty on it. Here the vehicle is another war horse, "Old Folks," and if he sounds a lot like Miles. That's a pretty good model. Finally the trio gets down to the blues with the closing "JLJ Blues." This one jumps out, swings hard, and never lets up. Save for that one forlorn dip into Ellingtonia, this is a solidly enjoyable organ date, considerably enlivened by the great Jimmy Cobb.

Stuart Kremsky

# New Issues



## CHICK COREA & GARY BURTON HOT HOUSE CONCORD JAZZ CJA-33363

CAN'T WE BE FRIENDS/  
ELEANOR RIGBY/ CHEGA  
DE SAUDADE / TIME  
REMEMBERED/ HOT HOUSE/  
STRANGE MEADOW LARK/  
LIGHT BLUE/ ONCE I LOVED/  
MY SHIP/ MOZART GOES  
DANCING\*. 75:04.

Gary Burton (vib), Chick Corea (p), on \*, add Harlem String Quartet (Ilmar Gavilan, Melissa White, Juan Miguel Hernandez, Paul Wiancko). No dates specified, Clearwater, FL, or \*New York, NY.

When vibist Gary Burton and pianist Chick Corea first performed as a duo, in what Burton calls a “spur-of-the-moment encore at a jazz festival in Germany in 1972,” there was no thought of an ongoing collaboration. But when the pair got together later that year for their first studio date, *Crystal Silence* on ECM, they “quickly realized it was incredibly easy to play together” (Burton again). Somehow, 40 years have passed and the duo is still going. Corea is a prolific composer, but this time around they decided to concentrate on standards. Their inexplicably easy rapport is apparent from the first note of “Can’t We Be Friends,” a popular song in the thirties played by a number of big bands, though it’s Art Tatum’s recording of the tune that this is modeled after. After they’d settled on the set list, Corea and Burton realized that they’d unconsciously compiled a tribute to great jazz pianists with tunes like Bill Evans’ “Time Remembered,” Antonio Carlos Jobim’s “Chega de Saudade” and “Once I Loved,” Thelonious Monk’s “Light Blue” and Dave Brubeck’s lovely but seldom played “Strange Meadow Lark.” The biggest surprise is the Lennon-McCartney ballad “Eleanor Rigby,” featuring a cool arrangement that has the melody jumping from vibes to piano and back again. There is one new Corea composition tacked on the end of the disc as a preview of their next project featuring the duo with the Harlem String Quartet. “Mozart Goes Dancing” is delightful, if you like this sort of thing, although it does rather skew the impact of the duet music that precedes it. In one way, it’s a canny commercial ploy to tempt you with an as yet uncompleted project. But there’s also the fact that as much as Corea and Burton enjoy playing together, they also appear to like listening to one another at length. Only Tadd Dameron’s uptempo title track comes in at under four minutes, and Kurt Weill’s “My Ship” stretches out to nearly 12 minutes. So they do go on (and on), and while they’re doing at it, they’re playing very busily, filling the air with notes and hardly letting any of them breathe. Maybe it’s their natural exuberance, or perhaps they’re trying to make absolutely certain that the listener never has a chance to miss a bassist or a drummer. Whatever their motivation, too often what starts out promisingly enough grows a bit tiresome by the time they’ve wrung every variation out of the song. Long-time fans will likely find much to enjoy here, but I confess that by and large it leaves me cold.

Stuart Kremsky

# New Issues

## THILO WOLF BIG BAND SATT UNRELEASED MDL JAZZ 200161

CD1

HUEVO DURO/COCO LOCO/  
GUAJIRA IN MY SOUL/PEPE  
CORTISONA/SAMBALO LEK/  
GUANTANAMERA/BIRD'S/  
VERACRUZ/RECITANDO/LA  
PALOMA/JAJITA  
BLUE CHA CHA/REFLECTIONS  
ON MASACOTE

CD2

MELANGE AU JAZZ/HOT  
STRUCK/A LITTLE JAZZY  
TUNE FOR TOOTS/THE  
QUARRYMEN  
JANUARY MOMENTS/  
NO NO BLUES/RIFFIFI/LES  
SACRISTIANS/THE BUTLER  
SERENADE FOR ROMANCE/  
ANOTHER SUNBURN/  
KLARINETTENMUCKL BLUES  
1.43:53

CD 1: Thilo Wolf Big Band -  
Latin Grooves

Wolfgang Haffner, José  
Cortijo, Doug Bickel, Norbert  
Nagel Komp.  
Arrangements: Thomas Zoller  
und Thilo Wolf

CD 2: Thilo Wolf & the RIAS

Big Band - Swinging Originals  
Jeff Hamilton, Gregoire Peters,  
Dan Gottshall, Torsten Maaß ...  
Arrangements: Jörg Achim  
Keller, Thilo Wolf, Thomas  
Zoller

It was a time unlike any other, as the 1930's rolled in with a second World War a decade away, life was still unsure and unstable. In time, as in many periods through history, music was an escape... a way to deal with life around ones space. Building memories good or bad, warm or stoic, music was the foundation of ones feelings. With such artists as Benny Goodman, the Dorsey's, Glenn Miller, Bunny Berrigan, Lionel Hampton, Harry James, and Gene Krupa, they catapulted into being family to every household of the times, thus laying out a design of excellence in swing for decades to come. These were the architects of big band influence for many.

Bringing back to center stage in 2012, the Thilo Wolf Big Band has released their new double disk project labeled Thilo Wolf Big Band SATT, Unreleased Tracks. Split into two dynamic concepts Latin Grooves and Swingin' Originals, this spin offers world-class musicianship, as the listener is subjected into an aura of big band excellence with every track.

I like to surmise that big band music is not dead, nor will every be, its in a way dormant; open to those whose most inner passions fall into it...

Leader and pianist Thilo Wolf throughout both discs, leaps straight from the classic mold of Big Band leaders, as his arrangements, with the help of others, are crisp and flowing with a high-energy pulse. The heavy brass stances with names like Greg Bowen and Torsten Maaß on trumpet and Dan Gottshall and John Marshall sliding a frenzied trombone, lay a fiery swing beat that merges nicely with the other gifted charms on stage.

With a dual disc set Wolf's Latin Grooves spin (Disc 1) has a furiously adept personality to its performance that makes it the installation of intensity of the entire set. From the Charanga heated beat in "Huevo Duro" which delivers a heated heavy brass appeal to the bossa nova shaping's of "Bird's" the precise arrangements of Zoller and Wolf, stocking the stage full of the big band culture. The Swingin' Originals (Disc Two) is my pleasure for it offers high ceilings of cool at the same time being stylistically diverse along each music sheet. The arrangements of Keller, Wolf, and Zoller are again so

# New Issues



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BASS BLANKET / FUNK  
EXPLOSION / TAKE OFF  
YOUR CLOTHES / PENSIVE /  
TALK TO ME 46:00

Matt Butler,ldr; Jen  
Hartswick, voc;tpt; Jans  
Ingber, voc,perc; Al Schnier,  
g; Steve Komick, g; Jamie  
Masefield, mdl; J  
eff Coffin, s;  
Marco Benevento, kybd;  
Jon Fishman, d  
Brooklyn Recording  
(01/17/2011-01/18/2011)

textbook. The examination of two cuts on this journey is the Wolf manipulation of the ivories along with the subtle trombone of Dan Gottshall of “No No Blues” and “Les Sacristians,” which sends memories of big band speakeasies and the late night jam sessions of the old school era.

Thilo Wolf Big Band SATT, Unreleased Tracks surely sexes up the resume of Thilo Wolf and his band. Big band music is rare in these current times but as long as gifted souls such as Thilo Wolf Big Band stays free of mediocrity and injects a new age culture induced by the classics standards, the more we will swing to a groove that has a sophisticated swagger.

Karl Stober

It's all about the “Feel” when the music exhumes itself from the innovative mind that practices spontaneity. Sounds like how one would define a jam session. In this case it does just that but with much more than the stereotypical session.

Conductor Matt Butler with white boards, signs, and hand gestures as tools, form an eclectic group of fine talent known as the Everyone Orchestra (EO), engaging in a unique philosophy to jazz with his animated style. Released this year, EO has taken a side road to their normal “live” releases as they entered the studio for the first time with Harmonized Records.

How does one describe Mr. Butler and the EO experience? One would think that with Butler's conducting style, he would not be focused as one would surmise but the fact is just the opposite. The music birthed with his direction is steep in ingenuity with an unencumbered flow. Improvisational sound therapy is an extraordinary art that few risk and EO's Brooklyn Sessions takes that risky move, to exhibit an intriguing new concept that works!

# New Issues



**JD ALLEN TRIO  
THE MATADOR  
AND THE BULL**  
SAVANT RECORDS  
2121

THE MATADOR AND THE  
BULL (TORERO)/A SUIT  
OF LIGHTS/RING SHOUT/  
SANTA MARIA (MOTHER)/  
CATHEDRAL/ PASEILLO/  
ERLANGER/ PINYIN/  
VUELA (THE WHISPERER)/  
THE LYRICS OF SUMMER  
AND SHADOW/ MULETA/  
THE MATADOR AND THE  
BULL (TORO)  
38:06

JD Allen, ts; Greg August,  
b; Rudy Royston, d  
Paramus, NJ February 20,  
2012

As one spins through the project of this eight cut performance, multi-directional attitudes come screaming out. We would be much more fortuitous if this was in DVD form, for much of this magical performance Butler stages are animated. However, the music created by this multi-generational ensemble still can be appreciated throughout this disc.

“Hold Tight” is a prime example of how numerous changes take their course during a performance. James Masefield’s poetic mandolin plays a very significant part as to the sensitive current of the piece.

Bassist Reed Mathis holds pole position in of the finest exhibits of this project called “Bass Blanket.” This cut is, like the others, is a tapestry of imaginative sound. Along with Mathis, the string textures of Steve Kimrock are superb and define the piece as musical visionaries aphrodisiac.

The precise placement of numerous vocals throughout assists as the glue of the performances as they bask in the beats.

EO along with the revolutionary artistry of Matt Butler will lift the arches of those jazz purists, thus assisting in delivering future sessions that rejuvenate the genre.

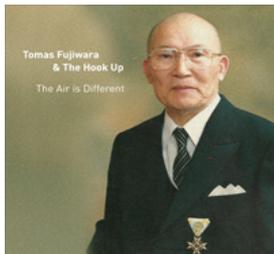
Karl Stober

**I**ntensity is the point when passion meets obsession, in forms either founded or fortuitous. I state this for the time I took to undress the wardrobe offered by JD Allen’s new spin The Matador and The Bull off of Savant records, it was plain to me his thirst for his sound was reacting by those around him and that which was within. There is a pure “fire in the belly” execution about his performances.

This extremely admired tenor saxophonist JD Allen surfaces with his fourth spin, engaged with bassist Greg August and drummer Rudy Royston both heavy’s in jazz in their own right. The trio emphasizes numerous “outside of the classroom” techniques, which embraces the full spectrum of jazz enthusiasts.

It has been scripted numerous times that the idea for this new project The Matador and The Bull came from his charm for bullfighting. Whatever the case, what is

# New Issues



**TOMAS FUJIWARA &  
THE HOOK UP  
THE AIR IS  
DIFFERENT**  
482 MUSIC

LINEAGE/DOUBLE  
LAKE, DEFINED/ FOR  
OURS/COSMOPOLITAN  
(REDISCOVERY)/ SMOKE-  
BREATHING LIGHTS/  
POSTCARDS 44:29

Tomas Fujiwara, d; Jonathan  
Finlayson, tpt; Brian Settles,  
ts; Mary Halvorson, g;  
Trevor Dunn, b. Brooklyn NY  
October 13, 2011

most evident is his craving for innovative styling's and his aged wine mentality, for if you listen acutely you can detect slight eclectic leanings from the bedrock of jazz icons John Coltrane and Wayne Shorter. Nevertheless, Mr. Allen still has that signature force which sets him apart from the cloud coverage of tenor jazz saxophonists today...

The blueprint of cuts throughout the project becomes a study in refinement to the jazz ear. "Pinyin" is such a study, for it ignites the dormant mindset that has been subjected to the mediocrity out on the shelves. The music sheet is a redraft of an earlier project "Variations" but now surfaces with its own stamp, influencing a chord structure all its own.

"The Lyrics of Summer and Shadow" caught my interest as it displays an extreme compassion to its melodies. A straight-ahead ride with a calming force, which many such cuts within this jewel box offer the same feel. The trio has numerous educative concepts in this project however the ever-evolving arrangements are what make this spin a mechanism of groove!

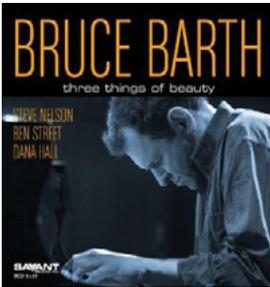
Karl Stober

**T**he extensiveness of one's polished project always possesses a determined foundation, along with the morphing of acute arrangements with a strong execution of one's presentation. That along with an open mind to inject diversity and innovation conjures up a dynamic musical experience, for fan and entertainer alike. This is the understanding you may acquire when spinning drummer and composer Tomas Fujiwara and The Hook Up's current exploration in sound labeled *The Air is Different*, released by 482 Music in 2012.

While exploring this jewel box, one will unearth the many layers of Fujiwara. A belief system of modern jazz experimentation pulling from his heritage of the Buddhist bell bowl tones from his grandfather's temple in Japan, to the fervid improvisations which cause his multiplicity of genius to bloom.

Like the mercury on a hot summer day "Cosmopolitan" with the intellectual undertows of tenor saxophonist Brian Settles and trumpeter Jonathan Finlayson, engage

# New Issues



**BRUCE BARTH**  
**THREE THINGS OF**  
**BEAUTY**  
SAVANT RECORDS  
SCD2119

MY MAN'S GONE NOW  
/FINAL PUSH /WISE  
CHARLIE'S BLUE /  
THE RUSHING HOUR /  
THREE THINGS OF BEAUTY/  
NIGHT SHADOWS /BIG  
NICK /WONDERING WHY /  
BE BLUED /THE SONG IS  
YOU 60.25

Bruce Barth, p; Steve  
Nelson, vi; Ben Street, bass;  
Dana Hall, d  
Paramus, NJ. February 12,  
2012

you to dial them in then rip off the knob. From the free form tempos to a meditative calm, all brings logic to this structure in "feel."

My perception of this project is such as walking down Times Square on New Years Eve mobbed with diverse personalities, sounds injected with attitudes, and clear expressions of unleashed hope for the coming year. The Air is Different is very much that, with expressive sounds escaping the precisely scripted arrangements, vibrant attitudes of execution from the gifted stage, and the eclectic shaping of the composers psyche, on and off the music sheet. It's a journey that needs to be traveled frequently but always keeping your eye on the road. Be cautious as you might miss the next exit of captivating creativity!

Karl Stober

**T**he art of pure ivory manipulation is to afford the soul to meet the heart, escorted by the intellect of the performers psyche: this defines the craftsmanship of Bruce Barth's talent and current spin, Three Things of Beauty.

Consistency is a vital characteristic when it comes to any artist, of any genre, as to keeping the sound vibrant and diverse. Barth defines and executes this practice with each new project, reaching a higher level of respect along his journey. Barth has a signature sound that has the ability to adorn those revivalist attitudes in places most would not dare. Making risk a friend, with the knowledge of understanding when to let go.

What I found most impressive throughout this new spin is the ardor of his arrangements, mixed with that fiercely focused approach; morphing into that rousing evergreen amid the forest of comparable projects outside of his own music sheets.

The elephant in the room is of course Bruce Barth however there is a herd beside him. The poetic feel of the vibes is crafted by Steve Nelson, bassist Ben Street keeps the sounds decisive with his ever-evolving moods on bass, and drummer Dana Hall keeps the whole group glued on a tour through innovation and exposing the imagination of the bands swing... Together they team up to offer a cunningly complex yet pleasurable and eclectic selection of fine tuned brilliance.

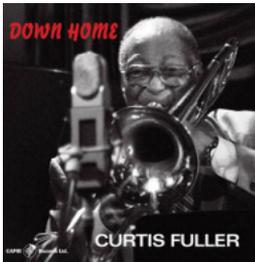
# New Issues

Each cut has a story to tell, which joggles ones memories of those thrilling days of yesteryear. Those back alley blues comes alive with the sounds from "Wise Charlie Blues" written by Barth. The stroll-like tempo is extremely appealing on this piece with the ivory intro escorted out with the immergence of sensitivity off the vibes. An intensely soulful expression in ingenuity! On the opposite side of the alley comes the upbeat swinging expedition called "Final Push." Nelson again ignites this cuts personality with his unblemished craftsmanship on the vibes. The melodies are fresh, perfectly calibrated from all angles. Examine this spins merging of styles the same consistent effort, which is throughout the project.

Since Bruce Barth's debut in 1993 with In Focus, his "stand tall" expression in ivory, along with a rigorous dedication to explore, educate, and enlighten has been his trademark as he reaches to higher levels going forward.

Three Things of Beauty is the summation of his past 12 projects wrapped in a cocoon of eloquence, birthing a manifesto to Bruce Barth's legacy.

Karl Stober



**CURTIS FULLER  
DOWN HOME  
CAPRI 74116**

DOWN HOME / LADIES  
NIGHT / C HIP'S BLUES  
/ SADNESS AND SOUL /  
NU GROOVE / THEN I'LL  
BE TIRED OF YOU / MR.  
L / SWEETNESS / JONLI  
BERCOSTA / THE HIGH  
PRIEST. 65:30.

Two trombonists separated by generations. These two players don't have much in common but taken together, these two releases are good examples of the strides the instrument has made from bop to post-modern stylings.

When talk of classic trombonists still active arises, Curtis Fuller's name should be at the top of the list. The fact that Down Home, a strong, assured sextet date, is released 55 years after his initial date as a leader is slightly amazing. As saxophonist Keith Oxman points out in his liner notes, Fuller was only 22 years old when he participated in the landmark session for Coltrane's Blue Trane. He is now 77 years old and still going strong. Of course, there are no real surprises on this date. Down Home is a straight down the center hard bop date but no less listenable for that. It may not pack surprises but that doesn't mean that thought and care didn't go into this session. Fuller sounds inspired! Part of it may be

# New Issues

Curtis Fuller - tbn; Keith Oxman - ts; Al Hood - tpt, flgh; Chip Stephens - p; Ken Walker - b; Todd Reid - d.  
5/23-25/11, Denver CO.

that he's working with the same group of Denver musicians he had on his last release, the well-received I Will Tell Her. Fuller also brought a bunch of his compositions to the date, both old ("Down Home", "Ladies' Night" "Mr. L.") and new ("Nu Groove" and "Sweetness").

Fuller is particularly buoyant on this date. His solo on "Nu Groove" is all over the place, with smooth lines alternating with abrupt intervallic leaps. Fuller's playing on pianist Chip Stephens' ballad "Sadness And Soul" is the perfect illustration of the title. The jaunty "Sweetness" has a particularly well-voiced theme with all three horns (including Hood's muted trumpet) giving it an almost choral sound.

It's almost as if Fuller has had yet another renaissance. He seemed to have one in the late 70s after a fallow period earlier in the decade. Down Home, combined with his previous release on Capri and a couple of other releases from the previous decade indicate that the veteran still has some things to say.



## CHRISTOPHE SCHWEIZER / MOONSUN OPUS UNIT 4336

RISE, RISE, RISE / DEEP SEA  
SONATA / INVENTION AND  
EXPEDITION / ARIA OF RARE  
BEAUTY / FIVE MEN ON A  
BOAT / BENEDICTA / SOME  
MADE IT HOME. 61:49.

Swiss trombonist Christophe Schweizer is a bit of a veteran himself (he has a ways to go to compete with Fuller but he's young) having been performing and recording for nearly 20 years. He's spent a good deal of time in New York and his musical sensibility seems very in tune with the current trends in recombination, adapting various current impulses in the music and adding one's individual stamp to it. He's had a wealth of experience playing as a member of George Gruntz' bands and working with Lee Konitz, as well as playing with the adventurous players on the New York scene. It's his work with the latter group of players that led to the eventual formation of his band MOONSUN. The band consists of saxophonist David Binney, pianist Jacob Sacks, bassist Zack Lober, and drummer Dan Weiss. These are all New York players who have been playing together in each others' bands. It's a win-win situation for all involved: Schweizer gets a group of players already familiar with each other and he provides them with some interesting and challenging music. And he gets to hear and play his music with a group of superb players.

# New Issues

Christophe Schweizer - tbn;  
David Binney - as; Jacob  
Sacks - p; Zack Lober - b; Dan  
Weiss - d. no recording date,  
Leipzig, Germany.

For some, the first hearing of Opus, might be bit underwhelming. Schweizer doesn't hit the listener over the head with flashy heads and screaming solos. Much of the music is quiet and unassuming dependent on gradual development and subtle group interplay. This is music where the subtlest scrape of the cymbal, quiet bass harmonics, the sound of air going through a horn is as important as the full group attack. Schweizer's music makes great use of wide dynamics and silence. "Five Men On A Boat" is a perfect illustration of this. Full group chords introduce the piece followed by a Schweizer solo interrupted by pauses, sped up and slowed down passages. Throughout Schweizer's trombone legato lines slide inside the music, occasionally commented upon by Sacks' dissonant piano splashes or Lober's arco bass harmonics. Binney occasionally emerges to make a brief statement. It's clearly an involved piece with all five musicians focusing on detailed parts. Yet, there's a naturalness to the moments of silence (one passage lasts for up to 20 seconds) and group activity that give the music a nice flow and it's artfully done. The naturalness extends to the staggered rhythms of the opening track, "Rise, Rise, Rise." Throughout the set, drummer Dan Weiss demonstrates what an artful percussionist he is. His role seems the most intricate since he is the one frequently who is giving the music its shape and drive. And he does so without going for the obvious. Schweizer has fashioned a true group music for Moonsun. It's a music where each member is able to put onto it his individual stamp. It's one whose music is somewhat familiar yet it sounds unlike any group currently making music today.

Robert Iannapolo

# New Issues



**MARCO TARDITO  
KANGAROUX SEXTET  
JUMPING WITH  
ADRIANO  
SILTA SR1108**

24 MILA BACI/ CHI NON  
LAVORA NON FA L'AMORE/  
UNA CAREZZA IN UN PUGNO/  
UN BIMBO SUL LEONE/ IL  
PROBLEMA PIÙ IMPORTANTE/  
SI È SPENTO IL SOLE/ IL  
RAGAZZO DELLA VIA GLUCK.  
45:50.

Pier Giorgio Miotto (t), Giorgio  
Giovannini (tb), Marco Tardito  
(cl), Guido Canavese (p),  
Stefano Rizzo (b), Enzo Zirilli  
(d). April 2-3, 2011, Ronco  
Biellese, Italy.

When this charming album tribute album to Adriano Celentano arrived, with sextet versions of what clarinetist and arranger Marco Tardito calls the “classic hits of the 1960s and 70s,” I confess I had to look him up on the internet. Celentano has been a big star in music and film in Italy for decades, but his fame hasn’t penetrated the United States. So an Italian audience, with its familiarity with the source material, is bound to have a different reaction to this music than someone who doesn’t know Celentano’s music at all. Which means,

I suspect, that they’ll like it even more than I did. The snaky groove of “24 Mila Baci” draws you right in, with slithering horns over a rhythm with a light touch. The music is irresistibly sweet and danceable, with a solo by pianist Guido Canavese and a brief spot for drummer Enzo Zirilli. Tardito writes that the structure of “Chi non lavora non fa l’amore” recalled to my mind Eric Dolphy’s and Charles Mingus’ musical conversations, evoked here with great passion by bassist Stefano Rizzo’s beautiful opening solo. Tardito takes a lovely solo as well, dramatically modulated with increasing intensity and balanced between short and long phrases. As an arranger, Tardito thinks orchestrally even with just three horns and rhythm at his disposal. His colorful and continually evolving charts give you a lot to listen for. A relaxed lyricism pervades the sextet’s music. When you add the group’s unified approach to dynamics and rhythmic shifts, the result is formidable power on tracks like the dazzling “Una carezza et un pugno” or the crafty “Il problema più importante.” Trombonist Giorgio Giovannini shines on the introduction to the latter, with Tardito taking an excitable solo before melding with the other horns. Trumpeter Pier Giorgio Miotto has a tender sound, as he reveals in his brief but revealing solo to open “Si è spento il sole.” Truth is, there’s not a single dull moment on this disc. *Jumping With Adriano* is another gem from the vibrant Italian jazz scene, and well worth seeking out.

Stuart Kremsky

# New Issues



1) KATHARINA  
WEBER/BARRY GUY/  
BALTS NILL  
GAMES AND  
IMPROVISATIONS  
INTAKT CD 203

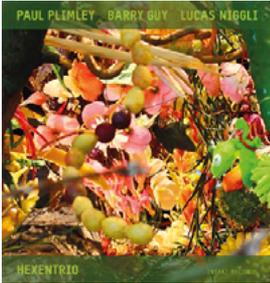
BLUEBELL/ IMPROVISATION  
I/ FALLING ASLEEP/  
IMPROVISATION II/  
(THUS IT HAPPENED...)/  
IMPROVISATION III/ PALM  
STROKE/ IMPROVISATION IV/  
HOMMAGE À SZERVÁNSZKY:  
SILENCE/ IMPROVISATION  
V/ PLAY WITH INFINITY/  
IMPROVISATION VI/ PLAY  
WITH INFINITY/ DIALOG  
FOR THE 70TH BIRTHDAY  
OF ANDRÁS MIHÁLY (OR:  
HOW CAN ONE ANSWER TO  
THE SAME 4 SOUNDS WITH  
ONLY 3)/ IMPROVISATION VII/  
STUBBUNNY/IMPROVISATION  
VIII/FOR GEORG KRÖLL'S  
BIRTHDAY/IMPROVISATION IX/  
...WAITING FOR SUSAN... 47:06.

Katharina Weber (p), Barry  
Guy (b), Balts Nill (perc).  
June 21-22, 2011. Zürich,  
Switzerland.

A serious enthusiast of improvised music in the late 20th century and early 21st century might, if he had nothing else to do, play the “six degrees of Barry Guy” game. A glance at his voluminous discography reveals such diverse collaborators as Derek Bailey, Kenny Wheeler, Evan Parker, Johnny Dyani, Cecil Taylor, Bill Dixon, Marilyn Crispell, William Parker, and Agustí Fernández, among many others. Then there are curiosities as an Ian Whitcomb session in 1972 or a Philippe Sarde date in 1977 that featured John Surman and Johnny Griffin as the saxophonists. In addition to several ongoing trios he’s involved with, the bassist leads his own London Jazz Composers Orchestra and the Barry Guy New Orchestra, and also performs as a soloist. And that’s not to mention his compositions or his forays into the baroque repertoire. Barry Guy, it’s safe to say, is one busy man.

Switzerland’s Intakt label has been one of Guy’s recording outlets since 1999’s *Odyssey*. (1) finds him in the company of new recording companions Katharina Weber on piano and Balts Nill on percussion. Their disc is subtitled *Hommage À György Kurtág*, and eleven of the disc’s compact twenty tracks are renditions of pieces from the Hungarian composer’s eight-volume Games. These are miniatures for solo piano, seldom more than a minute long. Weber writes that the composer “wants to express the maximum with a minimum of notes.” The compositions alternate with the trio’s improvised pieces, which the pianist calls “a kind of counter movement ... a further developing of threads collectively...” Kurtág’s lapidary compositions, designed in his eyes for children, prove to be potent jumping off points for this trio’s generally austere and highly concentrated style of improvisation. Weber’s stabbing attack, Guy’s masterful bass and Nill’s dry clatter combine for powerfully expressive effect. While the distilled nature of Kurtág’s pieces generally lends an austere and measured atmosphere that carries over to the improvisations, there are occasionally explosive moments. “Improvisation IV” is one of those moments, featuring Weber’s Cecil Taylor-ish urgency and Guy’s ferociously physical bass thumping.

# New Issues



2) PAUL PLIMLEY/  
BARRY GUY/LUCAS  
NIGGLI  
HEXENTRIO  
INTAKT CD 206

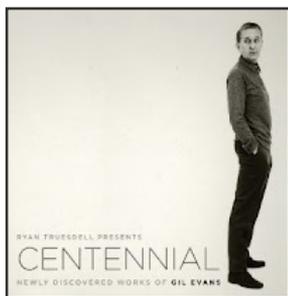
FLO VI RU/ ARCESEDO/  
TOTIUS QUOTIUS/ BRUDER  
KLAUS (FOR P.Z.)/ IRON  
WORKS/ WITCHES IN OUR  
FINGERS/ WHEN SHALL  
WE THREE MEET AGAIN.../  
COME AND GO/ ...IN  
THUNDER, LIGHTNING  
OR IN RAIN/ MUTUALITÄ/  
EPISTEMOLOGOGO/ LIGHTLY  
SKIRTING THE PETALS OF  
DELICATE CONSEQUENCE/  
FLUTTERBY/ HURLY BURLY/  
PASSPORT (EXPIRED)/  
PUGNOPLANGENT  
INTUITIONS/ RAILWAYS REAR  
VIEWED IN MAGIC MIRROR.  
62:41.

Paul Plimley (p, vcl), Barry  
Guy (b, vcl), Lucas Niggli (d,  
vcl). Köln, Germany, January  
23-24, 2012.

“Improvisation VIII” pairs Guy’s passionate arco playing with Nill’s unconventional and understated percussive punctuation. The delicacy and concentration of the trio’s music is undeniable, though at times the emotional content feels so rarified that it’s a little tough to warm up to. *Games and Improvisations* offers an admirable and unusual listening experience as the music revolves around the ever-mysterious zone between composition and improvisation.

On (2), Guy is working with two previous collaborators. Pianist Paul Plimley and Guy recorded a duet album in 1995 for the bassist’s Maya label, and percussionist Lucas Niggli has worked with Guy in a number of settings in the last decade, but this is the first outing for this trio. Judging by the distinctively playful and satisfying musical conversations that the three engage in for more than an hour, the collaboration was a great success, and we listeners can only hope that this is the beginning of yet another working unit for Guy. Most assuredly a band of equals, the trio taps literary sources as the impetus for their energetic conversations. William Shakespeare, James Joyce, and Samuel Beckett provide some of the inspiration and titles for a number of pieces, but the heady brew of what annotator Marc Chénard describes as the trio’s “dyed-in-the-wool improv from A to just about Z” is a concoction all their own. This is high-wire improvisation, the kind of music that Barry Guy has been making since the very beginning of his career. Self-imposed constraints help shape this sort of thing, and for this date the players were conscious of keeping the pieces short. The opening track, *Flo Vi Ru*, is the longest piece, at a bit under eight minutes. The three jump in all together as they stake out the territory, feeling one another out and developing their interactions before bringing things to a thrilling conclusion. From glacial and airy (the precise “Bruder Klaus”) to brisk and tumultuous (the quick flight of “Witches in Our Fingers”), the musicians balance control and abandon with consistently splendid results. There is one total oddity, the all-vocal “Come and Go.” It seems that one night the only way the three could rehearse an idea based on a Beckett play was

# New Issues



**RYAN TRUESDELL/GIL  
EVANS PROJECT  
CENTENNIAL - NEWLY  
DISCOVERED WORKS  
OF GIL EVANS  
ARTISTSHARE AS 0114**

1.PUNJAB/ 2.SMOKING MY  
SAD CIGARETTE/ 3.THE MAIDS  
OF CADIZ/ 4.HOW ABOUT  
YOU/ 5.BARBARA SONG/  
6.WHO'LL BUY MY VIOLETS/  
7.DANCING ON A GREAT  
BIG RAINBOW/ 8.BEG YOUR  
PARDON/ 9.WALTZ/VARIATION  
ON THE MISERY/SO LONG/ 10.  
LOOK TO THE RAINBOW. 74:16.

to vocalize. As Chénard reports, “they had so much fun singing it, they agreed to perform it that way...” Coming out of nowhere halfway through the program, this seriously deranged piece features the three sounding like they’re speaking some unknown language of cries, coos, babbles, burlbles and shouts. The relationship between their vocal contortions and their instrumental manipulations is made clear as they crash into “...In Thunder, Lightning or in Rain.” In contrast to the trio with Weber and Nill, the emotional content of this trio’s work often lies close to the surface, giving the music an added dimension. Performances like the lovely ballad-like “Mutualità” with its melancholy aura and the almost giddy play of Flutterby help make Hexentrio a well-rounded and deeply pleasing experience. Seriously recommended.

Stuart Kremsky

**B**ack in 1981, when asked why he had started a new band, the arranger and composer Gil Evans noted that “for all my life I’d been sitting in front of that piano trying to figure out another way to voice a minor seventh chord,” and it was time to get out and work. Sitting at the piano for so long, he also composed a load of music that didn’t get played. It’s taken Ryan Truesdell’s Gil Evans Project to ferret out and perform material from the breadth of Evans’ career on the wonderful new Centennial - Newly Discovered Works of Gil Evans. Young composer Truesdell, who’s worked with Maria Schneider, became drawn to Evans’ music. In an effort to learn more, he contacted the Evans family. Eventually granted full access to the Evans archive, Truesdell writes that he was “shocked” to “find scores and sketches to pieces” that he’d never heard before. With the encouragement of Schneider and the Evans family, Truesdell has orchestrated 10 pieces in line with Evans’ original scores and enlisted a cadre of New York’s finest musicians to perform them. The result is a class act all the way and a lasting tribute to the vastly influential music of the great arranger. This is clearly a labor of love, and there was as much labor as love involved in the extensive production. Truesdell has gone all the way back to the earliest days

# New Issues

Collective personnel: Augie Haas, Greg Gisbert, Laurie Frink (t), Ryan Keberle, Marshall Gilkes (tb), George Flynn (b tb), Adam Unsworth, David Peel, John Craig Hubbard (Fr hn), Marcus Rojas (tba), Henrik Heide (fl, picc), Jesse Han (fl, picc, b fl), Jennifer Christen, Sarah Lewis (oboe), Ben Baron, Michael Rabinowitz (bsn), Alden Banta (bsn, contra bsn), Steve Wilson (ss, as, fl, cl), Dave Pietro (as, cl, fl, alto fl), Donny McCaslin (ts, cl), Scott Robinson (ts, cl, bcl), Brian Landrus (bars, bcl, alto fl, picc), Charles Pillow (fl, picc, cl, oboe, Eng hn), James Chirillo (ac & el g), Romero Lubambo (ac g), Frank Kimbrough (p, harmonium), Joe Locke (vib), Jay Anderson (b), Lewis Nash (d), Mike Truesdell (timpani, marimba), Dan Weiss (tabla), Dave Eggar (tenor vln), Kate McGarry (vcl on 2), Wendy Gilles (vcl on 8), Luciana Souza (vcl on 10), Ryan Truesdell (cond). August 24-26, 2011, New York, NY.

