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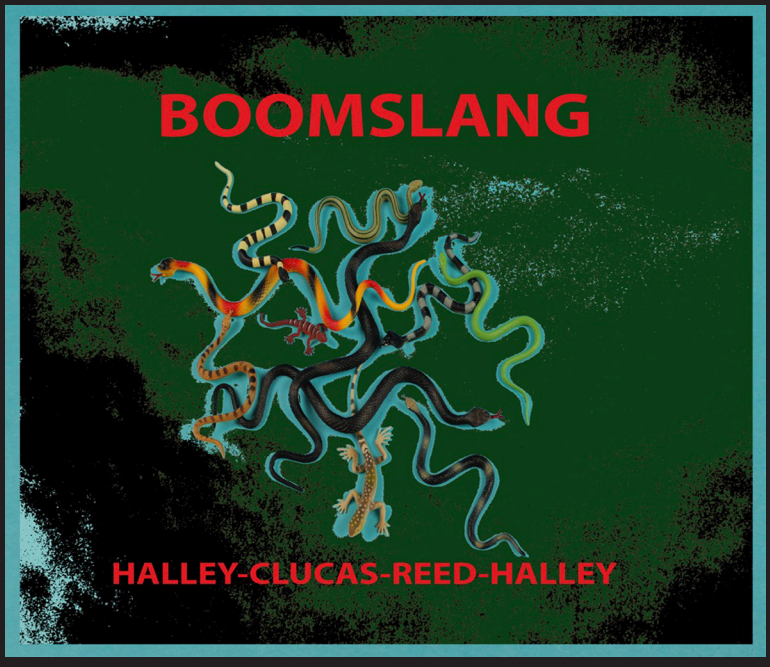
REMEMBERING:
ARTS

Volume 48 Number 1 JAN FEB MAR 2022

Boomslang is the new recording by Rich Halley , featuring a quartet with Los Angeles cornetist Dan Clucas , Canadian bassist Clyde Reed and long time drummer Carson Halley . R ecorded in Portland in December 2019, Boomslang features a mix of Halley compositions and spontaneous improvisations that showcase the depth and inventiveness of the group's playing.



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"Halley has a big, full-throated sound that may recall prime Sonny Rollins."
Kevin Whitehead, Fresh Air, National Public Radio

David Haney
Circadian World Clock

David Haney *piano with EBows & mallets*
Dave Storrs *multiple instruments*
Bernard Purdie *drums*
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www.bigroundrecords.com/catalog/br8970 www.davidhaneymusic.com

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CARLA MARCIANO QUARTET

PSYCHOSIS

HOMAGE TO BERNARD HERRMANN

This album is my heartfelt homage to one of the greatest geniuses of film score, the composer and conductor Bernard Herrmann, whose music has dazzled me since I was a child. It has been very interesting to arrange, revise and adapt, for a jazz quartet, some of the best known themes from outstanding soundtracks Herrmann wrote for equally outstanding films - all psychological thrillers (hence the title Psychosis) - by brilliant directors, including Marnie, Psycho and Vertigo by Alfred Hitchcock, Taxi Driver by Martin Scorsese and Twisted Nerve by Roy Boulting. Bearing a classic feel and originally conceived for orchestras, the tracks in this album were arranged in full respect of the originals, leaving intact, for example, the beauty of the melodies, while at the same time creating new improvisational spaces that would allow our quartet to maintain its own identity.

www.carlamarciano.com

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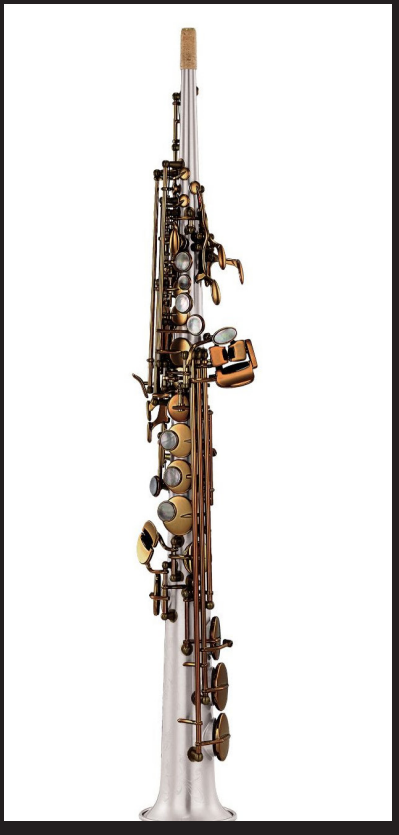

