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Jazz in South Africa
Top Ten Critics Picks of 2016
International Jazz News
CD Reviews
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Obituaries

HANS LÜDEMANN

DAS REALE KLAVIER

Hans Lüdemann – piano & virtual piano



new solo album

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Schallplattenpreis 2016“
CD of the month –
piano news 3/4 -2016

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notes des jazz/ France,
Michel Arcens, 2015



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Cadence Magazine

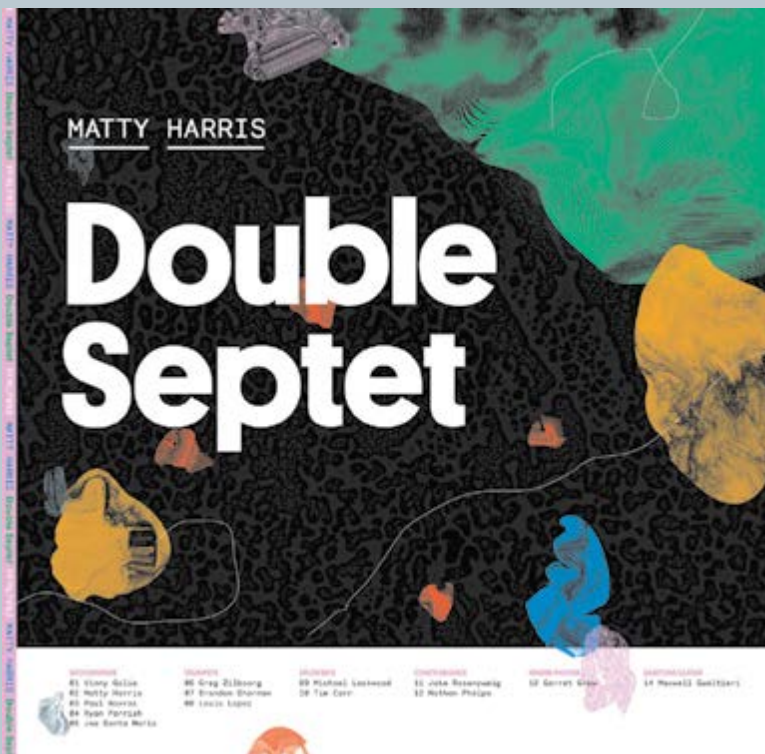
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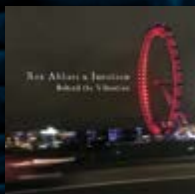
1. **Prayer** 2:23
2. **Jailhouse Doc With Holes In her Socks** 6:00
Hobbs, Scarff, Stone
3. **Tell Time** text by Paula Tatarunis 3:47
Sherrah-Davies
4. **Lemmings** text by Paula Tatarunis 4:17
5. **Like A Wind** text by Sherwood Anderson 6:11
6. **LLAP Libertango** arr. Helen Sherrah-Davies 8:29
[Original - **Libertango 1974**, composed by Astor Piazzolla (1921-1992)]
Scarff, Sherrah-Davies, Hobbs
7. **Squirrel** text by Paula Tatarunis 3:51
8. **Gerbils** 4:21
Stone, Scarff, Hobbs
9. **Gone Now** text by Paula Tatarunis 9:28
Scarff, Hobbs, Howell Brooks

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Jailhouse Doc With Holes In her Socks, (JCA Recordings)

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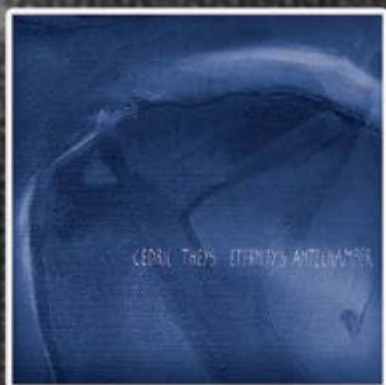
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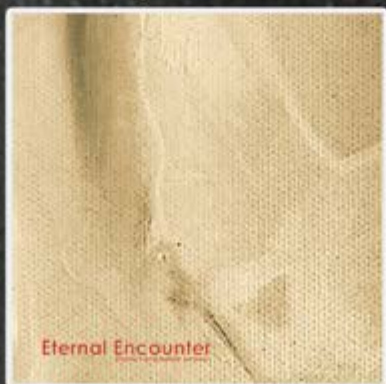
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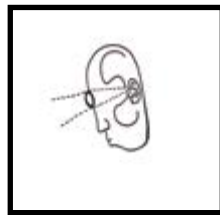


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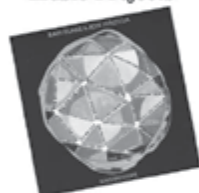
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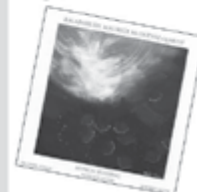
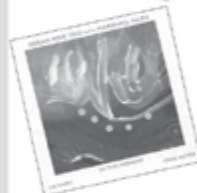
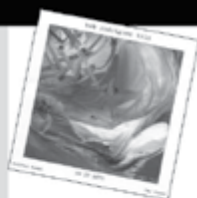
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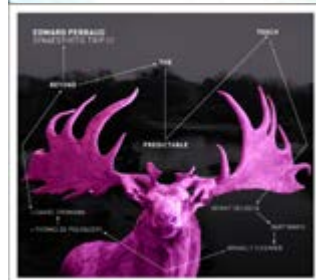
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Pursuing Art for art's sake is easier said than done, but we try. We do not expect to make money with the label, and we judge all of the releases on aesthetic criteria only. We work with musicians who have clear visions, originality, dedication, and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

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

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

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

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

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

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

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

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

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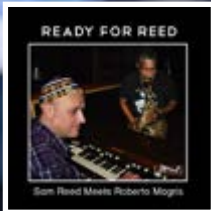
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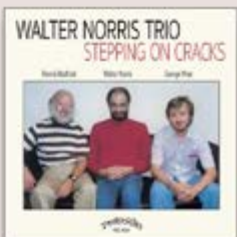
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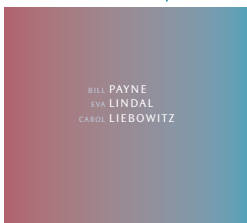
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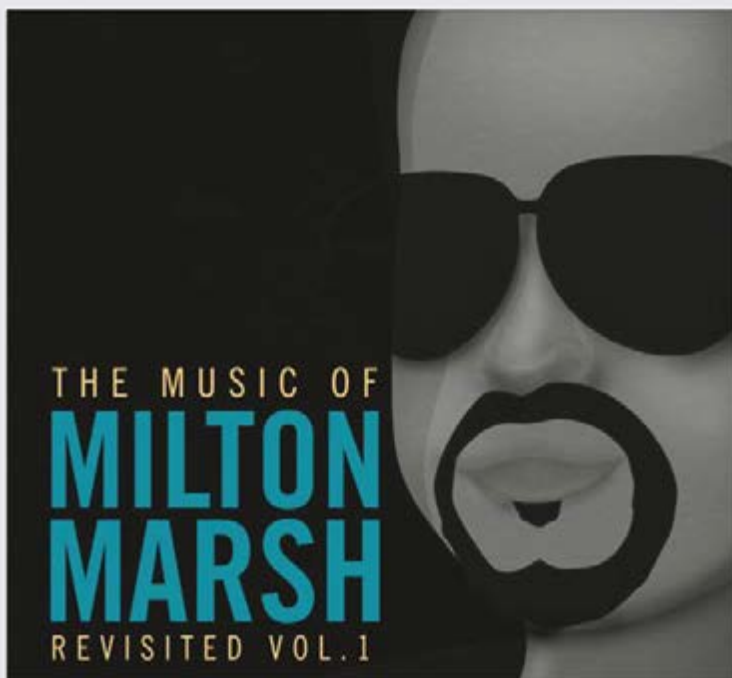
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Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

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Contributors

JAMES BENNINGTON (Feature, Jazz Stories/ Interviews) *has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for Cadence Jazz Records/ CIMP/ CIMPoL, Unseen Rain, OA2, and his own ThatSwan! label. Once mentored by Elvin Jones, Bennington celebrated 25 years in the music field 2015 and was included in Down Beat Magazine's Best Albums of 2014 issue. He is based in Chicago.*

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Contributors

RYAN MEAGHER (Short takes) is a Jazz Guitarist/Composer, and Educator. He is Director of Operations, Portland Jazz Composers' Ensemble (<http://www.pjce.org>)

MARC MEDWIN completed his B.A. in English at Ithaca College, studied musicology at Eastman School of Music, and received his Ph.D. in 2008 from the University of North Carolina, having completed his dissertation on the late works of John Coltrane. Marc now teaches full time at American University in Washington, D.C., where he is Assistant Professor in the Performing Arts / Music Division. Increasingly active in the fields of performance and journalism, he has written many CD reviews, liner notes and articles for print and online journals and periodicals, including "Jazz Perspectives," "Dusted," "Bagatellen," "Coda," "Cadence," "All About Jazz," and "One Final Note," and has presented scholarly papers at several international conferences. Marc also plays piano and keyboards and has recorded in trio with Henry Grimes and Tyshawn Sorey. Dr. Medwin's research and performance interests include contemporary classical, improvised, and electro-acoustic music.

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

KARL STOBBER, (CD, Book Reviews, Marketing) Writer, broadcaster and international music critic lives and writes in Palm Springs, California.

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

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

T. Watts, (Interviews) Music Journalist T. Watts has written features for Glide Magazine, Blues Blast Magazine and many others. He is a radio producer at KPFB 88.1 fm in Lakeport, CA as well as road manager for the legendary Sugar Pie DeSanto.

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

Top Ten Releases 2016

NELS CLINE, LOVERS (BLUE NOTE)
THE FRED HERSCH TRIO, SUNDAY NIGHT AT THE VANGUARD - PALMETTO
MARK DRESSER SEVEN, SEDIMENTAL YOU, (CLEAN FEED)
DARRELL KATZ & ODDSONG, JAILHOUSE DOC WITH HOLES IN HER SOCKS, (JCA RECORDINGS)
JEFF LEDERER, BROOKLYN BLOWHARDS, (LITTLE (I) MUSIC)
JANE IRA BLOOM, EARLY AMERICANS (OUTLINE)
HENRY THREADGILL ENSEMBLE DOUBLE UP, OLD LOCKS + IRREGULAR VERBS (PI)
SATOKO FUJII – JOE FONDA, DUET (LONG SONG)
MICHAEL FORMANEK ENSEMBLE KOLOSSUS, THE DISTANCE (ECM)
NANCY HARMS, ELLINGTON BY NIGHT (GAZELLE)

Jerome Wilson

LOUIS HERIVEAUX-TRIADIC EPISODE-HOT SHOE
JERRY BERGONZI-SPOTLIGHT ON STANDARDS-SAVANT
BLACK ART JAZZ COLLECTIVE-SIDEDOOR JAZZ CLUB PRESENTS- SUNNYSIDE
LUIS PERDOMO-SPIRITS AND WARRIORS-CRISS CROSS
GEORGE COLEMAN-A MASTER SPEAKS-SMOKE SESSIONS
EHUD ASHERIE-SHUFFLE ALONG-BLUE HERON
DAVE STRYKER-EIGHT TRACK II-STRIKE ZONE
FERIT ODMAN-DAMERONIA WITH STRINGS-EQUINOX
JD ALLEN-AMERICANA-SAVANT
THE COOKERS-CALL OF THE WILD & PEACEFUL HEART-SMOKE SESSIONS

Larry Hollis

TOP TEN REISSUES/HISTORICAL

CHARLIE PARKER-UNHEARD BIRD-VERVE
LARRY YOUNG-IN PARIS-RESONANCE
ERROLL GARNER-READY TAKE ONE-SONY LEGACY
WOODY SHAW/LOUIS HAYRES-THE TOUR VOL.1-HIGH NOTE
DON MENZA SEXTET-LIVE AT CARMELO'S-FRESH SOUND
THAD JONES/MEL LEWIS-ALL MY YESTERDAYS-RESONANCE
PHIL WOODS QUINTET-LIVE AT THE DEER HEAD INN-DEER HEAD
COUNT BASIE & HIS ATOMIC BAND-COMPLETE LIVE AT CRESCENDO - PHONO
RICHARD "GROOVE" HOLMES-GROOVE-HALLMARK

Larry Hollis

CRAIG HARTLEY- BOOKS ON TAPE - VOLUME 2
ANDREW CYRILLE, THE DECLARATION OF MUSICAL INDEPENDENCE - ECM
ANTHONY BRAXTON QUARTET (WARSAW) 2012 FORTUNE
TRIO X LIVE IN TERRYTOWN - CIMPOL
NEIL ROLNICK EX MACHINA - INNOVA
STEVE SWELL KANREKI: REFLECTION AND RENEWAL - NOT TWO
KENNY WERNER - THE MELODY - PIROUET
WADADA LEO SMITH/VIJAY IYER - A COSMIC RHYTHM WITH EACH STROKE - ECM
MARILYN CRISPELL / GERRY HEMINGWAY - TABLE OF CONTENTS - INTAKT
SAMUEL BLAIS - DAVID LIEBMAN - CYCLING

David Haney

BEST MALE VOCAL RECORDING: NICOLAS BEARDE, "INVITATION" (RIGHT GROOVE RECORDS 3660)

BEST DEBUT: VICTOR GOULD, "CLOCKWORK" (FRESH SOUND NEW TALENT 502)

Lugwig Van Trikt

Top Ten Releases 2016

KEN ALDCROFT, MISTER MISTER TRIO RECORDS 5503
JOSEPH DALEY, WARREN SMITH, SCOTT ROBINSON THE TUBA CHRONICLES CD
BABY JADA MUSIC 004
UWE OBERG TWICE, AT LEAST LEO 733
SWQ RAMBLE LEO 738
GOAT'S NOTES COSMIC CIRCUS LEO 736
GRANULARITIES SCENES FROM A TRIALOGUE AMIRANI RECORDS 045
DON CHERRY, JOHN TCHICAI, IRENE SCHWEIZER, LEON FRANDIOLI, PIERRE FAVRE
MUSICAL MONSTERS INTAKT 269
IRENE ARANDA, GERMAN DIAZ, LUCIA MARTINEZ, TRIBUS NUBE 1013
GUNTER HAMPEL MUSIC AND DANCE IMPROVISATION COMPANY LIVE BIRTH
150831 (DVD)

Bernie Koenig

AZIZA (POTTER/LOUEKE/HOLLAND/HARLAND) - (DARE2)
JIM BLACK TRIO - THE CONSTANT (INTAKT)
JANE IRA BLOOM - EARLY AMERICANS (OUTLINE)
BARRY GUY - MARILYN CRISPELL - PAUL LYTTON - DEEP MEMORY (INTAKT)
MARY HALVORSON OCTET - AWAY WITH YOU (FIREHOUSE 12)
WADADA LEO SMITH - AMERICA'S NATIONAL PARKS (CUNEIFORM)
HENRY THREADGILL ENSEMBLE DOUBLE UP - OLD LOCKS AND IRREGULAR VERBS
(PI)
MARCOS VARELA - SAN YGNACIO (ORIGIN)
DAN WEISS - SIXTEEN: DRUMMER'S SUITE (PI)
MATT WILSON'S BIG HAPPY FAMILY - BEGINNING OF A MEMORY (PALMETTO)

Ken Weiss

DENNY ZEITLIN, "EARLY WAYNE" (SUNNYSIDE 1456)
DAVID MURRAY, GERI ALLEN, TERRI LYNE CARRINGTON, GERI ALLEN - POWER TRIO,
"PERFECTION" (MOTEMA MTA-CD-193)
JEREMY PELT, "#JIVE CULTURE" (HIGH NOTE HCD 7285)
JAIMEO BROWN, "TRANSCENDENCE WORK SONGS" (MOTEMA CD-191)
I AM THREE, "MINGUS MINGUS MINGUS" (LEO RECORDS CD LR 752)
MATT PARKER, "PRESENT TIME" (BYNK 002)
TOM HARRELL, "SOMETHING GOLD, SOMETHING BLUE" (HIGH NOTE HCD 7289)
WOODY SHAW & LOUIS HAYES, "THE TOUR - VOLUME ONE" (HIGH NOTE 7291)
PETER EVANS/ALFRED VOGEL, "II PICCOLO INCIDENTE" (BOOMSLANG RECORDS)
CORTEX, "LIVE IN NEW YORK" (CLEAN FEED 381)

Lugwig Van Trikt

TAYLOR HO BYNUM - ENTER THE PLUSTET (FIREHOUSE 12)
COURVOISIER / FELDMAN / MORI / PARKER - MILLER'S TALE (INTAKT)
ANDREW CYRILLE - DECLARATION OF MUSICAL INDEPENDENCE (ECM)
MARK DRESSER - SEDIMENTAL YOU (CLEAN FEED)
MICHAEL FORMANEK ENSEMBLE KOLOSSUS - THE DISTANCE (ECM)
GENERATIONS QUARTET - FLOW (NOT TWO)
MARY HALVORSON - AWAY WITH YOU (FIREHOUSE 12)
JON LUNDBOM & BIG FIVE CHORD - 2016: EPS (HOT CUP)
WADADA LEO SMITH - AMERICA'S NATIONAL PARKS (CUNEIFORM)
TIERRA MESTIZA (ANGELICA SANCHEZ / OMAR TAMEZ) - FLORESTA (NONJAZZ)

Robert Iannapollò

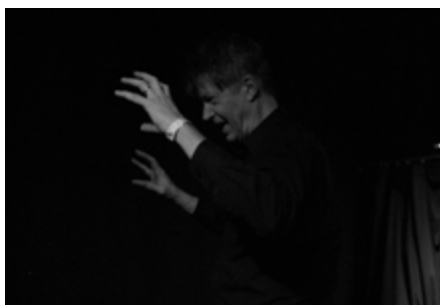
Top Ten Concerts Philadelphia

Top Ten Concerts in Philadelphia by Ken Weiss

12/19/15 – Rez Abbasi's *Invocation* at Painted Bride Art Center – A groundbreaking night and the world premiere of new music by the Pakistani American guitarist exploring his Indian influences by drawing on South Indian Carnatic music along with fellow heavy hitters – Vijay Iyer (p), Rudresh Mahanthappa (sax), Johannes Weidenmueller (b), Elizabeth Means (cel) and Dan Weiss (d).

1/15/16 – Nels Cline/Larry Ochs/Gerald Cleaver Trio at Boot & Saddle (Ars Nova Workshop) – Cline was a blur of activity working his elaborate assortment of electronic controls which enabled him to spit a wide array of sounds and beats that Ochs and Cleaver responded to with immediate accuracy. The Nick Mazzarella Trio opened the night featuring Frank Rosaly's layered percussion.

2/27/16 – *Rooms* at Swarthmore College – German pianist Hans Ludemann's trio with French bassist Sebastien Boisseau and German drummer Dejan Terzic dealt (mainly) with Ludemann's compositions that were heavily layered with textures and tempo changes. Carla Bley's "Ida Lupino" was a highlight and a fitting tribute to Ludemann's friend and mentor, the late Paul Bley.



Top Ten Concerts Philadelphia

4/9/16 – Amir ElSaffar's Rivers of Sound Large Ensemble at Kimmel Center – This was the concert premier of this 17-piece ensemble that expanded the leader's unique distillation of contemporary Jazz through Iraqi maqam music. The musicians represented numerous countries and presented a united front while crafting music filled with spacious beauty. A truly triumphant performance.



4/16/16 – Bill Charlap Trio at Chris' Jazz Café – Charlap's debut at Chris' was a rousing success as he devoured The Great American Songbook with spacious lyricism and a feisty approach, along with David Wong (b) and Kenny Washington (d).



4/30/16 – The Outsiders Improvised & Creative Music Festival at The Philadelphia Clef Club – Jamaaladeen Tacuma's sophomore festival production effort bore major fruit and included significant funding from outside sources which allowed him to feature John Zorn with Odean Pope, Elliott Sharp with Bobby Zankel, and finally wrapping it all up past 2 AM by performing with Henry Grimes, James Brandon Lewis, and Justin Faulkner.



Top Ten Concerts Philadelphia

6/22/16 – Jason Moran and the Bandwagon at South Jazz Parlor – Moran's high flying trio has perfected their art over their 18-year history. The opportunity to hear them in such an intimate setting was a rare treat.

8/30/16 – Tipple [Frode Gjerstad, David Watson, Kevin Norton]; Bhub Rainey/Ben Bennett; Daniel Levin at Da Vinci Art Alliance (Fire Museum Presents) – Although the number of performers present may have equaled the paying audience, these three sets offered very different angles on the state of today's improvisatory music by artists playing their asses off.

9/23/16 – Coltrane at 90 – Solo Saxophone Tribute & Marathon (Philadelphia Jazz Project) – A 6-hour excess of riches laying tribute to the legend, who would have turned 90 this day, done at the historic Church of the Advocate, a site where Coltrane played and practiced. Kudos to James Carter for his monstrous solo, as well as the finale of Odean Pope and Azar Lawrence squaring off as a bonus duet. Other performers included Douglas Ewart, Willie Williams, Bobby Zankel, Ole Mathisen, Mark Allen, Darius Jones, Billy Harper, James Brandon Lewis, Sonny Fortune, Carl Grubbs, Rudresh Mahanthappa, George Barron and Greg Osby.

Also, not featured in photo
5/13/16 – Allison Miller's Boom Tic Boom at Philadelphia Art Alliance (Ars Nova Workshop) - The penultimate performance of a draining tour found Myra Melford (p), Jenny Scheinman (vin), Kirk Knuffke (cnt), Ben Goldberg (cl, contra alto), Todd Sickafoose (b) and Allison Miller (d) admittedly exhausted but they still fired up a rambunctious set featuring unexpected sounds from contra alto and violin.



Short Takes: Vancouver

The new year starts off swinging 1/5 at Frankie's with trumpeter Chris Davis playing Donald Byrd's Catwalk along with Steve Kaldestad tenor, Miles Black piano, bassist Adam Thomas & drummer Julian MacDonough followed 1/6&7 with guitarist Oliver Gannon's 4tet (with Miles Black, bassist Jodi Proznick & Craig Scott drums). On 1/8, vocalist Darlene Ketchum and pianist Bill Sample appear with Bill Runge sax, bassist Rene Worst and drummer Buff Allen. Miles Black's 3 play the music of Gene Harris 1/12 with bassist Russ Botten & Dave Robbins drums. Organist Chris Hazelton is in from Kansas City 1/13&14 along with Chris Davis, guitarist Dave Sikula & Charles Rugeiro drums. On 1/15, guitarist David Blake appears with Brad Turner trumpet, bassist Darren Radtke & Joe Poole drums. Vocalist Jennifer Scott's 4tet celebrates Abbey Lincoln 1/19 with Cory Weeds sax, Jodi Proznick & Bernie Arai drums, followed 1/20&21 by Jodi Proznick's quartet (Steve Kaldestad tenor, pianist Tilden Webb & drummer Jesse Cahill) plus vocalist Katherine Penfold. Blue Gardenia with Daphne Roubini vocal/ukulele appears 1/22. Two Much Guitar with guitarists Oliver Gannon & Bill Coon play a tribute to John Coltrane 1/26. Mimosa appears 1/27 followed 1/28 by bassist John Lee's 3 playing the music of Ray Brown along with Nick Peck piano & drummer Kelly MacNayr. Saxophonist Remi Bolduc's Jazz Ensemble with Francois Bourassa piano, bassist Fraser Hollins & drummer Dave Laing plays a tribute to Dave Brubeck 1/29. Jill Townsend's big band closes out January at Frankie's 1/30. February opens at Frankie's 1/3 with Cory Weeds 4tet with guest Harold Mabern on piano, Michael Glynn bass & Julian MacDonough. Re-Vibe is next 1/5 with vibist Nick Apivor, Craig Scott on vibes, marimba & drums, Miles Black, Kerry Galloway electric bass and Joe Fountain drums. On 1/9 clarinetist Geoff Claridge's 5tet with Nick Peck, Josh Roberts guitar, Andre Lechance bass & Bernie Arai) do a tribute to Benny Goodman. New York guitarist Dave Stryker and altoist Steve Slagle appear 2/10 along with organist Jared Gold and Jesse Cahill. Bluesman Steve Kozak's band is in 2/11 with vocalist Katherine Penfold 2/12. Siobhan Walsh's group appears 2/18 followed by Way North 2/19. Vocalist Maya Ray has a CD release gig 2/23 with Miles Black, Andre Lachance, Joel Fountain, Cory Weed, tenor & Vince Mai trumpet & flugelhorn. Trumpeter Gabriel Mark Hasselbach and vocalist Alita Dupray appear 2/24. Guitarist Rob Montgomery appears 2/25 with Alita Dupray & Amanda Dean for a CD release. Vocalist Karen Plato & Lorraine Foster do a free gig 2/26 along with Dan Reynolds piano, bassist Paul Rushka & drummer Buff Allen... Elsewhere, Battle Trance is at the Western Front 1/28. The group is comprised of four tenor players: Travis Laplante, Matthew Nelson, Jeremy Viner & Patrick Breiner. Also at the Front 2/3 is drummer Harris Eisenstadt and Old Growth Forest. The jazz series at Capilano U presents The Bad Plus 1/20 and a tribute to New Orleans with the "A" Band & NiteCap vocal group 1/27. Vocalist/pianist Laila Biali appears with NiteCap 2/24. On 3/10, bassist Ben Allison's 4tet appears with trumpeter Jeremy Pelt, guitarist Steve Cardenas & drummer Allan Mednard at The Western Front... In November & December, Frankie's started a big band night on some Monday nights. The series included big bands led by Jill Townsend, James Danderfer, the Cap "A" Band led by director Brad Turner playing the music of Thad Jones, and the Fred Stride Jazz Orch. In September, tenor player Grant

Short Takes: Vancouver

Stewart appeared at Frankie's with a piano-less trio with bassist Paul Sikivie & brother Phil Stewart drums. The group played a mostly standards and lesser known tunes. One outstanding tune in the first set was Bud Powell's "Un Poco Loco". Between sets, I mentioned to Grant that nobody plays that tune these days. He replied "That's because it's hard". But he did an amazing job of playing Bud's piano line on his tenor. Other tunes included a tune by Percy Faith "Maybe September" and a smoking' version of "After You've Gone" with a fast walking solo (call it running) by Sikivie. The second set opened with "The Best Thing For You" followed by Elmo Hope's "Roll On" (on which Sikivie worked a Monk quote into his solo), Tommy Dorsey's "Just As Though You Were Here", "All Through The Night", "Amsterdam After Dark", and Barry Harris' "Luminescence". Stewart's group continues the tenor trio pioneered by Sonny Rollins. Stewart's playing reflects Rollins' powerful but inventive playing and is one of the most engaging and enjoyable tenor players around today...For the latest local jazz info, go to www.coastaljazz.ca.

Ron Hearn

Short Takes: Calgary

The first Canadian Festival produced by JazzYYC, Calgary's jazz collaborative, in November 2014, was nearly snowed out by an early winter storm. The main event was a day-long affair of a series of concerts at the newly opened Festival Hall located in the historic Inglewood district. Dedicated jazz fans and artists and JazzYYC volunteers risked the tricky highways and byways to get to the shows, but only some of the performers could look out from the stage and see a full house. Three years later, the clouds and snow not only stayed away for the November 10 - 13 festival, but the program, now expanded over four days, sold out almost every performance. Once again centred in the "Music Mile" commercial neighbourhood of Inglewood, the fest provided a wide swath of national and locally-based talent, starting at staggered times, so that it was possible to at least take in a set at each show if you wanted to hit every one. Kicking off on Thursday at the Ironwood Stage & Grill, Toronto pianist and bandleader Amanda Tosoff and her quintet (Lydia Persaud, voice, Alex Goodman, guitar, Dan Fortin, bass and Morgan Childs, drums) presented her Words project, for which she has taken both new and familiar poems and lyrics, some written by her own family members, and framed them in her original compositions. The result is an artistic mix of genres, from folk to jazz, with many rich textures and favours. It was November 10, when our nation was mourning the passing of our beloved poet Leonard Cohen. So, when JazzYYC president Deb Rasmussen introduced the concert, she dedicated it to Cohen's memory. And the date could not have been more appropriate for such an event. Later that evening, a lively crowd filled Lolita's Lounge for Baritone Madness—three of western Canada's top baritone sax players, Pat Belliveau, Keith O'Rourke and Gareth Bane, all from Calgary, in quintet, playing swing to funk, with Jeremy Coates on bass and Tyler Hornby on drums.

Short Takes: Calgary

Friday night brought Calgary native Terra Hazelton home from Toronto, where she is a busy jazz vocalist, stage singer and actress and radio host, to perform with one of Alberta's most popular swing bands, the Polyjesters. November 11 is Remembrance Day in Canada. In honour of the day, the theme of Friday's show harkened back to the Second World War era, when swing was at its greatest height of popularity. The performance was a tribute to that music and included swing dancers and tap dancers. As with most of the larger shows, this also was held at the Ironwood.

Up the street at Lolita's, Canadian contemporary jazz guitarist/composer Matthew Stevens in trio performed music from his debut recording as a leader, *Woodwork*. The show was enhanced by the surprise visit of David Binney, who joined the performers on stage to tear it up a bit on the alto saxophone. Saturday evening led off with reedman Quinsin Nachoff and his acclaimed quartet Flux, featuring the previously mentioned, much lauded progressive jazz saxophonist Binney. Billed as a project exploring elusive terrain between modern jazz and contemporary classical, it did exactly that, with Binney frequently leading the exploration. Nachoff had just finished participating in the fall's Artist in Residence program at the National Music Centre, selected based on artistic merit, validity and impact, and the concert was held in the new King Edward Hotel performance space of the centre, which opened in the summer. Back at the Ironwood, Calgary bluesman Steve Pineo got the joint jumping with a seven-member orchestra that included many of the top jazz and blues players in town, while at Lolita's, alto and soprano saxophonist Richard Harding led a quartet through several much adored but no longer often heard standards (Harlem Nocturne, anyone?) plus a few compositions of his own. The final day provided what JazzYYC is now calling its signature event, the Inglewood Jazz Walk. This is probably the fourth time they have hosted the walk, which stations jazz combos in cafes, restaurants, galleries and shops throughout the neighbourhood to provide live music free to the listeners from noon to 5 p.m. Six groups, from duos to big band, played sets at five venues. All were local performers, ranging from the compelling vocalist Aimee-Jo Benoit, accompanied by talented guitarist Neil McVey, to the multi-genre drummer Jeff Sulima, who has only recently moved in to the Calgary jazz scene. The final show of the festival brought together a guitar trio comprised of some of the finest guitarists in the country, Ralf Buschmeyer, Aaron Young and Neil McVey, playing jazz, roots, blues and rock. In addition to producing the fall and summer festivals, JazzYYC has continued their Illumin8 jazz series in 2016/17. The lineup for the season starting in September included Juno Award-winning groove-oriented electric jazz band Metalwood, who have recorded with the Verve Music Group and Universal Music Canada. Personnel are, from Toronto, Mike Murley, saxophones, from Vancouver, Brad Turner, keys and trumpet, and from New York, Calgary native Chris Tarry, electric bass, and Ian Froman, drums. The group was touring with first recording in 14 years--Twenty--marking 20 years since the band first formed.

Short Takes: Calgary

October saw the Toronto-based group that tries to combine a love of improvisational jazz and indie pop-- The Worst Pop Band Ever--back in town to play for its ever-growing fan base .

The series continued December 2 with New York's frequent collaborators, the dynamic sax player/composer/author Walt Weiskopf, whose long-running, current sideman gig is with Steely Dan, and pianist/composer Peter Zak, in quartet with Kodi Hutchinson on bass and Quincy Davis on drums. The first show of the series in the New Year brings a return visit of Vancouver's prolific saxophonist, recording producer and show presenter Cory Weeds, who for 13 years owned and operated that city's Cellar jazz club. He is coming to town with a project started in 2013 with veteran US jazz piano stylist, Harold Mabern, renowned for his soulful phrasing and bluesy refinement, and for delighting audiences by imparting his immense personal knowledge of jazz history. The quartet, rounded out by bassist Michael Glynn and drummer Julian MacDonough, will perform music from their 2014 release *As Of Now*, along with some Mabern originals and selections from the *Great American Songbook* on January 28.

On February 22, Calgary vocalist and rising jazz-pop star Ellen Doty will launch her new CD with Vancouver saxophone virtuoso Eli Bennett. I last saw the 35-time international-award-winning player and four-time Leo-nominated film composer Bennett performing with the Calgary Creative Arts Ensemble in September 2015. I don't think he ever takes a day off, and since that time he has garnered even more international and national awards--for good reason: he is an exhilarating performer of groove-based tunes. In March, Canada's "sweetheart of swing," the vocalist Alex Pangman, will be back in town to join Calgary trumpeter, composer and big band leader Johnny Summers for an evening of swing music and dancing.

In April, we can look forward to a full blast of Afro-Cuban music, when the enthusiastic trombonist Luis Bonilla from the Vanguard Jazz Orchestra in New York City joins Edmonton bassist Rubim de Toledo and pianist Chris Andrew with Calgary's Montuno West ensemble.

The final show of the *Illumin8* series, in May, will bring in one of Quebec's greatest collaborative teams, saxophonist Remi Bolduc and pianist Francois Bourassa, to lead a tribute to the great jazz innovator Dave Brubeck, which they recorded in 2015. On the big stage of the Jack Singer Concert Hall, two top US touring groups will complete this season of the TD jazz series. The five-Grammy-winning vocalist Dianne Reeves, with Peter Martin, Romero Lubambo, Reginald Veal, and Terreon Gully, plays February 23. The Miles Electric Band led by Grammy winning drummer, former bandmate and nephew of the late Miles Davis, Vincent Wilburn, Jr., performs April 27. With him will be an all-star lineup of Robert Irving III, piano, Blackbyrd McKnight, guitar, Munyungo Jackson, percussion, Antoine Roney, saxophone and Darryl Jones, bass, along with programmer/remixer DJ Logic and Grammy nominated trumpeter Christian Scott, for an eclectic fusion of jazz, rock, hip hop and world music. The newish Bella Concert Hall at Mount Royal University will

Short Takes: Calgary

present New Orleans drummer and composer and Wayne Shorter's all-star quartet alumnus Brian Blade, leading The Fellowship Band on January 29. And Cuban native Pedro Pablo "Pedrito" Martinez, a rumbera and Oru Seco master, performs Afro-Cuban music in quartet April 22. The University Theatre will have the virtuosic Alan Baylock conducting the U of Calgary Jazz Orchestra on March 27.

Jazz in the smaller venues continues to thrive. Among the most popular weekly events is the jazz jam at Kawa Espresso and Wine Bar. The music is high in quality and energy, and often enjoys contributions from musicians visiting from out of town. Lolita's Friday evening jazz shows, programmed by JazzYYC, usually feature local players, often in interesting new combos, and always to a good house--fortunate since the performers play for the door. Vocalist Deanne Matley has organized a monthly vocal jazz series at Red Bush Tea & Coffee Company that features a different artist each show, backed up by the seasoned trio of Andrea Petrity, piano, Stefano Valdo, bass and Robin Tufts, drums, which has been very well attended. The jazz series on the first Wednesday of every month at the Cliff Bungalow Mission Community Centre pulls in a full house regularly and offers musicians the opportunity to try out new material with a live audience. (Aimee-Jo Benoit will front a sextet there April 5.) Other clubs are coming onstream with jazz policies and it will be interesting to see what we end up with at the close of 2017.

Among the most encouraging changes over the past 12 months or so are the opening of new concert venues, such as at the National Music Centre/ Studio Bell and at Mount Royal College, plus the expansion of JazzYYC's programming. Through efforts led by JazzYYC's director at large, artist relations and event development, jazz bassist/producer/radio host Kodi Hutchinson, the programming has grown in its inclusiveness of local talent. I see this as a real opportunity for Calgary to become one of those cities known for fostering great jazz talent.

Sheila Thistlethwaite

Short Takes: Philadelphia

Philadelphia, PA- Summer Jazz doldrums gave way to fall's bounty of gigs and events. Mid-September begat two extended festivals. The 2016 Philadelphia United Jazz Festival (produced by LifeLine Music Coalition) ran from 9/14-18 and included Gerald Veasley, Alex Bugnon, Denise Montana and To the Max, along with many others, and culminated on 9/17 with over 10 hours of music at South Jazz Parlor that included G. Calvin Weston & The Outsiders, U.S. Army Jazz Ambassadors, Sangué Mbacke, Arpeggio Jazz Ensemble and Bobby Zankel. Trumpeter Theo Croker & Escape Velocity played at South Jazz Parlor on 9/16 as part of the festival. Croker admitted to some nerves performing in town for the first time because of the city's rich history and knowledgeable fans. He's a kool kat and didn't reveal any jitters but made sure to announce that the reason he wore shades on stage was that, "The glasses are for the lights, not for you. My eyes are bad, I get migraines." After promising to only play tunes from his new disc, he couldn't help himself from sliding in a standard - "Body and Soul." "No matter how funky we get, that's a part of the tradition," Croker said, "and we played "Body and Soul" because that is the tradition. It's important to know your history and the present. I almost sang but you East Coast guys all are tough. I was gonna get my Chet Baker out." He later mentioned that Joe Henderson was his favorite composer before playing Henderson's "A Shade of Jade," and that the band's name Escape Velocity means to, "Raise your vibrations high enough to transcend bullshit. That's what I'm personally trying to get to." Oh, and Croker was fond of saying "shit." His band included Michael King (p), Anthony Ware (ts), Kassa Overall (d), and first time bassist, Philly's Nimrod Speaks. Croker successfully varied his sets with the tradition as well as soul, funk, and more... Pianist Thollem McDonas made a pit stop at House Gallery 1816 on 9/20 (Fire Museum Presents) while stopping in the area to work on a separate project with his artist wife to create an audio/visual experience of America by venturing through all 48 states of the continental U.S. He considers himself a traveling artist with no home, although he does hunker down in Northern New Mexico at times where there's some family. His classical training came through heavily in his playing as did his wide world interests. Prodigious skills and imagination allowed for a dramatic presentation that began with him saying, "I love playing in houses [like this one], well, okay, I'll see you later," before diving into his performance. One piece began with prepared piano. He placed thick tape horizontally across the strings for a popped corn sound effect when he pushed the ivories. There was even a musical effect upon removing the tape. He later played extensively inside the piano. Although his music was all improvised, there was never the experience that what he was doing was on the edge of risking failure. He fully knew the response that was to come. The night was opened by the Space Whale Ensemble... John Coltrane, who was a Philadelphia resident in the '40s and '50s, would have been 90 on 9/23. He was given a fitting salute by the Philadelphia Jazz Project with a 9-day festival - Coltrane at 90 - from 9/17-25 at various points throughout the city. A momentous 6-hour (mostly) solo saxophone tribute marathon took place on 9/23, Coltrane's actual birthday, at the historic Church of the Advocate, a site where Coltrane practiced and performed. The (partial) list of participants included James Carter, Billy Harper, Greg Osby, Odean Pope, Azar Lawrence, Douglas Ewart, James Brandon Lewis, Carl Grubbs, Sonny Fortune, Rudresh

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Mahanthappa, Willie Williams, Bobby Zankel, Ole Mathisen, Sam Reed, George Barron, Julian Pressley, Mark Allen and Darius Jones. Each artist, or collection of saxophonists, got 20-30 minutes to pay their respects. A lot of Coltrane's music was covered, of course, but many chose their solos to serve as paeans to the late master rather than reproductions of his sound and compositions. Rudresh Mahanthappa opened his set by saying, "I think it's much more important to show what I've learned rather than play someone's music." He also said he had heard the album *Om* early on and was turned off to Trane but when he heard *Giant Steps* in high school he became a Coltrane advocate. Douglas Ewart included two dancers in his program. Billy Harper gave a personal account of seeing Coltrane live – "I thought he was going crazy, beating his chest. He heard different things. Later I realized he was chanting. What I learned was his understanding of music as an expression of spirituality." A frazzled Sonny Fortune announced it took him almost two hours to get through New York's Lincoln Tunnel, significantly delaying his arrival. "I'm so exhausted I don't know if I can play!" He did play and sounded great. Fortune recalled playing the church in 1966 along with Coltrane. Carl Grubbs, whose cousin Naima was married to Trane, said he used to go to New York to take lessons from Coltrane and one time Bobby Timmons came by and was handed a brown paper bag with the earliest foundations of "Giant Steps" on it. James Carter got the night's most boisterous standing ovation with a vicious set that started off funky and turned into a demonstrative bloodletting. The other big moment was the finale of Odean Pope and Azar Lawrence. They formed a surprise duo for a blowing session after each took their respective solos. The next day, Billy Harper commented on the experience – "It was definitely inspirational to play there last night. There was a certain feeling on Coltrane being pleased and looking down from the heavens at the appreciation that he was given by everyone there, including the listeners. I am sure that Trane was happy about the affair." The event was free... The Institute of Contemporary Art's current presentation is "The Freedom Principle: Experiments in Art and Music, 1965 to Now," which runs through March 19 (info at icaphila.org). The exhibition, organized by the Museum of Contemporary Art Chicago, where it was first shown, draws from two groups that sprung up from that city's South Side in the late '60s – the AACM and AfriCOBRA (African Commune of Bad Relevant Artists) – and historically spotlights a movement in music and art that built in Chicago 50 years ago and still continues to influence contemporary art and culture today. Original art by numerous artists was displayed, including Roscoe Mitchell, Muhal Richard Abrams, Matana Roberts, as well as original scores filled with art by Wadada Leo Smith and Anthony Braxton (for his *Falling River Music*). A section of the museum was occupied by an installation created by Douglas Ewart, George Lewis and Douglas Repetto called *Rio Negro II* (2007/15). Ewart's bamboo creations were electronically energized to move up and down as whirligigs twirled... George Lewis presented his Calder project, a composition for percussion and brass written in tribute to the American sculptor, inside the previously mentioned installation on 9/29 (Miya Masaoka and also Ken Vandermark had performed at the museum earlier in the week). Utilizing Thurman Barker, Eli Fountain, Aiyun Huang and Dan Blacksberg to freely roam around the space, playing percussion stations that mirrored the interlocking components of a