NICHOLAS H  
FERNANDEZ AND HIS  
NEW YORK NONET  
NHF/NYN  
ENCORE (NO NUMBER)

Evans' career arranging for the Claude Thornhill orchestra. His immersion in the details of the period turned up such gems as "Dancing on a Great Big Rainbow", also known as "Cannery Row." Both Thornhill and the Les Brown bands played this under different titles, but it was never recorded. Truesdell has even unearthed a typewritten note to Brown explaining how to play it, including the phrasing and precise tempo, which enables this première performance to be as close as possible to what the composer intended. That note, by the way, is reproduced in one of the package's two booklets, along with instrumental and technical credits and Truesdell's extensive notes on the selections. A second booklet in this fan-funded ArtistShare project features photographs of the musicians at work. There's plenty here to absorb, from the perpetually fresh voicings to the unique arrays of instruments like the reed and trombone palette of "Smoking My Sad Cigarette" to the exemplary solo work, particularly from Frank Kimbrough at the piano. No survey of Evans' work would be complete without including some of his settings for vocalists. Here, Kate McGarry sings the sultry "Smoking My Sad Cigarette," originally scored (gorgeously) for Lucy Reed in 1957 but unused at the time; Wendy Gilles delivers the 1946 "Beg Your Pardon," a Thornhill number that's the earliest discovery in this set, and Luciana Souza closes the disc with a version of "Look To the Rainbow," an arrangement for a 1960 Astrud Gilberto date and a long-time favorite of Truesdell's. There was a lot more to Gil Evans than the popular collaborations with Miles Davis that everyone knows, and Truesdell is on a crusade to keep his music alive. With this quality release, he's done a real service to Gil Evans, the man and his music. Seriously recommended.

Stuart Kremsky

Nicholas H. Fernandez, who holds a music doctorate and has experience in both classical and jazz idioms, has released a fascinating collection of his own compositions and, in two instances, arrangements of jazz classics, as performed by a first-class nine-piece New York ensemble.

# New Issues

WITCH HUNT/ APRIL  
SHOWERS/ CITY SUITE (IN  
TRANSIT, PARKSIDE, BRIDGE  
AND TUNNEL)/ I WISH I KNEW  
HOW IT WOULD FEEL TO BE  
FREE/ WHITE SANDS/ FINAL  
FAZE. 50:36

Nicholas Fernandez, comp,  
arr, cond; Brad Mulholland,  
flt, ss, as; Jas Walton, ts; Jay  
Rattman, flt, bari s, b cl; Tom  
Gershwin, Jon Barnes, tpt,  
flgh; Tim Vaughn, tbn; Glenn  
Zaleski, p; Marty Isenberg,  
b, el b; Alex Raderman, perc.  
No date or location given.

## OCHION JEWELL FIRST SUITE FOR QUARTET MYTHOLOGY 1019

FROM DUST / A SNAKERIDE  
THROUGH THE FOG / ...BUT  
THAT THERE GOES THE  
BADDEST LONE-ASS WOLF I  
EVER DID KNOW.../ [ZERO-  
1]/ NECTAR / ATONEMENT  
/ YOU ARE MY SUNSHINE.  
48:37.

Ochoin Jewell - ts, ss; Amino  
Belyamani - p; Sam Minaie  
- b; Qasim Nagvi - d. no  
recording info.

In Fernandez's hands, the stark melody of Wayne Shorter's "Witch Hunt" receives a biting dissonant harmonization with the ensemble filling in the empty spaces, and employs a surprising boogaloo beat as its foundation. It also features a fiery and funky improvisation by tenorist Jas Walton. Billy Taylor's churchy "I Wish I Knew How It Would Feel to Be Free," attractively embellished in Fernandez's version, charges straight ahead with fine solos by baritonist Jay Rattman and trumpeter Tom Gershwin. Fernandez's three-part, programmatic "City Suite" does indeed conjure up as intended the cacophonous sounds of city traffic and the quiet repose of a place of rest. "April Showers" seems to dare the listener to fix on a tonal center, while some compositions alternate conventional swinging with sections that would not be out of place in a chamber recital.

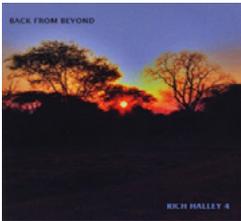
Although thoroughly accessible, much of this music can be challenging for an ensemble to execute cleanly, but these folks pull it off expertly. The band also boasts some excellent soloists. In addition to those referenced earlier, others deserving mention include pianist Glenn Zaleski, trumpeter Jon Barnes, sopranoist Brad Mulholland, trombonist Tim Vaughn, and drummer Alex Raderman.

David Franklin

Saxophonist Ochion (pronounced ocean) Jewell originally hailed from the West Coast. He was a student at Cal Arts and formed the quartet featured on this disc. They moved to New York in 2009 and he and his group have been based there ever since. They caught the ear of saxophonist David Binney whose Mythology Records is releasing their first recording.

First Suite For Quartet is a set of seven pieces strung together in suite-like fashion. The first six pieces are composed by Jewell with the last being a reading of "You Are My Sunshine." It's a suite that's all of a purpose and it develops well as it segues naturally from theme to theme, providing the players with meaty strategies that really play to their strengths. And this is a strong quartet that can play with power when the music calls for it. But they can also operate at the quieter, more subtle end of

# New Issues



## RICH HALLEY 4 BACK FROM BEYOND PINE EAGLE 004

SPUDS / SECTION THREE  
/ REORBITING FOR SUN  
RA / SOLANUM / OPACITY  
/ CONTINENTAL DRIFT /  
BROKEN GROUND / THE  
MOUNTAIN'S EDGE / BASALT  
/ BACK FROM BEYOND.  
64:50.

Rich Halley - ts; Michael  
Vlatkovich - tbn; Clyde  
Reed - b; Carson Halley - d,  
perc. 4/9/11, Seattle, WA and  
4/30/11, Corvallis, OR.

the spectrum which Jewell's music frequently calls for.

Jewell's tenor saxophone is full-bodied and has a tone somewhere between Coltrane and Wayne Shorter but he has his own ideas. His soprano is less distinctive but his focus on this disc is the tenor. (His soprano is featured only on the opener.) Pianist Belyamani is a two fisted player and his imprint is all over this music. He's at his best in the quieter moments such as the opener, playing a quiet dissonant accompaniment to Jewell's soprano lines. But during "[ ] zero-1 [ ]" his barrages show a familiarity with post Cecil Taylor piano. The rhythm section is loose and flexible delivering the well-placed tricky rhythmic passages called for in the music. They're particularly effective on "A Snakeride Through The Fog." They also color the music with subtle shades throughout.

The suite's themes unfold slowly and tend to emerge unexpectedly. There's a melancholy feel to much of the music. The brief concluding "You Are My Sunshine" is perfectly placed and it continues the bittersweet tone of what preceded it.

Jewell has delivered a very good first album. Look forward to hearing more from him.

Robert Iannapolo

**R**ich Halley is a veteran saxophonist based in Oregon and who has never left the West Coast. Consequently he's not as well-known as he should be which is too bad. Because the albums he's released since 1983 have been consistently strong. Back From Beyond is his 14th release as a leader and it finds him collaborating with another Oregonian legend, trombonist Michael Vlatkovich. Although Halley is best known for a bracing form of freebop with lengthy probing solos (and "Spuds", the opener bears this out), he isn't a one trick pony. He also writes interesting compositions that give his cohorts plenty to dig into. "Basalt" starts out as a slow drag but goes through several shifts in tempo to turning into an insistent driving shout before returning back to the starting point. "Broken Ground" sounds like an Ornette Coleman composition before settling into a backbeat that takes the piece in a whole other direction. The quartet also

# New Issues



## JURG WICKIHALDER ORCHESTRA NARZISS UND ECHO INTAKT 209

DIE SAGE VON NARZISS /  
OUVERTURE / SATURNIA,  
ACH BUST DU SUSS / ACH  
SATURNIA, JETZT WIRD'S  
MIR DOCH ZU / ICH MACHT  
NOCH IN DIE WINDELN /  
SCHWERE NACHT, STARRE  
NACHT / IST DA JEMAND /  
WIE KRANK SIND DOCH DIE  
MENSCHEN / NEIN DOCH,  
WAS IST DIE LICHT / DOCH  
WARUM KANN ICH NICHT /  
DA LIEGT MARZISS. 55:28.

Jürg Wickihalder - ss, ts;  
Florian Egli - as; Michael  
Jaeger - ts, clt; Damian  
Zangger - tpt, flgh;  
Bernard Bamert - tbn; Chris  
Wiesendanger = p; Mia  
Londbloom - vln; Frantz  
Loriot - vla; Seth Woods - cel;  
Daniel Studer - b; Tim Krohn  
- narrator. 9/2011. Winterthur,  
Switzerland.

opens up for some free improvisations as well. One of the best here is "Reorbiting For Sun Ra." A little over three minutes it captures not only the exploratory nature of Sun Ra's music but also the humor inherent in it. And it does so in less than three and a half minutes. But the real treat is to hear Halley and Vlatkovich sparring throughout this disc. Both have big, broad tones and complement each other perfectly. And they've played together enough that each can sense the direction in which the other is headed. The rhythm section of Clyde Reed (bass) and Carson Halley on drums gives them all the support they need. Reed has been recording with the saxophonist since 2000. And Carson Halley has been drummer on the last four releases. It's a shame that these players aren't better known. But it's never too late to start and this disc is an excellent starting point.

Robert Iannapolo

Saxophonist Jürg Wickihalder has released four previous CDs on Intakt as well as collaborated with several of the label's stalwarts including Irene Schweizer and saxophonist Omri Ziegele. His previous releases have been small group recordings which have been well-received. For *Narziss Und Echo* however, Wickihalder has formed a 15 piece orchestra that includes a three piece string section and two singers to tell the story of the Latin myth as told by Ovid (with a libretto by Tim Krohn).

It has to be stated that the jazz content of this disc is very minimal. It's a through-composed piece and there are passages for the instrumentalists, among them some very fine players associated with the Intakt label (saxophonist Michael Jaeger, bassist Daniel Studer and pianist Chris Wiesendanger). But basically this is a song cycle with soprano Jeannine Hirzel essaying the role of Echo and mezzo soprano Sonoe Kato in the role of Narcissus. The singing is quite lovely especially during the duet of "Schwere Nacht, Starre Nacht" ("Heavy Night, Numbing Night"). However those averse to coloratura singing might not appreciate the more dramatic passages, especially the passage where Narcissus rejects Echo.

# New Issues



## MALTE SCHILLER'S RED BALLOON THE SECOND TIME IS DIFFERENT UNIT 4312

THE SECOND TIME IS  
DIFFERENT / KEEP THE  
CHILD IN MIND / MARLIN /  
SALTY LAKE / GIANT STEPS /  
LUSH LIFE / TANGO I. 46:55.

Malte Schiller - ts, flt, clt;  
Charlotte Greve - as, ss, flt,  
clt; Timo Vollbrecht - ts, flt,  
clt; Viktor Wolf - bars, b clt.  
flt; Florian Menzel - tpt, flgh;  
Lars Seniuk - tpt, flgh; Andrej  
Ugoliew - tbn; Christopher  
Sauloff - b tbn;  
Manuel Schmiedel - p;  
Andreas Waelti - b; Martin  
Kruemling - d. 8/8-9/09,  
Berlin, Germany

The music has a wide range. The opening "Overture" is almost jaunty in its melody and execution. Although this is not music that features solos, as such there are some remarkable passages where individuals shine: Michael Jaeger's tenor sax interlude during "Schwere Nacht" and Bernard Bamert's trombone shadowed by Damien Zangger's tenor horn during "Wir Krank Sind Dich Die Menschen" ("How Perverted Human Beings Are.") The arrangements by Manuel Perovic have a wonderful clarity and make great use of the orchestra's textural depth.

This disc won't be to everyone's taste but if the listener's taste runs toward 20th century chamber music, this is worth checking out.

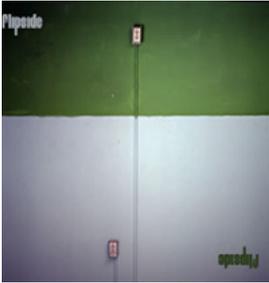
**S**ticking a little closer to the big band norm, saxophonist Malte Schiller leads his band, Red Balloon through a set of seven compositions on the unusually titled "The Second Time Is Different." Five of the compositions are Schiller's and he also includes versions of Coltrane's "Giant Steps" and Strayhorn's "Lush Life." All arrangements are Schiller's.

This is an attractive sounding band with an emphasis on the reeds. This gives the music a warmer, full sound. It sounds as if he wrote these pieces with these particular players in mind. "Keep The Child In Mind" is a feature for the soprano saxophone of Charlotte Greve. The voicings embrace her horn beautifully. The energetic "Marlin" keeps Florian Menzel's trumpet performing acrobatics which Menzel maneuvers with ease. It's obvious Schiller has a lot of faith in his players. The arrangement of "Giant Steps" has a lengthy introduction before getting into the theme proper and it's one of the more creative big band arrangements I've heard of the piece. On "Lush Life" passing the theme around to different sections of the band is an effective device.

Schiller's band isn't breaking any new ground with this disc. It would be nice to hear them take this music further out. But that's obviously not where Schiller is at this point. But as it stands The Second Time Is Different is a strong big band date.

Robert Iannapolo

# New Issues



## FLIPSIDE FLIPSIDE FLIP 03

CURSE OF THE LUCKY MAN  
/ SAFE AT THE CHEESEPLATE  
/ WALTER MARCHES IN /  
HAPPY WANDERER / FLIPPITY  
FLOOP / BI-POLAR BEAR  
/ TEXICAN FAT PANTS /  
LONELY HAG / THE RIVER /  
BULGARIAN FOLK SONG /  
AFTERNOON NAP

Dennis Durick, d, perc; Dave  
Monsch, ss, ts, b cl, flt, vcl,  
perc; Paul Unger, b, loops,  
effects. Feb. 23-4 2011,  
Argyle, Texas.

Dennis Durick and Dave Monsch are fixtures on the music scene in the Dallas Fort Worth Metroplex, and busy performers in various genres. Dennis Unger is all this with a special distinction, since, in addition to his jazz projects, he holds down the chair of Assistant Principal Bass of the Fort Worth Symphony. This CD, released in December 2011, amply substantiates the group's claim to work "in a true ensemble style – with each member carrying equal weight" (see the description at <http://www.flipsidetheband.com/about.htm>). The result is that the horn steps back a little, while bass and drums step forward. The rhythm players are more than equal to the task. Durick's drums are fluid, flexible and precise, and Unger's bass sound, both in pizzicato and arco, is big, round, and wonderfully in tune, enabling it to carry the primary burden of establishing clear harmonies. The other hallmark of this CD is its variety. The music is full of metrical variety, not only in meter proper and tempo, but it is also full of pauses, irregular phrase lengths, and accents unusual in jazz. Metrical oddities, at least for Western ears, abound in the traditional "Bulgarian Folk Song." The latter choice demonstrates Flipside's taste for world music, understood in this instance as ethnic music. "Texican Fat Pants" also has an ethnic touch, but is Durick's own creation, one of two pieces he brings to the CD. The rest are from Monsch and Unger. Different instrumental textures also abound. In addition to sax, bass, and drums, Monsch adds flute and bass clarinet, the spoken word – used to great effect on "The River" – and percussion; Unger adds recorded loops and various sound effects to the mix; Durick brings in other percussion, while Fender Rhodes and organ are added on three other tracks. So despite the trio format, Flipside is not aiming for a minimalist trio sound. Another very important aspect of the variety of this CD has to do with genre. I have mentioned the term "jazz", almost necessarily so given Cadence's identification with the genre. But in so doing, I do not mean to imply that "Flipside" is a jazz CD. It is Flipside's intent to keep us guessing as to how to classify their music. They describe themselves as "frustrated by the limitations imposed from the commercialism of the music industry and the

# New Issues

**JUTTA CZURDA /  
THILO WOLF BIG  
BAND  
LOVE ME GERSHWIN  
MDL JAZZ 13433**

NICE WORK IF YOU CAN  
GET IT / THEY CAN'T  
TAKE THAT AWAY FROM  
ME / THE MAN I LOVE /  
'S WONDERFUL / I WAS  
DOING ALL RIGHT / I'VE  
GOT A CRUSH ON YOU  
/ SOMEBODY LOVES  
ME / DELISHIOUS /  
EMBRACEABLE YOU / OUR  
LOVE IS HERE TO STAY /  
STRIKE UP THE BAND / BUT  
NOT FOR ME / WALKIN' THE  
DOG / DO WHAT YOU DO /  
I GOT RHYTHM. 54:17.

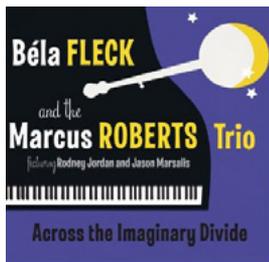
Jutta Czurda, vcl; Thilo  
Wolf, cond, p, arr; Norbert  
Nagel, Axel Kühn, as, flt,  
cl; Lutz Häfner, ts, flt, cl;  
Norbert Emminger, bari  
s; Felice Civitareale, Jan  
Schneider, Sebastian  
Stempel, tpt; Jürgen  
Neudert, Erwin Gregg,  
Hans Heiner Bettinger, tbn;  
Andreas Blüml, g; Markus  
Schieferdecker, b; Jean Paul  
Höchstädter, d; Christoph  
J. Müller, arr. 4/16/2010,  
Fürth, Germany.

pressure to conform to a narrow style...."Yes, there are bluesy and funky elements in tunes like "Bi-Polar Bear" and "Afternoon Nap"; traces of a more hard-driving jazz style in "Flippity Floop," hints of Ornette Coleman's early work — with Unger filling the role of Charlie Haden — in "Happy Wanderer", but just as many sallies in other directions. I personally approve of the pushing of generic barriers. On the other hand, there is a risk involved such eclecticism. Sometimes I felt myself asking the question: Does Flipside have a sound and a feeling that they want to communicate? As to sound, their choices are so eclectic that I feel incapable of answering the question. The CD however does convey a powerful sense of simple, childlike joy when I hear it, and it is laudable that these three musicians have let their emotional guard down enough to convey it.

Jeffrey D. Todd

**T**he Thilo Wolf minions are well drilled and well scrubbed and certainly don't breach decorum. Ms. Czurda, who has an impressive history of high culture efforts, among which are CDs of Bertolt Brecht material and a song cycle based on the posthumous poetry of a young woman (Selma Meerbaum Eisinger) who died in a WWII concentration camp, has a strong concert hall voice with a pleasingly smokey undertone, which might serve her well in a more intimate setting. Here, she is in Sunday Afternoon "Pops" mode, dishing out the sort of full throttle music PBS likes to preemptively package and utilize during its increasingly ubiquitous pledge periods. Her accent bleeds through only occasionally as on "Doing All Right," where "all right" becomes "aw right." Of course, since she now apparently (according to Wikipedia) lives part time in San Francisco, this could be some sort of West Coast vernacular quirk. At her worst, she mangles the verse to "But Not" beyond recognition, suggesting that she does not really have any personal frame of reference for Beatrice Fairfax, Pollyanna or bananas. No vocals on "Strike" and "Dog," both tracks of which offer the stolid Roger-Williams-ish pianistics of the leader man. Wolf's arranging style ( 12/98, p. 123 ) often borders on the overly precious, as in "Do What,"

# New Issues



## 1) BELA FLECK & THE MARCUS ROBERTS TRIO, ACROSS THE IMAGINARY DIVIDE, ROUNDER ADVANCE CD.

SOME ROADS LEAD HOME / I'M GONNA TELL YOU THIS STORY ONE MORE TIME / ACROSS THE IMAGINARY DIVIDE / LET ME SHOW YOU WHAT TO DO / PETUNIA / TOPAIKA / ONE BLUE TRUTH / LET'S GO / KALIMBA / THE SUNSHINE AND THE MOONLIGHT / THAT OLD THING / THAT RAGTIME FEELING. 63:15.

Bela Fleck, bjo, Marcus Roberts, p; Rodney Jordan, b; Jason Marsalis, d. No dates/locations listed.

## 2) JOHN PIZZARELLI, DOUBLE EXPOSURE, TELARC 33221.

I FEEL FINE – SIDEWINDER / HARVEST MOON / TRAFFIC JAM-THE KICKER / RUBY BABY

from 1929's "Show Girl," when he makes rather insistently annoying reference to "Rhapsody In Blue." And his "Nice Work" chart will be a bit too flute cute for some tastes. Cadence readers can file this one under uneasy Easy Listening. Supposedly a "Live" recording at Stadttheater Fürth, but with the audience either absent or its applause discreetly edited out. Makes you wonder.

Alan Bargebuhr

Said to have originated in Africa, the banjo is one of our oldest known instruments. It was used often in early Jazz forms but eventually gave way to the guitar just as tuba was replaced by the string bass. Bela Fleck is the foremost proponent of the instrument today and he has collaborated with other artists before to varying degrees of success but this time around he hooks up with a conventional piano trio helmed by former Wynton Marsalis pianist Marcus Roberts. Like many others Roberts was hot for a moment issuing some ear-catching material but in recent years he has kept a low profile and it's good to hear him once again. This specific trio has been together since almost twenty years so it should be surprising that they don't have any recordings under their belt. Fleck mostly sticks to single note forays and he sounds comfortable in this context. There is a heavy Ragtime vibe to about two-thirds of the repertoire and since this is an advance copy (1) no writing credits or liner annotation is present. Several tracks cuts are cakewalks and "Let Me Show You What To Do" begins that way but kicks into overdrive before slowing back down again. "Topaika" is a brisk samba, the title track has bits that are contrapuntal and the banjo/piano head of "Let's Go" introduce the most jazzy number. It must be admitted that this reviewer isn't a fan of the banjo but I won't be wearing my "Paddle Faster, I Hear Banjo Music" tee while listening to this one.

The son of guitar legend Bucky, John Pizzarelli has built his own lucrative career around his above average voice and deft guitar playing most often in a trio context.

# New Issues

/ WALK BETWEEN THE  
RAINDROPS / FREE MAN  
IN PARIS / TAKE A LOT OF  
PICTURES / I CAN LET GO  
NOW / DIAMOND GIRL. 54:28.

Collective personnel: John Pizzarelli, vcl, g; Jessica Molaskey, vcl; Tony Kadleck, tpt, flgh; John Mosca, tbn; euph; Andy Fusco, as, ts, cl; Kenny Berger, bars, b, cl; Aaron Weinstein, vln; Larry Goldings, org; Larry Fuller, p, el p; Martin Pizzarelli, b; Tony Tedesco, d. Fall 2011. Pleasantville, NY

## 1) MICHAEL BENEDICT & BOPITUDE, FIVE AND ONE, PLANET ARTS 301219.

THE ETERNAL TRIANGLE  
/ THREE AND ONE /  
COMPULSION / AS QUIET  
AS IT'S KEPT / AN OSCAR  
FOR OSCAR / WORK SONG  
/ ENIGMA / TRAIN SAMBA /  
INFRA-RAE / LAST RITES FOR  
THE PROMISED LAND. 61:16.

Michael Benedict, d; Gary Smulyan, bars; Chris Pasin, tpt, flgh; Brian Patneau, ts; Bruce Barth, p; Mike Lawrence, b. 12/28 & 29/2011. Albany, NY.

For his latest release (2) he has surrounded himself with a much larger ensemble sprinkled with names that will probably be known by most readers of Cadence. Something of a theme album, it is split between songs from the leaders youth and Jazz classics and a few of these are even combined as is the case of the Allman Brothers Band's "In Memory Of Elizabeth Reed" interwoven with "Four On Six" from Wes Montgomery, the Beatles' "I Feel Fine" coupled with Lee Morgans "Sidewinder" or James Taylor's "Traffic Jam" paired with Joe Henderson's Jazz staple "The Kicker" with vocals from Jessica Molasky who also co-wrote "Take A Lot Of Pictures" the sole original heard. Doubling on an arch top seven string and classical model the leader graciously shares solo space with the other players most notably Andy Fusco who barrels down the Trane tracks on "Drunk On The Moon/Lush Life." An ambitious experiment that doesn't quite work to these ears.

Larry Hollis

Upstate New York native Michael Benedict has augmented his Bopitude quintet with the addition of baritone sax master Gary Smulyan but not much more has changed since his last release on the same label with unchanged personnel. (1) is like it predecessor, an unabashed hard bop date with plenty of fireworks from the triple horn frontline and their comrades in the rhythm section. Two titles from Benedict favorite Gary McFarland are interspersed among lesser-known scripts from Miles, Stitt, Kenny Dorham, Bobby Watson, Thad Jones and Hank Mobley. A pair of ballads, McFarland's "Last Rites For The Promised Land" and the J.J. Johnson classic "Enigma" are sandwiched in, the last mentioned one of two fine charts from exceptional pianist Bruce Barth (the other being "Three And One" with a catchy contrapuntal introduction for the horns which also shine section-wise on the following "Compulsion." Both tenor and trumpet have their moments but it is Smulyan who takes solo honors with Barth a close runner-up. Benedict stays mostly with his sticks and keeps everything on time. Recommended to followers of the form.

Larry Hollis

# New Issues

## 2) JOSH RZEPKA, INTO THE NIGHT, ALL MUSIC NO #.

INTO THE NIGHT / TWENTY-FIVE / STASIS / SALSA QUEEN / BLUES FOR C.T. / WHEN I'M WITH YOU / SARAH'S SAMBA / LIAM'S LEAVING / CON TI.  
63:14.

Josh Rzepka, tpt, flgh; Andy Hunter, tbn; Steve Kortyka, as, ts; Jackie Warren, p; Peter Dominguez, b; Ron Godale, d.  
6/2 & 3/2011. Oberlin, OH.

## 1) BOBBY BROOM, UPPER WEST SIDE STORY, ORIGIN 82617.

D'S BLUES\* / UPPER WEST SIDE STORY\* / AFTER WORDS\* / MINOR MAJOR MISHAP+ / LAZY SUNDAYS+ / FAMBROSCIOUS\* / FATHER+ / CALL ME A CAB\* / WHEN THE FALLING LEAVES...\* 59:53.

Bobby Broom, g; Dennis Carroll, b; Kobie Watkins\*, Makaya McCraven+, d. 1/17-19/11, Barrington, IL.

## 2) ANDY JAFFE, MANHATTAN REFLECTIONS, BIG ROUND 8922.

2) has some things in common with the Bopitude package. It is the second jazz outing (he also has a classical disc available) from Ohio-based Josh Rzepka who could be classified as a modest Wynton Marsalis without the hype. He also fronts a sextet of three horns and rhythm and, aside from a sax part composed by Kortyka on the contrafact "Twenty-Five", wrote and arranged all the material that makes up the nine selections. The backing trio is comprised of holdovers from Rzepka's debut disc so it is no surprise that they are super tight. Pianist Warren is particularly adept on the latin flavored items so much so her nickname is "the Salsa Queen." There is a Clark Terry influence in the leaders trumpeting at times but no discernable specific suggestion of outside influence otherwise. Next in line, is the impressive and soulful altoing of Steve Kortyka while slideman Hunter is no slouch either. An ear-catching example of contemporary hard bop much in the manner of (1) above.

Larry Hollis

1) marks the first time guitarist Bobby Broom has ever done a CD of only his own compositions. All of his melodies here, like the tricky blues vamp of "Major Minor Mishap" and the sleek cool of "Lazy Sundays" are attractive and provide good showcases for the dexterity and natural soul in his playing. His fat, laid back sound, with traces of George Benson, is all over the set and once in a while he'll go on a speedy, finger busting run that brings John McLaughlin to mind. The rhythm section, with Dennis Carroll on bass and either Kobie Watkins or Makaya McCraven on drums, is loose and springy matching all of Broom's twists and turns nicely. Broom is as distinctive a player as any of the big name jazz guitarists and this is a fine example of what he can do.

Jerome Wilson

2) is a compilation of 80's and 90's material from various bands led by pianist Andy Jaffe. The first seven tracks, which include several now well known names, are sturdy hard bop but suffer slightly from a compressed recording sound. There are a few latin numbers

# New Issues

MANHATTAN PROJECTIONS\*  
/ SAMBA DE SAUDADE\* /  
DERSU\* / SO YOU SAY\* /  
BLUES FOR CANNONBALL  
ADDERLY\* / THE SCORPION\*  
/ INTEGRITY\* / TRANSITION+  
/ WHOLE TOWN+ / GOOSE  
CHASE+ / CARIOCAS# / IF I  
HAD A DREAM#. 74:50.

\*Andy Jaffe, p; Branford  
Marsalis, ts, ss; Wallace Roney,  
tpt; Ed Jackson, as; Tom Olin,  
pic; Lou Harless, b; Marvin  
"Smitty" Smith, d. 1/24/84,  
New York, NY. + Andy Jaffe;  
John Clark, Fr hn; Bill Lowe,  
tb; Philippe Cretien, ts; Mike  
Marcus, b; Claire Arenius, d.  
8/21/91, Simsbury, CT. # Andy  
Jaffe, Tom McClung, p, kbds.  
1/23-24/98, Williamstone, MA

### 3) TOM HARRELL, NUMBER FIVE, HIGHNOTE 7236.

BLUE 'N' BOOGIE / RIGHT AS  
RAIN / NO. 5 / JOURNEY TO  
THE STARS / GT / PRESENT  
/ STAR EYES / PRELUDIUM /  
THE QUESTION / MELODY IN  
B-FLAT / A BLUE TIME. 61:07.

Harrell, tpt, flgh; Wayne  
Esoffery, ts; Danny Grissett,  
p, el p; Ugonna Okegwo, b;  
Johnathan Blake, d. 12/30/11,  
Brooklyn, NY.

on this session but it sounds best when the band slides into easy-riding soul-jazz redolent of both Cannonball Adderly and Oliver Nelson on "So You Say" and "Blues For Cannonball." Wallace Roney, Branford Marsalis and Ed Jackson are all in classic, hard-blowing form here.

The next three tracks are more latin and hard bop but this time from a group with an unusual front line of tenor sax, trombone and French horn. The recording sounds fuller here with a much better drum sound. Bill Lowe and John Clark excel in their solo spots and Jaffe really hits a groove. The best tune of this section is "Goose Chase" a hard bop march with Lowe, Clark and Jaffe all turning in slippery, bluesy work.

The final two pieces are a completely different matter from everything else, keyboard duets by Jaffe and Tom McClung full of echo and processing. The first, "Cariocas", is basically new age rambling and the second, "If I Had A Dream", is vaguely gospel-centered. Both, though, sound stagey and stiff, a far cry from the natural exuberance of the rest of the CD.

3) is by trumpeter Tom Harrell and his quintet but you don't hear the full group on every track. Harrell presents work in solo, duo, trio, quartet and quintet formations here and works in classical and free influences as well as playing straight jazz.

"Star Eyes" and "A Blue Time" are powerful, sparkling showcases for Harrell's solo playing. Dizzy Gillespie's "Blue 'N' Boogie" has him leading a furious charge in tandem with drummer Johnathan Blake. Of the full quintet work, "Right As Rain" is a melting ballad while "No. 5" and "Melody In B-Flat" is crackling up-tempo stuff. All show the garrulous, sensitive side of Harrell's playing and how well he blends with Wayne Esoffery's loose-limbed and fiery tenor work. "Journey" is another lovely Harrell ballad with overdubbed background horns, "Present" is a quartet work that has Danny Grissett switching to electric piano for a plusher feel and "GT" has the entire band tumbling around in rhythmically open space like the 60's Miles Davis Quintet with Esoffery blowing really heavy.

Jerome Wilson

# New Issues



4) MACK  
GOLDSBURY, DUANE  
DURRETT AND THE  
TEXAS CONNECTION,  
JUST THE WAY WE  
FEEL,  
(No label or number).

PERSUASIVE FREEDOM /  
JUST THE WAY WE FEEL /  
FIRST WALTZ / MOTHER'S  
DAY / HARD TIMES / IN A  
SENTIMENTAL MOOD /  
RACHEL'S BOOGALOO. 41:19.

Mack Goldsbury, ts, ss; Duane  
Durrett, d; Kelly Durbin,  
p; Lou Harlas, b; 7/17/10,  
Denton, TX.

5) MACK  
GOLDSBURY, DUANE  
DURRETT & THE  
TEXAS CONNECTION,  
DEPARTED VOICES,  
(No label or number).

"Preludium" and "The Question" are trio pieces where the two horns are joined by bass on the former and electric piano on the latter. "Preludium" has a stately classical ambience with Uganna Okegwo's bass solid in the middle as the horns wrap softly around him. "The Question" is yet another aching Harrell ballad with Grissett's Fender Rhodes work starkly underlining the horn statements. Tom Harrell's overall abilities as a composer and musician are well known but the range he shows here is a bit of a surprise. This adventuresome spirit makes for a really compelling CD.

Saxophonist Mack Goldsbury was interviewed in the January 2012 edition of this magazine discussing all the various things he's done in his career. The next four CDs showcase a couple of the recent groups he's been in. (4) and (5) feature Goldsbury co-leading a tough-minded Texas-based quartet. (4) establishes the group's forte as being hustling up-tempo work and lush balladry all done with a touch of soul. "Persuasive Freedom" is a brisk, forceful opener with Goldsbury piping hard on soprano sax and Fathead Newman's "Hard Times" has him strapping on his tenor for some eloquent, hard-swinging gospel blues. "Just The Way We Feel" and "First Waltz" are slower pieces that show off his sweeping way with a tenor ballad. Pianist Kelly Durbin's slow gospel walking on "Way We Feel" is also nice and the rhythm players, Lou Harlas and Duane Durrett, shine on the samba beat of "Mother's Day." The peak here is a short but striking piano-tenor duet on "Sentimental Mood" where subdued tenor and florid piano recalls the famous Ellington-Coltrane version of the song.

Speaking of John Coltrane, he's the admitted inspiration behind (5), a live concert done to commemorate his legendary collaboration with vocalist Johnny Hartman. The quartet adds a singer for this, Victor Cager, who thankfully does not try to imitate Hartman's style. Instead he goes from baritone ballad singing to blues shouting in a manner that brings to mind Billy Eckstine and Leon Thomas. In concert the entire

# New Issues

AUTUMN SERENADE /  
STORMY MONDAY BLUES  
/ 728 / YOU ARE TOO  
BEAUTIFUL / DEPARTED  
VOICE / MY ONE & ONLY  
LOVE / EVERYBODY'S  
CALYPSO / JELLY, JELLY,  
JELLY / FALLING IN LOVE.

Mack Goldsbury, ts, ss, fl;  
Duane Durrett; Durbin;  
Harlas; Victor Cager, vcl.  
7/21/11, Fort Worth, TX.

## 6) ERNST BIER – MACK GOLDSBURY GROUP, ARTESIA SUNRISE, KONNEX 5240.

WATCH OUT FOR G.V. /  
ARTESIA SUNRISE / NATALIE  
/ A LOVE REMEMBERED /  
FIRST SPRING / ELEGANT /  
SIAMESE. 66:50.