*"...**Unity** has already become my favorite album...The louder I push up the volume, the more I'm enjoying this musical therapy session."*
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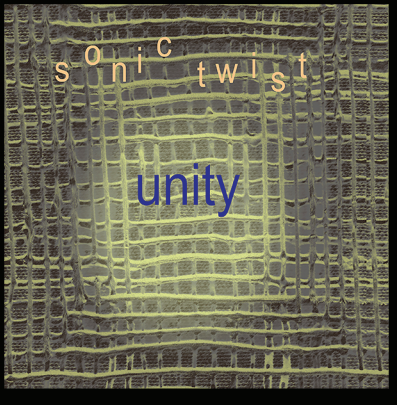
HEAR WHAT THEY'RE RAVING ABOUT

sonic twist "UNITY"


Judi Silvano




Bruce Arnold

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NEW from Cadence Jazz Records

#1236 Jimmy Bennington Trio *The Walk to Montreuil* w/J.L. Masson, B. Duboc
#1237 Ernie Krivda *At the Tri-C Jazz Fest* w/C. Black, M. Hayden, R. Gonsalves
#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 Doninic Duval-Vincent Loccisano-Chris Covais *The Project*
#1258 David Haney *Angel Foot Shuffle* w/J. Priester, 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 Infinitessimal Flash Quartet *Live* w/J.Tchicai,M.Marucci,A.Lane,F.Wong
#1264 Ray Suhy-Lewis Porter *Longing* w/Rudy Royston, Joris Teepe
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NEW from CIMP

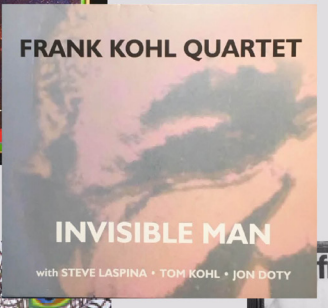
CIMP 406 David Haney Quartet *Siege of Misrata*
with Andrew Cyrille(dr) Dominic Duval(b) Dominic Duval, Jr.(b)

CIMP 408 Jimmy Halperin-Dominic Duval Trio *Strayhorn*
with Jay Rosen(dr)

CIMP 409 Ehran Elisha Trio *Heads*
with Albert Beger(ts/ss) Dave Phillips(doublebass)

CIMP 410 Mat Maruccl Trio *Inversions*
with Rick Olson® Adam Lane(b)

CIMP 417 Jimmy Bennington Colour & Sound
A Little While in Chicago
with Fred Jackson(sax) Jerome Croswell(tpt) Ed Schuller(b)



COMING THIS SUMMER-

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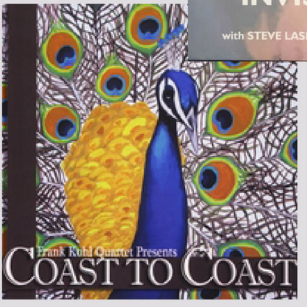

BRILLIANT NEW WORK..

from Milton Marsh an artist you might remember from his classic Monism album for the Strata East label in the 70s; still sounding every bit as brilliant, all these many years later! The set has Milton still working in the larger, more ambitious ideas we love from his other records; a blending of spiritual jazz and additional string players, in a way that might be the closest approximation to the "black classical music" promised by Rahsaan Roland Kirk and others in the 70s! Yet Marsh is definitely his own visionary here, too carving out a sound that's as powerful as it is individual, with a unique sound that has us sitting up and taking notice all over again. Musicians on the recordings include David Eure on Violin, Stanton Davis on trumpet, Kevin Harris on piano, Carlos Averhoff on tenor, and Keala Kaumehi-wa on bass, with Marsh himself handling the Arrangements and Conducting his original compositions. Titles include: "Not Far From Home", "Great Expectations", "Dialogue", "Loving You", "By Design", "I Wonder Why I Care", and "Subtle Anomaly".

