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VISION

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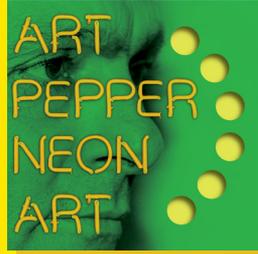
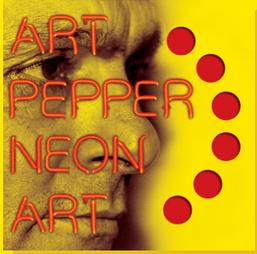
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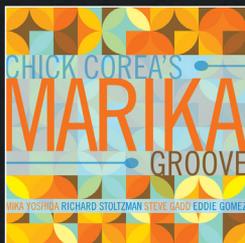
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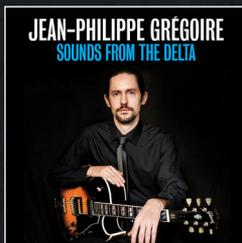


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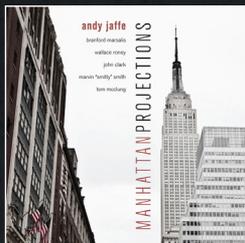
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Chick Corea



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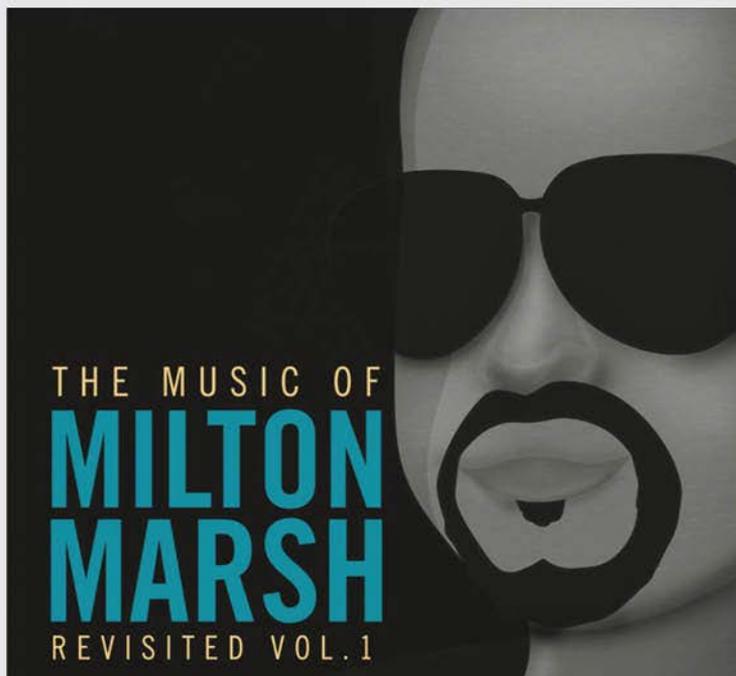
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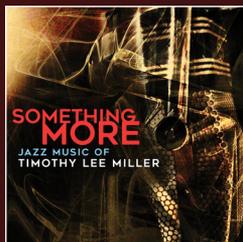
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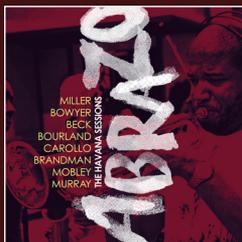
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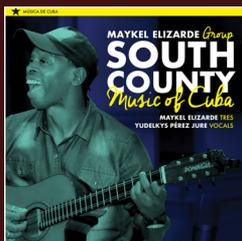
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The Havana Sessions



SONGS OF LAKE VOLTA
Joseph Sheehan



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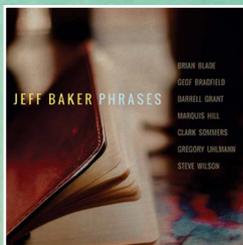


ESPONTÁNEO
Ortega, Silveira, Elizarde

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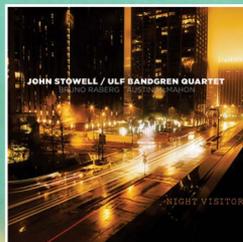
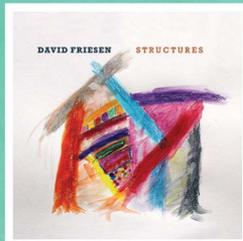


JEFF BAKER PHRASES

DARRELL GRANT piano
MARQUIS HILL trumpet
GEOFF BRADFIELD sax
STEVE WILSON sax
CLARK SOMMERS bass
BRIAN BLADE drums

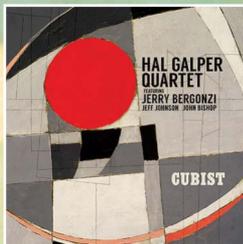
DAVID FRIESEN STRUCTURES

JOE MANIS saxes
LARRY KOONSE guitar
DAVID FRIESEN bass



JOHN STOWELL ULF BANDGREN NIGHT VISITOR

JOHN STOWELL / ULF BANDGREN guitars
BRUNO RABERG bass
AUSTIN McMAHON drums

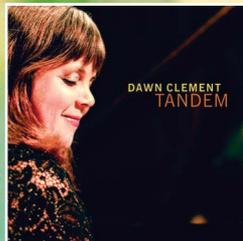


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JEFF JOHNSON bass
JOHN BISHOP drums

DAWN CLEMENT TANDEM

JULIAN PRIESTER trombone
JOHNAYE KENDRICK voice
MARK TAYLOR alto
MICHAEL GLYNN bass
MATT WILSON drums



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COREY CHRISTIANSEN guitar
ZACH LAPIDUS keyboards
JEREMY ALLEN bass
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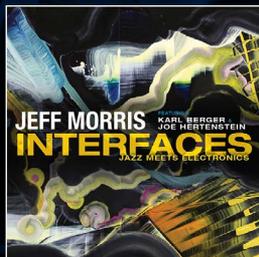
- All About Jazz

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

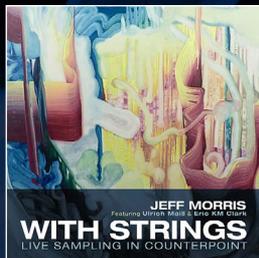
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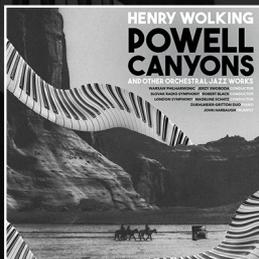
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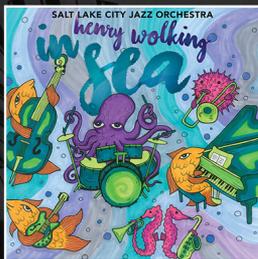
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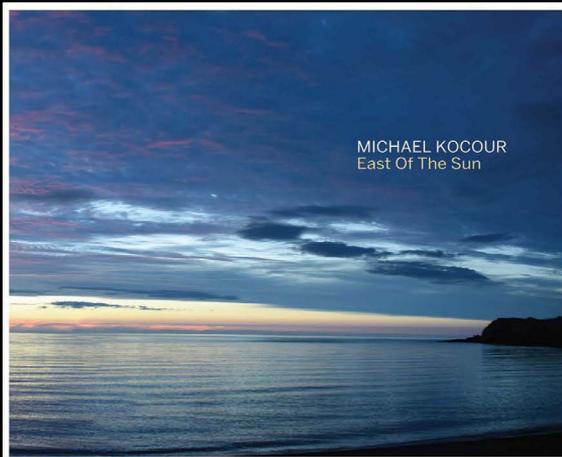


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East Of The Sun

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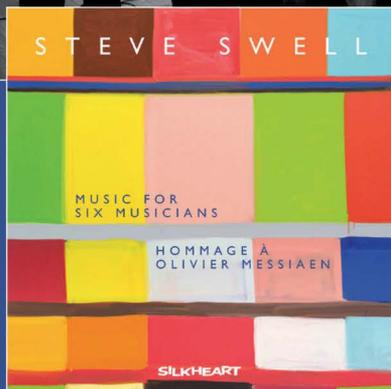


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trombone, compositions

Rob Brown
alto saxophone

Jason Hwang
violin, viola,

Tomas Ulrich
cello

Robert Boston
piano, organ

Jim Pugliese
drums, percussion

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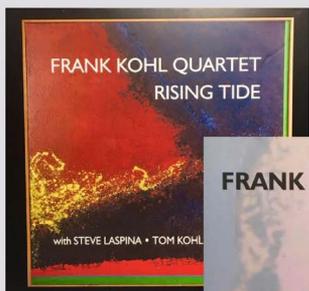
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 - #1238 Steve Swell's Nation of We: *The Business of Here...Live at Roulette*
 - #1242 Barry Wallenstein *Luck These Days* w/A. Birnbaum, V. Chauncey, N. Haiduck
 - #1243 Kazzrie Jaxen Quartet *Callicoon Sessions* w/C. Krachy, D. Messina, B. Chattin
 - #1244 JCA Orchestra *Stories* w/H. Honshuku, J. Hobbs, R. Stone, P. Scarff, N. Zocher, M. Cho
 - #1245 Mack Goldsbury's Quintet *Feat. Maciej Fortuna Live At CoCo's* w/S. Mahoney
 - #1246 Ehran Elisha Ensemble *Continue* w/H. Elisha, S. Bardfeld, D. Bindman, K. Filiano
 - #1247 Marilyn Lerner-Ken Filiano-Lou Grassi *Live in Madrid*
 - #1248-1252 Sal Mosca *Too Marvelous for Words*
 - #1253 Lee Shaw Duo *Live* w/Rich Syracuse
 - #1254 Pucci Amanda Jhones *Love, Jhones* w/Williams, Lemon, Sanabria, Tranchina
 - #1255 Glenn Wilson *Timely* w/J. D'earth, J. Toomey, J. Masters, T. Martucci
 - #1256 Dominic Duval, Skip Scott, Tim Siciliano *Elements*
 - #1257 Donnic Duval-Vincent Loccisano-Chris Covais *The Project*
 - #1258 David Haney *Angel Foot Shuffle* w/J. Priestler, A. St. James, B. Purdie
 - #1259 Eric Plaks New Trio *Sun and Shadow* w/John Murchison, Leonid Galaganov
 - #1260 Ted Brown Quartet *Live at Trumpets* w/J. Easton, D. Messina, B. Chattin
 - #1261 Don Messina *Dedicated to...* (double bass) solo
 - #1262 Buffalo Jazz Octet *Live at Pausa Art House* w/Bucheger, Rivera, Baczkowski
 - #1263 The Infinitesimal Flash Quartet *Live* w/J. Tchical, M. Marucci, A. Lane, F. Wong
 - #1264 Ray Suhy-Lewis Porter *Longing* w/Rudy Royston, Joris Teepe
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with Jay Rosen(dr)
- CIMP 409 Ehran Elisha Trio *Heads***
with Albert Beger(ts/ss) Dave Phillips(doublebass)
- CIMP 410 Mat Marucci Trio *Inversions***
with Rick Olson© Adam Lane(b)
- CIMP 417 Jimmy Bennington Colour & Sound**
A Little While in Chicago
with Fred Jackson(sax) Jerome Crowell(tpt) Ed Schuller(b)

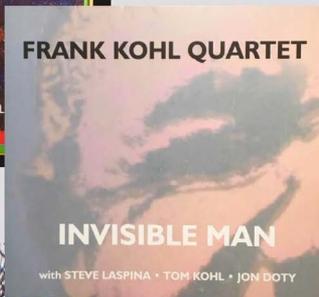


COMING THIS SUMMER.

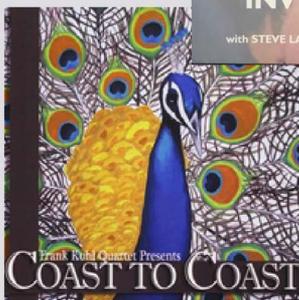
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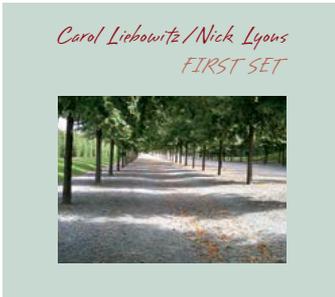
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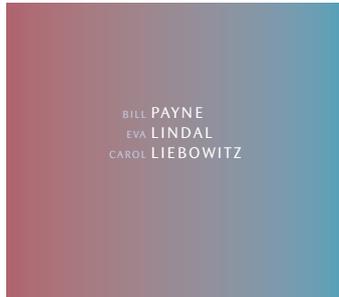
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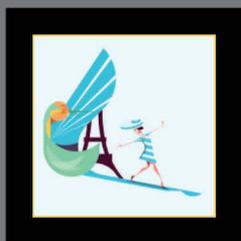
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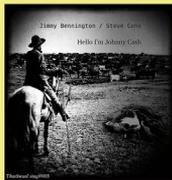
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*Tear it Down, Then Play a Ballad *Live at the Heartland*

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feat. Fred Jackson Jr. (AACM) and Ben Boye

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- 103 Bobby Zankel Trio
- 104 Frank Lowe Trio
- 105 Gregg Bendian Project
- 106 Mark Whitecage Trio
- 107 Chris McCain - Billy Pierce Trio
- 108 Steve Swell & Chris Kelsey
- 109 Billy Bang 4tet
- 110 Herb Robertson/Dominic Duval/Jay Rosen
- 111 Vinny Golia & Ken Filiano
- 112 Luther Thomas 4tet
- 113 Sonny Simmons Trio
- 114 Paul Lytton 4tet
- 115 Joe McPhee 4tet
- 116 Steve Swell 4tet
- 117 David White 5tet
- 118 Sonny Simmons 4tet
- 119 Mark Whitecage 4tet
- 120 Joe McPhee & David Prentice
- 121 Kevin Norton Trio
- 122 Joseph Scianni - Dominic Duval - Jay Rosen
- 123 Lou Grassi Saxtet
- 124 Odean Pope Trio
- 125 Leo Shev Trio
- 126 Ivo Perelman Trio
- 127 Mike Bisio & Joe McPhee
- 128 Marc Edwards Trio
- 129 Paul Smoker - Vinny Golia 4tet
- 130 Joseph Scianni
- 131 Bobby Zankel 5
- 132 Joe McPhee 4tet
- 133 Roswell Rudd Trio
- 134 Ivo Perelman Trio & Rory Stuart
- 135 Brandon Evans 4tet
- 136 Thomas Bergstrom Trio
- 137 Dominic Duval & Jay Rosen
- 138 Frank Lowe Trio
- 139 Chris Kelsey Trio
- 140 Zusaan K. Fasteau/Noah Howard/Bobby Few
- 141 Dominic Duval's String Ensemble
- 142 Jon Hazilla & Saxabone
- 143 Khan Jamal
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- 146 Roswell Rudd Trio
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- 151 David Bindman Trio
- 152 Ahmed Abdullah's Diaspora
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- 155 Joseph Scianni Trio/ Mark Whitecage 4tet
- 156 Lou Grassi's PoBand
- 157 Mark Whitecage's Other 4tet
- 158 Arthur Blythe & David Eaves
- 159 Frodo Giarstad 4tet
- 160 Thomas Bergstrom Trio plus Peter Britzmann
- 161 Rob Brown - Lou Grassi 4tet
- 162 Joseph Scianni duets
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- 166 Ebran Elisha Ensemble
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- 171 Marshall Allen4tet feat. Mark Whitecage
- 172 Charlie Kohlhase 5tet
- 173 Kowald, Smoker, McPhee, Whitecage, etc.
- 174 Kalaparush Maurice McIntyre Trio
- 175 Yoko Fujiyama's String Ensemble
- 176 John Gunther 5tet
- 177 Hugh Le'Ann & Marc Sabatella
- 178 Kowald, McPhee, Smoker, Whitecage, etc.
- 179 Michael Bisio & Joe McPhee
- 180 Marshall Allen4tet feat. M. Whitecage
- 181 Glenn Spearman & Dominic Duval
- 182 Burton Greene - Wilber Morris - Lou Grassi
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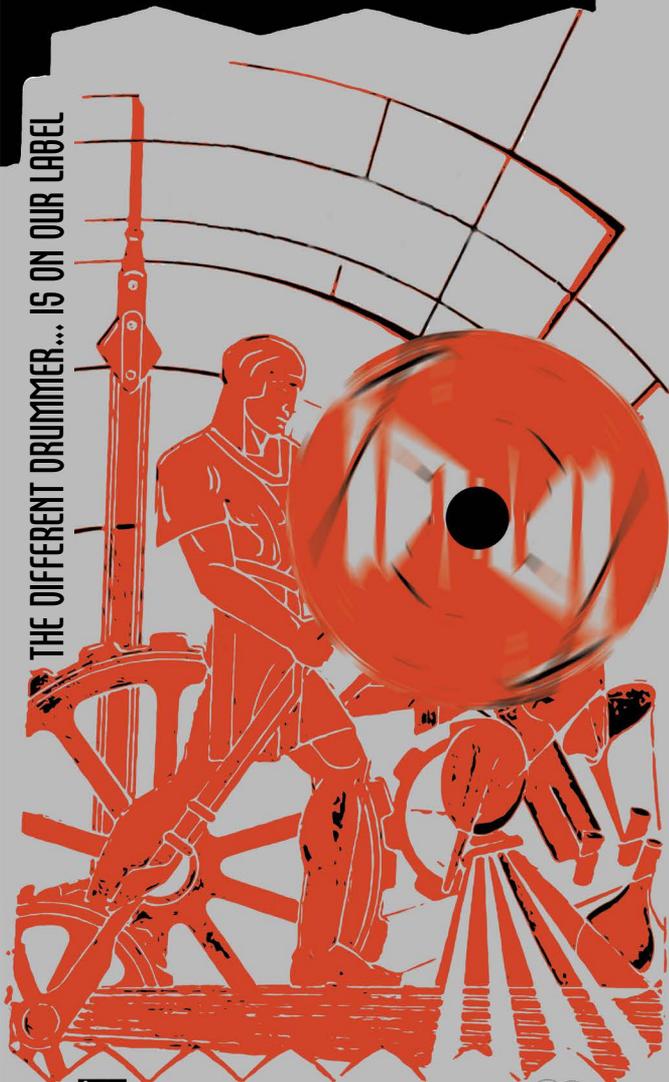
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- 394 Odean Pope Trio w/Marshall Allen
- 395 Kalaparush McIntyre 4tet

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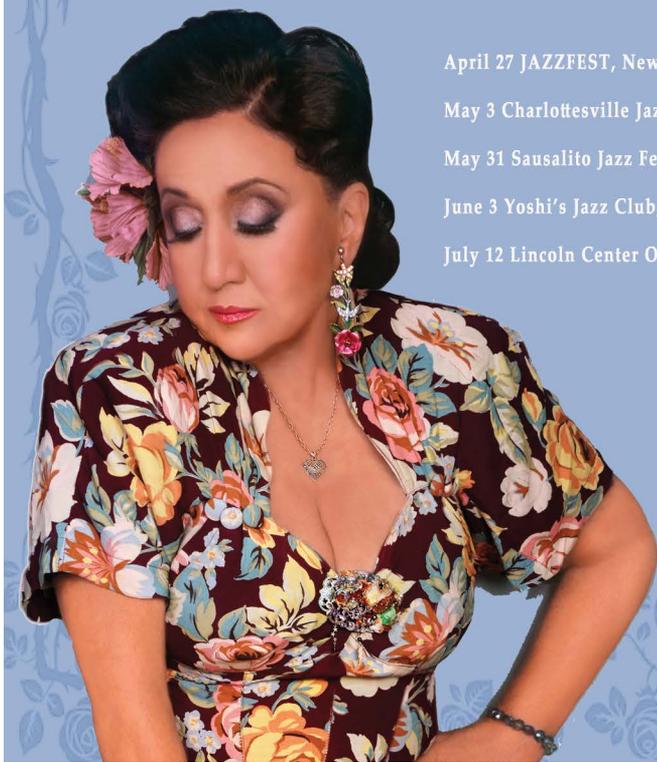
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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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



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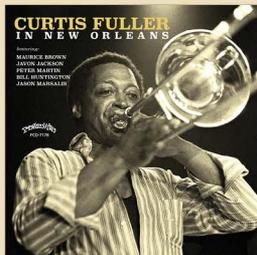
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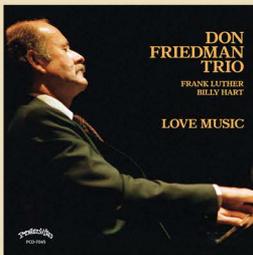
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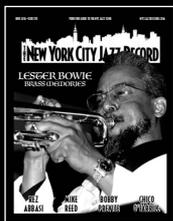
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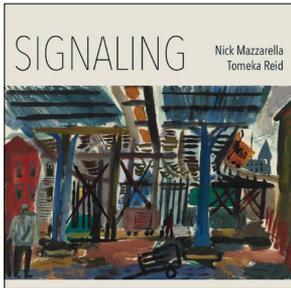
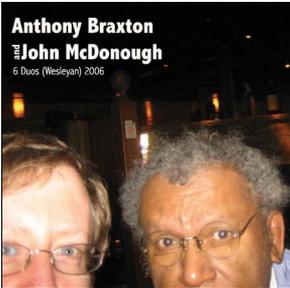
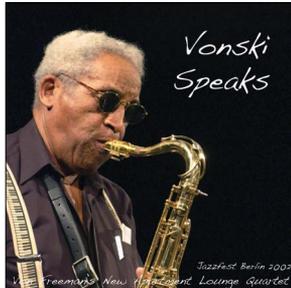
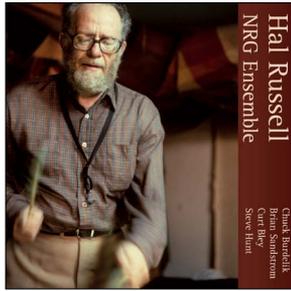
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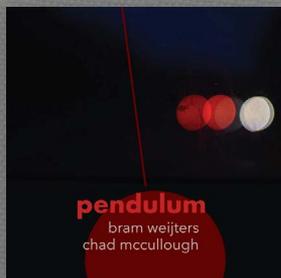
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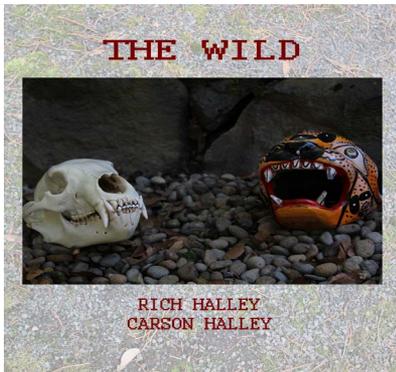
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ABBREVIATIONS USED IN CADENCE

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



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

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

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

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

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

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Contributors

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

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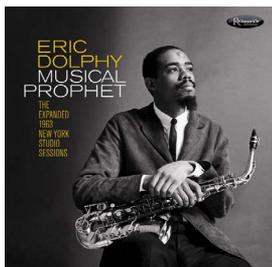
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Top Ten Recordings 2018



The Best Jazz of 2018 by Ludwig Van Trikt

1. Eric Dolphy "MUSICAL PROPHET"
– THE EXPANDED 1963 NEW YORK
STUDIO SESSIONS" (Resonance Records
HLP-9035 * 2018)

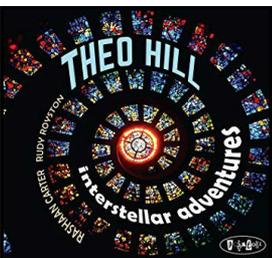
2. FUSK, "The Jig Is Up" (WhyPlayJazz
WPJ043 * 2018)



3. Theo Hill, "Interstellar Adventures"
(posi-tone PR8 183 * 2018)

4. Jeremy Pelt, "Live in Paris" (High Note
HCD7314 * 2018)

5. Alchemy Sound Project, "Adventures in
Time and Space" (Alchemy Sound Project
ARC-2857 * 2018)



6. Jon Irabagon Quartet w/ Special Guest
Tim Hagans (PÉCULLARIUM 010 *2018)

7. Noah Preminger, "Genuinity" (Criss Cross
Jazz 1397 * 2018)

8. Thumbscrew, "Ours" (Cuneiform Records
Rune 439 * 2018) & Thumbscrew, "Theirs" (Cuneiform Records Rune 441 * 2018)



9. Dana Murray, "NEGRO MANIFESTTO"
(ropeadope RAD-398 * 2018)

10. Rosa Brunello Y Los Fermentos, "
Volverse Live in Trieste" (Cam Jazz CAMJ
7925-2 * 2018)

**THE JAZZ
SCENE
SHORT
TAKES FROM
PHILADELPHIA
TEXT AND
PHOTOS BY
KEN WEISS**

PHILADELPHIA, PA- Moravian-born violinist-vocalist Iva Bittova's solo hit at sold-out House Gallery 1816 on 1/11 (Fire Museum Presents) was a true revelation. Bittova's range of expression – vocally, as well as instrumentally – was a new experience for many in the audience. She announced, "I'm not really a singer who wants to go from song to song. Just fly with me!" She performed songs with bits of Moravian folk, including one she did for the Dali Lama last summer. Her vocal acrobatics ran the gamut of emotions, often all in one song. To power up the room, she stomped her foot and declared, "You're so quiet," and made faces. Bittova later asked, "Is everything okay?" Of course, it was. Her take of "Black is the Color of my True Love's Hair" was novel but interestingly, she denied knowledge of Patty Waters' version [and any knowledge of Patty Waters]. Soon, Bittova got everyone in the small room to sing together on Irving Berlin's "Blue Skies," which predictably [and purposefully] fell apart after she said, "And now we improvise!" After seeing the response, she declared, "That's okay, we have time, maybe we make some progress?" A late take of The Beatles "Blackbird" included her addition – "And you know this is the Blackbird," and let out a loud "Squawk!" ...Orrin Evans' plate became fuller once he joined the Bad Plus but he remains a dominant presence on the Philly Jazz scene – facilitating appearances of newbie talent, as well as legendary grayheads. His All-Star Trio on 1/19 at Chris' Jazz Café featured Buster Williams and Ralph Peterson for a set that mined all aspects of modern Jazz. Opening with "Amazing Grace," Evans noted it was, "Arranged by a mentor of mine - the amazing Geri Allen." He later rendered "All the Things You Are," but first challenged the listeners – "We're gonna play a standard but I'm not gonna tell you what it is. Let's see if you can figure it out." ... Duane Eubanks' family was out en masse on 1/25 at Chris' Jazz Cafe, in celebration of birthday number 50, which he reached the previous day. Sadly, there was no cake, only cupcakes for the family. The trumpeter's twin brother, Shane, was there, the only one of the brothers not pursuing work as a musician. The band was impressive -Bruce Williams (as), Anthony Wonsey (p), Madison Rast (b) and Chris Beck (d). After commencing with "I Can't Get Started," Eubanks announced – "I've got to keep it clean tonight, my mother's in the audience." Williams' Bluesy alto fit right into Eubanks' post-bop/church-based musings. "Dance with Alita," an original written as a tribute to the leader's wife, was a lovely ending to the first set...Chris' Jazz Café featured