Mack Goldsbury, ts, ss, pic;  
Ernst Bier, d; Maciej Fortune,  
tpt, flgh; Reggie Moore, p;  
Stefan Weeke, b. 12/29/08,  
Berlin, Germany.

## 7) MACK GOLDSBURY & THE POLISH CONNECTION, SALTMINERS BLUES, (No label or number).

group sounds even heavier and grander than on the previous CD. Goldsbury does some especially lustrous tenor work on "Autumn Serenade" and "My One And Only Love" and plays high-spirited flute on "Everybody's Calypso". "Departed Voice", the highlight of this set, has another Coltrane connection. It's dedicated to Jimmy Garrison and has a spiritual bass introduction that leads into a quartet performance that sways and rattles hypnotically with the rapturous force of "A Love Supreme".

6) and (7), recorded a week apart in Germany and Poland, feature Goldsbury in a quintet of American and European musicians. Despite the differing group names the only different personnel in these lineups are the bassists and drummers. There's more variety to the music here than the Texas work because more members of the band contribute compositions. On (6), a live recording, Goldsbury writes funky and Latin hard bop tunes in "Watch Out For G.V." and "Siamese" with trumpeter Maciej Fortune and pianist Reggie Moore playing boisterously and his "Artesia Sunrise" is a lovely ballad showing everyone's more delicate side. Fortune's "Natalie" is a darker, more challenging work that has the horns blowing hard and sour over tumbling drums, Moore's "Love Remembered" is a delicate piano ballad with pretty soprano sax work and Stefan Weeke's "Elegant" is a quiet, flowing piece featuring muted trumpet by Fortune and skilled piccolo playing by Goldsbury.

Jerome Wilson

7) is a studio recording that allows for more space and experimentation in the overall sound. Goldsbury's "Siamese" is repeated here, this time with strong lead piccolo, fiery piano from Moore and loud, bomb-dropping drums from Roman Slefarski. He also contributes fresh tunes in "Persistence" a cool samba with sensual soprano playing, "Saltminers Blues", a tightly wound, Jazz Messengers-style blues, and the intense and springy "Early Morning."

Fortune's "Natalie" is reprised in a near dub treatment with heavy bass and a tumbling, free atmosphere. Reggie Moore brings in three compositions this time,

# New Issues

PERSISTANCE / SALT  
MINERS BLUES / JESSICA'S  
DREAM / GIANT MIRRORS  
/ EARLY MORNING /  
SIAMESE / NATALIE / LOVE  
REMEMBERED. 55:15.

Mack Goldsbury, ts, ss, pic;  
Maciej Fortune, tpt, flgh;  
Reggie Moore, p; Roman  
Slefarski, b; Krzysztof  
Ciesielski, d. 1/4-5/09, Poland.

## 8) EYAL VILNER BIG BAND, INTRODUCING THE... GUT STRING 007.

WOODY 'N YOU / YOUR EYES  
/ TONK / ISN'T THIS A LOVELY  
DAY\*+ / UN POCO LOCO /  
THE NEARNESS OF YOU\* /  
NEW ONE / NIGHT FLIGHT /  
REMEMBER\* / EPILOGUE.

Eyal Vilner, as, cl, arr, cond;  
Andrew Gould, as, cl; Pablo  
Castano, as, fl; Ned Goold, ts;  
Dan Block, ts, cl; Jonah Parzen-  
Johnson, bari s, b cl; Cameron  
Johnson, tpt; Brandon Lee,  
tpt, flgh; John Mosca, Kevin  
Cerovich, tb; Yonatan Riklis, p;  
Alexi David, b; Yonatan Rosen,  
d; Yaala Ballin, vcl\* ; Montana  
Agte-Studier, fl+. 11/4-5/10,  
Englewood, NJ.

another lovely take on "Love Remembered", a second pretty ballad called "Jessica's Dream" and "Giant Mirrors", a blazing "Giant Steps" variation that gives Goldsbury the chance to play like a hurricane. Mack Goldsbury is a very good sax player who picks some really flattering situations to play in.

8) comes from a new name (at least to me) in the big band realm, Eyal Vilner. His band's sound is pretty much in the post World War II big band tradition with a cool bounce that suggests Gerry Mulligan and interesting usage of reed and horn voicings that suggest he's paid attention to Gil Evans. There's a nice combination of older pieces and originals in the band's set. Ray Bryant's "Tonk" gets a sassy treatment with pianist Yonatan Riklis rolling out the funk, the original "Night Flight" is a simmering ballad with nice bits of alto by the leader, baritone by Jonah Parzen-Johnson and gorgeous piano, and Bud Powell's "Un Poco Loco" is played closely to the original piano version with Andrew Gould and Brandon Lee playing strong solos.

On three tracks there are pleasantly husky vocals by Yaala Ballin that feature Vilner's most imaginative arranging with dissonance leading into a western lope on "Nearness Of You", quiet woodwinds and low trombones on "Lovely Day" and a slow carousel waltz rhythm on "Remember" that also leaves room for fine solos by Kevin Cerovich and Pablo Castano. Vilner may be a new name in the big band world but by this evidence he has talent and promise.

In contrast, (9) is a collaboration between two far more veteran musicians, bassist Harvie S and the extraordinary Sheila Jordan. This is a newly discovered live recording of them together at some unidentified location twenty years ago. According to the liner notes this was done near the end of their teaming up and their interplay is natural, deep and swinging. Jordan is in top form, her voice soulful and mesmerizing while S's bass both gives her the barest support and does its own subtle grooving. The program is the sort of standards-heavy set you'd expect but that's no bad thing with these two. "Yesterdays" has an entrancing, easy strut to

# New Issues

## 9) SHEILA JORDAN – HARVIE S, YESTERDAYS, HIGHNOTE 7234.

YESTERDAYS / BETTER THAN ANYTHING / THE VERY THOUGHT OF YOU / YOU DON'T KNOW WHAT LOVE IS / IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING) / FATS WALLER MEDLEY: HONEYSUCKLE ROSE- AIN'T MISBEHAVIN' / MOOD INDIGO / WALTZ FOR DEBBY (LAZY DAYS) / I CONCENTRATE ON YOU / LAZY AFTERNOON / BLUE SKIES / FRED ASTAIRE MEDLEY: LET'S FACE THE MUSIC AND DANCE – CHEEK TO CHEEK – I COULD HAVE DANCED ALL NIGHT. 56:09.

Sheila Jordan, vcl; Harvie S, b. 1990.

## CARTER CALVERT and THE ROGER COHEN TRIO

No Label nor catalog no.

Carter Calvert, vcl; Jim West, p; Brian Glassman, b; Roger Cohen, d, perc; Rob Evan, vcl (on "Time After Time").

Recording date(s) and location (s) unspecified.

it and Jordan purrs out a kittenish swing on "The Very Thought Of You" which leads to her telling an anecdote about Leonard Feather while she continues to sing in time with the bass. She sounds almost devotional on "You Don't Know What Love Is" with S alternating between sorrowful bowed bass and bluesy pizzicato and she gabbles the lyrics of "Honeysuckle Rose" swiftly as S matches her with tangled clumps of sound, "Lazy Afternoon" comes out slow and profound and "I Concentrate On You" becomes a saucy little tango. This modest duo is a pairing of virtuosos that is by turn sensual, playful, dramatic, and endlessly creative. Sheila Jordan can make magic with the right bass player in hand and Harvie S is definitely one of them.

Jerome Wilson

As far as I can determine, this is Carter Calvert's second release. The first, titled "Fever" shows a copyright date of 1998, so it's been over a decade since that seeming debut. Once again "Fever" is on the program so it would seem that Ms. C. determined to get it right. This version isn't quite as halting as was the first, but if Peggy Lee's take is the model, I'm not ready to say she has come anywhere near to clinching it. Ms. C. is a belter and has the strength of voice to make it stick. There's a rather sassy underlying country twang to her approach, as her voice ricochets around the grand old auditorium rafters. Even on a lyric as subtle as Lorenz Hart's "Bewitched" she misses the point and works herself into a bravura climax. Husband and producer, Roger Cohen, and trio support admirably, but this is not Jazz, not Cabaret, not even particularly comfortable listening.

Alan Bargebuhr

THE BEST IS YET TO COME / FEVER / BEWITCHED, BOTHERED & BEWILDERED / YOU BELONG TO ME / NOT WHILE I'M AROUND / CRAZY / WHAT A LITTLE MOONLIGHT CAN DO / SEND IN THE CLOWNS / PLEASE DON'T STOP HIM / TIME AFTER TIME / MEMORY / SOMETIMES I FEEL LIKE A MOTHERLESS CHILD / WASHING OF THE WATER. 46:09.

# New Issues

## 1) THE CHONTO/ TAMURA SONIC INSURGENCY, WITH KIDD JORDAN, SOME REAL MUSIC NO #

VIOLENCE FOR YOUR FURS  
(AND DIAMONDS, IVORY,  
AND ALL THAT OTHER  
EXPENSIVE MEANINGLESS  
CRAP FOR OBLIVIOUS  
IDIOTS) / FOR C, AS IN  
PERCIVAL, WITH GRATITUDE  
IMMEASURABLE / AN OPEN  
LETTER / FOR LARRY YOUNG,  
FOREVER YOUNG / LIVE  
AND LET LIVE AND LOVE AS  
MUCH AS YOU CAN. 67:28.

Joe Chonto (d, vcl), David  
Tamura (ts, as, p, org), Pete  
Matthiessen (g), Martin  
McDonald (g), Greg Albert  
(b), Kidd Jordan (ts). June  
2011, Paramus, NJ. 2)

## 2) BACKBACK, BACKO, EL NEGOCITO 14

TROUBLE / SONNY /  
MATANZAS / BACKO / EASY  
/ BLUES, TWO / JORIS (LA  
CAMPAGNA) / RESERVA.  
38:57.

Filip Wauters (g), Marc  
de Maeseneer (bari s,  
ts), Giovanni Barcella (d).  
February 16-18 and July 1-2,  
2009, Vlierzele, Belgium.

The lusty ensemble on (1) trades in furious, committed skronk Jazz that comes out of Borbeto jams and similar musical zones. As prominent as Chonto's powerful, rolling, Corsano-ish drums are – and as fierce as Tamura's own playing often is – my ears kept gravitating to the guitarists. They're anything but subtle players for the most part, but that's not what this kind of improvising really calls for either. Within this general idiom, they play with a lot of range, mostly eschewing lines for jagged chordal blizzards, detuned depth charges, and long layers of feedback. Every so often, as in a section of "For C" that features tasty piano and pattering drums, they prove that they can dial things back effectively. But the music really lives in those more frequent passages where the musicians simply race along together. Everyone sounds especially energized by Jordan, with his unmistakable tone and continual outpouring of ideas (the guitarists interact well with him, indulging in some echolalia but also providing enough contrast to steadily ratchet up the tension). On many of these pieces (perhaps especially the closing space freakout), when the band reaches cruising altitude, something about the crashing piano and rubbery electric bass recalls some of the more splenetic moments of Sam Rivers' late trio. The "Open Letter" piece is a bit of a dud, though. I may be sympathetic with its political sentiments, ranting against the mega-rich, but as poetry with occasional accompanying blasts and bleats, well, not so much. Still, once you sit through that one, you're rewarded with the exuberant Larry Young piece. While there's plenty of heat, it's quite contained in some ways, a steady open flame rather than uncontrollable blazes, chok full of nicely distorted guitar tones alongside choppy organ and percussion, and Jordan's enthusiasms.

2) features one of those lithe, pan-idiomatic trios that often shows up on Unit Records. At its core is the nice contrast between the bright, occasionally brittle guitar and the burly sax. Wauters' fine tone is just a touch bottom-heavy, which fills out the group sound and also complements de Maeseneer's tone. The program's got good range, opening with some limber, mid-tempo, behind the beat funk on "Trouble." Here as

# New Issues

elsewhere, the players tend to explore motivic work more often than they engage in conventional solos (save for Barcella, who takes a rumbling turn that cues up a fairly rambunctious trio squabble). This tendency, though, sometimes makes the disc a bit lean on improvisational content – this, combined with the wide-ranging feel from piece to piece, prevents the group from establishing a coherent identity. For example, multi-tracked guitar opens “Sonny,” which sounds like it has far less to do with Sonny Sharrock than with some combination of Loren Connors and Christy Doran (and when the free-ish rubato gets cranked up, there’s a strong whiff of Krakatau too). Yet the trio shifts gears entirely on the high lonesome twang and reverb of the spoken word piece “Matanzas.” More different still, the groaning, clanging title track and “Easy” could almost pass for a Morphine out-takes supplemented by no-wave guitar, the latter a bit more exuberant but undermined by a kind of jammy sloppiness. And while I dug the melancholy arpeggios of “Reserva” and the soft, ballad feel to “Blues, two,” the music sounded concise to the point of being undeveloped.

Jason Bivins



### 3) C.O.D. TRIO, ODD ORIGINAL SONGS, SILTA 1104

C.O.D. / BROWSE ALL /  
ACCODDO / OTTAVO PIANO  
/ POLLOCK / OTHER STOP /  
LIMITED EDITION. 48:57.

Biagio Coppa (ts, ss), Gabriele  
Orsi (g), Francesco Di Lenge  
(d). June 2, 2010, NYC.

3) is an even more bold ensemble, built around big rock beats, heavily processed guitar, some tight-toned soprano and the occasional free-ish interlude. It’s music that seems to look for inspiration to the early 1990s work of, say, Human Feel and related ensembles. Most of the pieces here build steadily from a riff or a hook, the ensemble stoking the coals until the players finally wind up and unloose long skeins of staccato noise. As an effect it’s not bad, and the group plays fairly dynamically. But the too-clever metal breakdowns and so on seem trite at this stage of the game, and they have the cumulative effect of being merely a cycle of rhythmic devices. After all, it’s over twenty years since Naked City sounded fresh and nearly fifteen since the V5 plowed this territory effectively. In fairness, there are certainly some moments of variety here. Note the airy, bitty impressionism of “Browse All” – all sustained harmonics, held tones, and snare patter – or the stuttering, pointillistic “Ottavo,” or the lambent cool of “Pollock.” But something about the whole failed to connect with me.

# New Issues

## 4) GUIDO PREMUDA/ GILBERTO GRILLINI/ ALESSANDRO DALLA, BLUESY HEART, SILTA 1106

MONDAY BLUES / HORUS  
/ AZUR-TINGED BLUES /  
MITTELLAND / BELLA / BLUES  
EXTENSION / THREE ON  
FOUR / MIND THE GAP / MY  
BLUESY HEART / GIGA-GIGA  
BLUES / MEDIEVAL INTERNET  
/ HEART FOR CHILDREN  
/ DARWIN – PART 1: THE  
BROTH / DARWIN – PART 2:  
THE EVOLUTION. 57:05.  
Guido Premuda (g), Grillini (b),  
Dalla (d). 2006-2009, Italy.

## 1) BOB MINTZER BIG BAND, FOR THE MOMENT, MCG JAZZ 1036.

AHA\* / UN FILME /  
IRREQUITO / FOR ALL WE  
KNOW / BERIMBAU\* / FOR  
THE MOMENT / RECIFE\* /  
CORCOVADO / OURO PRETO.  
54:22.

Bob Mintzer, ts, fl; Chico  
Pinheiro, vcl, g; Lawrence  
Feldman, Mike Tomaro,  
as, fl; Bob Malach, ts, cl;  
Frank Basile, bari s, c; Tony  
Kudleck, James Moore, Scott  
Wendholdt, tpt; Jay Ashby,  
Michael Davis, Keith O'Quinn,  
tb; Max Seigel, btb; Russell  
Ferrante, p, kbds; Marty  
Ashby, g; Lincoln Goines, b;  
Peter Erskine, d; Alex Acuna,  
perc\*. 9/23-24/11, Pittsburgh,  
PA.

4) occupies a slightly different point on the guitar trio continuum. Premuda plays with a slightly brittle tone and somewhat boxy reverb, and it's not the most pleasant sound around which to build this series of brief, unassuming tunes that prove the tale of the title. In general, the trio's music is committed and fairly basic; these fellows gloss the tunes with enough harmonic extras to let you know they've got jazz training but are more comfortable in a pared-down, often relaxed setting. Occasionally, there's a strong Pat Metheny and Haden feeling (if not directly mimicked in the playing), as on the reading of Enrico Rava's "Bella" (where Dalla sounds a bit tentative with the brushes). Elsewhere – on the acoustic "Horus" or the Latin-ized "Mittelland" – there was a gauzy impressionism midway between Sam Brown and 1970s Ralph Towner. There's a bit more life in the blues tunes themselves, perhaps in part to the trio's comfort with the material. There are some pleasantly Ornette-y chromatic passages on "Blues Extension," some slinky funk on "Three on Four," and some tasty rhythmic playfulness on the slow, occasionally dirty "Giga-Giga Blues." But though the disc has moments, I wasn't knocked out by any stretch.

Jason Bivins

On (1) tenor saxophonist Bob Mintzer leads a potent big band session with a latin flavor that varies from track to track. Sometimes it's just latin beats in the rhythm section and other times it's full blown bossa nova as in the numbers that feature Chico Pinheiro's silky voice and guitar.

Mintzer does all the arrangements and he comes up with heady work like a swirling mix of flutes and brass on "Irrequito," a warm, spacious version of "For All We Know" with an elegant Russell Ferrante piano solo and a driving "Berimbau" with braying trombone from Michael Davis and smooth tenor by Mintzer himself. "For The Moment" has a more danceable latin sound and features a snaky baritone solo by Frank Basile while "Recife" integrates latin rhythms, punchy brass and a rocky street flavor that verges on hip hop. Mintzer's band sounds really alive and exciting in this varied package.

# New Issues



## 2) DUKE ELLINGTON LEGACY, SINGLE PETAL OF A ROSE, RENMA 6403.

DEDICATION BY NORMAN  
SIMMONS / SINGLE PETAL  
OF A ROSE / HAPPY GO  
LUCKY LOCAL / IN MY  
SOLITUDE / JOHNNY COME  
LATELY / HOME GROWN  
/ BLOOD COUNT / IN A  
MELLOW TONE / UPPER  
MANHATTAN MEDICAL  
GROUP / SQUEEZE ME /  
LUSH LIFE / AFTER HOURS /  
LOVE YOU MADLY / LOTUS  
BLOSSOM. 72:11.

Edward Kennedy Ellington  
II, g; Norman Simmons, p;  
Virginia Mayhew, ts, cl; Noah  
Bless, tb; Jami Dauber, tpt;  
Tom DiCarlo, b; Paul Wells,  
d; Sheila Earley, perc; Nancy  
Reed, vcl; Houston Person, ts.  
9/21-22/11, New Jersey.

## 3) VIRGINIA MAYHEW QUARTET, MARY LOU WILLIAMS – THE NEXT 100 YEARS, RENMA 6402.

2) is by a medium sized band investigating the work of Duke Ellington and Billy Strayhorn. This band has a more direct claim on the Ellington legacy that most because it's led by Duke's grandson, guitarist Edward Kennedy Ellington II. Ellington's rhythm playing is often more felt than heard but the other players come through strongly, particularly the two contrasting tenor saxophonists present, Houston Person and Virginia Mayhew.

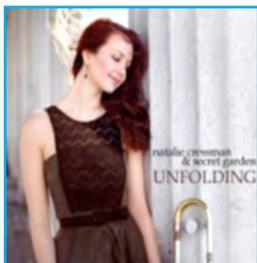
Person's old school, soul-drenched sound is very effective romping through the strong rhythms of "Happy Go Lucky Local" and "In A Mellow Tone" while Mayhew's cooler, more modern style accents the more sophisticated "Johnny Come Lately" and "Upper Manhattan Medical Group." Jami Dauber pleasantly approximates the growl trumpeters of the Ellington orchestras and trombonist Noah Bless has a warm grace in his solos particularly on the Strayhorn masterpiece, "Blood Count." Nancy Reed sings well on some familiar Ellington vocal numbers and the rhythm section of Tom DiCarlo, Paul Wells and Sheila Earley is consistently solid. There are a few surprises in the set. Mayhew brings an unconventional but lively Latin arrangement to "Johnny Come Lately" and a couple of non-Ellington blues numbers feature pianist Norman Simmons, his own "Home Grown" and the old Avery Parrish chestnut, "After Hours". Simmons also shines on delicate solo piano versions of "Single Petal Of A Rose" and "Lotus Blossom" that open and close the CD. This band does a fine job exploring the Ellington canon and related topics.

Virginia Mayhew leads another tribute CD on (3), this one to Jazz's first great female composer, Mary Lou Williams. Mayhew's group is basically a quartet, with guitarist Ed Cherry joining in on the front line, occasionally enhanced by Wycliffe Gordon on trombone. As befits Williams' music, the set has a heavy blues feel on pieces like "O.W." and "Blues Waltz" with Mayhew playing hard and tight on the melodies and Cherry and Harvie S jumping around her. "Medi I" comes out even slower and darker with Mayhew luxuriating in the melody as she's surrounded by slow, plush guitar chords and rolling cymbals.

# New Issues

J.B.'S WALTZ / MEDI II /  
MEDI I / O.W. / CANCER  
/ WHAT'S YOUR STORY  
MORNING GLORY / N.M.E. /  
WALTZ BOOGIE / ONE FOR  
MARY LOU / 5 FOR MARY  
LOU. 63:56.

Virginia Mayhew, ts; Ed  
Cherry, g; Harvie S, b; Andy  
Watson, d; Wycliffe Gordon,  
tb. 12/12/10, NJ.



#### 4) NATALIE CRESSMAN & SECRET GARDEN, UNFOLDING, (No label or number).

FLIP / WHISTLE SONG  
/ HONEYSUCKLE ROSE  
/ ECHO / SKYLIGHT /  
GOODBYE PORK PIE HAT /  
WAKING / REACHING FOR  
HOME / THAT KIND\*. 62:28

Natalie Cressman, tb, vcl;  
Ivan Rosenberg, tpt; Chad  
Lefkowitz-Brown, Peter  
Apfelbaum\*, ts; Pascal  
Le Boeuf, p, el p; Ruben  
Samana, b; Jake Goldbas,  
d, perc.

Wycliffe Gordon is a strong presence when he plays, adding funky growls to Mayhew's deep blues on "Morning Glory" and depth to the hustling bebop sound of "N.M.E." and "Medi II." "Cancer", part of Williams' "Zodiac Suite", is the most complex piece of the set, an extended composition full of atmosphere and advanced harmonies that also incorporates a drum solo and heated horn blowing. The set ends with two Mayhew originals dedicated to Williams, the first, fast and intricate, and the second, another hot swinging blues. Mayhew's group swings, romps and shouts very much in the tradition of Mary Lou Williams' music.

In Williams' day, women playing jazz were rare. That's definitely not the case anymore with more and more talented female instrumentalists emerging all the time. A case in point is trombonist Natalie Cressman who on (4), follows the lead of a lot of younger players and covers a lot of stylistic ground.

Some of the pieces on her CD, like "Flip" and "Waking", are straight instrumental Jazz that has interesting melodies and shifts through up-tempo and laid back moods. Then there are actual songs like "Reaching For Home" and "Whistle Song" that Cressman sings in a wistful, little girl voice. They come off a bit poppy but do boast strong horn playing from Cressman and saxophonist Chad Lefkowitz-Brown.

"Skylight" is intellectual jazz-rock with rock rhythms working underneath creative horn play and "Echo" has trumpet and trombone intertwining in a fugue arrangement with wordless singing floating on top. There's a hip hop version of "Honeysuckle Rose" that sounds a bit much at first but good electric piano from Pascal Le Boeuf and Cressman's hesitant vocal eventually make it work. Charles Mingus' "Goodbye Pork Pie Hat" is performed with Joni Mitchell's lyrics which Cressman sings with cool conviction before giving way to more fine piano and horn work with standout trumpet soloing from Ivan Rosenberg. Cressman's eclecticism is par for the course these days but she makes something out of all her experiments. Her composing and playing will bear watching in the future.

Jerome Wilson

# New Issues

## THE HARRIS GROUP CHOICES IDIOMATIC MUSIC

CHOICES/ PAULA'S WALTZ/  
DOLPHIN DANCE/ CAPE  
HATTERAS/ ACROSS THE  
DIVIDE/ RUSSELL SQUARE/  
CHANCES ARE/ AROUND THE  
BLOCK/ FOOTPRINTS. 53:02

Mike Daly, b; Chris Greene,  
ss; Ric Harris, g; Tom Haugen,  
d; Micah Rutschman, vib.  
October 20 and November 3,  
2011, Chicago, IL.

## OLIVER LEICHT AND THE FRANKFURT RADIO BIG BAND (HR-BIGBAND) COMPOSED & ARRANGED

J4E 4797

Leicht, comp, arr, cond, cl;  
Heinz-Dieter Sauerborn,  
Florian Trübsbach, ss, as, cl,  
flt; Tony Lakatos, ss, ts, flt, a  
flt; Matthias Erlewein, ts, flt,  
b cl; Rainer Heute, bari s, b cl,  
contra-b cl; Tobias Weidinger,  
Thomas Vogel, Martin Auer,  
Axel Schlosser, tpt, flgh;  
Gunter Bollmann, tbn, Peter  
Fell, Christian Jaksjø, tbn,  
euph; Ed Partyka, b tbn, tba;  
Martin Scales, g; Peter Reiter,  
p, el p; Thomas Heidepriem,  
b; Jean-Paul Höchstädter,  
d. May, 2009, Frankfurt,  
Germany.

The combination of leader Ric Harris's guitar with the vibes of Micah Rutschman creates a nice sound for conveying Harris's attractive originals accompanied by classics from Billy Strayhorn, Herbie Hancock, and Wayne Shorter. One might correctly assume from the inclusion of the latter two that the basic orientation of this recording is mainstream modern. Harris's own charts tend to be appealingly straight-forward and melodic, whether latins, waltzes, ballads, or swingers, and offer overall a very pleasant listening experience. The improvisational vocabulary of the soloists is mainstream as well, with Rutschman, especially, demonstrating an easy familiarity with hard bop phraseology. Soprano saxophonist Chris Greene, who appears on two tracks, also mines that vein, while Harris himself seems more inclined toward simpler, sparer lines.

David Franklin

Recordings by Germany's superb Frankfurt Radio Big Band (aka HR-BigBand) have featured such illustrious American musicians as Lew Tabackin, Billy Cobham, Joey DeFrancesco, and Jim McNeely. Oliver Leicht, who normally sits in the band's woodwind section, has also appeared on CDs by the likes of Bob Brookmeyer. For the present album, however, Leicht stands in front of the ensemble to conduct his own compositions and add clarinet improvisations to four of its nine tracks. Leicht's charts reveal a mastery of the innovative use of the traditional big band instrumentation, as well as out-of-the-ordinary, attention-grabbing compositional techniques. Indeed, Leicht's compositions run from 8 minutes to 10 minutes and 45 seconds in length, ample time for each piece to develop into a full-blown concert-style work. But for all their compositional sophistication, they maintain a true jazz essence, swinging when appropriate and leaving space for conventional mainstream modern improvisations by a cadre of excellent soloists, including the leader.

TWO IN ONE/ TOO SAD TO TELL/ FIBER/ RAISE/ ROUND AND  
ROUND/ LUFICIENT/ PARADE/ ROUND ABOUT.../ SAY SONG.  
77:57

David Franklin

# New Issues

## 1) LENNY MARCUS TRIO AND FRIENDS SUN RAY: A TRIBUTE TO RAY BRYANT

LJM 19

BLUES FOR NORINE/ CUBANO CHANT/ SUN RAY\*/ GOTTA TRAVEL ON/ MINOR TROUBLE/ THREESOME\*/ UNTIL IT'S TIME FOR YOU TO GO/ DOWNSIDE UP/ AFTER HOURS/ HOT TURKEY/ STICK WITH IT/ THE EARLY YEARS/ SNEAKING AROUND/ LITTLE SUSIE. 55:21

Lenny Marcus, p; Rick Eckberg, b; Larry Scott, d; Cyrus Pace, g; Tom Artwick, ts, flt; Scott Walter, tpt, flgh; Vladimir Espinosa, cga, perc; Peter Ingram\*, d; John Brown\*, b. Wirtz, VA and Greensboro, NC.

No date given.

## 2) LENNY MARCUS DISTANT DREAM

LJM 20

SEVEN ATE NINE/ DISTANT DREAM/ FIVE LITTLE STARS/ GROOVE'S BAG/ HAVE A HEART/ THOUGHTFUL BLUES/ MONA'S TUNE/ SONG FOR CYRUS/ MY OCEAN OF DREAMS/ THIS IS NOT GOODBYE/ SUICIDE IS PAINLESS (M\*A\*S\*H THEME)/ GOTTA WAKE UP HAPPY/ WALTZ FOR THE AGES/ HAPPY BLUES FOR TWO/ FOR MY FRIEND/ ODE TO THE NIGHT. 68:03

68:03

As the son of Ray Bryant's best friend, Lenny Marcus' **A**grew up idolizing the famous pianist. 1) Marcus' paean to his early mentor, offers a sparkling package of jubilant, unpretentious Jazz. Half the program's fourteen tunes are Bryant originals and three were composed by Marcus, including the title tune, which features a figure from Bryant's "Cubano Chant" that precedes it on the recording. Bryant's charts also contain some blues, of course, and some riff tunes, including "Hot Turkey," which is reminiscent of the classic "Jumpin' With Symphony Sid." But also present are Marcus's sensitive, faithful reading of Buffy Sainte-Marie's lovely ballad "Until It's Time For You To Go," the authentic boogie-woogie "After Hours," and the gospel-sounding country song "Gotta Travel On." The leader's straight-ahead, joyful, and often earthy piano playing would make the master proud. He shares the solo spots on occasion with guitarist Cyrus Pace, tenorist/ flutist Tom Artwick, and one of two bassists, Rick Eckberg or John Brown. They all maintain the high quality level set by the pianist.

**E**xcept for one tune, the waltz-time "For My Friend," which is once again dedicated to Ray Bryant, 2) is a different kind of album altogether. For one thing, all the pieces except Johnny Mandel's "Suicide Is Painless" are original Marcus compositions. And instead of being mostly straight-ahead modern mainstream charts, they include a variety of styles ranging from toe-tapping funky boogaloes to fusion-y latins and ballads to atmospheric pieces to cooking groovers. Some do not even contain any discernible improvisation. But they do demonstrate Marcus's superior melodic imagination and his highly-developed arranging and orchestration skills. And in this instance, his composing does take precedence over his improvising, as his soloing here is not as extensive as on the other CD. Indeed, neither of the other soloists, Pace and Artwick, plays as much here as before. Listeners who grew up with post-1970 jazz styles, especially, should find this music appealing.

David Franklin

Lenny Marcus, p, fl, b fl, synth; Rick Eckberg, b, el b; Larry Scott, d; Tom Artwick, ts, flt; Cyrus Pace, g, el g; Vladimir Espinosa, cga, perc; Scott Walter, tpt, flgh. Wirtz, VA. No date given.

# New Issues

## JOEL MILLER SWIM

ORIGIN 82613  
TEETER TOTTER/  
HONEYCOMB/ AFTERNOON  
OFF/TIME OF THE  
BARRACUDAS/ DROP OFF/  
MARKADAMDDRUM/ STEP  
INTO MY OFFICE/ THIS AND  
THAT/ NOS ETOILES (INTRO)/  
NOS ETOILES/ JOBIM. 51:49  
Joel Miller, s; Geoffrey Keezer,  
p; Fraser Hollins, b; Greg  
Ritchie, d. May 2 and 3, 2011,  
Montreal, Canada.

## MARK ALBAN LOTZ & MEINRAD KNEER U-EX(PERIMENTAL) EVIL RABBIT 17

BALLET D'ACTION / SERENE /  
OPERATION HERCULES /HOLD /  
RONDO / CONCLUSION / BLOCK  
3 / IN THE MOUTH / MOMENT /  
PUNCH / INSIDE / BLITZFISH / THE  
WEIGHT OF AIR / ON THE OTHER  
SIDE / BEACH LIFE / THE MAMMAL  
THING / THE FOG / OPEN YOUR  
EYES / POW POW / MOVEMENT  
AND VARIATION / ARIA /  
CONVERSATION / RECITATIVO /  
DRUGSTORE MANAGER / FOR  
ALBERT HOFMANN / THE GOLDEN  
FISH. 54:21  
Mark Alban Lotz, flt, vcl; Meinrad  
Kneer, b; Maraatsj Ten Hoorn, vln;  
Mary Oliver, vla; Felicity Provan,  
tpt, vcl; Dana Jessen, bsn; Jodi  
Gilbert, vcl; Han Buhrs, vcl; Yedo  
Gibson, bari s, ss, tbn; Joost Buis,  
g; Alfredo Genovesi, g; Koenraad,  
elec. December 18, 2009 and  
February 12, 2010, Amsterdam,  
Holland.

Since 2001, the Canadian tenorist Joel Miller has released six recordings under his own name, the 2011 *Swim* being the latest. On this album, as on earlier ones, Miller shows himself to be an extraordinary saxophonist able to execute the most difficult technical passages with apparent ease. But he employs his technique not for show but in the service of a well-developed, creative melodic sensibility enhanced by an attractive Mintzer/Brecker-like tone. Miller also writes interesting compositions (all but one are his) that often take the listener on unexpected pathways while retaining their modern mainstream accessibility. They frequently feature virtuosic lines performed in perfect unison or harmony by the tenorist and his stellar pianist Geoffrey Keezer, who generates exceptionally long, logical phrases in his own improvisations. Bassist Fraser Hollins, a frequent colleague of Miller's, and drummer Greg Ritchie put the beat just where it ought to be and make their own personal contributions to the proceedings to round out this superior quartet.

David Franklin

The musicians here are all new to me except for Oliver and Buis. The two leaders on flutes and bass appear on nearly all of the 26 tracks. All the other listed musicians appear on at most five of the tracks. Of the 26 tracks, all but three are under three minutes in length. We are getting short snaps of very wide ranging musical ideas. The sound quality is decent for this sort of music but ideally there would be more air around the musicians. From the liner notes, one reads that the recording studio was quite small which certainly explains the nature of the sonics. Of the shorter pieces, the music barely seems to get started and then the piece ends. Obviously an implication of their length, I suppose. However, in some occasions, I was pressing the repeat more than once as the music piqued my interest and I was wanting more. Perhaps this album is intended to be a tantalizing taste of the new scene in Utrecht and then the listener will want more. This album is about improvisation first and foremost. There are only occasional jazz references and those occasions may not be intentional but flowing from the spontaneity. I would anticipate and hope that there is more to come from these musicians.