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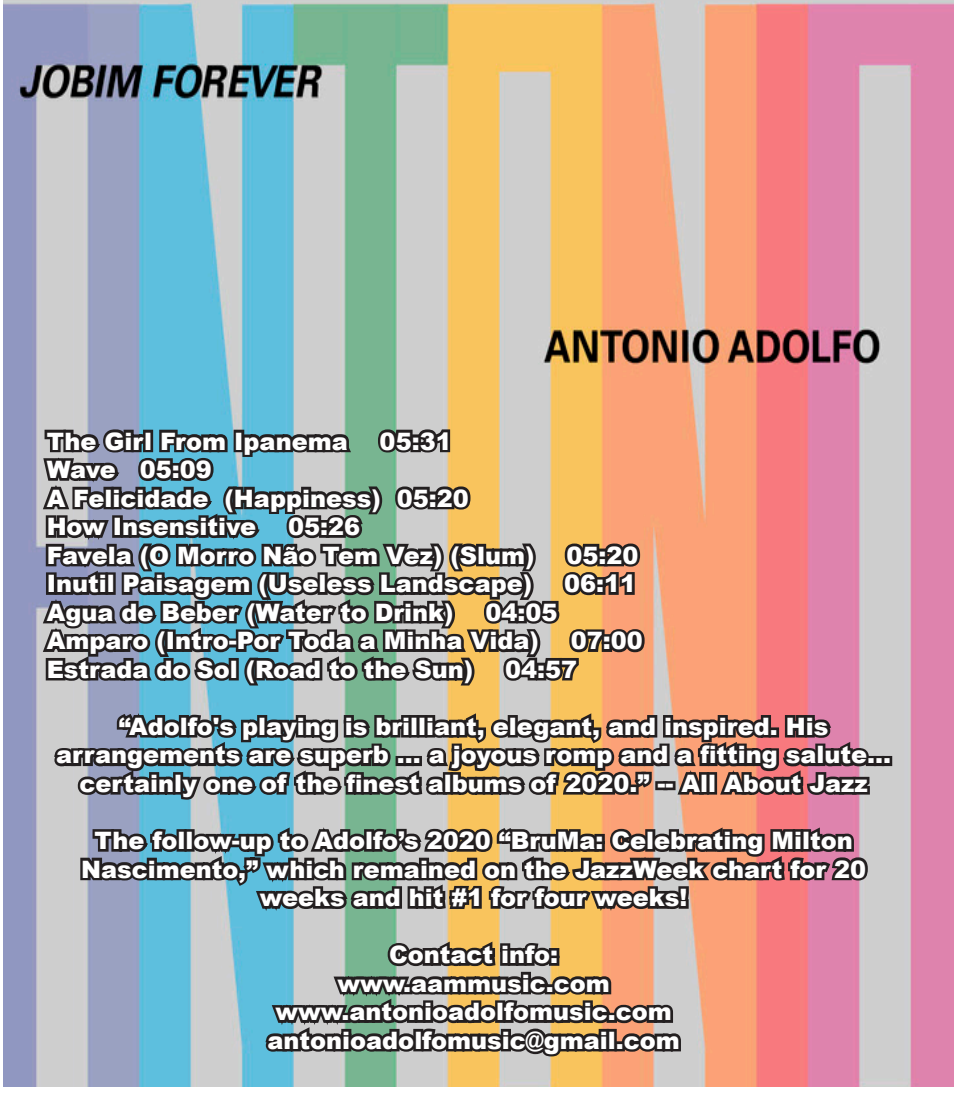

The Girl From Ipanema 05:31
Wave 05:09
A Felicidade (Happiness) 05:20
How Insensitive 05:26
Favela (O Morro Não Tem Vez) (Slum) 05:20
Inutil Paisagem (Useless Landscape) 06:11
Agua de Beber (Water to Drink) 04:05
Amparo (Intro-Por Toda a Minha Vida) 07:00
Estrada do Sol (Road to the Sun) 04:57

"Adolfo's playing is brilliant, elegant, and inspired. His arrangements are superb ... a joyous romp and a fitting salute... certainly one of the finest albums of 2020." -- All About Jazz

The follow-up to Adolfo's 2020 "BruMa: Celebrating Milton Nascimento," which remained on the JazzWeek chart for 20 weeks and hit #1 for four weeks!

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*Tear it Down, Then Play a Ballad

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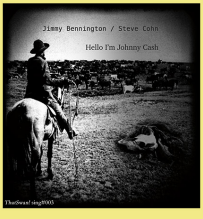
- Jimmy Bennington Colour & Sound
  feat. Daniel Carter and Brian Smith