Short Takes Philadelphia

another round of impressive musicians the next night – this time led by trombonist Steve Davis, along with Steve Wilson (as), Tim Brey (p), Madison Rast, and Anwar Marshall (d). Davis entertained the house with “Solar,” and then recalled the first time he played it was as a young artist on stage next to Jackie McLean. He unknowingly played it wrong and upon finishing the tune, McLean told him to take a bow, while at the same time telling him he got it wrong. Davis says it brings back those memories every time he plays the piece. Davis and Smith go back a long way and this summer they’ll both tour as part of Chick Corea’s new band... Trombonist Dan Blacksberg is a Philly stalwart who lives comfortably on both the Klezmer and avant-garde Jazz scenes. He hosted Encounters @ The Mothership, a 4-day concert series of original and improvised music he composed and curated at The Mothership- a West Philly home/presenting space. Each night featured a different lineup of local and out-of-town talent. The third night, 2/9, titled - ENCOUNTERS Marshall Allen & Danny Ray Thompson, included the two Sun Ra Arkestra veterans, along with Blacksberg, Nick Millevoi (el g), Luke Stewart (b) Jordan Sand (b) and Nazir Ebo (d). Ebo starred the whole set, driving the one-off group with shifting rhythms and controlling the flow, but he also impressed early arrivers before a single note was played with the caliber of his roadie -accomplished drummer /brother Justin Faulkner, who set up the drum set. The long set started off a bit rough but soon a common ground was determined, and the collection merged into a collective. There was a lot of interplay and Allen helped direct the spotlight onto others while working his alto sax and EVI. His cohort, Thompson, impressed on bari, flute and congas...The Philadelphia Clef Club’s monthly Jazz Cultural Voices concert series continued on 2/16 with Ronnie Burrage and Holographic Principle, featuring Michal Wierba (kybd), Nimrod Speaks (b), and guests Rick Tate (sax, EVI) and rapper Buggin Malone. Burrage, who left his teaching post in Florida for a crib in Brooklyn, is understandably excited about his trio and how adaptable they are to his wide-ranging musical tastes. After announcing that the night’s theme was about African American’s resiliency, the long first set was highlighted by the leader’s powerhouse drumming and Wierba, the young keyboardist out of Krakow, Poland. Wierba obviously loves the spotlight, the sight of his long, lean frame stretching/straining between piano and an electronic keyboard took on a tortured, on the cross image, but he’s a fierce player, especially when trading passages with Burrage. Both sets also featured a takeover by Native Indian/African American rapper Buggin Malone, who flew in from Minnesota. He said between sets that he wasn’t supposed to come out in the first set, but he was too excited to not do so. He ran onstage and announced his love of all people – “I’m colorblind,” and that since flying into town, he had given out \$30 to the homeless, and that if he had given \$5 to every homeless person he saw, “I’d be as broke as Ronnie Burrage!” Malone was a bundle of raw energy – “See my white socks and black shoes? Say I care!” He repeated “Bebop to Hip Hop,” during his rap and wore a pendant that read American Indian Movement. His tie-in with Burrage is that Burrage is part Cree Indian...Joe Morris made a rare

Short Takes Philadelphia

stop in town at House Gallery 1816 (Fire Museum Presents) on 2/22 for a solo guitar gig. "I've been doing solo gigs for 40-years and it's always different, it's always hard. I'm into long-form music when I do a solo," he said. "I want to sound like Cecil Taylor. My music is very technical, it can't be played the same way twice. I operate with layers and layers of small schemes." Before starting, Morris announced that, "I'm trying to expel the incredibly complex puzzle [of music] and came up with this solution." He later explained that he thought his music was psychedelic. His performance was an incredible display of stamina and extended technique and concept built over 40-years of practice. Morris molded original sounds and worked his electric guitar with a 25-cent pick for a unique bowing action. He also somehow conjured up fills that took on the quality of the kora and riti (the one-stringed African instrument). The hour-long set was quite the tour de force. Morris also did a short finale with local trombone star Dan Blacksberg, who Morris helped train at New England Conservatory. In fact, Morris was the one who turned Blacksberg on to Anthony Braxton, who Blacksberg would go on to work with. Post gig, Morris enthusiastically spoke with 4 young area musicians, encouraging them to pursue music – "Don't let anyone talk you out of it. You will have an exciting life!" Guitarist Tim Motzer [Kurt Rosenwinkle, David Torn] attended and was impressed enough to buy 3 CDs and ask about the bowing technique used. The night opened with an experimental duet between trumpeter Dawn Webster and Blacksberg that started with them sitting side-by-side, talking to each other as old friends tend to do. Webster humorously told the audience, "This is the uncomfortable part of the gig where we stare at you for 5 minutes!" Both traveled far and wide on their instruments. At one segment, Blacksberg blew through the horn with the mouthpiece off while Webster blew through the keys of her upside-down trumpet for whiffs of sound. She later added spoken word... Trumpeter Nate Wooley's new Columbia Icefield quartet played the eclectic Ruba Club (Ars Nova Workshop) on 2/24 with music inspired by the Columbia Icefield, an imposing behemoth—the largest icefield in the Rocky Mountains. It's a glacial structure that feeds into the Columbia River, and eventually, into the Pacific Ocean. Wooley explained that, "The music was written in the midst of a small artistic crisis. I was trying to figure out how to write music that interested me again." Wooley was taken to the area by a Canadian friend whom he was visiting. Wooley added, "It's a mammoth, foreboding wall of ice. Surprisingly, not many people go to the icefall in February, but we did!" Wooley's band - Mary Halvorson on guitar, Susan Alcorn on pedal steel, and Ryan Sawyer on drums/vocals, effectively translated nature's wonder into sound. Appearing in public for only their second performance, they first played as a group the night before in Washington, DC. Wooley taunted the house with, "You guys don't get the first one!" Their music was atmospheric at times but not for long – think ECM on diesel. Wooley manipulated his trumpet with amplifying and delay effects, while Alcorn's icy pedal steel furthered his efforts, and Halvorson's inimitable guitar offerings fostered curiosity and wonderment... Nabaté Isles' Eclectic Excursions with Isles (tpt, flgh), Mark Whitfield Sr. (g), Adam Klipple (p), Matt Penman (b), Rudy Royston (d) and guest vocalist, Badia Farha,

Short Takes Philadelphia

who had recently finished with Broadway's School of Rock, appeared at the Clef Club of Jazz on 2/25 as part of the monthly series there. The night took on a magical tone when the leader announced that he was to play on the actual fluegelhorn that Lee Morgan used on recordings such as *Live at the Lighthouse*. Morgan's nephew, Darryl Cox, had brought the horn to the event, and later let fans hold it for selfies. The night had a Lee Morgan feel to it but there was also a lot of funk added, often supplied by the never-still Whitfield and Royston's groove-setting drumming. When Isles brought Farha on to sing Billie Holiday's "Don't Explain," he noted that the song had also been covered by the recently passed Nancy Wilson – "We don't have singers that original anymore," he lamented. "Except for me," Farha humbly exclaimed. Soon Robert Kenyatta joined to lay out on congas. Kenyatta who's played with everyone from the Beach Boys to John Coltrane, added a dose of infectious spirit. The second half continued with a varied set of music and a humorous episode when Isles eyed his mother in the audience. "I didn't know my mother was here. She's my biggest critic. At the end of the show, she'll let me know how I did!"...Israeli guitarist and former child prodigy -Oz Noy, at Ardmore Music Hall on 3/19 with Jimmy Haslip (el b) and Dave Weckl (d) aired some massive virtuosic skills during the fusion-heavy set. Most of the house's eyes were centerstage where Weckl's extensive set was located. An overheard conversation next to me from one drummer to another – "You know, most of the people here are drummers." That was a bit of hyperbole, of course, but there were plenty present to witness the drum master. Surprisingly, Weckl only got one drum solo, although it could be argued that he soloed all night. The solo came at set's end and it was an impressive show of force – at one point it sounded like fireworks going off. Haslip was content to hang in the rear with his high top, black throwback sneakers and support the flashier two. Before a medley of Monk's "Bemsha Swing" and a very slow "Evidence," Noy explained that he always recorded some Monk on every CD and that if, "You buy a CD, I'll give you a hug. Whatever, I'll do anything at this point!" He also added, during a pause between songs – "I tune because I care. Hendrix was never in tune!" The set's highlight came with a rendition of Brian Wilson's "God Only Knows," which was slowed down and brilliantly beautiful. Weckl even pulled out his brushes and showed patience. An opening set by Rotem featured another Israeli guitar slinger with ridiculous chops and a sense of humor -Rotem Sivan, who played with 3 rubber monster figures over his tuning pegs. He was joined by Elijah Fox (kybd) and Nathan Ellman-Bell (d)... I spent part of 3/22 with Marshall Allen at the Sun Ra house in Germantown, PA, which is close to my home. He's 94-years-old and preparing to go on a taxing two-month European tour with the Arkestra. He says it's not hard – "I've been doing it since the Army, it's just something I do." He had gotten some new dental work that day and was working on his embouchure. The house took a hit recently when the basement floor took some flooding and collapsed but the home remains structurally sound.

Short Takes Philadelphia



1/19/19 Orrin Evans' All-Star Trio with Buster Williams (b) and Ralph Peterson (d) at Chris' Jazz Café Photo Credit: Ken Weiss

Short Takes Philadelphia



1/26/19 Steve Davis (tbn) with Steve Wilson (as) at Chris' Jazz Cafe, Photo Credit: Ken Weiss



2/9/19 Marshall Allen, Danny Ray Thompson, Dan Blacksberg form the front line at The Mothership Photo Credit: Ken Weiss

Short Takes Philadelphia



2/16/19 Ronnie Burrage and Holographic Principle with Michal Wierba (kybd) and Nimrod Speaks at the Philadelphia Clef Club Photo Credit: Ken Weiss



2/24/19 Nate Wooley with Columbia Icefield quartet at the Ruba Club (Ars Nova Workshop) Photo Credit: Ken Weiss

Short Takes Philadelphia



Lee Morgan's nephew, Darryl Cox, holding Morgan's flugelhorn

THE JAZZ SCENE SHORT TAKES FROM VANCOUVER BY RON HEARN

April at Frankie's Jazz Club includes altoist Saul Berson's 4tet playing the music of Michel Legrand 4/4 followed 4/5&4/6 by Toronto-based tenor player Kirk MacDonald's 4tet featuring Harold Mabern and bassist Kieran Overs and drummer Jesse Cahill. Pianist Paul Keeling's 3 have a CD release 4/7 with bassist James Meger bass and drummer Bernie Arai. Seattle-based vocalist Greta Matassa appears 4/12&13. On 4/21, drummer Don Fraser's Linton Garner Legacy Quartet celebrates the life and music of pianist Linton Garner (brother of Erroll) with Miles Black piano, Tom Keenlyside sax and flute & Darren Radtke bass. NY-based trumpeter David Weiss appears 4/25&26 with Myron Walden alto sax, Marcus Strickland tenor sax, David Bryant piano & E.J. Strickland drums. Boperation with trumpeter David Esler, Campbell Ryga alto sax, Oliver Gannon guitar, Russ Botten bass & drummer Craig Scott appear 4/28. In May, Phil Dwyer's trio is in 5/1 with Dwyer tenor sax & piano, bassist Conrad Good & Joe Poole drums, followed by Tom Keenlyside's 4tet 5/3, the Doc Fingers band 5/4, Jeremy Price 4tet 5/5, drummer Kelby MacNayr's 5tet 5/9, Geoff Claridge's tribute to Benny Goodman 5/12 and Mimosa led by pianist Anna Lumiere 5/16. Tenor saxist Cory Weeds has a CD release 5/17&18 with New York trumpeter Josh Bruneau, Chris Gestrin piano, bassist John Lee and drummer Jesse Cahill The Davis-Danderfer 5tet appears 5/24&25 with drummer Quincy Davis from U. of North Texas, James Danderfer clarinet/sax, Brad Turner piano & Karl Kohut bass. The Gypsy jazz band Van Django are in 5/26. Elsewhere, Coastal Jazz & Blues presents Buddy Guy 4/22 at The Orpheum and hip-hop group The Roots 6/28 at the Queen E. Theatre. The TD Vancouver International Jazz Festival happens 6/21-7/1... For Vancouver jazz information, go to <http://www.coastaljazz.ca>.



Kirk MacDonald at Frankies on April 4 and 5 2019

My Chicago Immersion - Taken by Ken Weiss

This memory was obtained after Branch finished playing with an oddly named trio, Jaimie Branch Vs the Party Knüllers, with bassist Fred Lonberg-Holm and drummer Ståle Liavik Solberg at South Philadelphia's Da Vinci Art Alliance [Fire Museum Presents] on June 9, 2018.

I guess in the spirit of playing with Fred Lonberg earlier tonight, I'll talk about how I got immersed in the Chicago Jazz scene. I'm a really big fan of Axel Dörner, the trumpeter from Berlin. He was playing a couple gigs [in Chicago]. He played with Keith Rowe at the Empty Bottle and then he played solo at Myopic Books, which is a tiny spot in Chicago. There were maybe fifteen of us in the audience and afterwards, I asked Axel for a lesson. And I think he was a little bit apprehensive but he said yes. He was staying at Fred's house and Fred was like, "Sure you can come over and do the lesson." And so I had the lesson with Axel, and Fred, I guess, heard it from upstairs and kind of poked his head in to see who it was, like if it was someone he knew, not realizing it was me. A couple weeks later, or maybe not even that long, he called me up to see if I could play with his Lightbox Orchestra at the Phrenology Festival in Chicago, it was like the Hungry Brain circa November, 2004, I believe. I said yes, of course, I was super into the music, super into the scene, but didn't really know anybody yet, and that night I ended up playing with, like sixteen guys, all guys, that would go on to be some of my core group of Chicago musician homies. There was Frank Rosaly, Tim Daisy, Jason Stein, Josh Berman and Keith Jackson all in the band. I was bike messaging at the time and had recently gone into the Jazz Record Mart to apply to work there, I was sick of riding my bike around. Josh Berman and Keith Jackson both worked at the Record Mart and that night I got a call back from the shop. And so, not only did I have the gig and met the fellas, but I got a job at the world famous Jazz Record Mart – all in one night – because of Fred Lonberg-Holm. That's a pretty good memory I think.

Jazz Stories

Jaimie Branch



Jaimie Branch in 2018, Photo Credit: Ken Weiss

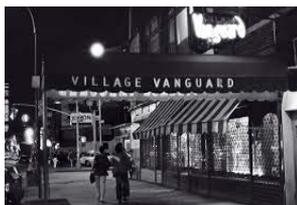
Lewis Porter
Village Vanguard
Tales

STORY ONE

At the Village Vanguard with Pete LaRoca:



Pete LaRoca, drummer



The first time I was at the Vanguard was in most unusual circumstances. It was the late spring or summer of 1966, I think May, June or July. I was 15 and my mother had joined Mensa. If you're not familiar with Mensa, it's an organization that you have to take an IQ test to join. It's a group for people who would like to hang out with intelligent folks like themselves. My mom was divorced when I was young so she was hoping to meet men in Mensa. She also asked me and my two brothers to take IQ tests and we all became members. We really didn't expect to participate at all—she was just curious to find out our IQs—but then she brought to my attention that there was a jazz interest group starting, and she said you really should go. My mom hated the idea that I wanted to be a professional musician—I had insisted on this since the age of 10. But she was also my mom and she thought this would be good for me.

I was super shy so I wasn't really sure that I was interested, but she encouraged me to go. At that time we lived near 164th Street and the Grand Concourse in the Bronx. This meeting was quite a trek—it was in Riverdale, the upper class part of the Bronx. I'd never been there before. I had to take a long bus ride, and then walk a ways. But I found the apartment building and when I got to the door there was a tall Jewish guy who welcomed me.

It turned out it was just him, me, and three other people. This was difficult for me, being so reserved—nowhere to hide. So the host said, "First let's introduce ourselves." There was a woman with a daughter who was about my age, but I was too shy to say anything to her daughter. Then there was an African-American man who said "My name is Pete LaRoca," and the other

people there showed no glimmer of recognition, but I said, “Are you Pete LaRoca the drummer?!” He said “Well, yes, actually I am.” I asked him why he was there, and he said something about how yes he is a successful drummer but he’s getting tired of that lifestyle and he also wants to meet other intelligent people.

Pete was indeed a brilliant guy and in fact recently when I worked with Dave Liebman on his autobiography *What It Is*, which came out in 2013, Dave had very nice things there to say about Pete. I was so excited that Pete was there that I probably didn’t pay enough attention to the other three people. But the meeting proceeded just as a regular social group, and the idea came up, “Let’s go on a trip to a jazz club,” and Pete said “You know, there’s this great new band at the Village Vanguard on Monday nights” (the band had started in February 1966). He said “They know me there, so I can get us a table even though we’re a small group.”

So, sure enough, in June or July of ‘66 we met at the very back of the Vanguard. At that time there was a slightly larger oval table in the back, by the bar, that seated about 6 people—it’s not there currently. We saw the original Thad Jones-Mel Lewis big band (now the Vanguard Jazz Orchestra). Richard Davis was on bass playing in his very expressive style which I loved, the memorable Pepper Adams was on baritone sax of course, and so on. This wasn’t my first time to see live jazz, but I think I hadn’t been to a club. I think I’d only been to the Sunday afternoon concerts at the Red Garter (later the Bottom Line) that were sponsored by an organization called Jazz Interactions. I got free tickets by winning “blindfold tests” on WKCR (this was before Phil Schaap) and I saw lots of great artists at those Sunday events—Bobby Brookmeyer with Jimmy Giuffre and Reggie Workman, Dave Liebman with Randy Brecker, etc.

But with my mom being divorced and me being one of three brothers, we didn’t have much money. So when the waitress came over to take our orders, when she got to me I said “Nothing.” I had almost no money on me, I didn’t know about minimums, and she briefly looked a little shocked. But Pete was so nice and such a gentleman that he said right away “He’ll have a Coke, and put it on my tab.” I was still too shy to say anything to the girl who was my age. She asked me a couple of questions about what jazz I liked and we only exchanged a few sentences.

So at the end of the night the other three were on their way to Riverdale which of course is not where I lived, and Pete said “I can drive you home.” The Bronx wasn’t anywhere on his way—I’m pretty sure he lived in Manhattan. So we went out to his car and it was a yellow cab. I said “This is your car?!” He said “Yes, I’ve been working as a cab driver.” As he drove, we talked. He knew that I played piano and wanted to become a professional musician. But he said that it’s a very hard life and it’s not for everyone, and so on. I think he mentioned that he was planning to become a lawyer. (In any case, he did become a

lawyer a few years later and left full-time music performance.) When we got to my apartment building he gave me his phone number and said to call anytime. He was such a nice person that I took him up on it. The next day I was listening to Bird on a Savoy LP and around 11a.m., I called. I started talking about the Bird recordings, but he couldn't get his head around who it was. He asked two or three times who it was. Finally he burst out laughing and said, "This is Mal isn't it? Mal Waldron. Come on, Mal!" The funny thing is, if you listen to this interview with Mal, I did sound something like this at the time:

<https://youtu.be/LKVO6MneZa0>

In any case, I finally persuaded him that I was Lewis and not Mal, and we talked for a few minutes about Bird. But after the awkward start, the conversation never really got relaxed. I wasn't the kind to bother people, so I didn't contact him after that.

There's a little postscript to this story. Flash forward to almost 30 years later. In October, 1995, I was doing lots of phone interviews for my Coltrane biography. I phoned Pete and reminded him who I was, and of course he remembered Mensa, but he didn't remember me or any of the story. However he was very helpful and answered all my questions. Then around 1998 when I living in Yonkers, I saw that he'd be playing a gig, which he rarely did anymore. I went to the Westchester Conservatory in White Plains and the band was Sonny Fortune, Charles Tolliver, Reggie Workman, and probably a pianist. There was a drum set, but Sonny got up before they started and said that Pete, now a lawyer, was tied up in litigation and would be late. He asked "Does anybody here play drums?" I raised my hand and said "I'm a pianist but I play some drums." So I played! In the middle of the second piece, Pete showed up and I handed the sticks to him. At the end of the set, Sonny Fortune gave me a big hug. Then I introduced myself to Pete. He remembered the interview about Trane but not our Village Vanguard excursion. But I never forgot his kindness.

STORY TWO

A Drinking Lesson at the Village Vanguard:

As I told you in my other story, my first trip to the Vanguard was with Pete LaRoca in the summer of 1966. So, now that I was acquainted with the Vanguard, I saw that the great Coleman Hawkins was playing there just a few weeks later. In the 1980s I published two books about Pres, but I was into Hawkins before I ever knew anything about Lester Young. Among the first five jazz LPs I bought in the fall of 1964 was RCA LPV-501. This was the first in their acclaimed Vintage Series of reissues and it featured Hawkins recordings from 1927 all the way to "Just Friends" from Sonny Meets Hawk in 1963. I listened to the last track over and over to enjoy both Rollins and Bley and it had a huge

impact on me. To some extent it set the direction of my playing—my use of polytonality and so forth. And Hawkins had participated in all this great music for all these years, so I had to see Hawk. So I went to the Vanguard, by myself, at age 15. I sat at a little table against the left wall, about five tables from the stage. I could show you that table today—that's how little the Vanguard has changed!

Now, honestly, I don't think they were supposed to let me in to the Vanguard. The drinking age in New York was 18 at that time. And I looked my age or younger. But not only did they let me in, a tall thin waiter came up and asked what I would have to drink. I knew from my experience with Pete LaRoca that buying a drink was required, not optional. But this time I was ready. "I'll have a Coke," I said.

Believe it or not, the waiter said, "It's two dollars for a Coke, you can have it if you want, but for the same two dollars you can get a real drink." Here I am under age, and not only is he serving me, he's encouraging me to get liquor! Understand, I'm from a lower income Jewish background. My mom was a struggling divorcée and I'm the middle of three boys. In Jewish homes, especially if your mother heads the household, there's very little liquor in the house. You have the sweet Manischewitz wine for Passover and maybe one bottle of liqueur like schnapps for guests. If you are very religious you have wine every Friday night for Shabbat (Sabbath), but we did not observe that. The bottom line is, I knew nothing about liquor! But I understood that he was saying that I was wasting my money to pay \$2 for a Coke. In those days a can or bottle of Coke at the store was 25 cents.

So I thought quickly. I looked at the table across the little aisle to the right of me, and somebody was drinking something clear like water. I said, "What's that?" He said, "That's called a Tom Collins." I said, "I'll have one of those." He brought it and I hung on to it, "nursed" it, for the rest of the night.

So thanks to this waiter at the Vanguard, I got into the habit of buying a "real" drink whenever I went to the Vanguard or any jazz club. Another time I asked more about drink options and I found out that there were sweet ones, so for a year or two I would order a Black Russian because I love chocolate. I later learned that there was a White Russian and I liked that, but not as much as the chocolatey one. Some years later, after college I think, I starting trying whiskey and other hard liquors, eventually ordering them straight so I could see what they really tasted like. But I never really liked the taste of liquor. I always bought my one drink and nursed it all night.

Many years later in the fall of '86 I met fellow pianist Don Friedman and we soon became good friends. Sometimes we went out to hear music together and I noticed that he always ordered a seltzer with a twist of lime. The first time, I asked, "Is that all you're getting?" And Don said, "Yeah, I don't always feel like having a drink." So finally, following Don Friedman's lead, I learned to just order what I felt like having, which was usually not liquor. These days I'll usually get a seltzer with a twist.

Jazz Stories: Two from the Village Vanguard

But let's not forget that the first time I ordered a drink I was there to see the great Coleman Hawkins in 1966. The club was far from packed—in fact I remember it being maybe a third full, maybe less. At that time he was bald and had a pretty full beard. These photos are what he looked like:

[https://www.gettyimages.dk/detail/news-photo/american-jazz-](https://www.gettyimages.dk/detail/news-photo/american-jazz-saxophonist-coleman-hawkins-copenhagen-news-photo/1012518822)

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<https://www.gettyimages.dk/detail/news-photo/norman-granzs-jazz-at-the-philharmonic-tour-in-europe-news-photo/1012548648>

[https://www.gettyimages.dk/detail/news-photo/american-jazz-](https://www.gettyimages.dk/detail/news-photo/american-jazz-saxophonist-coleman-hawkins-and-american-jazz-news-photo/1012519600)

[saxophonist-coleman-hawkins-and-american-jazz-news-photo/1012519600](https://www.gettyimages.dk/detail/news-photo/american-jazz-saxophonist-coleman-hawkins-and-american-jazz-news-photo/1012519600)

His trio featured a pianist—I remember it being Tommy Flanagan, who I believe was on a break that year from touring with Ella Fitzgerald, but Barry Harris was working with him around that time, so I guess it could have been Barry. The drummer was Eddie Locke. The bassist was Major Holley. You couldn't forget him, because he soloed by bowing and singing, but unlike Slam Stewart—his inspiration, who sang in a falsetto—Holley sang in a low voice.

Hawkins was only 61 (he was to pass away before his 65th birthday), but he was considered to be an “elder.” He was a brilliant artist and he still played really interesting lines. The only thing is that he often left pauses between lines and let the rhythm section go on. Every once in a while during these pauses, he'd let out one laugh like this—“Ha!” He could have been laughing at something he played, and I wish I could say he was knocking himself out. But honestly it seemed more like the way someone laughs when they're remembering something hurtful that somebody said earlier in the day. He seemed a bit bitter, and I learned later that he was an alcoholic, so who knows what was going on with him? But he was still brilliant and it was amazing to see him.

I was a shy kid. I sat by myself and didn't talk to anybody. But I stayed all night—I wasn't going to miss any of this! During one of the intermissions trumpeter Roy Eldridge came by just to say hello. I loved to see that, because I was, and am still, crazy about Roy's playing. I wasn't surprised, because I knew that they'd had had a long association. They'd been recording together since 1940 as well as performing together and touring with Jazz at the Philharmonic. Roy didn't play that night (I did get to see him at the Half Note within the next year), but it was fun to see them together. They sat at a table around the middle of the club, and you could hear them laughing and enjoying each other's company.

So that's my story of seeing Coleman Hawkins and of learning what to order to satisfy the minimum drink requirement at the legendary Village Vanguard!