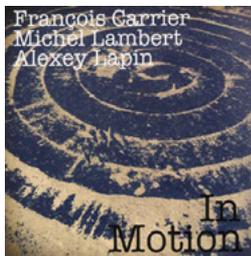
Gordon Hilton Fick

# New Issues

## EAORCHESTRA LIKEIDOS AMIRANI 28

OSCILLAZIONI /  
19.7.2001.2011 /  
20.7.2001.2011 /  
21.7.2001.2011 / BACK  
AGAIN / AUTOTONO /  
LIKEIDOS / POINT / SMOOTH  
DROP. 48:25

Alessio Pisani, bsn, contra  
bsn; Mirio Cosottini, tpt,  
fgh; Mario Arcari, ob, oboe  
amore; Diego Baroni, b  
cl; Angelo Contini, tbn;  
Mirko Guerrini, ts; Gianni  
Mimmo, ss; Marco Tindiglia,  
g; Adriana Boschi, cl;  
Francesco Cigana, d; Sergio  
Durante, flt, aft; Marcello  
Giannandrea, bsn; Simone  
Marzocchi, tpt; Andrea  
Tinacci, cl; Enrico Toffano,  
bsn. April 16, 2011, Bologna,  
Italy



From the opener with soprano and guitar, you know something really good is happening. Mimmo's soprano is clearly informed by Lacy but is still fresh and exciting. Then the ensemble arrives and you are captured into their sound world. The concept for this recording is attributed to Pisani and Cosottini. This is winning music; very attractively and accurately recorded as well. The instrumentation is distinctive. The sound of the contrabassoon is particularly memorable and the bass clarinet is grounding. Cosottini's trumpet is very enticing and holds you close. This music is a nice blending of jazz with new composed music and the presentation will work well for listeners interested in either genre. These musicians are all listening closely to one another and I sense that they are all in tune with this type of work. Gorgeous. Music making of the first tier. A possible point of reference is [Accroche Note](#) led by Armand Angster [FMP 83; not to be missed, by the way] but much of this sonic world is very new to me and I like it all. The fourth track titled '21.7.2001.2011' is absolutely stunning. This piece immediately engages you and then keeps building and building to a very original finish. The clarinet [or is it the bass clarinet?] around the midpoint of "Autotono" is played almost like a percussion instrument using fascinating extended techniques. The trombonist sounds almost like an alphorn with a huge open sound. I could find highlights with every single one of these musicians. A real treat.

Gordon Hilton Fick

I had the good fortune to be in attendance when Carrier and Lambert performed in Calgary with Jean Jacques Avenel. I recall that it was an afternoon concert on the last day of our jazz festival. Attendance for that event was still quite good and the music making was marvellous. Curiously, I also recall that Avenel was not enamoured with his bass on this occasion and there was some serious tension before the performance. Nevertheless, I trust all in attendance were taken to a fine place for that span of time. The music was also released in 2007. [Leo 512] So, with that preamble, what can I offer about this newer recording? Carrier and Lambert have recorded together on almost all of his 16

# New Issues

FRANCOIS CARRIER,  
MICHEL LAMBERT &  
ALEXEY LAPIN  
IN MOTION  
LEO 623

THIS GRAND? / IS HE ... / ALL  
OF A SUDDEN / ABOUT TO  
GO / LOVE IN SPACE.

Francois Carrier, as; Michel  
Lambert, d; Alexey Lapin  
p. December 21, 2010, St.  
Petersburg, Russia



TROM BARI (GLENN  
WILSON / JIM PUGH)  
THE DEVIL'S  
HOPYARD  
JAZZMANIAC 3625

HAYWIRE / DIVA / THE  
DEVIL'S HOPYARD SUITE:  
EIDOLON - BUMP IN THE  
NIGHT - HOOFIN' - BUG  
BEARS - AT PEACE WITH ME  
DEMONS. 47:06.

recordings to date. The new voice for me is the pianist Lapin. His first piano solo on the opener is appealing, however his support for Carrier and Lambert is often very weak with a repetitive drone that is not enough to sustain interest. Alas, he seems to have an imperfect piano to work with. Clearly horn and drum know one another really well and this is fine music making in the late Trane world and yet not slavishly copying Trane at all. I like how Carrier keeps you with him and that Lambert is right in synchronicity for this sort of music. The opening section to "Love In Space" has several of those 'Oh yeah!...' moments that can seal the deal. Lapin's roots appear to be very classical and certainly not a bad thing in principle. There are places where all three musicians seem right in the pocket. The second track entitled "Is He..." is very successful all around. So I would say that this is really fine Lambert and Carrier. They really win you; less sure about Lapin.

Gordon Hilton Fick

Saxophonist/composer/arranger Thomas Chapin's death in 1998 was a great loss to jazz/improvised music. A player of endless depth and imagination and a composer who never went for the obvious, his passing from leukemia at the age of 41 was mourned by all who had heard his music. He was well-regarded by his peers (Ned Rothenberg, John Zorn, John Medeski among others) and his mentors (Jackie McLean, Anthony Braxton and Mario Pavone). Sadly, while not completely forgotten, time has moved on and his accomplishments and brilliant albums, some of the best of the 90s are not as frequently cited as they should be. Perhaps to rectify this oversight, baritone sax player Glenn Wilson and trombonist Jim Pugh, two contemporaries of Chapin's, have released The Devil's Hopyard.

Both Pugh and Wilson are currently on the faculty of University of Illinois – Champaign-Urbana. Pugh is somewhat of a legend on trombone and highly respected in his field. He's played with Woody Herman, Chick Corea, Gunter Schuller and many others. He's also a first call studio player. Wilson is an equally respected baritone sax player (there aren't enough of them) and has put out consistently worthwhile recordings since the

# New Issues

Glenn Wilson - bars, flt;  
Jim Pugh - tbn; Dorothy  
Martirano - vln; Tomeka Reid  
- cel; Armand Beaudoin - cel,  
b; Chris Nolte - b; Josh Hunt  
- d; Matt Plaskota - perc. no  
recording info

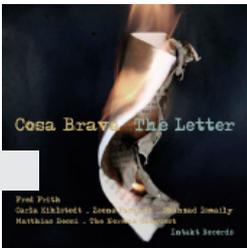
Pugh and Wilson decided to record their version of Thomas Chapin's Haywire album. Not an easy undertaking, to be sure. The original album found its way on my ten best list back when it was initially released in 1996. It's perhaps Chapin's best record and one of the best recordings of the decade. Chapin blended his trio with a string quartet but rather than come up with some weak-kneed jazz/classical merger he turned in a solid jazz recording with unique textures, powerful soloing (on his part) and a blend of two seemingly disparate elements to come up with something unique, something that is both powerful and beautiful.

To tackle something this great requires players of the caliber of Wilson and Pugh. But it only invites comparison to the original so the problem is differentiating from the original. One way they distance themselves is by the frontline blend of this band. The blend of trombone and baritone sax (with a little doubling on flute) creates a different sound. While Chapin played baritone sax on a couple of tracks, here it is the dominant reed. And the addition of Pugh gives the original themes an added textural and harmonic heft. The string trio is headed by Dorothy Martirano and she's given some solo passages (both improvised and written) that she carries off with aplomb. The rhythm section, while not as forceful (or as manic) as the original, gives the music strong direction and flow. The first two tracks are individual stand-alone pieces. The title track is a tricky theme, playful in its shifting tempos, looping in and around itself and causing all sorts of mayhem. Wilson and Pugh sound like they're having a good time with it. "Diva" is a bittersweet ballad by trumpeter Enrico Rava (Chapin made a nice choice for a cover) that gives a lot of weight to the string section. The remaining five tracks comprise "The Devil's Hopyard Suite" and are the core of this release. Each theme is memorable and there are some truly arresting moments buried in the various sections. To mention one of the standout passages: "Bug Bears" with the string trio playing a hovering, static interlude "interrupted" by fierce interjections from the front line and rhythm section.

# New Issues

## MIAMI DADE KENDALL FACULTY JAZZ QUINTET SCENIC ROUTE NO LABEL NAME OR #

SCENIC ROUTE / MARILDA  
/ ANTILLES TOWN / EVERY  
SO OFTEN \*+ / HOME TO  
ME + / INTROVERSION  
/ BLUE CATHERDERAL /  
GOODBYE BILL + / BLUES  
FOR CATIE. 48:36.  
John Lovell - tpt; Tom  
McCormick - ts, ss; Randy  
Tomasello - p; Matt Bonnell  
- b; Bill Kreitner - d. + on \*  
add Whit Sidener - ft; on  
+ add Lou Abbott - d. no  
recording date, Miami FL



## COSA BRAVA THE LETTER INTAKT 204

But the big question is whether this remake is as good as the original. And the answer is a resounding no. What's missing is the manic energy and sheer abandon that Chapin and company imbued into the original. However Wilson and Pugh deliver this music with an eye towards giving its just due as well as putting their stamp on it. And it's well worth hearing. Robert Iannapolo

Also toiling away in academe are the five members of the Miami Dade Kendall Faculty Quintet. On The Scenic Route, they play nine compositions by pianist Randy Tomasello. While the music here is well-played, not a whole lot of excitement is generated. Tomasello's compositions cover the standard mainstream-modern ground but they aren't particularly notable or distinctive. There's not a whole lot more to say about this. Perhaps it just caught these players on an off day. Robert Iannapolo

Guitarist (and sometime violinist and vocalist) Fred Frith has been putting out consistently challenging records since the early 70s. His first recordings were with the rock band Henry Cow, a group of young adventurous players and in the rock world, a band apart from most of their contemporaries. Since then Frith has amassed a mind-bogglingly extensive discography that reveals a restless musician who has explored virtually every facet of experimental music from rock to jazz to free improvisation to composing scored music interpreted by contemporary music ensembles. Frith's most recent project is an experimental rock band called Cosa Brava, formed in 2008. Most of his recent work had been in relation to scored music for new music ensembles and free improvisation with fellow musicians. But he hadn't had been involved with a steady band playing rock music since the early 90s. Cosa Brava grew out of a desire to explore that terrain once again. Frith assembled a quintet of sympatico musicians (including keyboardist Zeena Parkins and violinist Carla Kihlstedt who had collaborated with Frith before on prior projects) and they released their first album Ragged Atlas in 2010. The Letter is the follow up and it finds the band growing to a sextet with the addition

# New Issues

SOUL OF THE MACHINE /  
THE EYJAFJALLAJOKULL  
TANGO\* / DROWNING / THE  
WEDDING+ / THE LETTER  
/ SLINGS AND ARROWS  
/ JITTERS / FOR LARS  
HOLLMER / EMIGRANTS  
/ NOBODY TOLD ME\* /  
COMMON SENSE / SOUL OF  
THE MACHINE (REPRISE).  
61:06.

Fred Frith - g, vcl; Carla  
Kihlstedt - vln, b hca,  
vcl; Zeena Parkins - acc,  
kybds, Foley objects, vcl;  
Shahzad Ismaily - b, vcl;  
Matthias Bossi - d, perc,  
vcl, whistling, mayhem;  
The Norman Conquest -  
sound manipulation; on \*  
add William Winant - perc.;  
on + add Michael Elrod  
- tamboura. recorded 6/1-  
4/10, Faverolles, France and  
8/9-11/11, Oakland, CA.

of Shahza Ismaily on bass.

This is a band that has found a sound that is uniquely theirs. The music is determinedly contemporary (use of electronics and sampling). There are frequently abrupt juxtapositions. "Eyjafjallajokull Tango" alternates gentle tango interludes with thudding four to the floor pumped up rock riffing. (Probably the most basically rock this album gets.) But elsewhere there's also a folkish ambience to what they're doing. What's refreshing is that Frith is not the star of this band. He's an integral part of the fabric of the music along with the other players. Kihlstedt's violin is frequently the most prominent voice since she usually takes the melody lines. Also mention must be made of her bass harmonica work on "For Lars Hollmer" which gives the piece a wonderful texture in the lower register. But this is a true group. While the music is by Frith the arrangements are by the band and the material is obviously worked through by all involved. While there are some songs with vocals the bulk of the material is instrumental. The odd thing is that while the sung material is not particularly tuneful, certain instrumental melodies are quite beautiful. "Common Sense" has a lovely guitar theme that is later ghosted with wordless vocals by Kihlstedt.

It's good to see Frith returning to this style of music. He's assembled a great band and they are players that are well-suited to each other. Hopefully they'll be gracing us with at least a couple more releases.

Robert Iannapallo

# New Issues



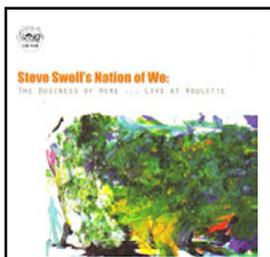
## AARDVARK JAZZ ORCHESTRA EVOCATIONS LEO 637

Mark Harvey, con, tpt, p;  
Arni Cheatham, as,ts,flt;  
Peter Bloom, as, flt, picc; Phil  
Scarff, ts,ss cl; Chris Rakowski,  
ts, cl; Dan Zupan, bs, cl, bcl;  
Will Swank, ts; K.C. Dunbar,  
tpt; Jeanne Snodgrass,  
tpt; Eric Dahlman, tpt; Bob  
Pilkington, tbn; Jay Keyser,  
tbn; Jeff Marsanskis, tbn;  
Ethan Fenn, tbn; Bill Loew,  
btbn; Richard Nelson, gtr;  
John Funkhouser, b; Victor  
Belanger, b; Rick McLaughlin,  
b; Jerry Edwards, eb; Harry  
Wellott, d; Craig Ellis, perc;  
Brian Robison, theremin.  
February 25, 2004 to April  
16, 2011, several locations in  
Cambridge, MA

Forty years of music making. Harvey started the AJO in 1973. I count some eleven CD issues over those years. He is a composer with over 120 works in his catalogue, teaches at MIT and is an ordained minister. Harvey has recently reissued some pre-AJO music dating back to 1972. I would describe their music as experimental although, for the most part the sound is I think, composed and tightly structured. There are some rather free sections as well and some very fine solos. I cannot think of any larger ensemble that sounds quite like the AJO. The music does not obviously swing most of the time and there are only occasional references to the blues. I would say that this music is rather academic and formal. There are places where the sound gets close to soundtrack music but the edgier material clears those thoughts away. I gather that methods of conduction are being used in some sections perhaps like some of the performances led by Lawrence Butch Morris. In "Rascals & Scoundrels", there is a section where the band sounds underrehearsed and almost school band-like, but maybe this was intentional. I imagine that this is challenging music for the musicians to play. In that regard, the music is Maria Schneider-like but Schneider's music is vastly more approachable and memorable. Harvey's compositions do not stay in the mind and at times, I got lost with the interconnecting themes. Often, I could not link the solos to the themes. I do try to pay attention to such. The drummer, Wellot, provides much needed focus and, maybe leadership to parts of the proceedings. I am very torn about this recording. I like the determination to be highly original and I feel there are successful sections to their sound. As a whole, I have too many caveats in mind.

MARCH OF THE BOOBOISIE / I HEART AMERICA CALLING /  
VACUOUS TWADDLE / DIG THE DIG / RASCALS & SCOUNDRELS  
/ CLOSER WALK / SUMNER. 68:48

Gordon Hilton Fick



**STEVE SWELL'S  
NATION OF WE  
THE BUSINESS OF  
HERE... LIVE AT  
ROULETTE  
CADENCE 1238**

THE BUSINESS OF HERE. 72:02

Steve Swell, tbn, cond; Jason Hwang, vln; Rosi Hertlein, vln; Daniel Levin, cel; Guiseppe Logan, as; Will Connell, as; Saco Yasuma, as; Darius Jones, as; Bill Gagliardi, ss, ts; Sabir Mateen, ts, flt; Ras Moshe, ts, flt; Dave Sewelson, bari s, hca; Flip Barnes, tpt; Matt LaVelle, tpt, b cl; Chris DiMeglio, tpt; Aaron Johnson, b tbn, shells; Peter Zummo, tbn; Dave Taylor, b tbn; Chris Forbes, p; Todd Nicholson, b; Jackson Krall, d, perc; Albey Balgochian, b, recitation.  
August 14, 2008, New York,  
NY

I approached this recording with considerable trepidation. A single 72-minute long track. Twenty-two musicians; many known as very adventurous players. I made several attempts to listen through this entire performance. At around the 5-minute mark, several of the musicians begin screaming through their instruments in a manner that wore out its welcome in the late 60s or the early 70s. One of the voices sounds a bit like early Pharoah Sanders while others offer that very generic screaming sound that tested my patience years ago. This endurance test subsides around the 8-minute mark. However, difficult listening returns throughout. There is a listing of some of the key soloists but without timing marks and separate tracks, this aspect of the presentation is very unfriendly to the CD listener. There are several places during the 72 minutes where there are breaks in the action where separate tracks might have helped. If there were tracks, one could take a break and return at another time to try out a later section. It must be quite a challenge to record such an event. Nevertheless, the soloists often sound distant and it is often hard to focus. At certain times, the sound quality really lets you down. Sometimes the musicians sound like they are performing in another room. When the entire ensemble is playing there is no headroom and congestion abounds. This observation is quite variable as Forbes' piano solo around the 47-minute mark is quite clear and present. His playing is quite interesting to me and he is someone I will explore. It is worth noting the presence of Giuseppe Logan on this date. After many years of poor health he returned to performance around ten years ago. I note that he has been recording as leader again. At about the 52-minute mark, there is a section of composed music that returns one's interest. The snag here is the tuning, which seems quite imperfect and so the impact of this section is attenuated. One gets increasingly troubled by the minuses and not the pluses. In the last 10 minutes, one hears some interesting ensemble playing akin to Barry Guy's larger ensembles but this seems to degenerate into sections of truly awful screaming. With four minutes to go, I am ready to quit (again) but then there is a quieter reflective section that ends with musicians breathing through their instruments very quietly indeed. That is how it ends. I did make it all the way through. Never again.

Gordon Hilton Fick

# New Issues



## 1) JEFF COFFIN & THE MUTET, INTO THE AIR, EAR UP RECORDS 0403.

A HALF SLEEP / U DON'T SAY / LUCKY 13(\*b)/ BACKIN' UP / 8 BIT GOGGLES / SLOW GLASS(a) / LOUEKE(\*) / LOW SPARK / RIDE (REDUX) / BEAUTIFUL FLOWER. 51:57.

Jeff Coffin, saxes, el saxes; Bill Fanning, tpt, space tpt; Kofi Burnbridge, p, kybds, flt; Felix Pastorious, el b; Jeff Sipe, d, perc; Lionel Loueke, g(\*); Caleb Mitchell, perc(a); Gavin Knight, shaker(b).10/10/2010  
Charlottesville, VA.

## 2) RODRIGO AMADO/ JEB BISHOP MOTION TRIO, BURNING LIVE AT JAZZ AO CENTRO, JACC RECORDS 017.

BURNING LIVE / IMAGINARY CAVERNS / RED HALO. 58:47.

Rodrigo Amado, ts; Jeb Bishop, tbn; Miguel Mira, cel; Gabriel Ferrandini, d. 5/28/2011. Coimbra, Portugal.

It would be no stretch to say that Nashville-based Jeff Coffin is the ultimate utility man. He has lent his musical skills not only to Bela Fleck & The Flecktones and the Dave Matthews Band but to many other artists projects in a variety of musical fields. When I first heard him there was a distinct Newk strain running through his tenor playing and his use of two horns at once told me he had listened to Rahsaan Roland Kirk extensively. Proficient on all the saxophones and clarinets as well as the flute, Coffin has let no grass grow under his feet with a constantly busy schedule outside of his leader duties with the Mutet. That unit has had changing personnel since its inception at the start of the century but now seems fairly settled as a quintet. Their two disc Ear Up set from 2011 shows this combo in action in a concert setting. (1) is a studio date with a few guests thrown into the mix. West African guitarist Lionel Loueke, who has been showing up in several guests spots of late, is featured on the soaring "Loueke" and "Lucky 13" which also picks up Gavin Knight on shaker sounds. Additional percussion is heard on "Slow Glass" courtesy of Caleb Mitchell. Rounding out that bottom end are the thirty-year old son of Jaco Pastorious on his father's instrument and Jeff Stipe who was co-billed with Coffin on a previous album entitled Duet. Binding them and the frontline is keyboardist Kofi Burnbridge who doubles on the flute. Put all these elements together and one has a musical outfit that cannot be stopped.

As for the leader, his work on all of his various instruments is more than fluent, his writing is constantly sharpening and, after a half dozen releases with this combo there is an air of reliability that has come to be expected. Flag this one for at least a listen.

Familiar Cadence name Jeb Bishop adds some American trombone flavor out of the Roswell Rudd school of boneology to a concert setting featuring Portuguese tenorist Rodrigo Amado's Motion Trio for three extended numbers collectively composed by the quartet. Skimpy annotation so here's brief descriptions of each, (1) Exactly what it says it is. Free yet swinging in its own sweet way. Blasting trombone, multi-noted

# New Issues

## 3) DINO & FRANCO PIANA SEXTET, SEVEN, ALFA MUSIC 154.

OPEN DIALOGUES  
SUITE:I.MOVIMENTO  
/ II. MOVIMENTO /  
III. MOVIMENTO / IV.  
MOVIMENTO / YOUR SMILE  
/ EIGHTY AND ONE / DARK  
EYES / ASIMMETRICO /  
SUNLIGHT / STEP BY STEP.  
1:09.24.

Collective personnel: Dino

Piana, v tbn; Franco Piana,  
flgh; Fabrizio Bosso, flgh, tpt;  
Enrico Rava, tpt;  
Max Ionata, ss, ts; Enrico  
Pieranunzi, Luca Mannutza,  
p; Giuseppe Bassi, b; Roberto  
Gatto, d. No dates given.  
Rome.

## 4) LOGIC, LIVE, LOGIC 005.

NORTH GATE /  
ABRAKABABRA / ELLA-  
GANCE / BROKEN / THE  
HIERACHY / A SHADE  
OF JADE-SOLO BASS /  
GAVATRON. 65:00. DVD:  
SAME TITLES PLUS BONUS  
FOOTAGE 98:00.

Glenn Cannon, g; Tim Wilson,  
sax; Ben Vanderwal, d; Dane  
Alderson, b. 10/26/2010.  
Location: (See Text).

sax, busy drums and hard-to-hear cello. Things mellow out around the halfway mark with bone & brushes but the drummer never chills out. (2) Slower and longer at over 25 minutes. Both horns interweaving lines as other two ease in subtly. Highly vocalized slide solo followed by more subdued tenor evolves into frenetic frontline freakout. After slowed and sustained overblown horns a percussion interlude leads into a cello spot of sorts eventually returning to muted trombone/ sax vibe over cello drone of the beginning. (3) The stringed instrument opens the track sounding more like an upright bass. The leader's gruff Sheppish sax follows with slide joining in for a build-up to more feverish intertwined blowing. I suspect this is one of those "you had to be there" type offerings than free form fans and followers of the individual artists may want for their collections.

**T**he dulcet piano tones of Enrico Pieranunzi opens up the four part, 23:47 suite that makes up the opening tracks of (3) from the father and son team of Dino & Franco Piana. All ten compositions are from the latter and while the album is entitled Seven and that number of names of guest musicians is listed on the booklet cover not all play on every track. The principals however are heavily featured on valve trombone and trumpet/flugelhorn respectively. There is just too much here to describe in detail (liner note writer Adriano Mazzoletti does a fine job in 3 languages) but there are several beautiful ballads present (III. Moviment, Your Smile, Sunlight) after the medium up 6/8 opener. All hands acquit themselves well but mentioned must be made of brass man Fabrizio Bosso who almost steals the show on several tracks. On "IV.Movimento" he burns like Cat Anderson, commands with a fiery solo on the way-up "Eighty And One", shines like Freddie in a twin flugel setting with Franco on "Dark Eyes" (not the standard) and provides some tasty Harmon-muted work on "Aismmetrico." I'll be looking out for this cat. The ever-dependable Enrico Rava close things out with a brisk bossa nova workout, Recommended.

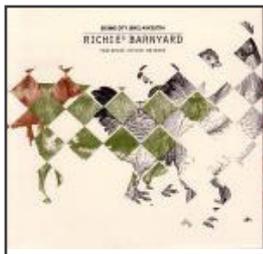
**R**ecorded at the end of their Asian tour, (4) will be a double delight to followers of this quartet based in Melbourne. CD Baby has them filed under Jazz Rock

# New Issues

Fusion and I suppose that term will cover their brand of contemporary sounds as well as any. Their seven originals are mostly penned by saxophonist Tim Wilson with the opening and closing cuts from guitarist Glenn Cannon and "A Shade Of Jade" by bassist Dane Alderson. Their smiling youthful countenances are seen on the inside of the digi-pack that holds the CD and DVD on each side. Cannon is more out of Scofield, Metheny or Abercrombie than Hall, Broom or Bernstein and drummer Ben Vanderwal adds a suggestion of swing to almost all the various rhythms he plays. Back in the seventies there was a fusion trio called BACK DOOR that contained a monster bassman named Colin Hodgkinson who played his electric model like a guitar long before Foley did with Miles. Alderson reminds me of him, just check out his spotlight number "A Shade Of Jade- Solo Bass" and Tim Wilson recalls BACK DOOR keyboardist Ron Aspery who doubled on alto. He has releases under his own name I will be looking for in the future. His tune "Ella-gance" is the slowest number heard, almost a dirge with mournful alto moaning and the following "Broken" has some impressive interplay. This group pretty much has it all, good dynamics, catchy highly-syncopated lines often in unison making for bright, involved music. The DVD seems to be made up of the same selections along with bonus footage in the form of interviews, etc. but wasn't visible due to being in the PAL format which is used mostly overseas and this reviewer can't access. Hopefully it will be covered in the DVD section at a later date. Good stuff still.

Larry Hollis

# New Issues



**BIENNE CITY (BNC)  
ARKESTRA  
RICHIE'S BARNYARD  
METONIC MET-00013**

WHAT ARE THE  
RULES/ GARGOYLES/  
CONTINUUM/ PENDULUM/  
ELM/ TRUST/ BOSTON  
HARRY/ MADAGASCAR/  
RECTILINEAR. 41:13.

Andreas Tschopp,  
Silvio Cadotsch, Robert  
Morgenthaler (tbn) Marc  
Stucki, Jon Broennimann,  
Lucien Dubuis (b cl), Manuel  
Engel (Fender Rhodes el p,  
synth), Richie Beirach (p,  
Fender Rhodes el p), Igor  
Stepniwsky (b), Tobias  
Schramm (d). November  
2010, Leipzig, Germany.

Here's a real instrumental oddity: an Arkestra featuring three trombonists, three bass clarinetists, and two keyboardists including the composer Richie Beirach, plus bass and drums. Beirach, a resident of Leipzig and a professor at a conservatory since 2000, first came on the scene in the early seventies, in bands led by Stan Getz and Dave Liebman. His recordings have nearly all been in solo, duo and trio formats, so this outing is a fresh opportunity for him, and a challenge largely met. Except for the bewitching "Madagascar," Beirach has recorded all of these tunes before. The arrangements are by fellow keyboardist Manuel Engel, who keeps the focus on the ensemble and the compositions. Three tracks have no solos at all, and only the composer gets more than one. "What Are the Rules" kicks things off with a flourish, 'bones against clarinets until trombonist Andreas Tschopp bursts out of the pack with a wide-ranging solo partly played in dialogue with the rest of the section. The rhythm is jumpy until everything inexplicably calms down for Beirach to take center stage with a well-mannered piano solo punctuated by bursts of horns and synthesizer. The solo-less "Gargoyles" is appropriately misshapen and lumbering, with the horns deployed in broad voicings and Engel's police-siren synth cutting through it all. They pack a lot into just three minutes. Engel, on electric piano, takes the only solo on "Continuum," a slowly moving minimalist composition with some lovely scoring for the horns. "Pendulum" is one piece I could live without, as English lyrics by Fork Burke are intoned or shouted by the band members in turn. Jan Broennimann's romantic bass clarinet introduces Kim, soon joined by shimmering electric piano. Nearly three minutes slip by before a moderate tempo asserts itself, setting the stage for an incisive trombone solo by a commanding Robert Morgenthaler. Beirach is featured again on "Trust," a forthright melody that's given a dramatic treatment by Engel of smooth trombones and gentle clarinets. Based on Lucien Dubuis' jaunty introduction to "Boston Harry," he must be a memorable individual. The whole band shapes this portrait around solos by Dubuis and Beirach cutting loose

# New Issues



## THE VINNY GOLIA SEXTET ABSTRACTIONS AND RETROCAUSALITIES NINE WINDS NWCD0309

1.WHY WOULD A WHALE  
ACT LIKE THIS? (GOD  
HELP US ALL!...ANOTHER  
SYFY CHANNEL ORIGINAL  
MOVIE?)/ 2.SPARE THE ROD,  
SPOIL THE SERIES (SILVER AT  
ITS BEST)/ 3.PHOTOSHOOT,  
ONE, TWO/ 4.BTSO (BIG TIME  
SECRET ORGANIZATION)/  
5.SPARE THE ROD, SPOIL  
THE SERIES (REPRISE) and  
HIS CAREER IN DANCE, IS  
NOT YET DOOMED! (HERE'S  
JOHNNY!)/ 6.MABOO'S  
JUSTICE (ARE YOU MOCKING  
ME NOW?)/ 7.KAMIKAKUSHI/  
8.A CARLOAD OF  
TROUBLE/ 9.LOCKED IN/  
10.ABSTROBLUE (GREETINGS  
FELLOW STARGAZERS!)/ 11.  
FULL MOON (SO THAT'S A  
PIANO).

with a jaunty electric piano. Stepniewsky and drummer Tobias Schramm take care of business with a minimum of fuss. They keep “Madagascar” mysterious with a dreamy pace punctuated by cymbal splashes. The concluding “Rectilinear” takes off with a furious bass clarinet solo by Marc Stucki soon joined by the other horns over an insistent rhythm section. Then trombonist Silvio Cadotsch takes over for an expressive solo, stopping the tempo for a spell before the ensemble reasserts itself and charges to a finish. Some exceptionally fine solo work and well-crafted charts distinguish this tentet, along with the generative compositions of Beirach. Worth a listen.

Stuart Kremsky

**A**fter 35 years as a bandleader and composer, the marvelously expressive and exploratory reedman Vinny Golia retains the ability to surprise even the most jaded listener with brashly unpredictable harmonies, quirky melodies, and tricky rhythmic figures. Multi-instrumentalist is too mild a term for the Los Angeles based Golia, who wields “only” seven different reeds on this session, including three traditional Asian instruments and the modern Tubax contrabass saxophone. Clearly extremes of timbre are going to play a part in this music. Take a look at the song titles for a giggle; humor clearly is part of the scheme too. Golia works in a broad range of settings, from solo outings to periodic gatherings of his Large Ensemble. Here he’s convened a sextet of musicians from the southern California scene centered on the California Institute of the Arts, where Golia teaches. Intricate and flexible rhythm patterns set up by guitarist Alex Noyce, electric bassist Jon Armstrong, and drummer Andrew Lessman are the base for Golia’s extended compositions. Lessman’s playing is definitely on the rocking side of things, with a regularly popping snare drum. Combining that with Armstrong’s thickly melodic sound and Noyce’s skronky electric guitar and then layering a trio of horns on top, Golia’s take on fusion is highly individual and uniquely textured. In the Golia universe, music starts one place and eventually finds its way to somewhere

# New Issues

Dan Rosenboom (picc, Bb tpt, flgh), Vinny Golia (sop s, bari s, contrab s [Tubax version], contra-alto cl, bawu [Chinese reed], daegum [Korean bamboo flute], hichiriki [Japanese double reed]), Gavin Templeton (as), Alex Noyce (el g), Jon Armstrong (el b), Andrew Lessman (d). July 5, 2011, Los Angeles, CA.

## TESSA SOUTER BEYOND THE BLUE MOTEMA 87

PRELUDE TO THE SUN (BEETHOVEN'S SYMPHONY NO. 7, MOVEMENT 2) / THE LAMP IS LOW (RAVEL'S PAVANE) / DANCE WITH ME (BORODIN'S POLOVETSIAN DANCES FROM PRINCE IGOR) / CHIAROSCURO (ALBINONI'S ADAGIO IN G MINOR) / MY REVERIE (DEBUSSY'S REVERIE) / EN ARANJUEZ CON TU AMOR (RODRIGO) / SUNRISE (BRAHMS' SYMPHONY NO. 3, MOVEMENT 3) / BAUBLES, BANGLES AND BEADS (BORODIN'S STRING QUARTET IN D, MOVEMENT 2) / BEYOND THE BLUE (CHOPIN'S PRELUDE IN E MINOR) / THE DARKNESS OF YOUR EYES (FAURÉ'S PAVANE) / NOA'S DREAM (SCHUBERT'S SERENADE) / BRAND NEW DAY (FAURÉ'S ELEGY). 60:11.

else. While sometimes you wonder how you got from one section to another, it's always fun to go along for the ride. Highlights of this lengthy day in the studio include Noyce's gloriously unhinged guitar freakout on "Maboo's Justice" (Are You Mocking Me Now?), Golia's baritone excavation of Kamikakushi, a curiously extended staccato sequence for the rhythm section in the middle of the hard-charging "A Carload of Trouble", alto saxophonist Gavin Templeton's thoughtful solo on Locked In, the slithery mass of horns that opens Golia's Sun Ra tribute, "Abstroblue" (Greetings Fellow Stargazers!) and trumpeter Dan Rosenboom's inspired solo on the same piece, and that's just the short list. The sextet pulls out all the stops for the finale, "Full Moon" (so that's a piano), an assault led by Noyce's heavy metal guitar solo and a brace of squalling horns. It's the capper to yet another exciting chapter in the ongoing adventures of Vinny Golia, a West Coast treasure.

Stuart Kremsky

Can't understand why nobody warned her. When she sings, "I'm drowning in an endless sea of bliss," didn't it occur to someone on the production team that listeners might find themselves drowning in an endless sea of Tessa Souter's soupy lyrics? As indicated in the header, all of these tracks are drawn from so-called classical sources, three of which should be familiar to most experienced listeners - "Lamp / Beads / Reverie" - and you either like them or not. The other nine have lyrics appliquéd on by this singer who embarrasses herself by exposing an aptitude for poetry on a par with a 14 year old girl suffering adolescence extremum. Examples: "Prelude" - "you are the song that wakes up my heart... you are the chorus bringing in the dawn again." In "Dance," we are "swept away on silver-lined clouds.... (and) we'll bend the rain to purple, orange and lilac from blue." In "Dream," we're asked to keep a straight face as a heart becomes "a skylark serenading the dawn." The drowning noted above occurs in "Darkness," and, as if to impress the importance of "darkness" upon the listener, Ms. Souter turns off the lights in no less than six of her nine original lyrics. No need to go on. Even Will Friedwald's preemptive four page insert essay fails to mention Souter's poetic

# New Issues

Tessa Souter, vcl, arr; Steve Kuhn, p; David Finck, b; Billy Drummond, d; Joe Locke, vib, arr; Gary Versace, acc; Joel Frahm, saxes. 3/27-28/11, NYC, New York.