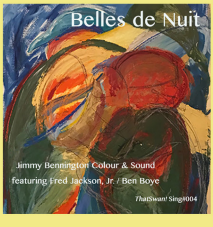
*ThatSwan!*Sing#002



*Hello, I'm Johnny Cash

- Jimmy Bennington / Steve Cohn

*ThatSwan!*Sing#003



*Belles de Nuit

- Jimmy Bennington Colour & Sound
  feat. Fred Jackson Jr. (AACM) and Ben Boye

*ThatSwan!*Sing#004

*One for Peace

- Jimmy Bennington / Samuel Hasting

*ThatSwan!*Sing#005

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105 Gregg Bendian Project
106 Mark Whitecage Trio
107 Chris McCann - 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
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121 Kevin Norton Trio
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123 Lou Grassi Saxtet
124 Odean Pope Trio
125 Lee Shaw 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 John Gunther 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
144 Bruce Eisenbeil Trio
145 Luther Thomas Trio
146 Roswell Rudd Trio
147 Claude Lawrence Trio
148 Glenn Spearman - John Heward Group
149 Steve Swell 4tet
150 Kahil El'Zabar's Ritual Trio
151 David Bindman Trio
152 Ahmed Abdullah's Diaspora
153 Elliott Levin 4tet
154 Tyrone Hill 4tet feat. Marshall Allen
155 Joseph Scianni Trio/ Mark Whitecage 4tet
156 Lou Grassi's PoBand
157 Mark Whitecage's Other 4tet
158 Arthur Blythe & David Eyges
159 Frode Gjerstad 4tet
160 Thomas Borgmann Trio plus Peter Brötzmann
161 Rob Brown - Lou Grassi 4tet
162 Joseph Scianni duets
163 John Gunther's Axis Mundi
164 Chris DahIgren/Briggan Krauss/Jay Rosen
165 Andrew Cheshire Trio
166 Ehran Elisha Ensemble
167 Ethnic Heritage Ensemble
168 David White 5tet
169 Bob Magnuson & Lou Grassi
170 Pucci Amanda Jhones
171 Marshall Allen4tet feat. Mark Whitecage
172 Charlie Kohlhase 5tet
173 Kowald, Smoker, McPhee, Whitecage, etc.
174 Kalaparush Maurice McIntyre Trio
175 Yuko Fujiyama's String Ensemble
176 John Gunther 5tet
177 Hugh Ragin & 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
183 Joe McPhee - Dominic Duval - Jay Rosen
184 Steve Swell Trio
185 Joe Fiedler - Ben Koen - Ed Ware
186 Paul Smoker 4tet
187 Patrick Brennan with Lisle Ellis
188 Th.Borgmann/W.Morris/R.Nicholson
189 John Carlson/Eric Hipp/S.McGloin/S.Neumann
190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs
191 Odean Pope & Dave Burrell
192 Ahmed Abdullah/A.Harding/M.Kamaguchi/Weinstein: NAM
193 Mark Whitecage's Other Other 4tet
194 Bruce Eisenbeil Crosscurrent Trio
195 Sam Bardfeld's Cabal Fatale
196 Dom Minasi Trio
197 Blaise Siwula Trio
198 Joe Fonda 5tet
199 Joe McPhee's Bluette
200 Elliott Levin - Tyrone Hill 4tet
201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich
202 John Bickerton Trio
203 Steve Swell Trio
204 Bob Magnuson - Tom DeSteno 4tet
205 Kahil El'Zabar's TriFactor
206 Tyrone Hill - Elliott Levin 4tet
207 Marshall Allen w/ Lou Grassi's PoBand
208 Bhob Rainey - Jack Wright - Fred Lonberg-Holm - Bob Marsh
209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval
210 Ehran Elisha Ensemble
211 Jay Rosen 4tet
212 Konrad Bauer & Nils Wogram
213 Donald Robinson Trio
214 Luther Thomas 5tet
215 Dominic Duval
216 Briggan Krauss - Chris DahIgren - Jay Rosen
217 Ken Simon 4tet
218 Phil Haynes - Herb Robertson 5tet
219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
220 Kahil El'Zabar with David Murray One World Family
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223 Ori Kaplan's Trio PlusDeliriology
224 Rosella Washington & Tyrone Brown
225 Anthony Braxton
226 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi
227 Lou Grassi's PoBand
228 Wilber Morris & Reggie Nicholson
229 Yuko Fujiyama 4tet
230 Dave Burrell & Tyrone Brown
231 Masashi Harada Trio
232 John Gunther 5tet
233 Paul Smoker Trio
234 John Oswald - David Prentice - Dominic Duval
235 Anthony Braxton w/Alex Horwitz
236 Anthony Braxton
237 Avram Fefer 4tet
238 Kevin Norton - Bob Celusak - Andy Eulau
239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell
240 Bobby Zankel Trio
241 Bruce Eisenbeil 4tet
242 William Gagliardi 4tet
243 Anthony Braxton 5tet
244 Rosi Hertlein Ensemble
245 Steve Lehman 5tet
246 Alex Harding Trio
247 Kalaparush Maurice McIntyre Trio
248 Ned Rothenberg & Denman Maroney
249 Fred Hess 4tet
250 Charles Eubanks solo piano
251 Burton Greene with Mark Dresser