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Calder free-floating sculpture. A front stand filled with small instruments (an AACM specialty) was set up in the front. Lewis announced the project arose out of his fascination for Ewart's bamboo creations and the want to use them in some way but, "Well, I can't play bamboo so I put these things on motors." He also said the goal was to, "Put people in a contemplative place, not necessarily a spiritual place. We usually have benches out that people can sit on but tonight we'll have musicians walk through it." The collective meditation had plenty of quiet time for the listener to soak up thoughts. The Calder presentation was part of the ongoing exhibition Endless Shout, which asks how, why, and where performance and improvisation can take place inside the museum... Lewis' month of work with the ICA also included a striking tribute to departed friend and fellow artist, Terry Adkins, famed for his work as a saxophonist, photographer, videographer, spoken-word poet and found-object sculptor, on 10/12 at FringeArts. Lewis' "A Recital for Terry Adkins" is both a computer-generated video installation and live musical event. Lewis had been working on a joint piece with Adkins, before his untimely death in 2014, which would have featured the visuals of Romare Bearden's work. Lewis refocused the concept to include Adkins' work and voice. Lewis sat to a side and worked the electronic portion of the presentation and Ensemble Pamplemousse slowly descended the stage steps with tiny bells, dressed in flowing ruby red choir robes. The music, which utilized space, was mournful yet resilient, while the visual display paid tribute to African Americans – including an image of Beethoven and later his reappearance as black Beethoven – with stills and videos of Adkins' sculptural installations. Bassist Jamaaladeen Tacuma came out to listen and presented Lewis with a present – a slick long jacket from Prada that almost fit. "Jamaaladeen is a lot thinner than I am," he said... George Lewis concluded his time at the ICA on 10/14 with a conversation with visual artist Jennie C. Jones followed by a dual performance by Douglas Ewart and dancer Ni'Ja Whitson within the Rio Negro structure designed by Lewis and Ewart. Ewart entered the installation by banging two black stones together while Whitson pushed a stone along the ground. Soon Ewart was playing his numerous creations that were scattered around the space. "Simple ideas become complex when you magnify them," he announced. "It's like looking at the pores of your skin." Ewart revealed this was the first public performance of Rio Negro, "But we could bring it to your house!"... Guitarist/vocalist Camila Meza had Shai Maestro (p), Rick Rosato (b) and Jeremy Dutton (d) with her on 10/7 at the Phila. Museum of Art for the museum's Art after Five program that features live music on Friday early evenings. The petite leader arrived late and flustered for the gig – "I literally arrived in Philly like 15-minutes ago and that has a reason. I'm from Chile and I still don't know the highways!" She settled in after the first tune, and by time she performed "Luchin" as a solo, she scored big with the touching ballad. Meza later said that when she sings "Luchin," "I get goosebumps"... Congrats are in order for Brent Woods who was recently promoted from interim to permanent Director of Cultural Affairs for Montgomery County Community College – proof that nice guys can finish first. Located outside of Philadelphia, MCCC continues to program some of the most interesting gigs in the area in their intimate space. The Joey Alexander Trio on 11/6 was a real "get" for the college. Booked 14 months in advance, the 13-year-old shooting star's price tag has skyrocketed. Under his mother's watchful eye, the dimin-

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utive, bushy-haired Bali native showed what all the fuss is about. Running thru a set of mostly original tunes, including "City Lights," "Sunday Waltz," and "Soul Dreamer," Alexander said he finds it harder to interpret other people's songs but that was him being overmodest as his cover of "Chelsea Bridge" was a keeper and he drew the biggest cheers of the night with Monk's "Thelonious." Alexander's love of melody and space was very evident in his playing, as well as an interest in conversational playing with his band – bassist Alex Claffy (overheard to say, "I'm struggling with this rented bass") and drummer Kyle Poole (who said, "Sometimes I look over and see a 13-year-old and it's almost trippy"). At a post-set interview arranged by the college, Alexander was asked about being age 13 – "I'm a human being, whatever age we are." By the way, he likes to swim, watch movies, and play with action figures, and he's completing his education by online schooling through his new home base of New York City. Interestingly, although he grew up with Gamelan music, he has no desire to incorporate it into his work. Finally, he gave advice – "Keep listening – this music is not as easy as you think. You've got to be brave. If you're not, don't play Jazz." Later, outside the venue as the ever affable teen waited for transport, he responded to a question about the extent of his avant-garde influences. He noted interest in Cecil Taylor and Wayne Shorter, who he's gotten a chance to play with, but commented that, "Playing like that is hard." ...Area saxophone hero Bobby Zankel continued his association with the Painted Bride Art Center on 11/10 when his orchestra – The Warriors of the Wonderful Sound – celebrated one of his idols – Jackie McLean. Enlisting the help of Rene McLean, Jackie's son, who made the voyage down from Connecticut, the Thursday night audience was treated to two Jackie Mac songs, "Appointment in Ghana" and "Bird Lives," two songs by the younger McLean – "Rites of Passage" and "Morning Prayer," and two Zankel originals – "So Hot," originally composed for a youth orchestra to address their views on global warming, and his classic piece "The Next time I See You." McLean was a standout on tenor, sounding eerily like his dad whenever he picked up his alto, and never touched the glistening flute camped out on its stand. Zankel had spent the previous 4 months working up the music, arranging it for the Warriors, and his hard work paid off. As always, the Warriors (sax – Julian Pressley, Josh Lee; Violin – Diane Monroe; trumpet – Josh Lawrence, Stan Slotter; Trombone – John Swana, Larry Toft, Dan Blacksberg; piano – Tom Lawton; drums – Craig McIver; percussion – Francois Zayas; el bass – Lee Smith) were nothing short of sensational... Omar Sosa's rare previous appearances in the area have been at relatively large venues so it was a powerfully impactful to experience him at intimate South Jazz Parlor on 11/13. Sosa was touring his JOG Trio, a band taking its name from the first initial of each member's name, however this proved to be a misnomer as the G, Venezuelan percussionist Gustavo Ovalles, was replaced by Puerto Rican percussionist Manolo Badrena of Weather Report fame. So we'll call it his JOB Trio. German trumpeter Joo Kraus completed the triumvirate. The sinewy Cuban pianist threaded his Afro-Cuban mix of Jazz and world music into an immersive event, a spiritual happening, for a good portion of their second set. At other times, Badrena, a charismatic character, sang percussively and repeatedly in Spanish, chant-like. One of the standout tunes was Kraus' "Jooleo," a tune he named after his self-co-designed trumpet. Kraus manipulated electronics and

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altered sound by hitting his instruments mouthpiece with his palm... Personality-plus guitarist John Pizzarelli at Chris' Jazz Café on 11/18 announced, "I'm from New Jersey, a state close to here," before introducing his quartet during the second set. In addition to showcasing his love for Johnny Mercer tunes, he spoke of his dad, fellow six-stringer Bucky Pizzarelli, and how it was hard to top him. He'd run by dad's home to show off a new song he'd come up with and invariably, Poppa Piz would pop his bubble by telling him how to make it better. He celebrated his dad by playing dad's arrangement of "Deep in a Dream." While introducing "The Sidewinder," Pizzarelli commented on Morgan hailing from Philly which led to an audience member yelling out, "And murdered in New York." To which the guitarist trumped him with, "See that folks, you have the best of both worlds!"... Pat Martino made his annual Thanksgiving weekend spot at Chris' Jazz Café on 11/25-26. It's always a can't miss event as he's in his most relaxed state, playing a matter of blocks away from his home and with plenty of family and friends in attendance. He upgraded from his typical organ trio to a quintet with Adam Niewood (ts) and Alex Norris (trumpet) joining long-timers Pat Bianchi (B3) and Carmen Intorre (drums). Martino hasn't lost any of the finger speed he's known for but perhaps he shined brightest on 11/25's second set's toned-down trio rendition of Ellington's "In a Sentimental Mood." The quintet also covered a tune by Niewood's father, Gerry, the esteemed saxophonist who perished in a 2009 airplane crash, which added special significance to the set... Ars Nova Workshop's promised "mind-expanding evening of music" was delivered as billed on 12/3 with the duo of Makoto Kawabata (el g) and Tatsuya Nakatani (perc) at the Mass Building. The cramped space was filled with an array of sounds from the black-clad duo. Acid Mothers Temple founder Kawabata didn't melt ears for too long this night, it was more of drone-making project with the hyperactive percussionist. They began by bowing instruments- Kawabata on his small electric guitar and Nakatani on two large hanging cymbals. After a long period of surreal sound, the guitarist pulled out a metal rod to distort his strings and later did some loud looping and stuck a metal thin bowl between his strings. At the same time, Nakatani was busy with a bushel of small to large cymbals piled on the floor and metal bowls that he picked up and expertly used repeatedly while never running out of ideas... Montgomery County Community College presented Charles Lloyd for the third time over twelve years and each time it's been a memorable event with different prominent bandmates. This time he came with The Marvels - Bill Frisell (el g), Reuben Rogers (el b) and Eric Harland (d). After a rather lengthy opening banter session - Lloyd revealed he wasn't a techy guy - he promised no more interruptions (a promise he kept except when he awkwardly asked that nobody open the doors to come in or out. "I don't want that door open when we're playing," he said. "If you're not in here - cool." Lloyd has other projects that are more emotively spiritual than this one but he had great fun working with Frisell. During Frisell's solo on "Shenandoah," he took a breather, sat down, and rocked back and forth, kicked his feet up and said, "Yeah, good!" Lloyd's tenor and flute still strike passionately and he peeled back layer after layer of many musical sides including an opening Blues - "Nu Blues," Dylan's "Masters of War," and later "Tagore," "La Llorona," and an earnest encore of "Abide with Me" and "Come Sunday."... After Larry Ochs-Nels Cline-Gerald Cleaver performed at Johnny Brenda's on 12/8 (Ars

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Nova Workshop) Ochs noted that the trio had not played together since their January, 2016 hit in Philly due to busy schedules (meaning Wilco's busy schedule). They were at the start of a 4-gig run – 2 hits in Philly and gigs in Baltimore and Richmond. Their 12/8 playing was spot on and cohesive, so much so that Ochs said, "I don't know, maybe playing four in a row isn't a good idea." He meant the inspiration might falter with familiarity. No such issues arose however as their last concert was back in Philly on 12/11 with the added feature of Marshall Allen expanding the trio to a quartet and they put on quite a show again. What really works with the trio is the chance to hear Cline in a small setting and how immediate Ochs is able to respond to everything Cline throws out there. Cleaver shows unbelievable restraint on drums, laying out a quiet backbeat that sets the action up. They actually did a last minute third Philly show during the afternoon of 12/11 at the home of a Wilco super fan who paid a stipend to attract them, along with 40 listeners who promised to buy merch off the internet...Sinne Eeg (pronounced Sin-a E), billed as the preeminent Jazz vocalist in Scandinavia, made her second appearance at Chris' Jazz Café on 12/10, along with a quartet - pianist Jacob Christoffersen, bassist Jay Anderson, and drummer Jonas Johansen. The tall, lanky, stately singer sang familiar songs and broke out with her personality mid-set on Michel Legrand's "Windows of Your Mind," followed by "It Might As Well Be Spring." She even offered a joke – "I feel so gay, in that Brokeback Mountain way," and then hit her highlight with an original Blues – "I'm an Evil Girl."...Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents - 1/21 William Parker's 65th Birthday w/ Bobby Zankel, Dave Burrell, Muhammad Ali @ Painted Bride Art Center (PBAC); 2/18 MOPDTK @ Phila Art Alliance (PAA); 2/24 Ethnic Heritage Ensemble @ PAA; 2/26 The Necks @ PAA; 3/1 Sarah Davachi @ The Rotunda (TR); 3/2 Battle Trance @ TR; 3/2 AACM Symposium w/ Roscoe Mitchell, Muhal Richard Abrams, Steve Coleman @ Institute of Contemporary Art; 3/7 Donny McCaslin's Blackstar 4 @ Johnny Brenda's; 3/18 Stephan Crump's Rhombal @ PAA; 3/24 3/24 Steve Lehman's Selebeyone @ PBAC; 3/29 Suzanne Ciani/Buchla @ International House; 3/30 Suzanne Ciani/solo piano @ PBAC...Fire Museum Presents (firemuseum.com) presents - 1/12 Lucas Brode/Julius Masri Duo, Slush Fun [Patrick Crossland-Zach Darrup-Ron Stabinsky-Jack Wright], Unseen Rain @ Da Vinci Art Gallery [DVAG]; 2/20 Alan Sondheim/Azure Carter, Bad Jazz @ DVAG...Montgomery County Community College (mc3.edu/livelyarts) presents - 2/11 Aaron Diehl 4 w/ Warren Wolf; 2/18 Cyrille Aimee; 2/25 James "Blood" Ulmer 3; 3/4 Monnette Sudler's 8th Annual Philadelphia Guitar Summit "Chord Nation"...Chris' Jazz Café (chrisjazzcafe.com) presents - 1/13-14 Joey DeFrancesco 4; 1/20-21 Davina & The Vagabonds; 1/27-28 Eric Alexander w/ Vince Herring & Tim Brey; 2/3 Ralph Peterson; 2/4 Eldar Djangirov; 2/11 Ken Fowser; 2/14 Joanna Pascale; 2/17-18 Chris Potter 3; 3/3-4 Ravi Coltrane 4; 3/10-11 Bill Charlap 3; 3/17-18 Nicholas Payton African Caribbean Project; 3/24-25 Jackie Ryan w/ Harry Allen 4; 3/31 Orrin Evans/Buster Williams/Lenny White/ Kurt Rosenwinkel...Philadelphia Museum of Art (philamuseum.org) presents - 1/6 Eva Cortes; 1/13 Darryl Yokley Sound Reformation; 2/3 Paula West; 2/10 Kendrah Butler; 2/17 Sullivan Fortner...Keswick Theatre (keswicktheatre.com) presents - 1/21 Pat Metheny; 2/19 Al Jarreau.

Ken Weiss

Jazz Story: Bobby Zankel



Bobby Zankel,
photo credit Ken Weiss



Taylor playing
in his apartment
in New York City
in 1972

I've had so many wonderful experiences and have been so blessed to play with so many great players. I've played with so many of my heroes, it's been quite a musical life. The memory that stands out in my mind is sort of a collective memory – it's my relationship with Cecil Taylor. I remember hearing him in 1969 for the first time at Slugs, and then meeting and playing with him the next year. I performed with him for the first time in 1971 in New York with Ornette Coleman sitting in the front row. I played with Cecil at Carnegie Hall in 1974 with Jimmy Lyons and Charles Tyler on either sides of me. These are great memories but the experience that's most profound in my mind was the experience of this past spring – March and April of 2016. I had seen Cecil at the end of 2015 and his arthritis was really painning him and he wasn't playing at all, although his spirits were remarkably good. He talked vaguely about something coming up at the Whitney Museum which I really didn't understand because the Whitney is a museum and what would a month retrospective about a musician be doing at an art museum? I spoke with Ben Young, Cecil's friend and archivist, in February who said Cecil had asked me to perform with him at the museum and we talked about rehearsing, which was very exciting. As time went on, there was no rehearsals, although Cecil went to the museum a few times to rehearse there, so he was playing a little bit. But by March it seemed like he wasn't going to the Whitney and still there were no rehearsals. One stop along the way was Cecil's birthday party at the end of March, which was only two weeks before the supposed performance, and Cecil was in so much pain. It was so hard for him to move that I really didn't think that he would be playing. I had been going up to New York frequently at the time to visit my daughter who had Downs Syndrome and she passed away on April 7 which was a very, very profound experience for me. The first person I took Astara to see when she was born in 1972 was Cecil, so the tremendous sadness of this loss seemed like a part of a larger mysterious cycle... It came down to the day of Cecil's scheduled performance on April 14 at the Whitney. I had spoken to him the day before and it looked like he was gonna play and then he wasn't gonna play, so I woke up the day we were

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supposed to play uncertain. I called him and spoke with his caretaker and she said he was eating, and then he was in the bath, and it went on and on and it didn't seem that he would get over to the Whitney to play. I've known Cecil for a long time and when he doesn't feel like it, he doesn't do it no matter how big it is. So I went to work, I teach music in a jail. I came out at my lunch break and spoke to some people in New York who were with Cecil and they said he hadn't gotten out of bed yet but that I better come up to New York because he needed me to play with him, so I headed up the Pennsylvania Turnpike to the Whitney. Cecil wasn't there when I arrived. The place had been sold out – 500 tickets- for months, and people were lined up. Cecil was supposed to perform with Min Tanaka, the great Japanese dancer he's worked with for many years, and Tony Oxley, but he wanted also some of his New York and European players with him. It was a beautiful experience when Cecil arrived and Min Tanaka's manager said, "Min will only dance with Cecil, he won't dance with these other guys," and Cecil looked at me and said, "I've known this man since 1970. He knows my music." And I was really touched. The playing that night was really unworldly. Cecil was like a kid. He was playing so beautifully, so fluidly and energetically, with a big smile on his face the more excited the band got. It was sort of like time traveling. It was so wonderful to share that experience with someone after so many years. You know it was a very, very gratifying experience and I hope to have more.

Feature: Barbara Dane



Barbara Dane's Circle of Riffs

by T. Watts

In her own words Barbara Dane's legacy spans cultures and continents. "I'm probably the only singer you'll ever come across who was invited to tour with America's Ambassador Satch, Louis Armstrong, as his latest discovery on the one hand and Mikis Theodorakis, Greece's greatest composer, on the other. Theodorakis wanted me to be his English language singer on a tour of Australia. I was in Europe at the time the invitation reached me, and I had come down with pneumonia, which the doctor thought was tuberculosis. He sent me home to the states and I had to cancel all my engagements. I didn't get to do the Armstrong tour because of State Department censorship.

You can see what a wide cultural spread those invitations spanned. Not to boast, but I really don't think you can find anyone else who would have been capable of handling both genres."

Barbara Dane's complete discography contains well over 40 entries, dating back to 1957. In August of 2016 she released *THROW IT AWAY* in collaboration with renowned Bay Area pianist Tammy Hall. We asked her about the origin of her musical pairing with Hall. "You know, she was playing with a group in Berkeley called Upsurge! Poets Raymond Nat Turner and Zigi Lowenberg with Richard Howell on saxophone. They're a terrific group that is always coming up with poetry right on the mark, whatever the current issues happen to be. The way they handle poetry and lyrics and the musical end of it is so exciting. I've been to many of their shows. One time in particular I went and there was this woman on piano who just knocked me out. I said to myself that I'm going to work with her someday. So the next time I had a chance to do something, I called her and she said, 'I'd love to work with you.'

So we did. She's really one of the best. Whatever she touches is great. She's such a sensitive accompanist, with tremendous empathy. She knows what you're singing about, cares about it and illustrates it in very specific ways. She's remarkable. I feel so fortunate to be able to work with Tammy Hall."

Dane is currently writing her biography and, while

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she acknowledges the joy of performing and her love of the audiences, as is her style, she is totally up front about the sordidness of show business that she has encountered. In her conversation with Cadence, she reminisced about the notoriously mob-connected booking agent, Joe Glaser, and his attempts at representing her at the time she was pulled off the Armstrong tour.

"Anybody who is in the music business needs to study him. He was the sort of person who lurked about the back rooms of our country's cultural life wreaking all sorts of havoc. His most valuable clients were Louis Armstrong and Billie Holiday. I knew Flo Kennedy, who was Billie's lawyer, who told me that when Billie was on her deathbed, Glaser was trying to get her to sign the rights to her life story over to him. Billie refused. Flo said Glaser was probably one of her enablers as far as drug use goes. I imagine that Louie decided at some point early in his career to let Joe Glaser handle everything so that he could concentrate on the music and not have to worry about business. Glaser made sure that Louie didn't speak out too much on racial issues because his image as a 'happy old darkie' needed to be projected. I'm sure he also kept him from getting hit by numerous charges of marijuana possession too. But the Little Rock crisis of 1957 prompted Louie to break out of Glaser's control and speak out in the press, telling Eisenhower he should go down there and walk the kids into the high school himself, if he had any guts. At that point, Louie was very valuable to the State Department, even publicized as Ambassador Satch. They were trying to convince the world that the U.S. didn't have a race problem by sponsoring Black musicians to travel abroad. So when the State Department looked up my track record and saw that I was very outspoken on the race question, they pulled me off the tour. Why would they want to let me loose as Louis' latest discovery, the blue eyed blonde girl who would certainly speak up on these issues, making every reporter in Europe keen to interview her? I know this to be true, but I can't prove it. Louis' biographer, Jazz writer Gary Giddins, agrees with me that this is probably what happened.

I also was denied work in Las Vegas because I had Wellman Braud in my band. He was then one of the most respected bassists in Jazz and a New Orleans Creole who worked closely with Ellington for years. This was a strange thing because the agent who proposed the job was Charlie Barnett, formerly a highly regarded White band leader who, had been one of the first to hire Billie Holliday. He told me point blank that, 'A White woman could not front a mixed band in Las Vegas because those high rollers from Texas won't buy it.' So I literally told him, "F*&% you" and walked out the door."

Barbara frequently performed material that was central to the African-American experience and also frequented Blues & Jazz clubs, but as an unescorted White woman this sometimes prompted unsavory and inaccurate opinions of what her line of work was exactly. Musicians as well sometimes assumed that sexual favors might be part of the plan. Knowing part of the story beforehand, we asked Ms. Dane if, for example, Lightnin' Hopkins ever hit on her.

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"Of course he did. Why wouldn't he? I was a friendly woman who was also a musician. He was a gentleman too, though. I understood culturally that flirtation was part of the game. I should also say that I knew I had to be very careful about walking and talking the music business and nothing else. I'd have to make it clear that I was a singer and was there for the music. I ran into a lot of situations where people made the other assumption. I didn't find it insulting. That was what people were trained to expect. The funniest time was with Alcide "Slow Drag" Pavageau, the bass player from New Orleans for the George Lewis band and one of the most well-known sights, dancing in front of a band coming away from a funeral, the guy you see in the opening theme of 'Treme' on TV. Slow Drag had this really heavy French Creole accent and no teeth, making it hard to understand him. He was a little short guy, a really wonderful bass player. I used to come around a lot and sit in with the George Lewis band and one day we were at a reception of some sort; a social situation at a hotel, I believe. Slow Drag whispered in my ear, 'I give you \$5 if you go upstairs with me!' So what did I do? I invited him to go fishing with my family the next week. That was my method of letting him know that I wasn't the kind of woman he thought! My husband at the time, Byron Menendez really loved fishing and was really good at it so we took Slow Drag out to fish for striped bass in the sloughs of the California delta. I think he had a really good time!"

Though born in pre-depression era Detroit in 1927, Barbara Dane's family migrated there from Arkansas earlier in the decade. Her development as a singer coincided with her evolution as an activist. Blessed with an indomitable revolutionary spirit and a voice to match, she began by sitting in with any group that would invite her to the bandstand. She found her activist voice by singing at union halls and factory gates, recognizing early on that the poor and working class were getting the short end of the deal, seeking a way to support and encourage their organization.

"My parents were a couple of youngsters who came up to Detroit to get out of the small town poverty pit in Arkansas. Growing up in Detroit, I remember at five years old my childhood friend Gloria, who lived across the street. Her dad just sat in a chair all the time wheezing because he had been poisoned with mustard gas in World War I. I reasoned right then that well, war is a terrible thing.

Everyone around me was out of work and poor. I saw that. My dad had been a barefoot farm boy but somehow obtained a pharmacy degree and my parents struggled hard to get their business going. I would watch the children come to the candy counter in the drugstore and try to figure out how to split a penny's worth of candy three ways.

I think children have kind of a built in thing about fairness. You can always hear kids saying, 'that wasn't fair, that wasn't fair.' As a child, I saw that much of life wasn't fair. People were not always fair to each other. During the depression some would band together but others would try to get over on the other ones. There was a group in Detroit called the Black Legion which was actually a northern version of the KKK. They

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were down on Blacks, Jews and Catholics. So that hate stuff was all around me. My neighborhood was White, everyone I knew was White and I didn't know anybody that wasn't White. Most were kind but I also saw that some were mean-hearted. Even the Sunday school teacher wore an America First button, the symbol of a group that was affiliated with the Black Legion.

Then there was this racist Catholic priest, Father Coughlin, on the radio every Sunday preaching anti-Semitism. Much of the political rhetoric of the day was framed by Henry Ford, who owned a newspaper that was tailored for different neighborhoods. It would be anti-Catholic over here, anti-Black over there. Ford was a huge manipulator of the populace. That then, was the atmosphere in which I grew up. When I was about 11 years old, I had a friend named Bill Hall, whose father must've been some kind of a union man because one day Bill explained, 'There's three ways of organizing society; Capitalism, socialism and communism.' When he defined the three I realized that capitalism sounded terrible and I became immediately interested in finding the communists, people with socialist ideas. As soon as I got out of high school, I joined the American Youth for Democracy as well as the Michigan Communist Party.

In Detroit's Cadillac Square there was a hotel called The Barlum that had denied Paul Robeson access, some years before we youngsters decided to do a test case there in 1946. We put together an interracial group to sit down at a table in their coffee shop, where we were denied service. We recruited some churches and unions to join us and started picketing the Barlum Hotel every Saturday. We made a big fuss. That was actually where I found out what my voice was for. I knew I was going to be a singer and was singing all the time, every form of music I could find. My voice teacher specialized in Bel Canto opera singing. I knew I wasn't going to be an opera singer but classical music teachers were the only kind I could find. He taught me to throw my voice out there, as if to the back of a huge hall. In that way I could lead the singing to encourage and support the pickets.

Right next to the music school where I was studying singing, there was a record shop where I discovered the Blues on 78 rpm records. Lil Green with Big Bill Broonzy, singing 'Romance In The Dark' and 'Why Don't You Do Right'? And Joe Turner singing 'Piney Brown's Blues.'

Barbara Dane's ability to interpret the Blues and Jazz stems from her affinity with poor and working class people. "I try to understand the lives of the people who made the songs I'm singing. Why are they saying this? Many singers are too focused on how they look and sound, worrying about whether people think their voice is great, etc. None of that really matters. You have to lose yourself in the song. Choose songs that talk about things that you care about. Then let the song take over and forget about self. That is how to put veracity in your singing."

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In 1949, Ms. Dane migrated west and landed in San Francisco. "I won a contest in San Francisco sponsored by KGO/ABC in 1951 called Miss U.S. Television. The prize was a 26 week television series." There she was able to showcase her talents on those little black and white screens of the day. The producer of the show suggested she form a West Coast version of the Weavers, the popular Folk quartet which, by that time, had been blacklisted.

"After my son Pablo Menendez was born, I took up the challenge. We called ourselves the Gateway Singers, made up of myself, Lou Gottlieb, Jerry Walters and a fourth member whose name escapes me now. Right after our first exposure, a fund raiser for some then-current progressive cause, Gottlieb called a serious meeting, to tell me that I could not be in the group anymore because they had just discovered I had been expelled from the Communist Party and as loyal members they were not permitted to associate with me. That had happened in 1949 when the FBI was actively infiltrating and trying to break up the party clubs, possibly targeting the Hunter's Point (San Francisco) chapter I was in. As I was leaving the meeting, Gottlieb had the nerve to call me back into the room and ask if I knew anybody I would recommend to take my place. I said, 'Sure, I know exactly the right person. Elmerlee Thomas. She knows the repertoire and her vocal range is similar to mine. Call her.' And they did. That changed the Gateway singers into the first group that was 3 White guys and a Black woman. They had a pretty nice career.

For me, there was nothing to do then but remake my life. I began listening to the bands that made up the traditional Jazz revival which was then raging in San Francisco and fell in love with that world. I had the opportunities to sit in with some of the greats who came to town, like George Lewis and Kid Ory. That is when Blues became central to my musical life." She landed her first Jazz gig with Turk Murphy's Band in 1956. Her first album, TROUBLE IN MIND, was released in 1957 and is now considered a classic.

By the end of the decade Barbara Dane was garnering national press and appearing on radio and TV. Leonard Feather in Playboy likened her to "Bessie Smith in stereo." Time magazine declared her voice "rare as a 20 karat diamond." And Louis Armstrong famously told Time, "Did you dig that chick? She's a gasser."

Of course her ascension also garnered controversy in its wake. Ebony Magazine in 1959, published a lengthy spread which showcased the "startlingly blonde" songstress photographed amid brilliant African American musicians from the worlds of Gospel, Blues and Jazz. Muddy Waters, Clara Ward, Memphis Slim, Willie Dixon, Benny Carter, Earl "Fatha" Hines and others. Dane states that despite the article's groundbreaking foray into the subject of interracial entertainment, Memphis Slim and Willie Dixon were somewhat mystified at the acclaim accorded Dane.

"They were both great to work with, however in his biography, Willie lets on that he and Memphis Slim were upset because 'that White girl' got the featured article in

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Ebony Magazine. Apparently he and Memphis were smiling in my face but pissed that I was featured instead of them. No question that they deserved it, but that would have been a different story.”

Pressed more on working with Memphis Slim and Willie Dixon, Dane states obvious and not so obvious facts about them both. “Well, I remember Willie Dixon being very excited because both of his wives’ had babies the same week! I loved working with him because he was a great player and I could always get him to take up the slack when I was running out of gas. I could toss the ball to him and he would sing one of his compositions and liven up the show. He got the job with me because of Memphis Slim. When I first went to Chicago to work, I didn’t know who to hire, but had heard Memphis Slim play in a little dive in 1947. I said to myself, ‘One day I’m gonna work with that guy.’ When I did hire him he asked if I thought the club owner would hire a bass player too. So I went to the club owner and he said okay. Up until that time, I didn’t know Willie Dixon from a hole in the wall, but he was already a mover and shaker in the Chicago Blues scene. Memphis Slim though, used to rag on him for selling his tunes to Leonard Chess for \$25, trying to make Willie mad and he would respond by saying, ‘I’m a lover, not a fighter.’

We further queried Ms. Dane on her work with Benny Carter and Earl “Fatha” Hines. “The way the album I did with them, *LIVING WITH THE BLUES*, came about was because the producer thought I should be a Jazz singer. He said, “You’re noted as a Folk singer, you’re a Blues singer, but I think you should be a Jazz singer and I want you to record that way.”

So Dane and the producer then started mulling over what musicians to use. Earl “Fatha” Hines was chosen because despite his artistic importance in the formation of Jazz, at the time he was not being utilized for his strength as an innovator. The producer chose Benny, one of the greatest session players on reeds, because he knew that Benny also loved to play trumpet. We made the album with no pre-planning at all. I had just come off the road and didn’t even have a list of tunes I wanted to do. I would just call a tune and because Benny and Earl were so knowledgeable, they would put their heads together for about two seconds, briefly discuss intro and outro and they’d be ready to go. Bang, bang. We cut the album in about 3 hours. When you work with top people, that’s what you can do.

As great as he was, Earl Hines should have been presented more as a solo artist. I always like to say that as Louis Armstrong was to the trumpet, Earl Hines was to the piano. He was a very important piece in the puzzle of how Jazz came about.”

Despite her adeptness at Blues and Jazz, Dane never abandoned her affinity for singing and playing Folk music. She loved the coffee house circuit and played the first Newport Folk Festival in 1959. Despite her popularity, she never was invited to play it again because of her public criticism of the business practices of promoter George Wein. She also supported her friend and Folk icon Pete Seeger when he was blacklisted, boycotting the popular Hootenanny TV show along with Joan Baez

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and others, which of course led to further blacklisting, but it did not deter her. "Blacklisting is a very subtle thing. You don't always know it's happening to you. You don't know who or what or why. In fact, one of the things you do when you're blacklisted is blame yourself first. You ask yourself, 'What did I do wrong?' Sorry mister, but I didn't believe that anything I had done was wrong. So I didn't have that burden. But, I have been surveilled off and on since I was 18. They finally give up when you get too old and they figure you are no longer any danger. I have been getting my FBI files through the Freedom Of Information Act (FOIA) and have quite a stack of them now. I know people want to know how I lived through that. Truthfully, I just paid it no mind. I was told by Daniel Ellsberg's lawyer Leonard Boudin, that the reason I was never arrested was probably because I was always totally out front with my activities, so there was nothing there to use as coercion.

You know, it seems that I've always had opportunities to be one of those performers whose name becomes a household phrase, but then, I would come up against a situation that involves betraying my own ethics, something I couldn't do. Once, a big agency booked me to tour with comedian/actor Bob Newhart in about 1960. He was just starting out so this was before his TV show. It was his first big concert tour and I was the other half of the bill.

When they were putting the thing together, Jerry Perenchio, one of the most powerful agents in Hollywood held a planning meeting to discuss the material that would be presented. At the time, I was featuring an Ida Cox tune entitled Last Mile Blues. It vividly describes the execution of a Black man and his lover's lament, condemning the judge for his sentencing. The reason I featured that song was that the issue of capital punishment was about to come up again in the legislature in California.

When I sang that song at the planning meeting, Newhart just about had a heart attack. He said, "You can't do that. How can I do comedy after a song like that?" Perenchio interceded though and said, "Let her do it. It's one of her strongest songs." So we went ahead with the planning and they asked what musicians I was bringing. At the time I was working with Kenny Whitson, a fabulous Blues piano and cornet player who hated the system so much that he never recorded on his own. His only recording was with me on Capitol and when they offered him a solo project after that he wouldn't do it. My bassist, Wellman Braud, was one of the early members of the Ellington Band. He was with Duke for many years and people thought of him as the 'Father of the walking bass.'

Kenny Whitson had this great ability to comp on piano with his left hand while playing these wonderful cornet solos with his right. I told him, 'Kenny, we need to get a bass player to free you up to play more horn.' At first he resisted saying, 'They all give me a stomach ache!' Then he thought of Braud, who had retired and was living near L.A.

Kenny started courting him in a musician's way. He would go over to Braud's house and Braud would cook up some Blackeye peas while they talked. Maybe Kenny would bring over some greens to cook. Eventually Kenny convinced Braud to play

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again and that's how he became my bass man.

So, getting back to the Bob Newhart tour, when I told them what musicians I was using, Jerry Perenchio says, "Oh no, you can't bring a Black bass player."

I said, "What are you talking about?" I was ready to tell Perenchio to kiss my backside. The Ellington guys were always faultlessly professional. The way they carried themselves, the way they dressed, they were perfect gentlemen, not to mention Wellman's legendary reputation as a player.

I went to talk to Papa Braud, who was very hip to the workings of the music world. He argued hard for his opinion, which was that I should go ahead and do the tour without him because when it was done, I'd be able to write my own ticket, use whomever I pleased, because by then they would know my value. It was the only time in my life that I made that kind of compromise but I did go ahead and do the tour.

So we head out on tour, playing all these big theaters across Canada and along the coast. When we pull into Sacramento, the capital punishment issue is slated to go before the state legislature the next day and I'm really primed to do that Ida Cox song. As I'm being announced and start to walk on stage, Newhart comes running over to me and literally gets down on his hands and knees and begs, 'Please, please don't do that song!' My brain goes click, click, click and I respond by saying, 'Okay, if I don't do the tune, I want my regular bass player back.' I realized it wouldn't change a thing as far as the way the legislature voted. So the next day, I have Braud back in the band and he played the rest of the tour with us.

We didn't travel with Bob Newhart on the tour and he didn't hang out with us. That was possibly the only time he gave a thought to what the musicians were doing. What really finally turned me completely off from him was one night when I took the time to hear his routine. He did this thing where he receives a phone call and the audience hears his side of the conversation.

'Hello? Oh, oh, oh. Really? Oh, Patrice Lumumba has been killed? Well who was she, anyway?'

I could have strangled him in that moment. Such ignorance. It seemed so emblematic of American popular culture. It takes you completely over to this know nothing realm, disconnected from the real world. To say something like that when a man like Lumumba had just been assassinated through a CIA plot, a man who was the hope of the Congo."

In May of 1961 Barbara Dane opened a nightclub in San Francisco's fabled North Beach, on Broadway.

"I called it Sugar Hill, Home of the Blues, the first Blues club anywhere that wasn't located in the Black Community per se, where the faint-hearted White public was afraid to go. It was in North Beach, right across the street from the Jazz Workshop. I only had it for about a year and a half before (and I'm tempted to use the B word

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but I won't) the investor, whom I didn't know very well, took it away from me. In my naiveté, I thought a handshake was a contract. I thought a person's word was their bond. I didn't have any paper on the thing. So since she put the money up, she was able to put her name on the licenses and took the club away from me. It was a really great room, a club that I'd planned to keep all my life. A way to give all those old Blues legends a place to be heard, maybe for their last time, and a way to have a base where I could make my music and raise my kids without the constant absences.

Big Mama Thornton would come in often with her posse of girlfriends. They'd have a table in the corner and she would get up and sing her heart out because, if Big Mama is gonna sing, you gotta let her. She also liked the music of Whitson and Braud a lot. I'll tell you something else that people don't realize. She was a great ballad singer. She really sang some beautiful ballads at my club. I was really thrilled with that. That's why we had jams, so the artist could experiment and do stuff that they couldn't necessarily do at a regular gig.

On one occasion, when I had booked the great T-Bone Walker at Sugar Hill for a couple of weeks, I didn't get to spend much time with him. He did however, stay at my home during the engagement and spent the time working out arrangements on the piano. My twelve-year-old son Nicky, now known as Jesse, kept him comfortable, bringing him his scotch and orange juice all day as he worked, and actually got to know T-Bone better than me!

Carman McCrae made a great album at the club after I lost it entitled, Carmen McCrae: Live at Sugar Hill - San Francisco."

Dane made many appearances at the famed Ash Grove in L.A. and recorded a live album there on New Year's Eve 1961-62. Here she relates stories of Reverend Gary Davis and working with the Chambers Brothers during that period. "I used to work opposite Reverend Gary Davis at the Ash Grove. The Rev was quite a character. He was one of the greatest guitar players that ever lived. He created kind of a ragtime style on the guitar. They might have called it Piedmont Style, but to my ear it was based on ragtime piano. He was a genius. Here's this old blind guy, probably hard pressed to have a good pair of shoes when he first went to New York as a street preacher. He became teacher to all these young White guys who wanted to play that kind of guitar. They had to go to him because he was the only who could play that way.

People talk about the fact that he liked to touch the girls. Well a blind man doesn't have any way of knowing what you look like unless he can touch you. I'm sure he touched boys too. He touched things to know what kind of world he was in. So I don't put much stock in the criticism of him for that. It's nobody's business but his own. I think his contribution to the music world was enormous, in fact irreplaceable. The Chambers Brothers and I made one album together for Folkways. They were a great Gospel quartet in L.A. at the time that I met them. I discovered that I felt very comfortable singing with them one New Year's Eve at the Ash Grove. Later, when they became a Rock band, I realized that I actually preferred them with the washtub

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bass format that they were doing when I first heard their Ash Grove Show before they became one of the first well known African-American Rock bands. I could tell you a lot about recording the Folkways album with them and it is not all nice. The first time I flew out to San Francisco from New York where I was living at the time. I was determined to do it with them because I thought that the cultural message of us working together was important at that time especially. The Freedom songs lent themselves well to the way they sing and came from the same culture. I arranged for them to drive up from L.A., had the hall booked and the equipment in place. When they showed up 2 hours late, they were so hoarse that they could not sing a note. Someone had offered them a deal to record a single and they had worn their voices out for 2 days getting that produced.

So I went back to New York trying to figure out how to get it done and realized the Newport Folk Festival was coming up. I called Pete Seeger and he arranged a Chambers Brothers appearance right away. When they got to New York, in my opinion they got kind of star struck, playing and jamming here and there and the record went out the window until I finally said to a couple of the brothers. 'Look, we're gonna make this record and we're making it tomorrow in the studio.' Moe Asch, owner of Folkways, engineered it. That was another one of my albums we did in 3 hours. We didn't need to rehearse. We just fell into it, hummed the songs for a minute to get the keys right, then cut it. It was a natural fit. It's a beautiful album, released in 1966 and is still available from Folkways. After Newport, they got all kinds of offers because of their originality and skills. I didn't want to be their manager, I just wanted to do the album and wasn't interested in anything else. A friend by the name of Carroll Perry, who was instrumental in the evolution of the Ash Grove in L.A. and the Cabale Creamery in Berkeley, eventually did become their manager. My oldest son, then a teenager named Nicky Cahn, became their first drummer after being their roadie. Nicky later became Jesse, and fronted his own group, the Goodnight Loving Band."

In 1966, Barbara Dane became the first American artist to tour post-revolutionary Cuba, after which she met and conversed with Fidel Castro, who came to her hotel to thank her. Ever bold, she asked "El Comandante" about the possibility of one of her children studying music at the Escuela Nacional de Arte in Havana. Castro readily agreed, making it possible for her second son, Pablo Menendez to study in Cuba from age 14. He has remained there ever since, becoming in the process, one of the most loved musicians in Cuba along with his band, Mezcla.

Cuba has also not forgotten Barbara Dane. On December 22nd, 2016, she received an honorary membership to the UNEAC (Cuban National Union of Writers and Artists) presented to her by famed Cuban author Miguel Barnet. Then, on December 28th, Havana's Casa de las Americas celebrated Barbara's upcoming 90th birthday and commemorated the 50th anniversary of her historic concert tour of the country. Barbara performed at the Casa de las Americas with her accompanists, renowned pianist Tammy Hall and bassist Ruth Davies and several noted Cuban guest

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musicians, including her son Pablo with members of Mezcla and her grandson, Osamu who is known in both Havana and Miami as a pioneer of Cuban rock and inventor of the genre he calls Rock con Sabor.

In February of 2017, Barbara Dane will receive the Spirit of Folk Award at the Folk Alliance International's 29th annual conference in Kansas City, Missouri. Continuing festivities for her 90th birthday, which is on May 12th, she and special guests will perform at SFJazz Miner Theater on July 16, 2017 and at UCLA's Royce Hall on October 21, 2017.

Always a torchbearer for freedom, Dane still offers sage advice for activists, musicians and any given career path in times such as these.

"You can't let that scary stuff bother you. It's all about controlling your own agenda. If that one doesn't work, make a new one. Keep going. If they kick you out of one career, find another one. Everybody has a lot more talent than they realize. Some people make music, but others cook well, grow good vegetables, build solid yurts, clean their own houses well, cure their bodies or even their minds. As long as you're alive and walking, you can always do something else. People have to realize this in these times we are facing now, they are trying to set the agenda. You have your own agenda. Keep your eyes on the prize. Your precious little career is only a blip in the history of the world. If they mess with you, walk off and get another one so you can keep on following what your gut tells you is the right thing to do. Then when you get to be 90 you can be like me, an ancient relic with a peaceful heart."

Jazz in Johannesburg, South Africa

Jazz in Johannesburg, South Africa

By Don Albert

In 1994 and with the first democratic election in South Africa many, many things changed including jazz.

In 1995-1996 I wrote: Over the past few years jazz in South Africa has made a major move away from its original form.

In general, especially with black musicians, the American influences have been cast aside and African roots have replaced them.

Swing and bebop, as well as 2/4 and 4/4 rhythms have been abandoned, and in their place there are original African melodies set against basic indigenous or back-beat (fusion) rhythms, often played on African instruments such as the mbira, tribal drums, marimbas and the Makhweyana bow, these are usually combined with the normal drum-kit, saxophones, guitars, electric bass, keyboards and trumpets.

All this appears to have come about with the abolition of apartheid, the release of Nelson Mandela and all that followed. The new "unbanned" South Africa became the "flavour of the month" and suddenly we were party to wonderful possibilities for our music.

In this new climate of freedom and independence, these young musicians inevitably looked inward for their inspiration. They travelled internationally but eschewed the familiar and chose to develop a music that was their own. Traditionally South African record companies have compelled jazz oriented musicians to record the more familiar commercial music whereas M.E.L.T. 2000 (formally the UK Company B&W Music) has offered South African musicians the opportunity to record with complete artistic freedom. The musicians have grabbed the opportunity with both hands which has led to the breaking of the shackles and exciting musical experimentation. At last the musical creative juices of South Africa are flowing!

What the young lions are creating is a mixture of African or township inspired jazz and world music, in essence an African fusion which I prefer to call South African heritage music, of which Philip Tabane and Malambo were pioneers. I believe the word jazz should be eliminated

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entirely from what is happening here today.