## VIOLIN IMPROVISATION STUDIES (On The Air & Rare) BABY, AIN'TCHA SATISFIED? AB FABLE XABCD-X025

I KNOW THAT YOU KNOW  
- STUFF SMITH WITH NAT  
"KING" COLE - 1957

WILD MAN WILD - GINGER  
SMOCK WITH HAL JACKSON  
AND THE CROMATICS WITH  
JACKSON'S TORNADOES -  
1956

NONE BUT THE LONELY  
HEART; MADONNA OF THE  
MOONLIGHT - STUFF SMITH  
WITH VALENTINO - 1953

IF YOU WERE THE ONLY GIRL  
IN THE WORLD; FOOL THAT  
I AM, PART 1: PART 2 - LEON  
ABBEY TRIO, AL BENSON  
WITH....1952

I CAN'T GIVE YOU ANYTHING  
BUT LOVE, BABY - EDDIE  
SOUTH AND HIS ORCHESTRA  
- 1951

paucity, concentrating primarily on justifying the often awkward marriage of jazz to Beethoven, Brahms and Schubert and others of their ilk. (Borodin was commercially kissed off in "Kismet", a 1953-55 Broadway hit with big budget Hollywood flick follow up.)

Vocally, Ms. Souter brings a sort of world music sensibility to these "Brand New Day" romantic yearnings. No surprise: her website describes her as a "New York-based British-Trinidadian vocalist." The individual musical crossovers are couched in a sort of soggy jazz tinged impressionism which frames her low pitched soprano cum alto in non-confrontational settings. I get the impression that a very thin line between the jazz and classical camps is being artfully toed. After all, it makes no sense to risk making enemies in either. Strongest jazz moments - Steve Kuhn's well rounded "Reverie" solo. The three performances not burdened with Ms. Souter's overly ripe lyrics seem, in fact, to provoke the session's relatively more plausible jazz playing.

So, a disappointing recital - but a singer who should not be overlooked on the basis of this single misguided CD. I can recommend her "Nights Of Key Largo" release of 2008 (not reviewed in Cadence) on the Japanese Venus label, the music factory which seems to have had a hand in allowing her to indulge in the jumble of Classical themes and puerile poetry heard here. Their logo shows up on the digipak back panel right next to the one for Motéma.

Alan Bargebuhr

**D**id you know that Jascha Heifetz once (?) recorded as José De Sarasate? I didn't but I'm happy to have that factoid on file in my noggin. And here's a rather meticulously assembled, but idiosyncratically arcane, survey of jazz violin in chronologically descendant order, from 1957 down to 1919, evidently designed for archivists and anyone interested in investigating additional morsels of clandestine violin lore. Certainly not an inclusive review of the instrument's Jazz (improvisatory) affiliation, since missing are examples of the artistry of Joe Venuti, Stephane Grappelli, Ray Nance, Svend Asmussen, etc., replaced on this ("not for sale....

# New Issues

CZARDAS; THE CANARY -  
JASCHA HEIFETZ (AS JOSÉ DE  
SARASATE) - EARLY 1950S

SHOW GIRL BLUES; THAT'S MY  
SPECIALTY - GINGER SMOCK.  
MONETTE MOORE - 1949

JIM JIVES - JASCHA HEIFETZ  
AND DONALD VOORHEES  
ORCHESTRA - 1945

HUMORESQUE - STUFF SMITH  
WITH THE HEP HOLLOW  
BOYS FROM PAUL BARON  
ORCHESTRA - 1944

ALWAYS - STUFF SMITH TRIO,  
BILLY DANIELS - 1944

REHEARSAL (RED'S STUFF) -  
STUFF SMITH QUARTET, RED  
NORVO - 1944

MY BLUE HEAVEN; BUGLE  
CALL RAG - STUFF SMITH  
SEXTET ( 1941 )

CAPRICE NO. 24 ( PAGANINI  
IN RHYTHM) - EDDIE SOUTH  
WITH BENNY GOODMAN  
SEXTET - 1941

TO A LADY FROM BALTIMORE;  
THE BISHOP CHECKMATES /  
THE DUKE TAKES A TRAIN -  
AUDREY CALL - 1937

BABY, AIN'TCHA SATISFIED  
- ATWELL ROSE, BETTY  
TREADVILLE WITH CEELLE  
BURKE AND HIS ORCHESTRA  
- 1936

limited to 111 white label duplicated copies") disc by such relatively obscure fiddlers as Ginger Smock, Leon Abbey, Audrey Call, Atwell Rose, Angelina Rivera, Kemper Harreld and Clarence Cameron White. Three pages of notes, in print so small that even one of Cole Porter's highly educated fleas would have to wear spectacles to read them, acknowledge that only a handful of the tracks are previously unreleased, but it's probable that those which were issued at some point are not readily available now.

Some notes: -- A bit of banter between Nat Cole and Stuff Smith precedes an energetic "I Know" on which Cole plays and sings. This is from the singer/pianist's own TV show where Stuff's appearance was probably in conjunction with the release of Cole's "After Midnight" album for which they collaborated in recording this same tune.

The Ginger Smock tracks with Monette Moore are interesting primarily because of Moore's blues vocals. Monette Moore, who died in 1962 at age 60, was a contemporary of Bessie Smith, recorded fruitfully in the 1920s and early 1930s with varying accompaniment, including such notables as Tommy Ladnier, Rex Stewart, Bubber Miley and Fats Waller. The tracks heard here - "Show Girl Blues" and "That's My Specialty" - are from 1949 and are clearly some of the very last of her recordings. Ginger Smock's violin contribution to the tracks is negligible.

Stuff Smith's playing on the Valentino and Billy Daniels vocal tracks is of no improvisatory jazz interest, but his playing on the Red Norvo rehearsal track and those with the Hep Hollow Boys and his own sextet are certainly worth a listen. The Hep Hollow pianist is listed as Mary Lou Williams, and on that track - "Humoresque" - which comes from a CBS radio broadcast of "Music Till Midnight," we have the pleasure of hearing Stuff introduced as, among other things, a "frantic Paganini." Another reference to the celebrated Italian violin virtuosi (1792-1840) arises when Eddie South plays "Paganini In Rhythm" with the Benny Goodman Sextet, drawn from a 1941 NBC aircheck.

Betty Treadville's vocal (12/21/36) on the CD's title track is fetching enough, but she remains somewhat of a mystery. I find no reference to her in any discographical

# New Issues

I LOVE MY BABY; SKEEDLE  
UM - ANGELINA RIVERA  
WITH JOSEPHINE BAKER  
- 1926 ; SOUVENIR; OLD  
FOLKS AT HOME - KEMPER  
HARRELD WITH FLETCHER  
HENDERSON - 1922;  
CRADLE SONG - CLARENCE  
CAMERON WHITE - PROB.  
1919 TIMING: 79:20.

## (1) BUDMAN / LEVY ORCHESTRA FROM THERE TO HERE

OA2 RECORDS OA2 22087

Alex Budman, ts, ss, b cl;  
Jeremy Levy, comp/arr, tbn;

Rick Keller, as, ss, flt; Phil

Feather, as, flt (1, 3, 5, 6, 8,  
10); Kevin Garren, as, flt (2, 4,

7, 9, 11); Glenn Morrissette,  
ts, cl; Glen Berger, ts, cl (1, 3,

5, 6, 8, 10); Rob Hardt, ts (2,  
4, 7, 9, 11); Ken Fisher, bari

s, bsn; Jamie Hovorka, Rob

Schaer, Michael Stever,

Kyle Newmaster, tpt, flgh;

Jason Thor, tbn; Jacques

Voyement, tbn (1, 3, 5, 6, 8,

10); Francisco Torres, tbn (2,

4, 7, 9, 11); Paul Young, tbn;

Denis Jiron, b tbn; Andy

Langham, p, melodica;

Andrew Synowiec, g; David

Hughes, b; Jamey Tate, d;

Brian Kilgore, perc; Songa

Lee, Lisa Liu, vln (9); Caroline

Buckman, vla (9); Ginger

Murphy, cel (9); Andy Martin,

tbn (7, 10). April 20-21, 2010,

Los Angeles, CA.

reference available to me, but producer Anthony Barnett's note that she appeared in some movies prompted me to scurry to the Internet Movie Data Base where, though there is scant information about her, two late 1930s movies in which she graced the screen are listed. The IMDB and other sources has so little info about her that it's impossible to conclude that the vocalist and actress are one and the same. I'm taking a leap and assuming. Johnny Hodges is listed as a member of the accompanying nondescript Ceele (Ceelle) Burke orchestra.

Transfers and fidelity varies throughout, but it's clear that great care, time and thought were given to the preservation and issuance of this music, notwithstanding its questionable historical jazz value. Not for sale, so if you're interested, it would seem that you'll have to hope your local library and/or free form radio station get(s) a copy.

Alan Bargebuhr

**T**he Budman/Levy Orchestra do full musical justice to the compositions and arrangements of Jeremy Levy on (1). Saxophonist Alex Budman, who formed this big band with Levy in the mid-2000s, solos on most cuts, presenting a full tenor tone (soprano on some selections) and building his solos judiciously and with an awareness of the flow of the piece. The writing of Levy, who composed nine of the eleven selections and arranged all of them, is characterized by an abundance of appealing melodies and rhythmic grooves and much interesting musical development. "Idle Time," a contemplative piece with rich harmonies and well-placed trumpet section unisons, and "It's Like That," a spirited pop/rock vehicle inspired by John Scofield's electric guitar playing, are examples of the wide range of Levy's writing talents, which are well-showcased by this top-notch LA-based big band.

95 OR 64 / MILLER TIME / ZONA MONA / FROM THERE TO HERE / IT'S LIKE THAT / IDLE TIME / THE OTHER ONE / BRAND NEW YEAR / WAITING / SUPERBONE MEETS THE BUD MAN / SLINGS AND ARROWS. 74:26.

Don Lerman

# New Issues

## (2) JENS WENDELBOE BIG BAND FRESH HEAT ROSA RECORDS CD-7

JOY SPRING / NO MERCY  
/ BLACK NARCISSUS / MY  
FUNNY VALENTINE / FALLING  
GRACE / WHAT A TRIP / NIX  
VOGEL / SUITE TO BJORN.  
51:12.

Jens Wendelboe, tbn, ldr;  
Deb Lyons, vcl; Tom Timko, as,  
ss, flt, cl, b cl; bari s; Michael  
Migliore, as; Mark Fineberg,  
Joey Berkley, ts; Sam Bortka,  
bari s; Bob Millikan, Steve  
Jankowski, Rick Savage, Chris  
Rogers, tpt; Dan Levine, tbn,  
euphonium; Charley Gordon,  
tbn; George Flynn, b tbn,  
tba; David Anderson, el b;  
Lee Finkelstein, d; Bill Heller,  
p, synth; Rob Paparozzi,  
harmonica (3); Vinnie Cutro,  
tpt (1); Ken Gioffre, ts (5). May,  
2008, Queens, NY.

## ANDREA BUFFA, CARLO ACTIS DATO, FIORENZO BODRATO, DARIO MAZZUCCO 30 YEARS ISLAND LEO 624

SING THE LIFEGUARDS  
ON THE BEACH/ JO JO/  
TEIMOSO/ SOFT

Norwegian trombonist and composer Jens Wendelboe has written and arranged music for orchestra, concert band, big band, marching band, gospel choir, and varied other classical, fusion, jazz, and rock and roll groups. As a performer, Wendelboe has similar wide-ranging experiences, having played trombone for film, TV, theatre, classical and jazz groups, and since 2006 has been a member of Blood, Sweat, and Tears. On (2), Wendelboe leads a dynamic and articulate big band playing several of his compositions and arrangements in bold and brassy fashion. The top-flight group includes many excellent soloists, including Wendelboe himself on trombone and Bob Millikan on trumpet on the basic blues "What a Trip," guest trumpet soloist Vinnie Cutro on "Joy Spring," bassist Dave Anderson on "Falling Grace," and tenor saxophonist Mark Feinberg and guest harmonica player Rob Paparozzi on the excellent Wendelboe arrangement of "Black Narcissus." Alto saxophonist Michael Migliore thrives on the tuneful changes of "Nix Vogel," and on the uptempo samba "Suite to Bjorn," two of four Wendelboe originals on the recording, with trumpeter Chris Rogers and pianist Bill Heller also performing well on these selections. Wendelboe's superior writing skills are everywhere apparent, providing substantial and interesting musical development and strong ensemble passages throughout the program.

Don Lerman

In the last issue I reviewed some CDs of Italian jazz on the Abeat label. While I liked most of the music I found the recordings featured the drums a little too forward. This is another Italian group, on a different label, and again I have a problem with the drums, but this time is more with his playing. The band plays in a late bop or post bop style but Mazzucco is clearly back in the 1930s, both in terms of his playing and with the sound of his drums.

Aside from my problems with Mazzucco, I enjoyed the playing of everyone else. And I acknowledge, as a drummer, I tend to be more critical of these things than

# New Issues

MEMORY/ BARLEY  
COFFEE FOR HAMLET/  
TRANSIZIONE/ TOUTES  
LES CLARINETTES/ S.P.  
SHUTTLE/ DON CARLOTTE/  
SERPENT'S THOUGHT 60:21

Buffa, as, ts, b cl; Dato. Ts,  
bs, b cl; Bodrato, bass, cel;  
Mazzucco d Pino Torinese,  
Feb. 12, 13 2011



IT'S ALIVE  
DONKEY KONG'S  
MULTI SCREAM  
UNIT RECORDS 4276

RAUBSAURIER/  
SIRENS/ BASILINES/  
HEXENSABBATH/ IT'S  
ALIVE/ JAHRMARKT/ COME  
VA VARAN/ ORDER NOW  
61:02

Dieter Ammann Combined  
tp and synth, bass; Roland  
Phillip, as, ts; Chris Muzik,  
g; Thomy Jordi, bass;  
Andy Brugger, d; David  
Stauffacher, perc; Andi  
Pupato, perc. Zurich, 16, 17,  
Sept 2005

other listeners. So from here in, I will only talk about the other three players.

All compositions are by Buffa, and I hear the influence of Mingus in his writing. The tunes are varied, but are supposed to be programmatic about the island. There is even a map in the insert, but such things are lost on me. All through the record there is a lot of great interplay between Buffa and Dato. They each play a range of instruments which keeps the listeners ears perked, and they both use their instruments nicely. Bodrato provides excellent support though the whole record and turns in some great solo work as well.

The record begins with some nice sax and bass. It sounded to me more like seagulls at the beach than lifeguards. Both Buffa and Dato take very nice solos, with excellent support from Bodrato.

Teimoso has some nice breathy horns stating the theme followed by a nice tenor solo by Buffa and a great solo Dato who is all over the baritone, from high note screeching to low harmonics, and some really great bowing by Bodrato.

On "Barley Coffee" both players are on bass clarinets. No mention is made of who is who, but one of the players shows a Dolfy influence. "Transizione" is a vehicle for Bodrato's bowing skills.

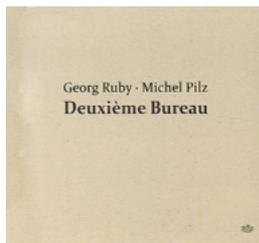
By my third listen I was able to ignore some of Mazzucco's intrusions and really enjoyed the work of the other three.

Bernie Koenig

**T**his record can probably be labeled something like jazz fusion. It is heavy on guitar, electric bass and synth. There is some excellent, high energy playing here, but I must admit it is not something I particularly enjoy listening to. But I will try to be fair, especially for listeners who do enjoy this approach to music.

Most of the tunes are by band members. There is some excellent ensemble playing when the tunes are played. The use of trumpet and synthesizer adds a fullness to the ensemble making it sound almost like a big band.

# New Issues



**GEORG RUBY,  
MICHEL PILZ  
DEUXIEME BUREAU  
JAZZHAUS 205**

GOMME ROUGE/ ESPRESSO  
NOIR/ TROMBONES/ CRAYON  
POINTU/ TELEPHONE BLEU/  
REVEIL MATIN/ PAPIER  
BUVARD/ ENCRE ROUGE/  
PAPIER QUADRILLE/  
PAPIER FROISSE/ BLUES  
POR SOLENE/ CENDRIER  
DEBORDANT/ LUNETTES  
BIFOCALS/ ENCRE NOIR/  
GOMME ROUGE (REPRISE)  
58: 57

Georg Ruby, p; Michel Pilz b cl  
Köln Germany. 08.09.2011

The record starts off with high energy percussion and guitar, setting the stage for the entire concert. About 3 minutes in we get a walking bass and a nice boppish tenor solo with great bass drum and percussion support. Then everyone joins in maintaining that high energy. The tunes are varied as well, with some slow pieces for nice variations in presentation but, given the rhythmic nature of the band, there is a sameness that runs through the record.

Most of the solos are good. Phillip plays some very nice boppish lines, and they fit in with the fusion rhythm, which is not always the case. All too often in fusion bands the solos do not fit in with the rhythm. Muzik's solos are also good. And Ammann's work using the trumpet synthesizer combo also turns in some nice work. The rhythm is always high energy and supportive. In short, not everyone's cup of tea, but people who like high energy fusion will like this record.

Bernie Koenig

**A**nother duo. This one is really good. Ruby on piano reflects a variety of influences from John Cage to Cecil Taylor while Pilz also reflects a number of influences from Eric Dolphy to contemporary classical music. All compositions are listed as being by both performers, and given the nature of the performances, I would say they are all improvisations, with some agreement as to how each piece would develop. Though in some cases, especially in a long section of "Papier Buvard", some passages could have been composed, or at least sketched out. Each piece is fairly short. At times I would have liked more development in a particular piece, but each piece is complete in itself. This is a very good example of leave them wanting more.

Ruby does some great playing on the strings, and at some points it sounds like he is playing on a prepared piano, while at other times he is clearly playing on a regular piano. On "Reprise" he sounds almost like a gamelan. And his work on "Lunettes Bifocals" is outstanding.

Pilz is all over his horn, playing nice quiet passages to some serious screaming. His lyricism in the beginning of "Papier Quadrille" is almost reminiscent of Ben Webster

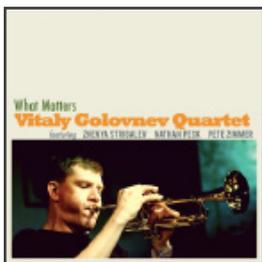
# New Issues

playing a ballad, making allowances, of course, for the different instrument. But the piece develops a bit more raucously.

One track that really took me surprise is “Blues Pour Solene.” After hearing some complex interplaying, all of a sudden we hear an actual blues line. Of course, the piece develops in the style that has been established, but Pilz keeps reminding the listener that he is playing a blues, no matter how out it might be. It is nice to hear such a range of playing from a couple of classically trained European jazz players.

This is a really great record featuring great playing by two great musicians who listen to each other and work well off of each other. This record may not be for everyone, but for those listeners who like this kind of music, this record is highly recommended.

Bernie Koenig



(1) VITALY  
GOLOVNEV  
QUARTET  
WHAT MATTERS  
TIPPIN' RECORDS TIP1109

THREE WISHES / FAMILY  
PLAN / BROWN WALTZ  
/ WHAT MATTERS / IN  
RETROSPECT / CUT OFF /  
BECAUSE TOGETHER. 47:06.

Vitaly Golovnev, tpt; Zhenya  
Strigalev, as; Nathan Peck, b;  
Pete Zimmer, d. March 23,  
2011, Paramus, NJ.

Trumpeter Vitaly Golovnev leads his quartet in a post-bebop excursion marked by excellent performances of original music on (1). All seven original compositions (five by Golovnev, one by bassist Nathan Peck and one by drummer Pete Zimmer) are well-conceived and well-crafted for the group as it is made up. Golovnev and Zhenya Strigalev on alto form an energetic and vibrant front horn line, with both bebop-rooted while finding expression in a more modern jazz language. Golovnev's playing has a high-flying and innovative quality as well as suggesting influences from Kenny Dorham and Clifford Brown, while on alto Strigalev plays fluidly in a spirited Charlie Mariano-like manner. Both Golovnev and Zhenya thrive in the company of the two-person rhythm section of bassist Nathan Peck and drummer Pete Zimmer, who supply an open and uncluttered rhythmic base for the music. Peck, who contributes the thoughtful ballad “In Retrospect,” is a laconic and substantive soloist on Golovnev's “Brown Waltz,” paving the way for Golovnev and Zhenya to shine on this engaging Lee Morgan-style piece. Zimmer's composition, “Cut Off,” an otherwise straight-ahead vehicle which will test listeners to follow its quirky 7-bar phrases, includes well-performed solos as well as collective improvisation by the entire quartet.

# New Issues

(2) GUNNAR  
MOSSBLAD  
CROSSCURRENTS  
SUMMIT RECORDS 587

BOOM / CONTEMPLATIONS  
/ WALTZ FOR ISABELLA /  
SCOOTER / TWO NOT ONE  
/ PAGES / LITTLE ONE /  
MORNINGSIDE HEIGHTS  
MOURNING / FOR CHICK  
/ SLICK ROADS / I LIKE IT.  
77:32.

Gunnar Mossblad, ts, ss; Jay  
Rinsen Welk, g; Tim Whalen,  
p; Norman Damschroder, b;  
Olman Piedra, d. May 10-11,  
2010, Muncie, Indiana.

TOM COLLIER  
PLAYS HAYDN,  
MOZART, TELEMANN  
AND OTHERS  
ORIGIN CLASSICAL  
33013

DUO FOR TWO VIOLINS OP  
67-LOUIS SPOHR/ DUET FOR  
TWO VIOLINS (AFTER PIANO  
SONATA K 331) MOZART/  
DUET IN G MAGOR FOR  
VIOLIN AND FLUTE-  
TELEMANN/ DUET NO 1 FOR  
TWO VIOLINS OP 33-FRANZ  
KROMMER/ ALLEGRO FROM  
EINE KLIENE NACHTMUSIK-  
MOZART/ MOTO  
PERPETUO IN C MAJOR OP  
11-PAGANINI 1:12

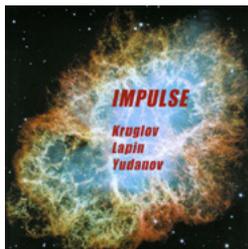
Saxophonist Gunnar Mossblad and fellow jazz faculty members at the University of Toledo formed the group CROSSCURRENTS in 2002. In the course of holding down a regular gig at a jazz club in Toledo for a period of time and remaining active to the present, the group has established a fairly wide-ranging repertoire of original music in the post-bebop category. When a world-class audio engineer and colleague of Mossblad at Ball State University offered the use of his recording class and studio to record the group (those academic guys stick together), Mossblad and the band traveled into Indiana for a few days, resulting in this CD (2). All eleven selections feature strong performances and thought-provoking original music, with four of the five group members contributing compositions to this program. Among three pieces brought in by pianist Tim Whalen is "For Chick," which elicits an inspired performance by all, from Mossblad's evocative and Trane-like articulation of the riveting melody to Whalen's own well-developed solo, a fine salute to Chick. Guitarist Jay Rinsen Welk's "Waltz for Isabella" has a pristine quality, with reflective solos by Whalen, Welk, and Mossblad on soprano enhancing the piece. On tenor, Mossblad recalls an early Coltrane on "Contemplations," one of four compositions Mossblad contributed, this one featuring Welk, Whalen, Mossblad, and drummer Olman Piedra. On another tenor feature, Mossblad gives a heartfelt reading of his very beautiful ballad, "Two Not One," certainly a highlight of the session.

Don Lerman

I absolutely love this record. First, I am a mallet player who is also, like Collier, classically trained but who also plays jazz and loves to play classical pieces on the vibes. Second, I am very familiar with all the music on this record with the exception of the Krommer piece. Third, Collier plays these pieces beautifully. When I first received this CD I was surprised since it not improvised. But Collier is known as a jazz player. After looking it over I decided I would either totally hate it or totally love it.

# New Issues

Tom Collier, vib, marimba,  
mallet synth, Seattle WA,  
2011-2012



KRUGLOV, LAPIN,  
YUDANOV  
IMPULSE  
LEO 634

IMPULSE/ PREMONITION/  
ECHOES OF RUSSIAN  
METAPHOR/  
CONTEMPLATION/ THE  
ASCENT/ SYSTEM OF  
MEANINGS/ IN SEARCH OF  
SILENCE/ REZUME...OR A  
TRY OF A NEW IMPULSE  
64:00

Alexey Kruglov, ss,as,ts;  
Alexey Lapin, p; Oleg  
Yudanov d, perc. St  
Petersburg, Russia, Sept 2  
2011

Playing transcriptions of classical pieces is nothing new. It actually was a common practice in the baroque era. And in our time Dame Evelyn Glennie has also transcribed baroque pieces for vibes.

But Collier does something different by playing both parts of a duet, one part on vibes, the other on marimba, so we get a clear contrast and we hear two distinct instruments.

The two highlights of the record for me are the two Mozart pieces. The duet for two violins is better known as a piano piece, and I always felt that most classical pianists played the last movement—"the Turkish March" too slowly. Collier plays it right. And using a mallet synthesizer to create the orchestral sound of "Eine Kliente Nachtmusik" is great.

This record is not for everyone. But if you like the idea of classical transcriptions, if you like any of the music on the record, and if you like excellent mallet playing, then you will like this record.

Bernie Koenig

I got to review an earlier record by Kruglov. That one was an extended free form piece. This CD has 8 tracks of varying lengths. All of them start and develop differently, providing nice variety.

In the notes to the CD Kruglov says the record is "a kind of story told by means of all kind of sounds that were discovered as a result of a search to find the unity between improvisation and composition." All the pieces here are listed as being composed by all three musicians, and after listening to the record, all pieces, while they do have some kind of structure, sound like they are collective improvisations within those structures.

The CD, recorded live, begins with some very energetic alto playing followed by dissonant piano with nice percussion accompaniment.

"Premonition" begins with quiet percussion and some quiet yet squawky alto which sometimes sounds like a voice. The piece builds nicely and then ends as it began. Some great energy and tension from Kruglov with great accompaniment from Lapin and Yudanov.

# New Issues

On "The Ascent" we get more open space and short bursts with everyone giving their all in a collective improvisation. Near the end Kruglov comes in like an avant-garde Roland Kirk playing both saxes.

"System of Meanings" has Kruglov playing mouthpieces supported with some nice cymbal work from Yudanov while "In Search of Silence" is a quiet piano alto duet. "Rezume" begins with an interesting solo by Yudanov with Kruglov and Lapin coming in about the halfway point bringing the record to a great close.

A good energetic example of Russian free playing, as the reaction from the audience attests.

Bernie Koenig



## LAPSLAP GRANITA LEO 636

THANKS MAYA/ PINCH/ SLAP  
NO TONGUE/ TICKLE/ BREEZE  
60:02

Michael Edwards ts, ss, laptop,  
midi wind controller; Martin  
Parker flgh, Fr hn, laptop; Krin  
Schistek p, clavia nord synth  
Edinburgh, Sept. 2010

This record will be of limited appeal to many jazz fans, but I think fans of avant-garde classical music will like it. I could see listening to this in conjunction with people like Earle Brown and John Cage. Indeed, as I argued in an earlier issue, listeners not familiar with this group would great difficulty determining whether the music is improvised or composed. The music is completely improvised but after the recordings, the music was put into "compositional form."

According to the notes, while there are tracks listed, the record is to be listened to as one continuous piece. The tracks are listed as "jump in points." We are also told that the title is an Italian desert, so the music may be a sweet mouthful.

I did not find the music sweet, but rather heavy. It is primarily electronic sounds with occasional bursts by sax, trumpet and piano. There is thematic development in spots and continuity of sound and texture. Sometimes it held my interest, and sometimes I wandered. But when the record was finished I realized I missed the sound. Which means I liked more than I thought.

On later playings I found more subtleties and started to enjoy the record more. I especially like the last section which features Schistek's piano mixed with electronic sounds.

Bernie Koenig

# New Issues



## (1) BEN POWELL NEW STREET NO LABEL OR NUMBER

JUDITH / NEW STREET /  
MONK 4 STRINGS / GARY /  
WHAT IS THIS THING CALLED  
LOVE / SEA SHELL / LA VIE  
EN ROSE / SWINGIN' FOR  
STEPHANE / LA CHANSON  
DES RUES / PICCADILLY  
STOMP. 55:10.

Ben Powell, vln; Tadataka  
Unno, p; Aaron Darrell, b;  
Devin Drobka, d; Adrien  
Moignard, g (5); Linda Calise,  
vcl (7); Gary Burton, vib and  
Julian Lage, g (4, 9, 10);  
October 23, December 5-6,  
2011, New York City and  
Boston.

Violinist Ben Powell provides a superior musical tribute to the legendary violinist Stephane Grappelli as well as an excellent set of his own music on (1). A native of Cheltenham, England, Powell began studies at the Berklee School of Music in 2006 while also performing with the Boston Philharmonic Orchestra, and since then has continued to thrive as an artist in both jazz and classical worlds. Opening with three of his own compositions, the young violinist displays his ability on a pretty ballad “Judith”, a more modern modal piece “New Street”, and a Monk-influenced conception “Monk 4 Strings.” On a later cut, Carl Engel’s “Sea Shell”, Powell shows his impressive violin chops and musical interpretive ability in the classical idiom. Back to jazz, Powell and guest guitarist Adrien Moignard swing through “What is This Thing” with verve, trading fours energetically at the end. Another guest, vocalist Linda Calise, singing in French, provides a fresh and charming version of the Piaf classic “La Vie En Rose,” with Powell just as engaging in his solo, one of his best on the album.

In a second phase of the recording, guitarist Julian Lage and the great vibist Gary Burton join Powell to constitute the “Stephane Grappelli Tribute Trio” and to play two Grappelli compositions plus the pretty and evocative French melody “La Chanson des Rues,” which Grappelli used to play. Burton performs brilliantly, sounding as good as ever on “La Chanson” and “Gary,” which Grappelli apparently wrote for Burton, and is swinging from note one on his solo on Grappelli’s “Piccadilly Stomp.” Guitarist Lage also excels both as a soloist and in his rhythm roles of comping and generating grooves. With Powell displaying the marked influence of Grappelli on his violin playing and also playing well with Burton and Lage, the trio provides a wonderful tribute to the great French violinist. Plus, the three sound like they were having a great time doing it.

Don Lerman

# New Issues

(2) ROYCE CAMPBELL  
ALL BALLADS AND A  
BOSSA  
MOON CYCLE RECORDS  
NO NUMBER

NEVER LET ME GO /  
SOMEONE FOR ME / I FALL  
IN LOVE TOO EASILY / A  
FLOWER IS A LOVESOME  
THING / LITTLE BOSSA / I  
GUESS I'LL HANG MY TEARS  
OUT TO DRY / I'M A FOOL  
TO WANT YOU / WHEN THE  
SUN COMES OUT / IT'S NOT  
THE SAME WITHOUT YOU /  
SOMEWHERE IN THE NIGHT.  
60:00

Royce Campbell, g; Tom  
Baldwin, b; Tony Nalker, p;  
Tony Martucci, d. May 8,  
2010, Springfield, VA.

ROSEN FÜR ALLE  
LIVE IN ZÜRICH  
UNIT RECORDS 4329

PART 1 A/ B/ C/ D/ PART 2A/  
B 49:09

Christoph Gallio as, ts; Jan  
Roder, bass; Oliver Steidle, d.  
Zurich, Switzerland, March  
24, 2010

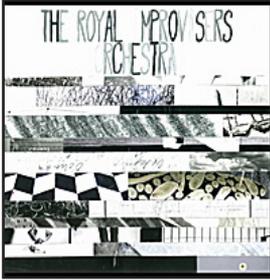
Guitarist Royce Campbell seems quite at home on (2), his recent release of primarily ballads, including two of his own. There is a natural quality and an assured presence to Campbell's playing here, bearing out his comment on the album notes that playing and writing ballads is his strong suit and that he has long wanted to do a ballad project. Campbell seems never in a hurry on this CD, playing with patience and making each note count on "Somewhere in the Night" (the Billy May theme used for the old TV show "Naked City") and the other selections, and supported impeccably by the DC-based rhythm section of Tony Nalker on piano, Tom Baldwin on bass, and Tony Martucci on drums. Nalker and Baldwin also turn in outstanding solos throughout that fit the mood of the date. Perhaps most impressively, Campbell's three originals, "Little Bossa" and the excellent ballads "Someone for Me" and "It's Not the Same Without You," are worthy inclusions and hang right in there with the program's distinguished lineup of classic songs from Arlen and others, which is saying a lot.

Don Lerman

The liner states that the track points are provided for convenience and are not divisions of the parts. The record sounds like two long continuous improvisations. At times when I heard shifts in tempo or solos and checked to see if a new part had started, as often as not was the case. Like so many extended improvisations, there are shifts in tempo and in who is out front. For example, there is a long solo by Roder beginning in part C, but is carries into part D for about ten seconds before Gallio enters. There does seem to be a short break between parts A and B. This is where Gallio switches to tenor and things quiet down for a bit. He squawks a bit more here and the playing is a bit more restrained, though it picks up later on.

Commenting on records like this gets harder the more I listen to them. What can one say about extended free improvisation that hasn't been said before? The playing is of a very high caliber, the musicians listen well to each

# New Issues



## THE ROYAL IMPROVISERS ORCHESTRA LIVE AT THE BIMHUIS RIOT IMPRO 01

COLLECTIVE  
IMPROVISATION/  
BUROCRATIE/ IMIGRATIE  
WALK/ TRUISM TURISM/ HIS  
COMPOSITION 39:20

Alfredo genovesi, g; Angel Faraldo, electron; Berta Puigdemasa harp; Gerri Jager, d; Han Bennink, d; James Hewitt, Baroque vln; John Dikeman ts, as; Jose Gomes, Baroque bsn; Marcos Baggiani, d; Marie Guilleray vcl; Mikael Szafirovski g; Sandra Pujols, vcl; Ofir Klemperer, electron; Oscar Jan Hoogland, p; Raoul van der Weide, bass; Rodrigo Parejo, flt; Thibault Viviani recorder; Yedo Gibson, ts, cl; Yolanda Uritz, flt  
Amsterdam 2008

other and work well off of each other, and they all play with extremely high energy.

Gallio's style is to use short bursts of notes, contrasted with some held notes. At times he sounds like he is trying to actually play a melodic line, but that doesn't last long. He loves the upper register of the alto, and while he does not scream, his high notes get a bit tiresome after a while.

Solos by Roder and Steidle are also very good but at times last a bit longer than is necessary. But, and I understand this perfectly, when one is in a groove, it is hard to stop.

This is a perfectly good example of free improvisation, but there is little that makes this record stand out from so many other good recordings of this type of music, though a couple of Roder's solos, which are excellently accompanied by Steidle will fill that bill.