252 T.J. Graham with Rory Stuart
253 Jay Rosen Trio
254 Tom DeSteno - Bob Magnuson 4tet
255 Steve Lehman 5tet
256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval
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258 Joseph Rosenberg 4tet
259 Jean-Luc Guionnet & Edward Perraud
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261 Dominic Duval String & Brass Ens.
262 Lou Grassi's PoBand
263 Adam Lane 4tet
264 Daniel Carter - Steve Swell - Tom Abbs - David Brandt
265 John O'Gallagher's Axiom
266 Matt Lavelle 4tet
267 Khan Jamal 5tet
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269 David Taylor Trio
270 Alex Harding - Dominic Duval - Jay Rosen
271 David Wertman-Charlie Kohlhase-Lou Grassi
272 Ursel Schlicht-Steve Swell 4tet
273 Carl Grubbs' 4tet
274 Lucian Ban & Alex Harding
275 Frank Lowe 4tet
276 Elliott Levin-Marshall Allen-Tyrone Hill 5tet
277 Lucian Ban & Alex Harding 5tet
278 John Tchicai - Pierre Dorge - Lou Grassi
279 Dylan Taylor & Kelly Meashey
280 Kevin Norton 4tet
281 Adam Lane/ John Tchicai
282 Andrew Lamb Trio
283 Joe McPhee-Dominic Duval-Jay Rosen: Trio-X
284 Joe Fonda-Barry Altschul-Billy Bang
285 Steve Swell's New York BrassWoodTrio
286 Avram Fefer 4tet
287 Luther Thomas 4tet
288 Tom Abbs 4tet
289 Paul Dunmall - Paul Rogers - Kevin Norton
290 Charles Eubanks
291 William Gagliardi 5tet
292 Steve Swell 8tet
293 Ernie Krivda 5tet
294 Odean Pope & Khan Jamal 4tet
295 Mark Dresser & Ray Anderson
296 Paul Dunmall-Paul Rogers-Kevin Norton
297 William Gagliardi 5tet
298 Jazz Composers Alliance Orchestra
299 Devorah Day & Dominic Duval
300 Harris Eisenstadt 5tet
301 Jimmy Halperin - Dominic Duval - Jay Rosen
302 Ernie Krivda 5tet
303 Odean Pope 4tet
304 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
305 Patrick Brennan 4tet
306 Kalaparush M. McIntyre & The Light
307 David Taylor Trio
308 James Finn Trio
309 Chris Kelsey 4tet
310 Scott Rosenberg's Red
311 John O'Gallagher w/Masa Kamaguchi-Jay Rosen
312 Marco Eneidi - Lisle Ellis - Peter Valsamis
313 Lou Grassi 4tet
314 Mary Anne Driscoll - Paul Murphy
315 Gebhard Ullmann - Steve Swell 4tet
316 Burton Greene & Roy Campbell 4tet
317 Marc Pompe 4tet
318 Ken Wessel - Ken Filiano - Lou Grassi
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320 Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
321 Dave Taylor-Steve Swell 5tet
322 Khan Jamal 5tet
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324 Avram Fefer - Mike Bisio
325 Adam Lane Trio
326 Stephen Gauci Trio
327 Jay Rosen
328 Trio-X: JoeMcPhee/ DominicDuval/ JayRosen
329 Chris Kelsey Trio
330 Prince Lasha & Odean Pope Trio
331 Byard Lancaster 4tet
332 William Gagliardi 5tet
333 Bobby Few & Avram Fefer
334 Ernie Krivda 5tet
335 Adam Lane Trio
336 Carl Grubbs Quartet
337 Lucian Ban-Alex Harding
338 David Haney Trio
339 Burton Greene Quintet
340 Byard Lancaster 4tet
341 Sophie Duner 4tet
342 William Gagliardi 5tet
343 Joe Fonda's Bottoms Out
344 Lou Grassi's PoBand
345 Burton Greene Trio
346 Mat Marucci - Doug Webb Trio
347 Dominic Duval's String 4tet
348 Jimmy Halperin & Dominic Duval
349 Michael Bisio & Tomas Ulrich
350 Seth Meicht 4tet
351 Stephen Gauci 4tet
352 Steve Swell - David Taylor 4tet
353 Odean Pope 4tet
354 David Haney Trio
355 Burton Greene solo piano
356 Mat Marucci - Doug Webb Trio
357 David Haney & Julian Priester
358 Chris Kelsey 4tet
359 Stephen Gauci Trio
360 Michael Bisio
361 Stephen Gauci 4tet
362 Kalaparush McIntyre 4tet
363 David Schnitter - Dominic Duval - Newman T.Baker
364 Khan Jamal & Dylan Taylor
365 Bobby Zankel Trio
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368 Chris Kelsey 4tet
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378 Odean Pope 4tet
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383 Andrew Lamb Trio
384 Nate Wooley + Taylor Ho Bynum 4tet
385 Tomas Ulrich's Cargo Cult
386 David Haney 4tet Avenue of the Americas
387 Diane Moser + Mark Dresser duo
388 Frode Gjerstad + Paal Nilssen-Love
389 Andrew Lamb Trio
390 Jimmy Halperin + Dominic Duval
391 Jon Hazilla + Ran Blake
392 Adam Lane 4tet
393 Bob Rodriguez Trio w/Dominic Duval + Jay Rosen
394 Odean Pope Trio w/Marshall Allen
395 Kalaparush McIntyre 4tet