Just like the blues is a basic element to North American jazz or the samba to Brazilian music, so marabi and mbaqanga are deep seated in the new idiom, and as it's a unique and evolving art form, new ideas are continually being added.

The exciting thing about today's South African scene is this heritage music is not restricted to only black musicians. A good example is the white band named The Jazz Hounds. They combine African, Eastern and gypsy music into a highly original sound.

Over the years critics have pigeon-holed various styles of jazz. For example Dixieland, New Orleans, swing, bebop, progressive, cool, mainstream, funk and so forth.

In a chat to American trumpeter and educator Wynton Marsalis, who feels quite strongly about critics, he said: "We (the musicians) play something, and the critics have the audacity to tell us what we are playing."

So with those words ringing in my ears, I am going to cop out and leave it to someone else to name and pigeon-hole the emerging styles of our heritage music which is being made by the likes of Moses Molelekwa, Pops Mohamed, The Jazz Hounds, Vusi Khumalo, Tananas and Siphso Gumede. Someone I might stick my neck out for is Zim Ngqawana, who keeps pushing the boundaries of African music, and call his efforts Afro-avant-garde.

What I have found is that there is a definite style which emanates from Cape Town. A listen to the late Basil "Manenberg" Coetzee or Robbie Jansen from the Mother City (Cape Town), compared to Khaya Mahlangu or Barney Rachabane from Johannesburg, highlights the differences in interpretation.

Coetzee was emphatic when he told me in 1987 "My music is South African, not jazz."

Abdullah Ibrahim, feels all the music that comes from the coast of Africa has a similarity. The rhythms are very much alike, as compared to what is played inland.

I have always felt that the rhythmic swagger of the Cape has a lot in common with the beat of Brazil, for example just compare the sounds of the Cape Carnival in Cape Town with that of the Rio Carnival. To me there seems to be an umbilical cord joining the two. I think there is a great resemblance in the samba and Kaapse Klopse.

So where to from here? Who knows? The Rainbow Nation is just starting out, and our new heritage music is only in its infancy stage. Maybe like the bossa-nova grew out of the samba, so this Afro style might become nouveau-mbaqanga, but there I go putting names to styles. I think I might stay with Duke Ellington who said: "There are only two kinds of music. Good and bad."

I believe though that the American jazz influence will never be completely ignored by all South African musicians, and just like the late Kippie Moeketsi was inspired by bop and Charlie Parker, such people as Winston Mankunku Ngozi, Bheki Mseleku or Alan Kwela will continue to use the form, but as long as their feet are firmly planted in South African soil, they

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will always add a dose of their roots to the music.

Sadly since writing the above my flood of enthusiasm has waned. The promise of a new and exciting African genre has not come to pass. Most of what is churned out is Afro-fusion wallpaper.

Hugh Masekela has barely played a note of jazz since his return from exile, and most of the newer guitarists all sound like clones of George Benson's pop/soul period.

M.E.L.T. 2000 has gone and been replaced by Sheer Sound, who for a while recorded the majority of top South African jazz artists, mostly in the smooth/fusion bag. Exceptions are Voice, a quintet in the Jazz Messengers tradition, pianist Andile Yenana and trumpeter Marcus Whyatt who keep the jazz flag flying.

The untimely death of Moses Molelekwa has left a void. The Jazz Hounds have disbanded, and Basil Coetzee and Allan Kwela have passed on while Zim Ngqawana continues to create his own sound telling South African stories through his music.

Young talent is coming out of the universities and Technicon's, bassist/arranger/composer Concord Nkabinde is beginning to show a direction. He translated the lyrics of "Summertime" into Zulu for a Soweto String Quartet CD, and guitarist/arranger Bheki Khoza is beginning to blossom.

One of the most discouraging aspects of the scene today is that all the accolades and gigs, have been bestowed upon returning exiles, leaving those who carried the jazz torch during the apartheid era starving. One example is trumpeter Stompie Manana who keeps on practicing, but no gigs come his way.

I understand the rush of patriotism when the exiles first returned, but it's time to level the playing fields.

Others deserving jazz recognition are trumpeter Feya Faku, pianists Ebrahim Kalil Shihab, Tony Schilder, Tete Mbambisa and Andrew Lilley to name but a few.

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gigs, have been bestowed upon returning exiles, leaving those who carried the jazz torch during the apartheid era starving. One example is trumpeter Stompie Manana who keeps on practicing, but no gigs come his way. I understand the rush of patriotism when the exiles first returned, but it's time to level the playing fields.

Others deserving jazz recognition are trumpeter Feya Faku, pianists Ebrahim Kalil Shihab, Tony Schilder, Tete Mbambisa and Andrew Lilley to name but a few.

Now over the last few years up to today 2016, South African Jazz has turned around again and is at its best ever, and the inventiveness is out of the box. There are so many brilliant musicians on the scene now and if I had to name everyone it would look like a telephone book, and even then I might leave someone out, which would be sad. So I'm only going to mention three. Two are pianists/composers/arranges who have each released a five star CD. Ramon Alexander's is named "Echoes From Louwskloof" and David Cousins "Flight of Fancy". The third is the exciting Delft Big Band from Cape Town. Then there is Orbit, a world class jazz venue in Johannesburg, featuring South African jazz six nights a week.

ALVIN FIEDLER
 Maybe Not New
 But Something
 Different
 By Ken Weiss



Drummer Alvin Fielder's (born November 23, 1935, Meridian, Mississippi) lack of greater name recognition isn't due to a shortage of talent, it's that he spent the majority of his career as a fulltime pharmacist in Mississippi before emerging in the '80s to work as a highly skilled and well-versed free improviser who never drifted far from his solid bebop rudiments. A founding member of Chicago's groundbreaking artists' collective, the AACM, Fielder studied pharmacy at Texas Southern University from 1953 – 1956 while working with many of the area's various Jazz and R& B groups. Moving to Chicago to finish his training, Fielder joined an early version of the Sun Ra Arkestra and played with pioneering musicians including Muhal Richard Abrams, Fred Anderson and Roscoe Mitchell, with whom he recorded on Sound, Mitchell's 1967 free Jazz landmark album. Fielder returned home to Mississippi in 1969 to run the family pharmacy, help to desegregate schools, and develop the Black Arts Music Society. He continued performing and in 1975, Fielder began working regularly with New Orleans saxophonist Kidd Jordan and soon pianist Joel Futterman. This interview took place on June 12, 2016 at New York City's historic Judson Memorial Church while Fielder was in town to perform at the Vision Festival.

Cadence: In the past you've said, "I have never sought to be a great drummer, just a good drummer that makes the music more beautiful." Why was that enough for you? Why not aim higher?

Alvin Fielder: I'm really not playing that much, I really should be playing more. If I was playing more I could experiment more and work on things. You've got beautiful drummers out there like Max Roach and Roy Haynes and Kenny Clarke and so forth, and I knew I would never reach that peak. I just want to be a GOOD drummer and satisfy many musicians. Yeah.

Cadence: [Pianist] Joel Futterman says you have a photographic memory. Is that true?

Fielder: [Laughs] No, I've started to forget things already. No, no, not anymore. Maybe 10-15 years ago I did.

Cadence: After your stroke in 1989, you changed your lifestyle and ended up feeling rejuvenated. How did that effect your work as a Jazz artist?

Fielder: It changed the way that I played. It effected my left hand at one point in time, it changed the way I approach the drums. I was a very busy drummer at one time and liked to play very fast. That's all changed. I guess I got older, plus the stroke. Things are back to normal now.

Cadence: You spent the bulk of your life working as a pharmacist, like your father before you, instead of working as an active musician. Any regrets over not pursuing music fulltime and seeing where your career might have led?

Fielder: Well, during the time I was working as a pharmacist, I was playing a lot. During the time I was in Chicago in grad school, I was working with people like Eddie Harris and Muhal Richard Abrams, so it was on a pretty high level. During the time I was working fulltime as a pharmacist, I was working with Roscoe Mitchell's group and John Stubblefield. I do kind of regret that I didn't spend more time playing however, if I had spent more time playing I probably wouldn't have been able to live a very comfortable life [Laughs] just as a musician. But I tried to do both things very well.

Cadence: Guitarist Ted Dunbar was also a pharmacist. What other Jazz pharmacists are you aware of?

Fielder: Ted was a year in back of me at Texas Southern. His mother finished with me and his father was 2-3 years in front of her. I didn't get a chance to play with Ted much, I was playing with older musicians in Houston like Jimmy Harrison, a trombone player from Stamford, Connecticut, who had worked with Horace Silver. I was also working with Richard Lillie, who was Billy Harper's teacher, and Eddie "Cleanhead" Vinson. I didn't get a chance to play too much with Ted but he was a very, very brilliant pharmacist with a great grade point average. As far as other Jazz pharmacists? Charles Toliver went to pharmacy school and there was Grady Johnson, the tenor player from Chicago who played with J.J. Johnson and Lester Young.

Cadence: Past interviews indicate you weren't a big proponent of practicing, at least not while working as a fulltime pharmacist. You only trained when you had a performance scheduled. Were those infrequent gigs enough to maintain your chops?

Fielder: That's not true, I've always practiced a lot. I met Ed Blackwell in '52, right before I entered pharmacy school. I really wanted to study with another drummer in New Orleans named Earl Palmer but he referred me to Blackwell and to Tom Moore and Harry Nance. Those were the 3 bebop drummers down in New Orleans at that time. Harry Nance swung like mad and Tom Moore was more like a Kenny Clarke-type drummer, and Eddie Blackwell was all Max Roach, wouldn't listen to anybody else except Max then. I'd get my lessons from Tom and Harry once a week and Blackwell 2-3 times every week. Blackwell started me transcribing so I was transcribing Max Roach early on

and Kenny Clarke, Blakey, some Roy Haynes and Shelly Manne. I've transcribed 3 whole books of fours and extended solos and stuff. I still practice every day. No, I do practice, I work on things and on coordination. I try to practice applying the rudiments to the drum kit and thinking in a melodic sense, playing fours, eights, sixteens, and thirty twos. My thing was I was able to write them out too, so that was the beautiful part about it. At one point, I didn't play anything that I couldn't write out, but that's changed now, of course.

Cadence: *Are you still working as a pharmacist?*

Fielder: I retired as a pharmacist 5 years ago.

Cadence: *Do you feel there's a relationship between the healing that a pharmacist provides to that of what a musician can deliver?*

Fielder: {Sighs} I guess so, I can't give you an exact answer about that. Music is a creative thing. I'm looking to create something different, maybe not new, but something different all the time. Pharmacy? You fill a prescription and you think about drug interactions and what you should tell the patient. It's a different ballgame. Both are healing but in a different way.

Cadence: *Have you had musicians try to hit you up for drugs over the years?*

Fielder: No, not many. I guess I was lucky. I've known a lot of addicts, but it was always music. Well, I won't call names but certain well-known musicians, they were users, drug addicts I'd say. But they were always very kind to me. When I first came to New York, there was one that actually looked after me very well. He would tell me where not to go and took care of me. I've been approached by a few. When I first met a lot of these guys, I wasn't practicing pharmacy. I had passed the board but I really didn't start practicing until I was 27, I finished pharmacy at 19. I spent 8 years trying to play music. I got married in 1964 and I decided to work then. [Laughs] Now a days, as far as drug use, it's totally different, most of the guys have gotten really straight. I guess age does that to you. I was able to help some musicians. I took care of Billy Higgins while he was sick. I used to send him his medicine. I took care of all of Blackwell's medicine and Vernel Fournier too. Vernel moved to Jackson and I used to take him dinner and drive him around.

Cadence: *You're very respectful of Jazz' drumming tradition. You make it a point to play something in every concert that's dedicated to a drummer that's come before you.*

Fielder: I do and I really like to mention it if I'm playing something by Max or Kenny Clarke because those were my two big influences. First it was Max Roach. I became acquainted with him in 1948 after hearing him on Charlie Parker's "Koko." Once I got to New Orleans, I heard a Miles Davis record called Dig with Art Blakey on it and he was playing all of this stuff, totally different from Max, and I said, 'Oh, God,' so I started listening to Blakey. And then I got a chance to hear Roy Haynes with Wardell Grey on a tune called "Twisted," with his beautiful bass drum work. I finally got around to Kenny Clarke. I

should have had him up first because that was Max's teacher, Blakey's mentor, and Art Taylor and Philly Joe Jones' teacher. I just didn't know any better. Ignorance is bliss. [Laughs]

Cadence: *You didn't really fall in love with music until, as you said, hearing Max Roach's solo on Charlie Parker's "Koko" when you were 12. What struck you about Roach's playing?*

Fielder: I studied piano for a couple years but the teacher was really square, so I didn't really like music for a long time. I played sports. I listened to popular music by Joe Liggins and, of course, Louis Jordan, until a guy named Jabbo Jones came home from World War II and he brought all these Jazz records, which I didn't know about then. He let me hear Charlie Parker's "Koko." This was a 78 and on the other side was Don Byas' "London Donnie." I listened to "Koko" just over and over, and listened to Max's 16 bar solo, and that just [claps hands] changed me right away. And then I met Blackwell in New Orleans and he only listened to Max Roach.

Cadence: *You've called Max Roach "the most dominant factor in my life" after family. How did you end up forming a relationship with him and please share a memory or two of time spent with him?*

Fielder: I didn't meet Max until much later on, however when I was a kid I used to write Max Roach when he was living with his mother in Brooklyn. Somehow I found out about his address so I would write him notes and mail them to him. No answers, of course. After I met Max, I told him about it and he said, "Look, I never got them Fielder." I got to be very close to Max much later on. Max was a beautiful inspiring drummer. I would go to a lot of Max Roach clinics and he kept seeing me and I was at one in New Orleans and Max walked off the stage and greeted me, so I really got to be quite friendly with him. Max never talked about the drums, though, he always talked about things in life and what needed to be done to be a better person. We never talked about the drums. Billy Higgins and I also talked every month, and we would talk about old drummers, never about technique.

Cadence: *As an educator, do you feel that Max Roach's work is fully understood and appreciated by today's younger generation of drummers?*

Fielder: No, definitely not. It's a funny thing that in our younger years, who we hear is usually the greatest influence. A lot of the drummers haven't heard Max going through the various stages of his playing, like the 1948-'50 stage, the '51-'55 stage, the '55-'60 stage, and then the later Max. Max's style and approach to the drums changed just about every 4-5 years. When you listen to Max Roach's solos from the '40s, '50s, and '60s, they're totally different. Max was taught by Kenny Clarke, of course. There was a club on 52nd Street where Klook played and Max and Shelly Mann would go there to take their lessons at midnight. Max was 15 and Klook was a great teacher, probably the best drum teacher in modern drumming. He taught a whole lot of European drummers how to play bebop when he moved to France. I've got all his books. Max was at U Mass and didn't teach drums, he taught music. Roy Haynes

and Blakey didn't teach, except on the bandstand. Ed Soph and Alan Dawson were probably the foremost drum set teachers. If I had to study with any drummer, it would have been with Kenny Clarke, Ed Soph or Dawson. You've got a lot of great drum instructors out there but they don't swing like those three.

Cadence: *I read a surprising statement of yours from a 2015 interview in the Arkansas Times. You say, "There's been no innovation since virtually the '50s. You haven't seen a drum innovator since Max Roach." Is that correct? What about the work of Sonny Murray, Rashied Ali, Milford Graves and Andrew Cyrille?*

Fielder: I take that back. [Laughs] Well, really Andrew comes from Max, let's face it. I like to group those guys in groups of four. Going back to the bebop era, you're talking about Kenny Clarke, Max, Art Blakey and Roy Haynes. Right after them, you'd be talking about Elvin [Jones], Tony Williams, Jack DeJohnette, Billy Hart, Al Foster and Joe Chambers. The four drummers that I listen to of the younger generation are Billy Drummond, Kenny Washington, Bill Stewart, Carl Allen and Lewis Nash, but really, when you speak about creating something, they have expanded on the past four drummers [I mentioned first]. They all did, Elvin, Philly Joe, and everyone, expounded on Klook, Max, Blakey and Roy. Now, Sonny Murray came up with another way of backing players like Cecil Taylor. I've heard some Cecil Taylor things with Billy Higgins that, you know, fit but it didn't fit like Sonny Murray. Spiritual Unity [Albert Ayler's 1965 recording], that's the one thing I can say that Sonny Murray did totally different. As far as innovation from "the new thing," Sonny

Cadence: *It's ironic that you think of yourself as a bebop drummer, heavily influenced by Max Roach, and yet your reputation is as an avant-garde drummer.*

Fielder: That was because I flunked the grade, I guess. I have a few Max-isms in me, along with some Roy Haynes. Jack DeJohnette and Al Foster and Billy Hart are doing some beautiful things now. They've aged like a fine wine.

Cadence: *Do you ever still perform as a straight bebopper?*

Fielder: I get very few straight bebop jobs, however, I do work on all of Monk's music still. I rehearse with a tenor player named Michael Atkins who now lives in Mississippi. He used to play with Paul Motian. We get together 2-3 times a week, going over Monk's and Charlie Parker's music. I don't get a chance to play with the musicians playing that type of music anymore. There's very few of them left. I worked with Clifford Jordan and Eddie Harris. After I started rehearsing with Muhal and Roscoe Mitchell, I got typed in Chicago. Once I joined the AACM, I stopped getting calls from everyone else.

Cadence: *Your highest profile recording session came with your first effort. You were part of Roscoe Mitchell's legendary Sound [Delmark, 1966] album that documented the AACM for the first time. What are your memories of the months that led up to that session, as well as*

the session itself? What kind of directions did Mitchell give you?

Fielder: Rehearsal, rehearsal, rehearsal. That music was rehearsed. It sounds unrehearsed but it was that loose. Prior to that group, it had been the Roscoe Mitchell Quartet which we had recorded at the University of Chicago studios maybe 2 years prior to that with Freddy Berry on trumpet, Roscoe, and Malachi Favors on bass. That was released much later. For Sound, we rehearsed 4-5 days per week. I actually felt the quartet swung a lot more than the six-member band that recorded Sound. It took us 2 recording days to do Sound and it went well. That was a great group and when we went into the studio, the music just flowed. In Roscoe's group after this one, he started using 2 and 3 drummers and he made us play a lot of little instruments and I didn't want to do that.

Cadence: Why didn't you like that?

Fielder: I was really liking to swing at that particular time. I was just into Elvin Jones then and I wasn't getting the chance to do that, so I formed another group right after that, a trio with [Anthony] Braxton and Charles Clark, which was expanded to a sextet later on with Leroy Jenkins, Leo Smith and Kalaparusha [Maurice McIntyre] and when Charles died, we used Malachi.

Cadence: You were swinging with those guys.

Fielder: Yeah. No recordings were made. Braxton's compositions then weren't like Braxton's compositions later on, it swung, yeah. We were playing one night a week at a club for maybe 10 dollars each a night. That group broke up and I formed another group with Fred Anderson and Lester Lashley, which became my last group with the AACM prior to me moving back to Mississippi. That was a good group too, very successful. Ramsey Lewis' sister was our manager. We were playing at the schools and some AACM concerts, making good money, maybe 100 bucks each a night.

Cadence: How difficult was it to transition from time keeping to playing free?

Fielder: Basically, when we think of playing bebop or playing straight, we think of the regular cymbal pattern or variations thereof, and the hi-hats playing on two and four, or the spaces being filled in with the left hand and the right foot. Usually, you're talking about quarter notes, eighth notes, eight note triplets, but with elusive music, you're stretching those rhythms. You're playing more rolls and more patterns outside of the norm, and the cymbal thing is not as straight. For instance, I like to think of the first real loose drummer as being Roy Haynes because Roy Haynes didn't keep time - two and four on his hi-hats - Roy's playing on upbeats, on one, and figuring in the beats with his left hand. Not playing the chang-chang-a-lang, chang-a-lang, chang-a-chang on the cymbal. Roy was playing ting-ting-chick-a-de-ching, chick-a-ting, chick-a-de, chick-a-de, stuff like that. Breaking up the thing, whereas Blakey was chang-a-lang, chang-a-lang and Max and Kenny Clarke were pretty much the same. You can go back to Miles Davis' album Miles Davis and Horns and listen to John Lewis'

song “Morpheus,” where Roy Haynes was breaking up stuff there like you wouldn’t believe and that was in [1951].

Cadence: *You’re a co-founder of the AACM [1965]. You were in Chicago at the time for graduate school in manufacturing pharmacy with the intention of working as a pharmacist back home in Mississippi. Why did you get involved with the AACM organization when you knew you were leaving the state soon?*

Fielder: I was there for 10 or 11 years. I went up in 1958 to go to grad school. What happened was that I finished pharmacy school at 19, so I couldn’t practice pharmacy any place except in Mississippi with my father, due to my age, so I stayed there until I was 21. As soon as I turned 21, I applied for grad school, got in, and the beat goes on. That’s the reason I was in Chicago but in the meantime, I left Chicago and went to Denver for a while. I was working with a bass player there, Sam Gill. Sam was back in the bebop days with Monk and Max and John Lewis. All them cats went to the Manhattan School of Music. Sam Gill was on some of Monk’s earliest stuff and on Randy Weston’s first trio album. A beautiful bass player. He went to Denver, along with Richard Davis, and tried out for the Denver Symphony, and Sam Gill got the job. We were passing through Denver on our way to Los Angeles and stopped over and met him and he got us some after-hours work playing all bebop for 6 months. After Denver, I went to New York and I was practicing every day with people like Tommy Turrentine, Barry Harris, members of the Yusef Lateef band, Clifford Jarvis, and Tony Williams was in town for the summer, he was 15. When I got back to Chicago, I met Muhal Abrams and that’s how it started. I was rehearsing with Muhal’s quartet and Roscoe Mitchell stopped by the rehearsal one day and he asked me did I play free music? So I told him yes although I didn’t know what free music was. I hadn’t heard Sonny Murray and Milford Graves yet. When we rehearsed, it was Freddie Berry, Roscoe and Malachi. With time, the music started to evolve, it got looser and looser. We did a lot of concerts at the University of Chicago and various museums. When I first joined Roscoe’s group, I was playing a lot like Max Roach but I loosened up. During that particular time, I had just started listening to Elvin Jones. Elvin had come through and he was working at one of the theaters and I heard Elvin. His drumming puzzled me at first. ‘God, what is he doing?’ There were 3 or 4 drummers in Chicago who really loved Elvin’s playing, but not many drummers did then. Everybody else said, “What is this guy playing? I mean all these triplets and polyrhythms? The music’s everywhere, accents everywhere.” I started listening to him and I guess I went from Max to him to Sonny Murray. I eventually heard Spiritual Unity and that’s what really changed me, I wanted to play like Sonny Murray.

Cadence: *You left Chicago after your father got sick to take over the family pharmacy. That came at the same time that a number of AACM members moved to Europe creating loss of leadership in the organization. Were there any hard feelings over you leaving at that*

time?

Fielder: I played the last of the AACM concerts in Chicago with Braxton, Roscoe, Malachi Favors and Lester Bowie. They wanted me to go to Europe but I couldn't go. If you remember, they didn't carry a drummer at first. No, there were no hard feelings because once I got to Mississippi, I started sponsoring concerts through the National Endowment of the Arts and the Mississippi Arts Commission, and I started bringing them in. Roscoe came down several times, and Fred Anderson, Lester Lashley, Muhal and Kalaparusha. We also brought down a lot of New York guys – Cliff Jordan, Eddie Harris, and Bunky Green.

Cadence: How was that music perceived in that area of the country?

Fielder: Very well. It lasted for 3-4 years. We were working mainly in colleges and libraries, no club work. We explained the music to the people.

Cadence: Preceding your association with the AACM, you joined an early version of the Sun Ra Arkestra. You met Sun Ra in Chicago when you were both hired to play an Easter Sunday dance. What was your first experience with him?

Fielder: I got to Chicago in the late '50s and on that particular job you mention, that's how I first met him and he invited me to come to a rehearsal. I went there and we were playing his music. There were 3 people in the audience, 2 drummers and maybe his manager. He invited me to join the band, which I did. There was another group I was in that was started by Pat Patrick and I went there with Gene Ammons, Benny Green, Sun Ra and Malachi Favors.

Cadence: What was your first impression of Sun Ra?

Fielder: Admiration. He was playing relatively straight bebop then. He sounded good.

Cadence: Did he talk to you about his philosophies?

Fielder: Not till I joined his band. I used to go by his apartment, he had a small place with a piano, table and bed. There was nothing else but boxes of music. Sonny was a vegetarian. We'd go out and he'd talk about ancient Egypt. He'd talk about Amen Ra, which was the Sun God.

Cadence: Your membership with the Sun Ra Arkestra ran from '60-'61. Why so short?

Fielder: Sun Ra went to Canada at that time. I was working as a pharmacist then and I couldn't make the trip. After Canada, he went to New York.

Cadence: Would you have been content to stay in the Sun Ra Arkestra?

Fielder: No. [Sighs] When they wore their capes and gowns, I was wearing a hip sports coat, shirt and tie. [Laughs] I didn't like wearing those outfits. I loved Sun Ra, I loved his philosophies and everything, but I didn't like the costumes. I'm not a follower. The Sun Ra band I played in was basically a bebop band. We had a trumpet player by the

name of Hobart Dotson, he played in Billy Eckstein's band and was lead trumpet in the Stan Kenton band, a great trumpet player. We had Nate Pryor and Bo Bailey on trombone and Jim Spaulding, Marshall Allen, John Gilmore and Pat Patrick. That was a good group. We were playing the music off of Jazz in Silhouette, very straight, very bebopish. **Cadence: The most memorable Arkestra performance you had came in Indianapolis when Wes Montgomery sat in.**

Fielder: That's right, that was beautiful. I didn't know about Wes then. Freddie Hubbard was also there. We had two drummers, "Bugs" Cochrane was the other one. To me, at that time, Wes was just another good guitarist, which was my fault.

Cadence: Your longest musical association has been with [saxophonist] Kidd Jordan. Clifford Jordan originally told you about him and that Kidd was planning to quit music since he had no avant-garde soulmates to play with in New Orleans. You ended up driving down to New Orleans from Mississippi to find him in 1975 and talk him out of retiring. Why did you do that for someone so far from your home and what did you say to him?

Fielder: It wasn't that far, it's 3 hours away. I carried a bass player down, London Branch. London and I had met up in Chicago when we both played in Muhal's trio for a quick minute. London had moved to Mississippi to teach. He was a great teacher and bass player. I just admired Clifford Jordan that much to do what he told me to do. He said, "Go down and talk to Kidd, play with him." So I did. I met up with Kidd at the school, and that first time we met, we practiced for 4 hours! I have those tapes. And the next Sunday, Kidd invited Clyde Kerr.

Cadence: Over the past twenty years or so, you've made a number of impressive recordings with Kidd Jordan and [pianist] Joel Futterman. Why are they such good musical partners for you?

Fielder: We just felt each other. Joel came down to New Orleans to visit Kidd. Joel and Kidd had worked a duo gig somewhere and Kidd invited both of us down. Joel and I sat down for 2 hours and played ballads together and that was the beginning of a great friendship. It was that simple.

Cadence: For anyone not familiar with that trio, I'd suggest checking out the recording *Live at the Tampere Jazz Happenings 2000* [Charles Lester Music, 2004]. That was a very special night where everything came together.

Fielder: Aah, yeah. We were there and they had featured a lot of drummers. Jack DeJohnette had a duo there with John Surman. Of course, Jack's daughter had married John Surman's son. Paul Lovens was there with his quartet. Susie Ibarra played solo and I think Peter Erskine was there. And I played with the trio. It was a good night, good food, good audience. It just happened.

Cadence: Why did it take over forty years from the start of your recording career for you to record under your own name?

Fielder: Nobody asked me to. I got that recording [A Measure of

Vision, 2007, Cleanfeed] through Dennis Gonzalez. I was working a lot with Dennis and he had recorded a few albums for Cleanfeed and they said he couldn't be the leader (since he had recorded repeatedly already for them under his name) so he called me and said, "Al, I want you to be the leader on it," so I was the leader. It was supposed to be an all trio thing with Chris Parker, a great piano player, as the third, but Dennis wanted to use his two sons on the job too. If you noticed, the trio things really sounded good. The others, naaah, spur of the moment things. Most of the groups I've worked with Dennis on I've really enjoyed. I enjoyed working with Charles Brackeen and Ahmed Abdullah. We did a double quartet thing that was very nice [Dennis Gonzalez New Dallsorleanssippi – Debenge-Degenge, 1988, Silkheart].

Cadence: How did you end up with Roy Haynes' cymbal?

Fielder: Roy was in Chicago a lot, working at the Blue Note with Stan Getz, Chick Corea, Gary Burton and Steve Swallow, and I met Roy. Roy and I practiced together sometimes. I'd pick him up and drive him around Chicago. We'd go to concerts together and eat together. I was just around him a lot so he gave me the cymbal. I've still got it. Roy's a different type of person, a very comical guy. He was always very friendly, pretty much like Max and Kenny Clarke. Unfortunately, I never got a chance to meet Blakey and Philly Joe.

Cadence: You are known to be a great source of colorful memories from the past. What can you share with us today?

Fielder: When we went to Paris, that was Kidd Jordan, Clyde Kerr, Kent Jordan, Elton Heron and myself, when we went into the studio to record, and I had asked for a Gretsch drum kit, and they did bring me a Gretsch drum kit, but it was old. It sounded like boxes. When we recorded, the last thing I told them was, 'Don't let Kenny Clarke hear these drums.' [Laughs] I don't know if that is funny or not but...It was a really old kit, I mean really OLD.

Cadence: What else should we know about Alvin Fielder? Who is Alvin Fielder?

Fielder: Music first, that's what I am. I love the music, I respect the music. I respect the music so much that I put everything else in back of music. I'm just a regular guy. I don't know, I'm just a lot of skin and veins and blood. I don't have any guilty pleasures. I don't do that much, I only play music. I do watch Law and Order, SVU of course, not the Criminal Intent. I watch Blue Bloods. I worked for the government for a while and I got enthused with guns. I worked out of the White House for two years, during the desegregation era. Spiro Agnew was my first boss in Washington and I met the President several times. So I got enthused with guns and I have a gun collection.

Cadence: So what exactly were you doing with guns at that time?

Fielder: Do you remember the law the Emergency School Aid Act [1972] ESAA? That was to desegregate the schools in the 13 Southern states. I was one of the people they picked to desegregate the schools in Mississippi. I got the chance to meet Mel Leventhal, the attorney, and the sheriffs and law officials. That was part of my job but I don't really

want to talk about that.

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

Kidd Jordan (sax) asked – “Tell me about your days in Houston, Texas and how the drummers in those really good Blues bands influenced you.”

Fiedler: There were a lot of drummers in Houston. G.T. Hogan, he did all those Riverside dates with Kenny Dorham and he played with Ernie Henry, Stan Getz and Bud Powell. There was Jual Curtis, he was in Howard McGee’s band. They were very good bebop drummers. They also played good Rhythm and Blues, good shuffles, good swing, and that influenced me a lot. I quit playing Blues after I joined Eddie “Cleanhead” Vinson’s band. He was in Houston to take care of his sick mother for about 6 months and he formed a group. I was working with trombone player, Jimmy Harrison, who was a classmate of Horace Silver, and a tenor player who was a classmate of Sonny Rollins, A.D. Norris, who sounded a lot like Sonny. There was also a piano player named Perry Deal, he’s dead now, but he was a cross between Monk and Bud Powell. He wore this fur coat in the summer so you know how odd he was, a bad cat though. The bass player had worked in the old Jimmy Lunceford band, Carl Lott Sr. That was the group. There were a lot of good drummers in Houston at that particular time. There was a drummer that sounded like Kenny Clarke, Al Tucker.

Joel Futterman [pianist] asked – “How important is listening during each moment of improvisation?”

Cadence: Very important. When you play with guys long enough, I can just about read a phrase of Kidd’s and Joel’s prior to their playing. I’ve played with them so much, it’s sort of like talking to them. You have some idea what’s going to happen, some idea.

Donald “Duck” Harrison (sax) asked – “How did you learn the correct sticking of so many great drummers? I find that incredible. You’re the depository of all the right information.”

Fiedler: I studied them. When I was writing my lessons out, I would write them out and pick out the easiest way of playing those things. When I saw the drummers playing, the sticking might be a little different, but the accents, where it was falling, knowing the rudiments, knowing the single paradiddle from the single stroke rudiment, and the double stroke rudiment. Knowing what a certain pattern might sound like, say if you’re playing the flamacue, accent the second note always with the left hand. What you do is just work them out. They may not be the exact stickings that Max might have used, or Blakey, but it’s close.

Cadence: Your skill level and knowledge base is even all that more impressive considering you had no early formal training in Mississippi.

Fiedler: None at all. When I first started playing drums, I didn’t learn drum rudiments until I got to New Orleans and Texas, which was 3-5 years later. We didn’t have a good drum instructor there. My instructor

played saxophone.

Thurman Barker (drum/vibes) asked – “Alvin, when I began attending the experimental band rehearsals on Monday nights at Lincoln Center, in addition to the horn players, the drummers I remember were King Mock, Art McKinney, yourself, Ajaramu and myself. My question is how active Jack DeJohnette was with the AACM and with the Experimental Band before I got there?”

Fielder: I didn’t even know that Jack was a member of the AACM. Jack was playing mainly piano. Art McKinney was his main drummer in his trio, a beautiful drummer. He was the first drummer that turned all of us on to Elvin Jones. Steve McCall was his second call drummer and I was his third call drummer. I really didn’t hear Jack play that many drums when I was there. I never really rehearsed with the Experimental Band, Thurman did though.

Billy Hart (drum) asked – “What a great inspiration you have been to all of us with your progressive and contemporary vocabulary that started with the AACM. Do you realize what an institution you are?”

Fielder: No. [Laughs] No, actually, I first became acquainted with Billy when he was in Chicago. He came through with Wes Montgomery and he came by one of my jobs with Braxton, Charles Clark and Kalaparusha and sat in. He asked me, “How do you play free drums?” And I said, ‘You’re already playing it.’ Billy’s that type of guy, a mountain of knowledge. He’s always asking questions but look, Billy had a beautiful Roy Haynes-type touch when I first heard him and I really admired his playing. I mean really, he’s got a beautiful touch, beautiful ideas.

Cadence: Any final comments?

Fielder: Yes, I’d like to thank all the drummers past and present, going back to Baby Dodds and Shadow Wilson. People don’t even think of Shadow anymore and it’s a shame. Shadow, Big Sid Catlett, and especially Chick Webb, beautiful drummers. All I can say is thanks for all of them. Many thanks and thanks for wanting me to talk with you. I’m just a plain Mississippi farmer. [Laughs]

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REVIEWS OF CDS, LPS AND BOOKS

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

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

It is not only astonishing how many CDs are issued each year but how many established labels exist. One of the joys of writing this column is the exposure to, and exposing in turn, previously unknown (to me) artists and labels. Following are two such labels.

The Pa Jazz Collective in cooperation with Minsi Ridge Records, a label specializing in jazz artists from the Lehigh Valley-Pocono Mountain area of Pennsylvania, has issued a few records in the last few years. One of their recent releases is UNLIMITED [MRR 0067] by the group CO-OP BOP. This is a septet [Alan Gaumer-tpt, Tom Kozic-gtr, Craig Kastelnik-org, Tom Hamilton-sax/flt, Gary Rissmiller-drm, Nelson Hill-sax, Hector Rosado-perc] that works in varying size groupings. This un-dated release has 8 originals [60:52] by different members of the group. As their group name suggests, this is bop/mainstream bop. The soloists are fine, there is nothing missing except a distinguishing sound, other than that this is a first class group.

AS IF BY MAGIC [MDM 0022] is a 4/16&17/12 duo recording with ZACH BROCK [vln] and ERIC DONEY [p]. This is somewhat of a pastoral recording comprising one track by Gabriel Fauré, one track by Jimi Hendrix and 4 originals [37:04]. It is quite lovely, if short, and there is little sense of improvisation. Never-the-less this is a thoughtful recital, as both players are veterans a greater sense of improvised interaction would have been welcome as technologically speaking there was certainly enough room to include more on the CD.

BE NOT SO LONG TO SPEAK [MRR 0041] is a solo recording by pianist BOBBY AVEY. Avey is a dark player who favors, for the most part,

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the lower registers in a rolling fashion that reminds me of '70s Mal Waldron. This mid 2011 recording contains all originals [52:21] except for "P.Y.T. [Pretty Young Thing]" and "Stardust".

DAVEY LANTZ [p] has a trio [Josh Crumbly-b, Jimmy Macbride-drm] along for his debut CD, ASCENT [MRR 0063], an undated recording but copyrighted 2014. Lantz has a searching style and indirect approach to the music here, a mixture of 2 standards and 5 originals [48:30].

While no mistaking this for Bill Evans it is remarkable how Evans' influence on a section of jazz piano is apparent. Fine reading here that doesn't deserve to be lost in the clutter of the CD market.

There is also a touch of Bill Evans' in approach on FRANK KIMBROUGH's piano work. Perhaps though, Kimbrough subtracts more of the gray tones from his lines leaving a harder touch to his playing. On SOLSTICE [Pirouet Records 3097], a trio [Jay Anderson-b, Jeff Hirshfield-drm] date [5/1/16], Kimbrough is particularly deliberate giving the listener time to contemplate while his playing keeps thoughtfully moving forward. The program [56:04] made up of one Kimbrough original and 8 standards, one of which is Gershwin's "Here Come The Honey Man", is ready made for this deliberation. The mood and texture of this session holds from start to finish.

The DAN WILKINS Ensemble recording, JNANA-VIJNANA (AWAKE) [MMR 0066], is an octet [Wilkins-ts, Mike Bono-gtr, Dave Lantz-keys, Daryl Johns-b, Patrick McGee-ss, Vaughn Stoffey-gtr, Kevin Bernstein-keys, Jimmy Macbride-drm] that plays slowish moody music. The 6 originals here [40:26] have a certain sameness to them in their constructs with a tenor and rhythm and often the soprano sax, piano or guitar overlay. Pleasant, mood setting jazz.

Not to be confused by the German guitarist of the same name, JÖRG FISCHER is a German drummer [born 1971] who started the Sporeprint label a few years ago in order to issue improvised music from his area in Germany. He issues recordings in limited runs of 200 to 300 copies, which gives one an idea that although vital—the market is small for this music. Sporeprint's latest issue is IN MEMORIAM BUSCHI NIEBERGALL [#1604-07]. Niebergall [1938-1990] was a bassist probably best known for his work with Brötzmann and the Globe Unity Orchestra. This recording was made 9/24/97 by what was in effect the JÜRGEN WUCHNER's [b] trio [Rudi Mahall-b.clt, Jörg Fischer-drm]. It was the first time Fischer played with the other two as Mahall was already a member of Wuchner's group. The 6 tracks [51:58] here are all free improvs recorded analogue 2 track on an ASC tape recorder. The sound is acceptable on this low-key event which is neither fish nor fowl. A low energy free date.

FREE MUSIC ON A SUMMER EVENING [Sporeprint 1312-01] is a 8/7/10 recording with MARK CHARIG [cnt/alto horn], GEORG WOLF [b], and JÖRG FISCHER [drm]. This is a particularly nice recording and a fine display of the talents of Mark Charig. Charig now in his early 70s came out of the British new music/progressive rock scene

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that began in the late '60s and really developed through the '70s. His career included an extended tenure with the London Jazz Composers Orchestra, which I think he still is a participant. Little is heard of him these days and for all I know this is his most recent release. I believe he lives in Germany now and perhaps there is a reason for his relative silence over the past 20 years. This live recording is a fine example of his controlled lyrical, sometimes amusing, playing. The 5 improvisations here [49:28] are also fine examples of Wolf and Fischer, who had been longtime bandmates and here they present a rhythm platform on which Charig stands. An exceptional recording and perhaps the best recording of Charig in a small group.

Next up is STROMRAUM [Sporeprint 1401-02] with CORNELIUS VEIT [gtr], EUGEN PRIEUR [b] and JÖRG FISCHER [drm]. This is a 12/15/12 & 6/23/13 recording [48:00] and according to Fischer the reason for Sporeprint's existence. When he couldn't find a label to issue it he decided to do it himself. Veit is a new name to me as is Prieur and on this 9 track improv the music ranges from minimalism to junk. What I mean by junk it sounds like pretty much everything but the kitchen sink is thrown over a barrage of drumming, electric bass and guitar. It is a group effort and a group response is realized but it left me unmoved.

TRIO IMPROVISATIONS [Sporeprint 1408-03] is subtitled for campanula, bass & percussion which pretty much sums it up. The trio is MICHAEL DENHOFF [campanula], ULRICH PHILLIPP [b] and JÖRG FISCHER [perc]. This 2 CD set [104:28] was recorded 4/26 & 27/14. Okay, now you're wondering what a campanula is— me too. As well as I can tell, it is a cello-like instrument invented by Helmet Bleffert and favored by Denhoff who has written and performed on it. Seems to me it is a glorified cello with extra strings and it is one of many modified instruments in the string family. The 12 improvisations on this date range from under a minute to over 16 minutes long. The 3 individuals play off what they hear and it translates as pretty random, only an occasional cymbal ping is a unifying factor to this listener. While I enjoy coordinated improvisations, the randomness of sound can be very soothing and this achieves it well except the occasional bowing on a cymbal, which is a bit jarring.

SPICY UNIT [Sporeprint 1504-04] finds JÖRG FISCHER in the company of MARTIN SPEICHER [as/ss/clt] and PETER GEISSELBRECHT [p] for this 9/18/14 date. This presents 2 long improvisations [52:27] and within them are various sections i.e. many ebbs and climaxes. Geisselbrecht is a new name to me and is a strong percussive pianist who seems to set the tone for the music. Speicher is under recorded but heard well here. Together this trio works very well and can leave the listener with a feeling of elation. Spicy unit indeed with Geisselbrecht dominating.

CONFUCIUS TARIF REDUIT [Sporeprint 1508-05] features the well traveled ALFRED 23 HARTH [reeds/pocket tpt/voice] along with

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MARCEL DAEMGEN [electronics] and JÖRG FISCHER [perc] on a 11/29/14 recording of 12 improvs [46:50].

This was a spur-of-the-moment occasion and Daemgen and Fischer were not even planning for Harth's speaking/voice. Apparently there was a fair amount of editing even some overdubbing. Daemgen's synth work sometimes gives an other world effect but overall I found this music fragmented with little group focus or direction, which may have been the purpose. It tiz what it tiz.

The final disc here is a 1/8&15/16 recording, with DANIEL SCHMITZ [tpt], brother, JONANNES SCHMITZ [el.gtr] and JÖRG FISCHER [drm], called BOTANIC MOB [Sporeprint 1604-06]. This is made up of 6 free improvs and shows a relative egalitarian presentation of space. This is somewhat unfortunate as I find the guitar work not very interesting or adding to the improvs. The trumpet work is a bit clouded behind the guitar and I feel hinders the communication between the drummer and the trumpeter who seem to be playing parallel to the guitar. Things improve when the trumpet or guitar sit out and there is a duo with the drummer. The final track here [1/15] is live and just under 18 minutes long.