Bernie Koenig

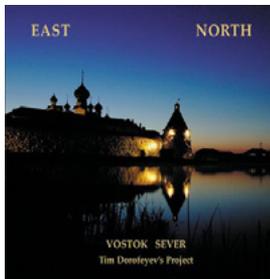
**A**s much as I enjoy the music of bands like this, I have great difficulty in reviewing them because I find it hard to make sense of the music coming from so many players. There are times when one or two people are playing who can be identified, but because there is more than one person playing the same instrument and there are no notes identifying soloists, I don't always know who is playing when.

Even though the first piece is called an improvisation and the others have titles, since no composer credits are given, I assume all pieces are improvisations, though there might be some agreement as to how things get started.

"Collective Improvisation" starts off with a couple of individual instruments. People keep coming in leading to a good build up. Then we get some squealing and squawking with saxes dominant good supportive drumming. One section sounds like sax players playing mouthpieces. Some interesting voices as well then the whole band comes back in.

"Burocratie" begins slowly with sax and drums playing short phrases. Then they are joined by others, leading to a big build up with original riff dominating.

# New Issues



## TIM DOROFEYEV'S PROJECT NORTH AND EAST LEO 639

FLIGHT OF THE PEACOCK/  
INDOSTAN PART 1/  
INDOSTAN PART 2/ I WALK  
ON GRASS/ EASTERN  
BLUES PART 1/ EASTERN  
BLUES PART 2/ SURSKIE  
CHASTUSHKI/ SUN  
RISE/ CHTO IS USTYA  
BEREZOVOGO 63:15

Tim Dorofeyev, g; Oleg Udanov d;/Nikolai Klishin, bass; Ekaterina Zorina, vcl;/Vladimir Turov, p; Mikhail Cherenkov sitar, perc; Spartak Rezitisky, perc; Mikhail Sokolov, perc; Oleg Kireev, sax; Sergey Kuznetson clt, sax. Arkhangelsk Russia, 2005.

"Imigratie Walk" starts slowly with a walk feel. Nice sax solo work and nice use of electronics.

"Truism turism" starts with woodwinds giving a kind of misterioso effect, joined by other instruments. Nice use of voice. Also though I am not sure, it sounds like a nice mix of voice and electronics. The mood is sustained through the piece.

"His Composition" starts with a quick burst on the rim of the drum by Han Bennink. Others come in with spurts. We also get vocal sounds with band spurts and individual instruments with spurts.

While there is some great playing here, it is difficult to follow it on record. This is the kind of band that has to be seen live to fully appreciate the complexity of the music.

Bernie Koenig

This is a real fun record. Call it Russian folk jazz fusion recorded at the Ethno-Jazz Festival. As the notes say "Some of the music is based on elements of Russian and eastern folk songs." All of the music and arrangements are by Dorofeyev. Five of the tracks clearly demonstrate the folk source, especially the ones with vocals. The other tracks also have those Russian and eastern elements as part of the music. Eastern here means both Mid-Eastern and India. We get good Russian dances and good sitar playing, all with a loose, syncopated feel. These musicians seem to be at home with their own music as with western jazz.

"The Fight of the Peacock" is clearly based on a folk song. The two parts of Indostan reflect the eastern influences with the use of sitar and various percussion instruments.

The two parts of "Eastern Blues" reflects a range of influences from a nice 4/4 bass-drum 4/4 walk to a Klezmer feel when Kuznetsov comes in on clarinet. He plays on going into a good jazz groove. There are also good solos by Klishin, Kuznetsov and Udanov.

"Sun Rise" also has a nice jazzy feel with Kuznetsov and Ulanov. The underlying rhythm reminded me of an old Russian dance I know as the kazatzky.

"Chto Is Ustyia Berezovogo" is somewhat similar to "Sun Rise" in feel but most of the band get to solo here.

# New Issues

## WEBER, GUY, NILL GAMES AND IMPROVISATIONS HOMMAGE A GYORGY KURTAG INTAKT 203

BLUEBELL/ IMPROVISATION  
1/ FALLING ASLEEP/  
IMPROVISATION 11/  
THIS IT HAPPENED.../  
IMPROVISATION 111/ PALM  
STROKE/ IMPROVISATION 1V/  
HOMMAGE A SZERVANSZKY:  
SILENCE/ IMPROVISATION  
V/ PLAY WITH INFINITY/  
IMPROVISATION V1/ PLAY  
WITH INFINITY/ DIALOG  
FOR THE 70TH BIRTHDAY  
OF ANDRAS MIHALY OR:  
HOW CAN ONE ANSWER TO  
THE 4 SOUNDS WITH ONLY  
3/ IMPROVISATION V11/  
STUBUNNY/ IMPROVISATION  
V111/ FOR GEORG KROLL'S  
BIRTHDAY/ IMPROVISATION  
1X/ ....WAITING FOR  
SUSAN... 47:06

Katharina Weber, p; Barry  
Guy, bass; Balts Nill, perc  
Zurich Switzerland, June 21,  
22, 2011.

Dorofeyev's guitar is heard throughout both in ensemble and in solo. He has produced a really great record which works on a number of levels and really reflects the idea of an ethno-jazz fusion.

Bernie Koenig

This is an interesting record. The composed pieces are all by Hungarian composer Gyorgy Kurtag, followed by collective improvisations on those pieces. In the notes, Weber describes Kurtag's music like throwing a stone into the water with the music extending in circles, which she sees as the perfect image for improvisation because the improvisation cannot be tied down. The composed pieces are played only by Weber while the improvisations are by the trio.

After listening to the whole record, to get a sense of Kurtag's music I played only his compositions. They are all short, ranging from eighteen seconds to just over a minute. While there are occasional dissonances, for the most part the pieces leave open spaces. I see where Weber gets the stone in the water image but I get a more general sense of open impressions. Some of the effect is achieved through the use of the sustain pedal, especially when another note is played over the sustain of the previous note.

The improvisations are all interesting and maintain the feel of the compositions. Weber is the dominant voice, but Guy also comes through, with Nill providing subtle support with a variety of percussion instruments. First, I am going to check out more music by Kurtag. He has a long list of compositions with recordings by prominent performers. Then I am going to listen to this recording a number of times. I started by saying this is an interesting record. By that I mean it will take a number of listenings to fully appreciate the high quality of the music here, both the compositions and the improvisations.

Bernie Koenig

# New Issues

## 1) DAVID BASSE UPTOWN CAFÉ PACIFIC 1255

UPTOWN / SOMETHING  
FRIED / 52ND & BROADWAY  
/ LIKE JAZZ / YOU WON'T  
HEAR ME SAY GOODBYE  
/ LIVING WITHOUT YOU /  
SLOW BOAT TO CHINA /  
PARKER'S MOOD / BIDIN'  
MY TIME / TRAFFIC JAM / (  
BUT ANYHOW / THE BLUES  
DON'T CARE ) / I'VE GOT  
THE WORLD ON A STRING.  
52:39.

David Basse, vcl; Phil Woods,  
as, cl; Mike Melvoin, p; Steve  
Gilmore, b; Bill Goodwin,  
d. 9/25/02, Norton's Corner,  
New Jersey.

## 2) DOUG FERONY YOU WILL BE MY MUSIC FERONY ENTERPRIZES MUSIC 1011

FLY ME TO THE MOON ( IN  
OTHER WORDS ) / DO YOU  
WANNA DANCE? / I LOVE  
YOU MORE TODAY THAN  
YESTERDAY / YOU WILL BE  
MY MUSIC / WE'VE ONLY  
JUST BEGUN / COME FLY  
WITH ME / HOW DO YOU  
KEEP THE MUSIC PLAYING? /  
I CAN'T STOP LOVING YOU /  
OH, LOOK AT ME NOW / I'VE  
GOT MY LOVE TO KEEP ME  
WARM. 31:58.

**1**) carries the estimable Dr. Herb Wong's endorsement inside its digipak - "So hip it hurts," sez he, but that doesn't tell us who's hurting. Perhaps it's all the wannabe hipsters who buy this release thinking it's the latest, without realizing it came out some 8 years ago when our reviewer reported ( 3/04, p. 113 ) its title as "Like Jazz," and the tracks were in a different order. No indication anywhere on this new package that it's a reissue.

David Basse still has a smooth Lou Rawlsian voice and delivery, raises no sign of a sweat as he strikes assorted hipper-than-hip vocal poses. Five Mike Melvoin ditties, four composed in collaboration with Richard Hurwitz, try to convince us that we're in the now & know, but a line like "the band is jumpin' to the beat" simply makes me want to go back and listen to Anita coercing Roy uptown. Some shimmed in Phil Woods alto and/or clarinet on 7 tracks add a touch of authenticity, but I came away thinking that time has not really improved this music. It's still slick and somewhat remote.

**2**) seems to be Doug Ferony's eighth release and serves to confirm the verdict delineated in the Cadence review of his seventh ( 7/10, p. 212 ). He has intonation issues and serves up the sort of overly dilligent vocals which might pass without notice at wedding receptions or plumbing supply conventions where the assembled merry makers are preoccupied with making new friends. The band does swing and demonstrates more than a little musical discipline, a contrast to Mr. Ferony's lack thereof. The good news is the CD's mercifully brief play time.

Doug Ferony, vcl; Keith Slattery, p; Nadav Snir Zelnicker, d, perc; Wei Sheng Lin, b; Nick Devito, John Chapin, as; Joe Mariany, Lansing Dowdell, ts; Dan Teare, bari s; Khadafy Khan, tbn, arr; Mat Bilyk, Ben Williams, Walter Barrett, tbn; Bill Ash, Max Darche, Paul Brandanburg, Dylan Canterbury, tpt; Rick Dolan, Yuiko Kamakari, vln; Christiana Liberis, vla; Clay Ruede, cel. No recording date(s) specified, Englewood, New Jersey.

Alan Bargebuhr

## SHORT TAKES: Gigs and jazz events from around the world

Jazz community deeply saddened by passing of two icons, pianist Graeme Bell, after whom the annual Bell Jazz Awards are named, acknowledged as the grandfather and figurehead of Australian jazz throughout his long career; and singer Edwin Duff, similarly highly esteemed, but one of those really accomplished performers who somehow never received their due....fans waiting with bated breath for July 16 release of program for 20/12 Wangaratta Jazz Festival, annually a well-kept secret by Artistic Director Adrian Jackson, on this occasion one day outside our deadline, so more details in next issue....good reaction and much excitement regarding October tour of four major cities by Count Basie Orchestra directed by drummer Dennis Mackrel with singer Carmen Bradford....one exclusive appearance at Adelaide International Guitar Festival 8/9 of John Scofield Trio with Ben Street bass, and Bill Stewart drums, a long trip for one concert....over twenty jazz festivals scheduled from present to year's end, including Devonport Tasmania 7/26-29; Townsville's Palmer Street 8/10-12; Bellingen NSW 8/17-19; Newcastle NSW 8/24-26; Magnetic Island Qld 8/24-26; Noosa Qld 8/30-9/2; Wagga Wagga 9/7-9; Manly NSW 9/29-10/1; Moruya NSW 10/19-21; Mildura Vic 11/2-5; Wangaratta Vic 11/2-5; Norfolk Island 12/3-7; and to close the year, 67th Australian Jazz Convention, Forbes NSW 12/26-31....West Australian star tenor player Jamie Oehlers currently visiting NYC, returning to tour country promoting new CD with quartet featuring US drummer Ari Hoenig, and three up-and-coming new talents Tal Cohen piano, Nick Abbey bass, and Jacob Evans drums....several inter-city mixes at Melbourne clubs recently, with Sydney's Bob Bertles playing at Bennetts Lane with Melbourne's Paul Williamson quartet (two baritone front line); guitarist Hugh Stuckey now resident in Melbourne debuting trio with drummer Craig Simon and Sydney bassist Alex Boneham also at Bennetts Lane, and Sydney's Mike Nock piano at the Uptown Jazz Cafe with Melbourne stars Julien Wilson tenor and Steve Magnusson guitar....returned from US study tour, trombonist Shannon Barnett part of a bass-less trio completed by pianist Jex Saarelaht and drummer Alan Browne in Bennetts Lane 8/21....earlier mention of tie-up between Sydney's Eastside FM radio station and NSW Jazz Action Society going from strength to strength with a two-monthly twelve page gig guide now providing long-overdue publicity to the Sydney scene, while in Melbourne much-admired radio host Jim McLeod has come out of retirement due to constant enquiries, and can be heard world-wide on PBS 106.7 FM on Saturday mornings (local Melbourne time) between 9am and 11am – very nice to have him back.

Alwyn and Laurie

Even though we had to drive to Amsterdam to catch the legendary ICP and Globe Unity Orchestras (both still going strong), the Belgian concert season is also well on its way again and promises to become a thrilling ride. Not exactly an exciting rising star, but also/still capable of delivering the goods: Mr. Lee Konitz. The 84-year-old played a relaxed, but commanding set of standards at Music Centre De Bijloke (Ghent), which is basically a former church redesigned into an architectural wonder that meshes the old and the new. Konitz himself stuck to the old – ‘Body & Soul’, ‘All The Things You Are’, ‘I’ll Remember April’ – but his young band managed to play both functionally and refreshingly. Not exactly fiery, but a class act nonetheless.

While we witnessed a bunch of solid and a handful of exceptional concerts during the summer festivals (a cancelled Ornette Coleman gig unexpectedly turned into an overwhelming triumph when John Zorn, Bill Laswell and Milford Graves played a much appreciated set), we always prefer the indoor festivals that take place in the spring and the fall. The jazz tourists are gone, the crowds are smaller and much quieter and the program is usually a bit more adventurous and angled towards the serious enthusiasts and manageable fanatics. During the month of October, two city festivals come up with an intriguing and very promising line-up, not once offering an overlap.

The biannual Jazz Bruges festival (Oct. 4-7) has been around for six editions and focuses mostly on European jazz, often of the kind that straddles the lines between tradition, invention and the avant-garde. There are a few premieres (Belgium’s finest trio Aka Moon delves into Balkan music, while American soprano Claron McFadden meets the Artvark Saxophone Quartet), but the focus lies on an international parade of influential Europeans, such as Evan Parker, Django Bates, Aldo Romano, Irène Schweizer, Pierre Favre and Enrico Pieranunzi. The festival is quite remarkable in its approach, offering a few afternoon sets (often duo concerts in intimate settings), late night grooves and concerts spread over several halls of the flashy Concert Hall of Bruges. Definitely an event the connoisseurs can’t afford to miss.

A festival that has been around since the early seventies (as the Free Music Festival), when it still aimed at an experimental alternative to the mainstream jazz festivals, is the 3-day Follow The Sound (Oct. 25-27). Named after an Ornette Coleman-quote, it usually invests heavily in free improvisation and odd avant-garde experiments, with workshops, young talents and a few well-known bands or artists. Among the latter category: the Gerry Hemingway Quintet, Joe McPhee and Belgian improv icon Fred Van Hove, who will perform with two young vibraphone players: American Jason Adasiewicz and Belgian Els Vandeweyer. Also of the younger generation: Christine Abdelnour, Robin Verheyen, Dans Dans, Sanne Van Hek and several more. This one is definitely for the really adventurous listeners.

Apart from these festivals, several concert venues have also prepared interesting agendas for the coming weeks and months. Bozar (The Centre for Fine Arts in Brussels) managed to invite some international stars, like Joe Lovano & Dave Douglas, Joshua Redman & James Farm and Herbie Hancock, while the Vooruit venue (Ghent) also compiled a fine series of concerts featuring Marc Ribot with a brand new film noir project, Ken Vandermark's Platform 1, the Billy Hart Quartet, Norwegian avant-jazz giants Atomic and bass saxophone wizard Colin Stetson. However, once again the smaller venues might be the ones to offer the most exciting stuff.

De Singer (Rijkevorsel) also presents Scandinavian heavyweights Atomic, but managed to add the Mats Gustafsson-fronted Swedish Azz, while they also put the Alexander Von Schlippenbach Trio on their agenda. De Werf (Bruges), organizers of Jazz Bruges, also program Rudresh Mahanthappa and Michiel Braam's wonderful Hybrid 10Tet. Finally, arts centre BELGIE (Hasselt) is proud to present the Belgian concert debut of Swedish nine-piece band Angles, led by alto player Martin Küchen. The band just finished a stunning hat-trick of albums (all released on Clean Feed) with 'By Way Of Deception' and its combination of soaring energy, action painting freebop and Liberation Music Orchestra-styled passion may very well become this fall's highlight. The biggest challenge during the final months of 2012 will undoubtedly be managing to get some sleep.

Guy Peters

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When the Osaka Blue Note morphed into Billboard Live Osaka (Herbis Plaza Ent, downtown Umeda), the music policy changed along with it. While the Blue Note featured music other than jazz, Billboard relegated it to minority status. Still, when someone as well-connected, say, as Brad Mehldau comes to town, chances are he'll be playing Billboard. A number of events in September and October continue the precedent set by the old Blue Note nearly 20 years ago. On 9/12–14, it's the Makoto Ozone (p) Trio with Christian McBride and Jeff "Tain" Watts. Ozone is something of a Kansai native son having been born and raised in Kobe, just 20 minutes by train from Osaka. His father Minoru, a popular Kobe-based jazz pianist, plays frequently on the local scene. On 9/22 is the Kenny Garrett (as/fl) Quintet. Programs in October include vocalist Yasuko Agawa with Carlos Kanno (perc) on 10/1, and legendary New Orleans pianist/singer/songwriter Allen Toussaint on 10/18. (Most readers are probably aware of Toussaint's recent forays into the New Orleans jazz tradition, most notably on his 2009 album *The Bright Mississippi*.) The Junko Onishi (p) Trio play Billboard on 10/30. Finally, on 11/15 the Vanguard Jazz Orchestra roll into town bristling with a trainload of talent. Ringers include Terrell Stafford (t), Scott Wendholt (t), John Mosca (tb), Jerry Dodgion (as), Rich Perry (ts/fl), Ralph Lalama (ts/cl/fl), and Jim McNeely (p), among others.

One of Kansai's most popular jazz events is Kobe Jazz Street, which this year (10/5-10/7) celebrates its 31st anniversary. The festival is the brainchild of local impresario Mitsuo Suehiro and reflects his preference for traditional and mainstream jazz. If you're looking for experimentation you won't find it here, though Suehiro-san has excellent taste in the musicians he selects. Many of these are recruited from the participants in the Breda Jazz Festival which Mr. Suehiro attends every year in Holland. Making his Jazz Street debut this year is Atilla Korb (tp, tb, vo) of Hungary. Also debuting is the excellent young American stride pianist Stephanie Trick. Those who have heard her know how well Stephanie has matched the drive and abandonment, as well as the technique, of such stride greats as James P. Johnson and Fats Waller. As the cliché goes, check your pulse if your body's not moving. Returning from their triumphant Jazz Street debut last year are the International Hot Jazz Quartet, consisting of American Duke Heitger (tpt), German Engelbert Wrobel (cl/ts), Italian Paolo Alderighi (p), and German drummer Bernard Fleger. The quartet play original arrangements of hot jazz classics from the 20's through the 40's with vigor and creativity, reinventing the old music for modern audiences. Also back again for a second time is vocalist Chris Peeters (daughter of Joep Peeters) whose stage presence and straightforward way with a song recall a young Anita O'Day. Returning Jazz Street regulars include Antoine Trommelen (ts/ss) and Robert Veen (ss/cl) from Holland, Thomas L'Etienne (cl) from Germany, Malo Mazurie (tp) from France, and Brooks Tegner (d) of the United States.

These musicians are joined by many of Japan's finest traditional and mainstream musicians including clarinetists Eiji Hanaoka and Japan's King of Swing, Eiji Kitamura. The festival always includes a fair sampling of the best Japanese traditional jazz bands including the New Orleans Red Beans, the Royal Flush Jazz Band, the Mahogany Hall Stompers, and the estimable New Orleans Rascals who have carried the torch they inherited from George Lewis ever since they first made the pilgrimage to the Crescent City to meet and play with the legendary New Orleans clarinetist back in the early 60's.

One of the relatively few Kansai spots to feature music which ventures outside the boundaries defined by the traditional-to-modern paradigm is Kobe's Big Apple. A small, smoky basement club with straight-backed chairs arrayed in front of an unpretentious performance area, Big Apple forgoes comfort to present sounds which appeal to a small but discerning audience. Notable appearances include the Ken Vandermark (ts/cl) and Paal Nilssen-love (d) Duo on 9/6. On 9/8 the Kotaro Quartet hold forth featuring Kotaro Hattori (p), Masahiro Yamamoto (ts/as), Yasutaka Yorozu (b), and Kodai Higuchi (d). The following night on 9/9 the ECM-inspired Words of Forest make an appearance with Takumi Seino (g), Tsutomu Takei (ts/as), Osamu Mihara (b), and Taro Morimoto (d). On 9/13 it's the Tomomi Azuma (b/vo) Trio, and on 9/16, world-traveling drummer Goku Nonaka with Naoji Kondo (ts) and Takumi Seino (g). On 10/13 guitarist Seino is back again in partnership with vocalist Kumi Nagao. Incidentally, tireless pianist/bandleader Satoko Fujii (whose CD's are often featured in Cadence reviews) brings her amazing energy to Big Apple whenever she's in the Kansai area. No firm dates as yet, but she informs me she hopes to be here in January of 2013. Stay tuned for details.

Finally, when Irving Berlin wrote "I Love a Piano" in 1915, he didn't have Japanese jazz fans in mind, but he might as well have. Legions of competent local jazz pianists find consistent work in clubs throughout the Kansai area, perhaps nowhere more so than in Kobe where established clubs such as Sone in the fashionable Kitano district feature piano trios most nights of the week. Pianists visiting from overseas enjoy wide acceptance here as well. Making his Japan debut is piano prodigy Matt Savage who at the tender age of 20 already has numerous CD's on his resume. He plays several Kansai dates, including one on 9/1 sponsored by the Kobe Modern Jazz Club at the Chuka Kaikan downtown. His bandmates are Shota Ishikawa (b) and Tatsuhiko Takeda (d). On 10/126, Tony Suggs & the Bay-See Boyz perform at the Kobe Shimbun Matsukata Hall. As the name of this group suggests, Suggs is known for his tenure as pianist with the Count Basie Orchestra. Other post-Basie Basieites joining him in Japan are Barry Cooper (tb), Christopher Thomas (b) and Montez Coleman (d).

Randy Smith

# Short Takes Portland, Oregon

For 32 years the CATHEDRAL PARK JAZZ FESTIVAL has been a signature North Portland event. Billed as the longest running FREE jazz festival on the west coast its future was looking decidedly shaky as this year approached. Many long-running problems had finally caught up with the old board of directors and it appeared that this much beloved community gathering was going to be shelved. But a determined band of some of the city's finest musical minds came together to rescue the event and so the show did go on. It took a lot of work and some quick thinking to pull this off. Gone were the visiting "stars" from afar, replaced by a wide array of quality local talents. The new board booked this year's festival with exciting and deserving musicians both young and old and this made for a more dynamic mix of acts.

The festival took place July 20th -22nd and presented more than two dozen jazz groups: Doug Haning quintet (w/ Jason DuMars, Chris Kennedy, Dan Davis, Joe Tovey. Martin Zarzar. Demolition Duo (John C. Savage, Ken Ollis). The Tim Willcox Quartet. Libertine Belles. PSU Jazz All-Stars. The Brass Roots Movement. Go By Train. Trio Subtonic. Proto Human. Pete Petersen 7. Quadruphonnes. Halie Loren. Fractal Quintet. George Colligan 4. Midnight Honey. Damien Erskine Group. Rich Halley 4 (w/ Michael Vlatkovich, Clyde Reed, Carson Halley). Krebsic Orchestral. Andrew Oliver & David Evans. Pound for Pound. Bass'n Drums. Joe Manis Trio. Chuck Israel's Orchestra. The Shanghai Woolies. A toast to the new board of directors and all of the hard working volunteers who jumped in and made this 32nd year a success. May there be many more to come.

THE CREATIVE MUSIC GUILD (CMG) has been Portland's premiere presenter of left of center/avant/free/improvised/jazz/music since 1991. This year the Guild presented its first multi-day festival: THE IMPROVISATION SUMMIT OF PORTLAND over 2 days (June 8-9). A lively mix of workshops, performances, panel discussions and all sorts of mixed collaborations took place at The Bamboo Grove (134 SE Taylor). There was also a workshop with Gino Robair at Revival Drum Shop. Although there were a number of established groups on the bill the festival was generally more concerned with presenting ad hoc collaborations between artists, often of varying disciplines. There were lots of sound/movement (dance) pairings and each evening began with a presentation by Portland's Cinema Project featuring film enhanced by live musical accompaniment. Friday featured "Thirteen Summers" (a multi-screen projection of footage by filmmaker/naturalist Timothy Treadwell (of "Grizzly Man" fame) accompanied by an ensemble curated by Joe Cunningham and Tim DuRoche. The next night opened with Luis Bunuel's "Un Chien Andalou" with a live score by Nick Bindeman, Jordan Dykstra, Warren Lee and Mary Sutton. Some of the musical presentations over the two nights featured: Sam Coomes & Brian Mumford duo. Tim DuRoche/Reconstruction of Light: The Music of Carei Thomas (w/ Andrew Durkin, Eugene Lee, Jon Shaw). Anton Hatwich & John Gross duo (a fine first time meeting between the exciting young Chicago contrabassist and the venerable tenor master). Blue Cranes. The Tenses. Thicket

## Short Takes Portland, Oregon

(Ben Kates, Brian Mumford, John Niekrasz).

Each evening ended with a large ensemble project led by one of the two guest musician/conductors from the SF Bay area. On Friday percussionist Gino Robair conducted his opera "I Norton" with the participation of Intisar Abioto, Kristine Anderson, Jassiel Bean, Brandon Conway, Sam Coomes, Matthew Doyle, Rebecca Gates, Esther Lapointe, Catherine Lee, Grace Nowakoski, John C. Savage, Jonathan Sielaff, Gregg Skloff, Rick Stewart and Reed Wallsmith. Saturday ended on a bombastic bigband note when John Gruntfest presented the Portland version of "The Raven Big Band Buddha Mind Ensemble" with long-time partner Megan Bierman. Performers on board for this included: Marisa Anderson, Keith Brush, Matt Carlson, Joe Cunningham, Todd Dickerson, Jeff Diteman, Dan Duval, John Gross, Paul Hoskin, Ben Kates, Jen Knipling, Daphna Kohn, Catherine Lee, Carson McWhirter, Ryan Miller, Brian Mumford, John Niekrasz, Alyssa Reed-Stuewe, Gino Robair, John C. Savage, Jon Shaw, Gregg Skloff, Ryan Stuewe, Reed Wallsmith, Rich Halley and Greg Goodman. The results were quite fine on both evenings and the festival as a whole was a successful amalgam of original creative sound/s and vision/s.

Other CMG events were presented bi-monthly at their OUTSET MUSIC series at Revival Drum Shop (1465 NE Prescott). This casual venue hosts double bill improvising musicians/groups on the first and third wed. evenings each month. 7/18: WHY I MUST BE CAREFUL (drummer John Niekrasz and Seth Brown (keys). The place was packed to take in the last Portland gig by the much loved Mr. Niekrasz before his move the next week to Chicago. John's been an important fixture on the creative music scene here both as a player and as a board member/volunteer for CMG. The evening featured a high energy double dose of drum/keys duos. Luke Wyland and DanaValatka (Elfin Elephant) opened the evening. 8/15: Doug Haning, Andre St. James, Tim DuRoche. Giggles. 9/5: Like a Villain. Moodring. 9/19: Secret Drum Band. Dubais. 10/9: Confluence. Home of Easy Credit. See website or FaceBook for further CMG events/info. One last bit: it looks like they'll be presenting the fabulous Frode Gjerstad trio (w/ Paal Nilssen-Love, Jon Rune Strom) 12/5. Venue TBA.

Reedman Rob Scheps spreads his time between NYC and Portland. Some recent events here include: At Touche (1425 NW Glisan) 6/8: Rob Scheps-David Frishberg duo. 7/27: Scheps-George Colligan duo. At BeatervilleCafe (N. Killingsworth ave). 7/29: Scheps-Glen Moore duo. At Vie de Boheme (1530 SE 7th) Rob Scheps New Coretet with Dawn Clement, Scott Steed, Jonas Oglesbee.

THE BLUE MONK (3341 SE Belmont) continues to feature jazz weekly with Thursday night jam sessions led by drummer Alan Jones. Sunday evenings host a wide array of talents curated by Mary Sue Tobin ( tobinsmarysue@gmail.com). 7/8: Thollem McDonas (keys), Tim DuRoche (d) duo. (Thollem also performed two days earlier at Tabor Space- 5441 SE Belmont- along with Battle Hymns and Gardens). 8/19: John Gross, Scott Cutshall, Cameron Morgan. 8/26: The Quadraphonnes, Tim

# Short Takes Portland, Oregon

Paxton 4tet. 9/2: George Colligan 4. 9/9 Derek Sims and Rob Davis w/ Alan Jones, Greg Goebel, Andrea Niemiek. 10/14: Ab Baars-Ig Henneman duo. More info at: [thebluemonk.com](http://thebluemonk.com).

Pianist Gordon Lee featured two different trios: 7/20 at Arrivederci (w/ Kevin Deitz, Carlton Jackson) and 7/27 at the BIJOU CAFE (w/ Dave Captein, Ron Steen).

There is still an occasional happening of note at PIANO FORT ( 1715 SE Spokane). 8/10: featured a visit from Seattle's Operation ID (w/ Ivan Arteaga (sax), Jared Borkowski (gtr), David Balatero (b), Evan Woodle (d), Rob Hanlon (synth)).

High energy jazz filled the spacious environs of the ALBERTA ROSE THEATRE (3000 N. Alberta St) on Aug. 10th as the Billie Tipton Memorial Sax Quartet made a visit to town. Saxophonists Amy Denio, Jessica Lurie, Sue Orfield and Tina Richerson were joined by Seattle drummer Greg Campbell for their headlining set. Portland's own Battle Hymns and Gardens (Joe Cunningham, Reed Wallsmith, Jon Shaw and Tim DuRoche) were the opening act.

JIMMY MAKES (221 NW 10th ave) continues to feature some of the finest in mainstream, funk and traditional jazz from our local well of talent as well as occasional guests from afar. 9/4: Joey DeFrancesco with Jimmy Cobb and Larry Coryell. 9/20: Jacqui Naylor. 10/15: The Matt Shipp trio with Michael Bisio and Whit Dickey (!) 10/23: Gregoire Maret with Fredrico Pena, Matt Brewer and Clarence Penn. 10/25: Delfaye Marsallis with Mark Gross, Frederick Sanders, David Pulhus, Winard Harper. The last several gigs are co-produced with PDXJazz).

IVORIES(1435 NW Flanders) featured: The Chuck Israel's Orchestra. Farnell Newton's SOUL 3 + Michal Angela. Rebecca Kilgore with Tom Wakeling, Dave Frishberg and David Evans.

Further afield: Seattle jazz fans should make sure to check out the happenings at the wonderful ROYAL ROOM at 5000 Rainier Avenue S. A wide array of exciting music is presented there regularly. The Emerald city's local keyboard treasure Wayne Horvitz is frequently involved in the curating/performing at this inviting venue.

Beyond the annual TD VANCOUVER INTERNATIONAL JAZZ FESTIVAL (see separate review of this event) Vancouver contrabassist extraordinaire Clyde Reed got together with a number of local artists to present a 4 day festival entitled "WORDS AND MUSIC" June 25-28 at the Prohouse Cafe (1636 Venables St.). The gigs took place in the early evening (5-7pm) so as not to conflict with the programming for the annual jazz festival put on by Coastal Jazz and Blues Society. This time slot has been generally vacant for the last several years but was traditionally the much admired time for shows at the Western Front. The focus on those shows was usually avant/improvised music and so this new addition was oriented to the improvised as well and featured a varied cast of talented musicians collaborating in open settings with poets, singers and other spoken word performers. The artists involved were from British Columbia, Oregon and California. Musicians: Clyde Reed, Coat Cooke (reeds), Jared Burrows (gtr), Michael Vlatkovich (tbn), Rich Halley (ts), Lisa Miller (p),

# Short Takes Portland, Oregon

Steve Bagnell (reeds, d). Poets: Daniela Elza, Kate Braid, Mark Weber, Laura Winter. Vocalists: Kedrick James, Vivienne Houle, DB Boyko, Carol Sawyer. I caught the last evenings sessions with a first set featuring poet Laura Winter with Clyde Reed, Rich Halley and Michael Vlatkovich followed by a set which featured performance artist DB Boyko with Coat Cooke, Jared Burrows and Clyde Reed. Each set was high energy and very accomplished. Two distinct and memorable performances. It is my hope that this successful foray into mixed improv will be carried forward as the results were unique and worthy of further exploration.

That's about it. I'm sure there was more that happened and even more to come. If you wish to see video clips of some of the events I write about in this column you are invited to visit my YouTube site: BRADWINTERPDX.