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DISK 4: Ken Filiano Quinet **DISK 5:** Bill Gagliardi Sextet / Adam Lane's Villach Orchestra

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Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

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Joe McPhee (trumpet) - Dominic Duval (bass) - Jay Rosen (drums)

Earlier CIMPoL releases:

5001	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	AIR: Above and Beyond
5002	Odean Pope	Serenity
5003	Joe McPhee & Dominic Duval	The Open Door
5004	David Bond Quintet	The Early Show (live at Twin's Jazz)
5005	Salim Washington	Live at St. Nick's
5006-5012	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Live on Tour 2006
5013	Gebhard Ullmann + Steve Swell 4tet	Live in Montreal
5014	Ernie Krivda	Live Live at the Dirty Dog
5015-5019	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2008
5020-5024	CIMPFest 2009: Live in Villach, Austria	Live in Villach, Austria
5025	Seth Meicht and the Big Sound Ensemble	Live in Philadelphia
5026	Eric Plaks Quintet	Live at Bronx Community College
5027-5030	Trio-X: Joe McPhee - Dominic Duval - Jay Rosen	Trio-X - Live on Tour 2010
5041	Mat Marruci Trio	Live at Jazz Central
5042	Teresa Carroll Quintet	Live at Dazzle

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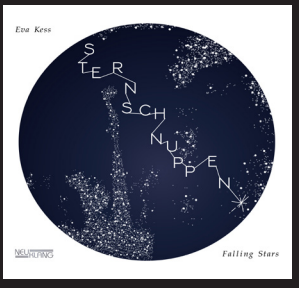
All Photos by Daniel Sheehan

Eva Kess: Sternschnuppen: Falling Stars

Neuklang Records



The bassist, composer, and bandleader Eva Kess has created an arrestingly beautiful body of music that sounds unlike any other in the jazz-string canon. Kess's fourth album, Sternschnuppen: Falling Stars, is an ambitious departure from her previous projects...
Falling Stars marks her ascension as a composer/arranger with a strikingly integrated vision that treats all of her collaborators as equals within a single septet.

Encompassing the post-bop continuum, chamber music, and jazz's kindred South American traditions, the music showcases her big sound and commanding presence as a player, but Falling Stars is most impressive as a statement by a composer who has found a voice as distinctive and personal as her compositional mentors, British pianist/composer Django Bates and Argentine pianist/composer Guillermo Klein.

www.evakess.com
www.facebook.com/evakessmusic
twitter.com/eva_kess_
YouTube: https://bit.ly/3fX9vvi
www.instagram.com/eva_kess_music
evakess.bandcamp.com/album/sternschnuppen-falling-stars

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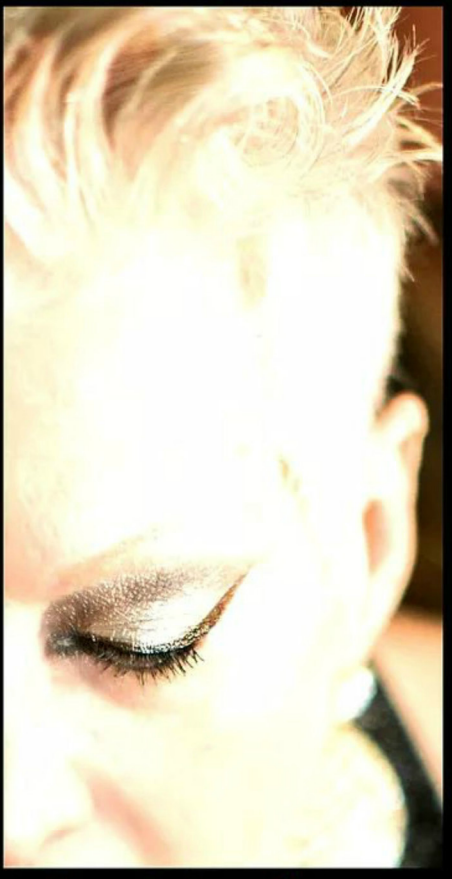

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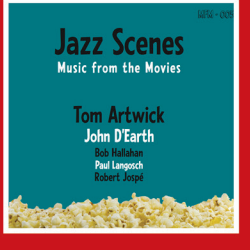

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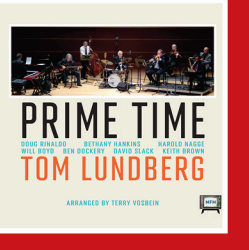

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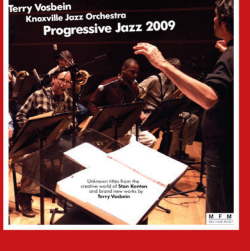
downloads



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This page is a symbolic break, what precedes is advertising, (free of editorial influence), what follows is editorial (free of advertising influence).