All the Sporeprint discs have basic one or two sleeve set ups with attractive art on the cover. The basic information is included but no liners except for 1508-05 where Harth has written liners (in German). Sporeprint is an interesting label seemingly in no rush to build its catalogue, hopefully due to selectivity.

Cipsela Records, a small label out of Portugal has issued 2 new CDs of interest.

ELASTIC [CIP-006] is a duet of JOËLLE LÉANDRE [B] and THEO CECCALDI [vln] recorded 10/2/15. The program here is 6 tracks [38:34] of free improvs [Elastic #s 1-6]. Léandre is an old hand at free improvs while Ceccaldi is relatively new to the scene. Here they work very well together, carefully listening and responding, leading and following. I played this numerous times and it just kept growing into composition. Now for the frightening part—this is a limited edition of just 300.

Also a limited edition of 300 is JOE MCPHEE's FLOWERS [Cipsela 005]. The 7 improvs here [54:50] are all dedications to forces in McPhee's life and are taken solo on alto sax. On this CD the alto sax often sounds harsh and brittle. The opening of the concert [for Alton Pickens] runs almost 14 minutes long and to me sounds like a warm up and collecting of thoughts as the last improv [for Julius Hemphill] sounds like a wind-down/after-thought/encore. Next up after the opener is "Old Eyes" [for Ornette] where McPhee is in his element, focused and at home with his instrument. On one improv "The Whistler" [for Mark Whitecage] McPhee whistles and plays a rather pretty ballad. All together this is a fine document of a McPhee concert, complete with spoken commentary.

If you are a fan of breezy latin music it might do you well to look into RAY OBIEDO's [gtr], LATIN JAZZ PROJECT VOL. 1 [Rhythmus

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Records 002]. Joining over the 11 tracks [Caravan, St.Thomas, 3 originals, etc] are Sheila E, Bob Mintzer, Ray Vega, Roger Glenn and so forth. Obiedo's previous releases have been on Windam Hill, among others, and he stays in that mode/mood. Nothing new here but pleasant, easy listening.

Also easy listing is CAROL ROBBINS' [harp] latest for Jazzcats Records, TAYLOR STREET [jcts 109]. The 9 tracks [53:51] are all Robbins' originals and are well fitted to her usual cast of support including Billy Childs [keys], Bob Sheppard [reeds], Larry Koonse [gtr], and Gary Novak [drm] along with Curtis Taylor [tpt], Darek Oles [b] and Ben Shepherd [el.b]. The title, on this undated recording refers to the street her mother was born on and lived and not a reference to the trumpeter on the session. One of the titles on the disc is "Smooth Ride" which is what you will hear.

Guitarist JOSHUA BREAKSTONE's latest [4/4/16] with his Cello Quartet [Mike Richmond-cel, Lisle Atkinson-b, Andy Watson-drm] is 88 [Capri Records 74144-2]. The title refers to the piano [64:37] and with the exception of one Breakstone original, the tunes [8 in total] are composed by well known Jazz pianists [Waldron, Walton, Mabern, Tristano etc.]. Breakstone continues his tradition of issuing well paced music very much in the bop mainstream. All of which would be forgettable were it not for both his chops and taste. There is nothing here that will turn your head but there is plenty that will draw your head. If you're a fan of the classic sound of 1955-65 bop guitar, then this is for you.

JULPHAN TILAPORNPUTT backdates the guitar into the '70's with his quartet [Joe Wagner-ts, Jeong Park-b, Ken Ychicawa-drm] on REGARDS TO YOU II [no label 190349 584542]. The 9 structured originals [58:20] here [12/4/15 and 4/10/16] have a fusion patina but what sets it off are the thoughtful solos by the leader and sax man Wagner. Comfortable and thoughtful fusion.

VIC JURIS [gtr] makes it sound so easy on PLAYS VICTOR YOUNG [SteepleChase 31829] a trio date [3/14] with Jay Anderson [b] and Anthony Pinciotti [drm] and on one of the 10 tracks [68:03] Kate Baker sings hesitantly. A very comfortable date by the often understated guitarist. No more need be said, very nice.

Also very nice is RICH PERRY's [ts], MOOD [SteepleChase sccd31830]. The mood this date is ballads, romantic ballads. The 7 standards [66:39] unfurl themselves with deliberation and tenderness. Harold Danko [p] and Jeff Hirshfield [dr] are joined by Jay Anderson [b] on this 3/15 recording, but as good as this session is I think it might have been stronger with just Anderson. Danko and Hirshfield give Perry a break which may be appreciated though on "Monk's Mood" he and Anderson go duet and the results are clear and involved. Except for Hirshfield's use of his cymbals, which I found distracting, this is a lovely date.

RODRIGO AMADO [ts] is one of the finest post bop (free) tenor

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saxophonists around. His playing reaches deep and expresses itself coherently. He has been working with his trio [Miguel Mira-cel, Gabriel Ferrandini-drm] for about 7 years. THE FLAME ALPHABET [Not Two Records 896-2] is a 5/30/11 recording which once again has Jeb Bishop [tbn] joining the trio, this time for 5 improvs [46:44]. The mood here is not as dynamic as a live recording done 2 days earlier. Perhaps the impetus of a live setting spurred the fine playing and while there are moments on this release, as a whole the music fails to ignite past the average.

A more recent recording, DESIRE AND FREEDOM [Not Two Records mw 946-2] from 2/9/16 finds the trio in good voice. Ferrandini's drums are a never ending pitter patter of muted toms and cymbals pings which with Mira's cello covering the bass runs are a perfect and non tiring platform on which Amado plays his magic. The program is made up of 3 extended improvs [52:56] which without failing shows light into dark areas. The trio seems to be on a single breath stream giving and taking in a unity which moves this listener to inspired peaks. It is almost as the trio is one, playing on a relatively level sound where a performance is not so much built off of crescendoing solos but instead the trio pushes ahead more as a monolith of a sound buoyed by 3 juiced up engines.

Folks who enjoy Latin music might investigate ABUC [Impulse Records 00602557 092356] by ROBERTO FONSECA [keys/perc]. Fonseca calls this cuban music without borders. The 14 tracks [52:57] present Cuban music in different forms and beats, the result is a good variety of listening. Abuc is Cuba spelled backwards and in the 28-page liner booklet Fonseca outlines the story behind each track. The music is preformed by a various groupings ranging from solo piano to an 11 piece band. Fonseca claims this project was 2 years in the making and the care in production does not suggest otherwise. Nicely done.

Not sure of what to make of SUPERNOVAE [Evil Clown Records 9125] by the LEAP OF FAITH ORCHESTRA. This is a 21 piece orchestra using conventional and un-conventional instruments led by PEK (?) who is credited as playing everything from reeds to taxi horn. The CD long [1:17:10] piece ambles along exposing various sounds and textures with an occasion nondescript solo emerging and immersing. Yet for all the sound there is little movement musically or emotionally. Recorded in Somerville Massachusetts on 11/19/16. Liner notes would have been helpful.

Also undated is a 20 piece big band under the direction of JIHYE LEE titled APRIL [no label or number]. Made up by 6 Lee originals [57:59] the emphasis here is on coloring and arrangement played by a band of mostly Berklee students, brought together by Greg Hopkins [tpt] who also co-produced the CD. Based on this CD, Lee is an emotive writer using crescendos and diminuendos freely. Well done if a tad generic, Lee offers some wordless coloring and Sean Jones [tpt] guests on one track and Ayn Inerto, a most capable arranger and composer, is

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credited as a consultant.

NICK FINZER not only writes nice music but also plays nice trombone on HEAR & NOW [no label 888295 515627]. With the exception of one Ellington composition, which harkens Tricky Sam Nanton, all the compositions (total 9 tracks) [57:25] are Finzer's. Finzer brings to mind Tommy Dorsey's muted sound but this is not Dorsey music. Lucas Pino [ts/b.clt], Alex Wintz [gtr], Glenn Zaleski [p], Dave Baron [b] and Jimmy Macbride [drm] all add ensemble and individual strengths. This is fine bop with free touches and a recording that is hip from beginning to end. Recorded 6/21/16 the hype sheet makes much how this is politically inspired music but the record, sans liner notes, makes no overt political statements. If only politics were as progressive as this music...One annoyance is a fade out.

Fans of LITTLE JIMMY SCOTT [1928-2014] will appreciate I GO BACK HOME: (A Story About Hoping and Dreaming) [Eden River Records err-cd-01]. Recorded in 2009 it may have been his final recording and while his spoken/sung counter-tenor voice is not at its best, what he lacks in voice is made up in pathos, more of poignancy than pity. The program here [59:52] is, as expected, full of ballads and the 12 tunes all have backing by the HBR Studio Symphony Orchestra, for coloring, with various artists; James Moody, Bob Mintzer, Kenny Barron, Till Brönner, Arturo Sandoval, Joey DeFrancesco (and others) fronting small jazz groups. Scott was an acquired taste for many, if you have not yet acquired such taste, I would suggest you first try one of his earlier recordings. Those who have acquired the taste should get this fine effort without hesitation. On 2 tribute tracks, Scott is silent while Monica Mancini or Joe Pesci provide vocals. A 24-page insert lays out the discographical info. The booklet and digipack comes in a slip case. A respectful tribute to a past master.

KAT GANG [voc] has followed up her Arbors release with LOVE & THE LACK THEREOF [NKR records 888295 471374] but I still find her more identifiable by her name than her style. That said, she is a fine singer, open and with good articulation and comfortable in a jazz setting. On this undated session she is nicely backed by Mike Renzi [p], Jay Leonhart or Phil Palombi [b], Buddy Williams [drm], Harry Allen [sax], Warren Vache or Bill Mobley [flg]. Two tracks are originals, including the thoughtful title cut, joined by 9 standards, drawn mostly from musicals, making up a short 47:57. I would have liked more music judging from what is here. A talent who could use greater stylistic identity and I write this after enjoying this CD on numerous plays.

On the other hand KAYLÉ BRECHER is a highly stylized singer on THIS IS LIFE [Penchant Four Records s1293p4]. Much of the material here [52:36] is marked (or marred depending on your taste) by the wide eyed pseudo deep thoughts of the flower child cum new ager. Most of the material is sung-talked and backing on the 9 tracks [4 originals] comes from a variety of people; most featured are Ratzon Harris [b], Frank Butrey [gtr], Grant C. Weston [drm] and various

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harpists, well positioned. Editorial snide remarks aside this has some excellent arrangements (by Brecher) and excellent instrumental work. I find DEBORAH SILVER a competent if somewhat non-distinctive singer. That said, if you're a fan of standards lushly packaged with a big orchestra and strings then you should enjoy THE GOLD STANDARDS [no label 888295472456]. The 13 standards [39:07] are dispatched directly and include a duet with Jack Jones on "I've Got A Crush On You". Arranged with taste (and an element of jazz) by Alan Broadbent [p], this undated CD includes Lew Soloff and suggests this may be his last recording so it is probably from the winter of 2014/15. Eleonora Bianchini [voc] is the feature on JON HAZILLA's SOUL EYES [no label 888295 482721]. Hazilla [drm] leads a trio [John Lockwood-b, Tim Ray-p] of Boston area veterans who play understated jazz over 8 tracks [39:39]. 6 of the tracks feature Bianchini whose soft and lovely voice purposely sings only in Portuguese, a good choice as she magically turns tunes like "But Beautiful", "The Nearness Of You" and "Pure Imagination" into Brazilian standards. Hazilla turns in his usual exceptional brush work and both Ray and Lockwood offer some fine moments. But it is the overall lovely ambiance of this release that impresses. Only complaint—39:39? Come on folks, that is little more than half a CD. I could easily have heard more—especially from Eleonora Bianchini.

CAROL BACH-Y-RITA [voc] also references Brazilian rhythms on MINHA CASA/MY HOUSE [Arugula Records 888295 487788]. Bach-y-rita sings in a happy forceful manner rather lacking in any sense of gravitas over the 11 tracks [44:11]. Two of the tracks are originals. The set moves along nicely albeit not memorably. Backup comes from Bill Cantos [p], Larry Koonse [gtr], John Leftwich [b], Mike Shapiro [drm] and on one track Dudu Fuentes [perc]. I find the fade outs particularly annoying. There are a couple on this CD and sadly one is on a Koonse solo just as he starts to dig in. I feel this shows disrespect to the jazz genre and supporting artists.

A singer out of Poland who goes by the single moniker ELMA has released 2 CDs, HIC ET NUNC [iMp 101] and AD REM Hevhrtia hv 0113-2-331] both records have accompaniment by Verner Pohjola [tpt] Dominik Wania [p] and Maciej Garbowski, and were recorded 9/21&22/12. This is free improvisation and wordless vocals, often contemplative. The second of the two contains the "Rem Suite" of 11 parts which "invites the listeners to a dreamy journey". This works pretty nicely as a free music quartet. It does get a bit cute and awkward when Elma starts singing made up words and one would guess she is not a scat singer. This little scat attempt aside, she acquits herself well as a member of the quartet. Of the two releases I found the first Hic Et Nunc the stronger issue and would recommend it to fans of free jazz.

GABRIEL ESPINOSA [voc/b] has issued BACHARACH AND MANZANERO [Zoho 201613]. There are "two sides" to this release, it is Espinosa's date but Tierney Sutton sings all 5 Bacharach titles While

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Espinosa sings (in Spanish) all 5 Manzanero. The 50:09 minutes is almost split between the 2 singers with a slight edge to the Sutton sides. As a whole it is a bit distracting with the composer/performer division but that aside, this is a fine lush recording. Recorded from 12/15 to 3/16 other contributors are Hendrik Meurkens [harmonica], Misha Tsiganov [keys], Mauricio Zottarelli [drm] and Jim Seeley [tpt/flg]. A fine recording with a split personality.

In the April 2015 Papatamus I mentioned an EP by a singer named ALYSSA ALLGOOD. The all good news is that she has followed it up with a new recording, OUT OF THE BLUE [JeruJazz Records jjr-5-CD]. This undated recording uses three fourths of the same quartet she used on Lady Bird [Dan Chase-org, Tim Fitzgerald-gtr, Matt Plaskota-drm] but here we have Chris Madsen on sax. The focus on this CD is Blue Note Records in that the 10 tune [49:46] program is chosen from recordings on that label [Dig Dis, Moment's Notice, Speak No Evil, If, Beatrice, Peace, Ceora, Moanin', Mirrors, It's You Or No One]. Allgood wrote the lyrics on 4 of the tracks and is wordless on "If". There is a taste of Annie Ross in the opening [Dig Dis]. As before Allgood is a hip singer who clearly articulates and scats well and integrates her singing well into a jazz format. What's not to enjoy?

Another vocalist who I've been enjoying is REBECCA DUMAINE whose new CD is HAPPY MADNESS [Summit Records 687] a 1/20,25,29/16 date. Backing here is mainly by the Dave Miller [p] Perry Thoorsell [b], Bill Belasco [drm] trio with occasional appearances from Brad Beuthe [gtr] and Pete Cornell [sax]. The program is a mixture of 13 vintage and contemporary standards [50:59] Plenty of room is provided for instrumental solos. DuMaine sings with a happy optimism and conveys that the lyrics are important to her. DuMaine's previous three records are all on Summit Records and all with the Dave Miller (father) trio. Her first, DEED I DO [dcd 583] is a collection of 12 fairly well known tunes [40:17]. Mario Suraci filled the bass duties in the Miller trio. Undated but copyrighted 2011, the mood here is once more positive. The only draw back is the limited solo space for the trio.

The next is BETTER THAN ANYTHING [dcd 619] a 11/5/12, 12/10/12,1/14/13 and 2/12/13 recording with the Miller trio. The program is 15 not so well known tunes [51:56]. Perhaps it is the tune selection but there is less a sense of joy conveyed, but it is conveyed on some tunes. Also conveyed (to a degree) in her delivery is her theatre background. A pleasant recording but not yet up to the standard of Happy Madness.

THE CONSEQUENCE IS YOU [dcd 654] is again with the Miller trio, this time with the added voice of Brad Buethe [gtr]. 12 cuts [51:16] from the Great American Songbook recorded 7/8&16 & 9/2&11 2014. Again the mood is upbeat. Even a tune like "You've Changed" turns out up tempo if not entirely upbeat. And once more there is space for instrumental solos. It is hard to feel down or even contemplative feeling so after spending time with DuMaine & Miller. Vocal fans are

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urged to take a taste.

There are two things to celebrate about LAUREN BUSH'S [voc] new album, ALL MY TREASURES [no label no number or barcode]. 1) She comes right at you; nothing subtle about her and she can sell a song, distinctively so. 2) This is her debut release which means there is presumably room for development in the years to come. Produced by Ian Shaw this 8/3-6/15 date offers up 12 standards [52:44] with basic rhythm [Liam Dunachie-keys, Andrew Robb-b, David Ingamells-drm] augmented at times by some well played horns. Dunachie offers up some fresh arrangements. My only complaint is that the horns are not always credited. At times, Bush has imperfections in her singing — great, it leaves room for individual style and personality something proponents of autotune will never understand. Thanks.

Vocalist AUDREY SILVER writes of her new release [8/12&13/12, VERY EARLY [Messy House Prod. 0103], that she feels "like every song on this album is meant to be here" and that she felt every song and it brought her great joy. Perhaps that is what hit me about this notable recording. The repertoire is varied from Declan O'Rourke's, fanciful "Galileo" to Bruce Barth's spritely stride opening on "Getting to Know You" to the bitter sweet ode of "Goodbye New York" to Bobby Troup's "Lemon Twist" and Bill Evans' "Very Early". There is a cornucopia of meaningful tunes [59:54] presented here [12 in total]. Enriched by fine accompaniment from Lewis Nash [drm], Alex Pope Norris [tpt], Gary Versace [accn], Ron Affif [gtr] and others. The Jazz accompaniment sounds untethered as Silver engrosses with her tales. Pages of liners and a lyric print of the originals complete this rewarding listen. It's been over 4 years since this was recorded so perhaps a new album is in the works.

AUDREY SILVER has 2 previous recordings: HERE IN MY ARMS [[Messy House Prod. 783707 877525] and DREAM AWHILE [Messy House Prod. 0102]. Here In My Arms is made up of 11 unworn standards [46:33] that pales next to Very Early not because it is subpar but because it is just average. Backed by a small jazz group [John Cowherd-p/rhodes, Doug Weiss-b, Chris Bergson-gtr, Daniel Sadownick-perc, David Mann-flt/sax] Silver sounds less involved with the material, less fun and more perfunctory in performance. There seems little carry over in spirit from one tune to another. On Dream Awhile, Silver again goes to standards and approaches them in a fresh manner with a smaller core of support [Joe Barbato-p, Joe Fitzgerald-b Chris Bergson-gtr, Anthony Pinciotti or Todd Isler-drm]. The sequence of tune choices is well coordinated. The 11 standards [48:31] start out as late night listening and then picks up tempo and becomes reflective ending with an upbeat "I Could Write A Book". Taking into account the 3 CDs in order it would seem Audrey Silver just gets more in tune with herself and in turn the rewards for the listener increase. Talent worthy of being picked up by a major label. If that isn't in the cards, I'll look forward to Messy House number 104. The projection looks very

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promising.

Singer and radio personality GILL MANLY has issued GOING HOME [Mojomama Records mm 001] a live recording [6/18/16] with Trevor Hyett [mandola/voc], Thomas Coffey [gtr/voc]. This is Manly's fourth release but the first I've heard that is not solidly in the jazz bag.

Manly's recording With a Song in My Heart [Linn] featured a track with Mark Murphy and here she dedicates this new CD to him. The 8 tracks [30:04] mainly come out of the blues tradition but this is a fairly mixed offering with composers as diverse as Fred McDowell to Dory Previn. Manly sings with a heartfelt, theatrically delivered approach. The arrangements of the music (group? Manly?) are quite fresh and her take on Bill Withers' "Grandma's Hands" transforms this soul standard into practically folk music. Her delivery, not her voice, reminds me a bit of Odetta. The CD finishes with a "bonus track" of "Here There and Everywhere" — not a blues delivery but one that is quite poignant. 30 minutes is not even half of a normal recording length — I suspect Manly has more to offer, why not here? Blues with a touch of folk.

In a similar fashion WINSTON BYRD takes jazz standards and gives them a fresh approach on RIGHT NOW [Ropeadope rad-322]. Byrd plays trumpet, flugelhorn, trombones, and on one of the 11 tracks [60:47] he scats. Byrd takes on compositions like "Ramblin'", "Brotherhood Of Man", "Blue Rondo A La Turk", "Mumbles" and "Brown Eyes" and with a very programmed/produced cast from about 30 session players puts together music which grabs one's attention. The band uses keyboard, synthesizers, overdubs, reverb and fadeouts, none of which I'm not a big fan of but if you've got to employ them at least do it with a fresh approach. Fusion? — not really, somewhere near it and jazz.

Singer/bassist NICOLE SAPHOS is a new name to me and her CD TIPTOE [no label 888295 504225] is one great and pleasant surprise of recent. The program is made up of 10 tracks [40:39], 4 of them originals. Saphos approaches material from left field totally shaking up tunes like "Hot Knife" and "Moon Ray" in a most delightful way. She formed her trio [John Lee-grt, Ele Rubenstein-drm] in 2012 and they are also unknown to me but Rubenstein is spot on and Lee is often a scene stealer with some brilliant runs. There is nothing smooth about the music but it is full of barbs to catch your attention and pull you in. This is too short a taste of an interesting stylist and a very hip trio. It is my hope that more follows soon. Until that time (and with a lyric print out I hope) this will have to do. Indulge.

NIGHTSHADE [Lot 49 Labs Records 888295 504294] is ANDREA CLABURN's [voc] debut and it is a strong and well formed one which offers great promise for the future. She sings in a mid range, original style and offers a 12 tune [52:14] program made up of 7 solid originals plus: "Infinite Wisdom", "Turn Out The Stars", "After You've Gone", "Skylark", and "I Can't Help It". There are occasional hints of Abbey Lincoln and Betty Carter but just hints. Claburn is backed by 11

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instrumentalist who function well as jazz accompaniment. Recorded in January 2016 there is just nothing not to admire about this CD. Thoughtfully conceived and put together.

I've always been a little leery approaching DAVID FRIESEN [b] recordings as I associate him with new age sleepers, however his latest TRIPLE EXPOSURE [Origin Records 82723] is not new age. Recorded 9/27-28/15 the 11 original Friesen compositions [59:06] are calming and lovingly played by the trio [Greg Goebel-p, Charlie Doggett-drm] who have been working together for many years. Goebel, the last to join this trio, seems very self assured. The music still has that wandering/ searching quality but it hits you with a soft under lift and is full bodied. Nice surprise.

TERELL STAFFORD [tpt] began his trumpet career in classical music but has come on strong since the early 1990s appearing on hundreds of recordings mainly as a sideman rather than as leader. FORGIVE AND FORGET [HHM 2035] is an undated (2016 probably) recording with his long time recording mate Tim Warfield [ts] and the same rhythm section on Warfield's last recording (also for HHR Records); Kevin Hays [p], Greg Williams [b] and Rodney Green [drm]. The 9 serviceable compositions [67:33] are by Herb Harris but it is the ensemble work of Stafford and Warfield that sells this CD. Comfortable but strong bop. The 3 photos of Stafford bring to mind King Oliver but the sound is closer to Brownie & Hubbard.

JIM MILLER [drm] and his group Miller Time [Tyrone Brown -b, Dave Hotep-gtr/electronics, Chris Simonini-keys, E.J Yellen -EWI/ts] have issued, on the occasion of Dreambox Media's thirty year anniversary, FLICKS STICKS AND TONES [dmjm-1143]. Recorded in concert on 4/8/15 the six originals [45:37] here are a mixture of electrified fast moving jazz with emphasis on the group sound rather than any one instrumentalist. Included with the CD is a DVD that shows a bunch of visual non-sequiturs that are projected at such a rapid rate it is near impossible to comprehend them. Not one of Dreambox Media's more noble efforts.

JASON PALMER [tpt] has a new SteepleChase CD out, BEAUTY 'N' NUMBERS [SCCD 31820] which is subtitled The Sudoku Suite. As Palmer writes in his notes he has a fascination with numbers to the point of borderline obsessive compulsive disorder. The music is based in part on Palmer's calculation of numbers, wise or not— it is the music that matters. Joining Palmer on 16 tracks [75:45] recorded 12/15 are Mike Moreno [gtr], Edward Perez [b] and Lee Fish [drm]. The titles to the tracks are made to read as a sentence declaring his OCD, Is, Now, Under, Control, etc. Palmer is a thoughtful player and one feels the thought process in his lines. He pretty much mines the trumpets mid-range with an almost muted style, lyrical but not sweet. Moreno plays guitar with a keyboard style, comping and at times sounding like an electric piano. The rhythm section is a constant presence and makes for tiring listening after a while as does the group in maintaining a certain

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mid-range of dynamics. It sounds almost as if the music been heavily equalized. Not one of Palmer's best.

Trumpeter WADADA LEO SMITH has produced another epic work with his Golden Quintet [Anthony Davis-p, Ashley Walters-cel, John Lindberg-b, Pheeroan akLaff-drm], AMERICA'S NATIONAL PARKS [Cuneiform records rune 430/431]. This seems to me an improbable imagining and perhaps the first time the parks have been directly named as inspiring an improvising work. This I doubt will replace Aaron Copeland's work in its narrative of America but it is iconic American music and graphic in its display. The suite is in six parts [95:39] and not all named after parks, some after things Smith sees worthy of landmark status. The make up of the group is well geared to projecting largeness especially with the tonal similarities and harmonic unity of the trumpet, cello and piano tri-ad. I can't admit to hearing any of the music suggestive of the parks, and probably that's why this suite avoids cliché. Smith, as is his way, brilliantly snatches colors out of the air, something both he and Bill Dixon are/were second to none at accomplishing. This is a very fine expansive and encompassing work, with fine contributions all around. Smith's playing/tone at times seems to falter, he was 74 at the time of this recording [5/16/16]. It matters little this is a fine body of work wonderfully played.

Also of American theme is DELFEAYO MARSALIS' MAKE AMERICA GREAT AGAIN [Troubadour Jass Records 103016]. A curious title for this particular time but it is made clear by both the music, lyrics and liners that this is not in support of the movement that longs for the good old bad old days of White is right and law and order and what other reactionary dreams for which that slogan is code. With the help of his Uptown Jazz Orchestra Marsalis has presented a clear vision of what America was and in suggestion what it could be. The music is an infectious mix of sounds of Ellington, New Orleans second line. Text comes to us either in the form of narration [Wendell Pierce] and rap [Dee-1]. The music [62:50] is all credited to Marsalis, but in error as "All Of Me", "Skylark", "Java" (rather out of place here), "Fanfare For The Common Man" (nicely handled) etc., are obviously not Marsalis' compositions. Roger Lewis [bari] has some notable moments as does Khari Lee [ss/as]. An enjoyable CD which I felt could have been programed better for continuity.

Poet Langston Hughes has been celebrated and had an association with jazz since the 1950's notably with Mingus and Red Allen. Now LOUIS ROSEN has put music to Hughes' words and issued DREAM SUITE [Di-tone Records dt-229]. This is theatre music as opposed to cabaret or jazz and it reminds me of the work of Harvey Schmidt (The Fantasticks). Capathia Jenkins and Alton White provide the voices and do a fine job of it and Joseph Thalken provides the piano. Listening to the sung text one can easily envision a play to support it. Not jazz and not a dream deferred but a dream realized. Very nice.

Also not jazz but with elements of it along with country, blues and

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old timey is MADE IN BROOKLYN [Chesky 388] by JOHN MCEUEN [voc/bjo], of the Nitty Gritty Dirt Band fame. Joined in various groupings by David Bromberg, Jay Ungar, Martha Redbone, David Amram, Steve Martin, John Carter Cash and others this is sort of a hootenanny but a bit more organized. They run through 15 songs [65:05] by Warren Zevon, John McEwen, Johnny Cash, Jerry Jeff Walker and others. Recorded 4/5&6/16 in Brooklyn, N.Y. This is subtitled Roots Music and so it is and an enjoyable laid back listen.

If you have a taste for the infectious pitter-pat rhythms of the tabla and the sidwinding wail of Indian music you might find joy in THE MUMBAI PROJECT [Double Moon Records dmchr 71511] by JARRY SINGLA [p/Indian harmonium]. This claims to be a combining of traditional Indian classical music and “modern European jazz”, and while there are jazz elements, the Indian music prevails. A nice 2 CD set with a 28-page booklet gives background to the music and Singla’s sextet.

ALVIN FIELDER [drm] and DAMON SMITH [b] have teamed together as a duo and produced SONG FOR CHICO [Balance Point Acoustics bpa-5]. Recorded 11/13/13 the title refers to Chico Hamilton, a close friend of Fielder, who died just before this recording took place. The title track is for Hamilton but to my ears reflects none of Hamilton’s style. Among the 6 tracks [63:24], there are 3 totally free improvs covering over 40 minutes of the CD and it is on “Improvisation 3” where the music come into its element. I approach a free duo like this one by trying to hear the dynamics of the setting, who leads who follows. That of course can change from one improv to another and/or within the improv itself. But here there was no clear leadership as the playing often seemed parallel. On “Roots” [9:34], for Johnny Dyani, Smith leads with some very fine bass work then it segues over to a thoughtful drum solo. Very nice.

If random sounds close miked are your choice of listening might I suggest NEARLY EXTINCT [Balance Point Acoustics 707] by the quartet of HENRY KAISER [gtr], CHRIS COGBURN [drm], STEVE PARKER [tbn] and DAMON SMITH [b]. Here are 7 cuts [78:18] recorded 4/3/15. The highlight is the opening track [20:00] which opens kattywompus and then like surf colossus forms a wave with direction. The trick with such build up is how to end it and here they go to a mechanical fade, rather a cop out. Other endings are more coordinated. Christoph Gallio [ss/as/c-melody s] began his trio DAY & TAXI back in 1988 and now the trio [Silvan Jeger-b/voice, David Meier-drm] has its 8th release out, WAY [Percaso 34]. The trio make up has changed over the years but here it is the same as I wrote about in the April 2015 Papatamus and like that release this is made up of [22] tracks [69:55] ranging from under 30 seconds long to over 8 minutes long. Recorded on 1/28-30/16 the shortness of some of the material for me acts as an aperitif for the longer “meat-ier” tracks. The understated vocals only appear on 3 of the short pieces as short poems. The liners offer a

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philosophical conundrum which I found difficult to follow but better to just listen and enjoy the paths taken by Day & Taxi. This comes across as very personalized music and suggests to me that Gallio firmly endorses every note. In his breathing, and at times in sound, Gallio reminds me of tenor saxophonist Frank Lowe. Nice listening. Cellist Peggy Lee and her group, FILM IN MUSIC [Jesse Zubot-violin, Kevin Elashuk-tp, Chris Gestrin-p, Ron Samworth-gtr, André Lachance-el.b, Torsten Muller-b, Dylan Van Der Schyff-drm] have recorded TELL TALE [Drip Audio Records da 01207]. This is an interesting, more than successful recording in that it mixes up elements of jazz fusion and classical lines over the 12 tracks [56:12]. Inspired by a David Milch TV series this supposedly tells a story or, I guess film in music. There are times it strikes me more as music for a narrative but generally lacking a central focus. Interesting more than a satisfying listening but not dull.

STEVE SLAGLE [as/flt] has put out a splendid new CD, ALTO MANHATTAN [Panorama Records 006]. The 9 tunes [52:04] here are originals with the exceptions of "Body & Soul", "Guess I'll Hang My Tears Out To Dry" and "Inception". Flute is only employed on 2 tracks and they are the less notable tracks. Joe Lovano guests with the core group [Lawrence Fields-p, Gerald Cannon-b, Bill Stewart-drm] on 3 of the tunes and he is a good fit with Stewart. Stewart goes solo on "Body & Soul" and does a fine and original handling of this classic. Hawk paved the way on this tune (and in general on saxophone and sax as a solo-ing instrument) and it is still relevant 70 years later. Roman Diaz [cong] also guests on 3 tracks. A fine recording in the Phil Woods and Richie Cole lineage.

MAMUTRIO is a trio put together by Jesse Dockx [drm] with two of his teachers [Lieven Cambre-as, Piet Verbist-b]. Their initial release is an undated CD called PRIMAL EXISTENCE [Origin Records 82726] that is made up of 9 originals plus "You Are Too Beautiful". There is an intimacy in the groups playing and suggests the Ornette Coleman trio though by the end of its 61:20 run it gets tiresome. Some nice compositions but not enough to carry the entire CD.

I believe PIETRO LOMUSCIO [p] last had a recording about 8 years ago and has now issued EXPRESSIONI DI UN' IMMAGINE [Philology Records w 473.2], a 5/18/15 recording. This is a solo recording [50:59] divided between 4 originals and 4 Piazzolla tunes plus "Giant Steps". Lomuscio plays in post bop fashion, but not free, he layers his improvisation landscape before planting embellishments. In this manner "Giant Steps" is a natural choice to work out with on its built in steps. He does a masterful job maintaining the chord structure while dancing around with his right hand. At only 4:27 the timing on "Giant Steps" seems just right but I'll admit I could have stood for longer. Improvised musings genre free.

MISHA MENGELBERG [p] is not in good health and has given up performing publicly, that's the bad news but the good news is that

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Nemu Records has issued NUNC! [Nemu 014]. This is cooperative improv concert from 12/20/11 produced by DIRK BELL [gtr] also making up the sextet are RYAN CARNIAUX [tpt], GERD DUDEK [ts], JOSCHA OETZ [b] and NILS TEGEN [drm]. There are nine parts to the improv, "Eleven Steps to Heaven pt.1-7" plus 2 parts of "Zok!" which takes up almost half the time of the whole CD [79:54]. The first 5 parts of this concert progress slowly with Mengelberg mostly in the back ground and Dudek taking solo honors. Dudek and Mengelberg are both pioneers of Euro new music having been involved since the mid 1950s. By the time the 2 part "Zok!" arrives the sextet seems much more focused as a unit and thrusts and parries with some rewards. Nice liners by Bell who gives shape and background to his relationship with Mengelberg and the concert. An honest effort but only partially successful.

Ryan Carniaux [tpt] and Dirk Bell [gtr/flute] are also members of a group [Ahmed Eid - b, Soufian Tsunami-drm, Alice Rose-voc] that calls itself ALPHAWELLENREITER. Their first release, EVOLUTION [Phonector 100691] will be a shock if one expects a free improv set similar to Nunc!. Here the music [48:37] on this 2016 recording of 10 mostly originals is highly rhythmic. The hype sheet states the group had the idea to make dance music on a very high musical level. Based on that claim, I would say they are quite successful, the music would inspire a singular free form dance, not a traditional patterned dance step like waltz, fox trot or samba. Bell states that the group uses catchy melodies, heavy grooves, interesting improvisations, odd meters and so on— all of which sounds like the usual bullshit every fusion group uses to justify their musical cop outs. But the music here is quite excellent, albeit commercial, and listenable and with shades of Freddie Hubbard at moments. Alice Rose has a nice voice but the few vocals she does are of little interest to these ears.

DAVID SCHULMAN [vln/mandolin] put words and music to ANHINGA [no label 888295462556]. Schulman tells audio stories through music. This is not jazz, but interesting fills employ a variety of approaches from the group he calls QUIET LIFE MOTEL. Among the cast of characters making up this are Tillery [tpt] Eddie Eatmon [b], and others. Interesting musical graphics which are charming, intriguing, puzzling and provocative.

JEROME JENNINGS [drm] opens with a Messenger-like march on THE BEAST [Iola Records 888295 514538]. As the CD progresses it offers a variety of moods all with a Messenger tightness but reflective of a variety of moods from doo wop harmonic blends to Ellington tones to a play on an ice cream jingle to straight ahead hard bop. Jazzmeia Horn does a very credible jazz vocal on "You Don't Know What Love Is" and high marks for the rest of the band [Sean Jones-tpt, Howard Wiley-ts, Dion Tucker-tbn, Christian Sands-p] Christian McBride-b]. Overall an outstanding album and watch for vocalist Horn, it's my hope to hear more from her and that no producer turns

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her head to commercialism. A very credible CD, recorded 1/28-29/16 [62:34].

BLUE CANVAS [Justin Time Records just 255-2] is BRANDI DISTERHEFT's [b/cello/voc] new CD. Recorded in June and July 2015 this is a collection of 10 standards and originals [45:17] with Harold Mabern [p] and Joe Farnsworth [drm]. To begin with if you're a fan of Mabern's pick this CD up as he has some fine moments and is forceful throughout. Farnsworth is also very present moving the music forward. As for Disterheft, her work as with the whole trio, is very upfront, she only plays cello twice and it is not overly apparent as she plucks it in the middle register and doesn't bow. Disterheft sings on 2 original tracks and though the liners include lyrics to "When The Mood is Right" there are no vocals on that track. I would place her ability as a singer behind her playing and compositional abilities.

JOHN MACMURCHY [reeds] has produced a commercial jazz CD, ART OF BREATH VOLUME ONE [no label 061297 515646]. This is along the lines of CTI records (think Deodato), smooth with no sharp edges. The basic group of AOB is Bruce Cassidy [tpts/flg], Mark Kieswetter [keys], Dan Ionescu [gtr], Ross MacIntyre [b], Daniel Barnes [drm] and Alan Hetherington [perc] joined here at times by guest vocalists and strings. This undated recording offers 8 originals [51:43] that go down unjarringly. Commercial but not insipid.

BOI AKIH is a freely improvising group [Niels Brouwer-gtrs, Monica Akihary-voc, Ryoko Imai-perc, Tobias Klein-clts] whose latest CD is LIQUID SONGS [Tryptone Records 559-070]. The 8 originals [57:24] are mostly by Brouwer who seems to be the head of this group. Lyrics are credited to Akihary. Brouwer's inspiration for this came while he and Akihary were on Saparua Island...They had been searching... for an unconstructed-sounding musical form in which Improvisation and composed material seamlessly merged. Music with an elastic pulse where rhythm is implied rather than dictated. More World music than jazz—the journeys here offer a wide range of rhythmic and non-rhythmic sounds, pastoral, intimate and highly emotional. My response to it was to relax and see where it takes me. Well integrated ear stretch.

Via Veneto Jazz Records has issued CINEMA ITALIA [vvj 110] played by the quartet of ROSARIO GIULIANI [as/ss], LUCIANO BIONDINI [acc], ENZO PIETROPAOLI [b] and MICHELE RABBIA [perc]. As expected there is music here by Morricone and Rota mixed with originals over the 9 tracks. The jazz content here is minimal on this undated recording but the audio content is quite excellent. Fun music looking for a film.

WILL BONNESS [p] has also issued a recording tangentially related to film in that HALCYON [MFM wbcd2015] is issued by Manitoba Film And Music though there is no other discernible connection to film. The 8 tracks [52:18] are six originals plus "Too Marvelous For Words" and "Reflections". What strikes me first is Bonness' fleet and light piano

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work with his trio [Steve Kirby-b, Quincy Davis-drm]. Jon Gordon [ss/as] and Derrick Gardner [tpt] join on 3 tracks each and while they do a fine job, it is Bonness' compositions and playing that most interests me. His playing is quite linear while his compositions more horizontal. He takes Monk's "Refections" in a most relaxed, almost jaunty, mood. On an earlier recording [6/24 & 8/18 2009] called SUBTLE FIRE [Dig! Records 778632 903869] Bonness' touch is still light but perhaps not as linear. The trio again is Kirby on bass with Terreon Gully on drums and the program [42:39] is 6 originals plus "Softly, As In A Morning Sunrise", "Gingerbread Boy" and "It Never Entered My Mind" the latter very nicely displayed. Again there are some fine originals. Fans of Fred Hersch would do well to investigate this pianist/composer. The Quintet IM WALD [Tobias Meier-as, Matthias Spillmann-tpt, Frantz Loriot-violin, Nicola Romano-cel, Raffaele Bossard-b] has issued ORION [Wide Ear Records 022]. This recording is a performance of 3 Meier compositions [33:25]. Meier works in minimalist music which, depending on your taste, is sound moving at a snails pace or a fascinating evolving of musical colors, sort of the northern lights of music. For some it is the musical equivalent of watching paint dry but for others it can evoke a zen state. The playing here is by necessity very disciplined, which takes extraordinary patience and technical ability to be able to draw out the sounds and keep the tension without faltering. Excellent liner notes are enclosed, and a good primer on this music and music in general be it Bach or Coltrane or Public Enemy. Excellent minimalist sounds.

The SLAVIC SOUL PARTY, is a nonet [John Carlson, Kenny Warren-tpts, Peter Hess-reeds, Peter Stan-acc, Matt Mussleman, Tim Vaughn-tbns, Ron Caswell-tu, Chris Stromquist-perc, Matt Moran-tapan, goč, bubanj] who have released a live [5/21/14] recording of DUKE ELLINGTON'S FAR EAST SUITE [Ropeadope Records rad-314]. To begin, except for the occasional moment over its 52:21 running time, this doesn't sound like Ellington. It is a combination of jazz and Balkan brass which (I think) is under the leadership of Matt Moran. This immediately struck me as great fun but after a while the brass and locked in rhythms made for listening fatigue. Most of the arranging is by Moran and he deserves credit for originally. While there is soloing it is buried by the prevailing structure of the band. Brass band devotees should seek this out.

PIERRE DØRGE [gtr] now celebrating 35 years for his New Jungle Orchestra now has put out a new release; UBI ZAA [SteepleChase sccd 31819]. This features Kirk Knuffke [cnt]. Knuffke's sound on cornet is open here, not his more typical muffled sound. The NJO is a bit more involved in new sounds, moving away from its original progressive take on a tradition. This recording even suggests Ayler in its 9 tunes [63:03]; 8 of them compositions by Dørge or Irene Becker [keys]. As usual there is the surprise ball of sounds from yawning sound scares to uptempo movers which play with and juxtapose rhythms. Some

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of the material has had previous issue (in a different form). This is a smaller edition of the NJO, a nonet, and to my ears seems to lack projecting spirit. The NJO, yes, but not the best.

MARTIN ARCHER [reeds/flt/perc/eletr], who led Hornweb in the mid '80s has issued a very ambitious 2CD set, STORY TELLERS [Discus 57cd x2]. This as outlined is 6 books (of stories) each with 5 or 6 chapters [151:03]. The cast is Mick Somerset [as/flt/clts/perc], Kim Macari Stone-Lonergan [tpt], Corey Mwamba [vbs], Anton Hunter [gtr/electronics] and Peter Fairclough [perc]. The musical schematics of all this is laid down by its creator, Archer. Recorded 9/19&20/15 and 6/16, I spent as much time listening as I did reading and trying to follow the outline of these 6 books. Archer writes you could say that the cycle in fact comprises 6 versions of the same piece. Okay, to me it's a reach to hearing is as the same past a form. To complicate it further I found some of the chapter references wrong or at best misleading. An interesting blend of structure and free playing. Forget the text and just enjoy the music.