Brad Winter

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As the sun rose in the summer sky and the minions made off to the Jersey Shore, the music slowed. There were still good pickings, just less of them. Fire Museum presented John Butcher and Toshi Makihara on 5/26 at the Highway Gallery. Makihara, the locally-based, Japanese born percussionist, took the first solo. Stopped over a single snare drum, he created unusual sounds with the use of his fingers, fists, elbows, feet and slapped body parts. Slapping, tapping and scratching brought out wide-ranging sounds that were experimental yet, for the most part, musical. He later played with drumsticks in a nontraditional way. The audience enjoyed his usage of a single stick to conduct himself as he swung his body side-to-side in a chair, creating a chorus of squeaks. Butcher took the next solo on tenor and soprano sax for an exceptionally strong performance, cajoling his own unusual sounds. The gallery was hot but the noisy fans had to be unplugged for the performances. Butcher said at the start of his set – “I don’t know if this will work, it’s a bit of a thought experiment,” before he blew into the back of the large plugged in portable fan while it jetted air to the listeners. He ended the segment saying, “That was probably worth it for the air.” The two solo specialist hit on a 12 minute duo, their first in town in 11 years. Short but sweet, the pair were very connected and ended after Butcher played with his soprano’s bell buffered against the floor. Butcher, who was making his third Philly gig in 2 years, revealed, “You won’t see me for a while, my two-and-a-half year work visa is running out!” Between sets, he spoke about his earliest recording and how one critic got it wrong. The critic wrote - “John Butcher played until he made a mistake and then he played again until he made another mistake.” The critic didn’t realize that Butcher was introducing multiphonics...The Dan DeChellis Trio at Chris’ Jazz Café on 5/31 featured the thoughtful and moody music of its leader. Pianist DeChellis’ compositions are rich in melody and move in ways that mirror ECM Records (he’s not afraid of any Windham Hill comparisons either, by the way). The new recording set its course on the burning embers of financial woe and hard times that marked DeChellis’ past. Backed by longtime associate, bassist Mitch Shelly, and drummer Zach Martin, the trio’s second set was dominated by introspective and airy tunes, along with a few barnburners that brought yelps of joy from a nearby table of young musicians. DeChellis announced, “As you can tell, I don’t write typical Jazz songs.” His melodies are strong, along with his use of silence, and are ripe to be pumped up with a quintet. Just sayin’... Bobby Zankel was very excited about his special project presentation at the Philadelphia Museum of Art on 6/8. He merged some of his big band with bassoon, flute, clarinet and English horn for a unit called Bobby Zankel and Wonderful Sound Winds that played his original compositions. Commencing with “Spirit Mirror,” a luscious tune that had hints of exotic Yusef Lateef matter and then the more chamber music-ish “Spirit’s Break to Freedom,” which included some very wild dancing by an unlikely middle-aged couple who worked aerials into their routine, stunning the audience as well as Zankel. After a novel rendition of Coltrane’s “Acknowledgement,” powered by Anthony Tidd’s bulbous electric bassline, the ensemble peaked with “The Next Time I See You,” a lyrical composition written for Wayne Shorter after the

tragic death of his wife. The lengthy, fast paced piece included propulsive drumming by Craig McIver and Zankel's caustic alto saxophone... On 6/9 at Highwire Gallery, Fire Museum brought in Brooklyn-based "pioneer of mystical ear-tweak and sci-fi sonic ritual sound" Alan Sondheim and wife/"eco-trance" singer Azure Carter, along with Philly-based "chamber improv gypsy cellist Helena Espvall to perform and celebrate the release of their new recording (album only) on Fire Museum Records (which you better grab now 'cause only 250 were pressed). Sondheim, who recorded one of the most eclectic recordings ever made with legendary ESP Disc, has continued his attack on unusual instruments with innovative techniques. He announced, "I tend to play strange instruments. I improvise on them but try to be true to their nature." He led 4 tunes on 4 different instruments – sarangi, oud, cura cumbas (Turkish banjo-looking instrument), and viola. Sondheim played while sitting Indian-style on a rug as the trio constantly worked up sounds previously unheard. Carter's songs formed the structure of 3 of the pieces by changing Sondheim's texts, putting her own spin on the music. Espvall, the Swedish-American who favors experimental, improv and psych-folk, put her highly trained fingers to work, integrating Sondheim's lead. Sondheim said he doesn't hear too much about ESP talk from his audience – not much request to hear "775" or "779" from the 1967 record, but speaking of ESP, he recently received a nominal payment (finally) from ESP for his recording! When he listens to the recording today, he says he's a much better player now. "Back then, I was only playing fretted instruments." His next project will be the exploration of music that comes out of exhaustion – what can a group of improvisers create after sleep deprivation? Joining forces with Jackson Moore, they will present 96-hours of improvisation with (hopefully) a large number of musicians at Eyebeam in Chelsea, NY in November. The Fire Museum presentation also included Brooklyn's Dan Joseph, who plundered the beauty of a dulcimer, exploring a strategy for a piece that was improvised but planned, and the Jesse Kudler/Barry Weisblat duo, who worked on electronics. Interestingly, Weisblat burned a small candle to spawn solar generated sounds... Highwire Gallery (Fire Museum) offered up two San Francisco Bay Area treats on 6/23 – The Ava Mendoza Trio and Aaron Novik's Dante Counterstamp. Mendoza, an exciting electric guitarist, opened with Dominique Leone (synth) and Nick Tamburro (d). First, Tamburro, who participated in some pre-gig activity, announced, "I'm kind of worn out from that game of nappy sac," and then Mendoza recommended the audience don ear plugs and observed that, "You guys have lots of toll roads around here." Mendoza, standing above 10 foot pedals, delved into a trippy mix of Jazz/rock dirty guitar, heavy on distortion with one filthy blues tune thrown in. Ending with "Kiss of Fire," the famous tango. The leader's spidery guitar mightily slaughtered the piece, sending it straight out of a Tarantino movie. Novik's group followed with Jordan Glenn (vib), Michael Coleman (kybd), Bill Wolter (el b), Sam Ospovat (d) and Mendoza. Novik proved to be a scintillating bass clarinetist (and a student of Ben Goldberg's) who took on the Kabbalah by putting it through an ultra-progressive mix of Jazz, rock, chamber and dark, dark

places, filled with stops, starts and frequent shifts. Norvik led a medley of tunes from his new Tzadik release and also a stimulating tune named after the omnipresent oddly-named spam email senders he's gotten... Five thousand listeners came out to the Mann Music Center on 6/28 for Norah Jones. It's usually a joy to experience a show at the delightfully open-air venue but it was a steamy night. Jones acknowledged the heat early on, saying, "Are you hot? We're in this together," and later added, after a fan yelled his love for her - "I love you. We must love each other 'cause we're gettin' pretty sweaty together!" That was surprisingly pretty much the extent of her interaction with her large fan base. She understandably focused on her new songs, scattering in the tunes that won her broad favor, along with the help of her very competent four-man band, who easily slid across Jones' wheelhouse of soft Jazz-folk-pop-country, but did little to liven up the leader's bland stage presence. Jones proved to be competent on electronic keyboard, guitar, and then piano, and her rich, sultry, yet innocent voice remains an irresistible lure, but the "act" didn't translate well to the ample-sized venue. Even the two-song encore, which featured Jones, the daughter of Ravi Shankar, standing surrounded by the rest of her band in a very folksy setting, lacked much punch. Her songs tended to tread the same space and she never let loose or mixed it up enough. She really seemed uncomfortable on the stage. Perhaps it's not all her issue, she's tightly manipulated by EMI, which controls her image and career. EMI forbid any national press photography whatsoever on this current tour and would not state why. Was it because in real life, Jones looks nothing like the come hither photos that sell her product?... The Misha Piatigorsky Trio at Chris' on 6/30, on the other hand, had more rambunctious energy and entertainment packed into two sets than ought to be legal. Pianist Piatigorsky, winner of the 2004 Thelonious Monk Composers Competition, radiated quite the entertaining stage presence, working the ladies, a very successful tact that lead to a bum rush from five lovelies lining up to buy CDs after the first set, and the smarts to engage the room's loud talker in some stage banter at the start of the second set. He found out the globular man was a chef who had no knowledge on the nature of Russian food (excluding borscht, that is). Piatigorsky's very active working group includes impressive LA-based drummer Chris Wabich, who travels east every other month to play with Piatigorsky and meets him out west on the alternate months to perform, and rock-steady bassist Edward Perez. The trio smashed into Jazz with a rock boldness, often covering rock tunes. The trio maintains the belief that potential listeners don't have a working knowledge or love of Jazz and by adding in some familiar rock elements the band can engage everyone. Wabich said, "It's like giving people a teaspoon of sugar. If you give people a little of what they like, they will appreciate it." The New York-based and Russian-born leader (who left that country as a child), after being introduced as if he came from Russia for the gig, announced, "I like being called the Russian guy. I'm the Russian guy born in this country!" The second set commenced with "Land of Confusion," a dramatic composition that combines a catchy melody with a head-rocking beat that built to great peaks and sudden bottom drop-outs,

along with some pianistic classical elements. The very enjoyable music that followed included The Doors' "Light My Fire" which paired with Piatigorsky's original tune "Black Fire." The trio, which was spaced closely clustered together, was freakishly tight, making powerful music that turned, twisted and stopped without warning at times. It wasn't all high-tempo stuff, there were tunes that started as ballads before inevitably reaching exhilarating climaxes... Chris's continued with the Russian theme 1 week later with Russian trumpeter Valery Ponomarev who played alongside Philly institution – tenor saxophonist Bootsie Barnes – and leader drummer Webb Thomas, who never met a solo op he didn't love, and organist Dan Kostelnic. This was a strictly old-school session with standards interpreted by the war horse veteran hornmen. Ponomarev, who has a new biography out, livened up the first set by saying, "We're using organ, we don't need the piano here," and then promptly banged his forehead on the piano, opening up a cut, to the horror of the front row listeners. Chalk one up for the piano. Thomas related seeing Ponomarev for the first time in town at the Bijou Theater in 1977 as part of Art Blakey's Jazz Messengers... It's not documented whether or not Ali Ryerson has Russian roots but the noted flautist brought her quintet to Chris' on 7/14 to the delight of an especially receptive audience. "I have to come to Philadelphia more often," Ryerson said. "This city is a little confusing... but amazing. At every turn, there's a landmark that I'm aware of, and I'm a Jazz musician!" Her performance was just as remarkable as her driving experience without the confusion element, especially with the support of such a talented ensemble, one that included well-known electric bassist Mark Egan and guitarist Mike DeMicco. Their first set featured a number of songs penned by Pete Levin and ended with John Abercrombie's "Jazz Folk" composition... Russian megastar, saxophonist Igor Butman [BOOT-mun], his big band, recently appointed as the Moscow State Jazz Orchestra, ended a short East Coast tour at Chris' on 7/24. Butman's influence in Russia stretches past that of Wynton Marsalis in this country. Persuasive with the cultural and political Moscow elite, he runs two Jazz clubs, two festivals, headed a popular weekly TV Jazz program in the past and acted as an ambassador to land Russia the 2014 Winter Olympics. To top it off, President Clinton famously declared him to be, "My favorite living saxophone player." Turns out Butman can play, really play, and leads a red-hot big band that features one blazing soloist after another. Butman announced that it was the first time he was playing under his name in Philly – the previous times had been under the mentoring wing of Grover Washington Jr. Most of what the band played was true big band Jazz but they began with an interpretation of the Russian tune "Dark Eyes." They also covered an original called "Samba De Igor." "I wrote it," Butman said, "It's dedicated to the composer!" American vocalist Kathy Jenkins charismatically joined the band, which included her husband, pianist and arranger Nick Levinovsky, for two songs. After the performance, Butman talked of how it was important for him to play in smaller Jazz clubs such as Chris' and greeted guitarist Pat Martino, who will play in Butman's Moscow club later this year (his first Russian trip) and also Christine Washington, the widow of Grover Washington Jr. The next

day, he was to fly to the London Olympics to continue his string of Olympic performances -he's performed at every Olympics since Athens 2004...Vocalist Kevin Mahogany fronted the Dave Stryker Organ Trio at Chris' on 8/11. Mahogany, who lives in the very un-Jazz locale of Miami, was quite the showman, displaying great vocal chops and a sharp wit. Towards the end of set one, he delivered a hard sell on CDs, saying Stryker's wife called and that she was going to kill him if he brought back home the CDs so the audience had the chance to save a life if they bought one. Mahogany also announced he would sign the CDs anyway the purchaser wanted such as - "Joe Williams, Antonio Benedetto, don't let him know, Mel Tormé or Kurt Elling. I'll sign whatever you need." The highlight was his humorous take on "The Girl from Ipanema" where he overemphasized the girl's effect on bystanders. Stryker, a longtime Mahogany co-conspirator, had some real nice gritty guitar sections on a bluesy take of "Route 66" and organist Jared Gold and drummer McClenty Hunter were perfect for the Kansas City bred barrel-chested crooner...Viktorija Gecyte (geh-chee-tah) is a Lithuanian-born, Paris-based vocalist who's steeped in the Jazz tradition. Earnestly delivering standards such as "That Old Black Magic" and "Night and Day" at Chris' on 8/18 with a sweet, unaffected voice and an engaging smile, it was surprising to find her singing without a noticeable accent, but lo and behold, she went to college in Pennsylvania. In Paris, she finds work singing in English and is in demand for her lack of an accent and her sense of swing, two things lacking in French native vocalists. She was touring this night with the Go Trio, a very in-the-pocket crew headed by well-documented bassist Gene Perla and pianist Sean Gough and drummer Jon Arkin...Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents: 10/2 Willem Breuker Kollektief - The Final Tour @ International House; 10/7 Michael Formanek 4 @ Phila Art Alliance (PAA); 11/3 Ab Baars & Ig Henneman @ PAA; 11/10 Fred Van Hove @ PAA; 12/14 Frode Gjerstad 3/ Ingebrigt Haker Flaten's The Young Mothers @ International House...Chris' Jazz Café (chrisjazzcafe.com) presents: 10/5 Lee Smith CD release; 10/6 Live recording w/ Tony Miceli, Chris Farr, Joe Magnarelli 4; 10/12-13 Jonathan Kreisberg 4; 10/19-20 Ari Hoenig & Uri Caine 3; 10/26 Bootsie Barnes 3 w/ Duane Eubanks; 10/27 Ben Williams 5; 11/3 Greg Abate 4 w/ Phil Woods; 11/9 Benny Green 3; 11/16-17 Dave Douglas 5; 11/23-24 Pat Martino...Fire Museum (firemuseum.com) presents at Highwire Gallery: 10/13 Susan Alcorn/Phillip Greenlief; 10/23 The Moon w/ Adam Caine & Federico Ughi; 10/29 Cactus Truck; 11/12 Karl 2000...World Café Live (worldcafelive.com) presents; 10/5 Bill Frisell solo; 10/12 Charlie Hunter; 10/13 Robert Glasper Experiment; 10/15 Meshell Ndegeocello...Painted Bride Art Center (paintedbride.org) presents: 10/6 Rakesh Chaurasia + Zakir Hussain; 10/20 Jason Fraticelli, Josh Lawrence, Anwar Marshall...Penn Presents (pennpresents.org) presents @ Annenberg Center: 10/20 Kenny Barron 3; 12/1 Dianne Reeves...Kimmel Center (kimmelcenter.org) presents: 11/9 Chick Corea & Gary Burton...RipRig West Philly DIY Music Series presents gigs at Café Clave on the first and third Sunday of each month (riprig.com) presents: 10/21 Jasmine Lovell-Smith 5/Edward Watkins Unit/Julius Masri 4...Philadelphia Museum of Art (philamuseum.org) presents: 10/12 Manuel Valera & the New Cuban Express; 10/26 John Cage: Music for Film by Margaret Leng Tan; 11/9 Diane Monroe.

**W**ith the Toronto International Jazz Festival now over and the more local Beaches Jazz Festival in progress, there hasn't been as much activity elsewhere in Toronto this summer.

The Beaches festival is a week long affair at three main locations: Woodbine Park, Kew Gardens and three stages on the boardwalk along the Lake Erie shore. The Woodbine Park stage has a variety of music from R & B to reggae featuring Jay Douglas and his Jamaica to Toronto Project. Other acts include Chicago's Brass Transit as well as Toronto singer-songwriter

Treasa Levasseur. The Kew Gardens location has such performers as the Julia Cleveland Quintet, Robert Scott and his Power Trio, and the 13-piece Lemon Bucket Orchestra. At the Beaches locations there is a Latin stage featuring The Latin Jazz Ensemble, DJ Manyoma and El Swing de Azuris.

Local trumpeter and Flugelhorn player Guido Basso performed in concert at Humber College. Singers Molly Johnson and Suzie Arioli appeared at Hugh's Room. The SWingle Singers and the New York Voices appeared at the Harborfront centre. Guitarist Roland Hunter was at Lula lounge. Pianist Michael Borstlap and the Azar Lawrence Quintet with Shane Harvey vocals, Richard Whitemean p. Stephen Dick, d Mark Cashion b was at Trane Studio.

Meanwhile The Rex Hotel continued to present a range of music. Included here are highlights from July and August: Sunday, July 1st (All Shows):

Final Day 2012 Rex Jazz Festival:

RED HOT RAMBLE, CLUB DJANGO & RADIOHEAD JAZZ PROJECT

Monday, July 2nd (9:30pm): Big Band Mondays:

ALEX COLEMAN'S MINGUS TRIBUTE:

'TONIGHT @ NOON'

Saturday, July 7th (9:45pm): CD Release Event:

ROSS WOOLDRIDGE'S

BENNY GOODMAN TRIBUTE

Saturday, July 14th (9:45pm): New CD: "There is not a Snake":

NICK TEEHAN

Sunday, July 15th (9:30pm): Special Guest from Montreal:

JAE CHUNG with BEN BALL QUARTET

Thursday, July 19th (9:30pm): The Music of The Moe Koffman Quintet:

JAKE & HERBIE KOFFMAN with

BERNIE SENENSKY & NEIL SWAINSON

Friday, July 20th (9:45pm): Special Guests from Boston:

BENNY SHARONI QUARTET

Monday, July 23rd (9:30pm): Big Band Mondays:

THE JAZZ MECHANICS

Saturday, July 28th (12:45am Late-Night): Monthly Late Set:

RICH BROWN'S RINSE THE ALGORITHM

Upcoming @ The Rex: Aug 2012 Markham Jazz Festival Cross-Over Concerts, Dave

Young, Lester McLean, Raoul Bhaneja & Graham Guest,  
Frank Botos, Paul DeLong, Atilla Fias, Alan Heatherington, Michael Skeete, Sean  
Bray's Peach Trio, Kiki Misumi, & Special Out-of-Town Guests:

New York's

LUCY WOODWARD with HENRY HEY + MIKE LEAUGE

Los Angeles's DON MENZA

New York's TONY MONACO ORGAN TRIO

Montreal's MARIO STARNINO

New York's BOB LANZETTI with DONNA GRANTIS

New York's DANJAM ORCHESTRA

Upcoming @ The Rex: Sept 2012

Annual John Coltrane Birthday Tribute with Pat LaBarbera & Kirk MacDonald, David  
Braid Sextet Canadian Tour, Alex Pangman, Dave Young, Hotfoot Orchestra, Maria  
Farinha, Tesseract, Buddy Aquilina, Gabriel Palatchi, Heavy Weather, The Maisies,  
& Special Out-of-Town Guests:

New York's CHRIS TARRY GROUP

Vancouver's PHIL DWYER

New York's JOEL FRAHM with ERNESTO CERVINI

Amsterdam's WILLEM BREUKER KOLLEKTIEF

New York's LaBOEUF BROTHERS

The Guelph Jazz Festival this year runs from September 5 thru 9. Some of the  
featured performers include: banjo led group MuskoX, Montreal-based saxophonist  
Colin Stetson, Coltrane's Ascension: Jeremy Strachan & Ensemble, Coltrane  
Reimagined: ROVA's Electric Ascension, Jenny Scheinman & Myra Melford, Brew:  
Miya Masaoka, Reggie Workman and Gerry Hemingway.

Bernie Koenig

## Other Short Takes

Chicago, IL— colour and sound: Jimmy Bennington Fred Jackson, Jerome Crosswell,  
Brian Sandstrom. Lighthouse Tavern, Chicago, IL Sept- 27, Oct- 25, Nov- 29. 8:30 pm  
Seattle, WA – Blanket for the Moon, Companion Concert at the Royal Room, Seattle,  
November 12, 2012. Featuring Julian Priester, David Haney and Buellgrass.

October at Cory Weeds' Cellar Jazz club starts 10/2 with a live recording by the Night Crawlers with leader Jesse Cahill drums, Chris Gestrin organ, guitarist Dave Sikula, Steve Kaldestad tenor sax & Cory Weeds alto sax. The next night, Victor Noriega's trio is in with Noriega keys, bassist James Meager and Dylan Van Der Schyff. On 10/4, it's guitarist/vocalist Barry Greenfield and Nick Apivor orchestral percussion, piano & marimba followed 10/7 by Take Two which features vocalists Karin Plato and Laura Crema, guitarist Bill Coon, Miles Black piano and Jodi Proznick bass. The Night Crawlers return 10/9 for another recording gig. Vocalist, Sophia Pearlman appears 10/10 along with Adrean Farrugia piano, bassist Ross MacIntyre & drummer Ernesto Cervini. Another vocalist, Jaclyn Guilou is in 10/11 followed by Kate Hammett-Vaughan 10/12&13 along with Chris Gestrin piano, bassist Andre LaChance, Jon Bentley sax and drummer Tom Foster. 10/14 has the Latin Jazz Exploration with Fran Jare piano/vocals, trumpeter Vince Mai, Nick Apivor vibes, Allan Johnston bass, and drummer Chris Haas. The Night Crawlers return 10/16 for more live recording. The Karl Schwonik Jazz Ensemble with drummer Karl Schwonik, Bryan Qu sax, James Davis trumpet, pianist Chris Andrew and Kоди Hutchinson bass appears 10/17. 10/18 has Ivan Tucakov and Tambura Rasa (with Ivan Tucakov guitar/vocals, Michael Fraser violin, Luke Moore Turkish clarinet, percussionist Robin Layne & bassist John Bews). Human Spirit with guests appears 10/19&20 with trumpeter Thomas Marriott, Mark Taylor saxes, drummer Matt Jorgenson and from NYC: bassist Essiet Essiet and pianist Orrin Evans. Guitarist Bill Coon and his 4tet (Ross Taggart tenor, Darren Radtke bass & Dave Robbins drums) celebrates the Music & Life of Pepper Adams 10/24 with Adams' bio author Gary Carner as MC. The Pepper Adams celebration continues 10/25 with Jill Townsend's Big Band that features Chris Startup & Bill Runge alto sax, Ross Taggart & Steve Kaldestad tenor sax, Chad Makela baritone, Dennis Esson, Rod Murray, Steve Mynett & Andrew Broughton trombones, Kent Wallace, Brad Turner & Kevin Elaszuk, trumpet, Bill Coon guitar, bassist Jodi Proznick and drummer Dave Robbins, with leader Townsend and Gary Carner MC-ee. Tenor saxophonist Dayna Stephens visits the Cellar 10/26-28) as part of the Cross Border Jazz series, sharing the stand with trumpeter Brad Turner's quintet (Miles Black piano, bassist Andre LaChance and drummer Joe Poole). The Night Crawlers take October out 10/30 with more live recording followed 10/31 by Wendy Biscuit and Her Dirty Swing Band with Wendy Le Van vocals, bassist Jack Lavin, Dave Webb keys and drummer John Nolan. November kicks off with another Cross Border presentation of Toronto guitarist Reg Schwager with bassist Jodi Proznick's 4tet (Tilden Webb piano, Steve Kaldestad tenor sax and Jesse Cahill drums) 11/2-4. New York pianist Jeb Patton and drummer Albert "Tootie" Heath join Jodi Proznick 11/9&10. On 11/16&17, Cory Weeds joins pianist Tony Foster, bassist Russ Botten and drummer Joe Poole for a tribute to Stanley Turrentine with Cory on tenor. November ends and December continues with New Yorkers Mike LeDonne on piano, bassist John Webber and drummer Joe Farnsworth 11/30-12/2 for a live recording. For the latest Cellar information, go to [www.cellarjazz.com](http://www.cellarjazz.com). At time of writing, the fall schedule for Coastal Jazz & Blues is

not available. Log on to [www.coastaljazz.ca](http://www.coastaljazz.ca) for current information. Cap University's Jazz Series kicks off 10/3 with Kurt Elling at the NSCU Centre for the Performing Arts, followed 10/26 by Brazilian vocalist Luciana Souza along with the "A" Band directed by Brad Turner and the NiteCap vocal group directed by Rejean Marois. Guitarist Charlie Hunter appears 12/9 along with drummer Scott Amendola... The 27th TD Vancouver International Jazz Festival ended 7/1 with great success, particularly in using a new downtown location for the free events on the opening weekend. The festival had something for all jazz lovers over 10 days with 100's of concerts. I heard some amazing music at the concerts I caught, starting with the well-named Cookers, comprised of trumpeters Dan Weiss and Eddie Henderson, Craig Handy alto/soprano saxes and flute, Billy Harper tenor, George Cables piano, bassist Cecil McBee and drummer Billy Hart. The group did not disappoint, from the moment they hit with Harper's "Capra Black" followed by his "Priestess", Freddie Hubbard's "The Core", and Cables' Sweet Rita Suite Pt. 2" among other tunes by the band members. Having 2 trumpets gives the group a bigger and fuller sound. I was very impressed with Weiss who is new to me. Weiss also handled the announcements and was quite genial. He mentioned that the band's latest CD "Believe" was launched at the same time as Justin Bieber's CD of the same name which caused some confusion when a review of the former appeared on the same page of a newspaper as an ad for the latter. (This could be the first and only mention ever of Justin Bieber in a jazz publication.) Another impressive group was Terrell Stafford's group which played tunes from his Billy Strayhorn tribute CD plus a couple of Lee Morgan tunes to start and end his set. The group's regular bassist Peter Washington was across town playing at the Cellar with Lewis Nash, Cory Weeds, Bill Coon and Ross Taggart. But, Victoria-based bassist Sean Drabitt filled in admirably as a last-minute sub. The rest of the group was Tim Stafford on saxophones, Bruce Barth piano and also arranger and drummer Dana Hall. It was my first time hearing Stafford live with a small group and I am amazed at his chops and ideas. I am sure I heard him play things I've not heard from any other trumpeter. Local tenor saxist Mike Allen presented a tribute to Sonny Rollins during his 2 sets at the Cellar with Miles Black piano/guitar, bassist/vocalist Adam Thomas and drummer Julian McDonough. Each set was devoted to a classic Rollins album. The first was tunes from Saxophone Colossus and second was devoted to the album The Bridge, with Black playing the Jim Hall role. I was very impressed with Black's guitar work as he only recently took up the instrument. Allen big, muscular tenor style fit well with Rollins' tunes, especially on tunes like St. Thomas and Blue Seven. One highlight was Thomas' vocal on "You Don't Know What Love Is". He also acquitted himself on "God Bless The Child". The group that impressed the most during the fest was at a free concert by Quebec-based bassist Michel Donato and his Bill Evans Project. His group – tenor saxophonist Frank Lozano, pianist Francois Bourassa & drummer Pierre Tanguay, played music written or performed by Bill Evans, in a loving, heart-felt style. I especially enjoyed Lozano's lyrical, upper-register tenor, well-suited for exploring Evans' music. Highlights included the long, free improvisation that gave

birth to "Nardis" and a similar one that introduced "Days of Wine and Rose. I also loved their version of Scott LaFaro's "Gloria's Step". Other Evans' tunes I enjoyed were "Peri's Scope", "Five", "Very Early" and "Turn Out The Stars". Between sets I made sure that I got a copy of the group's latest CD "Autour De Bill Evans" on the Effendi label to preserve the experience of hearing the group live...Post-festival visitors to the Cellar over the summer include pianist Amanda Tosoff visiting from Toronto to play a one-nighter with Jodi Proznick and Jesse Cahill. Trumpeter Jim Rotondi, now living and teaching in Graz, Austria, was in town as part of MusicFest Vancouver. Jim was joined by Cory Weeds on tenor, Ross Taggart's tasty piano, bassist Ken Lister and Julian McDonough drums. The quintet played a mix of originals by Jim and Cory. Taggart was featured on his own tune "Cosy Little Apartment", while Rotondi shone on his ballad feature - "Dedicated To You"...For local jazz info and links, go to [www.vancouverjazz.com](http://www.vancouverjazz.com) or call (604) 872-5200

Ron Hearn

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# Slim and Him

CONTINUED FROM PAGE 60

Slim: Right. You know, this is a solo record. Vandermark is playing clarinet; he's playing bass clarinet, and tenor sax on this record. He's actually playing Bb clarinet.

Him: Which is think is, so far as I understand, that's just a fancy way of saying "clarinet" right? Like, what we think of when we think of "the clarinet." That's the Bb clarinet.

Slim: So that's what Benny Goodman played, I'm assuming, then? So I think they just, on this record, make a point to distinguish it because also bass clarinet is on here, to make that—and so anyway, the last—this record was recorded in November of 2010; the last solo record that I'm aware that he did was Furniture Music, which came out on the Okeh label, and it was recorded in 2002. And one thing we noticed right off the bat was that there's a little bit of overlap in who he's making dedication tracks to. For instance, Brotzmann shows up on both, so does Mississippi Fred McDowell [ph] and I think—

Him: Evan Parker.

Slim: And Evan Parker, and I thought I saw Joe McPhee on this one, too, although—yes.

Him: Yeah, but, you know, let's be clear about this: it's not that he's playing the same pieces; he's simply dedicating pieces to some of the same people.

Slim: Right, right.

Him: Which, you know, inevitably you think, "Oh, so those must be important compass points for him."

Slim: Right, so in listening to the ten tracks here, all either designated as a portrait of, or a "for" somebody. I'm not really—could you figure out what the—

Him: Well, I'm interested in the distinction, not least because he makes such a point of observing it, right? So there's got to be a difference between dedicating—well, he doesn't say "to", but okay, Lead Bird, the opening track is "For Peter Brotzmann."

Slim: I thought that was Lead Bird.

[LAUGHTER]

Him: Well that would make sense since it's the leading track.

Slim: Well that's what I thought.

Him: But okay, so—

Slim: Do you want to talk about that track for a second?

Him: Well, no—no, I just want to finish this thought.

Slim: Okay.

Him: So, it's "For Peter Brotzmann." What does that mean? That he's going to play in Brotzmann's style? That "here is something I'm doing to honor the kind of work that you've been doing"? That would be one way of understanding it, but the other kind of thing that he does on this record, right about half of the tracks here are called "Portrait of so-and-so." So, track one is "For Peter Brotzmann," but track two is "Portrait of Coleman Hawkins." And that, I think, is—it's easier to know what that

# Slim and Him

means, right?

Slim: Well, here's—you know, it's funny; when you look at the wording, it makes sense that there's a logic system there. I have to say, when I listen to it, audibly, I could not tell the logic because my feeling was generally—you know, we talked about this ahead of time; if we didn't know who these tracks were associated with, could we pick it out say, "Oh, this is this," you know?

Him: If you were just listening to the track without seeing the dedications, would you know?

Slim: Yeah, and I would say, other than maybe Fred McDowell because he's a blues guy and maybe I wouldn't know—so that's an interpretive piece. Certainly on the Brotzmann piece, on the Evan Parker piece—I mean, on the Evan Parker piece, he's doing circular breathing; on the Brotzmann piece, he's making those sounds that Brotzmann is fond of, with the kind of honking bird—

Him: The sort of grating, honking—

Slim: Yeah, and also, like, very bird-like sounds. The same with the Steve Lacy, a little bit, although—though maybe because on this track—I mean, we associate Steve with soprano saxophone, and he's not playing soprano on here, and so I don't know if I would have necessarily gotten that reference as closely.

Him: But within the context of a Ken Vandermark record, I think some of these make a lot of sense, and the one that sort of cinched it for me was the second track. The track is called DeKooning, like the painter, but the parenthetical dedication says, "Portrait of Coleman Hawkins."

Slim: Okay—

Him: So what I'm wondering is, "All right, is this a portrait of Hawkins—Hawkins [LAUGHS]—

Slim: Of Hawking [OVERLAPPING]

Him: As though—yes, we've got the history of the universe, done by a tenor sax player. No, a portrait of Coleman Hawkins as it would have been done by DeKooning. Is this audio equivalent to that? And that's how I understand the piece. It's actually my favorite track on the record.

Slim: Well, now here's what I thought was interesting, and this is what I got out of the Hawkins portrait. Well, first of all, it's an immediately warmer sound.

Him: Very much.

Slim: Now would be a good time maybe even just play a little bit of that, but it's probably the warmest sound on the record. What I felt that this was a projection, by Vandermark, of what Coleman Hawkins would sound like were he either to live long enough or be born in a different time, because the tone is there but the structure is a completely different structure.

Him: Yeah, you're actually saying something very close to what I was saying, I think. In other words, this is a portrait of Hawk, but it's a portrait as though it were done by a post-modern painter like DeKooning, right? So, in this case, Vandermark is the post-modern portraitist.

Slim: Let's just play twenty seconds of the DeKooning, which is a portrait of

# Slim and Him

Coleman Hawkins. Let's put that in right now.

[MUSIC]

Him: You know, I think the best way to appreciate how warm that is, within the context record, is to compare it with a passage from the first track, which—you corrected me—Lead Bird, and this is the one that's "For Peter Brotzmann." Let's listen to that now.

[MUSIC]

Him: Now, I think that Lead Bird is bracing, and it's a challenge to his listeners. Now, a certain kind of listener is going to go to Vandermark looking for exactly this kind of track, something that's going to tell them they're not in Kansas anymore, something that's going to peel the paint off the wall and strip the sugar off of the musical phrases. But I have to say that it's not my favorite track on the record, and the reasons I don't love it as much as I love, say, track two, Dekooning, are very much the same reasons that I'm not always attracted to Brotzmann's music, and I know that you disagree with me on this one, so what do you want to say about that?

Slim: Well, I think that Brotzmann definitely is bracing, and he's jarring, but I think that if you listen to a lot of his music, you will see that there's kind of toned-down Brotzmann, or a gentler Brotzmann. It's not necessarily his go-to place, but I'm just thinking there was—FMP issued a box set a few years ago, or maybe even—oh, 40 years, the 40 year anniversary of FMP, and they had a couple solo Brotzmann CDs on there, and, very much in the style of this, you'd get ten different tracks, and some of them were, you know, humorous Brotzmann, some of them were tender Brotzmann, some of them were honking Brotzmann. So I think he just—you know, he has a preferred mode, but he's not a one-trick pony in my mind.

Him: He's not all Machine Gun Brotzmann?

Slim: No, not all, not all.

Him: Okay.

Slim: And—yeah, I get it, and it makes sense to me if you're not—if, on these tracks, maybe the musicians that you're least attracted to are probably the tracks that you would listen to less, because I think they're definitely hand-in-hand with where his—what he's saying on the—

Him: And in saying that, you're speaking to the question that we were asking, that is, "To what extent do these dedications tell us what's really going on on these records? Would we be able to identify the musicians to whom these tracks are dedicated, or for whom they're played?" And I think—and this is all the Vandermark's credit—the answer is largely yes. Another good example would be the third track.

Slim: The third track, the Steam Giraffe. It's a portrait of Evan Parker. I mean, right from the get-go—

Him: I love the image of Evan Parker as a mechanical giraffe.

[LAUGHTER]

Slim: Exactly, right from the get-go, though, he jumps into the circular breathing, and you can hear all those sounds of, you know, the keys sticking a little bit, and that whole, and that—you know, it's funny because this is called Mark In The Water,

# Slim and Him

and I think a lot of circular breathing does sound like someone playing sort of underwater. Okay.

Him: So, track four, Personal Tide. It's a portrait of Anthony Braxton, and there we hear Vandermark on bass clarinet. He's doing a lot of that slap tongue stuff that it seems like everybody who plays bass clarinet does. There's something about playing bass clarinet that calls for that sort of treatment. But you know, that was a track that grabbed me in places, but I can—I have no trouble hearing how it's a portrait of Braxton.

Slim: Mm hmm. And then the following track is White Lemon, for Jimmy Giuffre, and that's probably one of the most quiet, mellow—and I say that in quotes—tracks on the entire CD.

Him: It's certainly the most lyrical track on the record.

Slim: Well, I might disagree with that. I almost think the tribute to Joe McPhee, which we'll get to, is probably the most lyrical on the disk, but this could be—you know, “you say potato, I say potato” kind of thing.