Jazz Stories: Two from the Village Vanguard



Lewis Porter, 7/21/17 Philadelphia Clef Club of Music Photo Credit: Ken Weiss

Joe Morris Memories**Taken by Ken Weiss on 2/22/19****Kora**

A few years ago, I played the one and only duo I've ever played with Evan Parker. After paying a lot of attention to Evan Parker in the '70s, I got very intrigued by the way he plays a cycle and his improvising, and so that, and some other things, led me through some connections to pay a lot of attention to African kora music. That helped me to get the technique that I use when I play the guitar and solo. When I played this duo concert with Evan, I played a little bit differently than some other guitar players because, in a way, I was playing in unison with him. I was playing a sort of changeable, alternating kind of cycle that was very much like what he was doing. After the concert, an African man walked up to me and he said that he liked my guitar playing and that it reminded him of a kora. And I said, 'That's very interesting,' and then I told him the story of my interest in kora. He said, 'Well, I play kora,' and I asked him his name. He said it was Foday Musa Suso, and I said, 'You're one of the kora players I listen to!' After that, I did a tour with Nate Wooley and Paul Lytton, and I told Paul that story, and Paul said, 'That's interesting because back in the '70s,' which is around the time that I was going through this, he said, 'Evan and I listened to a lot of West African music,' and that he had a whole collection of West African music. [Laughs] So that's an amazing coincidence to me that kind of brings everything close. Without any kind of discussion, I could hear something in Evan Parker's playing that ended up actually being, at least somewhat, inspired by some of the same stuff that I was. I'm still inspired by kora music. Part of the reason I went to listen to West African music was dealing with all those issues of tradition and building of technique, and all that stuff in the '70s, and being an American. I wanted to understand what American guitar playing was, and so, in order to understand that, I had to understand the Blues. I listened to Charley Patton, Blind Lemon Jefferson, Mississippi Fred McDowell, Bukka White, and all those guys. And, to go farther back, you end up studying West African music, so I spent a lot of time paying a lot of attention to West African string music. That helped me expand my ability to improvise. There's also the Cecil Taylor aspect of it. How do you get that much density on the guitar if you don't use all your fingers, and if you do, where's it coming from?

Joe Morris Memories**Taken by Ken Weiss on 2/22/19****Derek Bailey**

I had a wonderful experience one time, going to Derek Bailey's house. I think a lot of people have done this, but everyone of them was unique. Derek Bailey lived in Hackney and came to a gig that I did in London. It was great to see him there and he invited me to his house for lunch. I took the bus out to his house, which was very nice, full of CDs. Karen served me a really great lunch- fish and some nice cake and champagne. We had a wonderful conversation, and it was a really great day. It was very gratifying for me to be invited to his home and be treated so nicely. We ended up playing together. I didn't bring a guitar, so I played his old Epiphone guitar, which was kind of beat-up. He played his [Gibson ES] 175. We went upstairs and played for a few minutes, and it was great, it was very different. It was great to play with somebody like that. It surprised me how intensely he played, even though there was a lot of space in it. I remember being thrilled and thinking, 'Oh, man, I hope we can do a gig someplace!' I was just totally pumped up about the whole thing. And so, when we were done, he stopped and sat there for a second and said, "You know the problem with two guitars is that it just sounds like one big guitar. What's the point?" [Laughs!!] So that was that. We stayed friends but we didn't get to play again.



Joe Morris, Photo Credit: Ken Weiss

Craig Harris Interview Are They Listening? Interview and photos by Ken Weiss

Craig Harris (b. September 10, 1953, Hempstead, New York) takes his role as a creative artist very seriously. He's spent his career working hard to contribute to the tradition and inspire listeners. He remains indebted to the past strong leaders he's worked with, including Sun Ra, Abdullah Ibrahim, Henry Threadgill, Olu Dara, Cecil Taylor, Sam Rivers, Muhal Richard Abrams, David Murray, and especially Makanda Ken McIntyre, who turned Harris' life around as his teacher at SUNY College at Old Westbury. He's one of the most unique trombonists in Jazz and was also one of the first American musicians to tackle didgeridoo. This interview took place on May 24, 2018 at his home in Harlem, close to Marcus Garvey Park.

Cadence Magazine: As a trombonist, you've had to answer questions about your instrument throughout your career. Trombone lost favor in the '50s to sax and guitar before making a semi-comeback in the '80s and '90s during the brass renaissance. Are you content with the popularity and the status of the trombone in the music industry?

Craig Harris: That's a misnomer, trombone has always been prominent if you have a world view on it and don't just think about it in the United States. It's always been prominent, especially in the Caribbean. Duke Ellington used the instrument a lot in large ensembles. There was always jobs for four trombone players with him, but you're right, with the smaller groups, the instrument was pushed out in favor of saxophones and trumpet, but there's always been great players. Some of the greatest musicians have been trombone players. I think it has something to do with where the instrument's sound lies. It's in the midrange, it's not the low bottom or the upper top. I don't think we hear that well there [in the midrange]. It's not the instrument, it's the ears. People just haven't been brought up to it. Art Blakey used trombone, and the one who really drew me to the use of the trombone was Charles Mingus, who used it a lot in his smaller ensembles and made me feel okay that there was [a spot for trombone]. It's an instrument like all the others. You've got to spend the time and do a lot of hard work with it. While we're talking about the trombone's popularity I would like to correct something that came out in Amiri Baraka's liner notes to my first recording *Aboriginal Affairs (India Navigation, 1983)*. He asked me a question about trombonists and it got twisted around. I said, "Well, the only trombonists around were Roswell Rudd and Grachan Moncur III," but when I answered that question I was saying they were the only ones of prominence. They were the ones you saw on the recordings. There's always been a lot of great trombone players around but the industry does not record them as leaders. So that was taken the wrong way because it left out people like Julian Priester, Billy Howell, [Tom] McIntosh and Jimmy Cleveland, all these great trombone players

have always been going on so I want to rectify that in this interview. In my period, people like Carla Bley, Anthony Braxton, David Murray, Henry Threadgill and Muhal Richard Abrams have started using a lot of trombone.

Cadence: *Do you care to address the perceived technical limitations of the trombone?*

Harris: There are no limitations on the instrument, you have to put the work in. And there are some things that no other instrument can do except the trombone. Once again, we have to look at it from a broader spectrum. If you're just talking about a certain system... For example, if you were to go from low B-flat to low B, you have to move about two feet, where on other instruments it's just a quarter of an inch. So you have to know about the instrument in order to write for it. You're not gonna write a low B-flat to a low B and expect it to be played at a very fast tempo unless now they have the triggers on the trombone where you can play it like that. If you know how to write for the instrument then there are no limitations. J.J. Johnson, Slide Hampton, Carl Fontana had no limitations.

Cadence: *A couple of the limitations that people talk about is the extremely physical nature of playing trombone and also the difficulty in maintaining accurate intonation.*

Harris: I'm not being difficult about this but there are things on every instrument that are physically difficult to play or to continue to play. It's fatiguing. You really have to know the instrument, and on trombone, there's certain things about the positions. You have to work with alternate positions to make things happen. It's work but it can be done. That's an antiquated question because I'm hearing trombone players now that are just ridiculous with what they're doing. There's no limitation on the instrument, just the human being. The other instruments have to catch up to the trombone. Trombone players are some of the best musicians and a lot of them are great writers.

Cadence: *Are you satisfied with the evolution of trombonists?*

Harris: People have been playing this instrument for a very long time. People just don't hear it enough because of that archaic thinking that it's only used for certain things. For a long time we've been oriented that this instrument is supposed to sound like this and that we're supposed to have a tenor and an alto saxophone and a trumpet [in a band]. There have been great players like Jimmy Knepper, David Baker and Phil Wilson. We just don't see the instrument enough in our culture but if you go to other cultures like in Brazil or Cuba, come on. I think we have to open up to a world view with the instrument. Listen to the sound of the instrument, it's the sound. Trumpet don't sound like this.

Cadence: *Regarding the sound, it's been said that the trombone is the "voice of God." The late Roswell Rudd once said of the instrument – "You blow in this one end and a sound comes out the other end that disrupts the universe." Would you address the instrument as a vessel for the creator?*

Interview:

Craig Harris



Craig Harris in 2018, Photo Credit: Ken Weiss

Interview: Craig Harris

Harris: That depends on the person, you go to the instrument and you create beautiful things. It has a beautiful midrange voice, it's up to you. I think it's an excellent vessel for me to express myself and all my musicality. It's funny, and I don't think I've ever said this in print, but I started on trombone in sixth grade in that famous tradition when public schools had music programs and you went into a room and they asked you what instrument you wanted to play. I picked trumpet my first day but the director had lost all his trombone players to graduation and he needed a trombone player. He kind of tricked me by saying, "You know your arms are nice and long and all the other kids can't reach out in seventh position." Also, it was big and shiny, and I liked that, so I took it.

Cadence: *In a 1983 New York Times article you commented, "I'm not saying that I'm doing anything different – it's part of everything that went before." Has that changed now that it's thirty-five-years later? Have you added to the legacy of the trombone?*

Harris: Whew, that's not for me to determine but I've been pushing and really making my statement.

Cadence: *You also noted in the New York Times piece that no trombone player had ever been a major influence for you, it was composers such as Ellington, Fletcher Henderson, Mingus and Ornette that guided you. Would you explain that?*

Harris: I've always been a musician and a player, and trombone happens to be my vehicle. The biggest influence on me was probably Miles Davis. I played in a lot of Rhythm and Blues bands when I was younger and then I heard Bitches Brew which I could relate to. Then through Miles Davis, I got to Charlie Parker because I did my history and saw that he played with Parker. I listened to Charlie Parker and I said, "Where's the trombone at?" And that's how I got to J.J. Johnson. After J.J., I listened to Curtis Fuller and Slide Hampton and Tyree Glenn. That was my road into it and my mother had some of these records too in the '60s. I listened to Archie Shepp, Albert Ayler, Eric Dolphy and John Coltrane. I came into the music like that, and from that, I went backwards and studied where they came from. There weren't a lot of trombone players from those early influences except Roswell and Grachan.

Cadence: *So you listened to these artists that didn't utilize trombone in their work. Did you ever wonder if you could fit into that scene and play that music?*

Harris: I was influence a lot by the music from 1959 on and Archie Shepp did use a lot of trombone so I could imagine myself in that music too. That's the direction that I was hearing, that's the music that touched me so much.

Cadence: *Let's touch on your earliest days. Would you talk about the day-to-day struggles of growing up in the project houses in Hempstead, Long Island?*

Harris: Ooh, I come from a single parent household. My mother raised

Interview:

Craig Harris



Craig Harris in 2018, Photo Credit: Ken Weiss

five kids, but it was a strong family with grandparents and a lot of cousins and uncles, so a big support system. In the 1930's my family moved up from South Carolina and they were domestic workers and stewards and worked their way up. Living in Hempstead, we were right next to Garden City which is one of the most affluent towns in the country. This is where the domestics lived, the next town over. It was a culturally rich neighborhood. I lived on a notoriously bad street – Wilklow – it's now called Martin Luther King Drive. It was a real community although it was the projects. If I did something down the other end of the street, by time I got home, my mother already heard about it. That's how it worked, and if an older person told you something, you listened to them. There wasn't a lot of money there but there was a lot of community there, which is lacking now in our communities. It wasn't all innocent but it was a safe time, people were watching out for you.

Cadence: *Would you share a vivid memory from your childhood?*

Harris: I actually met Martin Luther King, he came to our neighborhood around 1963. He came to give the commencement speech for Hofstra University and, of course, if you're gonna go to Hofstra University, you cannot go there and not go into the African American community, so he came and spoke to us. I was only nine-years-old at the time. After he finished, he got into his limousine, and as kids, we chased him in his car. I was running fast and I stuck my hand in his car, I wanted to shake his hand, but at the same time, the driver had put the power window up and my hand got caught. So I'm shaking his hand but then I can't pull my hand away and the car is dragging me. He didn't know it because I was still running but once he saw it, he had the driver slow down and lower the window. So I was this close to Martin Luther King and that still sticks with me today. After that visit, they renamed the street after him.

Cadence: *What was your mother's reaction when you came home with the trombone?*

Harris: This is a funny thing. I came home with the trumpet for a day or two and then the trombone, and I was in a band within a week. [Laughs] We had all gotten our instruments and we couldn't play one note from another, but right away we formed a band. We'd get in a room and just go for it. The idea was that you had an instrument so you had something to do now. It was a rite of passage in public schools at the time, everybody had an instrument and a box to walk it around in. My mother was okay with it and I was really a very good student from sixth grade to ninth grade and then I rebelled. Remember the Human Rights and Civil Rights thing was going on at that time, so I didn't want to learn, I didn't want to be in the band. I didn't want to do anything that was traditional. I wanted to be protesting everything. From ninth grade to twelfth grade, I was not in the band in school. I joined a friend's band when I was a freshman in high school and we played James Brown covers. That was my first time doing transcription

Interview:

Craig Harris



Craig Harris in 2018, Photo Credit: Ken Weiss

and trying to play like on the record. We worked a lot of weddings and dances.

Cadence: *One of your early gigs was in a topless shake bar that closed at four AM. How did you swing that with your mom and what did you make of the situation?*

Harris: That was one of my first concerts. I was in ninth grade and we worked at this topless place called Showplace in Roosevelt, New York. They had topless waitresses that wore little tassels. It was funny because we'd go to school and people would ask, "So what did you do last night?" We had some parents as chaperones so my mother never had to worry about me. Eventually, the school formed a Jazz band and the director went around to a couple of the clubs and asked us to get back into the school band. He wrote out the theme from the movie Shaft and other current music for us to play and I got back in the band at the end of my senior year. And by the way, that was another [trombone] connection for me because J.J. Johnson scored Shaft.

Cadence: *You attended the music program at SUNY College at Old Westbury where you became very influenced by its founder/director Makanda Ken McIntyre. What did you learn from him and why was there such a strong connection?*

Harris: Man, that was life changing. My friend, bassist Alonzo Gardner, went to Westbury a year before I did and he told me there was something else going on there and that I needed to come so I did. I was doing lacrosse and other athletics at the time but I got back into music. Makanda actually came to Hempstead and heard me play with Alonzo and said, "You've got a lot of work to do," and I said, "Okay." The kinship was mentor but more like brother or big uncle or father figure. We're both Virgos, both raised by single mothers, and a lot of the same kind of thing. I trusted him and he had an interest in me to be better, which I perceived right away, so I gave him my all. There's no me without him. That was the changing of my life, the changing point. Physically we resemble each other very much. We're connected in many different ways. I remember one time Sunny Murray saw me walking down the street and he kept calling me McIntyre. He thought I was him because he saw me with a horn case. Makanda and his first wife Charshee kind of took me in. The College at Old Westbury was unique at that time, the school was for traditionally bypassed people. The United States government from the pressure of the Civil Rights movement was starting to invest money in places that they had never invested money in before. So they started this university there with veterans, older people who had had other jobs in life, and people who had had issues with the law and had come back and wanted to continue their education. The average age on campus was 24-25 and I was 18. When you went to Westbury, it wasn't about pledging or the freshman hierarchy, you went there to go to school. There were no entrance exams. It was set up to give African Americans a place to study and it had an incredible faculty, not just the music faculty, which included

Warren Smith, Richie Harper and Makanda. It was an incredible place to go to school. It was an incubator for advanced thought and I really accelerated my reading and understanding of philosophy. I was a poor student until Westbury, not because of ability but no work ethic, and that was Makanda's greatest gift to me. He taught me about a work ethic and about putting the time in. Through the McIntyres and Westbury, I've been able to see the world and grow.

Cadence: *What other future prominent artists went to school with you?*

Harris: Knoel Scott came out of the program. That's how I got out of the Sun Ra band. I was ready to leave the band and I told Sun Ra, "I have two for you so I can leave and you won't put no curse on me." [Laughs] That's just a joke. I was leaving the band and I told Sun Ra about Knoel and Kenny Williams. Some of the others from Westbury were drummer Andrei Strobert, Alonzo Gardner, who played bass for Olu Dara, saxophonist Andrew Lamb, Kenyatta Abdur-Rahman, who played with M'Boom, and Mala Waldron.

Cadence: *How did your connection with Sun Ra transpire?*

Harris: I had seen the Arkestra play a number of times because I had been coming into the city a lot with Warren Smith, who was working with Sam Rivers. I'd drive in with Warren and then sleep in his car while he finished his gig, and get the ride back to Long Island. I wasn't playing in the city, because I was in school, but I was seeing everyone who was playing there. I met Pat Patrick [baritone saxophonist for Sun Ra Arkestra] when he came to Westbury to teach but I was a senior then and he was only teaching an elementary course for the undergrads, but we always talked. On the day I graduated in June of 1976, I was sitting outside the student union and he came by and asked what I was doing and suggested I come by next week to the Bottom Line and sit in with the Arkestra. So I did and they gave me an outfit out of the trunk and I got on the stage next to Vincent Chancey. We played and then Sun Ra told me to get a passport because the band was going to Paris next week. They were supposed to go there for a couple weeks but we stayed for four months. This was my entree into the world of Sun Ra and it was a beautiful time. We were on the road with a band of about twenty people, and when we weren't playing, we were rehearsing during the daytime in the hotels. I learned that music over a compacted four months. I stayed in the band for three years after that but I was immersed with Sun Ra every day with that tour. It was another level, you were in it at its highest level.

Cadence: *How did that first night with the Arkestra go? How was it to sit in cold?*

Harris: It was very interesting because I had seen the band perform so I kind of knew their routine but it was different sitting up there. When Sun Ra pointed to me, I just played. I went for it like everybody else did. I took the train back to Long Island and Sun Ra called me the next morning very early. I had been out of my family home for four years but by then I had moved back into the apartment with my mother and

four other siblings. So my mother got the phone and said, "Some man named Sun Ra is on the phone." He said I had to come down to Philly to rehearse. I would go to the Port Authority with the mushroom clouds inside of it from everyone smoking in there. I wasn't interested in living in the Sun Ra house. Pat Patrick taught me how to navigate the band, how to be in the band but still kind of keep your independence. He was one of the few people that Sun Ra allowed to do that. He went in and out of the band and did other gigs. Charles Davis and Pat were the early members so they could do that.

Cadence: *How did Sun Ra stretch the European trip from a planned few weeks to four months?*

Harris: Businesswise, he was ingenious and he had baritone saxophonist Danny Thompson and manager Richard Wilkinson handling the business. Sun Ra was something else. He had twenty musicians in Europe and two or three big gigs set up, and while we were over there, he would barnstorm and call people and say, "We've got nothing to do this week what do you have for us?" That helped my business acumen later on. Also, he used to bring his product. He had all these records, boxes and boxes of records, and everybody would have about thirty records they would carry when we'd go through Customs and he'd sell the records after performances and then he'd just press some more as need be. The record covers were blank white so he'd draw something on them and now if you go on the Internet, those are some of the most pricey items for record collectors. People ask me if I have any of those all the time, which I wish I did.

Cadence: *What did Sun Ra talk to you about?*

Harris: What didn't he talk about? [Laughs] Sun Ra liked to talk and walk. He liked to go for long walks. He talked about music, composition, orchestration. Of course, he was always talking about the Kemet. He talked about Sekhmet and Osiris, we talked about the alternate reality, the Rosicrucian, the Kybalion books, a lot of metaphysical books he would recommend that you needed to read. We were based in a Paris hotel, the five brass section members all stayed in a big loft room on the top. Every day I would walk with Sun Ra just talking. We used to go to the Louvre, we'd walk along the Seine, along the Champs Elysees, every day just talking. We'd visit the museums and go to the African community. He was always doing something. He'd talk until he'd fall asleep on his bed. He'd be out and then you'd just leave. Everyone knew that Sun Ra was at the hotel so people would come and he would hold court every day. I met Ted Jones, Amiri [Baraka], Sam Rivers, Cecil Taylor that way. That was an impactful 1976 for me.

Cadence: *You earlier said you worked with the Sun Ra Arkestra for four years but it was actually more than that off and on.*

Harris: More off than on from June, 1976 to November, 1999. I worked as a regular member of the band from June, 1976 until November, 1979. After that, I recorded Strange Celestial Road in the studio in 1979, sat in

with the band at the Beacon Theatre in the early '90s, before his death, and performed with them for his centennial in Switzerland and at Lincoln Center.

Cadence: How did you come to live at Warren Smith's loft space, Studio WIS, after relocating to New York City in 1976?

Harris: Warren's known me since I was about seventeen-years-old. He lived around the corner from me in Hempstead and I'd go over there, and then he was there at Westbury. Warren was at the school but he was gone a lot because he was a musician who worked all the time. When Warren wasn't at the school, he'd send in Joe Chambers, Freddie Waits or Coleridge-Taylor Perkinson to teach. I used to ride in Warren's Mercedes into the city. I was at Studio WIS all the time, helping him with his drums up the stairs, and I might stay there for a night. So when I graduated and started hanging around Studio WIS. Warren's one of those gracious people, he gave me a key and said, "You can stay here, just don't mess up." It wasn't just me, he did it for a lot of people including Howard Johnson and Eli Fontaine. I'd come in some nights and there'd be six guys sleeping. It was a place for me to network. People knew there was a trombone player at Studio WIS, and that was a time when people would call you to come right over to cover a session. It was also a rehearsal studio and Max Roach would come through with M'Boom. I used to pool my money together with other people and go down to the Chinese restaurant and get a meal for two and three of us would eat.

Cadence: What was your loft Jazz scene experience and what was life like in the city at that time?

Harris: Every night I'd go straight down Seventh Avenue and make a left on Eight Street and walk to the East Village lofts. The people that weren't getting hired at the clubs were playing in the lofts. I spent most of my time at Sam Rivers' loft -Studio Rivbea - and sat in the trombone chair of his big band. People started knowing you and you'd get calls. The phone at Studio WIS had a big clipboard that people could leave messages on. There'd be a message that David Murray was looking for me. One day, Clifford Adams left me a message that he had to go on tour with Mel Lewis and Thad Jones and that this guy Dollar Brand needed a trombone player. I took the job and I ended up working with him for two years. It was a musician's exchange. The other loft I spent a lot of time at was Rashied Ali's Ali's Alley where I played with Jaki Byard's big band every Monday night. Relationships were created and it was a very beautiful time for independence, creativity and comradery. It was a real community - something that's lacking now. There was affordable housing there at the time. My first apartment I paid sixty-five dollars a month for two bedrooms in Harlem. So people lived in the area and you'd see them at breakfast and on the streets, but now most people live outside the city due to cost. There was a real buzz back then and every day there was something to do and somebody was playing somewhere. People were out more and you'd pick up work by running into them.

Cadence: *What was the status of real paying jobs for trombonists in New York City when you arrived?*

Harris: It was very little for everybody. People were making like twenty or twenty-five dollars, and at times, two dollars. If you weren't working in the clubs, you'd work the lofts. You had to do your own publicity, mimeograph your own flyers and put them up to get people to come and then all the money would go to the musicians. So after those lofts started getting packed, people were making a little bit of money. You could make fifty dollars some nights, which was good money, but you might make one dollar if nobody came. It wasn't about money then, believe me. The longer I stayed in Sun Ra's band, the less money I made because that meant that you had bought into it. He had two pay scales - one for the mercenaries, the people who'd just come in, play their parts and leave, and then he had the believers, the people who were in the band for do-or-die. They got paid less.

Cadence: *Is the scene better today as far as gigs and finances?*

Harris: You know what's so sad? There's people out there chasing that same fifty dollars, and that's the truth. I've played for five thousand dollars and I've played for five dollars in one night. The scale of this thing has not gotten better, it's worse now. Most of my colleagues teach at universities and don't play fulltime because of that. Ornette Coleman got me to understand really early that music business is two separate words. There's music and there's business, and the business is still very poor. There's a few people that make some money, but for every one of them, there's about a thousand that are not making a dime. So it's still a labor of love.

Cadence: *Your first extensive tour in a small group setting came with Abdullah Ibrahim in 1979. How did that experience develop you?*

Harris: Right, that was my first time in a small group being featured every night, having to be up to a certain level every night. I was in the forefront of people with that band and a lot of other musicians got to see me play. In Sun Ra's band, you've got so many people around you that they're not dependent on you every night. Abdullah is a very different bandleader than everyone else. He has his own track. He sounds different and he plays in different places and had contacts with all the expatriated South Africans that had left due to the Apartheid still going on then. I learned how to really navigate Europe from him, how to work the trains. With Sun Ra, we were in the bus all the time and did not deal with the trains.

Cadence: *How did you come to encounter the didgeridoo in Australia during that first Abdullah Ibrahim tour?*

Harris: People told me about the didgeridoo and that I might hear it on the tour, but I wasn't paying it no mind because I had never heard it before. While I was there, Bobbi Sykes, the poet who was sort of the Angela Davis of Australia, and was active in the Land Rights issue at the time, told me about the didgeridoo and that women weren't supposed

to play it, but she showed me how to play it. I later met an aboriginal man who got me one and it's been part of my arsenal ever since.

Cadence: *Were there many other American musicians using the instrument at the time you started on it?*

Harris: No.

Cadence: *Were you the first American to feature didgeridoo?*

Harris: Rahsaan Roland Kirk had played it. There was also another musician named Stuart Dempster, if you get into contemporary music.

Cadence: *What does the didgeridoo add to your work that trombone doesn't?*

Harris: Man, it's very interesting, the didgeridoo is so basic. You know it's just a piece of wood. It's a regular wood column, three to ten feet, that you blow through and circular breathe. I couldn't circular breathe until I worked with Abdullah Ibrahim. I had been trying for years but Carlos Ward, the great alto saxophone player, he could circular breathe, and I would watch him close-up every night. I practiced it and finally got it together and applied it to the didg. The overtones and the density of the sound is amazing. It gives me another color in the band. I don't play traditional didgeridoo, it's more of a continuum of the trombone for me. I use it as a sound color. I play for kids in schools and as soon as I play the didgeridoo, you can hear a pin drop in the room. It has metaphysical healing properties, it's a powerful sound. People think it's a gimmick, no, it is the essential sound, the primal sound. It's the ocean, it's not a gimmick with me.

Cadence: *Can you travel with a didgeridoo?*

Harris: Whew, now come on, we post-9/11 now. After 9/11, I got tired of traveling with it so I checked out Stuart Dempster and he makes his own out of PVC pipe. I have a case made for my didge so if the concert's right, and we have the budget for it, I can carry it, but typically it's a problem. So usually, when I get to a place I'll tell them that I need four-feet of 1.5 inch PVC pipe, sandpaper, and duct tape that has designs on it. Then I sand it down, pimp it out, and play it, and I get nice sound out of it. After I finish, I sign it and give it to somebody, rather than carry it around. There's didges all over the world that I've made. It's just ridiculous what musicians go through with our instruments in airports. It's an ongoing battle.