The logistics on TIM DAVIES' big band recording, THE EXPENSIVE TRAIN SET [Origin 82720], are unusual in that it was recorded between 2013 and 2015 in Los Angeles and Melbourne and on the title tune he has dubbed the 2 bands together. For this number there is a heaviness one might associate with the Kenton brass. The fanfares over 9 tracks [66:10] have a rather generic coastal sound. All the music comprises Davies' originals with the exception of "Sing Sing Sing" which is given an original arrangement but close enough to the familiar original to satisfy traditionalists. There is also an original written and sung by Raya Yarbrough. Soloists are credited but the primary thing here is the writing and arranging which will content foot-tappers. Concise notes, by Davies, for each track are enclosed. Solid.

Also solid is HOW TO SAY GOODBYE [JCA Records 1602] by the KEN SCHAPHORST [p/tpt] big band. This recording [12/18&19/14] hits on two fronts: 1) the writing (10 fine originals by Schaphorst) and 2) the soloing [Dave Ballou, Ralph Alessi, John Carlson-tpt, Chris Cheek, Donny McCaslin-ts, Luis Bonilla, Jason Jackson, Curtis Hasselbring-tbn, Jeremy Udden, Michael Thomas-as, Brian Landrus-bs, Uri Caine-p, Brad Shepik-gtr, Matt Wilson-drm]. The music evokes nostalgia as well as great joy as Schaphorst reflects on folks, personal and professional, who had meaning to his life. There is a touch of Gil Evans in the voicing but for the most part the scoring is not reflective of any particular influence. This is a big band indeed and it plays with precision with plenty of cut out, some dramatic, for soloists [all well enumerated in the liners]. A fresh big band recording well deserving of attention. Total time 70:37.

LEIGH PILZER [bari s] steps out on her own on SHRUNKIN' [no label 700261 445403 a live recording [3/15/16] of 9 originals [63:04]. Making up her quintet are compatriots from the Diva Jazz Orchestra

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[Jen Krupa-tbn, Sherrie Maricle-drm], along with Amy Shook [b] and Jackie Warren [p]. This is a very nice recording of lilting jazz. Krupa is a strong trombonist but it is Pilzer's talents that particularly mark this CD. She is one of the new bari players that shows the influence of Gerry Mulligan, a bit in her writing but more in her tone. It surprises me that few of the new bari plays show a Jeru sound, perhaps because it was so distinct players tried to stay away from emulation. Nobody would mistake Pilzer for Mulligan, she is her own player, engaging in her own right and successfully so as this recording illustrates.

RICHARD SUSSMAN [p/elect] has written some exciting music for THE EVOLUTION SUITE [Zoho 201614]. This is a 5 piece movement for jazz quintet [Scott Wendholt-tpt/flg, Rich Perry-ts, Mike Richmond-b, Anthony Pinciotti-drm] and strings [Zach Brock, Gregor Huebner, Fung Chern Hwei-vlns, Ron Lawrence-vio, Jeremy Harman-cel]. The blending of jazz with the strings is well done and compliments the momentum of the music. Premiered and recorded 12/20/15 at Symphony Space in NYC this must have been compelling listening for the audience. The use of strings is excellent as they are forces individually as well as a group. The only time this work did not hold my attention was on "Movement 4" where I felt a wandering lack of direction. That aside, due to the strength of the rest, this is a winner. Besides the suite there is one other original present, "Prevolution", a rather spacey romp with heavy use of electronics. Get this for the suite it is well worth the tariff.

THIERRY MAILLARD [p] and trio [Dominique Dipiazza-b, Yoann Schmidt-drm] also use strings, in fact along with guests he employs the whole Prague Philharmonic Orchestra. Listening to ETHNIC SOUNDS [Blujazz Productions BJ3443] and its all original program [62:17] it often strikes me as soundtrack music. Unlike the Sussman disc this recording lacks the support of a strong jazz group and I don't find the integration of the orchestra with the trio that interesting.

ALEX LORE [as], spelled LoRe and pronounced Lore-Ray, has released MORE FIGS AND BLUE THINGS [Inner Circle Records 062 cd], an undated recording of 10 originals [59:14] with his Quartet [Glenn Zaleski-p, Desmond White-b, Colin Stranahan-drm]. LoRe has a pensive approach and the quartet plays in a quasi-free and open approach. The leader says he sees the quartet as a chamber ensemble, perhaps so, but to me it is obviously an improvising one. LoRe's improvs are engaging as are improvs from the group. Prior to this, LoRe released DREAM HOUSE [Inner Circle Records 034 cd], also undated [c 2013]. No piano on this but again with White and Stranahan. On 3 of the 8 originals [58:00] George Garzone [ts] is added. Here LoRe plays with a dry wandering sound and there is a pronounced linear, Tristano-like, approach. This style when combined with Garzone is very effective and here, Garzone is more toned down than usual. In his liners, Garzone writes that LoRe is bold, not the word I would use to describe him but he is effective in his subtle style.

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A promising career of substance.

EXPANSIONS LIVE [Whaling City Sound Records WCS 088] presents the DAVE LIEBMAN [ss/flt] group Expansions [Matt Vashlishan-as/clt/flt, Bobby Avey-keys, Tony Marino-b, Alex Ritz-dms]. This is a 2 CD set. CD #1 is acoustic [recorded 10/30/14 and 10/24/15] while CD #2 is electric [recorded 4/21/16]. The two varying treatments in one issue make it more encompassing for listeners who prefer some of Liebman's bags over others. After many recordings over the years, it is clear that this multi-talented musician is not firmly in any one camp when it comes to genre, treatments or even instrument selection. The acoustic CD has some brilliant playing mixed in with average material, made to seem even more average when contrasted with the brilliance of some of the outings. The electric side will at times bring to mind Liebman's work with Miles Davis while at other stages it is moody ethereal designs or more straight electric jazz. The sets [123:09] are a mixture of originals and covers [All Blues, Good Bait, India, Footprints, Ugly Beauty, Love Me Tender, Danse De La Fureur]. Both sides offer music well worth indulging in with the exception of "Love Me Tender" which is short [3:26] and dreary. Nice digi-pack with insert that offers Liebman's liners and Aaron Winter's photos. Yes, yet another Liebman release but one offering a nice cross view of the man's talents, expansive indeed.

The latest Intuition Records release in their European Jazz Legends series (Volume 8) is MIROSLAV VITOUS' with ZILJABU NIGHTS [intchr 71320]. As with others in this series this is a live concert [6/25/16] featuring an interview at the end. 5 Vitous originals plus variations on "Stella By Starlight" make up the program [68:36] with his quintet [Gary Campbell-ts, Robert Bonisolo -ts/ss, Aydin Esen-keys, Roberto Gatto-drm]. The music very much reflects Vitous/Corea—Weather Report periods. The interview is well informed and quite interesting and conducted in German and English and I wish it had been longer [7:35].

Just prior to the above issue, also in the European jazz legends series (Vol. 7), Intuition released MICHEL PORTAL [b.clt/ss] RADAR [intchr 71319]. This is a live recording [3/5/16] and as with others in this series the concert is presented with an interview at the end. The first part of this CD [60:08] is devoted to an understated 3 part work with Richie Beirach [p]. Things then turn around when the WDR Big Band joins Portal on 2 of his originals. The big band adds substance with its depth and soloists [Hubert Nuss-p, Ruud Breuls-tpt, Mattis Cederberg-b, tbn]. The interview [19:52] was recorded in 12/15, is mostly in french and is a bit confusing. Not the strongest issue in this series.

Double Moon Records has their own series JAZZthing devoted to the next generation from which I guess one could say possibly may grow Europes next legends. Vol. 64 in this series is KERSTIN HABERECHT's [as/ss] ESSENCE [dmchr 71176] with her group; Nicolas Hering [keys], Bastian Weinig-b, Mathis Grossmann-drm. There is some exciting work from the quartet on this 7/15 recording of 9 Haberecht titles [58:30].

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Her playing is often marked by her use of glissando which gives a mellowness to her work but the groups most intriguing work is on uptempo tunes where there is risk taking and reaching. Unfortunately there are other tunes where the playing is plodding and things are not helped by the employ of the electric piano. A mixed bag of artistry lacking any real personality.

Leo Records and IVO PERELMAN have produced THE ART OF THE IMPROV TRIO six separate volumes, each CD has (besides Perelman) Gerald Cleaver on drums, except for volume 6 where Whit Dickey is the drummer. Covers are graced by various Perelman art and each CD has the same introductory notes by Neil Tesser followed by some words from the third member of the trio, except volume 6. Volume 1 [cd lr 771] is a May 2016 recording with Karl Berger on piano. This is made up of 6 rambling improvs [58:05] with Berger mainly giving directional fills that in effect give the music breath as Perelman plays the range on the tenor, but at times reflects Coleman Hawkins. It is very nice music but I will admit giving into distractions by the sixth part.

Volume 2 [cd lr 772] Brings Ivo together with Mat Maneri [viola] and Whit Dickey [dr] for 13 improvs [51:24] recorded in August 2015. The playing here incorporates more pointillism. Dickey is a harder player than Cleaver (on volume 1) or perhaps it is the mix and he seems to punctuate more. Ivo plays almost all in the high register matching the viola in harmonies and tone and it makes for stressful listening as the high register sounds unnatural and after a while becomes unnerving. If you enjoy extended screech, then this is for you.

Volume 3 [cd lr 773] documents Ivo with Matt Shipp [p] and Gerald Cleaver [dr] and here Cleaver seems much more aggressive and Shipp plays a more active roll than Berger and overall the music seems more abstract. Ivo again plays the higher registers but stays more in the middle over the 9 improvs [49:17] recorded July 2015. Shipp has written some fine liners for this issue.

Volume 4 [cd lr 774] is a March 2016 recording with William Parker [b] filling out the trio. This time Perelman returns to the lower register. Parker and Cleaver seem very comfortable with each other and on equal footing with Perelman and the result is a breathing quality to this music. A 3 part improv [52:22] which goes down very well in great part because it seems Perelman is in greater concert with the trio and takes time out to assess the music which also gives the listener time to reflect.

Volumes 5 [cd lr 775] and 6 [cd lr 776] have Joe Morris on guitar and bass respectively and both were recorded in July 2016. Volume 5 is made up of 9 improvs [52:00]. Morris' guitar is often pianistic in its approach. This time Perelman roams into the upper register and choked style. Cleaver sounds at times tired.

Volume 6 is with Morris on bass and seems to bring Perelman's playing more into long form or drawing out phrases as opposed to a minimalist expression. The program [47:00] is live with one long

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and one short improv. It is interesting when you listen to any player intensely or over a stretch of time, and I've been listening to Perelman for over 25 years, you start to hear their individual clichés. All artists have them, it is part of their individuality and appeal, they are sort of fall back positions. Perelman shows them most in his high register work and when repeating riffs but less so in his lower register improvs. There is a lot of Ivo Perelman in these 6 sets and it naturally set things up for comparison. That said, for myself I'd recommend volume 4 though there is a high standard at the base of all of them. Perelman rarely has other front lines, I wonder why?

CARLO ACTIS DATO [bs/ts/b.clt] first came to province in the 1970s as a member of the Art Studio, a free wheeling group out of Italy, which I believe still exists. ENZO ROCCO [gtr] came on the scene about 20 years after Dato and beginning in 1997 began duo working with Dato. Their latest collaboration is NOISE FROM THE NEIGHBOURS [Setola Di Maiale Records 3160], recorded 2/6/16. This is a set of 12 improvisations [48:02]. Listed as a live recording though I hear no applause—no matter had there been an audience they no doubt would have enjoyed what they heard. Dato and Rocco engage in exchanges that range from total free rhythm improvs to highly rhythmic folkish melodies which Dato has shown a fondness for from his beginning. Rocco mixes a bit of blues to free abstraction and provides a good parameter for the music

JASON HAINSWORTH [ts/ss] is joined by an enthusiastic and energized group [Michael Dease-tbn, Josh Evans-tpt, Glenn Zaleski-p, Adam Olszewski-b, Johnathan Blake-drm] on THIRD WARD STORIES [Origin 82721]. The Third Ward is in Houston, Texas an area which has produced a good number of tenor saxmen. The 9 tracks [59:54] are all originals except "Prince Of Darkness" and "The Nearness Of You". Hainsworth shows great promise, and a touch of early Coltrane but the stories here are a bit light on content, lots of pleasant notes do not make great stories.

It is always thrilling when a new name or sound excites you as it has for me with organist MATTHEW KAMINSKI on LIVE AT CHURCHILL GROUNDS [Chicken Coop Records ccp 7026]. Kaminski is the organist for the Atlanta Braves Baseball team, but obviously the greasy soul of a B3 is lurking. Now, if you're not a fan of greasy funk this will not interest you. Kaminski plays all over the B3 combining sounds that brings to mind Jimmy Smith and Jack McDuff and at times Wild Bill Davis (who he quotes quite a bit on "April In Paris") but really in essence sounding like only himself. Joining him on this live set is Will Scruggs whose pressing tenor is perfect for the setting, Chris Burroughs who is not shy about keeping the beat (I suspect he comes out of rock) and Rod Harris Jr. whose guitar is rather subtle. On six of the 10 tracks [72:29] Kimberly Gordon sings, a pleasant enough vocalist who sounds as though she has listened to both Ella and Sarah. The vocals cool things off a bit but bring a nice variety to

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the date [9/26/15]. This was Kaminski's third for Chicken Coop Records the first two are TAKING MY TIME [ccp 7014] and SWINGIN' ON THE NEW HAMMOND [ccp 7019]. Taking My Time is a 2009 date displaying 11 tracks [75:06] which are a mixture of standards and nice originals. Kaminski is less greasy and more bouncy than on his live CD. Judging from the accompaniment it seems the CD was done in 3 sessions with E.J. Hughes [ts], Charles Loehle [gtr] and Justin Chesarek [drm] appearing on nearly half or more of the tracks. Overall Kaminski sounds tentative, certainly subdued, pleasant enough but not as open as the live date. On Swingin' it is just Kaminski with Dave Stryker [gtr] and Justin Varnes [drm] on 8 tracks [42:57] recorded in 2013. The New Hammond referred to in the title is a digital Hammond B3. If there is a difference it might be it is less heavy in its sound and at times sounds more like a regular organ, and when it sounds like that it is less hip, or more accurately, less funky. Since the most recent "live" date probably is also using a digital B3 the difference may simply be in Kaminski's attack—Viva the change! Dave Stryker is well placed though not that featured and Justin Varnes does a fine job with backbeats and shuffle rhythms. It is my hope that Kaminski continues to follow the funk on future releases.

CRAIG HARTLEY [p] has released BOOKS ON TAPE VOL. 2—STANDARD EDITION [no label 888295 484862]. BOOKS ON TAPE VOL. 1 [no label 884501 935876] was recorded 1/28&29/11 and released in 2012 originally as a tape, hence the title, while vol. 2 was recorded 3/23 &9/21/15. Hartley appears to have massive technical ability as he plays with the tempo and direction of a piece similar to Erroll Garner and then tears off into improvs and releases similar to Oscar Peterson. On Vol. 2 all the tunes [57:15] are standards except for one original. Two of the pieces are woven together (Bach's "Prelude Number 2 in C minor" with Miles' "Solar" and Lennon's "Imagine" with Evans' "Peace Piece") which is very effective and exposes Hartley's classical chops and ear for harmonies while on "Mood Indigo" he suggests stride. This bridging of genres brings to mind pianist Don Shirley but less classical in its orientation. Vol. 1 is all originals [66:15] except for one standard and again shows off a mature pianist. Here, as on Vol.2 he is accompanied by Carlo De Rosa on bass [Jeremy Clemons is the drummer on Vol 2] while on 2 tracks Fabio Morgera [tpt] joins the trio [Henry Cole-drm] and on one cut Dida Pelled joins the trio as vocalist. The lyrics show a gift and a full CD of lyrics sung by a solid stylist might be rewarding (easy for me to say as I don't have to compose such gems). This is another case of talent largely overlooked but never-the-less offers hugely rewarding listening. Well worth your investigation.

Pianist JOHN ESCREET has issued music from 2/12&12/16 concerts. THE UNKNOWN [Sunnyside ssc1473] is made up of "The Unknown parts 1 & 2" [74:47] and played by his Trio [John Hébert-b and Tyshawn Sorey-drm/vbs] joined by Evan Parker [ts]. This is free

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jazz and either it works or doesn't. The group is very careful in their approach, they listen, sometimes it seems they listen too much as the music can wind down to almost silence. Sorey's vibes add unexpected color and tension. There are the expected flurries and crescendos but overall this was taxing on my patience and a disappointment.

As a pianist ANDY LAVERNE is constant and beyond reproach and there is not much to say about his umpteenth recording, GENESIS [SteepleChase scad 31818]. Well, that's not really true as there is some very nice work by Mike Richmond [b/cel]. Jason Tiemann's cymbal work and drumming fills almost all the spaces. Recorded 12/15, the program [63:24] of all LaVerne originals is handily dispatched—some with real emotion. Yes, I take LaVerne for granted (and SteepleChase for that matter) and this recording is worthy of your attention.

The good news is, according to Neil Tesser's liners, SteepleChase is considering a future recording featuring Mike Richmond's cello work. SATOKO FUJII [p] and JOE FONDA [b/flt] are both compelling artists. Fujii has put out many recordings of free jazz almost all of them exciting. Fonda, who got his start in the late '70s in the fertile southern Connecticut musical circles, has also developed as a composer of some note. With little exposure to each other they met for a few concerts together in 2015. Out of these concerts DUET [Long Song Records lsrc 140/2016] has appeared. Recorded 11/15/15 in Portland, Maine this CD comprises 2 titles; "Paul Bey" and "JSN" [48:58]. On the second track Natsuki Tamura [tpt], often Fujii's collaborator in musical projects, joins the duo. This starts out very promising and then loses focus and appears to wander somewhat aimlessly. Fonda picks up the flute for a while but to no avail. There are moments of ignited pleasure, usually when Fujii plays off of a bass solo, but they are momentary. Tamura's inclusion on the shorter [11:20] improv further defuses the music. Tasty snacks, not a meal, alas.

SIMON NABATOV is an American pianist who some years ago moved to Germany. Classically trained he has been part of the jazz scene since the early 1980s.

Beginning in the early '90s, all of his recordings have been on European labels which may account for his being relatively un-heralded in North America. This is unfortunate, as he is a talent with broad abilities and imagination from mainstream to no-stream. Most of his dates as leader are released on Leo Records and now they've issued PICKING ORDER [leo cd lr 765]. This is a trio [Stefan Schönegg-b, Dominik Mahnig-drm] recording from 5/9/15. Working within a structure Nabatov freely follows a musical muse that takes him from one room/exploration to another. The 7 tracks [63:15] are all Nabatov's and he speaks about them and the trio and his current state in a May '16 interview with Nick Duvidowski which serves as album notes. A solid date, not my favorite, but still a rewarding listen.

SIMON NABATOV's MONK 'N' MORE [leo cd lr 780] is from May 1995 and June 2013. The 10 cuts [67:34] are divided between 5 solo outings on Monk [1995] compositions and 5 outings on live electronics

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[2013]. The Monk outings are very fine and while Nabatov always keeps attached to Monk's themes he plays them with verve and originality. The electronic cuts, dealt between each Monk tune, have Nabatov on electronics and piano and offer a nice parallel with the Monk and are relatively conservative. A fine set of outings that stands up well on repeated listens.

Also a recent issue by SIMON NABATOV is a duo with clarinetist OGUZ BÜYÜKBERBER titled WOBBLY STRATA [Trytone tt559-067]. This is 6 duo improvs [57:24] that are well constructed and the duo is very much in concert with each other. Büyükberber is Turkish and has worked with Nabatov before and it shows. Both artists appear free yet play into each other with such coordination on this 10/26/14 recording, that one might actually think the music was scored. This is a thorough delight and Wobbly Strata well describes Büyükberber's sound.

EHRAN ELISHA is a drummer who often thinks in large concepts and leads music through calmative development. His most recent release KINDRED SPIRIT: QUINTETS [OutNow Records 025]. Recorded live on 4/6/13, it presents 2 discs. One disc is "Kindred Soul", a three part piece [35:46] with Roy Campbell [tpt/flg], Sam Bardfeld [vln], Haim Elisha [p] and Dave Phillips [b]. This concert just never catches fire, Haim Elisha's piano adds a nice "misterioso" effect but really doesn't put ideas together and instead, I feel, hinders momentum. When the music finally lifts off it doesn't really fly, which is too bad especially considering the people in the band. The second CD is made up by the 4 part "Spirit Suite" [43:29] with Michael Attias [as/bs] Yoni Kretzmer [ts], Rick Parker [tbn] and Sean Conly [b]. This also is a fine group, in the fact they all seem to be on the same page. Kretzmer is a new name to me but is impressive, chewy and at times sounding more kazoo than tenor. This is Elisha at his best; underpinning a group and individual statements with the musical concept staying forward and logical.

Everybody gets their moment(s) to shine but it is the drummer that propels and unifies the music. My only complaint, beside the first disc, is that both sets could have fit on one disc. Get this for the second CD, fine listening.

After almost 2 decades SIMON VINCENT has returned to the acoustic piano with the release of OPENING LINES [Vision Of Sound Records voscd-001] and an EP THE OCCASIONAL TRIO [Vision Of Sound Records vosprcd 001] The 3 track EP was recorded 6/10/14.

These same compositions are repeated on the 9/28/15 program of 9 originals [52:00]. Both CDs are with Vincent's Occasional Trio [Roland Fidezius-b, Rudi Fischerlehner-dms]. Vincent has written some lovely tunes and plays them with a Debussy-like tension and style which may suggest Bill Evans but without the harmonic overlay. Fidezius and Fischerlehner each do a fine job and have some fitting solos. More please, this is a fine mainstream pianist.

FORMAT A'3 is a trio [Alexis Gfeller-p, Patrick Dufresne-drm, Fabien Sevilla-b] that was formed in the late 1990s and has previously issued

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5 recordings on Altrisuoni Records. Their latest, VI E [Altrisuoni 339], is a set of 10 originals [46:05] by group members recorded in 2015 and 2016. This group has a light rhythmic sound but that is too simple a description as they do break time and explore semi-freely and present a lyrical front at almost all times. I've played this CD numerous times and each time I hear more to contradict any easy description. A very real trio as all members lead and/or are featured at various times. Interesting music with a definite personality.

THE CORE TRIO [Seth Paynter-ts, Thomas Helton-b, Joe Hertenstein-dms] features MATT SHIPP [p], for a live [11/22/14] recording [Evil Rabbit Records err 23] in Houston, Texas. The program is 2 improvs [65:37] in which Shipp is take charge and dominate and it works extremely well. This is not to imply any reticence on the part of The Core trio as they are at the ready and fill the music well when Shipp breaks or lays low. The improvs ebb and flow as expected and the audience seems very attentive applauding only at the end of each set/improv. Shipp has been well documented on recordings over the decades and this one of the most distinctive and one of the best.

Pianist CARSTEN DAHL who has lead many sessions over the past decade, mostly for Storyville Records, has yet another, CALEIDOSCOPIA [Storyville Records 101 4303]. Together with his group Experience [Jesper Zeuthen-as, Nils Davidsen-b, Stefan Pasborg-dms] they mine 9 originals [46:05]. The music defies easy categorization as it goes in and out of dreamy moods and tempo changes and is marked by the Bechet vibrato of Zeuthen's alto. It is all a bit disconcerting but in a good way as the moods rarely linger too long. Not your average jazz CD but solid and real and nothing wrong with that. Time to pay closer attention to this group.

Carsten Dahl [p] plays a more traditional role on TOMAS FRANCK'S [ts] ASSOCIATION [Storyville Records 1018454]. This is a live date [7/9/15] from the Jazzhus Montmartre with Daniel Franck-b and Rodney Green-drm rounding out the quartet. The program [69:51] here is 3 originals along with "I Hear A Rhapsody" and "I Can't Get Started". Tomas Franck has spent many many years as a member of the Danish Radio Jazz Orchestra and gets a good chance here to open up and blow. He makes good use of the opportunity. This is a very live session and it allows time for the artists to dig in and make statements without time concerns. Hard bop to get lost in listening in.

While on the subject of pianists and Storyville Records let me slip in a plug for some timeless listening from MULGREW MILLER [p] and NIELS- HENNING ØRSTED PEDERSON [b] on THE DUO-LIVE [Storyville Records 1038444]. This is a two CD set recorded live at the North Sea Jazz Festival on 7/15/00. Both of these brilliant artists, although well documented died too young, each in their late fifties. There is plenty out there to satisfy and prove their brilliance and here is more. The program [94:10] is made up of 9 jazz standards, with empahsis on Ellingtonia. If you're already hip to these two artists

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then get this and enjoy an hour and a half of jazz pleasure. Life made sweeter by Miller and NHØP.

Pianist VITTORIO MEZZA is fairly new on the scene though NAPOLI JAZZ SONGS [Abeat Records abjz 142] is his forth for the label. Backed here on 11 traditional tunes [51:15] by a trio [George Koller-b, Davide Di Renzo-drm] this 11/17&18/14 recording is a bit hemmed in by its concept. Mezza is a fine driving pianist with dramatic flourishes and attention to thematic lines. If songs of old Napoli and rollicking jazz mix are to your gran gusto, mangia.

FREDRIK NORDSTRØM [ts] is a player who leans toward being a free player but rarely swims in the free waters and when he does it is not for long. Most importantly he seems comfortable in his parameters. GENTLE FIRE/RESTLESS DREAMS [Moserobie mmpcd 106] is his new recording [2/16-17/16] this, with Jonas Ostholm [p], Torbjorn Zetterberg [b] and Gerald Cleaver [drm]. This is a 2 CD set [106:54] of mostly original material. Gentle Fire is the name of one cd and is a bit more drivingly focused than Restless Dreams, the second CD. Both CDs have a restless quality about them as it's endemic to Nordstrøm's style. I quite enjoyed Gentle Fire but was less involved with Restless Dreams with its more amorphous quality, playing which at times demands the listener fill in the notes. All that said my reservations are a matter of taste, this is a quality release.

PAUL DUNMALL is a powerhouse on tenor sax, MAHA SAMADHI [Slam cd 2105] is a 6/20&21/16 recording with his Brass Project. Basically a trio [Olie Brice-b, Tony Bianco-drm] augmented by 7 brass players on 5 originals [58:38]. Some of this is exceptional but when it depends on just the written parts it wanders, but that is a minority of the time. When Dunmall steps up things pick up. Members of the Brass Project also have the occasional solos [Percy Pursglove or Aaron Diaz or Alex Astbury-tpt, Dave Sear or Josh Tagg-tbn] and make healthy contributions. There is a bit of the feel of an Ascension here. Invigorating listening.

Some invigorating listening also can be found on THE JOY OF BEING [NoBusiness Records nbcd 97] by FRANÇOIS CARRIER [as/oboe], RAFAL MAZUR [b-gtr], MICHÈL LAMBERT [drm]. This date [5/24/15] consists of 6 improvs [68:59]. Carrier and Lambert have been musical associates since the late 1990s and Mazur's acoustic bass guitar was added to the group around 2014. The bass guitar sounds, for the most part, like a bass with an added higher range. There is a closeness of thought suggested by the trio as each member individually plays their lines and strategies while at the same time staying up and with the trio's direction. Yes, more—but solid listening.

WhyPlayJazz Records, entering its third year continues to issue interesting recordings by fresh faces, the latest being s [rs 031]. This set of 10 improvs [63:51] from the trio of PAUL BERBERICH [as], JOACHIM WESPEL [gtr] and FLORIAN LAUER [drm]. Recorded 12/19/15 from 11:32 AM to 12:56 PM these are all first takes. The group with similar blending styles of sax and guitar have a distant

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concentrated sound which comes at you with a suspended energy which rarely resolves itself. This is not relaxed listening as there are few times when extended lines are play or developed. Interesting but not successful at this point.

Also interesting is JOSH GREEN and his Cyborg Orchestra on TELEPATHY & BOP [no label 888295 521833]. The 9 pieces [67:54] by Green offer up a post bop sound not mechanical but obviously composed. The rhythmic element of the music is always close at hand but so are arrhythmic sections where various orchestral sounds make seemingly random (but notated I'm sure) and angular sounds. Present in the orchestra is the PUBLIQuartet and Michael Verselli [p?]. Programed music that is somewhat Third Stream. Unfortunately the packaging is a bit wanting as the single sleeve cover offers no date or names of band members other than mentioned, nor is there any identity of the leader. Is this Josh Green the percussionist from Australia or Josh Green the trombonist? Interesting but not satisfying. KIRK KNUFFKE [cnt] and JESSE STACKEN [p] team up for their forth time recording as a duo SATIE [SteepleChase sccd 31822]. The title says it all; 14 tracks [67:39] of music by Erik Satie. In his quite interesting liners, Stacken, writes in thinking about a next recording they wanted something "melodic, sparse and open". Which of course Satie's music fits that want perfectly. Unfortunately they rarely bring life to the music. I found this surprisingly dull.

RANDY WESTON has released a new concept album on his African Rhythms Records label: THE AFRICAN NUBIAN SUITE [616892 409649]. This is a 2 CD set of a concert [4/8/12] in NYC, nicely packaged with a 32-page booklet providing liners in English, Spanish and French. This is Weston's story of history beginning over 4 million years ago and told with and through music. There is quite a cast heard here in bits and pieces and includes Jayne Cortez [some of her wonderful poetry/prose], T.K. Blue [as/flt], Alex Blake [b], Lewis Nash [drm], Cádido Camera [well into his 90s and still the supreme conga player], Billy Harper [ts] Robert Trowers [tbn], Cecil Bridgewater [tpt], Howard Johnson [tuba] and others. Weston narrates throughout the program, much in the way Ellington was wont to do. This is not the Randy Weston I would choose to pull out and listen to on an average day but it is a good fellowship of listening. It well illustrates the spirit of the discovery of history and art and the joy that it brings. Randy Weston is now in his 8th decade as a recording artist and a giant since the '50s when he began documenting his concepts thus making his conceptual presence known. Some wonderful music within the narration.

LAURA DUBIN is a talented pianist as LIVE AT THE ROCHESTER XEROX INTERNATIONAL JAZZ FESTIVAL [no label 888295 503679] attests. This recording, from 7/2/16 with her trio [Kieran Hanlon-b, Antonio Guerrero-drm], is a 2 CD set [105:50] and I believe, Dubin's recording debut. In the 21 tracks here, Dubin draws heavily on the classical; Bachish to Beethoven to Debussy to Gershwin and jazz styles, stride to boogie boogie to bop and she masterfully weaves

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them together gracefully transitioning one into the other in a practiced but entertaining manner. Her adaptability at interlacing various styles and material is remarkable all done upbeat and amicably. Her support is spot on, so on as to suggest many rehearsals. This all is very entertaining, and a bit of a surprise ball of music which should please all except purists. Quite a satisfying surprise; readers should indulge.

DYAD is a group put together by LOU CAIMANO [as] and ERIC OLSEN [p] for the purpose of interpreting classical music into jazz. This is not a new idea but this recording is one of the more successful ones. It is a gimmick of course, but a successful, and shall I say, serious one. To my surprise Dyad has 3 releases out. The first one [2006ish], DYAD [Ringwood Records no number] is a bit different from their later recordings in that it is a CDR and the program [59:46] includes 3 original pieces and a piece by Ellington. It opens with Caimano's "Sonata" in four parts, a rambling, almost wistful piece with a strong finish. This is followed by Victor Young's "Beautiful Love" featuring a fine percussive piano solo. "In A Sentimental Mood" is drawn out large and expanded to accommodate nice solos from both at a slight increase in tempo before they dramatically return to the theme and slow it up. Dyad's next recording [7/12/16], PLAYS PUCCINI [Ringwood Records 700261 378459], are 10 [72:39] arrangements of Puccini themes. Again they do a masterful job but I don't feel it is as rewarding a listen as their first CD. However not being a great fan of Puccini—this for me is the way to listen to him. Again Caimano plays often in the high register and seems the more formal/tight player of the two while Olsen does a wonderful job structurally and improvisation-ally with hints of being versed in stride piano. Dyad's most current release is PLAYS JAZZ ARIAS [Ringwood Records rr3]. On this recording Randy Brecker [tpt/flg] and Ted Nash [ts] are each added to 2 of the 7 tracks [52:44]. The material is from Mozart to Bizet to Barber and Dyad plays them with the gusto displayed on previous CDs. Dyad offers a pretty dense sound and without the usual breathing/space that most improvising groups present in their music. I didn't find the inclusion of other instrumentalists added that much other than some color but with that came a crowding effect when all 3 play as one. Again I am impressed in particular with Olsen's pianistic abilities as he plays in head turning solos and I am also impressed with Caimano's distinctive sound. As was often the case with Dyad's recordings they grew on me with each repeated listen. It is not your typical jazz but that is okay it is memorable and I look forward to their next effort.

A group [Silke Eberhard-as, Nikolaus Neuser-tpt, Christian Marien-drm] called I AM THREE has issued MINGUS MINGUS MINGUS [Leo cd lr 752]1. This trio puts its designs on 12 Mingus compositions [46:56]. While this is an interesting grouping of instruments and is fun listening I find it holds up poorly on repeated listens. The playing is drum heavy and while this group may be having fun in a loose musical way, I didn't find they added much to the compositions. Good idea un-

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fulfilled but not without interest.

Also from Leo Records is the group [Denis Beuret-tbn, Dominik Burger-drm, Jerry Rojas-gtr, Ekkehard Sassenhausen-reeds] BBRS and the CD IMPROVISING IN THE CONSULTING ROOM [Leo cd lr 769]. Recorded in September 2014 the 10 tracks [55:53] are 9 improvs plus John McLaughlin's "Follow Your Heart". Basically free playing within a structure with the trombonist taking the lead in direction, or so it seems to me. It appears that BBRS is of 2 personalities; one of normal group improvs and the other of minimalism. The latter does not hold together well and detracts greatly from the strength of the former.

The group BASSDRUMBONE [Mark Helias-b, Gerry Hemingway-drm, Ray Anderson-tbn] have played and recorded together since the mid 1970s and while all 3 already had established careers, this group always sounded compatible and though recording earlier under different leaderships, I don't believe they formally began recording under BassDrumBone until 1986. Now to celebrate their 40th anniversary [2017] they have released THE LONG ROAD [Auricle Records 16+17] a 2 CD set recorded 8/9&10/16 and 3/11/13. The 13 tracks [98:52] are all originals from group members. The two 2013 cuts are from performances and on the 2016 sides Jason Moran [p] Joe Lovano [ts] guest on three tracks a piece. For me this group has always had a knock off accessibility, which is not to say the solo lines and constructs are not for serious consideration, but like New Orleans Music a sense of fun prevails. Moran's addition adds a dour feel and I think takes away more than it adds. Lovano is a fine addition as he fits right in with the avant spirit of the music. A good double CD which could have been a great single CD. BassDrumBone will be touring extensively in the USA and Europe in 2017 and if they come your way, grab them.

Fans of pre-free trombone should snap up NEW JAZZ STANDARDS Vol. 2 [Summit Records dcd 683] by SCOTT WHITFIELD's quartet [Christian Jacob-p, Kevin Axt-b, Peter Erskine-drm]. The title comes from a book of music by Carl Saunders from which all 12 tracks [75:01] here are from. Whitfield is out of North Texas State University and was in Toshiko Akiyoshi's band in the 1990s before moving to the West coast and being on call. This undated [c. 2016] recording is a joy, not just for the strong playing, but also for the serious contributions of the whole quartet. Produced by Carl Saunders.

EVAN COBB [ts/as/flt] has put together a CD, HOT CHICKEN [Ear Up Records 888295 480420]. The program [68:04], recorded 5/12&13/16, is made up of 10 tracks 8 of which are Cobb originals and I think it is here where Cobb shows most strength. Straight ahead, latin and funk genres are all exposed here. The basic Quintet [Matt White-tpt/flg, Joe Davidian-p, Jonathan Wires-b, Joshua Hunt-drm] is augmented on some tracks by Roland Barber [tbn], James DaSilva [gtr], Jay Karp [as] and Gabriel Collins [ts]. If one were not told who the leader is, I doubt one would assume it is Cobb as he really is not featured as such. In fact it would be hard to guess the leader as solos are shared about equally. White and Davidian both do some notable work. Solid if a bit generic.

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Not a new sound but a very comforting one can be found on JESPER LUNDGAARD's [b], 2016 [Storyville Records 1014304]. In his liners Lundgaard writes " This album investigates some blues aspects...not every theme is strictly a blues progression, but they all have a bluesy feel"—which they indeed do. This trio [Hans Ulrik-ts, Niclas Knudsen-gtr] has been together since about 2003. Although definitely jazz, the trio at times presents a folkish sound. The 10 tracks [50:14] here are 8 originals (mostly by Ulrik) along with "Naima" and "The Meaning Of The Blues", recorded 5/30&31/16. A fresh sound and a good listen.

SHIRANTHA BEDDAGE [bs/clt/flt/el.p] is a canadian who was born in Britain. I was immediately taken by the opening track, "Pork Chop", on his new release MOMENTUM [SB 001]. Beddage shows a gift for writing catchy tunes with hooks. He also is a limber baritone sax player, in the manner of Pepper Adams. Unfortunately most of this recordings [53:35] 8 originals are marred by Beddage showing how talented he is with overdubbing and pandering to commercial directions. Make no mistake there is some fun listening here including what sounds like a play on "Giant Steps" (though uncredited as such) and "Angle Of Incidence", but this could have been so much more had there been continuity in the solid way. Recorded 12/17/14 and 5/1015 with a supporting trio.

One can expect a hard and fast bop attack in the lineage of Bird and Woods from RICHIE COLE. The exception to that expectation can be found on PLAYS BALLADS & LOVE SONGS [Richie Cole Presents rcp 002]. This ad hoc 9/15 recording finds Cole with his rhythm section [Eric Susoeff-gtr, Mark Perna-b, Vince Taglieri-drm] playing 11, mostly familiar, ballads [61:29]. Fans of Cole may be pleased with this CD but I found it a bit lacking in warmth.

A couple of years ago MORT WEISS [clt] announced, with his new release of the time, that this was it, he was retiring, there would be no more releases. I remember Bob Wilber making a similar announcement and that was probably 20 years ago and I believe he may still be active. So much for plans as here comes MORT WEISS IS A JAZZ REALITY SHOW [SMS]jazz 888295 313940] recorded 4/8/15. Joining Weiss was Don Friedman [p], Phil Palombi [b] and Shinnosuke Takahashi [drm]. Michael Marcus [clt] and Carmela Rappazzo [voc] each made a guest appearance. As with his previous 10 releases, the program [77:27] focuses on the Great American Songbook (12 tracks and one original for his daughter). Now 80, the 16-page liner booklet outlines a traumatic 79th year in some detail. Even so his chops remain strong and while his life may have transitioned, his iconoclastic self seems to be in good order though he again states that this is his last recording. And this isn't a bad one to go out on, without cliché it is a rare mainstream bop clarinet date (he makes unnecessary pejorative remarks about developments in post bop). Weiss, who didn't make his first recording until 2001, has an enviable track record of never issuing a clunker. This is perhaps the loosest recording. As Weiss points out there are some

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technical imperfections here, the track with vocals (by Weiss) is a low point but it's all heartfelt and it will have to do until his next, the 12th, is issued. I'll await.

The SUGAR HILL TRIO's [Helge Christian Torkewitz-ts/flt, Austin Walker-drm, Leon Boykins or Dylan Shamat-b] debut release, THE DRIVE [idblm 031547] is an interesting recording [51:26]. To start with the 11 tracks (with the exception of 3 fine Torkewitz originals) are for the most part taken from the jazz book with compositions by Gryce, Coltrane, Monk and Newborn. Torkewitz is excellent on both tenor (where he has a definite Rollins attack though he rarely visits the lower registers) and flute which is clear, full and driving. Walker's drumming pushes nicely with a Blakey-like insistence. A comment on the inside cover says the trio is innovative/avant-garde, not to my ears.

The University of North Texas State has been producing records of their big bands for decades, all good as I remember, some superior. Their latest is ONE O'CLOCK LAB BAND 2016 [LA 1601-js]. Recorded 5/22-24/16 this 20-piece band runs through 10 tracks [71:07] by Ornette, Horace Silver, Wayne Shorter, Monk, Donald Brown, Dennis Mackrel as well as student originals. As usual the solid standard is met, although I failed to get very excited by the performances, the exception being Garrett Wingfield's arrangement of "Trinkle, Tinkle".

LORRAINE DESMARAIS [p] leads a big band out of Quebec, her latest is DANSES DANZAS DANCES [Scherzo Records schcd 1512]. This is a fine 17-piece big band with all the music [10 tracks-57:11] composed and arranged by Desmarais. The program is varied with space nicely set aside for solos and there is good variety as Desmarais references various dance forms including bossas, tangos, sambas etc but this is not a dance record. This is the first recording of this big band and if they are as well programmed and arranged in the future she should be a force to be reckoned with. Special mention of André Leroux [ts/clt] whose solos always turned my head. Recorded 8/21-23/15, this is fresh.

NIELS KLEIN leads a German youth orchestra of over 3 dozen players and singers called Bujazzo on GROOVE AND THE ABSTRACT TRUTH [Double Moon Records dmchr 71175]. The program here [50:30] is quite varied from light vocal group backing to heavy orchestrations with soloists. Klein does most of the arrangements of the 7 tracks and while they are not revolutionary they are quite original and unafraid to mix the gentle (Singers Unlimited type singing) with not so gentle orchestrations and instrumental solos. There is even a touch of rap (in German). Fusion as music without confusion or somnolence.

BASICALLY BAKER vol 2 [Patois Records prcd 022] is the follow up to a 2007 recording of The Music of David Baker [1931-2016]. Baker was a long time director of jazz studies at Indiana University. This 2 CD set gives voice to 11 compositions [91:25] presented by the [Mark] BUSELLI-[Brent]WALLARAB Jazz Orchestra. The B-W Orchestra, besides being lead by former Baker students also employs other former

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Baker students as well as IU alum Randy Brecker and faculty member Dave Stryker. Although the packaging outside credits all compositions as by Baker the program includes Dizzy Gillespie's "Bebop", a tremendously exciting arrangement of it. The rest of the program shows off some fine compositions and an occasional suggestion of Baker's classical leanings, though no one would doubt this is anything but a jazz set. Thoroughly enjoyable CDs with a 12-page booklet giving a concise background to the band and David Baker, also listed are solo credits, but omits some soloist. I was not previously familiar with this band and this apparently is not their first release but their seventh—another indication how some fine jazz exists outside major urban areas, let alone outside the USA. Another reason not to rely solely on the media to bring news of fine jazz to your attention.

It has been about 17 years since TED BORODOFSKY [clt] and his Southern Jazz group [Todd Hill-p. Andy Brown-gtr, Jim Wall-b, Dean Hughes-drm] had a release. Borodofsky focuses on 14 [58:09] standards from 1910 to 1955. The leader has a full and woody tone and a New Orleans style but this is not New Orleans music. Here Borodofsky and company mix things up with swing and the music is very danceable in its Fox Trot style. Borodofsky is neither George Lewis nor B.G. in his style. Andy Brown brings a freshness to the sound and Hill's arrangements are straight forward and un-clichéd. No surprises except how fresh this sounds and you might think Borodofsky is a moldy fig but when was the last time you heard a figgie put a Horace Silver composition [The Preacher] in his repertoire? To the far left of Lawrence Welk.