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: sopranino 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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FRONT COVER
Clockwise from upper left
Vinny Golia,
Chick Corea Akoustic Band,
Daniele Del Monaco Band

Inside This Issue

CADENCE MAGAZINE EDITORIAL POLICY

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

Contributors

JAMES BENNINGTON (Feature, Jazz Stories / Interviews) *has collected oral histories and photographs of several artists, mainly published by Cadence Magazine and Modern Drummer Magazine. Bennington is also a drummer/ bandleader recording for SLAM (UK), Cadence Jazz Records/ CIMP/ CIMPoL (NY), Unseen Rain (NY), OA2 (Seattle), and his own ThatSwan! label (Chicago). Once mentored by Elvin Jones, Bennington celebrates nearly 30 years in the music field. He is a Dream Cymbals and Gongs Artist and is based in Chicago.*

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

LARRY HOLLIS (Album Reviews) *is a devout zen baptist, retired saxophonist & militant apathist. His work has appeared in mostly indie publications, liner annotation and Cadence for over three decades. Flanked by his books, records and videos, he lives an insular life in his hometown of Oklahoma City.*

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

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

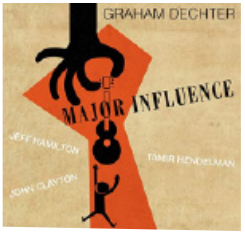
FRANK KOHL (Album and Concert Reviews) *was born and raised in NY and is a professional guitarist living in Seattle. He is a graduate of Berklee College Of Music and has six CDs as a leader. Some of his recordings include Bassists Steve LaSpina, Michael Moore and guitarist John Stowell. Frank has performed at many notable jazz clubs and festivals from NY to Seattle.*

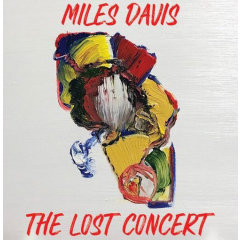
JEFFREY D. TODD *is Associate Professor of German and French at Texas Christian University. He plays saxophone locally in the Dallas / Fort Worth area, and is a lifelong jazz fanatic.*

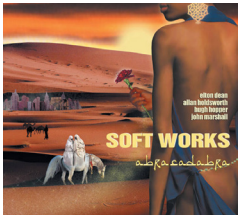
SHEILA THISTLETHWAITE (Short Takes) *is a journalist and music publicist based in Saskatchewan, Canada. Her articles on the arts have appeared in publications in Canada and the U.S. She has been a board member, and has worked as a publicist and as executive director for jazz festivals in Calgary, AB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

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

Top Ten Recordings 2021







NEW RELEASES - LARRY HOLLIS

THE COOKERS—LOOKOUT! — *GEARBOX*
RONNIE CUBER/GARY SMULYAN—TOUGH BARITONES—*STEEPLECHASE*
GRAHAM DECHTER—MAJOR INFLUENCE—*CAPRI*
GERRY GIBBS—SONGS FROM MY FATHER— *WHALING CITY SOUND*
ORRIN EVANS—THE MAGIC OF NOW—*SMOKE SESSIONS*
RAHSAAN BARBER—MOSAIC—*JAZZ CITY MUSIC*
HOUSTON PERSON—LIVE IN PARIS—*HIGHNOTE*
TOWER OF POWER—LIVE AT THE FOX THEATRE— *MACK AVENUE*
WILLIE JONES III—FALLEN HEROES—*WJ3*
MICHAEL DEASE—GIVE IT ALL YOU GOT— *POSITONE*

REISSUES/HISTORICAL - LARRY HOLLIS

TUBBY HAYES—TUBBY THE TENOR—*WAXTIME (LP)*
ROY BROOKS—UNDERSTANDING—*REEL TO REAL*
ROY HARGROVE/MULGREW MILLER—IN HARMONY—*RESONANCE*
MILES DAVIS—THE LOST CONCERT—S*LEEPY NIGHT RECORDS*
JOHN COLTRANE—LOVE SUPREME:LIVE IN SEATTLE—*IMPULSE*
BILL EVANS—BEHIND THE DIKES—*ELEMENTAL*
CHARLES LLOYD QUARTET—MONTREUX 1967— *TCB SWISS RADIO*
GEORGE COLEMAN QUINTET-IN BALTIMORE— *REEL TO REAL*
BENNY GOLSON—EUROPEAN TOUR—*BLAU RECORDS*
HAROLD LAND—WESTWARD BOUND—*REEL TO REAL*

NEW RELEASES/REISSUES/HISTORICAL - GEORGE HARRIS

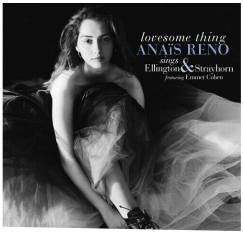
ALAN HOLDSWORTH/SOFT WORKS—ABRACADABRA—*MOONJUNE*
BILL EVANS—BEHIND THE DYKES—*ELEMENTAL*
ROY HARGROVE/ MULGREW MILLER— IN HARMONY—*RESONANCE*
LARRY CORYELL/PHILIP CATHERINE— LAST CALL—*ACT*
THE BAYLOR PROJECT—GENERATIONS—*THE BAYLOR PROJECT*
JAZZMEIA HORN—DEAR LOVE—*ARTISTRY OF JAZZ HORN*
ROY BROOKS—UNDERSTANDING—*CELLAR LIVE*
TOMMY FLANAGAN—SOLO PIANO—*STORYVILLE RECORDS*
SCOTT HAMILTON AND DUKE ROLLIBARD—SWINGING AGAIN—*SHINING STONE RECORDS*
RAHSAAN BARBER—MOSAIC—*NEW MUSICA*