Cadence: *The PVC pipe sounds effective but there's something so spiritual about playing a real wood didgeridoo that's been hollowed out by termites in the forest.*

Harris: I can say that my first two didges were eaten out by termites in Australia but now they just drill a hole through them and paint them. There is something to what you're saying but for practicality...

Cadence: *You've made it a point throughout your career to learn different forms of music from all over the world. How do you find new musical forms?*

Harris: They're there and I just open myself up to them. A great

Interview: Craig Harris

influence on me was Don Cherry, who I think was the original renaissance, multiculti person. I use to watch and study him as a human being and how he traveled. He used to have a small little bag with a pocket trumpet and some essentials. He didn't have any luggage, he would just go around without it. He told me he had been doing that for years. He had safe houses throughout the world where he had clothing and instruments. What I learned from him was to embrace other cultures, other sounds. I'm not an expert in Indian or African music, but I am open to all these things, and I will spend time listening to them and incorporate what I can into my sound. And I strongly believe that African Americans have to have a relationship with Africa.

Cadence: *You recently came back from Senegal. What work are you doing there?*

Harris: The first time I went to Africa was with Sun Ra in 1977. We went to the 2nd annual World Black Festival and I felt an affinity there. I saw Fela and met a lot of musicians with whom I've stayed in contact with. The next time was 1980 with Abdullah Ibrahim, we went to Senegal, and ever since I've been going back and forth to Senegal because I have a very good friend there. I go to research and see how people think there. I'm not an anthropologist, I'm just a musician who wants to trade information. My ancestors come from there so I want to complete this relationship.

Cadence: *Going to Cuba in 2001 with David Murray and a thirty-piece orchestra had to be a rich event for you. What most surprised you in Cuba?*

Harris: I was prepared because traveling Europe all those years, we meet musicians from all over the world. When I travel to a place, I don't just stay in the hotel, I really integrate myself into the people. I'm always looking for the hood to see where the poor and working class people live, the everyday, salt of the earth people. I want to learn culturally what's going on, what they're eating today, what they're dancing today. David wrote some beautiful music and he had phenomenal musicians and we did an album there. I'd been to Cuba a number of times so I wasn't surprised by anything. They have some serious poverty there but they still have a sense of community and maintain a high integrity.

Cadence: *You've worked with many great leaders. What was your experience with Cecil Taylor?*

Harris: Yeah, we just lost him. I went to his house with David Murray and Denardo [Coleman] two days before he passed. I met him in Arles, at a festival in the south of France. The festival's bill was Sam Rivers, Cecil Taylor, Sun Ra and the Art Ensemble, and somehow the promoter had run away with the money. My relationship with Cecil Taylor starts with Ken McIntyre, who was on Unit Structures. That album was one of the first pieces of music that was bending my mind before I understood it. One of the most encouraging people during my whole career has been Cecil Taylor because he heard me play and said I was doing good things

Interview: Craig Harris

and should keep at it. Like I said earlier, people would be out in the [New York] clubs all the time and I would see Cecil almost every night. I would talk to him and he would always call me Mr. Harris. He'd say, "Mr. Harris, how are you doing? Keep it going, keep it going," and he really helped me. He said, "You know you have to draw the lines. If you're gonna do this, you have to do it. You're doing something, stay on it. Really do it." I got a call from him that he was doing a piece for a dance company. It was Glenn Spearman, Jimmy Lyons, Raphe Malik, myself, William Parker and Rashid Bakr. I went to the rehearsal and we sat around and Cecil wrote on notebook paper, it wasn't on staff lines, it was very different. . . . He'd write the notes ascending and descending but you had to write down your part. I sat as close as I could to Jimmy Lyons and just watched what he did, I went right to the source. He had long rehearsals, just like Sun Ra did. We'd play the music and come back the next day and play it differently. I learned commitment from Cecil – if you're gonna do this, you have to do this. Commitment and work ethic, to be knowledgeable about our past and our present, but to also push it on and make some kind of contribution. It takes a lot of hard work to make that kind of contribution. People may think his music is just random but there's nothing random about what he does. Every unexpected moment is expected. Unexpected to be expected to be unexpected, and then you're supposed to take it and move with it. I also got to work in Cecil's big band.

Cadence: *You've recorded with a variety of leaders, including The Roots, but one recording in your discography sticks out. How did you come to work with Lena Horne on her Grammy Award winning Lena Horne: The Lady and Her Music [1981, Qwest]?*

Harris: Sitting in Studio WIS one night, Coleridge-Taylor Perkinson, who was one of the great composers of our time, called me and told me he was arranging, writing and staging Lena Horne's one-woman show and he needed a trombone player. I had no Broadway experience but Perk called me and said, "Come on."

Cadence: *Garry Giddins wrote Weather Bird: Jazz at the Dawn of its Second Century [2004, Oxford University Press]. He includes a chapter where he picks a single recorded track to represent each year from 1945 – 2001. The 1983 track he chose was "Blackwell" from your Black Bone [Soul Note] recording. He noted that you could, "conjure up striking, insightful themes in a neoclassical mode." It's impressive that he felt your work set the tone for the year.*

Harris: This is the first time I'm hearing this, I'll have to get that book. I think what Garry's saying is what I'm trying to do. I'm trying to be inside the history and the forms of the prior period but to push at the same time into something else. I'm trying to use all of the past but yet it has all of the future within it. And the composition "Blackwell" is like that. It's dedicated to drummer Edward Blackwell, who impressed me with his rhythmic independence, so I wrote this tune based on a

rhythm that Blackwell didn't play but it was something that he would do. In fact, Woody Shaw talked to me about "Blackwell" one time. He asked, "How did you think about that?" And I was humbled because I listened to people like Woody Shaw.

Cadence: *Listening to "Blackwell", as well as your total body of compositional work, it's evident that your compositions are intricate pieces that are multilayered and highly organized, yet still retain a raw edge. There's always a lot of things going on with your work.*

Harris: McIntyre, Sun Ra, Muhal, Coleridge-Taylor Perkinson.

Composition is another very serious craft, it's a continuum from the trombone. How can you take four people and make them sound like eight people? Because of my training and my exploratory nature, I can get a sound out of a group of people. Also being around people like Muhal, Threadgill, George Lewis, James Newton, Anthony Davis, David Murray, Cecil Bridgewater and Gil Evans. Composition allows you to be in many different places and be unique, it's really dear to me. I spend a lot of time on it and it can get you into working with dancers and film people.

Cadence: *Another constant throughout your career has been choosing to work with a social consciousness and to have a voice.*

Harris: [Laughs] Oh, and I'm just starting. It's because it's right, and it goes back to that day I met Martin Luther King. When I got that close to that man and touched his hand and looked into his eyes, when I look at my mother's eyes, when I see injustice. No, we have to stand up for what's right. You have to remember that I was born in 1953 so I'm probably the last generation before America became so-called integrated. I understand what a segregated America is like, as opposed to a lot of people now. And I know how far we've come and how far we need to go. We can't let people pull things back. Plus we've got to take care of this planet. This is not a fad for me, I will always speak up. You see what's going on today.

Cadence: *Do you feel that speaking up has hindered your career?*

Harris: No, because I'm not interested in that. I come from a strong stock of people and our saying is – if they don't let you through the door, go through the window. If they don't invite you to their party, go make your own party. You have to be able to look at yourself in the mirror and be satisfied with yourself.

Cadence: *In the late '80s, you changed your career's direction from performing/touring to primarily focusing on developing large-scale multimedia collaborative works.*

Harris: That comes from seeing Sun Ra. He had a twenty-piece band, a screen behind him [with visuals] playing, and the go-go [dancers] going on. This was full grand stage. From '76 to '88 I was on the road a lot in Europe and I saw that things were changing. The business was changing and the Europeans were starting to foster more of their own musicians with help from their countries. The Europeans would come over here with sponsorship from their governments and do tours that

Interview: Craig Harris

we weren't able to do. I realized that I wanted to play more where I lived and it wasn't happening with the music so I started going to more theater, more dance events. I also started seeing the [Jazz] audience dwindle too during the late '80s. I saw the same people [at gigs] and that we weren't getting a lot of new audience. I spoke to Amiri Baraka about developing audiences in the African American community. I started working with my friend, poet Sekou Sundiata, we did pieces together and I noticed there was a different audience. There were a lot of African Americans, a lot of women. There was new ground there. I started working a lot at Aaron Davis Hall here in Harlem

Cadence: One of your numerous large works is the 2003 Bessie Award-winning Brown Butterfly which is based on the physical gestures of boxer Muhammad Ali. How did you translate his footwork and jabs into art?

Harris: Man, you've got to hear that thing, we're gonna release it any day now. That's another hero of mine, a social hero and an athletic hero. He's another person that's stood up for human rights for everybody. Everybody knew the Vietnam War was wrong and he called it. What I did was I got all the footage I could get of him and I played it with the sound off while I looked at him. I used a tone row basis for that. I took pitches off of the row and wrote down the rhythms of how he moved.

Cadence: Your other projects have also been inspired by inventive sources such as Harlem's renaissance and the poems of James Weldon Johnson which are based on the rhythmic cadences heard within the preaching of African American ministries. How are you coming up with these unique ideas to source new works?

Harris: The inspirations are in front of us. Muhammad Ali, 210 pounds and able to move like that. He created his own style, just like there's trombone players who created their own style, and I wanted to parallel that. I'm an avid reader. I study and I live right in the middle of it here next to Marcus Garvey Park. When I walk down that street, I'm walking down the same streets that Charlie Parker and James Baldwin walked to get to the subway. I get informed by this environment. The building I live in speaks to me, it's from 1895.

Cadence: It seems most of your time is spent on these large projects, how often are you performing as a Jazz musician in clubs these days and do you miss not doing more of that?

Harris: I'm gonna be doing it a bit more now because I enjoy it, but I've never stopped. I just haven't been on that track. I'm not saying I'm a prophet but I saw the writing on the wall with the Downtown Scene in 1988. I said, "This is changing," so as Sun Ra said, I had to create another reality. I've been involved with two organizations that have produced shows at affordable prices in the Harlem community - Harlem Jazz Boxx, which has produced weekly concerts for the last three years, and also 3 on Three Presents, which has produced monthly concerts for the last nine years. As we see so much gentrification in our community, we feel a strong sense of cultural preservation is

needed. This is the uniqueness our community. I've done extended residencies with my big band at two Harlem institutions - the Dwyer Cultural Center and Mist Harlem. I'm also artistic director with a 501c3 organization called Arts and Education Continuum, whose mission is to entertain, educate, and enlighten the community. So we've made a scene up here at churches, small and large spaces, and with house concerts. I've had performances here at my home and other people's homes. We have a serious network, we've been very busy up here, we did 58 concerts last year. I've been playing, just not downtown. They say if you're not downtown, you're not around, but I don't believe that. It's expensive for the establishments downtown and I don't think all of them are so good for the music. Are people really going there to hear the music or are they going there to get something to eat and talk. I'm not denying a good time but are they listening?

Cadence: *What are your interests outside of music?*

Harris: Taking care of myself physically, swimming, reading. I used to be more into sports but now I'm so disgusted with the business of sports. Right now? Music, health, family and friends, those are my interests now.

Cadence: *How about any guilty pleasures?*

Harris: Oh, I've got all the guilty pleasures! I love to dance. Do you know what house music is? I'm a "house head." When I would work at Sweet Basil's, right after the gig, I'd take my horn and go around the corner and I'd go dancing. I'd see Cecil Taylor in there sometimes, and Andrew Cyrille. I like clothing. Be glad I don't have no money because it would be ridiculous if I had some money! I'd get with Mr. [Jamaaldeen] Tacuma. [Laughs] I have a beautiful family and a beautiful partner. Playing trombone and writing still excites me.

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

Warren Smith (percussion) asked: *"Craig how many different single instrument groups did you see rehearse at Studio WIS - such as all tubas or baritones or all percussionists?"*

Harris: I saw a lot of them. I saw World Saxophone Quartet, Gravity, M'Boom, and Slideride. I saw Pat Patrick and Charles Davis' Baritone Saxophone Retinue with all baritone players. There was Brian Smith with a bass group; Stanley Cowell with a piano choir; there was a trumpet group with Lester Bowie, Olu Dara, Wynton Marsalis, and Malachi Thompson; a flute group with James Newton, Threadgill, Frank Wess; the clarinet group with John Carter, David Murray and Alvin Batiste. Rhys Chatham rehearsed there with a lot of guitarists. There was also an all voice group and I did an all digeridoo group.

Cadence: *Why were there so many single instrument groups then?*

Harris: It's nice to work with bass, drums and piano, that's a standard configuration, but people started to do other configurations. Just seeking different sound.

Steve Swell (trombone) asked: *“I would like to know if you still maintain a practice routine and anything that may be special about it that you would want to share? The same goes for a composing routine if you have one?”*

Harris: I’m back on it again. Getting my warmup in the morning, take a break and come back and work on whatever I’m working on, like my sequences. Stop, take a break, and do some writing, every day. I had been off it for a little while. There’s a book I work out of in the morning called Total Range. Makanda had a sequence where we’d work on motifs, but he would call it figure. You take this motif through a 2-5-1 progression. He referred to it as “evolution-revolution-resolution.” I still work on that and I really wish he was here now to see how I’ve progressed. Everything he said I understand now, and even more. I wish he was here so I could say, “Yeah, man, but check this out.” You know, because you want to give back. You also have to work on writing, and writing not only when you have a deadline. Muhal Richard Abrams had incredible discipline. He’d get up at five o’clock in the morning to write. Also working with the new technology- the computer is a big part of it now, but always starting with my sound, keeping the sound because it all starts with that.

Ray Anderson (trombone) asked: *“What can you say about Slideride, our four trombone (acapella, so to speak, no rhythm section) band? It went through many iterations, but you and I founded it.”*

Harris: It was about personality. Gary Valente and I go all the way back to Jaki Byard. Ray Anderson and I go all the way back to Sam Rivers’ big band. George Lewis and I worked with Anthony Braxton and Sam Rivers. So the relationships in that first Slideride, the one that recorded, we were all coming into New York at the same time. We were all usually sitting in sections together and we’d talk. It wasn’t about the instrumentation, it was about those four people. We were so in the groove with each other as far as our experiences. Ray and George go all the way back to something like sixth grade, studying with the same teacher. And all of us understood what we were doing. We were on the same page even though all four of us were totally unique as different individuals. Once we started to use subs, it wasn’t the same. Ray has a tape from one of our last things that we really need to put out. I want to know what happened to that tape, I’m gonna call him.

Samuel Blaser (trombone) asked: *“You are such a versatile artist, which type of ensemble (trio, quartet etc...) best fits the voice of your trombone?”*

Harris: I never met this cat but I’ve been watching him. He reminds me of somethings I do, not that he’s copying. He likes trios a lot. Well, I like them all. They’re like flavors, it’s like Baskin-Robbins. Every setting has its function. The thing is, I’ve been busy as hell and I have so much output, it just hasn’t been in the so-called Jazz track. I’ve been on another track, the life track, and that’s the truth. The polls don’t interest

me. What means something to me is getting up every day and being a better musician and a better human being. Getting back to Samuel's question, I like all the things I do because I can do them and they take me to travel a certain way. They all center around me and the trombone. *Samuel Blaser also asked: "You played as a leader and as a sideman with so many great musicians, many of whom are idols of mine - Muhal Richard Abrams, David Murray, Sun Ra, etc... What is your favorite souvenir?"*

Harris: [Long Pause] Favorite souvenir from all of that? Man, that's hard, there's not just one. I'm not trying to be politically correct but they are all one because they've all been about my growth as a creative contributor to this art form. That's all of those experiences because they enabled me to be an individual. Aha, that's it, [Snaps Fingers] that's the common line. In all those things, what was required was for you to be an individual. That's what ties all those people together – your individuality and being able to put that inside of the group. So you've got to find the me within the we. You had to bring something there, contribute something. Being in places where you can contribute is the greatest thing. David Murray allowed me to play long-ass solos and work things out on stage. Muhal, same thing, letting me work myself out within his world. Sun Ra and Abdullah Ibrahim, letting me have space to really develop, not hindering me. Warren letting me express myself. There you go, it's all those things. That's what ties it all together and that's what I try to offer the people that work with me. Here's a place where you can express yourself. There are rules and regulations but you can express yourself.



Marcus Shelby, bassist



Marcus Shelby Jazz Orchestra

Marcus Shelby's Dukedom; Arrangements for Social Change PART ONE

Like any true, great conductor of the communicative sort, Marcus Shelby, even in conversation is able to swing the focus gently back to the groove, to the pocket where the flow of information and ideas converge in meaningful transference. Shelby shifts easily between topics. Be it the symbiotic connection between Ellington and Strayhorn, music in general, the Civil Rights Movement, or even sports, the wellspring of his creativity is centrally derived from the Black experience.

"I do lead an orchestra and various ensembles and most of the work I do is really inspired by the Black experience, some of which is of the holocaust nature. For example, I composed a suite around the life and work of freedom fighter Harriet Tubman."

Here Marcus Shelby makes reference to one of many commissioned works he has written in his career. His piece, "Harriet Tubman," was researched while he was a

2006 Fellow in the Resident Dialogues Program of the Committee for Black Performing Arts at Stanford University. The piece evolved into a two act musical opera that was also released on Cd in May of 2008 on Shelby's own Noir record label.

In an interview with the San Francisco Chronicle's Jesse Hamlin first published on 10/15/07, Shelby explained the genesis of his interest in Harriet Tubman. He said it was sparked initially when he was a youngster by a book given to him by his mom on Tubman, the 'Conductor on the Underground Railroad.' As an adult, Shelby read the 2003 biography on Tubman, "Bound for the Promised Land: Harriet Tubman, Portrait of an American Hero," written by Kate Clifford Larson. In it, Shelby discovered Harriet Tubman's close relationship to music, specifically how she used coded spirituals to communicate escape messages to slaves planning to join her on journeys north to freedom.

Another project close to the heart of Marcus Shelby is his piece *Blackballed; The Negro Leagues and the Blues*. This is how he described it for *Cadence*.

"Blackballed was a fun and glorious project as it gave new life to the Negro Baseball Leagues and legendary players like Satchel Paige and

Interview: Marcus Shelby

Josh Gibson. It combined two passions of mine. "I'm sort of a self-declared baseball historian, so I love baseball, but there's also Blues and Swing and the similarities that intersect within our country when it comes to the evolution of the Blues, when it got its footing in the late 19th century and the evolution of Black baseball. Black folks have been playing baseball, pretty much as long as White folks in this country." When this writer chimed in with, "Yeah ever since Abner Doubleday invented it," Shelby quickly straightened out my skewed version of baseball history.

"Well actually, that's the myth. I don't wanna get too far off the rails here but Doubleday was a military person who had witnessed a game and while watching, notated the rules. Now the thing is, the true history of the invention of the game was glorified and fantasized because they tried to attach the prestige of someone in the Union Army as being the inventor of this national pastime. The truth is, this game had been going on under different names, for some time since before the Civil War, if not under the same rules, then rules that were close. It was called Rounders and also Townball, which was similar to Cricket. So there were all these variations that had nothing to do with Abner Doubleday. The rules of baseball that we know and understand now were birthed by the New York Knickerbockers Club, a gentleman's club, a baseball society. Abner Doubleday gets a lot of credit, but my point is that the actual structure of segregated baseball, where Black people finally said, "Ok, if you're not gonna let us play in the Major Leagues anymore, (because the last Black person to play in the Major Leagues before Jackie Robinson was Fleetwood Walker in 1884) then we're gonna start our own league. The Negro Leagues were started by people like Rube Foster and other Black baseball club owners at a time when Blues and Swing music, which became Jazz, were popular in African-American culture. The baseball players stayed at the same hotels as the Jazz and Blues musicians. The musicians and athletes had to deal with the same sort of infrastructure; from ownership to promotions, concessions, travel, etc. Parallel industries, if you will. Blues and Swing, bats and swing, there's this sort of celebration and buoyancy of the style that was unique to Black life. Some of it is sad and some of it has to do with the songs that have helped us in the struggle."

Marcus Anthony Shelby was born on February 2, 1966 in Anchorage, Alaska. His family soon moved to Memphis, then finally settling in Sacramento.

"My dad was stationed in Alaska and that's why I was born there. We left a year after I was born. We lived in Memphis, Tennessee for awhile and finally settled in Sacramento when my dad was stationed at McClellan Air Force Base. I was a four sport athlete in high school; football, basketball, track and baseball. I did music in church, but really didn't consider music as any sort of career path, because I didn't know anybody that did it professionally. I wanted to play professional basketball. I was really excited about that because as a kid, I saw

Michael Jordan. That was my era. I got a basketball scholarship and went to Cal Poly and played for four years while I studied electrical engineering. In my senior year, I saw Wynton Marsalis on kind of a whim. My dad told me he was coming to town and encouraged me to check out this young trumpet player. I wasn't really into Jazz. I was like, into whatever was popular.

In addition to church, I played in high school but I wasn't this kid who was on track to become this Jazz musician. So when my dad told me to go see Wynton Marsalis, I didn't even know why, I had no interest in the music. But I thought it would be an excellent idea for a date. So I took my date and man, from the first note, I forgot about my date! I got hooked on the music. It hit me upside the head. I had never heard or experienced this before. Half of it was the music, but the other half of it was the image. They were wearing suits. Wynton was articulate. There was a certain reverence and respect for the music that made me go, 'Whatever that is right there, I want it. I want to be that. I want to carry that.

After that, I started listening to the music. I didn't even start playing again right away. I started listening. And a year later, I saw Marsalis again at the Long Beach Jazz Festival. Bob Hurst was on bass, Jeff 'Tain' Watts was on drums, Kenny Kirkland on piano. I'll never forget that concert because Bob Hurst broke a string and just kept on playin'. After the concert I said to myself, 'Alright, I have to join a church.' I went out and got a bass. I hadn't played in four years and I wasn't good at first. I had a lot of energy and excitement but my technique was not good at all. Way behind. But there was a burning passion inside me that insisted I pursue this. I dropped electrical engineering after I graduated and came to L.A. I found Billy Higgins and joined his workshop at the World Stage performance space. I applied for a scholarship to Cal Arts in order to study with James Newton and Charlie Haden. I got it and my whole life changed. That was 1990 and I never looked back. I came to San Francisco in '96 after spending six years in L.A. I had a group there called Black/Note with Willie Jones III, James Mahone and Eric Reed. We did four records. The ironic thing is, in '94 we got signed by Wynton Marsalis' manager and ended up opening for him throughout the U.S. and Europe. To this day, Wynton and I are friends. That was a full circle moment for me."

Circular orbit or straight ahead trajectory, Marcus Shelby's creative output and achievements are momentous and diverse. As bandleader of his first professional ensemble effort, Black/Note, the band had record deals with Columbia and Impulse. When he landed in San Francisco in 1996, he seemed to plunge headlong into creating his own *métier*. Crafting music astride themes that embrace social awareness and justice. Without shame or prejudice he declares, "For me it's just one way to learn about my history. To create projects around it that require me to go out and research and ask questions about. The music is really the final product and actually the thing that takes the least amount of time. Getting the information and having it sort of live

inside of me takes the most time. I've had my orchestra now for twenty years and it is the vehicle used to express it when it comes out. Because of getting really close to the subject matter, to me it's almost like what you might call a character actor who lives the life of a civil rights activist.

I did a project entitled *Beyond The Blues: A Prison Oratorio* on the prison-industrial complex in this country. I researched that by going into prisons, gaining an understanding of how the prison industry exploded over the last forty years with mass incarceration, and then writing music about it. As I said, that's the easiest part because after the research, you understand the mood, the feeling, the rhythm, all those things that the music can describe within the context of whatever subject you are trying to talk about."

Another volatile historical topic tackled by Shelby is a composition entitled *Port Chicago*. It is a suite that reflects on the munitions explosion and aftermath that occurred on July 17, 1944 at U.S. Naval Base at Port Chicago, California. In all, 320 people were killed and another 390 were injured. Most were African-American who were the personnel assigned to loading the dangerous cargo on ships bound for ships seeing action in WWII. A month after the explosion, hundreds of African-American sailors refused to load munitions resulting in a charge of mutiny for 50 of them.

Shelby is quoted on his website, giving background on his perspective of the work and his compositional intent.

"The black sailors who lost their lives on July 17th, 1944 in a massive explosion at the Port Chicago Naval Weapon's Base were true, if unwitting, American heroes. The explosion drew investigation, which revealed Jim Crow-like racial segregation in the naval forces, involving disadvantaged, dangerous, and ultimately deadly working conditions for black sailors. In response to the public exposure of these truths, the Navy quietly desegregated its ranks; in 1948, President Harry Truman desegregated all U.S. armed forces. Ironically, the Port Chicago tragedy revealed and corrected a grave injustice, and brought America closer to equal justice for all, the very foundation of true democracy. Indeed, these sailors' lives were not lost in vain. "*Port Chicago*" the composition is an abstract representation that chronicles the story of these African American sailors. It pays homage to the men and to the sacrifices they made for the moral development of their country. It also honors the survivors—those who have had to bear the burden of history's continuing injustice. "*Port Chicago*" hopes to again shed light on those injustices, and to join the efforts to exonerate the survivors."

Another unique representation of Shelby's skills is the collaborative play for which he composed the music, *Isfahan Blues*. The storyline of the play, written by Iranian-American playwright Torange Yeghiazarian, is a fictionalized account of a relationship that developed between a member of Duke Ellington's band and an Iranian actress, when President Kennedy's State Department sent Ellington's aggregation on a goodwill tour in 1963 at the beginning of the Civil

Rights Movement in the U.S. and the height of the Cold War. With a solid past behind him and the promise of a continued bright future ahead, Marcus Shelby has established a comfortable rhythmic pace to his life. In May of 2019, Shelby begins a two-year term as a Resident Artistic Director at SFJAZZ. His first show features author Daniel Handler and will examine the Blues traditions in San Francisco neighborhoods, tracing their development from the Barbary Coast period to present day.

His second show will present his quintet in performance with Professor Angela Davis in a dialogue entitled Blues Legacies and Black Feminism (from her book of the same title) which sheds new light on the legacies of Ma Rainey, Bessie Smith and Billy Holiday.

"I actually have a lot of off days," says Shelby. I'm fifty-two years old. At this point in my career, I've gone from gigging and playing everyday, seven days a week, somewhere, you know, Have Bass Will Travel, all kind of gigs for twenty-somethin' years. So now, I'm workin' on projects that allow me to spend multi-years developing them. Some of those years are strictly research. Many of my projects are works in progress. I might do smaller, ensemble versions of big band pieces I've written and do presentations in a public space where I can get feedback, or even share elements of a larger final piece. I've done that, pretty much, with every project that I've had over the last twenty years. So, some of that is daily work, some of it, not so much. I've developed my work ethic so that I'm not always playin', not always teachin', not always writin'. There's also times when I'm not doing music at all. I spend a lot of time at the ballpark. I spend a lot of time at school activities with my kids. I've also been on the Arts Commission for the city of San Francisco for going on six years."