DEEP SCHROTT is a bass saxophone quartet [Wollie Kaiser, Andreas Kaling, Jan Klare, Dirk Raulf] whose latest CD is THE DARK SIDE OF DEEP SCHROTT VOL. 2 [Poise edition 24]. If you are follower of sax quartets/ensembles this should appeal to your sense of harmony and they are different, as they like to point out they are the only bass sax quartet. On this CD there are 23 tracks [77:32] ranging from just over a minute to six minutes in length playing everything from originals to Ayler [Our Prayer] to AC/CD and Schubert. I think this group could fit very well in a program of hymns and spirituals. It all goes down well and this is one harmonious frog pond with humor and depth. Kaiser and Raulf have previously worked with the Kolner Saxophone Mafia. A croaking good listen.

Volume 1 of THE DARK SIDE OF DEEP SCHROTT [Poise Edition 23], recorded Oct/Nov 2013, is a program [63:58] mainly made up of interpretations of rock compositions. For these ears much of the material is darker and more rudimentary than volume 2, still an enjoyable listen. They deserve to be known as the best bass sax quartet around.

ROVA [Bruce Ackley, Steve Adams, Larry Ochs, Jon Raskin] started out as a sax quartet in 1977 and since that time it has remained a group with only one change when Andrew Voigt left the group and was replaced by Steve Adams in 1988. During their almost 40 year run,

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they have on occasion expanded their repertory and settings. Recently [7/115] they played with an expanded group of strings and rhythm and produced NO FAVORITES! [New World Records 80782-2] a program of 3 tracks [60:21] using Conduction, a form of improvised conducting largely credited to Butch Morris (to whom this record is dedicated). To this point I saw George Russell doing very much the same thing in the late '70s but Morris was responsible for bringing it to the forefront and shall we say "popularizing" it. The recorded work here is quite excellent and fuses a classical orchestral sound with that of a free jazz sax quartet [ss/as/ts/bs] or between pre-composed and instant composition. Included is a 16-page booklet with 9 pages of interesting notes on Rova and Conduction.

Earlier [5/28 & 11/21/16] and also for New World Records, ROVA had recorded with the NELS CLINE [gtr] SINGERS [Scott Amendola-drm, Devin Hoff-b] on THE CELESTIAL SEPTET [80708-2]. The five originals here [68:58] have a lot of harmonic blending from the group, one of Rova's signatures. Add to that the Cline trio and at times you get the fusing of genres, this time rock, similar to the No Favorites! recording. The rhythm section loosens things nicely and Cline, Amendola & Hoff are exceptional as a trio and as part of the whole ensemble. Again tension and release mark both efforts and are well worth the ears of adventurers.

It would also be adventurer ears who would best appreciate the duo recording by SOPHIE AGNEL [p] and DAUNIK LAZRO [ts/bs] called MARGUERITE D'OR PÂLE [Fou Records fr-cd21]. The duo shares leads on the six improv tracks [41:47] herein and they are pretty much minimalist. The tension is tiring and I kept wishing for a blowout on this live date [6/22/16] but one was never seriously mounted. After several complete listenings my listening pleasure was never informed of anything new. Others may experience it differently.

REISSUES & HISTORICAL

RESSUAGE [JazzHausMusik jhm 243] is a reissue of an 11/29&30/10 date by MICHEL PILZ [b.clt] and JEAN-NOËL COGNARD [perc]. Pilz, who recorded heavily in the 1970s has only been recorded sporadically since the 1990s while Cognard is a new name to me but is impressive with his attentive onslaught of drums and percussion. This is 9 original improves [48:24] though I believe they have some preconceived structures or at the very least structure of play order. Nothing wrong with that, in fact it is probably a good part of the reason why the music goes down so smoothly. Pilz is joined by Itaru Oki [tpt] and they had worked together before and here manage to keep out of each others musical paths while each making strong statements. The other musician in the basic quartet is Benjamin Duboc [b], who is also credited with vocal, but it is an instrumental sound and hardly heard words and is negligible to the whole of the date. Patrick Müller [electronics] and Sébastien Rivas [laptop] are present on a few tracks. A mature outing of thoughtful free music.

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Acrobat Records has issued JOHN LEE HOOKER: THE MODERN, CHESS & VEE JAY SINGLES COLLECTION 1949-62 [acqcd 7103]. This 4 CD collection collects 101 tracks of Hooker's not all previously issued on LPs. With this collection comes a 24-page booklet that clearly lists discography and origin and publisher of the music along with an essay by Paul Watts reviewing the life and music of Hooker. For collectors this will fill in many gaps. The music takes Hooker's early country blues style that connects with Big Bill Broonzy up to a period touching on urban blues.

JOHN LEE HOOKER: FOUR CLASSIC ALBUMS [Avid Records amsc 1208] covers much the same ground as the Acrobat release. Gathered here are 4 LPs: I'm John Lee Hooker [1955-59], Travelin' [3/1/60], Play And Sing The Blues ['51 and/or 52] and Burnin' [1961]. As is the case with all Avid 2 CD set of Lp reissues the 8-page liners list discography, print original liner notes and reproduces covers of the LPs. What Avid never does is identify label origin. Shuffle and boogie dealt raw.

Avid Records has also released LIGHTNIN' HOPKINS: FOUR CLASSIC ALBUMS [amsc 1225] which reissues Lightnin' And The Blues [4/54], Country Blues [1959], Lightnin' In New York [11/15/60] and Mojo Hand [1962]. There is little to be said about Hopkins that has not already been heralded. He was simply one of the finest country blues artists to have lived, a fine guitarist and story teller from Texas [1911-82] he is unequalled and one of the blues giants. If your collection of blues has no Hopkins represented then you don't have a rounded blues collection. Hopkins also played piano and he can be heard in that element on the Candid session, In New York. It is interesting to note that on the Fire session, Mojo Hand, that the Producers have attached their names to Hopkins' as composers... Yeah, right. Also on the Mojo Hand, the bass and traps are uncredited.

Bluesman JIMMY REED [1925-1976] was often sighted as influential on the world of rock. He played in what I'd characterize as an urbanized country blues style or primitive urban blues. He used electricity on his guitar and often accompanied himself with harmonica. FOUR CLASSIC ALBUMS [amsc 1214] brings together Rockin' With J R [12/53-61], Found Love [1957], Now Appearing [1960] and Just J R [1962]. This is a fair sampling of Jimmy Reed's writing, singing, guitar and rudimentary harmonica work. As for recording dates I'm going by what Avid lists. VeeJay records put out many Reed LPs and they, as I remember, did not list dates and they also often had lousy audio and would tinker with things like adding applause to make it appear to be concert date. Many of the 12 cuts from Rockin' With Reed end with fade outs. This release has tough hip liners in an urban vernacular which make no reference to fades or dates.

Avid has issued a bunch of Christmas 2-fers largely aimed to appeal to the general public. There have been hundreds of jazz seasonal releases over the years but they are not really well represented on: 4 CLASSIC CHRISTMAS ALBUMS [amsc1219] This set contains sides by Bing Crosby, Frank Sinatra, Dean Martin and Nat King Cole; 4

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CLASSIC CHRISTMAS ALBUMS PLUS [amsc1220], This set contains sides by Ella, Peggy Lee, Charles Brown and Stan Kenton; 5 CLASSIC CHRISTMAS ALBUMS [amsc 1218] This set contains sides by Elvis Presley, Bobby Darin, Bobby Vee, the Everly Brothers, Frankie Valli. # 1220 is of most interest to jazz/blues listeners because of albums by Ella Fitzgerald, Peggy Lee, Charles Brown and Stan Kenton. Ella made two Christmas LPs, one for Capitol is pretty forgettable but reissued here is her 1960 Verve release, *A Swinging Christmas* with the Frank De Vol orchestra. This is probably loaded with studio jazz players all uncredited but heard. The program is secular and it is Ella at her best. I've enjoyed this album for 50 years and it is still a joy. Less secular is Kenton's 1961 *A Merry Christmas*. The brassiness of the Kenton sound seems appropriate to the season on this and Kenton fans will not be disappointed. The 1959/60 Peggy Lee Christmas Carousel is treacle and syrupy. The Charles Brown Sings Christmas Songs is Brown's original blues styling on non traditional seasonal songs. The plus here is 4 of the 5 Tunes Sidney Bechet recorded on 12/12/58 for Vogue. These were Bechet's final recordings and he died 5 months later. In a quintet setting this is definitely Bechet in a jazz setting. His distinct sax sound never wavered, the soprano sax started with Bechet and stayed that way until Lacy and Coltrane picked it up decades later.

TOOTS THIELEMANS [1922-2016] had a good run, a guitarist turned to harmonica and he was the Coleman Hawkins of that instrument. On *FOUR CLASSIC ALBUMS* [amsc 1223] are 4 albums that show the range of his artistry: *Man Bites Harmonica* (a solid jazz album from 12/57 & 1/58 with Pepper Adams and Kenny Drew with Toots on both guitar and harp), *Blues Pour Flirter* (a 1/61 quartet date with George Arvanitas [p] and Toots only on guitar. An easy listening jazz date). *Toots* (from 1961 in Stockholm, again easy listening at times with a Western tinge which includes an early recording of Bluesette. Toots on both instruments), *The Romanic Sounds of T T* (a 1961 date with Kurt Edelhagen's orchestra. The title says it all). Not what I'd pick as classic albums or as an introduction to Thielemans.

The SAUTER-FINEGAN ORCHESTRA: *FOUR CLASSIC ALBUMS* [amsc1212] brings together 4 LPs: *The Sound Of* [1952-1953], *Inside S-F* [2/24-26/54], *Under Analysis* [7/56-8/56] and *Straight Down The Middle* [3/57/-5/57]. Beginning in 1952 Eddie Sauter and Bill Finegan put together an orchestra, which, to borrow a title of one of their recordings, offered new directions in music. The orchestra had some popularity but was not a financial success and broke up in 1958. Sauter and Finegan both had extended tenures in big bands as players and arrangers. Drawing on the NYC studios, which were rich with Jazz artists, they produced music that drew on jazz and dance and was upbeat and catchy. Their music was often punctuated by humor (and would on occasion have one or more musicians in the band playing a kazoo or riffing off familiar themes/tunes). They had a fresh sound/approach to music as the titles in this Avid reissue attest. A nice

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collection and a good introduction to a past band that deserves some attention.

I think Jazz fans have always discounted LES BROWN [reeds] but while his bands were not hot—they were not sweet or Mickey Mouse either. Brown [1912-2001] began leading a band in the mid '30s and continued almost to the end. He is probably best associated with Bob Hope which was his meal ticket for decades as he led his Band Of Renown backing Hope on his radio show and many tours. FOUR CLASSIC ALBUMS [amsc 1193] issues: All Stars [6/55], The Sound Of Renown [1956], Jazz Song Book [1959] and Swing Song Book [1/59]. Notably there was no singer attached to his bands but there were a number of notable jazz artists. On the recordings here among those in the bands were Don Fagerquist, Ray Sims, Dave Pell, Ronny Lang, Al Porcino, Dick Collins, Al Aaron, Tony Rizzi, Mel Lewis, Bill Usselton, Howard Roberts and others. The bands sound was mainly west coast cool but could also hit hard. If you're not familiar with Les Brown this is a fine place to start.

RALPH BURNS [p] also came up through the big bands and for a while was in the Sauter-Finegan bands and FOUR CLASSIC ALBUMS PLUS [amsc 1224] offers a look at 4 of his early LPs: Spring Sequence [1954/55], Very Warm For Jazz [Jan. 1958], Bijou [1954/55] and Porgy And Bess In Modern Jazz [Sept./Oct. 1958]. Burns who spent many years as pianist and arranger for Woody Herman later won wide acclaim for his work on stage and film. "Bijou", perhaps Burns' best known composition, is here on an LP of the same title and perhaps the best look at Burns as he is in a small group [Jimmy Raney-gtr, Clyde Lombardi-b, Osie Johnson-drm] playing mostly his own compositions. On Porgy And Bess he reunites with many of his Herman colleagues on yet another fine outing on the Gershwin classic. Note there are no plus sides as Avid's title suggests, perhaps forgotten as with a total time at 2 hours and 15 minutes it is well below an average Avid timing, which I'd guess is usually closer to 150 minutes.

Like Avid, BGO Records is out of England and has reissued MILT JACKSON's SUNFLOWER * GOODBYE [bgocd 1252]. Both of these Dec. 1972/ Dec. 73 recordings [73:46] were originally released on CTI, produced by Creed Taylor with the assist of Don Sebesky's arrangements. Now if you find no joy in CTI productions or Sebesky arrangements then pass this by. I am not unfriendly to the CTI model and think some players were cast well in CTI productions and in particular Freddie Hubbard who is featured on the Sunflower session and then on one track (from the same session) on Goodbye. This is not the MJQ Bags, here he is less delayed and bluesy and less distinct. Good features for Herbie Hancock on a record you might think was Jackson's, Hubbard's or Hancock's date. The Goodbye session features Hubert Laws' flute. Bags sounds a bit more himself here and the date has less of a CTI patina on it but the electric piano does nothing for Cedar Walton.

The George Buck Jazz Foundation family of labels has reissued more

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titles. ALCIDE "SLOW DRAG" PAVAGEAU [b] {1888-1969} was first recorded in 1928, then his playing career picked up and in 1944 he recorded again. The Trad revival in the USA was responsible for resurrecting many great New Orleans' players like Bunk Johnson, Jim Robinson and George Lewis. DRAG'S HALF FAST JAZZ BAND [GHB Records bcd-54] reissues an 8/21/65 date originally on Jazz Crusade Records. The CD is filled out [43:15] with a 11/22/61 previously unissued session with Kid Thomas [tpt]-George Lewis [clt], Ragtime Stompers [Slow Drag, Emmanuel Sayles [bj/voc] and Sammy Penn [drm]. Its wonderful 2 beat music, distinctly N.O. and remains Slow Drag's only leadership recording.

WENDELL BRUNIOUS' [tpt/voc] IN THE TRADITION and LOUIS NELSON [tbn] New Orleans All Stars' APRIL IN NEW ORLEANS are combined on one CD [GHB Records bcd-541]. This brings a later generation of New Orleans jazz, smoother and with less emphasis on traditional titles. Both of these sessions [76:14] had Brunious and Sammy Rimington [clt] on it. Rimington was one of the British players so enamored by N.O. revival he moved to N.O. to drink the water. Rimington was highly influenced by George Lewis' clarinet style. Also present on the 4/28/88 Nelson date was Danny Barker [bjp/gtr/voc] and Butch Thompson [p]. The Brunious recording was 1/16/86.

GEORGE MASSO: CHOICE N.Y.C. 'BONE [Progressive records pcd-7176] is a reissue of the original Famous Door Records date [10/16/88] and Masso's first led session. At this time Masso was a com-pendent but now exciting trombonist who had spent and would continue to spend time with The Worlds Greatest Jazz Band, a very fine jazz group. Joining the quintet here is John Bunch [p] Al Klink [ts], Milt Hinton [b] and the underrated Butch Miles [drm]. As the Buck organization is wont to do they have added 2 previous alternate takes to the program [45:37]. A solid mainstream session.

BILLY HART [drm]. THE TRIO [George Mraz-b, Walter Bishop Jr-p] is a reissue date originally on and remaining on Progressive Records [7044]. 3 unissued takes have been added here [52:48]. The material is a mixture of standards and originals all cleanly delivered and featuring the entire trio who are all in top form. 40 years old now, this reissue is evergreen and the Buck foundation has done very nice with this issue and with updated notes by Ed Berger.

Songlines Records has released a 6/16/92 recording by PATRICK ZIMMERLI's [ts] quartet [Kevin Hays-p, Larry Grenadier-b, Tom Rainey-drm] called SHORES AGAINST SILENCE [sgl 1619-2]. This is fascinating music [38:38] and recommended to folks who prefer music without straight lines. Released at this time it would actually be Zimmerli's first leadership recording. The six tracks here are all originals and Satoshi Takeishi [perc] guests on one track. Zimmerli's music has always been pointedly abstract and still he carries his lines in an illogical logical manner and in that way he is similar to Ornette Coleman though not as blues based. Kevin Hays fits in very well on this date and has remained working with him through the years. As

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fresh today as when it was recorded 25 years ago.

Double Moon Records has reissued LEE KONITZ-KENNY WHEELER's quartet [Frank Wunsch-p, Gunnar Plümer-b] recording OLDEN TIMES [dmchr 71146]. This is a live date [12/4/99] from Birdland in Neuburg [discographies have it dated 9/3/01]. Wheeler fans should be quite happy with the program [78:31] of 10 mostly originals, while Konitz fans not so much. Konitz has some fine Konitzian moments but over all is not quite up to par. Double Moon has added a track [No Me] to the program. Wunsch and Plümer are fine and Wunsch has it all to himself on his original, "Bo So", which sounds like it built on "Body And Soul". Not quite up to the sum of its parts. Closer to the sum of the parts is a 11/24/80 recording of DIZZY GILLESPIE & Friends. CONCERT OF THE CENTURY [Justin Time Records just 259-2] is a concert in Montreal with Ray Brown, Milt Jackson, Hank Jones, Philly Joe Jones, James Moody. Look past the hyperbole of the title and enjoy a fine concert. Dizzy is in good spirits and it is remindful to me how this group of professionals can so comfortably fit together; then again there are about 250 years of combined professionalism on the stage. 8 jazz standards [60:28] make up this most joyous recording some of which appeared in the early '80s on Black Tiger Records. I hesitate singling anyone out as there really is excellence overall but kudos for Bags who has a lovely feature on "If I Should Lose You" and smiles through out. This group could have phoned this concert in, but they didn't, they came to play; and did. HOWARD RILEY [p] CONSTANT CHANGE 1976-2016 [NoBusiness Records bcd 91-95] is a boxed 5 CD set of solo Riley from March, '76 to April, '16. All of this material has previously been unreleased except for CD 2 [Fingerprints], a series of 13 relatively short tracks which had been issued on a Wondrous cassette. This collection is a mixed bag starting from the 3/7/76 and 9/12/80 dates which include almost sentimental piano ramblings to CD long improvs [Mutability #s 3-5] from 2014, 2015 and 2016 each taking one CD in length. The Wondrous sides suffer from an audio which sounds sharp and a bit wobbly. The value here is the 3 side long "Mutabilities". These are interesting in their wanderings and development and Riley's ability to tie incongruities together into coherent statements. Included in the box are notes by Riley and Brian Morton and photos from probably the past 50 years. Nicely packaged, this is a limited edition of only 300 which says something about the reality of the creative improvising world market

CORRECTIONS

In October 2016 Papatamus: the label referred to as Jazzhaus should be Jazzhausmusik to differentiate from 2 other labels with Jazzhaus in their name.

Robert D. Rusch
[edited by Kara Rusch]

DVD Review

GUNTER HAMPEL

DVD

NO INFORMATION

Gunter Hampel, kybd, vib, b clt.

Unknown drummer, vocalist and dancers.

This DVD came in a small envelope addressed to cadence directly from Gunter Hampel. As soon as I saw his name I looked forward to it as I am a huge fan of his. I recently reviewed a DVD of a performance with a large ensemble with dancers. This is just Hampel on keyboards and vibes, a drummer and a vocalist.

The DVD opens with Hampel at the keyboard, a drummer next to him, a woman with a veil standing at a mic, and five people on the floor. As soon as the music starts the dancers start moving.

The dances take various forms, from one, two three four and all five dancers in different combinations. The music also changes as the dances change. We get some very dense keyboard playing with drum accompaniment, to lighter playing to bluesy vibe playing to drum solos. The dancing appears to be choreographed, but there may be some room for improvisation, and the music sounds the same way, basically composed with some room for improvisation.

The dancing is clearly modern and very gymnastic in places, but very flowing in others. IN some respects it reminded me of something that Merce Cunningham might have done. If I may go on a personal tangent, I am a huge fan of John Cage, and when in New York in the 60s I used to attend all the Cage and Cunningham concerts. But I am primarily a jazz player. So I came up with a piece I have performed on occasion called, "John Cage Doesn't Like Jazz, But He Oughta". This piece brought that back. If Cage had composed in a jazz manner, this could have been a Cage-Cunningham collaboration.

The last segment has Hampel on bass clarinet working the vocalist. In some of the phrasing they are in unison, which supports the idea that the music is composed. The piece is filmed with one camera which moves around, and the stage has various colored lights, creating a minimal but still visually interesting performance. Hampel announces the names of everyone at the end but I could not make it out.

For anyone interested in modern dance, especially to jazz music, and for Gunter Hampel fans, this DVD is a must.

Bernie Koenig

New Issues

JIM BLACK TRIO, THE CONSTANT,

INTAKT 268.

HIGH / SONG H / FALLS

/ CHINCHILLA / MEDIUM /

SONG O / SONG M / SONG E /

LOW / BILL. 49:40.

Black, d; Elias Stemeseder,

p; Thomas Morgan, b.

12/9,10,11/2015. New Jersey.

Jim Black is a seasoned and respected drummer who has spanned the musical orb from punk rock and experimental music with the likes of Nels Cline, Chris Speed, Tim Berne and others. Most of his issues have been on the German import label Winter and Winter. For his last three he has helmed a trio of like-minded souls in bass ace Thomas Morgan and the young Austrian piano seer Elias Stemeseder. This newest project is on another import imprint Intakt and gives the impression of being a suite of sorts. They have been performing portions of it in concert for some time now but here it is presented as a whole. Morgan's (snapped strings) upright bass is the pivot point here atop the leader's sometimes sputtering kit permitting Stemeseder's fingers to roam over the keyboard at will. A broad soundstage is used from the hypnotic "Falls" to the bombastic "Song H" or "Song E" with the leader's drum kit giving off unusual percussive effects. Lots of textures and dynamics are present and it's all summed up in a tender reading of Jerome Kern's "Bill" from the Broadway musical Showboat circa 1927.

Larry Hollis

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New Issues

SIVAN ARBEL, BROKEN LINES,

SELF-RELEASE NO #.

OVER SENSITIVITY / OPEN
MY TUBE OF ART / ANALYSIS
/ BLUE IN GREEN / ACTIVE ON
WHEELS / FOR ABA / BROKEN
LINES(*). 45:26.

Arbel, vcl; Ron Warburg,
tp; Jack Sheehan, as; Ori
Jacobson, ts; Shai Portgaly,
p; Nadav Shapira, b; Yogev
Gabay, d; Caleb Mason, Seth
Weaver, Ban Tiberio(*), vcl. No
dates or location given.

BLUES IN MY SOUL LURRIE BELL DELMARK 829

BLUES IS TRYING TO KEEP
UP WITH ME / DRIFTING / I
GET SO WEARY / ONE EYED
WOMAN / THIS WORRISOME
FEELING IN MY HEART / SIT
DOWN BABY / HOLD ME
TIGHT / SINNER'S PRAYER / I
CAN'T SHAKE THIS FEELING /
BORN WITH THE BLUES / DO
YOU HEAR / HIDDEN CHARMS
/ FAITH AND MUSIC. 55:38.

Bell, vcl, g; Roosevelt
Purifoy, p, org, el p; Matthew
Skollr, hca; Melvin Smith, b;
Willie Hayes, d. 2/24-26/2016.
Chicago.

Young Israeli singer Sivan Arbel has been honing her craft in the Big Apple for the last couple of years and this brief compact disc is more like an audition recording than a full-fledged professional issue. At less than fifty minutes this is around vinyl record length. What is heard is promising with her three horn sextet providing sharp accompaniment to her half-dozen scripts and the scatted take on the Bill Evans/Miles Davis gem "Blue In Green". The album's title selection employed three extra voices to good effect. The horns are utilized mostly for coloration but Ori Jacobson takes an extended tenor ride on the jazz classic. While it is too early in her career to make any specific pronouncements or predictions this brief progress report bodes well for Ms. Arbel.

Larry Hollis

After umpteen recording appearances as leader, sideman and co-leader under the respected Delmark label out of Chicago, the under-heralded Lurrie Bell returns with a baker's dozen of carefully basted blues titles. Included in the list are a handful of originals, along with gems from Lowell Fulson, Maxwell St. Jimmy, Buster Benton, Eddie Boyd, Little Milton, T-Bone Walker and a pair from the Shakespeare of Chicago, Willie Dixon. Highlights abound but pay special attention to the lyrics of the last track. Produced by the esteemed Dick Shurman with a solid cast of Windy City regulars I won't belabor you with unnecessary details but leave you with this advice= If you haven't gotten into this Bell-whether of the blues yet it's about time to get up off it.

Larry Hollis

New Issues

SUNDAE+MR. GOESSL, MAKES MY HEART SWAY, SELF-RELEASE NO #.

LOVE ME OR LEAVE ME /DO
YOU KNOW WHAT IT MEANS
TO MISS NEW ORLEANS? /
STOMPIN' AT THE SAVOY /
LOW DOWN MAN / YOUNG
AT HEART / ONE NOTE SAMBA
/ MAKES MY HEART SWAY /
NATURE BOY / SEPTEMBER
IN THE RAIN / SMILE /
CONFESSIN' (THAT I LOVE
YOU) /FASCINATING RHYTHM /
AFTER YOU'VE GONE / PRETTY
LITTLE THING. 50:03.

Kate Voss, vcl, melodica;
Jason Goessel, g. No dates or
location given.

MICHAEL GAMBLE AND THE RHYTHM SERENADERS, ORGANIC RECORDS 16552.

BACK IN YOUR OWN BACK
YARD / I NEVER KNEW /
SLIDIN' AND GLIDIN' / SEVEN
COME ELEVEN / PICK-A-RIB /
A MELLOW BIT OF RHYTHM /
SWEETS / THERE'LL BE SOME
CHANGES MADE / FINE AND
MELLOW / BUG IN A RUG / HE
AIN'T GOT RHYTHM / WHO'S
SORRY NOW / WOKE UP
CLIPPED / ROSE ROOM / WHAT
A NIGHT, WHAT A MOON,
WHAT A BOY / CRAZY ABOUT
LESTER / SCOTTIE / SMOKE
GETS IN YOUR EYES. 62:42.

(Collective personnel: Gamble,
b; Keenan McKenzie, Paul
Cosentino, cl, saxes; Gordon
Au, Noah Hocker, tpt; Lucian
Cobb, David Wilken, tbn;
Jonathan Stout, Brooks
Prumo, g; Craig Gildner, James
Posedel, p; Josh Collazo,
d; Russ Wilson, vcl, d; Laura
Windley, vcl. No dates given.
Asheville, NC.

Shades of Julie London & Barney Kessel. Not that there are any definite stylistic similarities heard just the pairing of female voice with big box guitar. The influences that these tired ears hear are Anita O'Day and maybe Joe Pass or Tuck Andress. Not that they arise to that caliber but some moments made one momentarily think so. But only for a quick moment. The bulk of their repertorie here are vintage songs from decades back James Mathus, Celine Ramadan & Goessel are the only modern composer represented with a title each. With iffy vocal intonation and less-than-clean guitar articulation due to heavy tremolo use this cannot be heartily recommended. The less said about the melodica the better. Probably a big draw in the supper club/fern bar lounge circuit.

Larry Hollis

Whether one is an avid fan of swing music or a fun dancer (lindy hop to Dallas push) this just might be the compact disc for you. Recorded in an old time music hall for authenticity it features a dozen musicians and two singers under the direction of bassist Michael Gamble for spirited recreations of pearls from a string of eighteen swing classics with incisive commentary setting up all the selections. There's heavy emphasis on Lady Day, the Benny Goodman Sextet, Duke and Artie Shaw's Gramercy Five laced with convincing solos and enthusiastic vocals make this a winner all the way around. Put on your dancing shoes.

Larry Hollis

New Issues

NORBERT STEIN / PATA MESSENGERS PLAY RAINER MARIA RILKE

PATA 22

WIE SOLL ICH MEINE
SELE HALTEN / FRAGST
DU MICH: WAS WR IN
DEINEN TRAUMEN / GRAUE
LIEBESSCHLANGEN /
FREILICH IST ES SEITSAM,
DIE ERDE NICHT MEHR ZU
BEWOHNEN / LOSCH MIR
DIE AUGEN AUS; ICH KANN
DICH SEHEN / EINMAL, AM
RANDE DES HAINS / ICH
FURCHTE MICH SO VOR DER
MENSCHEN WORT / DAS
KARUSSELL.

Norbert Stein – ts; Nicola
Hein – g; Joscha Oetz – b;
Etienne Nillesen – prepared
snare drum + cymbal; Ingrid
Noemi Stein – recitation.
6/25/2015, Bonn Germany

HANS LUDEMANN DAS REALE KLAVIER: EIN KOLNER KONZERT

BMC 219

PRAELUDIUM 1 / BLAUE
KREISE / HEARTBEATS /
PRAELUDIUM 2 / SPRING
RITES / ANKUNFT / LOVE
CONFESSIONS / ROLLENE
STEINE / ARABESQUE.* 72:22.

Hans Ludemann – piano,
virtual piano. recorded
5/16/2013, Koln, Germany
except for * recorded
10/26/2013, Dusseldorf,
Germany.

With over 35 years of recording behind him, saxophonist Norbert Stein is a well-established player on the German music scene and he's still going strong. He is constantly changing his ensembles, using different players that bring new ideas to his music. The groups usually have the word "Pata" in their name and for Stein's most recent release, Play Maria Rilke, the group has been dubbed Pata Messengers. (In the true spirit of "Pata", they sound nothing like the Jazz Messengers.)

As indicated by the title, Stein has opted to use the poetry of Rainer Maria Rilke, one of the most venerated poets of the German language, as a springboard for music. But rather than setting Rilke's poetry to music, Stein uses a different tactic. He has the poems read by Ingrid Noemi Stein. Then the quartet plays pieces, written by Stein, presumably inspired by the poems. Ingrid Stein's recitation of the poems (in German) have a beautiful, unaffected delivery. Nothing is overstated and the recitations are all the more effective because of that. It's a perfect balance to the pieces that follow which are a varied lot. The quartet pieces straddle the line between free jazz and Stein's more melodic impulses. This has long been Stein's approach to music and it has served him well. Stein's tenor is commanding both in melody and in his extended range forays. His fellow musicians operate on the same level. During the free passages, guitarist Nicole Hein recalls Sonny Sharrock at his most searing (i.e. "Ich Kann Dich Sehen"). But he can also work a groove with sharp chordal comping, as on the swinging "Einmal Am Tande Des Hains". Oetz' bass sound is thick and meaty and it holds the music together. He clearly relishes functioning in that role. Most unusually, drummer Etienne Nillesen plays a snare drum and cymbal. Despite this pared down equipment, he's able to give the music drive, texture and color. It's a quartet that's working as one unit and they seem to have almost telepathic communication. If one hasn't heard Stein's music before, this project, though unusual, is well worth checking out for an indication of what he does.

Pianist Hans Ludemann has been releasing recordings since the 1990s and has established himself as a pianist of major technique with a penchant for original improvisations. While one can hear influences (Paul Bley, a bit of Keith Jarrett a/o) these influences have been folded into a personal style. Das Reale Klavier was recorded at the Loft in Koln. Ludemann is listed as playing piano and virtual piano, frequently alternating between the two, sometimes combining the two. This creates an off-kilter effect that really toys with the listener's ears. The mostly quiet "Ankunft" has one of the most effective uses of the virtual piano, with the shifting tonality of the virtual keyboard blending eerily with the acoustic instrument. Das Reale Klavier is an album of quality modern piano music, dense, complex and at times stunningly beautiful.

Robert Iannapolo

New Issues

MICHAEL
FORMANEK /
ENSEMBLE KOLOSSUS
THE DISTANCE
ECM 2484
THE DISTANCE /
EXOSKELETON PRELUDE
/ EXOSKELETON PART
I: IMPENETRABLE /
EXOSKELETON PART II:
BENEATH THE SHELL /
EXOSKELETON PART III: @
HEART / EXOSKELETON PART
IV: ECHOES / EXOSKELETON
PART V: WITHOUT REGRETS
/ EXOSKELETON PART VI:
SHUCKING WHILE JIVING
/ EXOSKELETON PART VII:
A REPTILE DYSFUNCTION
/ EXOSKELETON PART VIII:
METAMORPHIC. 71:38.
Michael Formanek – b;
Loren Stillman – as, flt; Oscar
Noriega – as, clt, b clt; Chris
Speed – ts, clt; Brian Settles
– ts, flt; Tim Berne – bars;
Dave Ballou – tpt; Ralph
Alessi – tpt; Shane Endsley –
tpt; Kirk Knuffke – cor; Alan
Ferber – tbn; Jacob Garchik
– tbn; Ben Ferstein – tbn; Jeff
Nelson – b tbn, contrab tbn;
Patricia Brennan – marimba;
Mary Halvorson – g; Kris
Davis – p; Tomas Fujiwara – d;
Mark Helilas – cond. 12/2014,
Brooklyn, NY

Assist Michael Formanek emerged in the 1980s, apprenticing in various bands of various stripes including Dave Liebman, Art Pepper, Chet Baker, Atila Zoller, seemingly gigging with whoever asked him, thereby gaining a wealth of experience. This paid off in the 90s when he issued a series of well-received albums recorded by his own groups that frequently included saxophonist Tim Berne and drummer Jeff Hirschfeld. The surprising thing is during the following decade he retreated back into sideman status once again but he was far from idle. He was frequently collaborating with Berne again and also pianists Harold Danko, Jakob Anderskov and Angelica Sanchez. But in 2010, he came back as a group leader with a vengeance on *The Rub And Spare Change*, a quartet session that was one of the albums of the year. He followed it with *Small Places*, an equally good recording.

But *The Distance* written for an 18 piece band he calls Ensemble Kolossus is his most ambitious and formidable work yet. The personnel is drawn from people he's played with and they seem up for the challenge. And this is a challenging work. The bulk of the disc is taken up by an 8 part (plus a prelude) suite entitled "Exoskeleton". Formanek's writing for this group is accomplished and sounds like nothing else currently in modern large group music. The writing is ambitious, large in scope and delivered successfully by the players. One may hear echoes of Mingus, Gil Evans, perhaps modern classical ensembles but Formanek finds ways of drawing unique and distinctive voicings out of this ensemble, especially in the reed and brass sections. There are so many "moments" in this piece it's difficult to single them out. "Echoes" (Part IV) starts with a graceful trumpet solo by Ralph Alessi. It's followed by Alan Ferber on trombone while underneath Mary Halvorson accompanies him with sliding lines adding a remarkable counterpoint. Halvorson emerges with her solo and at one point the accompanying ensemble pares down to the guitarist, Formanek and percussionist Tomas Fujiwara and the listener is treated to an interlude by Halvorson's trio *Thumbscrew*. Formanek never goes for the obvious. The final movement which usually, in a piece like this is all bluster and climax, is instead, a misterioso feature for Dave Ballou's wispy trumpet that winds the piece down in a satisfying manner.

Formanek's work during this decade has been consistently good but *The Distance* goes beyond that.

Robert Iannapolo

New Issues

EMPIRICAL CONNECTION

CUNEIFORM 416
INITIATE THE
INITIATIONS / ANXIETY
SOCIETY / STAY THE
COURSE / DRIVING FORCE /
LETHE / THE MAZE / CARD
CLASH / THE TWO-EDGED
SWORD / MIND OVER
MAYHEM / IT'S OUT OF
YOUR HANDS. 51:59.
Nathaniel Facey – as;
Lewis Wright – vb; Tom
Farmer – b; Shaney Forbes –
d. 2/4-5/2015, London, Eng.

NAIMA BYE

CUNEIFORM 415
A FATHER'S ANTHEM
/ BYE / AL LLEGAR
SABRIAMOS TANTO COMO
ELLA / FUTURE IMPERFECT
/ LES DEBRIS / ANIMAL
CHIN / CAN'T MAKE A
SOUND / A FATHER'S
ANTHEM (ALTERNATE
TAKE) / LES DEBRIS (ALTER-
NATE TAKE). 54:22.
Enrique Ruiz – p, synth;
Rafael Ramos Sania – b; Luis
Torregrossa – d. winter,
2015. Valencia, Spain.

ERGO AS SUBTLE AS TOMORROW

CUNEIFORM 419
As tomorrow / A war-
rant / As subtle / That never
came / a conviction / Yet
but / a name. 42:22.
Brett Sroka – tbn, com-
puter; Sam Harris – p, pre-
pared p; Rhodes el p; Shawn
Baltazor – d.
7/18 & 25/2015,
Brooklyn, NY.

Cuneiform Records started over 30 years ago with the intention of releasing some of the best rock and experimental music of the era. It's a mission they've continued to pursue to the present day. But within the past decade, they also started releasing quality jazz/improvised music, both historical and freshly recorded works that, once again was some of the best of its era. On the historical front, they've released recordings by the New York Art Quartet, Steve Lacy/Roswell Rudd quartet, John Surman a/o. Their crowning achievement thus far has been the issue of Wadada Leo Smith's epic composition *Ten Freedom Summers*, a piece that stretched over 4 discs and was a 2013 nomination for the Pulitzer Prize. So, good things are expected from Cuneiform and the label usually delivers. Below are four recent releases, each of which straddles the line between jazz and more artful rock.

On *Connection*, the band Empirical's fifth recording, the music is coming from the jazz side of the coin. It's their first release for Cuneiform and they've turned in a solid recording. With an alto saxophone (Nathaniel Facey) / vibes (Lewis Wright) frontline, the group has a more uncommon sound. The rhythm section of Tom Farmer (bass) and Shaney Forbes (drums) is an active one, setting up driving rhythms, deftly negotiating the rhythm changes. They are clearly as important and as involved as the frontline. Although since their first recording from 2007, the band's personnel has shifted from album to album, Facey and Forbes were in the original lineup. By the second album (2009) Wright and Farmer joined the band and over time, they eventually reduced to a quartet.

With the exception of Forbes, all members have contributed compositions to *Connection*. None is standard in structure and several change tempo and rhythm. Forbes is particularly adept at establishing unusual accents on rhythms. The heads are never simple, having unusual twists and turns and some featuring starts/stops that can be rather tricky. Tom Farmer's "The Maze" is a case in point and its staggered rhythm seems designed to trip up the players. (It doesn't.) The middle section eventually dissolves into a free rhythm while sax and vibes placidly state a stretched out version of the theme over the top. Some

New Issues

ED PALERMO BIG BAND ONE CHILD LEFT BEHIND

CUNEIFORM 420

Cleetus Awreetus
Awrightus / Dirty White Bucks
/ Spider Of Destiny / Scarface
/ Grand Wazoo / Fifty-Fifty
/ Harvest Moon / Pygmy
Twylyte / Po-Jama People /
Kiko And The Lavender Moon
/ Vengeance / Evelyn, A
Modified Dog / Village Of The
Sun / The Goat Patrol / Is That
All There is? / Andy. 66:26.
Ed Palermo – rds, arr;
Ronnie Buttacavoli – tpt;
John Bailey – tpt; Charles
Gordon – tbn; Michael
Boschen – tbn; Matthew
Ingram – b tbn; Clifford Lyons
– as, clt; Phil Chester – as,
flt, picc, ss; Bill Straub – ts,
flt, clt; Ben Kono – ts, flt,
oboe; Barbara Cifelli – bars,
E flat clt; Bob Quaranta – p;
Ted Kooshian – kybds, tack
p; Katie Jacoby – vln, 6 string
vln; Bruce McDaniel – g,
vcl; Paul Adams – el b; Ray
Marchica – d + Napoleon
Murphy Brock – vcl; Candy
Zappa – vcl; Jenna McSwain
– vcl, Mike James – vcl. 3/20-
30/2014 + 7/28-30/2014, Wall
Township, NJ.

of their most attractive pieces are slower. Lewis Wright's "Lethe" placed in the middle of the program has an attractive plaintive melody played by Facey over a rising / falling chordal backdrop. It stands out among their more energetic tracks.

This is a group who knows how to maintain interest over a disc with variety and top notch playing. Connection is well worth hearing.

Naïma is a piano/keyboard trio from Spain. Their music tends to straddle the line between jazz and rock in a manner somewhat similar to Bad Plus. On *Bye*, their approach is at times minimalist. Most of the tracks seem to lock in on a progression and ride it to a conclusion (i.e. the title track). At times they will surprise the listener with an abrupt change to a second sequence. The synthesizer is mostly used discretely. At times it's almost unnoticeable but it's in there and it fleshes out the group sound. The rhythm section cooks the music nicely with drummer Torregrosa pushing the music along without dominating it. All of the pieces are originals except for a version of Elliott Smith's "Can't Make A Sound" which seems out of place with its fuzz-drenched bass and basic rock rhythm. There is a wistful tone to much of their music. Nothing here pushes any envelopes but *Bye* is a pleasant listen and generally goes down easily.

Ergo is a trio of a very different sort with the unusual instrumentation of trombone (Brett Sroka, also computer), piano/keyboards (Sam Harris) and drums (Shawn Baltazor). As *Subtle As Tomorrow* is their third album for Cuneiform (I've not heard the others) and it makes full use of the instrumentation to create striking moods. Each track is discrete and unto itself but taken as a whole the album's seven tracks merge into a suite by the album's conclusion. The album's title and song titles come from a brief poem by Emily Dickinson. If there is a connection to the poem, it may be in the conciseness of the music that mirrors the conciseness of the poem. The tracks lie mostly in the 3-6 minute range, never overstaying their welcome. At 10 minutes, only "A Name" would be considered long and that track

New Issues

doesn't outstay its welcome either.

The music ebbs and flows. Most of the time it's quiet, subtle with flowing rhythms, Sroka's trombone adding a thick burr underneath splashing cymbals with squiggling computer-generated sounds bursting out at random. The mix of prepared piano and Fender Rhodes (not sounding particularly Rhodes-ian) fleshes out the palate. Much attention to detail has gone into the recorded sound of this disc. Notes will hang suspended in mid-air giving the music an airy, light texture. The album's opening phrase in "As Tomorrow" is a nice bit of subtlety that heralds that this album has something more to offer. "A Warrant" has an ominous tone with Baltazor's jittery brushed drumming giving the piece an off-kilter momentum. When the tempo picks up ("A Conviction"), the music recalls Miles Davis in his "Silent Way" phase. All in all an unusual album that makes me want to go back and see what I've missed in those earlier two discs.

The Ed Palermo Big Band has turned out to be one of Cuneiform's flagship artists. Palermo is a saxophonist / composer / arranger who made a name for himself recording arrangements of Frank Zappa's compositions for big band. Of the band's four albums, the last three were on Cuneiform. One Child Left Behind is the latest and shows a further breaking away from the "Zappa cover band" mold, which was evident on last year's Oh No! Not Jazz!! To be sure, over half the pieces are arrangements of Zappa but as on Palermo's previous release there are several of his compositions as well as re-arrangements of other performers' tunes. It opens with a rousing version of Zappa's "Cleetus Awreetus Awrightus" with a tack piano solo by Ted Kooshian. The follow up is a Palermo original "Dirty White Bucks", a big band romp that fits nicely up against the Zappa tune. Palermo likes to collage the music and has mastered the art to the point of being able to seamlessly blend composers and styles. It's best exemplified by segueing Zappa's "Spider Of Destiny" into Griogio Moroder's melancholy theme from "Scarface", then blasting into Zappa's "Grand Wazoo" and "Fifty Fifty. Zappa vocalist Napoleon Murphy Brock makes a couple of appearances, a particularly good one on "Andy". As for the non-Zappa covers, a surprising cover of Neil Young's "Harvest Moon" successfully takes the original's lightly lilting country approach and transfers it into lightly lilting jazz. Los Lobos' "Kiko And The Lavender Moon" is one of the highlights of the disc. Sung by Zappa's sister Candy (no, really!), Palermo fleshes out the arrangement of the original but still manages to maintain the misterioso mood established in the original. Zappa's vocals are casually effective. (She also sings on the Zappa composed "Evelyn, A Modified Dog".) While expanding on the band's original vision of Zappa re-interpretations, Palermo has delivered a consistent record that works from start to finish. Oh, and to finish it all off, in the Zappa tradition, One Child Left Behind has a great, chucklesome cover.