The next track I actually want to talk about, and maybe play a segment, is the track for Mississippi Fred McDowell, which I was surprised to see, and then on Furniture Music there's also a solo dedication to McDowell. One thing I liked on this track: it's a nice pattern with his tonguing, and the kind of key-sticking. And let's listen to just about a minute of it. I think this is very good.

[MUSIC]

Him: So, one of the things that makes me especially happy to hear this track is Vandermark—you know, everybody wants to place him because he's an important figure, right? And he's spent a lot of time, recently, playing with, you know, European avant-garde players, but there's no mistaking the fact that he's an American musician with deep roots, and I think his interest—his sustained interest—in Mississippi Fred McDowell is a sign of that. The interesting thing, for me, is trying to identify the elements of blues that show up in this particular performance.

Slim: I think it was just a sign that there was a Mississippi Fred McDowell record lying around the house when he was a kid. [LAUGHS]

Him: I'm going to tell Ken you said that.

Slim: No, I—you know—yeah, well he's not short on references. We've definitely established that, and he's established that. One of the tracks that did surprise me, and this is one that—when we were talking about whether we would be able to identify whose track was for who, and so on and so on, was the John Carter track. So he is playing clarinet on that track. I found that track really kind of squirrely, and he—

Him: I know exactly what you mean.

Slim: Yeah, it was like—it was a lot of high register stuff, and there was no relief on the track. You know, when I—

Him: It is called Burning Air, after all.

Slim: [LAUGHS] Well, when I think of John Carter, of course I'm think of him as part of the Horace Tapscott Dark Tree band, where he just sails on that, and he

# Slim and Him

wails but he sails, and also maybe his pairings with Bobby Bradford. So I think—which, you know, I don't think of this kind of more harsh tone, but, you know, I could—and maybe that's not what he's trying to accomplish anyway. I don't—we're projecting a little bit on what his interpretation is.

Him: There are several ways to think about this. One would be that Vandermark hears something in Carter that you or I maybe haven't heard, and that his piece is going to call attention to it. You know, like an example of this would be those records Giorgio Gaslini has done, where Gaslini, the Italian piano player, doing a tribute to Albert Ayler. And it was only after I heard that Gaslini record that I woke up to the deep lyricism that's actually there in a lot of Ayler, but I hadn't been hearing it before because I was listening in the wrong way. So, you know, this is one of the things for which I am grateful that Vandermark can do this. But also it might be that, as we hear Vandermark make a portrait of another musician, or dedicate a piece to another musician, play another piece for another musician, it's going to tell us probably more about him than it is the subject of the piece, and that's okay, too. But I think he uses these things as a way of sort of pulling himself out of, you know, any kind of, well, easy comfort zone.

Slim: Yeah, I mean, he's—the nuances that he has that point to that particular artist are there. I mean, some of them aren't even very subtle, but they're not—they don't feel to me like copying at all; it's just sort of a nice reference. Like I—you know? Just a little—like a poke. [LAUGHS]

Him: “Like a poke.” We've entered the world of Facebook.

Slim: Yeah.

Him: So, you know, track eight, Future Perfect, this is one for Eric Dolphy. Now, the title phrase is a grammatical tense used to describe an event that's expected or planned to happen before something else is going to happen in the future, like, “I shall have gone to the grocery store by the time that you return home,” right? So his piece for Dolphy is called Future Perfect.

Slim: I'm surprised you don't have a loftier, you know, futuristic look on things other than that, but that's okay. [LAUGHS]

Him: What, grocery store?

Slim: Yes. [LAUGHS]

Him: Maybe I'm thinking about dinner already.

Slim: I thought would say, “I shall have amassed my 300th Ken Vandermark before the week's end.” [LAUGHS]

Him: No, because I worry that that will never happen. But okay, Future Perfect, right? But you think of Dolphy's short life, and, you know, what we lost with his early death, and I wonder—

Slim: Or maybe that is the future, the perfect future. [LAUGHS]

Him: I find that one hard to believe. But you know, what I'm saying is that there's a little bit of poetry in the very conception.

Slim: Right, actually this track had some really nice texture, and was very varied. If we could just indulge a half a minute on this track, that would be great.

# Slim and Him

Him: Are we going to hear one of the ones with the sort of didgeridoo sound? It's not a didgeridoo, but he's doing something that recalls that.

Slim: You know, I picked this out, I have it—actually, we should probably mention this, that we're starting the track from 3:00, and going to 3:35. So it builds up to this point, or evolves to this point, and, for some reason, this was a point that, over the last week, I found interesting.

Him: All right.

[MUSIC]

Him: What he's doing with bass clarinet on this track struck me as producing sort of—I don't mean this as any kind of critique—didgeridoo-effect. You know, it's almost sort of guttural; not trying to make it sound pretty.

Slim: But then it's also varied, as you can see, by the time of the part of the selection that we played. You know, he's off to something else.

Him: Yeah, Vandermark does so much with texture.

Slim: Yeah.

Him: And with the texture of sound.

Slim: Well, I almost wonder if that's why he named the record *Mark In The Water*, as opposed to "land." In a way, I just—there's something about the flow, the way his—

Him: As opposed to "landmark"?

Slim: Well, just—I don't know. I just think that it's just another—I'm in the studio with a genius.

[LAUGHTER]

Slim: Speaking of geniuses, let's go to Steve Lacy, the next track, *Soul in the Sound*, and this is interesting because he's actually playing tenor sax, and of course we associate Lacy with soprano, for the most part.

Him: Now this is a good example of what we were talking about a few minutes ago. That is, this is a fairly heavy attack for a piece that's being played "For Steve Lacy." So does this mean that this is Vandermark hearing something in Lacy that we might not otherwise have noticed?

Slim: Or giving him something that he thought he might need. [LAUGHS] Because it's "For Steve Lacy."

Him: Well there is that, too.

Slim: The last track is Joe McPhee. Next to the Giuffrè track, I think this is the most mellow. Again, that's a qualified mellow. He's also done a McPhee dedication on *Furniture Music*, and I think on this one, he really captures—you know, he captures that sort of lyrical side of Joe McPhee, where I think it's easy for people who maybe surface listen to say, "Oh, he's just a loud, avant-garde, honking saxophonist or trumpet player." But I think, you know, that's just kind of coping out. It's kind of like saying, "Marylin Crispell [ph] plays like Cecil Taylor," or "Matt Shipp plays like Cecil Taylor." I mean, if you really listen to it, you can say maybe it might come out of that school, but I don't—I just think it's too easy to just say that.

Him: I completely agree with you. Vandermark has been playing with Joe

# Slim and Him

McPhee in the Brotzmann Tentet recently, but I'm sure that he's been listening to McPhee since he was old enough to listen to anything, you know, that's serious like this. But I love what you're saying about Joe. He's a sensitive, soulful player, and often very lyrical. And I know why you want to call me on my sense that the piece dedicated to Giuffrè is the most lyrical on the record. This one is very lyrical, too, in a different way, but—

Slim: Yeah, it's just different, but I think that the tone is—he sets a mellower tone. So, I noticed that a lot of the dedication and portraits on these records are by multi-instrumentalists, too. Not all of them. I don't think—well, Fred McDowell, I—maybe singing and guitar, but I don't—you know.

[LAUGHTER]

Slim: But as far as the musicians he seems to be attracted to—you know, Brotzmann, Evan Parker, Anthony Braxton, Eric Dolphy, Steve Lacy, Joe McPhee—these are all guys who have more than one—can you have more than one main instrument? But—

Him: Well, if you have it that way, then none of them is really your main instrument.

Slim: Well, okay. You get the idea.

Him: But another thing that you might say about most of these people to whom, or for whom Vandermark plays, is that they're all conceptualists, like himself.

Slim: Yeah, exactly, exactly.

Him: They're all thinkers. They're basically artists whose medium is sound, rather than a "jazz musician," or even a "blues musician," who is more narrowly construed.

Slim: Yeah, so, for me, the bottom line on this recording is that it's not for the faint of heart because it does require listening, and each time you listen, you're going to hear something different because there is a lot in there. I think he was smart to keep the tracks on the short side. They all clock in—each one is under seven minutes; the whole record is—

Him: You don't think that was because that a Top 40 hit is usually short?

Slim: [LAUGHS] The entire record is under 50 minutes. I think that's smart. I think that in this—where we're constantly packing everything in, I think we listen less, where you have something that's digestible and succinct, and I think that this music is.

Him: Yeah, it's a fine record, and, as you say, for the adventurous. But those are the kinds of people who are going to be reading Cadence.

Slim: Right, or listening to our podcast.

Okay, so the second portrait or tribute record that we wanted to talk about today was the David Bennett Thomas, who is a composer and piano player, and it's aptly titled Jazz Portrait. Music inspired by James Joyces' Portrait of the Artist as a Young Man. Okay, so the last time I read that book, and maybe—no, the only time—I was a senior in high school, and when we got this record to review, I was immediately intrigued by that. I have to say, I had a different sense of what

# Slim and Him

the record was going to be about, based on taking a parallel in a written work, and then transferring it onto a musical parallel, if that makes sense. So it did not at all fit my preconceived notion, which is fine, but as—you're an English professor, and I thought maybe we should start by asking you a little bit about James Joyce, and maybe his writing patterns and what you think in relation to this CD.

Him: Well, okay. When Joyce first started publishing *Portrait of the Artist*, in pieces, in 1914, it was a radical book. It was an experimental book. It was a book that sort of took the old idea of what critics call the bildungsroman, that is the novel of growing up and making your place in the world. It kind of took it apart and put it back together in unfamiliar ways, and the single most important principle that Joyce was using is called free and direct discourse, which is a fancy way of saying, "Present, don't tell." Don't tell us that Stephen's—that Stephen Dedalus was an obnoxious, arrogant, self-absorbed egoist, just show it to us, you know, as we listen to him talk to other people. He's not a particularly likable guy, and yet he's the kind of hero of the book, right? So that also was bold.

So when I saw this record, I thought, "Well, this could be interesting," but it's hard for me, Slim, because this is a very tame record, and it doesn't take conceptual chances. Now, it doesn't necessarily have to, right?

Slim: Right, but that was my point about putting it up against a work that you talk about as being, in the day, cutting edge or bold, and I found that this music was fairly tame, ordinary, perfectly competent, I should add. Maybe we should just go in for an example with one of the tracks, and talk about that.

Him: Okay, but I want to say one thing more first, and that is, it's really all right. He has every right to do this. If David Bennett Thomas really loves this book, it's absolutely his right to make music that somehow comes out of that place where the book resonates in his own head, but I think it is going to be more about that than—well, at least my sense of Joyce. You're right, let's listen.

Slim: Right, well inspiration takes on in many different forms. That's right—I'm not saying there's a right or wrong way. As a person unfamiliar with this, looking at it, this is—I was just kind of projecting what I thought it might be, and of course it was, you know, halfway opposite. So yeah, let's listen to this track now. John Swana is on this recording, playing the EVI, which is the Electronic Valve Instrument, which is also known as the EWI, the Electronic Wind Instrument. That will give you an idea kind of what we're dealing with. So I'm going to play a little bit of that because I think if you just stumbled on this record and heard this part of it, you might scratch your head and say, "What is that instrument exactly?" So let's listen. This is from *Wave of Light*.

[MUSIC]

Slim: Okay, so you get the idea. You know, it sounds electric, or synthesized, I should say.

Him: The EVI, or the EWI.

Slim: Right, and certain it's got a—

# Slim and Him

Him: Electronic Wind Instrument.

Slim: Yeah, certainly if that appeals to you, I think the whole record will, although that's not to say that the whole recording sounds the same. I think, on the surface, at one play through, it all kind of sounds the same. When you go back and listen to each of the tracks more closely, you know, you'll—there's some pretty parts on it, Fleece of Clouds opens up with, you know, some kids playing. The record, after a while, took on this sort of New Agey feel to me.

Him: I think that's right.

Slim: Yeah, and then when I went online to see what else David Bennett Thomas had done, you know, when you look at all the album covers in his home-page, it all has a very sort of New Agey feel.

Him: And you know, that tag—and for lots of people in the world, this would be a recommendation, to say it has a New Agey feel, but it doesn't for you, and it doesn't for me. And one thing that I find cloying about it is that—you know, that New Age thing is always so earnest.

Slim: Yeah.

Him: And if you're used to Joyce—I mean, maybe the single most common feature in Joyce is this sort of dark, uncomfortable Irish humor.

Slim: Right.

Him: And I think that's, dare I say, lost in translation.

Slim: Right. Again, though, certainly his right to do whatever he wants. Another track that's really noisy on this record—I'm just pointing this out because it's not New Agey—is Nasty Roche. This is sort of—

Him: This is my favorite track on the record.

Slim: Well, to me, it reminded me of, like, eighties, over-amplified guitar, that kind of thing, like the hair bands or something. [LAUGHS]

Him: Maybe the reason I liked it is because the electric guitar brings in just a little bit of grit.

Slim: Yeah, yeah, definitely. Well, why don't we just listen to some of it?

[MUSIC]

Slim: Okay, so that's something to counter the effects of the rainstick I heard earlier on the record. [LAUGHS]

Him: I like the piano figure on that. I like the little bit of grit on the guitar, but, you know—okay, so this song is going to be darker because it's about the character Nasty Roche. Okay, so again, this sort of earnestness. The man is making the music that he feels, and I don't want to be unfair about it. It's just his Joyce isn't my Joyce, and that makes it hard for me.

Slim: Right. Let's talk about the closest piece to jazz on the record, a track called Leap In. So this is kind of like—what I would think as a version of, like, electronic, synthesized bebop would sound like. Of course, you know, he's taken on this record—he's taken lines from Joyce, so this is clearly a short line, Leap In, but it reminds me of, like—also a jazz reference to, like, a Sonny Clarke record, or one of those Blue Note records and stuff. So let's just listen to one minute on this track.

# Slim and Him

[MUSIC]

Slim: So, as far as I can tell, that's the most jazz content on this record. To see the personnel, I'm assuming it's going to be once again listed on the Cadence website if you'd like to know who else is on this record. So my overall feeling about that record was, it's competent, it's slick, not for me, but certainly has a right to exist in the world. What about you? I don't even want to ask you.

Him: You know, I like what you just said. That's fine for me, too.

Slim: You concur?

Him: Yeah. You know, and it's a little hard putting it up next to the Vandermark record, which is so edgy. But we should reiterate one more time: what we're doing here in episode of Slim and Him is we started with two tribute records. This is our tribute to Joyce, and the Vandermark record a tribute to basically any number of musicians and artists who have inspired him.

We're moving on now to something different, a couple vocal records.

Slim: Okay, so we have two vocal records to cover here. One is from—well, we'll just start with this first one. Vocalist Maria Patti, from Milano, Italy, and this is a recording called *The Silver Lining* on the ABeat label. I couldn't find much—A beat? Well, it's designated funny with the different color letters, so—I couldn't find much about her. She does have another record called *Five*, on the Splash label.

Him: I looked her up, too. I found about seven other records, most of them on Splash, as you're saying.

Slim: As a leader?

Him: Yeah.

Slim: Oh, that surprises me. Okay, not seven tracks, but seven—

Him: Seven albums.

Slim: Oh, okay. So there's a great set of tunes on this recording. One—it opens up with *You Taught My Heart To Sing*, and let's just play one minute of the opening track.

[MUSIC]

Slim: Okay, so that of course is *You Taught My Heart To Sing*. She reminds me a little bit of Jay Clayton, just in that sort of awkwardness, but in a good way. I don't mean this in a bad way at all. I actually think she—the set of songs she picked for this recording perfectly suit her voice, which is—is that an alto?

Him: Contralto?

Slim: Contralto, yeah. You know, listeners just heard it, so they can figure out what that is.

Him: But wait, wait, wait. So by awkwardness, I think what you really mean is that she's not too smooth. She sings like she means what she's singing. Is that what you're trying to say?

Slim: No, no, just her phrasing, which I like, again, it just—it just—first of all, she has nice coloring in her voice, she's confident, she's got those little dark patches in her voice, and what I mean, by the way, with Jay Clayton.

Him: Yeah, I like that, too.

# Slim and Him

Slim: When Jay Clayton sings, you know, sometimes I'm not—and I'm a huge Jay Clayton, but sometimes it doesn't even sound like she's in the right octave that's suited for her voice. Like, she just goes in and out of this—it's probably—it's definitely purposeful in sort of that Mark Murphy was, as well, where it's not going to all be nice; he takes it pretty, and he takes it out just enough to give it some nice texture. I actually think Maria Patti's biggest stumbling block—

Him: I know exactly what you're going to say.

Slim: What am I going to say?

Him: You're a really sensitive one about accents.

Slim: Yeah, that's exactly it. So, for instance, you know, I'm as Restless as a Willow, which she does—I'm not going to play it on here.

Him: She says something sort of like "rast-less" [ph].

Slim: Yeah, she says, "I'm as rast-less," which is fine.

Him: It doesn't bother me because I'm just thinking, "Oh, it's an Italian woman singing to me."

[LAUGHTER]

Slim: Well, her voice is so great that it really doesn't, but here's where it probably does matter: on Wheelers and Dealers, it's probably the most apparent, and so in particular if you're going to take a Dave Frishberg song, and Dave Frishberg is such a wordsmith that the words actually matter on these songs, so you take a line from it, "Knowing the price of all things and the value of nothing at all," becomes, "Knowing the prize [ph] of all things and the value is [ph] nothing aral [ph]." And, you know, to clarify even where that line came from, that's actually—the original line to that is an Oscar Wilde line, "A cynic is one who knows the price of everything and the value of nothing." If you go to a Dave Frishberg performance, he will credit that line, which I actually think he said better. But—so it's most apparent on that. Again, it's almost a small quibble because I just think that the overall record here—she picks tunes that are really well suited to her voice.

Him: Her song choice is good. I love the timbre of her voice. I love the sort of dark shadows in her voice. She's expressive. You know, again, that lost in translation factor for you? It doesn't really bother me quite so much because English is a global language, right? And I don't have any trouble hearing people who are coming from a different place, but I respect what you're saying. I understand what you're saying.

Slim: Well, and kudos to her for not going the normal route that people go on this, and just to do vocalese or scat, which I find, you know, maybe thrown—

Him: Tedious.

Slim: Yeah. Parts of a song, fine, but to just listen to the whole sound of—a whole record of vocalese just does nothing for me. You know, so I would definitely go back to this record just for the first track, You Taught My Heart To Sing. Get Out of Town has a nice, mysterious unfolding to it. Maybe we should listen to part of that.

[MUSIC]

# Slim and Him

Him: You know, for me, jazz standards get associated with particular singers, and that might be unfair, but there are just certain people that own a song for me. Like, one of the songs that Maria Patti does is *Too Late Now*. That one I always associate with Mark Murphy. *Get Out of Town* I associate with—what am I going to say?

Slim: Shirley Horne?

Him: Shirley Horne, who, most of the time, frustrates me because she takes things so slowly, but on *Get Out of Town*, she goes at it with real rhythm.

Slim: Yeah, I think she's in a hurry to get that message across.

Him: [LAUGHS]

Slim: Yeah, that is one of the—that is, for me, a definitive version of that song, is the Shirley Horne.

Him: Yeah, but so I have to say, I like Maria Patti's version very much, even though she slows it back down, and her take here is very breathy. It's a completely different emotion the way that she delivers, but the emotion feels genuine to me.

Slim: Yeah, and the band—the way that the band plays, it's—they have that mysterious crawl to it where—I think that a lot of these that come out now, when they sing something slow, they almost make it sort of androgynous, or just sort of what I call—

Him: Yeah.

Slim: They're on—what are those—downers—what are those things?

Him: Quaaludes?

Slim: Valium, or—yeah, they Quaalude it or something, and she hasn't done that. She's actually—her voice doesn't sound indifferent on it. Some other good tracks on this: she does *Dancing in the Dark*, *Too Late Now*, *The Touch of Your Lips*. Really, really strong record.

Him: So, let's talk about the band. We have Michele Franzini on piano, Attilio Zanchi on bass, and Marco Castiglione on drums. Are these musicians known to you, Slim?

Slim: They are not. I think they do an incredible job. I think the whole—this is really a group effort on this, although, you know, it's always hard with a singer out front that—and the singer is definitely out front. I mean, the band is there because the singer is there on this. But I think the arrangements are good.

Him: The arrangements give some space for the musicians to have their moments.

Slim: Yeah. With all the vocal CDs that come out—almost as many in a week as Ken Vandermark CDs—but—and almost as many of them completely forgettable, this one definitely caught my attention, which is not easy.

So the other vocal record that we will review is Sandy Patton and Thomas Durst, bass player, *Painting Jazz Vol. II*. Let me just note that volume one came out in 2007.

Him: So there's a funny kind of parallel here in the two vocal records that we're going to do for episode two of our podcast, and that is we just talked about Maria

# Slim and Him

Patti's record, an Italian vocalist singing American music. We have something approaching a kind of reverse situation here in that Sandy Patton is an American, right? Wasn't she born in the Midwest somewhere?

Slim: She was born in Michigan in 1948.

Him: Right, and she got her start singing with the Hampton band. But she taught at the University of Bern. For 18 years, she was the jazz vocal teacher there. So here's an American who has made her home in Europe, and here she is working with a European musician, right? What do we know about Thomas Durst?

Slim: Well, he's Swiss, and he's been on, as a side guy, about 50 records, and I couldn't find anything under his own name. As you'll hear in the few parts of the tracks that we sample here, very solid bass player. But I would say that he's, you know, a side guy, although this record is definitely—you know, this is a duet. This is not her—this is a two person project, you know?

Him: All right. So, which track do you want to listen to first?

Slim: Well, just let me talk a tiny bit about the tunes on this record, and then we'll jump right in. So the first thing I noticed when this record came in for review is it has a very impressive, diverse group of tunes here. We've got everything from Rahsaan Roland Kirk, Hank Mobley, Astor Piazzolla [ph], Erik Satie, Herbie Hancock. Sandy Patton has contributed some originals, as well as bass player Thomas Durst, on this record. So it's a very—

Him: It's adventurous.

Slim: Yeah, yeah, it's—you know, so you just look at the record and you want to hear it. Let's open with just hearing a little bit of the Rahsaan Roland Kirk, Serenade to a Cuckoo.

[MUSIC]

Him: So did you feel that that song was dedicated to you?

Slim: You're hilarious. Okay, so—well, the thing about that tune is, you know, there's less than three dozen jazz recordings of that tune. This is, aside from Rahsaan Roland Kirk's antics, maybe not singing, this is the only vocal version. She, in fact, did pen these words to the song. You know what I found when I listened to this? It's got a very kind of Oscar Brown Jr. feel to it, right from the start.

Him: Oh, that's interesting.

Slim: Yeah, yeah.

Him: I hadn't thought of it that way.

Slim: Yeah.

Him: You know, I like the grain of her voice so much.

Slim: Yeah.

Him: And I feel lucky this week, right? Both of our vocalists have an instrument that's really attractive, but—

Slim: Yeah, she's a very assured singer. She's very no-nonsense. Let's listen to a couple of the other—just parts of some of other surprising tracks on here. Hank Mobley, No Room For Squares. I found four versions of this tune recorded.

Him: You don't mean four vocal versions, you mean—

# Slim and Him

Slim: No, four versions.

Him: Like four other people besides Mobley?

Slim: No, no, three other people besides Mobley, and they're all these sort of—one is—they're all by groups, Chartbusters—I don't know if you remember that group, but then the Blue Note Blue Directions band, which sounds sort of contrived, okay.

Him: I remember them.

Slim: And then the Philadelphia Heritage Art Ensemble, and then her version. So I was very curious about the words because right off the bat you see it's only credited to Hank Mobley here, and in fact this is a wordless vocal. I didn't find it that satisfying; I found it more curious, as far as, "Wow, someone is doing a Hank Mobley, No Room for Squares?" So we could listen to a little bit of it, I suppose.

[MUSIC]

Slim: Another tune on here that goes with the wordless vocal route is Erik Satie's *Gymnopédie #1*, another beautiful, beautiful classical song. Not sure if—if this will go in my—this version will go in my go-to versions. There's a really nice version of that song done by the String Trio of New York on a record called *Ascendant* on the Jass label. I don't think it's [INDISCERNIBLE], and it's not available anymore.

Him: Right, but who thought that this was ever going to be a vocal performance, right? And that's not only sort of fun, but it's another sign of what we were saying about her earlier, that she's adventurous; she will try things that nobody else has done.

Slim: Oh yes. Well let's go to some of the songs that she wrote, then. The first original on here by her is called *Five Friends Named Joan*, so I suppose she's riffing on *Five Guys Named Moe*. She does this sort of storytelling, in a Sheila Jordan way. Not in the delivery so much, just—but more in the way that—sort of this free association. It sounds a little free associative. We can listen to 50 seconds of that. I think this is actually a pretty strong composition. Musically, it's definitely really strong.

[MUSIC]

Him: The touch on that is light, that's fun.

Slim: Yeah, I think it's a terrific track. She also—the other songs that she contributed to this album are *Times Have Changed*; *Time*; *Passages*; *In This World, Not Of This World*—I really enjoyed that one. You know, her lyrics, to me, suggest this sort of ongoing inner dialogue that comes out, you know? And I wonder if someone else could sing *Five Friends Named Joan* and have it—you know, and you just—

Him: It doesn't matter though, right?

Slim: It does not matter whatsoever. If you're original, you're original. I don't think it really matters. And *Time*, at least, is a very short—sort of almost like a poem. It's under a minute, so she's not—she's not wasting time, you know? They do what they need to do here, and then they move on. One of the tracks I also found interesting was she—they juxtapose *I'm In The Mood For Love* with *Moody's Mood For Love*, so it starts out with one and then it goes into the other one. She gives a shout-out to Babs Gonzalez and James Moody. In fact, let's just play—let's

# Slim and Him

just play this little section here.

[MUSIC]

Slim: Gives a shout-out to Moody and Babs Gonzalez. She does the—a little nod to Eddie Jefferson with the falsetto that he does. So here's a guy singing it, doing falsetto as if he's a girl, and then here's a woman who's doing falsetto after Eddie Jefferson. It's just kind of funny, you know?

Him: Yeah, but you know, her voice is lower even than Maria Patti's, and it's interesting that she's, you know, way down there in the lower part of her contralto range, still effortlessly making music out of it, and then she can reach up and grab those falsetto notes. I mean, she's not just accomplished, but she's really playful.

Slim: Very playful, very assured. There's nothing flashy about her.

Him: No—and just one other thing, there are any number of jazz vocalists who have made a record with no other accompaniment besides a stand-up bass, right? I mean, I'm thinking of Rosella Washington, for example, on that CIMP [ph] record, and Sheila Jordan did at least a couple of them.

Slim: Oh, Sheila Jordan did several with Harvie Swartz.

Him: Yeah, but what I'm saying is that it takes a special kind of singer to do that, right? You need competence. There's no chord instrument behind you to give you any kind of harmonic foundation.

Slim: You need to know what you're doing, and as well for the bass player. I mean, you know, this guy is—you know, it's—

Him: He acquits himself very well.

Slim: There's no place to hide on this record, that's for sure. To just kind of recap those—both those vocal records, the Maria Patti and the Sandy Patton, they're both really solid recordings. They're confident. I think both singers are jazz singers, with the emphasis on jazz; they're not cabaret; they're not pop singers; they're not folk singers; they're jazz singers, and how often do we actually hear someone who is a good jazz singer?

Him: Well you're clearly happy about it. I'll—you've gone this whole conversation and haven't punned once about, you know, Patti and Patton.

Slim: [LAUGHS]

Him: So I know that you've been transported. They're terrific records, and I'm pleased to hear them both, and as a matter of fact, I wasn't familiar with earlier work from either of these singers.

Well then it's a wrap on episode two of Slim and Him's podcast, and we'd like to give a special shout-out and thanks to Technical Director of Digital Media at Colgate University, Rich Grant, who took the time out to work with us and make us sound reasonably good.

[MUSIC]

Slim: And also a big thanks to you, the listener.

[END RECORDING]

KEN VANDERMARK  
MARK IN THE WATER  
NOT TWO 879

VANDERMARK, b cl, ts, cl. November 29, 2010 Krakow, Poland.

LEAD BIRD/ DEKOONING/ STEAM GIRAFFE/ PERSONAL TIDE/ WHITE LEMON/ THE  
PRIDE OF TIME/ BURNING AIR/ FUTURE PERFECT/ SOUL IN THE SOUND/ LOOKING  
BACK. 47:07

---

DAVID BENNETT THOMAS

JAZZ PORTRAIT (music inspired by lines from James Joyce's "Portrait of the Artist  
as a Young Man")  
VECTORDISC 022

collective personnel:

Thomas, p/perc; John Swana, EVI; Ron Kerber, ss/ts; Kevin Hanson, gtr; Micah  
Jones, b; Erik Johnson, d; Arturo Stable, perc.

July 6+8, 2011 Pennsylvania

WAVE OF LIGHT/ SEABORNE/ NASTY ROCHE/ FLEECE OF CLOUDS/ HIS HEART  
DANCED/ DISTANT POOLS/ THE COLOUR THE SEA WAS AT NIGHT/ DIEU/ MUSIC  
LEAPING/ THE DYING DAY. 56:16

---

SANDY PATTON AND THOMAS DURST  
PAINTING JAZZ VOLUME 2  
UNIT 4303

Patton, vcl; Durst, b  
May 15+16, 2011 Switzerland

SERENADE TO A CUCKOO/ 5 FRIENDS NAMED JOAN/ NO ROOM FOR SQUARES/  
I'M IN THE MOOD FOR LOVE-MOODY'S MOOD FOR LOVE/ VALSE BLEUE/ TIMES  
HAVE CHANGED/ LIBERTANGO/ TIME/ PASSAGES/ BOY ON A DOLPHIN-DOLPHIN  
DANCE/ RAIN/ GYMNOPEDIE NO.1/ IN THIS WORLD, NOT OF THIS WORLD/ DOWN.  
51:48

# Slim and Him DISCOGRAPHAL INFO

MARIA PATTI  
THE SILVER LINING  
ABEAT 101

Patti, vcl; Michele Franzini, p; Attilio Zanchi, b; Marco Castiglioni, d  
February 26+27, 2011 Biella, Italy

YOU TAUGHT MY HEART TO SING/ GET OUT OF TOWN/ WHEELERS AND DEALERS/  
LOOK FOR THE SILVER LINING/ DANCING IN THE DARK/ TOO LATE NOW/ I'VE  
GROWN ACCUSTOMED TO HIS FACE/ SO MANY STARS/ IT MIGHT AS WELL BE  
SPRING/ THE TOUCH OF YOUR LIPS/ CONFIRMATION.

49:06

Slim, [slim@cadencebuilding.com](mailto:slim@cadencebuilding.com)



# Obituaries

**Bucky Adams**, *Halifax trumpeter, died on July 13, 2012. He was 75.*

**Flavio Ambrosetti**, *saxophonist died in August, 2012. He was 93.*

**Bob Babbitt**, *bassist with Motown Records, died on July 16, 2012. He was 74.*

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**Don Bagley**, *bassist, died on July 26, 2012.*

**Johnnie Bassett**, *guitarist, died on August 4, 2012 in Detroit, MI. He was 76.*

**Lionel Batiste**, *New Orleans mentor to jazz and blues musicians died on July 8, 2012. He was 81.*

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**Sean Bergin**, *South African saxophonist/flutist died on September 1, 2012 in Amsterdam. He was 64.*

**Eddie Bert**, *trombonist/composer/arranger with Harry Betts, died on September 28, 2012. He was 90.*

**Jose Roberto Bertrami**, *Brazilian keyboardist, founding member of the jazz-funk group Azymuth. died on July 8, 2012 in Rio de Janeiro, Brazil. He was 66.*

---

**Faruq Z Bey**, *tenor saxophone and reeds, born February 4, 1942, died on June 1, 2012 in Detroit, Michigan. He was 70.*

**Tom Bruno**, *early NYC loft scene drummer, died on August 23, 2012. He was 75*

**Janice Brown**, *singer, died on August 20, 2012. She was 55*

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**Lol Coxhill**, *British saxophonist, worked with Derek Bailey and later the London Improvisers Orchestra, died on July 9, 2012. He was 79.*

**James "Sugar Boy" Crawford**, *the New Orleans rhythm & blues singer who wrote and recorded the enduring Mardi Gras season standard "Jock-A-Mo," died on September 15, 2012. He was 77.*

**Mat Domber**, *founder of Arbors Records, died on September 18, 2012. He was 84.*

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**Edwin Duff**, *Scottish singer died on July 9, 2012 in Sydney, Australia. He was 84.*

**Maurie Fabrikant**, *pianist, died on May 16, 2012. in Melbourne, Australia. He was 72.*

**Jean Fanis**, *Belgian pianist, died on September 3, 2012. He was 88.*

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**Charles Flores**, *Cuban bassist, died on August 22, 2012. He was 41.*

**Von Freeman**, *Chicago saxophonist, visionary, who influenced many, died on August 11, 2012. He was 88.*

**Burrell Joseph Gluskin**, *jazz pianist, died on July 6, 2012. He was 85.*

# Obituaries

**Eddie Jenkins**, *drummer, died on June 22, 2012 in Maynard, MA, USA. He was 94.*

**Jimmie Jones**, *photographer, died on July 22, 2012 in Bettendorf, IA, USA. He was 87.*

**Peter Jones**, *drummer, died on May 18, 2012 in Melbourne, Australia. He was 49.*

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**Annie Kuebler**, *music archivist at Rutgers University, died on August 13, 2012. She was 61.*

**Ben Kynard**, *baritone saxophonist died on July 5, 2012 in Kansas City, MO, USA. He was 92.*

**Byard Lancaster**, *Philadelphia saxophonist who worked with Archie Shepp, Sunny Murray and Bill Dixon, died on August 23, 2012. He was 70.*

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**Larance Marable**, *drummer with Charlie Haden's Quartet West, on died on July 4, 2012 in Manhattan. He was 83.*

**Ilhan Mimaroglu**, *composer who worked with John Cage, Freddie Hubbard and Charles Mingus, died on July 17, 2012. He was 86.*

**Fritz Pauer**, *Austrian pianist, died on July 1, 2012. He was 78.*

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**Rob Pronk**, *arranger, trumpeter, died on July 6, 2012. He was 84.*

**Jody Sandhaus**, *vocalist, died on July 17, 2012. She was 47.*

**Dick Shanahan**, *drummer, died on Aug 5, 2012 in Sherman Oaks, California, United States. He was 81.*

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**Shimrit Shoshan** - *Israeli pianist, died on August 19, 2012. She was 29.*

**Tomasz Szukalski** - *Polish musician, died on August 2, 2012. He was 64.*

**Nabil Totah**- *Jordanian bassist who worked with Herbie Mann, Zoot Sims, Benny Goodman and Lee Konitz, died on June 7, 2012. He was 82.*

*Send obituary notices to [cadencemagazine@gmail.com](mailto:cadencemagazine@gmail.com)  
Please include the name, profession, date and place of death and age.*

# Final Page

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