The response to what was intended to be the last question for Mr. Shelby to share a little about his compositional technique goes a little deep. "Yeah, I play piano and have a nice one at home. I have drums, a couple of basses and guitars. To answer your question, if I'm creating original music, you know, a lot of what we understand about composition is not so much the melody that we remember. There are certain melodies that are just memorial. We walk away, we never forget it. Like for example Body and Soul is a beautiful melody. Where the work goes in for a big band composer is the orchestration and arranging. And for that, you don't need a piano. You just have to understand harmony, obviously. You have to understand rhythm, all of those compositional tools. You have a piano as a tool. You'll want to work out harmonic and melodic passages. But after awhile, after so many years, it's like being a chef. There are certain things you've done over and over again that you're able to cull from and because you've done it so many times, you know how it's going to sound. When I started writing for a big band, I didn't know anything at all about it. But I was so in love with Duke Ellington's music. It hit me hard. I spent the first six years of my career just playing Coltrane, Miles Davis and Monk. To me, at first, Ellington was old hat, not as immediate, at

my own juvenile level, at that point. The irony is, if you ask any old veteran of the music who to listen to, they say Duke Ellington. When I first played Duke, it was like, 'Where is it at? I don't get it. When I put Coltrane on, I heard that right away.

But after a while, like anything else in life, you can swim on top of the ocean, but when you swim deeper, you understand that's where the richness of the life force is. Not the stuff that floats on top of the ocean. Now, I'm not sayin' that Coltrane and them are junk. The deeper you go in the water is where you find Louis Armstrong and Bessie Smith. And if you swim deep enough, Buddy Bolden.

So, at some point I hit a wall like we all do and had to go to Ellington. It was like I opened up this door and found this unlimited amount of information that I felt I needed to get. And then it put all the John Coltrane, Miles Davis and Thelonious Monk stuff in perspective. It made it even richer for me. Ellington's stuff was the life force. Bessie Smith was the ultimate life force. Everything really came out of her. So I just kind of fell in love with Ellington and wanted to write exactly like him. So how could I do that? I didn't even have a big band.

I started learning and playing Ellington's music, part by part. I started collecting scores. I got over two-hundred, close to three-hundred scores that I've collected over the years and I've studied them. I started collecting classical scores so that I could study instrumentation and learn how the great Classical composers used it. Then I got into Billy Strayhorn. I discovered that despite their symbiotic connection, musically Ellington and Strayhorn were very distinct. Now, I can listen to an arrangement by either of them and know right off whose arrangement it is."

At this juncture I ask Marcus Shelby who had the most affinity for the Blues? Ellington or Strayhorn?

"I would say neither one of them did. I think both of them grew up in what was called the East Coast Blues. It wasn't as authentic as the Mississippi Delta Blues or the King Oliver, Buddy Bolden Blues of New Orleans. The East Coast Blues was sophisticated, academic Blues. Ellington was from Washington, D.C. Strayhorn was from Pittsburgh. They did not come out of the fountain of Blues that informed Louis Armstrong. But they were practitioners of the Blues and could compose beautiful Blues melodies that could go over Blues changes. Between the two of them, Ellington would be the one that had the most Blues sensibilities. Strayhorn was more of an impressionist. You could hear it in his playing and writing. He was really refined. Where Ellington wasn't as refined as Strayhorn, Strayhorn had developed an amazing ability to write in a really light way. None of his arrangements are heavy or overwritten. It's well-balanced, with a certain ease and comfort to it when you look at it and listen to it.

Of course, there would be no Strayhorn as we know him without Ellington. If you listen to how Ellington's music evolved over the years, it becomes evident that he is just a pure genius. While he didn't have the technical skills that Strayhorn had, the way he was always able

to land in the right spots was genius. I've studied Duke Ellington for twenty-five years. I can't tell you a lot about a lot of things, but I can tell you a lot about Duke Ellington.

One thing to know about Ellington is that he grew up in two different churches. His dad went to one church and his mom went to another one. So he got two different musical experiences through the church. On the other hand, Billy Strayhorn did not grow up in the church. That's a very important distinction. The foundation of the two different composers are informed from two different histories. Ellington was all about call and response. Billy Strayhorn was listening to Debussy, Liddell, Tchaikovsky and Chopin. That's why his writing had that impressionistic element to it."

There you have it. Marcus Shelby is San Francisco's cosmopolitan man. Bandleader, Historian, Researcher, Collaborator, Artistic director and Arts Commissioner. Quoted in a Bay Area newspaper on why he chooses to live in Francisco as opposed to say, New York he said, "In New York, I'm not sure I could've built the vision. This is my city. This is where I am. My kids go to school here. I work in the schools. I believe in them."

Somewhere on the planet there are probably students who will eventually discover Duke Ellington, Billy Strayhorn as well as Marcus Shelby and perhaps study them all intently with that burning passion that Shelby referred to. We can only imagine what kind of contributions to the music these students will make. That music will come to be in time, or, as Ellington himself wrote *A Hundred Dreams From Now*.

For more information on Marcus Shelby, visit his website www.marcusshelby.com

**Marcus Shelby's Dukedom;
Arrangements for Social Change PART TWO**

In discussion with Marcus Shelby about his extensive study of the realm of Duke Ellington, Shelby hypothesizes on the symbiotic relationship between Duke and Billy Strayhorn.

"One thing to know is Ellington had a doppelganger in the form of Billy Strayhorn. The prolific output capacity of two composer arrangers allowed them to constantly have work. In January of 1960, Ellington's producer, Irving Townsend, Billy Strayhorn and Duke, came up with the idea of reenvisioning the Nutcracker Suite. So, six months later, they were in the studio. In the meantime, Ellington was in L.A. and Strayhorn was in New York. Billy Strayhorn did most, if not all of the work. All he did was write and arrange. So when you have two cats with that solid work ethic, you get a lot of work done. This was really a fertile period for them. They did the Far East Suite as well as Such Sweet Thunder and others around that time. There was a lot of work going on, in the form of suites, tone poems and extended compositions. The Harlem Nutcracker was one of the best that they did."

The conversation shifts here, to the challenges of playing Ellingtonian compositions. Shelby's own orchestra tackled the Harlem Nutcracker this past December in performance at SF JAZZ.

"It's important music. It's one of those things where, I believe, that to do it really well, you must have a functioning band, where you can match the personalities with the music, because the piece was written for the personalities of the Ellington band. Not that you have to have an Ellington type band, but you must have players that fill the respective rolls; A good clarinet player and a flute player for one of the pieces. You gotta have a rehearsed band that's been around. You have to kind of imagine the personnel, not so much to recreate the solos. There's a great deal to imagine through the composed writing and as in all of Ellington's music there's space for soloing. You gotta really balance it out. Some of the solos are so memorial they've become part of the composition, you know? Like in Waltz of the Floreodores/ The Waltz of the Flowers and other passages that you might want to keep in there because it's become part of the character of the song. Note for note in some case. Like Duke Ellington's Take The A Train, for example. There's a trumpet solo in there, originally taken by Cootie Williams, that many people play exactly as he played it because it's become part and parcel of, and very characteristic of the song.

There are other examples of that in big band charts where the soloist plays note for note the original solo. There was a lot of so called jazz 'em up classics of the period from the '30s on. This was more than just that. This was really creating full-fledged compositions with the vitality of an original that carried Tchaikovskyian themes. And that's

where they were so successful because, these themes are not note for note, but you can hear them. Like with the March Of The Sugar Plum Fairy, or even what Duke calls Volga Vouty (The Russian Dance). You can hear the the theme but it's slowed down to Swing or syncopation. The aroma of the original theme remains, tut there's going to be some Swing added to it. Tchaikovsky might've used a triad or a simple harmonic background. Ellington and Strayhorn are using the language of Blues or Swing.

The conversation pauses there as Shelby reflects on culture and definition. He does not define himself as a Jazz artist. "I don't really care about the Jazz word. That's a word that Europeans came up with. I'm more attuned to the Blues because that came out of the history of Black people. That's something you can't buy, sell, control, move or market. You can't do that. Though they've done it with Jazz successfully and it has its own space in the marketplace where it's being exploited.

Now, various styles of the Blues have been exploited as well. But I'm talkin' about the Blues that are connected to our spirituals, freedom songs and work songs, that are the foundation of Black music and by extension, all American music. Not the genre of the Blues, the B. B. King and all that. They own that too. I'm talkin' about something that they can't steal or take. They can steal Rap music, but they can't steal Hip Hop cuz that's cultural, like the Blues. Jazz is not cultural. It's a made up word that means nothing. Duke Ellington, Louis Armstrong, Charles Mingus all HATED that word.

The word Jas was a predecessor to the word Jazz. Do you know that the first reference to the word Jazz was in a baseball article? It was 1913 or so. The San Francisco Seals were playing a game and getting beaten horribly and the writer of the article wrote, The Seals seem to have lost their jazz...Which meant their pep, speed and sense of improvisation. That was the first use of the word in popular writing. And then it became associated with the music, I'm from that school that doesn't appreciate that term, though there's nothing we can do about it at this point. It's all over our institutions and buildings.

I've never called my music Jazz, myself a Jazz musician, or my band a Jazz orchestra. I can't stop people from naming it that way, but for me, I don't position it that way. I call it an orchestra. We play Blues, Swing, Afro-Cuban music, in essence Black music. Jazz? I don't know what that is. It's something that was created in the late '30s to market Dizzy Gillespie and them."

As the conversation with Marcus Shelby circles back to the subject of study, Duke Ellington, I ask him about Ellington's collaboration with John Coltrane.

"Well, in the '60s, when Ellington entered into the sunset of his life, they were trying to find these partnerships in recording situations, as he had reached the pinnacle of his career as a composer. He was super famous at the time. This is not Ellington still trying to make it. This is

Ellington, the institution. He'd been around forty years and was in his '60s. They were looking at Coltrane too, because he'd reached a certain level of fame by this time.

Ellington the big band composer, whose rhythm section was very central to his music, was now going to be paired with Coltrane's rhythm section, even though they both brought their own rhythm sections to the session.

For comparative purposes, Ellington also collaborated with Count Basie, Louis Armstrong and Charles Mingus at different times. To use sports analogies, it was like using different infields, different backcourts or backfields which allowed the music to be heard in a different way. That's what I find most impressive on the John Coltrane collaboration. That they both maintained their own sound and their own space while playing with different associations."

We finalize our conversation on Marcus Shelby's Dukedom by talking about the art of bass playing, bass players and other musicians who influenced him. Marcus studied under Charlie Haden.

"That was my teacher in '91 and '92. He was a beautiful cat, very humble and giving. You know, he was Charlie Haden, the famous bass player back then. It was at the point in his career where he was being rejuvenated. His career got a big boost in the early '90s and he eventually signed with Verve Records. He put together a quartet and put out a number of records. At that time he was teaching at Cal Arts and I was just lucky enough to have gotten a scholarship to study there.

And you know, the reality of it was, it was boring a lot. It's not like I saw him every week, but I do remember some really good interactions with him. That was 27 years ago. I'm a different person, I wasn't that good back then. He had no reason to be nice to me, but then he was getting paid to teach. He was generally one of those cats who was just kind to everybody. He gave me words of encouragement. Not only that, he gave me strings. He was super-nice, but he can't compare with Billy Higgins though, as far as influence and impact. I want to be clear about that. Billy Higgins was the man for me."

Shelby also talked about the influences of Charles Mingus, Ray Brown, Paul Chambers and Jimmy Blanton. "I try to be influenced and learn, borrow, steal or take from all of them. I listen to Jimmy Blanton and Paul Chambers the most, foundation wise. Blanton was so proficient that Ellington started writing compositions specifically for bass because of that young man. Then there is Ray Brown, but I think Paul Chambers is the one who put it all together. His is the modern day approach to supporting and soloing. And he wasn't here that long. He didn't make age 40. Nonetheless, he recorded on a lot of important records, from Miles Davis to John Coltrane that are really good examples of his work, from which we can learn. So I take a little bit from everyone, but the ones whom I take the most from are Jimmy Blanton and Paul Chambers.

Book Look



THE ORIGINAL BLUES: The Emergence of the Blues in African American Vaudeville 1899-1926 by Abbott & Seroff. 420 pp. Softbound. Published by University Press of Mississippi. \$40.00.

Hot off the press in a paperback edition is this reprinting of the acclaimed third and final installment of their exhaustive examination of early Black Music in America by author/scholars Lynn Abbott and Doug Seroff. The hardback edition was reviewed by yours truly last year online and is available on page 220 of the 2017 Annual Edition of Cadence. This is an exact replica of that tome only a tad smaller in overall size and at a much more affordable price. Like a prized re-read or second listen to a favorite recording, this holds so many gems that it is almost impossible to not find some new insight or information on re-investigation. Thanks to the Mississippi Press for putting this out in a more available printing where it is hoped it will reach an even larger audience.

Larry Hollis

Reissues



ROSCOE MITCHELL
SEXTET
SOUND
DELMARK 4408

Ornette / The Little Suite /
Sound / Ornette (alternate) /
Sound (take 1). 70:13.
Roscoe Mitchell – as, clt.
recorder, etc.; Lester Bowie –
tpt, flgh, hca; Lester Lashley
– tbn, cel; Maurice McIntyre
– ts; Malachi Favors – b;
Alvin Fielder – d, perc. 8/10
&26/1966, Chicago, IL.

52 years ago (1966), Delmark Records (a label that was previously known for issuing premier blues recordings) released Roscoe Mitchell's *Sound* which was the initial recording that broadcast the music being made in Chicago by the AACM organization. Avant-garde saxophonist Mitchell was little-known outside of Chicago at the time but one hearing of this recording let the listener know that here was something radically different from what was being made at the time. It was different from Coltrane, Coleman, Taylor and the rest of the new jazz that was being produced in the early 60s. Yes, there were some shared concepts but mostly, this was a group of players who were tapping in on something unique. Here was a music that was exploring texture, unusual instrumentation (recorders, harmonica, little percussive instruments, bike horns), space and silence as devices as important to the music as solos and free group blow-outs. This was definitely something new.

The fanfare beginning the opening track "Ornette" isn't that shocking. The solos that follow are intense, the rhythm free and the obvious commitment these players have to this music, is very much in the tradition of the "new music" that came before. Perhaps the most unusual feature on this track is the moment when Lester Lashley (on cello) and bassist Malachi Favors engage in a dialogue.

The two tracks that followed however (there were only three tracks on the original issue), separated Roscoe Mitchell's music from what went on before. This is where the texture, the space and the little instruments all come to the fore. "The Little Suite" opens with what seems like a random phrase on harmonica played by trumpeter Lester Bowie. But it is soon revealed as a motif that returns several times. At one point a march intrudes, at another a free group improvisation comes to the fore. And it all seems at random. But in an interview in *Cadence* (2017) drummer Alvin Fielder mentions that (and I'm paraphrasing here) that though everything sounds random, they rehearsed the music for this session for a few weeks before recording and

Reissues

knew what they were going for.

The title track, which originally took up an entire side opens with a somber theme statement by Mitchell that opens into uncharted territory where each player seems to be wrenching sounds out of their respective instruments that had never been achieved before.

Members engage in solos, duos, trios and group improvisations. It's thrilling music that charted a distinctly new way of group playing that has become the norm for many of today's more forward-looking players.

This reissue restores the original analog mix and it sounds beautiful with every instrument distinct and clear. It also adds two alternate takes that have been released before. Interestingly the alternate "Ornette" follows the schematic of the originally released take but it seems a little bit messier and less focused. After the initial theme statement of the alternate "Sound", it branches out into some very different territory from the originally issued take.

Sound is one of the major documents of 1960s free jazz. It pointed another new direction that was carried on by forward looking players that followed. It's a record that should be in every adventurous listener's collection.

Robert Iannapolo

New Issues



FIVE TEN

CINCO UM ZERO

MOONDOG RECORDS

1. 88	4:14
2. SPRING	5:13
3. ENIGMA	6:28
4. VAMOS VADIA	6:16
5. SMELLS LIKE TEEN SPIRIT	6:00
6. RICE AND BEANS	4:51
7. D-TOUR	5:54
8. PRAYER	3:10

TOTAL TIME: 42:06

RECORDED APRIL 12-14, 2017

World Fusion group Five Ten is aiming for a large impact in their inaugural release, *Cinco Um Zero*. Climbing the snare laden ladder of success in music biz is a slippery slope for sure, but these guys have the goods.

All members have shared stages and studios with major artists too numerous to list here, but the band members are, Steve Carter keyboards, Jeff Narrell pan steel, Dennis Smith bass, Marquinho Brasil percussion and Billy “Shoes” Johnson drums. The die is definitely cast. (Sadly, it must be noted that the group’s original drummer on this recording, the hugely talented Joel Smith, passed six months ago. (RIP)

Now to the music. Opening track 88, immediately showcases the versatility of the group. There are snatches of post-bop avant-garde, straight ahead Jazz with the Trinidadian flavored pan playing of Narrell. Around the world in four minutes and fourteen seconds. Track 2 Spring finds Narrell’s pan playing against the backdrop of Carter’s vamping piano, creating a vibe of waking up after a winter of hibernating.

If we need some bass and drum Funk, and we do, track 3 Enigma is the ticket. Bassist Dennis Smith lays down a figure that drummer Joel, bites a smokin’ backbeat into. The pan and keys augment the riff, building tension throughout and finish with a final flourish.

Vamos Vadia is track 4. It is a mostly instrumental Reggae inflected pan paeon. Back in the mix are

perhaps Spanish lyrics for which this reviewer has no translation. Very cool runnin’s nonetheless. Standout track. In the words of Jeff Narrell, “Sometimes we like to take a tune that everybody knows and turn it upside down and inside out and make into something unexpected.” Track 5 is Five Ten’s remake of Nirvana’s *Smells Like Teen Spirit*. No thrashing metal here. A lush arrangement transforms this definitive Cobain classic into an instrumental ballad. For mature adults!

Track 6 *Rice And Beans* A tasty trip to the Caribbean where working class class fare on the menu tastes like lobster and caviar.

Track 7 *D-Tour* Steve Carter’s piano drives the opening statement of this piece. After a percussive interlude, Jeff Narrell jumps in and drives the rest of the way home.

Track 8 *Prayer* is the shortest piece on the Cd. A meditative closer that winds *Cinco Um Zero* down nicely. You may remove your ear buds when the music stops.

A superlative effort by some A list cats who know how to stay out of each other’s way. Bigger things may be in their common future.

T. Watts

New Issues



GUNTER BABY SOMMER BABY'S PARTY INTAKT 303

Apero Con Brio / First Shot
/ Special Guest No. 1 –
Danny Boy / Flinke Besen /
Second Shot / A Soft Drink In
Between / Inside – Outside –
Trip / Third Shot / A Little Nap
In Between / Special Guest
No. 2 – Der Alte Spanier /
Party Over – In A Sentimental
Mood. 55:45.
Gunter Baby Sommer – d,
perc; Till Bronner – tpt, flgh.
12/5-6/2017, Winterthur,
Switzerland.

German drummer Gunter Baby Sommer has had a long career in improvised music. He's not as well-known in the U.S. as he should be. The first recordings to make it here, the duos with pianist Ulrich Gumpert done in the mid-late 1970s, were released by FMP. In the 80s he was a member of Wadada Leo Smith's trio that also included bassist Peter Kowald and released several excellent recordings. His discography is dotted with many collaborations with musicians such as Cecil Taylor, Anthony Braxton, Irene Schweizer and many others. But since his emergence he's also released many recordings of his own projects.

Sommer's latest release is entitled *Baby's Party*. In honor of his 75th birthday, Sommer threw a party and only invited one guest: trumpeter Till Bronner. I'm unfamiliar with Bronner but he seems like an unusual choice. According to the liner notes and online discographies, he's associated with more mainstream projects. It's even noted Bronner appears courtesy of Sony Music. This seems a far cry from Sommer's alliance with the more outre elements of jazz.

But one need only listen to the opener "Apero Con Brio" to hear the sympatico musical relationship these two share. Sommer is on marimba and Bronner on flugelhorn. It's a beautiful match sonically and Bronner dances lithely around Sommer's patterns. On "Flinke Besen" a similar meeting occurs with Bronner on flugelhorn and Sommer switching to trap drums. Sommer toys with the tempo playing snappy brushstrokes while Bronner follows nimbly atop. Sommer and Bronner seem bent on making this as diverse a record as possible. Sommer has a large arsenal with him including chimes ("A Soft Drink In Between"), small tuned drums and kitchenware. "Second Shot" finds Bronner on a muted trumpet with Sommer accompanying solely on Jew's Harp. It's an unusual sonic treat. Bronner occasionally uses electronics, sparingly, to create echoing lines. The set ends with a parting take on Ellington's "In A Sentimental Mood" that seems to sum *Baby's Party* nicely. All in all a set of 11 duets between brass and percussion that maintains interest throughout the program.

Robert Iannapolo

New Issues



**HARVEY SORGEN
/ JOE FONDA /
MARILYN CRISPELL
DREAMSTRUCK
NOT TWO 977**

MY SONG / PORTRAIT /
LANDSCAPE / OUR OWN TEA
LEAVES / DREAMSTRUCK /
READ THIS / AREA 52 / BOTH
SIDES OF THE OCEAN / ON
BELLAGIO / KALYPSO. 56:41.
HARVEY SORGEN – D;
JOE FONDA – B; MARILYN
CRISPELL – P. 1/2018,
SAUGERTIES, NY.

One of the more interesting features among jazz musicians that emerged in the 80s and 90s was their willingness to mix and regularly interchange with players from other scenes, i.e. New Yorkers playing with Bostonians, Chicagoans playing with Europeans etc. And it's an approach that's still in effect and frequently produces great results.

Drummer Harvey Sorgen, bassist Joe Fonda and pianist Marilyn Crispell had played with each other in various bands but never in this particular combination. And it was an inspired move to play with each other in a piano trio. As a rhythm section they would be an ideal combination since they are three open players who could follow solo instruments and also prod them into uncharted territory. But on *Dreamstruck*, the three as a piano trio are a perfect distillation of Paul Bley's concept of the open-ended trio format, blending free improvisation and song-based material into a coherent program. The program here consists of six free improvisations, although "Both Sides Of The Ocean" sounds like Crispell is composing a tune on the spot with Fonda and Sorgen accompanying in the moment. Fonda brought two of his distinctive compositions: the moody, meditative "My Song" and the knotty, dense "Read This". The title track was written by Bob Windbiel and almost sounds like a distant relative to Coltrane's "After The Rain", a song upon which Crispell has previously left her imprint. The album closer, "Kalypso", was written by Paul Motian and takes the disc out with a fun romp.

The set plays to this trio's strength. The music changes kaleidoscopically, not only from piece to piece but also within each track. One never knows where the music is going next. There's almost a continual dialogue amongst the three players. Sorgen's masterful drumming is the backbone of the music and pushes it along with the most subtle of nuances. Each of his cohorts picks up the thread of what he's doing and takes it in their own direction. This is the first time the three have played as a trio but one hopes that they will continue with this format. As it stands, *Dreamstruck* is one of the finest piano trio recordings of 2018.

New Issues



VWCR NOISE OF OUR TIME

INTAKT 310.

CHECKPOINT / TRACK
AND FIELD / SPARKS /
THE SPACE BETWEEN THE
TEETH / TAG / SONGS
OF INNOCENCE / VWCR /
TRUTH THROUGH MASS
INDIVIDUATION / SIMPLE
CUT. 44:18.

KEN VANDERMARK – TS,
CLT; NATE WOOLEY – TPT;
SYLVIE COURVOISIER
– P; TOM RAINEY – D.
8/17/2017, MOUNT
VERNON, NY.

The personnel of Noise Of Our Time reads like a who's who of great musicians who emerged in the 90s. Reed player, Ken Vandermark, trumpeter Nate Wooley, pianist Sylvie Courvoisier and drummer Tom Raney have all led groups and recorded memorable sessions over the last 25 years. Once again, as above, all of these players have worked with each other before but never in this combination.

Performing under the name VWCR, each member except Raney contributes three compositions. Courvoisier's "Checkpoint" starts with an unaccompanied free tempo theme statement by Vandermark. When the other three enter it's in tempo and the two elements seem to be pushing and pulling at each other. It's Raney's drumming that holds everything together. When the piece finally falls together at the end with a group theme statement, it's a marvelous moment. Wooley's "The Space Between the Teeth" alternates droning lines played by the horns with silence and explosions from piano and drums to great effect. Although Vandermark is known for dynamic and aggressive compositions, "Simple Cut" is a surprise. It's a quiet, almost ominous sounding piece whose theme consists of a repeated motif. The piece moves forward with a staggered rhythm. Courvoisier finds a way to elicit dense chords out of the motif. And Wooley bends it all out of shape.

This is an inspired combination of players that sounds like they've been playing as a unit for a long time. The pieces are true group performances with each player giving the music their distinctive voice.

Robert Iannapolo

New Issues



RICH HALLEY 3 THE LITERATURE PINE EAGLE 011

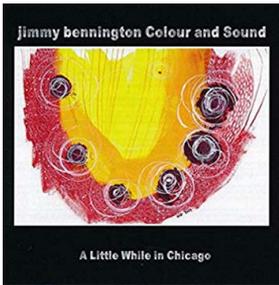
Little Willie Leaps / Misterioso
/ Chano Pozo / Broad Way
Blues / High Powered Mama
/ Mood Indigo / Brilliant
Corners / Motherless Children
/ Pussy Cat Dues / Kingdom Of
Not / Someday You'll Call My
Name / Law Years. 57:55.
Rich Halley – ts; Clyde Reed
– b; Carson Halley – d. 8/26-
27/2017, Portland OR.

Seems like saxophonist Rich Halley can be depended upon to issue one album per year but he has a tendency to mix up the group formats. After a quintet date with him sharing the frontline with reed player Vinny Golia and trombonist Michael Vlatkovich (2016's *The Outlier*), he followed it up with a reeds - flutes/drum duet with his son Carson Halley (2017's *The Wild*). His current release, *The Literature* is the first with his regular trio of bassist Clyde Reed and Carson Halley since 2005's *Mountains And Plains* (when the drummer was Dave Storrs). Halley is a composer in his own right and his albums consist of mostly original compositions. But for *The Literature* he decided to explore a dozen of his favorite jazz and blues tunes with the trio. Some are famous: Ellington's "Mood Indigo", Monk's "Brilliant Corners" and "Misterioso". But there are some lesser-known selections: Sun Ra's "Kingdom Of Not", Mingus' "Pussy Cat Dues" and Jimmie Rodgers "High Powered Mama".