Robert Iannapollo

New Issues

JEFF GUTHERY BLACK PAINTINGS

SELF PUBLISHED

GOAT / SATURN / JUDITH
/ ATROPOS / COLOSSUS /
TWO MONKS* / DOG / TWO
WOMEN / ASMODEA. 59:30

Guthery – d; George
Garzone – ts; Kenny Werner
– p; Bruno Raberg – b; East
Coast Scoring Orchestra;
Kristo Kondakci – conductor;
on * add David Fiuczynski – g.
9/23-24 + 10/6 + 10/18/2015.,
Boston, MA

Drummer Jeff Guthery has delivered a weighty album both in conception and delivery. Guthery was inspired by Francesco Goya's Black Paintings. These were a series of murals the painter did toward the end of his life while hiding out in a villa outside Madrid, avoiding government agents who were seeking enemies of the state. The paintings were virtually unknown in his lifetime (not for the public to see), were subsequently dismounted from the walls and now hang in the Prado in Madrid. The 14 paintings are dark in theme and tonal colors. They contain modern elements including unusual composition and they contain an almost expressionistic intensity. They are among his most lauded works (although some take issue with the authorship of these paintings but that is beyond the scope of this review).

Guthery interprets nine of the paintings (he's generously included a poster with all nine) and he's adopted an ambitious approach. Interpreting these pieces are an orchestra (the East Coast Scoring Orchestra - 44 members strong under the direction of Kristo Kondakci) and a jazz quartet comprised of Guthery, pianist Kenny Werner, saxophonist George Garzone and bassist Bruno Raberg. Guitarist David Fiuczynski is a featured soloist on one movement ("Two Monks"). The orchestral sections are scored and the quartet sections are improvised. The orchestral sections clearly draw on 20th century music, with strong nods to Stravinsky and expressionism. The jazz sections are in a free improvisatory setting. The quartet members were not informed about the music until the day of the session. Surprisingly both blend well, at times almost seamlessly. "Goat" builds up through edgy harmonic uncertainty to an unsettling climax that segues nicely into a tenor sax blast that signals the first quartet section ("Saturn"), a well-executed free improv blowout. Throughout, Guthery deftly balances the two elements. "Colossus", scored mostly for orchestra allows for interludes of solo bass (Raberg) and piano (Werner). The final movement blends the orchestra and the quartet, alternating and blending climactic scored sections with passages of rousing free improvisation to great effect. It seems as if the jazz musicians are spurred on by the orchestra and vice-versa.

This is a well thought out, well executed piece of music. It sounds as if Guthery knew exactly what he wanted and went for it.

Robert Iannapolo

New Issues

**ROBERTA PIKET
ONE FOR MARIAN:
CELEBRATING
MARIAN
MCPARTLAND**

13TH NOTE RECORDS
AMBIENCE / ONE FOR
MARIAN / IN THE DAYS
OF OUR LOVE / TWILIGHT
WORLD / THRENODY / TIME
AND TIME AGAIN* / SAYING
GOODBYE / KALEIDOSCOPE.
44:33.

Roberta Piket - p; Steve
Wilson - as, flt; Virginia
Mayhew - ts, clt; Bile Mobley
- tpt, flgh; Harvie S. - b; Billy
Mintz - d, conga, bongos;
on * add Karrin Allyson - vcl.
unknown date and location.

Pianist Roberta Piket owes a large debt to fellow pianist Marian McPartland. McPartland (along with Mary Lou Williams) was among the pioneering women in jazz who pushed ahead establishing themselves as composers, arrangers and group leaders, thereby paving the way for women as jazz musicians. McPartland was also known for fostering talent among younger piano players (not only women). Not only did she invite Piket to appear on her program Piano Jazz. In 2001 McPartland chose Piket to be her playing partner in an annual series of concerts she gave at the Eastman School of Music. Piket did her own solo set and also engaged in a set of piano duets with the piano legend.

It's only fitting that Piket put together this tribute to McPartland. McPartland has been feted for her pianism and as the host of the long-running NPR program Piano Jazz. But less is written about her compositional abilities and she has written several compositions that should be better known. The album opener "Ambience" (probably her best known composition, covered by the Thad Jones / Mel Lewis Band in a Jones big band arrangement) is a striking piece. Here it is given a light Latin tempo but the voicing on the horns gives the piece hazy hue. McPartland's other most famous composition "Kaleidoscope" (theme song to Piano Jazz) is the album closer and is given a snappy, lively reading. But there are other compositions that are worth hearing. "Threnody" (which Piket had covered on her first Criss Cross release, Unbroken Line) is performed as feature for Steve Wilson's flute. "Twilight World" with lyrics by Johnny Mercer, is sung by Karrin Allyson and should be better known among jazz singers.

One can't fault Piket for including two of her own compositions, the title track (which sounds like a genuine celebration of McPartland's life and music) and "Saying Goodbye" since they capture the essence of McPartland and quite clearly Piket's admiration for her. One For Marian is a heartfelt tribute.

Robert Iannapallo

New Issues

OLEG KIREYEV /
KEITH JAVORS
THE MEETING
INARHYME 1009

APRIL / INWARDLY /
ESTATE / THE MEETING
/ CARAVAN / BODY AND
SOUL / FRESH BLUES / APRIL
(ALTERNATE TAKE) / FRESH
BLUES (ALTERNATE TAKE).

54:02.

Oleg Kireyev – ts, vcl;
Tom Harrell – tpt, flgh; Keith
Javors – p; Ben Williams
– b; E.J. Strickland – d.
10/28/2013, Hoboken, NJ.

Russian saxophonist Oleg Kireyev and American pianist Keith Javors met on the internet, when the Russian was searching around for creative musicians. Kireyev (from the Urals region of Russia) was making a name for himself, working on a cultural blend of various "ethnic" Russian strains of music to merge with jazz. He saw a video of Javors and was impressed by the pianist's melodicism. He contacted Javors and a musical partnership developed. Their first recording, *Rhyme And Reason* was released in 2010 and received favorable reviews. *The Meeting* is their second release. For this album they have enlisted the services of trumpeter Tom Harrell who provides an effective foil for Kireyev's full-bodied saxophone. It's a solid romp in the neo-bop mold. The rhythm section of Ben Williams on bass and E.J. Strickland stoke the fires and give the music a solid base. The program consists of half originals (2 each by the leaders) and three standards. Of the originals Javors' title track stands out. With its shuffle beat, it seems to particularly inspire Harrell to his best solo of the set, a model of how to underplay and still be effective. Kireyev's exploration of world music shades the group's approach to "Caravan" with an opening interlude drawing on Tuvan throat singing. Perhaps the only misfire is their interpretation of "Body And Soul". It's a feature for the leaders but they chose a rather hackneyed and inappropriate rhythm over which to play. But what makes it even less effective is the fact that it fades before the four minute mark. After Kireyev and Javors take brief solos, the tune modulates and it sounds as if Kireyev is about to take off and it fades. Too bad. It was a missed opportunity to hear Kireyev play at length on this piece.

But apart from this lapse, *The Meeting* is an enjoyable date and should be appreciated by those with a taste in the mainstream/modern small group jazz.

Robert Iannapollo

New Issues

WOVEN ENTITY WOVEN ENTITY BLACK LABEL

C358X/ NAKED EYE/
WHO'S WHO/ THIS DAY WILL
COME/ SO BLACK DADA/
HOLA/ TRISSH/ EARTH-CRISIS/
POINT NOIR/ MOORS &
ORANDAS
48:03
Lascelle Gordon, perc;
electronics; Patrick Dawes,
perc; Paul May, d; Peter
Marsh, b; Ben Cowen, kybd;
Julie Kjaer, as, flt; Alan
Wilkinson, as.
Brixton, London, UK.

This self-titled release pits a percussion trio and bassist together with a sprinkle of electronics. Some of the pieces just feature the core group, but more than half are augmented by the addition of keyboards, saxophone, and/or flute. The interesting note about this album is that the drummers have significant experience working in other groups as kit players in a variety of percussive contexts, including jazz. However, this release sounds more like contemporary chamber percussion ensemble music than anything else. That's not to say it doesn't groove at times (hear "So Black Dada" and "Trishh"), but the emphasis is on creating percussion-driven art music with Western and some Eastern influences. The opening piece, "C358X," mixes electronic effects, flute, and a variety of pitched and unpitched percussion. The short opening has no melody put emphasizes timbre as cymbal swells, ratchet turns, and glockenspiel sweeps drop in and out. "Naked Eye" and "Trishh" both begin with ostinato patterns on melodic instruments. Initially, they suggest influences of composers like Philip Glass, Steve Reich, and John Adams. "Trishh" moves from its art music, Reich-ish opening to a hip-hop groove more reminiscent of J-Dilla than of any contemporary art music composer. The finale, "Moors & Orandas," features the core quartet in another of their timbral investigations. The cymbal resonance eventually dissolves into a groove, led by Marsh's bass. The groove gradually grinds to halt, ending this intriguing mix of mediums and influences.

Dustin Mallory

New Issues

UNHINGED SEXTET CLARITY

OA2 RECORDS OA2-
22116

UNHINGED/ FAR FROM
EAST/ WATCH OUT OF THE
WAY/ CLARITY/ TOO DEEP/
DOWN SOUTH/ SCOUT, NO
DOUBT/ LEAVING SOON/
DERECHO/ CHANGE/ LAS
PALMAS/ SQUIGGLES

67:33

Will Campbell, as; Matt
Olson, ts; Vern Sielert, tpt;
Michael Kocour, p; Jon Hamar,
b; Dom Moio, d.
July 3-4, 2014; Tempe,
Arizona.

Who says that those who can't do, become teachers? The Unhinged Sextet is a collective of music educators and university professors who are setting the record straight on that old myth. In fact, every single member of the group is a triple-threat composer/performer/educator. These men also span the geographical bounds of the country and come from Arizona, Idaho, Washington, North Carolina, and South Carolina. Thanks to the backing of their respective universities, this group of excellent musicians gathered in Arizona to record their debut release. Five of the six members also contributed compositions to this traditional session of post-boppish jazz. As one would expect from the credentials of the musicians, the band is polished with an innate sense of musical sensitivity. Each musician brings a depth of maturity to their sound and tone quality. Technical runs and hard bop melodies on tunes like "Unhinged" are contrasted with mellow ballads like "Clarity," and the funky back-beat of "Down South." Hamar's pulsing bass on the odd-metered "Derecho" provides the bedrock for the horn trio's intertwining melodies. Sielert's smooth horn writing creates some stimulating harmonies too. The style of Campbell's more diatonic solo juxtaposed with Olson's more chromatic solo provide a nice contrast from the saxophones. The album ends with some sophisticated brush-work from Moio on "Squiggles." Kocour also navigates the jarring harmonies with one of his best solos from the session. Hopefully this album will stand to encourage more music educators to keep performing. Education may be the calling of many musicians, but keeping fine performers tucked away in our academies should be a sin.

Dustin Mallory

New Issues

LOTTE ANKER AND
FRED FRITH
EDGE OF THE
LIGHT
INTAKT CD-237

ANCHOR POINT/ RUN
DON'T HIDE/ REASONABLY
AVAILABLE CONTROL
MEASURES/ THE MOUNTAIN
IS AS QUIET AS THE ETERNAL
PAST/ NON-PRECISION
APPROACH PROCEDURE/
THEIR BREAKS INTO AN EMPTY
HOUSE/ THE SAME DIRT/
HALLUCINATING ANGELS
57:05

Lotte Anker, saxophones;
Fred Frith, el g.
July 11, 2010;
Copenhagen, Denmark.

The aptly titled “Edge of the Light” showcases a series of exploratory duets between Danish saxophonist Lotte Anker and English guitarist Fred Frith. Even though this album may seem like just another listing in the long discographies of both musicians, it is a must-own for the contemporary improvisation junkie. Both of these musicians have built colossal reputations to supplement dizzying performance schedules. Between Anker’s fantastic trio work with Craig Taborn and Gerald Cleaver and Frith’s global solo career, it’s a wonder that these two were able to find the time to make this record. Nevertheless, the listeners are the beneficiaries of this great collaboration. The music, as you can imagine, is very experimental and doesn’t adhere to traditional forms or formulas. In fact, both musicians have a reputation for their work with pioneers like John Zorn, Andrew Cyrille, and Tim Berne to name a few. They have both been regular collaborators with Swiss-pianist Sylvie Courvoisier and have created some fantastic work alongside her as well. Due to their mutual musical affections, it isn’t surprising that they mesh well together. Both musicians explore extended techniques and build (mostly) short soundscapes. Pieces like “Non-precision Approach Procedure” reconnoiter the physical capabilities of their instruments with frantic speed and rhythmic virtuosity. “Reasonably Available Control Measures” extends the listener’s audio palate to tonal dimensions thought impossible on those two instruments. In fact, the duo’s sound weaves such a web at one point that the accumulation almost sounds like a theremin. Frith’s loops, scoops, and distortions find an agreeable existence alongside Anker’s howls, growls, and screams. The duo is also planning some live dates for 2016-17 with the possible addition of a drummer. Stay tuned!

Dustin Mallory

New Issues

GRENCsó OPEN COLLECTIVE FLAT/SÍKVIDÉK BMC CD-205

BRANDED/ IVAN'S
CHILDHOOD/ SUGAR FREE/
SLOW STREET/ INDIAN IN
HORTOBÁGY/ DAWN CARESS/
IN THE CSINÁLOSI FOREST/
WINDING FAREWELL
55:35

István Grensó, ts, b cl, flt;
Máté Pozsár, p; Róbert Benkő,
b; Szilveszter Miklós, d, perc.
November 30, 2012;
Budapest, Hungary.

PAUL DIETRICH QUINTET WE ALWAYS GET THERE BLUJAZZ BJ-3417

DUNES/ HOUSE ON
WILLARD/ 12:48/ CURRENTS/
CONSTRUCTS/ UNRAVEL/
IMPULSE (INTERLUDE)/
THOUGHT/ DRIVE SAFE
60:39

Paul Dietrich, tpt, flgh;
Dustin Laurenzi, ts; Paul
Bedal, p, kybd; Tim Ipsen, b;
Andrew Green, d.
December 10-11, 2013;
Chicago, Illinois.

As a veteran of the Hungarian jazz scene, woodwind musician István Grensó has returned with an album that features his Open Collective. This band has been performing in one context or another for a number of decades. The band's experience shows in this album's very mature take on open improvisation. Right from the start, Grensó displays his superb tone and melodic intellect. The driving back-beat of "Branded" gradually gives way to some avant-garde explorations of style. The playful romp that is "Ivan's Childhood," features a child-like melody that develops into a spirited dance. "Sugar-free" begins with some exceptional piano from Benkő that is reminiscent of 1960s McCoy Tyner. Later, the piano moves into a much freer and chromatic improvisation. Grensó's sound carries the listener through pieces like "In the Csinálosi Forest." His tone and range of melodic invention really stands out against the rhythmic discovery of the band. Not only is this album splendid, but the compositions and improvisations display a very unique ensemble in action. It is a beauty that should receive wide-spread praise.

Dustin Mallory

The young Paul Dietrich has gone from gradually cutting a space out for himself in the Midwest to becoming one of the Chicago's busiest performers. We Always Get There presents Dietrich's small-group compositions in a standard quintet format. The first observation is the album's polished presentation alongside the nuanced nature of the musicians. The music contains everything from minimalist melodies ("House on Willard" and "Constructs") to Blue Note-era post-bop ("Dunes"). There is even a fantastic arrangement of Bjork's "Unravel." That tune finds Paul Bedal switching to the Rhodes while the horn players explore some exotic counterpoint. The overall highlight of the album is the exceptionally well-crafted compositions. Dietrich's ear for harmonic shading and intriguing chord-voicings is matchless. He also displays a proclivity for gathering an exceptional group of musicians together. Saxophonist Dustin Laurenzi gives some fantastic solos throughout the entire album. Look for his debut album at the end of 2016, as he is a rising star in his own right.

Dustin Mallory

New Issues

TATVAMASI
PARTS OF THE
ENTIRETY
CUNEIFORM RECORDS
RUNE-371

UNSETTLED CYCLISTS
PELTON/ COLLAPSE OF
TIME/ RHUBANABARB/
SHAPE SUGGESTION/ AN
ECCENTRIC INTROVERT IN A
STUDY FILLED WITH BROKEN
MIRRORS/ ASTROEPOS/ BUY
2, TAKE 3
62:37

Grzegorz Lesiak, g; Tomasz
Piątek, ts; Lukasz Downar, b;
Krzysztof Redas, d.
February 11-13, 2013;
Warsaw, Poland.

Anybody that has followed my reviews over the past few years knows that I've been raving about the music coming out of Poland and lamenting the fact that few Americans know about it. This album is no exception. In the band's own words: "the music of Tatvamasi reveals hidden depths of the Polish soul." The ensemble's sound oozes prog-rock but is clearly rooted in the study of jazz as well. The album kicks off with a grooving, rhythmic riff that propels "Unsettled Cyclists Pelton." It almost sounds like Moon Hooch meets Phish, until Piątek's solo thrusts the listener into his maze of exceptional licks. Piątek's tremendous solos and exceptional sound is a highlighting feature of the album. His playing is as good as or better than most mainstream saxophonists. The album also displays hints of funk on tunes like "Rhubanabarb," complete with wah-wah guitar. There is even a nice folk/jam influence that shows up from time to time on each track. The album was recorded in the studio, but it was performed live. The production value is pretty great and each musician gets fantastic sound, especially Redas' drum sound and cymbal control (check out "Shape Suggestions"). The heavy electric bass grooves and ostinatos of Downar suggest more of rock/funk influence than the other musicians, which gives fresh life to the music. Lesiak's compositions are pretty interesting and deliver an alternative way to approach this instrumentation. The overall effect creates an intriguing sonority that is worth the price of admission alone.

Dustin Mallory

New Issues

MAZOLEWSKI
GONZÁLEZ QUINTET
SHAMAN
FORTUNE 0004-004

SUITE/ ASTIGMATIC/
THE MATTER AT HAND/
SZTANDER/ HYMN FOR
JULIUS HEMPHILL/ PUSHING
THE CAR
59:15

Wojtek Mazolewski, b, vcl;
Dennis González, tpt, cornet,
vcl; Joanna Duda, p; Marek
Pospieszalski, ts, a cl; Jerzy
Rogiewicz, d, perc.
November 18, 2010; Warsaw,
Poland.

The shaman: the person with access and influence in the spiritual world. It's an apt title for this highly spiritual and investigative album from For Tune Records. Before we head into the nuts and bolts of this album, let's first recognize the multi-hemispheric reputation For Tune Records is gaining for introducing the globe to the exemplary groups recording in Warsaw. This album is another of these fantastic recordings. The Mazolewski González Quintet is a gathering of individuals who each have music careers in their own right, but have assembled together as a band of experimental journeyers. The album's opening, "Suite," begins with a series of free sounds. Words and noises become single tones from Pospieszalski's woodwind. Gradually Mazolewski's bass mixes riffs with Rogiewicz's drums and shakers. The whole accumulation then gives way to the surprisingly melodic voice of González's trumpet. González provides the melodic anchor throughout the entire album that really gives this unrestricted music a remarkable character. Duda doesn't make her presence felt until "The Matter At Hand," but she does so with passion. Her angular melodies and teasingly short phrases mix with her mature sense of pianistic touch. Duda's chords on "Sztander" are equally noteworthy and provide great support for the horns. Outside of the fantastic improvisations, the most remarkable composition on the album is probably "Hymn for Julius Hemphill." Written for the founder of the World Saxophone Quartet, the harmonic underpinning provides a solid base for the melodic counterpoint to flow over. The final piece, "Pushing the Car," begins with a free introduction before Mazolewski and Duda present a playful romp that is gradually passed among the musicians. The romp descends back in and out of chaos, but always seems to re-emerge. Finally, Mazolewski leaves a bass harmonic hanging in space as the punctuation on one of the better albums I've heard this year.

Dustin Mallory

New Issues

THE AWAKENING ORCHESTRA VOLUME 1: THIS IS NOT THE ANSWER

INNOVA 889

PRELUDE & FANFARE:

THE PROPHET/

MYXOMATOSIS/ THE

WORDS, THEY FAIL

TO COME/ ALONE

TOGETHER/ PROTEST/

YOU STILL BELIEVE IN

ME/ THIS IS NOT THE

ANSWER/ MURDERER/

HI-LILI, HI-LO

106:05

Kyle Saulnier, cond.

Soloists: Nathan

Hetherington, vcl;

Samuel Ryder, ts;

Andrew Gutauskas,

bari s; Michael

Boscarino, tbn; Michael

McAllister, g; Felipe

Salles, ts, bari s; Seth

Fruiterman, vcl; David

DeJesus, as; Rob

Mosher, ss; Nadje

Noordhuis, tpt, flgh;

James Shipp, vib; Philip

Dizack, tpt.

Ensemble: Daniel

Urness, Seneca Black,

Matthew Musselman,

Benjamin Griffin, Max

Seigel, Aaron Kotler,

Joshua Paris, Will Clark.

November 10-11,

2012; New Haven,

Connecticut.

One hesitates to use the term “third-stream” when describing that in-between music that runs the gamut of style. The term may fit The Awakening Orchestra, but it simultaneously erodes a description of musical depth that this group displays. Led by composer/arranger/conductor Kyle Saulnier, The Awakening Orchestra’s first major recording presents a double disc release of more than 100 minutes of stunning music. The 20-piece orchestra is a hybrid group with a jazz big-band instrumentation at its core. Their sound is a little less easy to define. It exists in that space between Charles Mingus, Carla Bley, and Maria Schneider. There is also plenty of influence from the worlds of classical and Hollywood music. The opening piece, “Prelude & Fanfare: The Prophet,” kicks the album off with a melodic fragment from a saxophone that is artistically shaded by vibraphone and muted trumpet. The resonance gives way to a drum beat that sets the groove for the rest of the piece. Almost reminiscent of crime jazz and other 1960s movie music (except funkier), the piece could easily fit into a Marlon Brando movie. Saulnier’s more serious compositional chops are displayed on “The Words, They Fail to Come.” The piece begins slowly as a duet between the baritone saxophone and piano as the other musicians gradually fade in. The pauses in each phrase provide a powerful contrast with the brass’s authoritative entrances. The piece also features exceptional solo work from Gutauskas and Boscarino. The second disc begins with an orchestration of Brahms’ “Intermezzo Op. 118, No. 2.” Not only is it a fantastic arrangement, but it is clear that Saulnier has assembled an exceptional group of musicians. Saulnier doesn’t take any shortcuts in his arrangements, but the musicians rise to the challenge of its difficulty. The second disc also takes on a more nuanced and mellower feel than the exciting nature of the first disc. It contains the four-movement title track “This Is Not the Answer.” In it, Saulnier’s compositional paintbrush is his colorful use of orchestration. Pairing flute and muted trumpet to present melodies alongside harmonies shared by piano, trombone, and tenor saxophone make for some spectacular moments. Recorded in New Haven in 2012, this is easily one of the best large ensemble albums recorded in recent memory. Look for The Awakening Orchestra’s sophomore album to be released at the end of 2016.

Dustin Mallory

New Issues

PROFILE REVIEW

Name: Anthony Braxton

Instrument: Woodwinds, Piano, Composition

Place of Birth: Chicago, Illinois

Recommended Albums: *Three Compositions of New Jazz*, For Alto, Creative Orchestra Music 1976, *For Four Orchestras*, Ensemble (Victoriaville) 1988.

Bio: Anthony Braxton is one of America's musical icons whose unique innovations have inspired an entire generation of creative musicians. His work as a musician has earned him a MacArthur Genius Award while his compositional output dwarfs some of the world's finest composers. His mysterious approach to composition has made him a curious figure and a cultural gem in American music.

Anthony Braxton was born on June 4, 1945 in Chicago, Illinois. Braxton began his musical studies in his youth and attended the Chicago School of Music from 1959-1963. He went on to study philosophy and composition at Roosevelt University and eventually joined the Army. Braxton was discharged in 1966 and returned to Chicago where he began his relationship with the Association for the Advancement of Creative Musicians, or AACM. It was here that Braxton began his close connection with Wadada Leo Smith, Leroy Jenkins, and Muhal Richard Abrams. In 1968, the Delmark label released the first two albums featuring Braxton. His introduction came as a saxophonist on Abrams's 10-member ensemble recording titled, "Levels and Degrees of Light." The second was Braxton's pivotal *Three Compositions of New Jazz*, featuring the aforementioned quartet of musicians. The album featured one composition by Smith and two by Braxton, introducing the recorded world to Braxton's compositional style. Unlike many of his later compositions that only contain opus-numbers for titles, Braxton named these early works with a series of numbers and letters. His first two recorded compositions were retroactively given the opus numbers 6D and 6E. In 1969, Braxton recorded perhaps his most famous album: *For Alto*. The album featured eight pieces of solo saxophone. It contains no overdubbing and represents one of the most essential recordings in the Braxton oeuvre. After living and recording in Paris for a brief time, Braxton joined Chick Corea's short-lived group known as Circle. A handful of live recordings would be released years after the group's disbanding.

The 1970s were a fruitful period for Braxton that found him expanding his compositional output, intensifying his association with the avant-garde community, as well as participating in a few one-off recordings with mainstream jazz musicians such as Dave Brubeck, Woody Shaw, and Dave Holland. Braxton also released 35 albums under his own name in the 1970s, including his critically acclaimed *Creative Orchestra Music* (1976) and 1978's *For Four Orchestras*. Braxton discontinued his recording work as a sideman in the 1980s, but his own discographic output as a leader presently numbers over 150 albums.

As an educator, Braxton began his career in 1985 at Mills College. He subsequently took a teaching position at Wesleyan University in the 1990s that he held until his retirement in 2013. Braxton's compositional style has been described as highly theoretical often using drawings, extensive performance notes, and esoteric improvisational vehicles. His *Triaxium Writings and Composition Notes* are eight volumes that describe his process.

Today Braxton leads a non-profit called the Tri-Centric Foundation that seeks to

New Issues

promote his legacy by cultivating the next generation of creative musicians. It also serves as an educational organization that specializes in some of Braxton's compositional styles: Digital Curtain Wall Music, Echo Echo Mirror House, Falling River Music, and Ghost Trance Music. Braxton's many honors include the 1991 Guggenheim Fellowship, a 1994 MacArthur Fellowship, a 2013 Doris Duke Performing Artist Award, and a 2014 NEA Jazz Master Award.

Dustin Mallory

ANTHONY BRAXTON
QUARTET (WARSAW) 2012
FORTUNE 0020-005
COMPOSITION 363B+ 70:05

Anthony Braxton, as, ts; Erica Dicker, vln; James Fei, as; Taylor Ho Bynum, cornet.
October 16, 2012; Warsaw, Poland.

In the words of Anthony Braxton, "I know I'm African-American and I know I play the saxophone, but I'm not a jazz musician. I'm not a classical musician, either. My music is like my life: It's in between these areas." For anyone familiar with Braxton's extensive catalog of works, they will know that this statement is right on the money. There are some Braxton works that really swing, and others where you would swear it is classical music. However, these labels never really seem to fit the holistic accumulation of a Braxton composition. His "Composition 363B+," is no different. Recorded live in Warsaw during The Ad Libitum Festival, this recording displays the extensive talents of Braxton's Diamond Curtain Wall Quartet. "Composition 363B+" airs on the side of experimental, even for Braxton, but still highlights a somewhat traditional chamber music setting. The group mixes the sound of their instruments with the electronic sounds of SuperCollider programming software. The electronic sounds have been designed in the software by Braxton to provide a distinct and reactive electronic experience. The musicians are asked to simultaneously respond to the electronic sounds as well as the drawings and suggestive notations provided by the composer. The ensemble is actually quite phenomenal in their presentation and exhibit highly-musical sensitivity during their performance. In any improvisation-based art form, the composer relies heavily on the talents of the individuals in the group. This quartet not only displays some of the finest American musicians, but it also features a band that is very in-tune with Braxton's style and performance practice. In fact, Taylor Ho Bynum and James Fei both serve as board members of the Tri-Centric Foundation, Braxton's non-profit organization. Since his retirement in 2013, Braxton has largely focused his attention toward Tri-Centric, which seeks to preserve Braxton's legacy while concurrently providing a place for creative artists to explore their visions. Erica Dicker also serves as the concertmaster of the Trillium/Tri-Centric Foundation Orchestra besides her duties with the Grand Rapids Symphony. Individually, each of these musicians leads a fantastic career as a professional musician and/or academic. However, taken together, the Diamond Curtain Wall Quartet is a gifted and intuitive ensemble. Their fascinating performance here proves that they are definitive interpreters of Braxton's work.

Dustin Mallory

New Issues

QUINSIN
NACHOFF,
FLUX,
MYTHOLOGY
0012.

TIGHTROPE /
COMPLIMENTARY
OPPOSITES / MIND'S
EAR I / MIND'S EAR II /
ASTRAL ECHO POEM /
TILTED. 51:52.

Nachoff, ts; David
Binney, as; Matt
Mitchell, p, el p, org,
moog rogue; Kenny
Wolleson, d, timpani,
tubular bells, perc;
Christine Duncan, ther-
emin. 2/15/12, 5/7/12.

JIM SNIDERO,
MD66,
SAVANT 2156.
MD66 /
RECURSION / FREE
BEAUTY / UNIFIED /
WHO WE'VE KNOWN /
UN4SCENE / BLUE IN
GREEN / PURGE. 52:26.

Snidero, as; Alex
Sipiagin, tpt; Andy
Laverne, p; Ugonna
Okegwo, b; Rudy
Royston, d. 4/22/16,
Brooklyn, NY.

Quinsin Nachoff is a Canadian saxophonist and composer with interesting ideas. On this CD he puts an accomplished quartet through tricky compositions that place advanced and intricate musicianship against a faint backdrop of electronics. "Complimentary Opposites" has Matt Mitchell's electric piano darting and clanging between the long, singing saxophone lines of Nachoff and David Binney before the piece shifts to a more groove-based section that features Mitchell's nagging acoustic piano and Kenny Wolleson's deft, clattering drums. "Mind's Ear I" combines the fast-switching melodies of a Steve Coleman tune with the melancholy sax sound of Wayne Shorter while "Astral Echo Poem" puts the saxes and electric piano together in a humorously ponderous way that recalls the music of British bassist Hugh Hopper. On "Tilted" Wolleson works up an actual backbeat that serves as a launching pad for the piano and saxes to spiral off into space. Nachoff has a way of incorporating acoustic and electric sounds that gives him a unique voice. He is a talent worth noticing for the future.

Jerome Wilson

The "MD66" in this CD's title stands for Miles Davis in 1966, meaning this is yet another disc that gets its inspiration from Davis' fabled mid-60's quintet. However Jim Snidero does not emulate the actual sound of that old group. Instead its influence is felt in the freedom and adventure of the playing. Rudy Royston's drums provide a slippery energy for the rest of the band to play off while Snidero and Alex Sipiagin attack the melodies in unison and play off each other on their solos. Snidero's soulful rippling through the abstract, hazy rhythms of "Free Beauty" makes a fine contrast to Sipiagin's lush yet ghostly sound. The title track has a pounding drive to it with Royston crashing away like Tony Williams and "Who We've Known" is a sophisticated and soulful tune with subdued horn work and an elegant piano solo by Andy Laverne. An actual Davis tune even shows up in the set, the classic "Blue In Green". That selection provides Snidero a chance to do his loveliest playing of the session over Laverne's delicate piano.

Jim Snidero is one of those steady musicians who don't get a lot of attention but quietly and steadily put out quality music year after year. This is another well-conceived and executed set from him.

Jerome Wilson

New Issues

ANTHONY BRANKER & IMAGINE, BEAUTY WITHIN, ORIGIN 82719.

JOY / BEAUTY WITHIN /
LOVING DAY (JUNE 12)
/ PRELUDE TO WISDOM
(FABIAN'S IMPROVISATION)
/ (WE ARE) WHAT WE ARE
NOT YET / MANY ROADS
BENEATH THE SKY / GRACE
/ PEOPLE EVERYWHERE /
(GOD'S) WISDOM. 56:16.

Branker, comp, musical
director; Ralph Bowen, ts,
ss; Pete McCann, g; Fabian
Almazan, p; Linda Oh, b; Rudy
Royston, d. 4/29/16, Brooklyn,
NY.

1) ERWIN HELFER, LAST CALL, THE SIRENS 5024.

Make Me A Pallet On The
Floor / DC Boogie / St. James
Infirmary / St. Louis Blues* /
Pennies from Heaven / Bright
Lights, Big City+ / I Almost
Lost My Mind / The Rocky
Mountain Blues* / The Fives /
Four O'clock Blues / Operator
Blues** / Trouble In Mind**
/ Make Me A Pallet On The
Floor**/ A conversation with
Erwin. 58:51.

Helfer, p; Ardella Williams*,
Katherine Davis+, Estelle
"Mama" Yancey**, vcl; John
Brumbach, ts; Odie Payne
Jr., d; Truck Parham, b.
1957, 1979, 7/24/14, 4/8/15,
9/19/15, 10/12/15, 3/14/16.

Composer Anthony Branker does not actually play on his releases. Instead he writes all the music and conducts the ensemble. His groups play compelling modern jazz with space, mystery and a sense of spirituality that is reflected in the titles. "Many Roads Beneath The Sky" has Ralph Bowen's tenor sax and Pete McCann's guitar sighing along the contours of an undulating theme while "People Everywhere" has a brittle, angular construction out of Steve Coleman's music.

Pianist Fabian Almazan plays with an attractive, gentle tone which particularly suits the nebulous, uneasy feel of "Grace". "Loving Day" is a stormy tune that spotlights Bowen's hard-edged tenor while "Beauty Within" itself begins with a meander by Linda Oh's gorgeous, deep bass before leading into beautiful declarative statements by the rest of the band over Rudy Royston's rolling, melodic drums. "God's Wisdom" is one of the few pieces that sounds overtly religious with Almazan heading into gospel on the piano and Bowen's tenor soaring joyously towards Heaven. For the most part Anthony Branker's music is not blatantly religious but it does have a serenity and beauty that makes it uplifting.

Jerome Wilson

The Chicago blues piano tradition lives on in these two recordings by two long-time second generation masters of the form. 80-year old Erwin Helfer does a more wistful and nostalgic take on the blues on his disc. His playing is relaxed and elegant as he dissects ancient tunes like "St. James Infirmary" and "Make Me A Pallet". His interpolation of "After Hours" into "I Almost Lost My Mind" is particularly nice. When he plays fast he makes elaborate constructions out of basic boogies like "The Fives" and "DC Boogie". Most of the CD is Helfer solo but he gets help sometimes. Ardella Williams sings lowdown and gritty on "St. Louis Blues" and "Rocky Mountain Blues" while Katherine Davis comes off superbly sassy on "Bright Lights". John Brumbach contributes an enthusiastic tenor sax to all three tracks. There are also three tracks from 1957 and 1979 of Helfer accompanying a classic blues singer, Estelle "Mama" Yancey" who sounds in really salty form. All this establishes Helfer's bonafides as one of the great living elders of Chicago piano.

Jerome Wilson

New Issues

2) BARRELHOUSE CHUCK, REMEMBERING THE MASTERS,

THE SIRENS 5025.

HOMAGE TO PINETOP
PERKINS / HOW MUCH
MORE / KEEP ON DRINKING
/ I FORGOT TO REMEMBER /
SHE'S GOT A THING GOIN' ON
/ VICKSBURG BLUES* / I JUST
KEEP ON DRINKING / DOUBLE
D BOOGIE / STRAIGHT
ALKY BLUES / HOW ABOUT
ME+ / HOW LONG, HOW
LONG BLUES / STOCKYARD
BLUES / CHICAGO BLUES /
CHUCKABILLY BOOGIE. 42:12.

Barrelhouse Chuck, p (except
6 & 10), el p, vcl; Billy Flynn,
el g, ac g, mnd; Lluís Colona*,
Scott Grube+, p. 4/8/15,
1/29/16, 3/15/16.

VARIOUS ARTISTS, LIFT ME UP: CHICAGO GOSPEL KEYBOARD MASTERS,

THE SIRENS 5023.

SWING DOWN CHARIOT /
WITHOUT GOD I COULD
DO NOTHING / WALK WITH
ME LORD / I AM REDEEMED
/ I'LL SAY YES TO THE
LORD / FROM OUT OF
NOWHERE / MEET ME AT THE
JUDGEMENT DAY / PRAY
FOR ME / I'LL FLY AWAY /
HOLY HOLY MEDLEY / HE'S
MY EVERYTHING / WHAT A
FRIEND WE HAVE IN JESUS /
I'LL OVERCOME SOMEDAY /
THE LORD IS BLESSING ME.

Barrelhouse Chuck is a generation younger than Helfer but he's another long time Chicago piano player. His influences include Sunnyland Slim, Little Brother Montgomery and Leroy Carr and his style of blues is more driving and up-tempo with guitarist Billy Flynn often at his side firing off Chuck Berry licks. Chuck does his own singing which is an acquired taste but it does reach a sort of shouted soulful purity on "Straight Alky Blues" and "Vicksburg Blues". For a change of pace, he even sings Irving Berlin's "How About Me" in cute ragtime fashion with Flynn on acoustic guitar. Barrelhouse Chuck definitely knows to keep the raucous "drinking blues" tradition alive.

Jerome Wilson

Though it's one of the precursors to jazz and soul, gospel music is its own distinct genre and gospel piano can produce a glorious sound, whether slow and majestic or full of prancing, finger-jamming chords. This CD is the third in a series by The Sirens label that spotlights various gospel artists in the Chicago area and it shows the variety of the form.

There's a little bit of everything here, piano solos, piano and organ duets and hymns with vocals. The piano-organ team of Eric Thomas and Terry Moore stomp furiously on "Swing Down Chariot" and Elsa Harris slyly injects a bit of soul into her boisterous cascades on "Walk With Me Lord" around Richard Gibbs' slippery organ. There's wild piano and organ playing by the combination of Moore and Gibbs on "I'll Say Yes To The Lord" and a swaying "Judgement Day" has Moore playing both instruments.

There are a couple of solo piano features with Bryant Jones sounding mischievous on "I'll Fly Away" and Eric Thomas coming on very solemn on a medley of "Holy Holy Holy" and "This Is My Father's World". Richard Gibbs gets a shivery organ solo on "I'll Overcome Someday" with chilling, sacred energy while Lavelle Lacy rocks out on "The Lord Is Blessing Me".

The vocal tracks are mostly dominated by the singers but you can still appreciate the blending of Harris' dramatic piano and Dorothy Robertson's swooping voice on "What A Friend We Have In Jesus" and Lacy's

New Issues

Collective personnel: Curtis Fondren, d; Donald Gay, vcl, tamb; Gregory Gay, tamb; Richard Gibbs, p, org, b; Elsa Harris, Lavelle Lacy, p; Bryant Jones, p, org, vcl; Terry Moore, Eric Thomas, p, org; DeAndre Patterson, Dorothy Robertson, vcl.
8/20/15, 10/13/15.

CHERYL FISHER, QUIETLY THERE, OA2 22133.

QUIETLY THERE / LET
THERE BE LOVE / IT
AMAZES ME / FLOWERS IN
THE SINK / I NEVER WENT
AWAY / YOU'RE LOOKING
AT ME / HE NEVER
MENTIONED LOVE / YOU
GO TO MY HEAD / SOME
OTHER TIME / YOU TAUGHT
MY HEART TO SING / I'M
IN LOVE / HERE'S TO LIFE.
54:59.

Fisher, vcl; Eric Allison, rds;
John Toomey, p, kbds; John
Stowell, g; Jeff Johnson,
b; John Bishop, d; Burnis
Stubbs, perc; Bob Tildesley,
tpt, fgh. 5/24-25/15,
Calgary, Alberta, Canada.

impish prancing around DeAndre Patterson's heavy sound on "From Out Of Nowhere".

You can hear the kinship to a lot of jazz in this music even though improvisation is at a minimum and there are a lot of moments that still catch the ear whether or not you're a believer.

Jerome Wilson

Cheryl Fisher's voice exudes mature subtlety. Her sound is sensitive and well-formed and she's adept in making what she sings sound convincing in the manner of one of her mentors, Shirley Horn. Her instrumental support changes from track to track here. John Stowell provides deep electric guitar buzz to the tumbling "Flowers In The Sink" and a light-fingered acoustic bossa nova sound on "He Never Mentioned Love". His acoustic work on "Some Other Time" is also a real highlight. Meanwhile Stowell and pianist John Toomey buoy the classy swing of "Let There Be Love" nicely with flute and trumpet also making fun statements.

Fisher herself is excellent to hear whether on the warm Brazilian rhythms of "Quietly There" and "Never Mentioned Love", the lilting sadness of "I Never Went Away" or the wistful swing of "You're Looking At Me". She has a great talent for song interpretation.

Jerome Wilson

MATT LAVELLE'S 12 HOUSES, SOLIDARITY, UNSEEN RAIN 9945.

Solidarity / Brooklyn Mountain / Knee Braces / Cherry Swing / Moonflower Interlude / Faith.

Lavelle, cnt, fgh, a cl, cond; Lee Odom, ss, cl; Charles Waters, as, cl;; Ras Moshe Burnett, ss, ts, fl, bells; Tim Stocker, bari s, b cl; Mary Cherney, fl, pic; Claire de Brunner, bsn; Chris Forbes, p; Laura Ortman, vln; Gil Salinger, clo; Anders Nillson, g; Jack DeSalvo, bjo, mandola; John Pietaro, vib, perc; Francois Grillot, b; Ryan Sawyer, d; Anais Maviel, vcl. 11/14, Brooklyn, NY.

New Issues

Matt Lavelle's *12 Houses* is a large ensemble with a swarming sound that hearkens to massed energy projects of the 60s' like John Coltrane's *Ascension* album.

"Solidarity" has a massive singsong sound that serves as the backdrop to a furious tenor solo by Ras Moshe Burnett and a keening cello and flute duet. "Brooklyn Mountain" starts out as a slow, writhing mass before Burnett and pianist Chris Forbes break out for a wriggling excursion into Cecil Taylor country. "Knee Braces" has a warmer, more low-key swarming sound allowing Laura Ortman space for a searing violin feature and "Cherry Swing" gets a nice funky groove underway with the leader's buzzing cornet and Anais Maviel's voice out front. "Moonflower Interlude" is a short bassoon solo that leads into the closing "Faith", a slow and attractive theme that features Maviel leading the band and Forbes crashing piano chords like McCoy Tyner. It eventually turns into a bluesy dance led by piano, banjo and handclaps that could be the soundtrack to Sun Ra's Arkestra going into one of their high stepping gossellish promenades.