If you're unfamiliar with Halley, he's a tenor player with a big, burly sound that's uniquely his own but there's a Rollins-esque orientation to what he does. One listen to the opener, Miles Davis' "Little Willie Leaps" lets the listener know what they're in for. Halley digs into these tunes and he mines them for all they're worth. But he rarely goes for the obvious approach. On "Kingdom Of Not" he focuses on Sun Ra's penchant for a gospel groove. On Mongo Santamaria's "Chano Pozo", although the rhythm is prime (with Carson Halley's drums given free rein), his saxophone explores the melodic properties inherent in the theme, not something one automatically thinks of when they think of Santamaria. He approaches "Mood Indigo" by refashioning his sound a little bit adding a bit more vibrato and smoother phrasing. There's a lot to listen to on *The Literature*. And if one is looking for a set redolent of the jazz tradition but investing it with a personal contemporary vision, look no further than this release.

Robert Iannapolo

New Issues



JIMMY BENNINGTON COLOUR AND SOUND A LITTLE WHILE IN CHICAGO CIMP 417

IT'S MY MOTHER-IN-LAW'S
BIRTHDAY / SAXOON /
GERMAN WALRUS WINE
/ TWO FASCINATIONS / A
LITTLE WHILE IN CHICAGO
/ BLUES FOR J.C. / A DANCE
FOR KEIKO / WHO DOES SHE
HOPE TO BE?. 72:04.
JIMMY BENNINGTON – D;
FRED JACKSON – AS, SS;
JAMES CROSWELL – TPT; ED
SCHULLER – D. 9/17-18/2012,
ROSSIE, NY.

Drummer Jimmy Bennington has had a peripatetic existence. From growing up and early jazz experiences in Texas to a period on the West Coast and the Pacific Northwest, he seems to have settled in Chicago. When forming his band Color And Sound he recruited some local talent: reed player Fred Jackson and trumpeter Jerome Crowell both members of the AACM. And he added an old friend on bass, Ed Schuller. He put together a good group and he taps on their individual skills for A Little While In Chicago.

The program consists of originals by Bennington and Jackson, a couple of tunes by Bennington's cohorts from his Texas period and a Sonny Sharrock cover. It's a diverse and well-chosen program that each player seems to connect with. Jackson is featured on soprano and alto saxophones and it's his lithe tumbling soprano phrase that opens this disc on his humorously titled "It's My Mother-In-Law's Birthday". That phrase is followed by a solo interlude from Bennington and then a jaunty theme emerges before Crowell takes off on a solo that maintains the buoyant mood started by Jackson and Bennington. It's a great opening track. Bennington's "German Walrus Wine" percolates along on a 4 bar, 16-note descending phrase from Schuller that, along with Bennington's brushwork propels the music along. Bennington's drumming always has a nice subtle drive whether playing with brushes or sticks. There's a hint of a Latin lilt to "A Dance For Keiko". Jackson's "Blues For J.C." is based on Coltrane's "Mr. P.C. and is a feature for Ed Schuller. He has a field day with it. The album concludes with a version of Sonny Sharrock's "Who Does She Hope To Be" with Jackson (on alto) and Crowell's trumpet harmonizing beautifully on the theme, shading it for maximum impact.

A Little While In Chicago is a great indication of the state of Bennington's art.

Robert Iannapallo

New Issues



MAT MARUCCI TRIO INVERSIONS

CIMP 410

INVERSIONS / ETHEREAL

VOYAGE / LIKE JIMMY

(SMITH) / FILM NOIR /

FOOTPRINTS / CONTRAOLGY

/ AMADEO 1917 – QUEEN

RACHEL MELODY / BLUES

8 / RIFF FROM JAZZ

CENTRAL / BODDA-BOOM /

FRACTURED. 64:33.

MAT MARUCCI – D.; RICK

OLSEN – P.; ADAM LANE – B.

5/12/2013; SYRACUSE, NY.

Mat Marucci is a kinetic drummer of consummate technique and one with a plethora of musical ideas. He's recorded several albums under his own name since the late 1970s. Among his more high-profile recording gigs as a sideman were Jimmy Smith's *Daybreak* (2005) and John Tchicai's 1999 release *Infinitesimal Flash*. On the latter session he shared rhythm section duties with bassist Adam Lane and Lane now appears on Marucci's latest release *Inversions*. The piano chair is held down by Rick Olson, a pianist whose harmonic depth and adventurous soloing make him the perfect person to round out this trio.

The opening title track heralds that this is Marucci's recording. His drums are in the forefront setting the tempo and a rhythmic quirkiness that maintains the forward momentum. It's basically a free improvisation and as Olson and Lane fall in it shows just how in tune with each other these three are. "Ethereal Voyage" sounds like it has a kinship with "Poinciana" but Marucci invests it with a higher energy than the usual tempo at which that tune is usually performed. But not all is driving energy music. "Amadeo 1917 / Queen Rachel Melody" is a lovely ballad sequence with Olson meditatively picking out chords, Lane's bass roaming around in the underside of the piece and Marucci's cymbal washes giving everything a finishing sheen. Lane also gets a nice arco solo on this track as well. Olson's "Film Noir" is another highlight and moment of respite with dense almost expressionistic chords that never go quite where one expects it. It's all too brief, just the theme statement. It would have been nice to hear a fleshed-out version with solos but it sounds complete as it is.

Marucci's drumming is dynamic and never overwhelms the other two players. He composed all tracks except the two previously mentioned and a take on Wayne Shorter's "Footprints". This is a studio session recorded at the club Jazz Central, in Syracuse, N.Y. Later that night the group recorded a live date at the club that produced 2013's *Live At Jazz Central*. Interestingly, the only repeated track is "Amadeo 1917 / Queen Rachel Melody". *Inversions* is a unique set, separate from the previous release and it's well-worth hearing.

Robert Iannapolo

New Issues

MARION BROWN / DAVE BURRELL LIVE AT THE BLACK MUSICIANS' CONFERENCE, 1981

NO BUSINESS 109

Gossip – Fortunato / La
Placita / My Little Brown
Book / Punaluu Peter / Pua
Mae'Ole / Crucifacado / Lush
Life. 75:10

Marion Brown – as; Dave
Burrell – p; 4/10/1981,
Amherst, MA.

Alto saxophonist Marion Brown and pianist Dave Burrell were complimentary figures. Both emerged in the second wave of players who were following in the wake of the Coltrane-Coleman-Taylor axis of “new Jazz”. (Brown was on the scene a few years earlier.) Both could engage in free improvisation that could build to pitch intensity when called upon to do so. But both also had a deep, abiding respect and affection for jazz’ history. Although Brown’s alto sound had a contemporary harder edge to it, one could hear the influence of Johnny Hodges in Brown’s more lyrical forays. As for Burrell he could easily whip up a group frenzy with Taylor-like barrages. But he could also show off his more historical influences such as stride piano. Both sides were evident on the first album recorded under Burrell’s

name, *High with the free jazz blowout “East Side Colors”* with Sunny Murray on drums followed by the stride-centric “Margy Pargy” aka “A.M. Rag”).

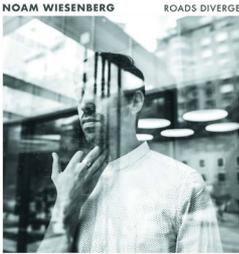
Brown was nine years older than Burrell and, in a sense, he took Burrell under his wing. Burrell’s first recording was as a member of Brown’s group on the album *Juba-Lee* (1966). And they renewed their relationship on and off over the ensuing decades. In 1981 Brown was supposed to play a duet with pianist Hilton Ruiz at the Black Musician’s Conference at U Mass., Amherst. When at the last-minute Ruiz had to cancel, Brown called Burrell and he was there. One would expect this to be a bit messy, happening in such short order. But in 1979, Burrell toured Japan as part of Brown’s quartet and they performed duo segments as part of their sets. But listening to the first moments of this disc, one gets the impression they just picked up where they left off two years ago and they were off.

The set consists of three Brown compositions, three of Burrell’s and two by Billy Strayhorn (a favorite of both). What’s evident is the affection that each has for the other’s compositions. On the opening medley of “Gossip / Fortunado” (two of Brown’s) after a long solo from Burrell during the “Gossip” portion, one can hear him edging closer to “Fortunado” and when he hits it, he plays the chords with such affection. It’s a marvelous moment. Brown is clearly fond of Burrell, the composer, as well. He has a way of caressing the melody line of “Pua Mae’Ole” that is among the most striking playing this listener has ever heard from Brown. Another facet of this disc is that it offers the listener the opportunity to hear the Burrell compositions from his opera *Windward Passages* (“Punaluu Peter” and “Pua Mar Ole”) expanded to the duo format. At the time of this recording they had only been available in solo interpretations.

It’s fortunate that this session was unearthed and released. It brings to light music that forms an important part in both players’ discographies. It’s 75 minutes of superb duet music of the highest order.

Robert Iannapolo

New Issues



NOAM WIESENBERG
ROADS DIVERGE
BROOKLYN JAZZ
UNDERGROUND
RECORDS 067
PRELUDE/RESFEBER/SHIR
LE'SHIR/WHERE DO WE GO
FROM
HERE/ROADS DIVERGE/
CAPRICORN LADY/DAVKA/
MELODY FOR
IDO/THE TOURIST 48:13
Wiesenberg, b; Philip
Dizack, tpt; Shai Maestro, p,
Fender Rhodes; Dayna
Stephens, ts; Immanuel
Wilkins, as, cl; Kush Abedey,
d; June 20-21, 2017
Brooklyn, New York

If you want to know where modern, post-bop jazz is headed and the young musicians whose hands it is in then go no further than Noam Wiesenberg and his friends on this debut record. He takes the strong foundation of Art Blakey's groups, the fiery exchanges and swirling overlaps of John Zorn and Dave Douglas in Masada, and the gorgeous compositions and soloing of the last Tony Williams Quintet and puts his own stamp on it. "Roads Diverge" is a very appropriate title for this project which branches off the main road into byways and pathways that offer new discoveries around every bend. Wiesenberg is a strong, assured, and articulate bassist, and his exquisite writing and arranging make the beauty and vitality of his talents shine, providing a platform for the entire ensemble to declare the praises of this timeless music.

Wiesenberg bookends the record with two satisfying solo excursions. The first, "Prelude," provides a majestic and portentous beginning to the journey, blending harmonic layers floating over his thunderous and spacious bass, a conjunction of heaven and earth. The final number, "The Tourist," the only non-original on this date, starts off pizzicato, then features overdubbed bowed lines followed by more pizzicato overdubbed over all that, creating a peaceful and pastoral resolve. The seven ensemble numbers that make up the marrow of this recording are what will leave you with many happy memories. "Resfeber," a Swedish word that signifies the palpating and anxious heart of a traveler about to go on a trip, captures the intensity and optimism of such a state. The horns briefly present the theme, followed by Shai Maestro with a creative, searching and propulsive solo. Wiesenberg is never competing for attention, content to support from underneath with a deft touch, and the colorful Kush Abedey drives the music with an assortment of accents and fills. The trumpet of Philip Dizack and the alto sax of Immanuel Wilkins take the music to another level. Dizack starts off measured and soft-textured with Wilkins floating in and out, darting here and there with a smooth attack. They build up their conversation with penetrating energy, ferociously wrapping their lines inside and outside of each other

New Issues

with daring and excitement. The theme is restated and then subsides. Overall a beautiful GROUP effort. "Shir Le'Shir," written for his niece, is a lovely, dreamy melody that in Wilkins's hands grows with passion and fire to a fever pitch, and then is gradually brought down from a boil to the tender, repeating theme. These young men sound like mature players who know how to listen and speak to each other. "Where Do We Go From Here" is another fresh exploration of modern jazz form. The piano jumps out with a repeating figure and staccato bursts, the horns again winding their way all around and through each other, Dizack particularly brilliant and the alto grabbing and pulling the listener in. The repeating piano figure transitions to a nice fade out. The title tune is cut more out of the classic hard bop mould, with Dayna Stephens providing a spare and thoughtful solo on tenor and Abedey leading the way down the diverging road. Wiesenberg introduces the rapturous "Capricorn Lady" with a beautiful bass solo, followed by piano and horns that sing the sensual and loping rhythm and melody. Wiesenberg enjoys working a groove behind the horns, this time Wilkins offering a warm and friendly clarinet wafting in the background. This tune reminded me of Tony Williams's lovely "Sister Cheryl." The bouncy and inviting "Davka" showcases another fleet-fingered solo from Maestro, with the trumpet of Dizack bursting through with great sound and command. Fender Rhodes sets the mood for the pretty and pleasant tribute "Melody for Ido." Again, Wiesenberg's writing and arranging stands out as original and very pleasant to the ear. The trumpet soars very high on this one, bringing the band and the song to a wonderful height and climax. The Fender restarts the whole thing out of a dissolve, the alto leads and then the whole ensemble swings and waves to passersby.

Mark Klafter

New Issues



**(1) ALEXANDER VON
SCHLIPPENBACH
GLOBE UNITY
ORCHESTRA
GLOBE UNITY – 50
YEARS
INTAKT CD 298**

GLOBE UNITY ORCHESTRA –
50 YEARS. 44:03.

Henrik Walsdorff, as; Ernst-Ludwig Petrowsky, as, cl, flt; Daniele D'Agaro, ts, cl; Gerd Dudek, ss, ts, cl, flt; Evan Parker, ts, ss; Rudi Mahall, b cl; Axel Dörner, tpt; Manfred Schoof, tpt, flgh; Jean-Luc Cappozzo, tpt; Tomasz Stanko, tpt; Ryan Carniaux, tpt; Christof Thewes, Wolter Wierbos, Gerhard Gschlossl, tbn; Carl Ludwig Hubsch, tub; Alexander von Schlippenbach, p; Paul Lovens, d; Paul Lytton, d. November 4, 2016, Berlin, Germany.

The origins of the Globe Unity Orchestra date to 1966, when Joachim-Ernst Berendt commissioned pianist Alexander von Schlippenbach to create a work for a large group in the free jazz idiom to be performed at the Berliner Jazztage festival, of which Berendt was the founder and musical director. Von Schlippenbach formed a 13-piece ensemble made up of members of the Manfred Schoof Quintet and the Peter Brotzmann Trio, both noted German groups in the avant-garde area, plus five additional players, to perform his “Globe Unity” at the 1966 festival. Von Schlippenbach and the orchestra, with some differences in personnel, returned to perform there in 1970, 1976, 1986, 2006, and most recently for the 2016 festival, since renamed Jazzfest Berlin. Von Schlippenbach’s 2016 version of the Globe Unity Orchestra, which includes many of the most prominent free jazz musicians of Europe, is an 18 piece group, consisting of 5 reeds, 9 brass, piano, and two drummers, and includes three original members of the orchestra (pianist von Schlippenbach, trumpeter Manfred Schoof, and saxophonist Gerd Dudek). Representing the orchestra’s fifty year anniversary at the festival, this recording (1) presents music in the free jazz idiom which ebbs and flows for a performance of 44 minutes. As the music proceeds from boisterous to quieter moments and back, a listener may be struck by the ability of the musicians to play with 17 others in a spontaneous and interactive way and to continue this for a lengthy period. On the visual side, Richard Williams, artistic director of the festival from 2015 to 2017, comments in the liner notes on the striking effect of soloists and groups of soloists advancing to the front of the stage, which enhanced the intense experience of the live performance. The Globe Unity Orchestra has made two previous recordings on the Swiss label Intakt Records, in 2002 and 2006.

Don Lerman

New Issues



**(2) PEDRO GIRAUDO
& THE WDR BIG BAND
AN ARGENTINIAN IN
NEW YORK
ZOHO ZM 201804**

MENTIRAS RIADOSAS /
CHICHARRITA / LA LEY
PRIMERA / LAPIDARIO / EIR
/ DESCONSUELO SUITE:
PRELUDIO DE BOMBO
LEGUERO / MATE AMARGO
/ CON UN NUDO EN LA
GARGANTA / LA BRONCA.
55:34.

Johan Horlen, as, flt, cl;
Karolina Strassmayer, as, flt;
Olivier Peters, Paul Heller,
ts; Jens Neufang, bari;
Andy Haderer, Wim Both,
Rob Bruynen, Ruud Breuls,
John Marshall, tpt; Ludwig
Nuss, Shannon Barnett,
Andy Hunter, tbn; Mattis
Cederberg, b tbn; Pablo Held,
p; Paul Shigihara, g; John
Goldsby, b; Hans Dekker, d;
Bodek Janke, perc. November
29, 2016, Cologne, Germany.

(2) is a recording of a live concert from bassist and composer Pedro Giraudo and his New York-based WDR Big Band which was performed at the WDR Funkhaus in Cologne, Germany in 2016. Giraudo, a native of Córdoba Argentina who moved to New York City in 1996, has released eight albums as a leader including this one, with four on the ZOHO label. The six compositions of Giraudo on this album all have intriguing melodic themes and imaginative rhythms. His well-crafted arrangements contain interesting musical development, artful backgrounds to soloists, and feature all sections of the band. Alto saxophonist Johan Horlen's brilliant solo on the pretty ballad "La Ley Primera" is representative of the uniformly outstanding performances from the band throughout the program. Giraudo's four movement "Desconsuelo Suite" is a compelling work, from the urgent themes of "Mate Amargo," the pensive and tango-influenced sounds of "Con Un Nudo En La Garganta," to the exciting odd-metered rhythms and surging strains of "La Bronca."

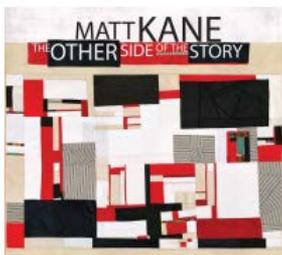
Don Lerman

Papatamus

REVIEWS OF CDS, LPS AND BOOKS

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

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. Mine is a small voice against media hype/print-ola but be assured neither friend or benefactor has influenced my judgements. My writings are my feelings and that which money can't buy. 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. Thanks and cheers, RDR



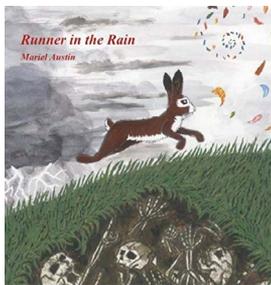
It's been a few years since MATT KANE [drm] recorded and his latest, THE OTHER SIDE OF THE STORY [Bounce-Step Records bsr-1002] is produced by drummer Micheal Carvin. Kane's quintet [Vic Juris-gtr, Peter Schlamb-vbs, Klaus Mueller-keys, Mark Peterson-b] plays 11 originals [66:47]. Drum is the main constant here, for when not soloing, Kane's underpinning—be it on symbols or back beat and percussive snaps, is clearly evident and tasteful. Schlamb's vibes are bright and owning no particular style. On some tracks the band goes electric, which brings an easy listening feel to the music. Fade outs are used on some ends, and for me, almost always cheapens a date [5/16-18/18].

Drummer BEN GOLDMAN has issued GLEN GOLDMAN & THE PHILADELPHIA 5 [no label 796017 599780]. It's a confusing title and nowhere is there any explanation on the liner note less and dateless CD. After a little research I was not able to find out anything about the band [Sam Nobles-b, Kevin Cross- gtr, Blayne Salerni-tpt, Andrew Bedell-ts, Ian Kurlan-vbs]. For the 4 originals [39:23] Goldman is credited as composer and arranger. The drums are less pronounced than on the Matt Kane CD and the music is more crowded. One piece "Klezmerica" has an eastern sound and rhythm about it and may suggest this is an Israeli group. Excellent group.

NEW BEGINNING [SteepleChase Records sccd 31861] is the name of BURAK BEDIKYAN's [p] forth recording for SteepleChase, his first since



Papatamus



relocating in the USA from Turkey. 11 of the 12 tracks [69:13] are Bedikyan originals, “Stella By Starlight” is the only standard. The trio [Jay Anderson-b, Adam Nussbaum-drm] does a nice job ad-libbing, as Bedikyan did not bring music to the date and had only just met Anderson and Nussbaum for the first time and the group had no rehearsal. There are times when you can “hear” acclimating during a piece, but it is hardly noticeable as all are fluent with bop. What is noticeable is that Bedikyan creates some very nice melodies as he plays. Lyrical and subdued, a fine get together.

Trombonist MARIEL AUSTIN, graduate of Cal State and New England Conservatory, has put together what she calls her Rock-Jazz Orchestra and issued an EP of 5 tunes [39:35] called RUNNER IN THE RAIN [Futura Production Records msa-001]. Calling her orchestra Rock-Jazz is a misnomer, as while there are rock elements, the fact is, this is a jazz band and features Noah Preminger; a strong established player that has been noticed for both his tenor strength and taste. At one time Austin was associated with the Clare Fischer group and later, at NEC, George Russell. The influences are clearly heard. On two of the tracks, Austin lends her voice not so much as a feature but as part of the band’s sound. Not sure why this is called an EP, it is a term applied to LPs when a record was issued as part of a larger whole and usually as 45 RPM not 33 1/3 RPM. Short but excellent.

JASON ANICK [violin/ man] has issued RHYTHM FUTURE QUARTET, AND FRIENDS [Rhythm Future Quartet Records 700261 470221]. This delightful CD opens with one of Anick’s originals, and as many Django-esque records do, in the always joyful Hot Club Of France musical style. This quartet [Olli Soikkeli-gtr, Max O’rourke-gtr, Greg Loughman-b] may start out with a nod to the Hot Club but then goes much further, all the while maintaining their infectious rhythms. There are 13 tracks [56:36] here: 8 originals by various band members plus compositions by Ellington, Django, Pettiford, Garoto and Joshua Redman. The music covers many styles, Latin, semi-classical and includes a torch song [“Solitude”] nicely performed by the talented Cyrille Aimée. If you’re a fan of the Gypsy jazz sound and not too much of a purist this will absolutely

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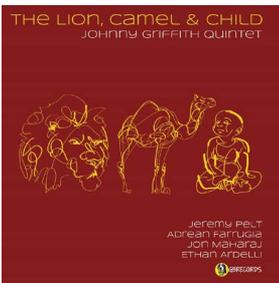
suit you. Other guests include a string octet, Hamilton De Holanda on bandolim and Stochelo Rosenberg on guitar.

Mainstream originally meant that space after swing and big band and before bop inhabited by folks like Roy Eldridge, Coleman Hawkins, Jo Jones, Clark Terry and so forth. Of course there is overlap as someone like Hawk legitimately belongs in sections from early jazz, big bands, mainstream, bop and also played with Coltrane and other free-jazzers. SNORRE KIRK [drm] and his sextet [Jan Harbeck-ts, Klas Lindquist-clt, Magnus Hjorth-p, Lasse Mørck-b, Tobias Wiklund-crnt] have issued a jam of a mainstream session from May 2018 called BEAT [Stunt Records stucd 18142]. The loudest echo is Ellington in sound on the piano. Kirk wrote the programs 9 tracks on this far too short [33:43] CD.

Tenor saxist, JOHNNY GRIFFITH has written all the music for a new CD, THE LION, CAMEL & CHILD [GBrecords 1919246 18669]. Recorded in September 2017, the quintet [Jeremy Pelt -tpt, Adrian Farrugia-p, Jon Maharaj-b, Ethan Ardrean-dr] do a fine job playing through Griffith's 11 compositions [60:57]. Griffith has a soft but deliberate tenor style and his writing is airy as opposed to dense with lots of space for individual sounds from each musician. My only complaint is the use of fadeouts, they are an unnecessary tool for ending a jazz tune, otherwise a better than average CD.

CJN Records has released SHED [cjn 1018/cjn002] by the JESSY BLONDEEL quartet [Gregory Leroy-grt, Nicholas Mahieux-b, François Taillefer-perc]. Blondeel plays tenor and soprano on this 6/23-25/14 date which may be the first release for the entire quartet. This is a rather quiet group with little range in audio over the 7 originals [48:03]. The music rarely offers any emotional excess though relative to their emotional governor they do, within their range, have peaks. Still the overall effect is one of restraint. Repeated listenings did little to sway my ambivalence to the music.

MIKE RICHMOND, a bassist who has made hundreds of recordings as a sideman and has finally put out a recording exclusively playing cello. This was hinted



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at on Andy Laverne's 12/16 date for SteepleChase. TONES FOR JOAN'S BONES [SteepleChase sccd31851] with Peter Zak-p, Jay Anderson-b and Billy Drummond-drm, is a February 2017 date. The program of 8 mostly familiar tunes [59:24], has Richmond playing pizzicato on about half of the date. If you're familiar with and enjoyed Fred Katz's playing with Chico Hamilton in the 50s, then you will enjoy this.



THE STYINGS OF CHAMPION [Champion Records 002] is a fine 2 CD set by singer, pianist CHAMPION FULTON and her trio/quartet [Fukusshi Taimakadrm, Hide Tanaka-b, Stephen Fulton-tpt/flg]. The only complaint I have about this release is the total time [83:09]. This 3/27/18 release could easily have fit an hour more and it sounds like the group would make good use of the time. Fulton has a small voice and there are times I'm reminded of Carmen McRae, Patty Waters and even Slim Gaillard. Having written that—no one would mistake her for any one of them. She takes liberties with lyrics, stretches out lines and at a moments notice changes tempos. She is fine pianist and the rest of the rhythm section is fluid and totally in the spirit and on top of things. On about half of the 14 titles, Stephen Fulton joins the trio on flugelhorn to great advantage. He is obviously influenced by Clark Terry and that bubbly sound is welcome to these already wondrous sounds.



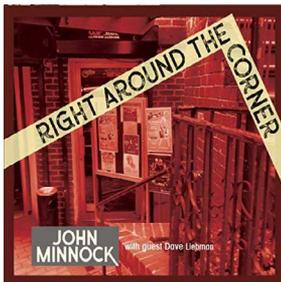
A cursory look at KIRK KNUFFKE's quartet [Steven Herring-baritone, Ben Goldberg-c.clt/clt. Russ Lossing-p] recording WITNESS [SteepleChase sccd31859] was promising. I have enjoyed many of Knuffke's recordings over the years and the thought of his recording in a small group with a baritone, clarinet and piano was intriguing. I put the CD on and the first track of 12 [66:24] was "Witness", a tune I knew as a folk song. It had a vocal on it. I looked at the tray card and no vocalist was credited. The next tune was "Lush Life" which again, had a vocalist. Then I made the connection that baritone did not mean the baritone sax instrument, but baritone as in voice. After listening to this December 2017 recording I feel the CD should have had Steven Herring as its head liner or at the very least—

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credited as vocal. Herring sounds like a singer with formal training but lacking the resonance I think a baritone singer should have. Not a jazz CD. Occasionally I get interrupted midway while listening to a CD and that recording by default automatically cues up every time I power up the system. Such was the case on SIMONE KOPMAJER's SPOTLIGHT ON JAZZ [Lucky Mojo Records 28941]. With a title like that, I expected to hear a singer from outside of jazz who now wanted to expand into jazz. My assumptions were wrong as this is very much a jazz singer and a good one at that. Kopmajer has chosen 14 tunes [64:23], a mix of standards and originals backed by Terry Myers-ts/clt., a Getzian influenced saxist and rhythm [Martin Spitzer-gtr, Paul Urbanek-p, Karl Sayer-b, Reinhardt Winkler-drm]. The originals by Kopmajer and Urbanek are quite good and offer solid material for other vocalists looking for fresh material, a lyric printout of the originals is included. Kopmajer is a smooth singer, warm with fine articulation. Years ago she made some recordings going just by one name, Simone. "Poinciana" is a highlight but "Struttin' With Some Barbecue" is a tune best left as an instrumental. That said, a fine vocal date worthy of your time and attention.



JOHN MINNOCK is a singer like no other; part cabaret—part saloon singer—part story teller. RIGHT AROUND THE CORNER [no label 888295 842044] features Minnock on a program of 10 tracks [44:05], a mixture of standards and originals. Minnock's voice is strained and plaintive which gives it an added quality when put into context coming from a gay singer dealing with LGBT concerns. He is backed by a small group of musicians including Dave Liebman who is very effective on tracks. This is a very nice production, my only complaint is "for full liners...", you're directed to go to a website. That aside, this is a new male singer to watch.



EVERY DAY BLUES [no label 191061 014362] is JOHN MINNOCK's latest effort. Here, he is backed by Bill Duffy or Enrique Haneine [p], Gavi Grodsky [gtr] and Carlos Mena [b] on 10 standards [46:50].

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This time there are liners and the same powerful sincerity expressed on the previous release. Minnock handles this material in an overly dramatic manner BUT, it is never over reaching and is very believable. May he never take formal singing lessons.

Next up is ALEXANDRA JACKSON; LEGACY & ALCHEMY [Legacy & Alchemy IT/IS Telcom LLC]. If you're a fan of Bossa, Brazilian, light jazz then get this 2 CD set produced by Robert Hebert. I'm not familiar with Alexandra Jackson but she is a fine and smooth singer and as an aside, the child of Maynard Jackson, at one time mayor of Atlanta, Georgia. There are 17 tracks [88:00] on this production, backed by The Bossa Nova Noites Orquestra of about 36 strings and things. Robert Hebert has done a masterful job in putting this together, it's well sequenced and flows rather seamlessly. Through the miracles of modern recording technology, historic cameo appearances, on one track each, slipped in-between the main body of music, are from Al Jarreau, Hubert Laws, Miles Davis and A.C. Jobim, Jackson sings throughout. I spent a considerable amount of time with this set as it's rich with music and text. If you're a fan of bossa get yourself this pleasure.



If folks are familiar with singer JOSEFINE CRONHOLM, it is probably for her work with Pierre Dørge or for the number of recordings she made with Stunt Records. EMBER is her latest [12/17] from Stunt [18122]. Cronholm has a whispering hologram of a voice and is responsible for both music and lyrics on the majority of the 9 tracks [50:33] here. The only standard is "Blackbird", which she sings beautifully and with lovely sustain. The quartet backup is very effective in a toned down manner with a gentle touch. A lyric print out is included.



DIANA TORTI pays a tribute to Jeanne Lee with ON A CLOUD [Slam 595]. Lee died in 2000 after decades of forging a path for avant singers and remains relevant today. On the ten, mostly wordless vocals, Torti is accompanied by Sabino de Bari on classical guitar, whose purpose seems mainly as a structure for Torti's improvisations. Torti has quite a

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lovely voice and is most assessable on the standard “Honeysuckle Rose”. Time to get out your Jeanne Lee Recordings. Recorded 4/5-8/18.

Speaking of JEANNE LEE, A-Side Records has issued THE NEWEST SOUND YOU NEVER HEARD [A-Side Records 0005], a 2CD set [109:55] of vintage European recordings from 1966 and 1967. These are duos with Lee and RAN BLAKE. This is classic stuff and is equal (and then some) to their historic 1961 duo recordings. 33 cuts of mostly standards and for Blake and Lee fans this is desert island grade. The fine liners from Danilo Pérez and Dominique Eade puts everything in context. If you are a collector of either artist, this is a must.

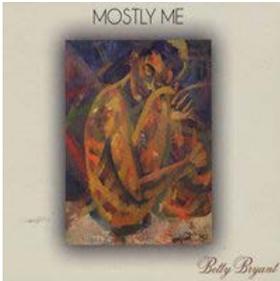
And speaking of RAN BLAKE [p], together, he and CLAIRE RITTER [p] headline ECLIPSE ORANGE [Zoning Records zr 1013]. This 10/7/17 concert is 20 tracks [54:05] that breaks down as follows: 5 solo Blake tracks; 1 Ritter solo; 9 duo piano tracks and 5 duos with Ritter and saxist Kevin O’Doherty. The material is mainly Ritter originals plus some standards mostly involving Blake. Ritter and Blake are two great individualist. Ritter has progressed solidly over 30 years, her last recording Soho Solo, is her most accomplished to date. Blake first recorded in the late 50s and has had intermittent periods of recording and recording silence. Perhaps this will reawakened a public more ready to embrace his quirky playing.

BETTY BRYANT [voc/p] is a singer from a different era, maybe the late 1950s. She is 89 years old and PROJECT 88 is her ninth self produced CD [Bry-Mar Music 677357 03752]. Her voice has at times a slight wobble as might be expected, nothing to make the listener uncomfortable but enough to remind you that this is no ingénue but a woman of some experience. There was a time when there were labels, like Concord, who would record artist like this; singers that had some character. Nestled in the 10 tracks here [45:19] are 5 originals and they are very good in both melody and lyric. She is backed here by some fine jazz drawn from a group of 14 musicians. There are other BETTY BRYANT albums still in print. First up: WHAT’S THE POINT? [BRY-MAR

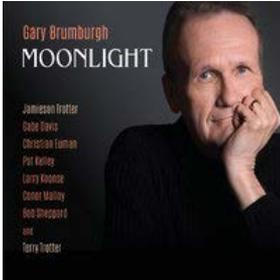


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02222], A trio date circa 1999. 12 tracks [47:45] that include 4 Bryant originals. Tom Gargano [b] and James Gadson [drm] make up the trio. This is a light affair with no real stretching out. A sense of blues and cabaret colors the delivery. NO REGRETS [BRY-MAR Records no number] has 12 tunes (2 originals) [57:09] and features Bryant's fine piano work. Backup comes from Gargano, Kenny Elliott [drm] and Robert Kyle [ts/flt] and gives some edge to this relaxed and fun session. ITERATION + [BRY-MAR Records 666175022720] is as the title indicates, a reissue of previous issues plus 3 titles previously unissued ["Soon It's Gonna Rain", "Keep Him Away From Me", "The Very Thought Of You]. It's a wonderful collection [73:05] and goes down very easy and I'd recommend it as a fine introduction to the pleasures of Bryant's singing and piano work. MOSTLY ME [BRY-MAR 888295 175869] is probably from 2014 and sports an evocative cover painting by Bryant, one more of her artistic talents. The 16 tracks [59:06] are solo Bryant (p/v) with the exception of one track where she is paired with Robert Kyle [ts] and one track paired with Tony Guerrero [tpt]. Three of the tracks are Bryant's original, one classical piece by Poulenc and the rest standard jazz fare. This CD is arguably Bryant's most intimate though not the most jazz infused. Overall listening to the 5 CDs, I'm impressed by the consistency, sincerity, delivery and the expanse of her talents. This is talent! CAN'T GET OUT OF THIS MOOD [Cafe Pacific Records 888295 826785] is the first release of BEVERLY CHURCH HOGAN. This undated CD was I'll assume, recorded sometime in 2018 and at the time when Hogan was 83. I only mention her age because there are only slight traces of it in her voice and she has an interesting back story. The story goes that she was offered a contract with Capitol and turned it down to focus on being a mother, wife and business woman, returning to singing in her 60s. The program is 10 standards [46:45] presented gently and without much bite. Her voice is pure and she is gently backed by; John Proulx-p, Ron Stout-tpt/flg, Graham Dechter-gtr, Doug Webb-flt/ts, Lyman Medeiros-b, Clayton Cameron-drm and Kevin



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Also on Cafe Pacific [888295 778565] comes GARY BRUMBURGH : MOONLIGHT

[888295 778565]. This CD is a program of 11 tunes [52:06] mostly from the pop world [Beatles, Sting, Jimmie Webb, Michael Franks, Kenny Rankin, etc] what saves these tunes from being just another average rendering is Brumburgh takes them as vehicles for jazz turning the familiar into hip. It is not earthshaking but it is a pleasant way to spend an hour. The recording gets off to a great start with "Day Tripper" which opens sparsely with solo bass [Gabe Davis] and then vocals come in before gliding into full on jazz with a tenor sax solo by the underrated Bob Sheppard. Other participants include Terry Trotter, Pat Kelley, Larry Koonse.

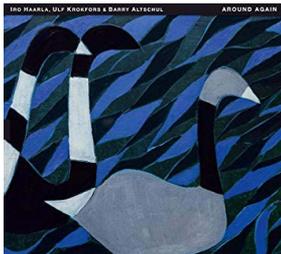
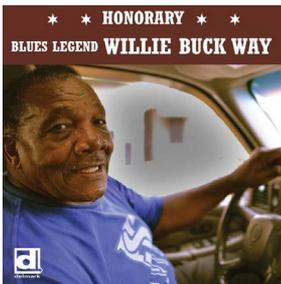
GARY BRUMBURGH's first recording was a CDr from May 26, 2006, released as UP JUMPED SPRING [Reega Records 101750-57]. The fact that this was issued as a CDr and his current release [Moonlight] is a CD might indicate that the first release did well enough to cover the cost of pressing a regular CD or at the very least got him the attention he needed for a label to "pick him up". On this release there are 12 standards [43:20] including "Boplicity", "The Song is You", "Mr.P.C.", "Lazy Afternoon". Even on tunes that are not jazz standards like "A Hard Day's Night", Brumburgh conveys a jazz ambiance: hip and fun. This is a jazz singer and, like Mark Murphy, Brumburgh does his own arrangements. Support includes; Dave Ferris-p, Chris Colangelo-b, Roy McCurdy-drm, Nolan Shaheed-tpt, Laura Mayo-voc. Pianist ALAN PASQUA has recorded in just about all settings and with a variety of leaders and it has been about a decade since he last recorded as a leader. SOLILOQUY [Gretabelle Record 192914 841265] is the fourth time Pasqua has recorded solo. He takes the 10 [53:00] standards at a slow even pace. I'm reminded of the pianist Don Shirley who also displayed an elegance in his playing, appreciated by a few devotees in the 1950s. The movie "Green Book" brought his music to a wider audience even if the portrayal of him and his story are being challenged. This is classy cocktail jazz which jazz fans should

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have the room for. Mister Pasqua, it's been a pleasure.

EDOARDO MARRAFFA has also issued a solo date [2018] this on tenor and soprano saxes. Marraffa has been on the scene almost 20 years and did his first and only recording in 2000. DICHIOTTO [Aut Records 040] has a lot of space in its 15 improvs [45:45] as opposed to a lot of silence, this is not a minimalist recording. This date is a logical progression that nicely builds up his improv solos. The space is not just silence but also an element in Marraffa's playing and one has the sense that he has a clear notion where he is going. Pretty nice listening. LYN STANLEY's sixth recording is an undated session featuring 17 songs [66:05] mostly associated with Julie London. LONDON CALLING [A.T. Music atm 3107] is a pleasant recording made even more enjoyable with the inclusion of the 21 page liners with detailed background notes on each tune by Scott Yanow. And Stanley does not try to emulate London musically though the attractive packaging does somewhat reflect in parts London's concepts especially her Calendar recording. Support comes from a group including Mike Garson-p, John Chiodini-gtr, Brad Dutz, Luis Conte and Aaron Serfaty- perc., no horns.

Delmark has issued a new CD by WILLIE BUCK [voc] called, WILLIE BUCK WAY [Delmark de 857]. This 10/1/17 & 1/11/18 recording comprises 10 originals and 7 covers [69:08]. Buck is a blues shouter, not up to par with the classic shouters. Second grade, which may be the best today. Backed by a handful of bluesmen, he is best with Johnny Iguana on piano. Pianist IRO HAARLA, wife and longtime pianist for Edward Vesala (d.1999) is an accomplished musician and here is joined by BARRY ALTSCHUL [drm] and ULF KROKFORS [b] for a 11/11/15 recording of Carla Bley's music AROUND AGAIN [Tum Records cd 054]. Once again Tum shows their respect for the music and art in general by presenting this music attractively with 35 pages of liners, including nice photos of the artists along with text about and by the artists. The notes about the music are by Amy C. Beal. Included also is text about Ole Kandelin, the graphic



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artist whose canvas graces the cover. On the 12 Bley titles [65:57] here, Haarla takes the lead throwing out musical dice and following the notes into various designs. Krokfors keeps a buoyancy to the music and contributes several nice solos as well. Altschul pins the music down with strokes and free playing under the group.

KIKOERU [Libra 215-055] is SATOKO FUJII's final [12th] release in celebrating her 60th year with one release per month in 2018. This release is with her 15 piece Tokyo Orchestra. It has been my feeling that her finest work, with some exception, has been with larger groups and this is no exception. Here she scores 6 compositions [60:10], 4 originals and 2 pieces by Natsuki Tamura. Some of Fujii's originals use repetition to build up tension to a point one might consider obsessive before making space for breaks, which enviably are filled by some wonderful free blowing. She also achieves a tension using increasing volume for added dynamic range. The 2 compositions by Tamura are looser and playful. This is an astonishing orchestra and they have turned out an astonishing fine CD as well. This effort rivals some of the great bands from Europe i.e. Globe Unity, London Jazz Composers Orchestra and so forth. Recorded 8/14/18.

In the liner of BRITTANY ANJOU's ENAMIGO RECIPROKATAJ [Origin Records 82774] she writes, I wanted this album to be a dimly lit romantic room. Recorded on 11/30/15 this to me is not what romantic etc. sounds like in the traditional sense. The 10 Anjou originals [57:35] here are mostly uptempo happy melodies conducive to actually listening, not smooching. Anjou's piano is practiced, but not stilted. Joining her to make up a trio configuration are Gregory Chudzik or Ari Folman-Cohen on bass and Nicholas Anderson or Ben Perowsky on drums. Track ten (Recorded 3/29/16) is superfluous electronic mix/composite of both "groups" which did not add anything to the enjoyment of the CD.

Pianist YELENA ECKEMOFF and drummer MANU KATCHE have issued COLORS [L&R Records cd 806151-26] recorded 5/2&3/17. Eckemoff first

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recorded in 2006 and this makes 13 issued CDs since that date. Katché has been recording since the late 70s and has done a considerable amount as sideman and leader for ECM Records. The 14 originals [79:54] are all composed by Eckemoff. It is clear that Eckemoff has chops to write and navigate the keyboard. The duos music is very dense and unemotional. On more than one listening the music has failed to involve me past the most basics of listening.

JON BATISTE's latest is HOLLYWOOD AFRICANS [Verve Records 8002869-02]. The slick poster-like insert with sparse liners and no recording dates suggests that Verve is marketing Batiste for a commercial following over jazz enthusiast per se. Batiste certainly can handle a piano, from boogies, to Jellyroll, to second line stomps to slow melodic melodies to which he often accompanies himself on vocal. He sings on 9 of the 11 tracks [41:41]. His voice is nearly a whisper and he is an engaging performer. The program is mainly standards, also uncredited and some of the tunes are perhaps originals. On some of the tunes there is a cello, drums, organ, choir and orchestra, uncredited as well. There is a taste here for everybody but not much nourishment. A slick production: jazz-lite.

BOB BALDORI [p/harm/voc] and ARTHUR MIGLIAZZA [p] bring to life boogie woogie on DISTURBING THE PEACE [Spirit Records 640668 347422]. Boogie woogie was very popular in the days of Meade Lux Lewis, Huey Smith, Albert Ammons and so forth. Characterized by a rolling left hand underneath a rocking right, Boogie is a form of blues that celebrates both art and life: the art of the "Professors" who brought it to the mainstream and the lives of the dancers who enjoy it. And while it is not the popular music of today it still surfaces from time to time as in the case here with Baldori and Migliazza. What we have here is essentially a stage show covering 12 titles [52:11] from the expected "Honky Tonk Train" to the unexpected "Sing Sing Sing". They call themselves, The Boogie Kings. A/B TRIO's TRIOLILOQUY [Chronograph Records 065] is a fine recording of free bop along the lines of early (1959-1961) Ornette Coleman. This is primarily



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due to Dan Davis' bluesy probing sax work and harmonies with Kevin Turcotte's trumpet, who is a guest with the trio [Thom Bennett-drms, Josh McHan-b]. Bennett is effective, keeping an irregular beat on muted toms through the 8 originals [58:18]. He and Davis work well together in keeping the music open and flowing. Much to honor here.

Tenor saxophonist IVO PERELMAN has again teamed up with Leo records to issue more recordings, this time it's with strings [Mat Maneri-violin, Mark Feldman-vln and Jason Hwang-vln] on STRINGS 1 [Leo Records cd lr 850]. The 9 improvs [73:50] here have a dense quality and avoid sounding like Bartok, as many free playing string groups do. Perelman plays his tenor much like a string, as he extrudes his sound with care from the sax in upper register fashion. A more controlled Ivo makes for a more relaxed listening than usual. Recorded 3/18. Maggie Nicols [voice], John Russell [gtr] and Mia Zabelka [vln] have collaborated on TRIO BLURB [Evil Rabbit Records hrr 27] on a 9/16/17 recording of 2 improvs [46:52]. Nicols' delivery is abstract a bit like listening to a foreign language. She is joined in the outing by two capable free players. Zabelka, who has recorded infrequently in the past 30 years, hears Nicols well and compliments her direction making it a rewarding combination. Russell is a subtle force and felt more on an intuitive level than distinctly heard. It is a together and in the moment trio. QUINCE DREAMS [Creative Sources Records 495cd] by ROBERTO DOMENICONI [p], JAN SCHLEGEL [b] and SHELDON SUTER [drm] was recorded 6/4&5/16 and is made up of 9 improvs [43:31]. These three middle-aged musicians have been working together for almost 10 years and this is their first release as a trio. Quince, as the trio calls itself, works in the area of noise but not approached catty-wampus style but with reason and direction—most likely achieved after years of playing together. The surprise here is this is remarkably accessible with compromise to the barlineless and harmonic scattershot of the form.



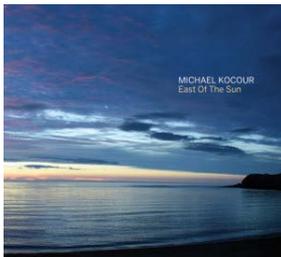
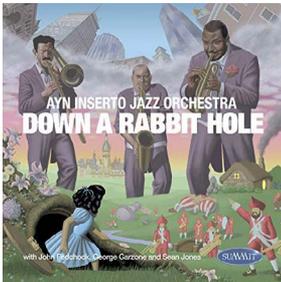
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The PHILIPP EDEN [p] trio [Xaver Rüegg-b, Vincent Glanzmann-drm] has issued PLACID [Wide Ear Records wer 039] a CD of 7 Eden originals [35:53]. There are times when the trio goes into free jazz mode and then the music doesn't hold together. They are much more successful when as a group, they focus on the music and build drama as a coordinated unit, albeit in a much more traditional manner with the piano up front, leading the unit.

Quite traditional is MICHAEL KOCOUR's solo piano recording EAST OF THE SUN [OA2 Records 22162]. The 10 standards [46:50] are freshly rendered as Kocour gives them thoughtful run-throughs, often using modified and implied stride techniques. On one tune he tosses out notes, much like Monk—while on "I Can't Stop Loving You" his approach is a bit of a saloon pianist, which is out of place on this recording and strikes me as parody; otherwise a wonderful set. HOWARD RILEY, while living in the USA made some solo piano sets that are now issued as LIVE IN THE USA [NoBusiness nbcd111]. The 4 improvs [74:13] here are exhausting to listen to and I imagine to execute as well. Riley plays with the same abandon throughout the 4 tracks, as if notes were bees and the hive has had a good poking. Much like other Riley recordings this is inescapable and yes, exhausting if not compelling.

MATTHEW SHIPP [p] has yet another release out, this one is on ESP records and titled SIGNATURE [ESP 5029]. The 10 [62:25] originals are in typical Shipp manner, from free form wanderings to impressive baring down of technique. Joining him are his regular trio mates: Mike Bisio [b], who has been with Shipp for about 10 years, and drummer Newman Taylor Baker. The trio is nicely featured and Bisio and Baker have some breaks which serve to move the program on. "Stage Ten" displays a style and humor I don't ever remember Shipp displaying before. Recorded 7/9/18.

SOREN KJÆRGAARD is a very contemplative pianist. ILK has released two solo discs: CONCRESCENCE [ILK Records ilk278] and LIVE AT FREEDOM MUSIC FESTIVAL [ILK Records ilk277]. Recorded

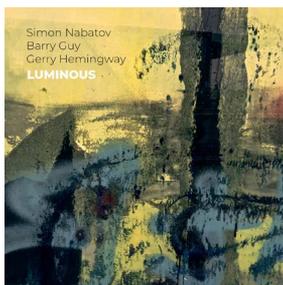


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7/14&15/17 AND 9/1/17 respectively. The September date has 5 compositions [43:51] and of these two recordings is the more contemplative. The tunes ranging from 3 to 16 minutes allows the pianist more time to work out his thoughts. The July date has 17 tracks ranging from a half minute to 6 minutes [45:04] and falls into minimalism, so minimalistic that I found it hard to hold my attention.

Sync Source Records has released REALITY AXIS: Music for Solo Percussion [ss 111] a commission by Sarah Weaver for 3 pieces played here by GERRY HEMINGWAY on 11/30/16 and 2/12/18. The liners, by Weaver and Hemingway, speak of the whys and wherefores of the music, much of which I found confusing but interesting. Weaver's score is visual/graphic. Hemingway is a master drummer and be it working from written music or improvised there are no obstacles between head and stick. Regardless, there are times when Hemingway audibly sounds like his playing goes beyond any graphic or notated music written.

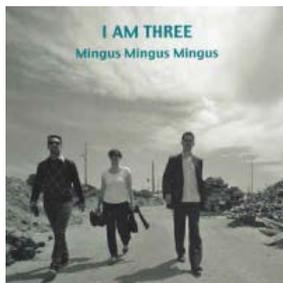
GERRY HEMINGWAY [drm/marimba] turns up on LUMINOUS [NoBusiness Records 112], this time in the company of BARRY GUY [b] and SIMON NABATOV [p] 10/30-31/15. This has the trio playing 12 spontaneous improvs [70:03]. It is hard to quantify free improvs—either they work or they don't. While there are moments, (with this talent there would have to be moments), for me overall this was less than the sum of the parts. As is often the case there is some self-conscious playing and not enough luminosity. HERE AND NOW [Doublemoon Records dmchr71360] is by the SIGURDUR FLOSASON [as] DeLux 4Tet [Michel Reis-p, Jeff Herr-drm, Marc DeMuth-b]. Flosason is an Icelander who has been active, though not heavily recorded since the late 1980s. Since 2010, he has led a number of sessions on the Storyville label. This is a new group for the 54 year old and the 9 originals are all by different members of the 4tet [58:57]. Recorded 4/5&6/16 and 8/12&13/17, I have no idea when this group was formed or if they still exist as a group, but on this CD they play with precision and unity. Flosason, has a smooth, almost



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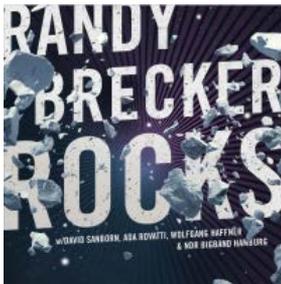
Desmond-ish tone. I've enjoyed this CD numerous times and each listen for me increased its beauty and welcome.

Smooth sound would not characterize GEBHARD ULLMANN'S BASEMENT RESEARCH. They have a new recording out, IMPROMPTUS AND OTHER SHORT WORKS [WhyPlay]Jazz wpm 045]. Ullmann has made a few Basement Research dates and a few recordings with trombonist Steve Swell, who appears here, along with Julian Argüelles [bs] and Gerald Cleaver [drm] on this 4/23/18 date. The 11 tracks and impromptus [47:26] are all Ullmann designs. Sure to get one's attention, the recording opens with some sharp jabs on "Gospel", and then rolls over into more avant sounds. It's a compelling lineup here, somewhat disparate but it works together well. The music is well rehearsed but also obviously improvised and should challenge and please a wide range of creative improvised music fans. On a side note this is generally the difference between jazz/improvised music released in the US and in Europe; in this country most attempts at creative improvised music are self produced with hope they will attract a bigger label, while in Europe there are substantial labels that have developed on going catalogues. Part of that equation would be that Europeans have more sophisticated tastes and perhaps the companies are more realistic about profits (or lack there of). Whatever the case, appreciate and support mainstream or avantstream labels that support your demanding improvising interests.



If you're a fan of Charlie Mingus' music I recommend MINGUS' SOUNDS OF LOVE [Leo Records cd lr 844] by the group I AM THREE & ME [Silke Eberhard-as, Nikolaus Neuser-tpt, Christian Marien- drm] as one of the most original tributes to Mingus' music. If you are not familiar with Mingus, I'd strongly suggest you start with The Clown [1957] anything from his Atlantic recordings from the mid 50s. Then check out this Leo cd for further appreciation. This is also a follow-up on I Am Three and Me's Mingus tribute of 6/15 also on Leo. On this issue MAGGIE NICOLS [voice] is added to the group. Nicols is particularly

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effective on “The Clown” where she adds original lyrics which have their own charm. Instrumentally, I Am Three & Me is also exceptional. Nine Mingus compositions [55:01] handled creatively with soul and originality. This is very nice— one of the years best. Also nice is the intense listening necessitated by JOHNATHAN BLAKE’s, TRION [Giant Step Arts gsa 002]. This is the second release for producer Jimmy Katz. Both releases issued so far are live 2 CD sets; both excellent. The first on this new label was Jason Palmer covered in the January 2019 Papatamus. Blake’s Trion is just under 2 hours of 12 well chosen titles supported by Chris Potter [ts] and Linda May Han Oh [b]. Recorded 1/21&22/18, Blake carries, for the most part, the music with a constant ribbon of rhythms that suggests Elvin Jones. Potter’s roots really come through on “Relaxin’ At The Camarillo “ where he boldly steps forth with strong lines reflective of Sonny Rollins. Oh is less featured but absolutely noticeable for her strong and imaginative work throughout. This is a monster recording and drummers might listen to how Blake drums both rhythmically and musically.