Matt Lavelle's compositions don't rely on intricate melody like several other large scale modern bandleaders but his musicians can blow furiously and he can put together attractive spaces for them to do their things. Jerome Wilson

ABBNEY LINCOLN, LOVE HAVING YOU AROUND, HIGHNOTE 7297.

TALKIN' TO THE SUN / LOVE HAVING YOU AROUND / WHEN MALINDY SINGS / LITTLE GIRL BLUE / DRIVA MAN / LIVING ROOM / RAINBOW / THROW IT AWAY / AFRICA* / CLOSING REMARKS. 53:55. Lincoln, vcl; Phil Wright, p; James Leary, Art Washington*, b; Doug Sides, d. 3/80, San Francisco, CA

This is a continuation of what was heard on 2015's *Sophisticated Abbey*, a second disc of Abbey Lincoln live at San Francisco's Keystone Korner in 1980. This is from the period when Lincoln had almost no real profile or record label in America but she's in great voice and her trio back her well.

The highlight of the disc is the title track, a sexy, funky take on Stevie Wonder's "Love Having You Around" with the trio of Phil Wright, James Leary and Doug Sides working a steamy groove beneath Lincoln's exuberant singing. Beyond that, there's one standard, a tender rendition of "Little Girl Blue", and a bunch of tunes she partially or fully wrote. Her time with ex-husband Max Roach contributes a grooving version of "Living Room", a sorrowful "Driva' Man" with the drums sounding like a whip crack and Oscar Brown Jr.'s "When Malindy Sings" done with new but still pointed lyrics. There's also an unusually slow and thoughtful version of one of Lincoln's most enduring songs, "Throw It Away" and a gritty take on "John Coltrane's Africa" where the raw force of Lincoln's singing really comes through. This is another welcome taste of a great singer we should never forget. Abbey Lincoln sounded like no one else and she's in powerhouse form here.

Jerome Wilson

New Issues

ART PEPPER/
WARNE MARSH,
AT DONTE'S,
APRIL 26, 1974:
UNRELEASED ART
VOL. 9,
WIDOW'S TASTE
APM16001.

DISC ONE: ALL THE
THINGS YOU ARE / WHAT'S
NEW? / DONNA LEE / BAND
INTROS / WALKIN'(+). 58:44.

DISC TWO: OVER THE
RAINBOW / LOVER COME
BACK TO ME / GOOD BAIT /
HERE'S THAT RAINY DAY /
RHYTHM-A-NING. 60:03.

DISC THREE: BROADWAY
/ YARDBIRD SUITE / 'ROUND
MIDNIGHT / CHEROKEE(*)/
GOOD NIGHT COMMENTS.
57:22.

Pepper, as, ss(+); Marsh, ts;
Mark Levine, p; John Heard,
b; Lew Malin, d; Bill Mays, p(+).
4/26/74. N. Hollywood, CA.

3 CD BOX SET REVIEW

Those seasoned jazz listeners that are conversant with the career of Warne Marsh will know that the majority of his recorded encounters with another alto saxophonist were with Lee Konitz. Both employed an intellectual approach in their playing styles that complemented one another. Sometimes it was as though they could have switched horns without much notice. Of course, the musicianship on these studio albums was impeccable but the excitement level usually remained constant yet on a high level much like William F. Buckley talking to himself.

The electricity present on these three platters is much more pronounced. First of all, Art Pepper and Warne Marsh were no strangers to one another. They had played together several times before and the mixture of Pepper's raging fire with the mentholated coolness of Marsh makes for a more amenable yin and yang. Secondly, this is an in-concert recording which often times makes for a more animated reaction from the participants, sort of a warts & all situation. A scan of the material that comprises the song selection confirms the jam-like format in that there are no originals present. Plus the information provided in the booklet notes that Marsh was a sub for trumpeter Jack Sheldon and a pickup rhythm section of local professionals hired by the club owner.

The initial disc contains two acknowledged standards and a pair of jazz derived titles in that order.

The Kern/Hammerstein evergreen is taken up with solos by all (except the trapset) and an extended tag while "What's New?" is rendered very slow (as was AP's preference) with both reeds on the free intro and following chorus into Marsh's ride with Art after the piano statement throwing in some short altissimo beeps before both horns return on the channel and final chorus. Unison saxes are heard over the "Donna Lee" riff based on the chords of "Back Home In Indiana" taken at a smart clip. Once again, Warne goes first then the leader who ruffles some Bird feathers in his own sweet way before some fours with the drums before heading out. Veteran players Levine and Heard along with the relative unknown Lew Malin in a brief introduction before

New Issues

heading into the blues in the key of F “Walkin’”. Pepper leaps out of the gate on the seldom-utilized soprano getting a nasal tone slightly reminiscent of Yusef Lateef preceding Marsh’s fairly edited solo. Pianist Levine displays some tasty block chording on his outing.

One of the alto icon’s signature songs opens Disc Two. He waxed the timeless “Over The Rainbow” many times yet always found something new to say in it. Like some of Roberta Flack’s balladic work it is set almost painfully slow with the alto and tenor making their mark in some collective interplay after individual solos. Sweet! “Lover Come Back To Me” penned in 1928 is the oldest script essayed at a galloping tempo with neat turns from the soloists. Another traditional jazz standby since it was composed by the almost-forgotten Tadd Dameron, “Good Bait” allows the principals to roam over some “rhythm changes” before swapping four bar exchanges with one another then Malin’s popping kit. This is one of those lines that stays in one’s head long after the sounds fade away. The third standard heard here is another belt-buckle polisher, “Here’s That Rainy Day” with creamy saxophonics from both protagonists. Dream-inducing stuff. The tape reel flaps free before the final ending of Monk’s “Rhythm-A-Ning” but we still get almost a dozen minutes of the quintet hard blowing in b-flat over the familiar foundation laid by Gershwin then so deftly personalized by the Cat in the Hat.

Another well-worn melody “Broadway” has long been a favorite among jazzers of all styles. It would be difficult for this writer to recall a version of it he didn’t care for and here’s another one. Hard swinging to the max. The other of the two Parker charts presented is “Yardbird Suite” supposedly written during Bird’s adolescence with the original title “What Price Love?”. Another “I Got Rhythm” contrafact this is a lark for both hornmen as it’s by one of Pepper’s main idols and Marsh had no doubt performed it numerous times with Supersax. Sounds like they had big fun on this one. The second Monk number is his classic “Round Midnight” which gets a twisty-curlly treatment due to its heavily contrapuntal handling. The perfect soundtrack for a black and white film noir flick. What better way to end things up than with a spirited rendition of Ray Noble’s 1938 jam session favorite “Cherokee” with the gifted Bill Mays taking over the piano bench. Taken at a slightly slower pace than was the norm, it still has that hairy channel that made it the “Giant Steps” of its time but at close to twenty minutes in length these pros handle it easily. Art’s closing remarks end this remarkable evening.

With attractive graphics, loving annotation by Pepper’s widow Laurie and clean remastering by Wayne Peet this one just barely missed my Best Of 2016 by a couple of weeks.

Larry Hollis

New Issues

**ERIC
ALEXANDER,
SECOND
IMPRESSION,
HIGHNOTE 7296.**

SECOND IMPRESSION
/ SO MANY STARS / BLUES
FOR MO / JENNIE'S DANCE
/ SECRET LOVE / T-BONE
STEAK / FENZY / EVERYTHING
HAPPENS TO ME / FULL
HOUSE. 54:51.

Alexander, ts; Harold
Mabern, p, el p; Bob
Cranshaw, b; Joe Farnsworth,
d. 3/14/2016, Brooklyn, NY.

Throughout his recording career tenor saxophonist Alexander has always striven to keep things fresh. From his early work on Delmark into a succession of labels, both import and domestic, like Criss Cross, Venus and Milestone to his continuing association with the Highnote company he has mixed it up from his basic quartet configuration. That unit is present on his latest release yet with two subtle differences; the use of a pair of electric instruments, the electric bass guitar and the electric piano on three tracks. Cranshaw has been Sonny Rollins' first choice on bass for many years now but with the sax icon off the scene currently due to 9/11-induced illness it was thoughtful of Eric to hire the bass ace for his latest studio session. It is this writer's opinion that he and Steve Swallow are the greatest electric players out there. Of course Mabern is a longtime associate of the leaders and is no stranger to the electrified model but the bulk of his discography is on the acoustic keyboard. The electric works fine on a funky number like the Farnsworth penned "Jennie's Dance" but to these lobes it sounds out-of-place on the swinging rundown of the standard "Secret Love" that would have been vastly improved by the 88 model. Other than that there are no problems present. One tune that particularly struck this writer was Jimmy Smith's blues "T-Bone Steak" which this writer spent mucho coins in the jukebox at my college student union back in the day. Another excellent addition to the impressive discography of one Eric Alexander.

Larry Hollis

New Issues

**TOM HARRELL,
SOMETHING GOLD,
SOMETHING BLUE,
HIGHNOTE 7289.**

CIRCUIT / TRAVELIN' /
TRANCES / DELTA OF THE
NILE(*) / KEEP ON GOIN' /
VIEW /BODY AND SOUL /
SOUND IMAGE / VEHICLE.
61:35.

Harrell, tpt, flgh; Ambrose
Akinmusire, tpt; Charles
Altura, g; Ugonna Okegwo,
b; Johnathan Blake, d; Omer
Avital, oud(*). 8/29&30/2015.
Hoboken,NJ.

It must be admitted upfront that I haven't been an admirer of trumpeter Ambrose Akinmusire. His 2011 Blue Note debut, while widely hyped, was a huge disappointment to me. Surprisingly his sideman appearances struck a more responsive chord, like pianist Danny Grissett's Form from 2009 on Criss Cross. Since the keyboardist has a resume that includes work with Tom Harrell it's easy to speculate there might be a connection there. As a Harrell fan since his Phil Woods days it was a no-brainer that his latest album would immediately be a must-have. Gone is the piano and saxophone replaced by another trumpet and guitar. The last mentioned instrument is a welcome change and Charles Altura is a real find. Whether soloing or adding coloration his presence is a definite plus. Akinmusire does a nice job also especially on the lone non-original, the certified classic "Body And Soul" where his inner action with the leader is as one. On the whole this is a rather laidback affair, not high note (pardon the pun) pyrotechnics or multi-noted exhibitionism just a nice subdued date that proves to be a perfect early morning listen. Recommended even though there are no liner notes.

Larry Hollis

New Issues

**DEXTER GORDON,
FRIED BANANAS.**

GEARBOX GB1535.

FRIED BANANAS / THE
PANTHER / BODY AND SOUL.

36:15.

Gordon, ts; Rein De
Graaff,p; Henk Haverhoek,b;

Eric Ineke,d. 11/3/1972.

Holland

TWO NEW GEARBOX LP RELEASES

Let's face it, Dexter Gordon was a piece of work. Not only was he the coolest character to ever wrap his lips around a saxophone reed, he was arguably the link between the swing and bop idioms tenor-wise. When Long Tall Dexter started filling up his golden pipe one could anticipate an evening of jazz bliss. And that was exactly what was in store for the audience at Heemskerk Societiet Progress in the Netherlands when Gordon and his Dutch rhythm trio recorded these three tracks just now seeing release. The numbers heard are a pair of originals from the saxman and a true classic. The title tune was recorded many times by the tall one (twice in the company of Woody Shaw in 1976 at the Village Gate & Village Vanguard) and seems to be loosely based on the 1944 composition "It Could Happen To You" by Van Heusen/Burke. It receives an almost 15 minute rundown with solos from top to bottom. Dex takes multiple choruses while De Graaff edits his time in the solo spotlight but makes a strong statement. At almost the same length, "The Panther" comes from the Prestige album of the same name and is a modified boogaloo of sorts with the leader preaching over the top of a vamped bass line with two short flutter-tongue spells and a quote from "Pop Goes The Weasel". Rein takes second honors again and gets into a funky Bobby Timmons vein with block chords a la Red Garland before Dexter takes over to return to the head. The most recorded jazz standard of all time Johnny Green's "Body And Soul" ends the platter with Gordon exhibiting his balladic prowess with the verse before the chorus and deft improvising over the key-changing channel with dazzling harmonic dexterity (pardon the pun). Unfortunately the tape spool ran out right before the entrance to the piano spot but what is captured was invaluable. With comments in Maxine Gordon's liner annotation from De Graaff and Ineke this, without a doubt, is a most worthy addition to the sax giant's recorded legacy.

Larry Hollis

New Issues

YUSEF LATEEF,
LIVE AT RONNIE
SCOTT'S,

GEARBOX RSGB1008.

ANGEL EYES / BLUES FOR THE
ORIENT / SONG OF DELILAH /
LAST NIGHT BLUES / YUSEF'S
MOOD. 41:31.

Lateef, ts, flt, shenai, xun;
Stan Tracey,p; Rick Laird,b; Bill
Eyden,d. 1/15/1966. London.

A point of professional pride among many musicians is the ability to play an instrument other than their principal one. This is commonly known as “to double” and can sometimes lead to lucrative commercial employment in recording studios. The late Yusef Lateef could have made a comfortable living playing jingles or movie soundtracks but he chose to travel the path of an independent creative artist. This unreleased record catches him fairly early in his career with a crack English threesome consisting of the well-know Tracey and Laird along with the lesser known trapster Eyden at the still-

operating Ronnie Scott's club. Side one opens with the most recognized Matt Dennis song “Angel Eyes” with a minimum of backing from the pick-up trio. Yusef's heavily-vibratoed flute investigates the changes and on the last verse swoops down into the lower register with vocal overtones before switching to the shenai, a tubular, double reed derivative of the oboe with a much more nasal tone for one of his most known numbers “Blues For The Orient”. That is followed by the other non-original a cover of Victor Young's “Song Of Delilah” which was part of an Oscar-nominated score and has been recorded by many jazz artists. It features Lateef on the egg-shaped flute called the xun. The multi-instrumentalist first waxed it for his 1957 Savoy issue *Jazz and the Sounds of Nature*. The flip side of the record will probably hold the most interest for jazzophiles; it contains two titles spotlighting the flute and tenor sax respectively. Unlike mainstream flautists like Buddy Collette, Frank Wess or Hubert Laws, Lateef was identified with the more vocalized players such as Rahsaan Roland Kirk and Jeremy Steig. This trait is evident on “Last Night Blues” so named as it was the final evening of the gig. The principal stirs the pot speaking in the dialect of the mother- form preparing the patrons for the robust finale on booting Detroit tenor that has both the house band and the crowd perspiring. This is a welcome addition to the late music icon's discography.

Larry Hollis

New Issues

SIMON NABATOV TRIO PICKING ORDER

LEO 765

FILL IN THE BLANKS/
ARIA/ PICKING ORDER/
GROWING A SOUL PATCH/
TURNING POINT/ IT'S A
GIVEN/ CHRYSTAL CLEAR
63:131

Simon Nabatov, p; Stefan
Schonegg, bass; Dominik
Mahnig, d May 9 2015
Cologne

JOSCHA OETZ PERFECTOMAT

KLAENG RECORDS 645

PERFECT GREY/ MAS
MAJOR/ CARAL/ CHA CHU/
QUINUA EN LA ESQUINA/
THE HAPPY TRUTH/ EL
FUNAMBULO/ EASTERN
PRESENCE 48: 54

Joscha Oetz, bass; Niels Klein,
ts; Simon Nabatov, p; Laura
Robles, cajon, bongo; Bodek
Janke, d. Johannes lauer
quijada on 1 and tbn on 2 &
6. Koln, June 21 2013

Here we have what I would call a post bop trio. There is some nice melodic playing as well as some serious dissonant playing. The first track takes up about one third of the whole CD and reminds me, in a way, of the opening movements of a classical concerto, where all the basic themes are heard. This track does indeed fill in the blanks as it pretty much shows what to listen for in the rest of the CD. The piece seems to move in sections, from melodic to dissonant, from fast to slow, from in time to out of time, like so many longer free pieces. I kept checking the CD player to see what track was playing. This is not a criticism, just an observation on this style of playing. Something I have been involved in myself. The remaining tracks are largely in time, with some free moments. Nabatov dominates the CD with excellent support from Schonegg and Mahnig. My favorite tracks are Aria and Pecking Order which show some real stylish playing by all three with some nice time feels. I really like the syncopated feel in Aria. For all listeners who like good two-fisted piano playing, mixed with some very nice melodic playing.

Bernie Koenig

A somewhat old-fashioned bop record with some very nice South American rhythms added. From the sparse notes I gather the musicians are from Germany but have been influenced by the rhythms of Peru, where Oetz lived from 2005 to 2011, where he met Laura Robles. Thus the rhythms are not as forward as they are in Cuban music. But, for all the jazz playing, this is still dance music. And while I don't know the specific steps to these rhythms, I was still moving on the floor making up steps as I went. The main solo work is handled by Klein and Nabatov, and they do a fine job. Klein has a nice light tone and Nabatov plays some nice syncopated lines adding octave playing often heard in Cuban music. "Happy Truth" is a nice ballad with interesting trombone work by Lauer, which contrasts nicely with Klein's sax. No surprises here but some very nice playing.

Bernie Koenig

New Issues

**NICK ZOULEK
RUSHING PAST
WILLOW**

INNOVA 953

RUSHING PAST WILLOW/
RECONSOLIDATE IN
MEMORIES/ SILHOUETTE OF
A STORM BENT TREE/ THESE
ROOTS GROWN DEEP/ HELD
WITHIN UNTAMED SPACE/
AS IT HUNG AROUND
HER NECK/ LEAFLESS,
AGAINST THE GREY SKY/
CLENCH/NUMBING/
AMPLITUHEDRON/
SYMMETRY IN MEMORIES/
FROM ALL OF OUR LOVE
THIS WAS LOST/ ARRIVING
EVER ARRIVING 54:28
Nick Zoulek, as, ts, bs; Hilary
Labonte, vcl with chorus:
Ian Semanovich, Seth
Bowler, Brianna Buck, Emma
Mills, Chris DeLouis, Logan
Hostetler

**SUSANA SANTOS
SILVA, CHRISTINE
WODRASCKA,
CHRISTIAN MEAAS
SVENDSON, HAKON
BERRE
RASENGAN!**

BAREFOOT RECORDS
048

SWEATSHIRT/ DEATH BY
CANDIRU 36:08
Susana Santos Silver,
tpt; Christine Wodrascka, p;
Christian Meaas Svendsen,
bass; hakon Berre, d
Oslo
2016

Except for one track where there is a back up chorus, this is a solo outing, but with a difference. Most of the racks have Zoulek overdubbing, so we get interplay and counterpoint with two or three horns playing together. Some of the overdubbing works, some doesn't. Zoulek is clearly a good player but almost an hour of one person is a bit too much. After a while a sameness started to appear, making the CD sound like one long piece instead of twelve short tracks.

The best tracks are where he plays alto and bass, so we get a nice tonal contrast, but the similar lines he plays lead to too much repetition. I started to lose interest about half way through, but my ears perked up on Symmetry. The last track features a chorus, but it is somewhat subdued and first I thought the voices were just more overdubbed horns. It took some serious listening to hear the voices.

There is some virtuoso playing here, but, to my ears, too much of one thing

Bernie Koenig

A nice, short, interesting record. The first track takes up about two-thirds of the CD. This is another interesting European group whose classical training shows. While it may not be totally accurate, Silva's trumpet playing sounds to me a bit like Miles Davis playing Stockhausen. And Miles did listen to Stockhausen, so that comment makes sense.

The playing is dense, with most of the time, all four musicians are playing, though Silva and Wodrascka do lay out from time to time. Because the first piece was so long, and goes through a number of changes, I kept checking to see if the track had changed. This is not a criticism, since so much free playing does this.

On "Death," Silva makes some nice noises using her mouthpiece before using the whole horn.

All the players are good and, like on all good playing of this type, listen well to each other.

For those who like their music dense.

Bernie Koenig

New Issues

WILLIAM HOOKER
STRINGS 3

A POSTCARD
FROM THE ROAD

NEW ATLANTIS, 004

DALANG/ SWEEP THE
WIND/ KULIT/ HARMONY/

TANTRI/ A FABLE/

PERPLEXED LANDS 46:00

William Hooker, d; Edward

Ricart, g; Dave Ross, g; Glen

Hall ts Toronto Canada

August 11, 2011

This is Hookers CD The opening track a drum solo for the first five minutes held my interest. Every time I thought he was going to end it, or when an idea was done, he moved on to something else until the guitars entered playing a bluesy riff. One guitar kept it going in a repetitive manner slowly developing the idea, then the second guitar entered soloing over the riff, all being propelled by Hooker. Then it sounds like the guitars alternate There are shouts of encouragement. All three sounded like they were having fun, but at thirteen minutes it went on a bit too long.

The tracks with the guitars, while they differ in tempo and texture, follow the pattern set in the first track: Lots of playing with both chordal and single note lines, with excellent playing under it by Hooker. The differences are Kulit, and Fable, featuring Hall on tenor. It is a nice change of pace, both for the sound of the tenor, which I love, and his lyrical style which works well over Hooker's drums and the guitars, who are very supportive of him on Fable.

This CD is for lovers of jazz guitar, and for fans of William Hooker, whose playing here shows great energy.

Bernie Koenig

New Issues

**SYLVIE COUROISIER,
MARK FELDMAN,
IKUE MORI, EVAN
PARKER
MILLER'S TALE**

INTAKT 270

DEATH OF A SALESMAN/ A
VIEW FROM THE BRIDGE/
THE AMERICAN DREAM/ UP
FROM PARADISE/ RIDING ON
A SMILE AND A SHOESHINE/
PLAYING FOR TIME/ THE
REASON WHY/ NOTHING'S
PLANTED/ A FOUNTAIN PEN

59:36

Sylvie Courvoisier, p; Mark
Feldman, vln; Evan Parker, ss,
ts; Ikue Mori, electron New
York, Sept 21, 2015

**DON CHERRY,
JOHN TCHICAI, IRENE
SCHWEIZER, LEON
FRANDIOLI, PIERRE
FAVRE
MUSICAL
MONSTERS**

INTAKT 269

MUSICAL MONSTERS

1/ MUSICAL MONSTERS

2/ MUSICAL MONSTERS

3/ MUSICAL MONSTERS 4

59:28

Don Cherry tpt; John
Tchicai, as, voice; Irene
Schweizer, p; Leon Francioli,
bass; Pierre Favre, d. August
30, 1980 Willislaw

Here we have an interesting mix of instruments. I particularly like the ides of a violin mixed with electronics. And these two instruments dominate the CD. I was hoping for some serious loud playing and some really out electronic sounds, but did not get that. Rather this CD is fairly quiet.

As one would expect, there is excellent interplay between all the musicians, and as mentioned I especially liked the interplay between the violin and electronics.

To my ears Parker was a bit subdued, playing for Mori, so some Parker fans might be disappointed, but his playing fit in here nicely.

I am not sure what else to say about this CD. There is some excellent playing here but it was a bit too subdued for my tastes.

Bernie Koenig

This recording from 1980 was hidden in the vaults of Niklaus Troxter, and was finally brought to light by Schweizer. As I listen, all I can say is the wait was worth it. This is Schweizer's only performance with Cherry, and she wanted it out.

This is free jazz at its best, with all players carefully listening to each other, and also getting good solo space. The CD starts off with everyone blasting, and then we get different combinations of players, from trios, duos and solos. This is essentially the case for all tracks. Also all tracks feature some duo unison playing of a melodic line. On "2" and "3" Tchicai speaks and chants occasionally in what sounds like an African language.

The middle of 2 sounds like a bopish tune with Schweizer vamping and the rhythm section keeping time, but then things cool down with Cherry and Tchicai playing a unison melody. Everyone gets to solo, including Favre, who is melodic and developmental. On three the rhythmic playing is by Tchicai and Schweizer. Francioli and Favre work together proving a swinging groove. The melodic lines played in the pieces are: Real Kirsten by Tchicai on "1"; Transportation of Noodles by Tchicai on "2"; Xongly by Pierre Dorge on "3"; and Pa Tirstag by Tchicai on "4".

To sum up, these musicians are indeed musical monsters.

Bernie Koenig

New Issues

MERIDA ENCUENTRO SONGS OF DECEPTION

SETOLA-DI NATALE

NO NUMBER

DECEIT/ DESIRE/ DESIGN/

DEFENCE/ DETERMINATION/

DUPLICITY/ DECOY/

DISSENTION/ DERIVATION

58:00

Blaise Siwula, clt, alto

clt, ss, as, wooden flutes;

Armando Merid Martin, acous-

tic g; Edgar Caamal, d, perc

Oct 26 2015 Merida Mexico

IRENE ARANDA, GERMAN DIAZ, LUCIA MARTINEZ, TRIBUS

NUBE 1013

VITARI NEQUIT MELODI-

AM/ EX QUIBUS GENERATOR

MOTUS/ CAVE CANEM/ TUM

SONITUS/ AQUIS SUIBMER-

SUS/ FESTINA,MOX NOX/

NOCTE IN MONTIBUS 43:52

Irene Aranda, p and

extended p; German Diaz,

zanfona and caja de musica;

Lucia Martinez, bacteria

and perc 22,23, April 2015

Santiago

This is a very interesting recording. The interplay between the guitar and flutes, supported by percussion creates a very different sound. Given some of the titles, and the instrumentation I was wondering if there would be any Mexican types melodies or rhythms. On occasion some of that does come through, but basically this is a true improvised session. The trio works extremely well together. No one person dominates, though the percussion is a bit more in a supportive role. Siwula proves to be very adept on all instruments. I especially like his sound on the lower toned flutes. At times it sounds like he is playing a bass clarinet, and every once in a while I think I hear a Dolphy influence. Siwula and Martin seem to alternate starting tunes. On some tunes Martin is the primary player supported by Siwula and Caamal, on others, Siwula is dominant, and on others all three work equally. All flute players should enjoy this CD.

Bernie Koenig

From Wikipedia:

Zanfona resembles a violin mechanic in which several cords vibrate by the friction of a wheel enresinada (on the soundboard of the instrument) that turns thanks to a handlebar . This is an interesting record. It is another one of these performances that, while improvised, sounds like it could have been composed by a contemporary classical composer. Aranda's piano playing reflects a number of influences, from John Cage, to Elliott Carter and others. She plays in a fragmented style using clusters and silences., while Diaz creates interesting sounds behind her, all supported by Martinez who turns in some very nice accompaniments. As I listened to this record while doing a bit of reading, my ears kept popping up, demanding me to listen. For me this is a high compliment. This is the kind of music I really like—the classical or composed feeling in improvised music, where everyone is clearly listening to everyone else, and where they all have a clear sense of their respective roles in the music. I especially love some of the sounds the zanfona makes. I must learn more about this instrument.

In short a really interesting record.

Bernie Koenig

New Issues

HEINER STADLER RETROSPECTION LABOR RECORDS 7034

THE FUGUE #2 (TAKE
2)/ MOVING TOWARD YOU
(TAKE 2)/ POINTED/ LOVE
IN THE MIDDLE OF THE
AIR (TAKE 1)/ CLUSTERITY/
MOVING TOWARD YOU
(TAKE 4) 74:34

Combined person-
nel: Jimmy Owens, tpt;
Joe Farrell, ts; Tyrone
Washington, ts; Garnett
Brown, tbn; Barre Phillips,
bass; Reggie Workman, bass;
Joe Chambers, d; Brian Brake,
d Mark Elf, g; Don Friedman,
p; Heiner Stadler, p; Dee
Dee Bridgewater, vcl; Big
band of North German Radio
featuring: Manfred Schoof,
cnt; Gerd Dudek, ts; Albert
Manglesdorff, tbn; Wolfgang
Dauner, p; Lucas Lindholm,
bass; Tony Inzalaco, d.

Track 1 recorded NY
December, 1966; track 2 NY
1975, track 3 NY October
1973, Track 4 NY July 1973;
Track 5, Feb 1974, Germany;
Track 6, NY 1976

This is a retrospective of the music of Stadler. All tunes and arrangements are by him. But each track is performed by a different group of musicians. "Fugue" and "Pointed" are by a sextet, "Moving" is a duo, "Love" is a vocal and bass duo, Clustery is by a big band, and "Moving Take 4" is a solo guitar track.

The different ensembles are both a weakness and a strength. They are a weakness in that if one likes a track, one wants more of that group. The strength lies in the variety, with each track quite different. This comment applies to Clusterity, which takes up almost half the CD. It moves from interesting ensemble work to solos and back again. The ensemble writing is dense and, in places, quite dissonant, which is fine with me. The solos are interesting, if sometimes a bit too long. The ending is also prolonged.

My favorites are the two sextet tracks. Both feature good writing and good solos and could be said to be in a post bop style. "Moving take 2" is a great duet between Elf and Brake, and "Moving take 4" is solo Elf.

"Love" is a duet with vocalist Bridgewater and bassists Workman. Parts of it were very interesting but it went on a bit too long. Bridgewater does not scat so she played around with the lyrics. In that regard she proves to be a pretty good improviser. And Workman provides excellent support.

Bernie Koenig

New Issues

1) MIYA MASAOKA TRIANGLE OF RESISTANCE

INNOVA 945

THE LONG ROAD/ THE
CLATTERING OF LIFE/
SURVIVAL/ FOUR MOONS
OF PLUTO 59:02

Jennifer Chai, vln; Esther
Noh, vln; David Wallace, vla;
Alex Waterman, cel; Satoshi
Takeishi, perc, Buddhist
prayer singing bowls, gongs,
other drums; Miya Masaoka,
koto; Ben Vida analog
modular synth; Richard
Carrick cond. James Ilgenfriz
bass, track 4 Nov 17 2013,
Brooklyn, NY track 4 on Oct
18, 2015 New York City
2) Ralph Samuelson

THE UNIVERSAL FLUTE

INNOVA 942

THE UNIVERSAL FLUTE/
SHIKYOKU ICHIBAN/ HI
KARSHI HACHI MI FU/
THREE SONGS OF SHIDE/
AFTERIMAGE/ REEPRISE:
THE UNIVERSAL FLUTE
53:16

Ralph Samuelson,
Shakuhachi; Yoko Hiraoka,
koto, koto, Shamisen, voice;
Tomoko Sugawara, kugo
harp, Steve Gorn, bansuri
New York City, December
2014 through May 2015
The subtitle of this CD is:
Discovery in a Single Tone.
(Mostly) American Music for
Shakuhachi.

All the pieces are composed. The composers are: Henry Cowell, Teizo Matsumura, Richard Teitlebaum, Bun-Ching Lam, and Elizabeth Brown.

1) is a good example of composed classical music that sometimes sounds improvised. Miya Masaoki is the child of a Japanese family that was interred during WW11 and wrote this music to “convey the complex emotions” her mother must have felt in those camps. The music is sad and/or melancholy, but also very interesting. I am not a fan of program music, preferring just to listen to the music and let it work its magic on me. The music here, basically an augmented string quartet is clearly contemporary. I love the mix of a traditional Japanese instrument with western instruments in a largely western compositional style. The interplay between the instruments is interesting. I love the contrast between the strings and the koto, which, of course, is a stringed instrument. The strings and koto are the primary instruments but receive excellent support from the synth and percussion. The final track is a solo bass piece. Masaoka uses different aspects of the bass to set up tonal centers and creates harmonic patterns around those centers, like moons circling a planet. While there is at times little movement in the pieces, I would call them minimal, as opposed to minimalistic, which, to me, has a specific meaning in developmental terms. A very interesting CD for lovers of contemporary classical music and for people who love the mix of Japanese and western sounds.

2) A Shakuhachi is a wooden Japanese flute. And like 1), this sounds like parts could be improvised. I have reviewed shakuhachi performances before, notably by Ab Baars. It has haunting but mellow sound. My favorite pieces on this CD are the duets rather than the solo pieces, probably because I love contrasts, and I also like the sounds of the string instruments. They tend to be sharper than European instruments and bring greater contrasts to the flute. The standout piece for me is Afterimage. It uses both a stringed instrument—the shamisen is something like a banjo—and voice. The combination is very interesting. The final piece, a duet version of the first piece, uses two different flutes, the shakuhachi and the bansuri, one being lower in tone, creating a very different feel from the solo version of the piece. A CD for flute lovers.

Bernie Koenig

New Issues

**JEREMY MANASIA
TRIO,
METAMORPHOSIS
FEATURING PETER
BERNSTEIN,
RONDETTA JAZZ RJ1016..**
METAMORPHOSIS / NANCY
/ WHEATLEIGH HALL /
WITCHERY / OVER EASY /
SWEET CHILD. 44:16.
Manasia, p; Peter Bernstein,
g; Barak Mori, b; Charles
Ruggiero, d. 11/2/2015.
Brooklyn, NY

**MIMI JONES,
FEET IN THE MUD,
HOT TONE MUSIC
HTM108.**
MR. POO POO/ AMERICAN/
ELECATE/ THE-MIN-OR
WAY/FALL/ LYMAN PLACE/
APPLAUSE/ ONE/THE
GRINDER/ HAPPY/ FEET IN
THE MUD/ BACKBIRD. 55:05.
Jones, b, vcl; Samir Zarif,
ss; Jon Cowherd, p, el
p; Jonathan Barber,
d. 11/25&12/21/2015.
Paramus,NJ.

New York pianist Jeremy Manasia is a true-blue jazz lifer with a handful of albums under his name. While most of these have been trio configurations he decided to change things up somewhat with the addition of guitar ace Peter Bernstein. Hence the title of the album: Metamorphosis. Upright bassist Mori and drummer Ruggiero have been present on most of these so the mood is comfortable and relaxed in the studio. Three of the numbers performed are from the pen of Manasia with Dizzy's "Wheatleigh Hall" & the Jimmy Van Heusen/ Phil Silvers evergreen making up the remainder except for the lead-off track which is credited to Bernstein. In fact, as Bob Rusch pointed out in his column of the July/ August/September issue his contributions are so strong one might mistake this for his date in a Flying Blind test. It reminded this listener of those early Kenny Burrell quartet recordings in the same format. Manasia & he are well suited to play together and compliment one another constantly. Well worth acquiring.

Larry Hollis

Housed in a three fold digi-pack, bassist/vocalist Mimi Jones most recent issue is sparse in execution and personnel. The bulk of the compositions are credited to a certain Miriam Sullivan save for Wayne Shorter's "Fall", the title number by spouse Luis Perdomo (who co-produced) and the final selection from the Beatles songbook. Ms. Jones has plenty of technique no matter what the instrument and she uses her smokey singing to sell four of the songs. Her backing threesome is equally attuned with Samir Zarif showing some Trane traits at times and Cowherd seamlessly switching between the electric and acoustic models. An enjoyable but untaxing listen.

Larry Hollis

New Issues

**DANIELA
SCHACHTER,
VANHEUSENISM,
PURPLEBUTTERFLY MUSIC
NO#.**

HERE'S THAT RAINY DAY/
DARN THAT DREAM/ COME
FLY WITH ME/ LIKE SOMEONE
IN LOVE-IMAGINATION/ THE
SECOND TIME AROUND/
VANHEUSENISM/ ALL
THE WAY/ POLKADOTS &
MOONBEAMS/ IT COULD
HAPPEN TO YOU/ CALL
ME IRRESPONSIBLE/ BUT
BEAUTIFUL/ I THOUGHT
ABOUT YOU. 76:42.

Schachter, vcl, p; Mike Tucker,
ts; Michael O'Brien, b; Mark
Walker, d. 1/5&6/2015.
Boston, MA.

**ADRIENNE
FENEMOR'S KIWI
BLUE,
BLUES JAM,
NO LABEL OR #.**

GOT MY MOJO WORKING/
RAINY DAY BLUES/ GOD
BLESS THE CHILD/ PLAYIN'
WITH MY FRIENDS /EARLY IN
THE MORNING/ YOU DON'T
KNOW ME/ LET THE GOOD
TIMES ROLL/ UNCHAIN MY
HEART/ GEORGIA ON MY
MIND/ MR. BOJANGLES. 48:49.

Fenemor, vcl, org; Marvin
Moore, g; Brian Floody, d.
12/18/2015. Paramus, NJ.

Italian-born Schachter was on the staff of the prestigious Berklee School of Music when she set down this, her third recording for her own label. Back in the day this would be termed a "concept album" since it is devoted exclusively to one figure, songwriter Jimmy Van Heusen the greatest composer to ever name himself after a shirt. The eleven tunes from his pen span the years 1939 ("I Thought About You") up to 1963 ("Call Me Irresponsible"). It is obvious listening to them that much thought and research was put into this project. That when coupled with Ms. Schachter's pristine voice and impeccable pianistics make for an all-around winner for lovers of the Great American Songbook and jazz in general.

Larry Hollis

In all candor it must be admitted up front this writer is (and has always been) a sucker for a good shuffle. It's a confession that has its basis from years on various bandstands and finding the way to rid oneself of occasional boredom is to get into that infectious groove. There are a couple of nice shuffles on this DIY project from singer/organist Fenemor whose back story is outlined in Pete Fallico's concise liners. For all intents and purposes this is your basic organ trio with guitar and drums working over a program of well-worn club staples. The one exception is the second cut, "Rainy Day Blues" an original from the leader set in a shuffle rhythm. Nothing too deep lyric-wise, just a good feel. These ears weren't very enamored with Ms. Fenemor's singing, just passable, but her organ playing is first rate. Think of Don Patterson's timbre coupled with the blues sensibility of Jimmy McGriff. Floody lays down the time impeccably and Moore's guitar is fluid and fitting. Here's hoping we have an all-instrumental offering with less hackneyed material soon.

Larry Hollis

New Issues

REVOLUTIONARY
SNAKE ENSEMBLE
REVIEW

REVOLUTIONARY
SNAKE ENSEMBLE,
I WANT THAT
SOUND!,
INNOVA 941.

SLIPPERY WHEN WET
/ DISCOVERIES / HIGGINS
HOLLOW / NATURE / I WANT
THAT SOUND! / JUST WALK
CLOSER / ROOHANE / JOHN'S
JAILHOUSE BLUES. 40:56.

Ken Field,as; Tom Hall,
ts; Jerry Sabatini, tpt; Dave
Harris, tbn, tba;Blake Harris,
b; Phil Neighbors, d. No dates
given. Chelsea, MA.

What's the deal on this, is it Halloween again? Judging from the inside band photo this could be a cheesy takeoff on the Art Ensemble Of Chicago or one of Sun Ra's Arkestras but whatever the motive it is enough to make Edith Head roll over in her grave. Fortunately the music on the silver disc is more tasteful with blend of marching band/trad and free elements. Alto player Ken Field appears to be the nominal leader of this four hour sextet since he wrote all but one of the eight titles and gets an endorsement blurb. He and tenorist Hall connect intuitively while trumpeter Sabatini melds Lester Bowie & Don Cherry influences with trombonist Harris sometimes in a Roswell Rudd vein. Lots of layered contrapuntal horns snake through a mix of Dixieland and Brass Band in somewhat skewed manner as on the opener, the helter-skelter boogaloo of the title tune with voice asides and the following "Just Walk Closer" with its "Just A Closer Walk With Thee" suggestions. Everything is executed competently but nothing heard here is that revolutionary.

Larry Hollis

In Memory: Leon Russell



IN MEMORY OF LEON RUSSELL BY BOBBY TORRES

I just found out about the passing of my friend Leon Russell and would like to tell you of what he meant to me. We met on the Mad Dogs and Englishmen tour. I did not know of his history at that time. It was a history which was already vast for someone barely a year older than my self. All during the tour we would have our moments together - but not in a bonding way - we were just being respectful of each other as artists. New York was my home. The tour ended in LA and I wanted to stay there. Leon let me stay in his house rent free for three months till I found my own place. Then I worked for him at Shelter Records. During that time we became close. Years later, after touring with the Beach Boys, I met a trumpet player with that group who, though very talented, was often teased. I felt bad for him. so I decided to help him cut some tracks. Without really not knowing as much as I needed to know about recording and producing, I asked Leon let me use his recording studio to produce the trumpet player. Leon, without pause, said "yes" and let me use the studio with no cost to me. I called up some of my new friends I knew for a couple of years to work on the album. These friends were Jeff Porcaro on drums, Dean Parks on guitar and David Hungate on bass. Dean and David were on the Sonny and Cher TV show at the time. They were so impressed with Jeff Porcaro that they got him the gig on the the The Sonny and Cher TV show. Jeff was so grateful to me and tried to reciprocate his gratitude. Leon's generosity was as big as his talent as a musician, lyricist and composer. He has changed so many lives with his gifts - I am sure by the thousands. I am blessed to be one of them. We remained in touch whenever he came to town. About three years ago I had spoken to him about the time I lived in his house. I expressed how grateful I was for his help so long ago. Leon told me that at one time there was 102 people living in his house - all at the same time! I am so grateful to Derek Trucks and Susan Tedeschi for bringing Mad Dogs together in a reunion in September of 2015 where we played and hung with Leon. He has been in my heart always and still is.

Obituaries

Alphonse Mouzon (November 21, 1948 – December 25, 2016) was an American jazz fusion drummer and the owner of Tenacious Records, a label that primarily releases Mouzon's recordings. He was a composer, arranger, producer and actor. He gained popularity in the late 1960s and early 1970s.

There is suddenly a great hole in what Ken Aldcroft called "Toronto's Creative Music scene." The guitarist, composer, improviser, educator and community organizer died of a heart attack on Saturday, September 17. He was only 46.

A moment to reflect on the life of one of our great jazz masters who passed yesterday. Bob Cranshaw. WONDERFUL man - always taking people under his wing, always totally positive in a guru-like demeanor and always leaving you with a smile. Spectacular musician throughout the world and business of music - for years and years with Sonny Rollins et al.. A tireless advocate for the respect and dignity of jazz in the NY Metro Area with Local 802 and in all his travels. Will be sorely missed - thoughts and prayers.

It is with heavy hearts that we share the news that bass legend Victor Bailey has passed away from complications with Charcot-Marie-Tooth disease. He was 56 years old.

Alvin Stewart [tpt] died in Sarasota, FL on 10/17/16. He was 89.

Bob Krasnow, Revitalizer of Elektra Records, died. He was 82.

Bruce deMoll [sax] died on 10/12/16 in Vienna, WV. He was 86.

Edgar Chase [tpt] died on 11/22/16. He was 88.

Foster Dehaven died in Madison, WI on 8/11/16. He was 85.

Girshel Javakhishvili died on 12/4/16. He was 35.

Herb Hardest [sax/tpt] died on 12/3/16 in Las Vegas. He was 91.

Hod O'Brien [p] died on 11/20/16. He was 80.

Kay Starr [voc] died on 11/3/16. She was 94.

Manfred Krug [voc] died in Germany. He was 79.

Mic Gillette [trp/tbn/yubs] died on 1/17/16 of a heart attack. He was 64.

Mose Allison [p/voc] died 11/15/16 in Hilton Head SC. He was 89.

Natalie Lamb aka Natalie Paine [voc] died on 10/7/16. She was 83.

Pauline Oliveros died in 2016.

Theo Zwicky jazz researcher died in Switzerland around 12/1/16. He was 89.

William Pierce [p] died of heart failure 10/16. He was 80.