RANDY BRECKER; ROCKS [Piloo Records PR010] with the NDR Bigband is not as bad as the title suggests. Recorded January 2017 and May 2018, this may bring rock fans to jazz but I doubt too many jazz fans to rock. A bit to the left of Chicago or Blood Sweat And Tears, its jazz element is aided by Brecker [tmp/ flghn], David Sanborn [as], Ada Rovatti [ts/ss] and Wolfgang Haffner [dms]. The arrangements are rockish and snappy and will get your foot patting. Brecker composed the 9 tracks [63:18].

SCOTT ROBINSON is a multi-instrumentalist with recordings on ss ,as, ts, bari, clt , b-clt, bass-s, flt, c-mel sax, theremin and some other wind instruments. On TENORMORE [Arbors Records arcd 19462] the big news is the only instrument he plays is the tenor sax, a fact that Robinson writes about as part of his delightful liner notes. Joining Robinson on this 1/17&18/18 date are Helen Sung [p/org], Dennis Mackrel [drm], Martin Wind [b] and on one cut Sharon Robinson [flt]. The program [67:29] consists of 10 tracks (5 originals and 5 non-originals), including a fine solo opener

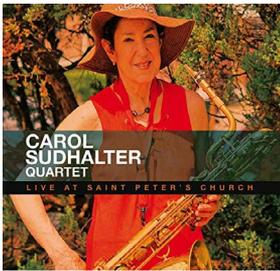
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on “And I Love Her” which twists and turns from straight ahead to near avant guard, without being gimmicky. Robinson is consistently inconsistent in his approach and you might say the CD is of 10 different tenor players so varied is his approach while visiting different genres and tenor sounds. Entertaining, fun and serious - a very special CD.

While I’m not familiar with all of CAROL SUDHALTER’s [bari/flt/voc] recordings, the hype sheet claims this is her 11th, but of what I’ve heard LIVE AT SAINT PETER’S CHURCH [Alfa Projects Records afpcd 194] is her best to date [3/7/17] due to her main use of the baritone. Production effort [Ronny Whyte] is subpar, Sudhalter deserves a good producer. While much of the music is worthy, it is sabotaged by too low volume and bad mic placement. This is especially deleterious to her flute and the one vocal on her original which is almost unheard. At times one can hear Sudhalter suggesting acoustic level adjustments. Among the 9 tunes [48 : 08] are compositions by Tadd Dameron, Benny Golson, Bill Evans, Hank Mobley and Sonny Rollins.

CHUCK REDD [vbs/drm] has been recordings for about 40 years but only as a leader for about the last 20 years. His latest is GROOVE CITY [Dalphine Records 888295 848176] an undated recording with John Di Martino-p, Nicki Parrott-b, Lewis Nash-drm, and Jerry Weldon-ts. Redd could arguably be called one of the best vibes player on the scene today though the day for the vibes seems gone in the 21st century. A hip mix of covers and originals, a groove and a sleeper make up the 11 tracks [63:41].

BRIGHT IDEA is pianist GREG MURPHY’s second recording for Whaling City [#111] and it is a bit of a mixed bag. Recorded 6/19/18, it opens with “Softly, as in a Morning Sunrise” taken up tempo full speed ahead. With his trio of Jeff Watts [drm] and Eric Wheeler [b] they next move into “(Be) Happy”, a nice popular tune and the energetic trio makes the most of it. On the brief [2:45] “24k Magic” he mixes it up with some kind of electric keyboard, which makes appearances elsewhere on the program of 13 tunes [75:41]. For me the keyboard interrupts the muscle and



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flow of the music. Murphy spent about 15 years with Rashied Ali and recently studied with Ellis Marsalis, an interesting but odd combination of musical approaches. Murphy certainly has the chops and is a mighty fine jazz artist who on this recording keeps interrupting himself.

JOEL PRESS [ts] has been around for years [b. 1930]. During those years he has had associations with artists such as: Gwendolyn Watson, Bill Dixon, Don Cherry, Merce Cunningham, Sheila Jordan, Alan Ginsberg and in the 1960s, he married sculptor June Leaf. In the artistic milieu of the post bop world he was attracted to playing free jazz but found it too redundant and returned to his roots, the world of Coleman Hawkins' "Body and Soul". In the years he has been active, Press only made a handful of recordings (1970-2006) and now LIVE AT SMALLS on the label Smalls Live [SL0047] has released an October, 2014 recording. Here he is playing with Michael Kanan or Spike Wilber [p], Chris Haney or Boots Maleson [b] and Fukushi Tainaka or Steve Little [drm]. The 9 standards and one original [68:56] makes it clear two main roots are present in Press' style; the naturally, relaxed Lestorian ease and the slight drawing out of notes à la Ben Webster. Having said all that, this is a nice and well supported recording, but it doesn't have the pluck of his finest work from the early 2000s. And having said that, be aware I've produced 4 CDs for Press on CadenceJazz Records. I stand by my statements.

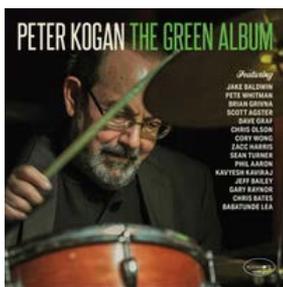
CLIFFORD LAMB has issued BLUES & HUES [Weber works Records 19101] a record which champions mashup, i.e. melding two works to create a third, in other words—a hybrid. The 8 tracks here [46:38] are all Lamb's compositions and they are fine. What they are mashed up with is explained in the full liner notes. One piece, "Smiles For Miles", is not a mash up. Back up is drawn from a pool of musicians including Cindy Blackman Santana, Buster Williams, Nicholas Payton and vocalists Laura Vall and Alex Brown. A moving recording.

PETER KOGAN [dms] has put together a wonderful CD of 7 originals and 5 jazz classics [66:06] recorded



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between June 2017 and August 2018 called THE GREEN ALBUM [Koganote Records 003]. The nicely paced program is presented by a pool of 15 well-voiced Minnesotan musicians. There is nothing here screaming for attention, no flaming wizardry. There is tension here, in fact, it came on the first run though listening just as I began to wonder when some break out in the music might happen. Kogan gets credit for the understatement of the whole but also the steady cross beats of sticks. Deadlines being what they are, I'll listen to Peter Kogan's earlier work and hopefully report back in the next Papatamus.



Fred Rabold led a big band for decades and over the years the orchestra became more and more conservative. Now DOMINIQUE RABOLD has picked up the baton and issued LOVE IS SPLENDID [Fred Rabold Musikproduktion fr8000]. The 12 undated tracks [34:.06] feature Fola Dada's pleasantly generic voice on 9 of the tracks. Other than the singer, no band members are identified

PAUL DIETRICH [tpt] has issued FORWARD [no label #888295 855877] a recording [8/13&14/18, 10/11/18, 10/21/18] of his music [8 originals 66:04] played by his JAZZ ENSEMBLE featuring Clarence Penn [drm]. This is a very lovely recording with compositions that are moody and sleepy with tension held by steady ensemble playing. The 19 piece ensemble uses only a handful of soloists [Russ Johnson-tpt, Tony Barba-ts, Greg Ward-as, Andy Baker-tbn, Matt Gold-gtr, Dustin Laurenzi-ts and Paul Dietrich]. Despite the cover claim featuring drummer Clarence Penn, he does not solo in the traditional sense but is a present force throughout. A fine 8 page liner booklet has full notes by Dietrich.



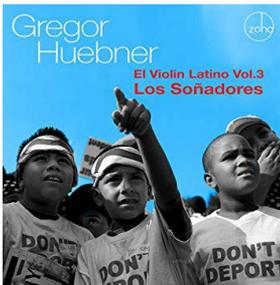
Trombonist NICK GRINDER has issued FARALLON [Oim 1907]. This is a recording that covers a wide range of jazz styles—all of it well done. It opens with “New & Happy”—a very credible play in West Coast contrapuntal smoothness circa 1965. Other parts move stylistically to slightly avant to a rather mellow reading of Monk’s “Reflections”. All of the other 6 compositions are Grinder’s structured originals. Sharing the front line with Grinder is

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Ethan Helm, who may be a new comer, the rest of the quintet is Juanmo Trujillo [gtr], Walter Stinson [b] and Matt Honor [drm]. A substantive recording from 3/24&25/18.

El Negocito Records has issued LIVE AT JAZZCASE [enr 071]. This a 9/15/16 recording by MARK ALBAN LOTZ [flts/piccolo] and his group Lotz Of Music [Claudio Puntin-clarinets/jaw harp, Albert van Veenendaal-p, Jörg Brinkman-cello, Alan Purves Gunga-perc]. This is a surprising CD. Recorded live, LOM weaves 8 pieces [49:07] separate but playing as movements. At times the effect is a chamber group, other times a jungle group and other times like an improv jam. Yet on top of this mix is an emotional kick and logic. Many in this group have played together for years and they may have developed a familiarity and six sense amongst each other. Arguably this is one of Lotz' finest.

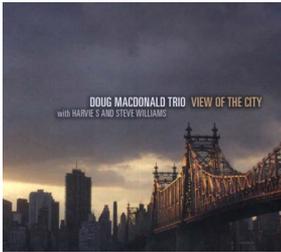
GREGOR HUEBNER is a wonderful violinist; soulful whether playing composed or instant compositions. LOS SOÑADORES [Zoho Records zm 201901] is an exciting Latin jazz recordings covering 11 tracks [61:01] of original and familiar music played by a pool of 12 musicians. There are no horns on this undated recording, dealing pointedly at the USA's current policy to non Whites seeking entry to the USA. JEFF GOLDBLUM [p] backed by the Mildred Snitzer Orchestra presents THE CAPITOL STUDIO SESSIONS [Decca b00292-02]. This is closer to a revue than a jazz date for Goldblum and piano. Goldblum can play the piano well, though there is little feature of him just playing the piano (without additional fanfare) on the 14 tracks [50:30]. There are a number of features for trumpeter Till Brönner, which is bound to please jazz fans. There are vocal features for Haley Reinhart and Imelda May, and some repartee between Goldblum and Sarah Silverman. Goldblum and Silverman then sing a duet on "Me And My Shadow", very similar to the V-Disc transcriptions sent to soldiers during WWII. There are some wonderful moments here, to mention one— Till Brönner's solo on "It Never Entered My Mind". This is a very polished production, Hollywood hip, including half a dozen photos of Goldblum that



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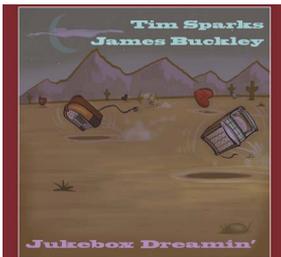
suggest he is enamored with himself as he hopes others are. Nevertheless, there is serious content here amongst the weeds.

Guitarist DOUG MACDONALD is one of the straight ahead guitarists who is most consistent. He first appeared on the scene in the mid 1970s. He can be nimble à la Joe Pass but for the most part he plays it understated. On his latest, VIEW OF THE CITY [Blujazz BJ3448], he is joined by Harvie S [b] and Steve Williams [d] on 13 standards and originals [63:05] recorded 10/10/16. A bit low-key, nice though not his finest.



A fine guitar [TIM SPARKS] and bass [JAMES BUCKLEY] duo can be heard on JUKEBOX DREAMIN' [Acoustic Music Records best-nr 319.15962]. As the title suggests the 11 tracks here [45:25] would play well on some mythical jukebox. Pleasant listening for jazz and country fans alike.

In 2000 I produced for CadenceJazz Records a recording of guitarist STEUART LIEBIG. It was a recording of post bop electronic guitar, it was not typical to what I normally gravitated to. In my mind I've always been grateful to Steuart for getting me over that hump. LAST CALL [Orenda Record 0056] is a 11/4&5/17 recording which combines players from 2 of his former groups (the Mentones and the Tee-Tot quartet) into a sextet [Tony Atherton-as, Scot Ray- st grt, Joseph Berardi-drm, Bill Barrett-harm, Dan Clucas-cnt]. The instruments of this group suggest this won't be the same old same old and the 8 fine Liebig originals are tailored to bring the best. Sounds that are fresh and original and is one of the best guitar groups around. Where others hint at a fresh fusion, this delivers the real thing.

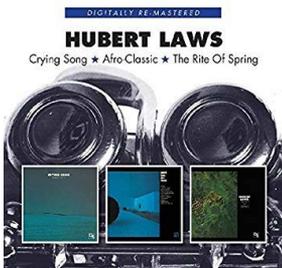


QUINSIN NACHOFF [ts/ss] has composed PATH OF TOTALITY [Whirlwind Records wr4733], a 2CD set made up of 6 compositions [80:55] which did not thrill me, other than giving a format for excellent improvs. The core of the group which he calls Flux is; David Binney-as/c melody sax; Matt Mitchell -keys; Kenny Wollesen-perc; Nate Wood-drm. One composition, "March Macabre", was written after the election of Trump, it is dark, foreboding and un-impenetrable

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and with a touch of lunacy, a fitting reflection for the USA's mistake of 2016. Excellent solos from Binney and Nachoff.

ERNIE WATTS [s], is perhaps one of the most often and widely recorded tenor saxmen in the world. Since the early seventies, he has recorded on hundreds of labels with an astonishing number of artists. His latest HOME LIGHT [Flying Dolphin Records fd 2012] features his regular quartet [Christof Saenger-p, Rudi Engel-b, Heinrich Koeberling-drm], since about 2000. The 9 tracks [68:07] include 3 Watts originals and some compositions by the other musicians on this record. A nice variety of challenging music. This is a fine CD which wears very well on repeated listenings.

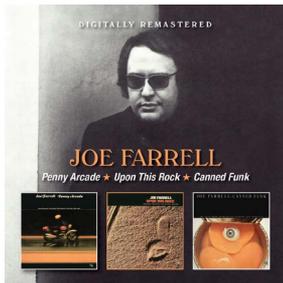


REISSUES

BGO Records continues to mine the CTI catalogue. The HUERT LAWS set [BGOCD 1347] reissues Morning Star-1972, Carnegie Hall-1973, The Chicago Theme-1975. The back up was a collection of musicians often used by Creed Taylor. Laws was doing an amazing amount of recordings as a sideman while leading dates for both CTI and Atlantic. The last of the 3 LPs re-issued here were also Law's last for CTI, he was next onto Columbia. As an aside, the Columbia sides are of lesser interest in that they are light and funky. The first 2 reissued LPs here (Morning Star and Carnegie Hall) are really beautiful and I think I didn't pay much attention at the time they were originally released compared to other CTI artists and the new music developing in the states and in Europe. 20 pages of liners and updates by Charles Waring are very interesting. An eye opener for me and perhaps for you, if you overlooked Laws.

The JOE FARRELL [BGO Records BGOCD 1343] reissues comprise Penny Arcade-1973, Upon This Rock-1974 and Canned Funk-1974. This collection of Farrell's CTI recordings focuses with little exception on commercial funk. There would be some fine Farrell recordings around had Farrell been produced by someone like Norman Granz and in hindsight, he well might have had a more notable career. He

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stopped recording in 1985 and died in 1988. Again, exceptional liners by Waring.

One might call the 1970s the decade of AIRTO MOREIRA. Moriera's Brazilian percussion and vocal effects appeared on hundreds of fusion and ethnic jazz sessions between 1970 and 1980. BGO has reissued 3 fine examples of his talents [128:36]; Free + Identity + Promises Of The Sun. Recorded for CTI 1972, Arista-1975 and Arista-1976, these sides include Keith Jarrett, Joe Farrell, Chick Corea, Hubert Laws, Wayne Shorter, Herbie Hancock, Milton Nascimento and dozens of other musicians. The Free session includes 3 bonus tracks not on the original release. This reissue has music of its time and place and in that regard sounds as fresh, perhaps fresher, today than yesterday. A 20 page liner and essay by Charles Waring compliment this wise buy.

Avid Records continues with their classic album series. JAZZ DRUMMERS: Four Classic Albums [amsc1297]. This reissues: Louis Hayes -Louis Hayes [4/26/60]; Philly Joe Jones -Showcase [11/1959]; Art Taylor -A.T.'s Delight [8/6/60] and Elvin Jones -Elvin!-[1961/1962]. This is music that is 60 +/- years old and impressively would not sound dated if released today. On the Hayes date there is fine work, especially from Nat Adderly. On the Philly Joe date, it is his LP debut. Already over 20 years in the business and having recorded with just about every notable East Coast jazz artist of this time, he finally gets the call from Orrin Keepnews and Riverside Records. Bill Barron, Blue Mitchell, Pepper Adams make a front line that is formative, but Philly Joe sounds like he is in another room (perhaps he was) and he sounds a little over-anxious to show his abilities. I'm not sure what the reaction was to his recording, but let's say it would be labeled sophomoric. Keepnews' liners are dated but capture the period very well, it should be noted that on one track Philly Joe plays piano. Next up is Art Taylor, a fleet drummer, he shows an influence of Art Blakey and seemed to be locked in with the Prestige and Blue Note labels in the 60s. Elvin! was Elvin Jones' first led session and from a drummer's point of view

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lacks much gracefulness but it is good to hear Frank Wess' distinctive flute work in coordination with Frank Foster's tenor.

ART BLAKEY: Four Classic Albums [Avid amsc1269] brings two essential albums; *Moanin'* and *Mosaic*, with 2 others; *The Big Beat* and *A Night In Tunisia*. Blakey led the hard bop movement on the East Coast. I can only think of a few Blakey sides that are less than excellent—in contrast to his many that are now classic and deserve a place in anyone's collection. Blakey had a keen ear for talent and tune, on this second set of Blakey sides issued by Avid. Covering music from 1958 and 1961, Messengers included; Bobby Timmons, Wayne Shorter, Freddie Hubbard, Lee Morgan, Benny Golson, Cedar Walton and Curtis Fuller to name a few. Tunes here like the first recording of Bobby Timmon's "Moanin'" plus "Along Came Betty", "Blues March", "Dat Dere", "Lester Left Town", and "Tunisia" to name some of the better ones that became jazz classics. If you hear an insistent chomp-chomp of a hi-hat or rim shot knocking, then in some way Art Blakey passed through the house. Beautiful music!

Next up is **MAX ROACH:** Four Classic Albums [Avid amsc1270]. If Blakey was the heart of East Coast jazz of the 1960s then Roach could be considered the political mind. This set reissues the following LPs: *Quiet As It's Kept* [1959], *Percussion Bitter Sweet* [1961], *We Insist!* [1960], *It's Time* [1962]. Roach was one of the drummers at bop's genesis, as was Blakey. From the beginning Roach was always trying to expand the music within the jazz context. At about the same time he became hip to business practices in the recorded world and politics. This 2CD set captures the expanded jazz elements with the inclusion of Coleridge Perkinson leading a chorus. Listen to Roach's drum solos and you can hear melodies and constructions. This set also includes "We Insist" his powerful and exquisite call to arms for civil rights and a de-whitening of USA history. Essential to your collection and education. Some of the supporters to this music include: Stanley and Tommy Turrentine, Julian Priestler, Mal Waldron, Coleman Hawkins, Booker Little, Clifford Jordan, Eric Dolphy and Abbey Lincoln. One of Roach's essential sets.

GENE KRUPA: Four Classic Albums [Avid amsc 1134]: Krupa was a drummer from another period. He hit it big with Benny Goodman's big band especially the Carnegie Hall concert from 1938. Reissued here: *Sing, Sing, Sing-1954*; *Quartet-1955*; *Rocks-1957*; and *Jazz Rhythms-1955*. This is pretty good music but not his best. Most of what is here features Eddie Shu, a very underrated musician best on tenor sax but also heard here on trumpet, clarinet, alto sax and harmonica. Also underrated and featured here is Teddy Napoleon, who is more of a modernist than he was credited for. Krupa had a style often imitated by a rolling beat on the tom toms and rhythm breaks on the snare. Krupa achieved the status of a matinee idol in the 1930s and 40s and could ham it up as a crazed drummer. Very influential and fun, this set is a fair display of his talents. Doublemoon Records has reissued *LIVE TANGO* [dmchr 71512] a 2 CD set recorded by JUAN JOSÉ's 2005-2006 tour of Europe with his orchestras.

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Although only a touch of jazz, this is the real thing—with violins, cellos, bandonéons and pianos. Olè.

VINYL

TOBIAS MEIER [sax] and CHRISTIAN WINDFELD [perc] have issued FØRSTEPERSONENTAL + 1 [Lydhør Records 008] this is a 7 inch 33 1/3 RPM recording from June 2016. Each side offers up one track [Appenzell/Zürich-14:07]. I am flummoxed on how to approach these sides other than noise, each track seems to have sections or space/silence separating sections. Meier writes: the 7" vinyl features extraterrestrial sounds on saxophone and snare drum accompanied by earthly soundscapes by cows, birds trains and raindrops. Make of that what you might. I can't claim I could hear all that or that I could hear logic or discern any meaning from it.

PHILIPP SCHAUFELBERGER [gtr] has issued, on Wide Ear Records, BONN [Wide Ear 7640172462508]. Recorded 9/15/17 in concert, the 8 cuts [35:20], include "African Flower" and "Misterioso". Schaufelberger tunes his guitar in such a manner at times it almost has a "yuck" sound and at other times the affect is that of a steel guitar. It is pretty simple to ride along with the guitarist as his lines are lyrical and while the standards offer context to Schaufelberger's approach, they are limiting in that the guitarist is in effect a bit hemmed by their pre-composition structure. All in all easier to comprehend than Derek Bailey.

Ilk Records has issued a couple of LPs by JACOB ANDERSKOV: KINETICS LIVE IN KÖLN - MYSTERIES [273 LP] and OUT OF THE SPECTACLE [283 LP]. The Koln recording is from 3/23/17 and is with his trio [Adam Pultz Melbye-b, Anders Vestergaard-drm]. A curious recording as the bass and drums have no obvious relationship to traditional rhythm but act as a shadowing or backboard for the pianist and I found myself approaching the music not traditionally through rhythm and emotion, though this is not void of these elements, but as a glob sent my way to enjoy or deal with. The seven tracks are Anderskov originals [42:00].

Out Of The Spectacle is a 3 part improv [40:00], again a trio. This time billed as JESPER ZEUTHEN on alto sax, JACOB ANDERSKOV on piano and ANDERS VESTERGAARD on drums. Here the sax plays the dominant part, with his pronounced vibrato Zeuthen brings to mind Blaise Siwula. The trio works cautiously, but not dispassionately through the improvs.

ADDITIONS AND CORRECTIONS:

Papatamus 1/19: in my coverage of recordings in tribute to Tadd Dameron, Nils Winter of SteepleChase records reminds that SteepleChase issued one by Andy LaVerne and to my surprise at my memory lapse, I remember one on Xanadu and one by Blakey's Messengers of contracted sessions.

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This entry was left out of the annual edition:

Ella Fitzgerald had a certain lilt and effervescence to her voice, a class of one. I've heard a number of singers imitate her but it is always imitation. SHIRLEY CRABBE is one of the very few singers I have ever heard who captures that Ella essence. BRIDGES [Maisong Music mme 2018] is Crabbe's latest and it is very nice. She smoothly sings 10 tunes [48:15], mostly standards plus 2 originals. She opens with "Isn't This A Lovely Day" and it is her most Ella-ish. On the other tunes she sings in a lower register but with the uplift and positiveness that she brings to all her songs. Her voice is quite pure and it remains such on held notes and sustains; no nasty after taste. Tasteful jazz accompaniment is supplied from a group that features Donald Vega's piano.

ON SHIRLEY CRABBE's first recording, HOME [MaiSong 884501 535267] she is joined by Donald Vega, who is also credited as producer and musical director. Others in the pool of musicians include Houston Person, Jim West, Brandon Lee, Dave Glasser and Matt Haviland. She projects as a confident vocalist especially considering this is her debut. She opens with "Lucky To Be Me". The music here is beautifully rendered and she projects joy and happiness which carries over to her second recording (covered above). This is a first rate singer as the 9 tracks [44:20] testify to, she projects emotional commitment and believability to the lyrics. When she sings "Not While I'm Around" or "Detour Ahead" believe it.

Robert D. Rusch
[edited by Kara Rusch]

Obituaries



Abraham Tsoana Kola

Abraham Tsoana Kola died on 10/30/18. He was 58.
 Alvin Fielder [drm] died on 1/5/19. He was 83.
 Andre Previn [p] died on 2/28/19. He was 89.
 Bob Freeman [sax/p/arr] died on 1/22/19. He was 84.



Alvin Fielder

Dolores Parker Morgan [singer] died on 12/17/18. She was 99.
 Don Alberts died on 12/10/18. He was 86.
 Ed Bickert [g] died on 2/28/19. He was 86.
 Ethel Ennis [singer] died on 3/9/19. She was 86.
 Galt MacDermot [composer] died on 12/17/19. He was 89.



Andre Previn

Hal Blaine died on 3/11/19. He was 90.
 Harry Harman died on 1/2/19. He was 91.
 Ira Gitler, [Jazz Critic] died on 2/23/19. He was 90.
 James Dapogny died on 3/6/19. He was 78.
 Jody Williams, [g] died on 12/1/18. He was 83.
 John Heward [drm/painter] died on 11/5/18. He was 84.



Dolores Parker Morgan

Johnny Knapp [p] died on 11/9/18. He was 90.
 Joseph Jarman [sax/flt] died on 1/9/19. He was 81.
 Julio Barbosa died around 1/22/19 in Zimbabwe. He was 93.
 Ken Nordine [Word Jazz] died on 2/16/19. He was 98.



Nancy Wilson

Kiyoshi Koyama died. He was 82.
 Michel LeGrand [composer/pianist] died on 1/26/19. He was 86.
 Mable Lee [voc/tap] died on 2/7/19. She was 97.
 Nancy Wilson [singer] died on 12/18/19. She was 81.



Wolfgang Schlüter

Norman Gimbel [songwriter] died on 12/19/18. He was 91.
 Perry Robinson [clt/voc] died on 12/2/18. He was 80.
 Peter Prisco [p] died on 12/31/18. He was 72.
 Reynold Scott Jr., [sax] died 6/23/18. He was 74.
 Stephen Coutts, [g] died on 10/10/18. He was 61.
 "Urbie" Green died on 12/31/18. He was 88.
 Wolfgang Schlüter [vibes] died on 11/12/18. He was 85.