NEW RELEASES - SCOTT YANOW

THE COOKERS – LOOK OUT – *GEARBOX*
ELIANE ELIAS – MIRROR MIRROR – *CANDID*

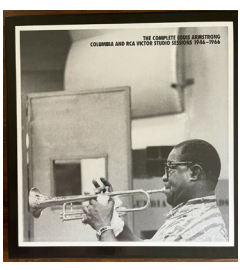
Top Ten Recordings 2021

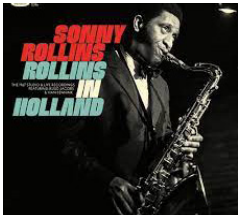
BENITO GONZALEZ – SING TO THE WORLD – *RAINY DAYS*
VINCENT HERRING – HARD TIMES – *SMOKE SESSIONS*
JULIAN LAGE – SQUINT – *BLUE NOTE*
JOHN MCLAUGHLIN – LIBERATION TIME – *ABSTRACT LOGIX*
ANAIS RENO – LOVESOME THING: SINGS ELLINGTON AND STRAYHORN – *HARBINGER*
VERONICA SWIFT – THIS BITTER EARTH – *MACK AVENUE*
ANGELA VERBRUGGE – THE NIGHT WE COULDN'T SAY GOOD NIGHT – *SELF-RELEASED*
TERRY WALDO &TATIANA EVA-MARIE – I DOUBLE DARE YOU – *TURTLE BAY*



REISSUES/HISTORICAL SCOTT YANOW

HASAAN IBN ALI – METAPHYSICS – *OMNIVORE*
LOUIS ARMSTRONG – THE COMPLETE COLUMBIA AND RCA VICTOR STUDIO SESSIONS – *MOSAIC*
ARV GARRISON – THE UNKNOWN ARV GARRISON, WIZARD OF THE SIX STRING – *FRESH SOUND*
ROY HARGROVE & MULGREW MILLER – IN HARMONY — *RESONANCE*
JOE HENDERSON – THE COMPLETE BLUE NOTE SESSIONS – *MOSAIC*
HELEN HUMES – THREE CLASSIC ALBUMS PLUS – *AVID*
BOB JAMES – ONCE UPON A TIME – *RESONANCE*
RENDELL/CARR QUINTET – BBC JAZZ CLUB II 1965-1966 – *RHYTHM & BLUES RECORDS*
SONNY ROLLINS – ROLLINS IN HOLLAND — *RESONANCE*
ROSEANNA VITRO – LISTEN HERE – *SKYLINE*





NEW RELEASES - BILL DONALDSON

CHICK COREA AKOUSTIC BAND—LIVE — *CONCORD JAZZ*
ARTURO O'FARRILL— …DREAMING IN LIONS… — *BLUE NOTE*
ROY HARGROVE & MULGREW MILLER— IN HARMONY — *RESONANCE*
MIGUEL ZENON—LAW YEARS: THE MUSIC OF ORNETTE COLEMAN— *MIEL*
CHRISTIAN MCBRIDE & INSIDE STRAIGHT — LIVE AT THE VILLAGE VANGUARD — *MACK AVENUE*
WADADA LEO SMITH - TRUMPET AND SACRED CEREMONIES — *TUM*
STEVE SLAGLE — NASCENTIA — *PANORAMA*
GERRY GIBBS—SONGS FROM MY FATHER— *WHALING CITY SOUND*
BENITO GONZALEZ — SING TO THE WORLD — *RAINY DAYS*
LUCY YEGHIAZARYAN, VANISHA GOULD — IN HER WORDS — *LA RESERVE RECORDS*

NEW RELEASES - LUDWIG VAN TRIKT

ROOTS MAGIC — TAKE ROOT AMONG THE STARS — *CLEAN FEED*
ALEX SIPIAGIN — UPSTREAM — *POSI - TONE* **ROBERT**

Top Ten Recordings 2021

MAGRIS & ERIC HOCHBERG — SHUFFLING IVORIES — *JMOOD*
MARK LEWIS — NAKED ANIMALS — *AUDIO DADDIO*
GABRIEL ALEGRIA AFRO-PERUVIAN SEXTET — SOCIAL DISTANCING *— SAPONEGRO*
ARTIFACT: TOMEKA REID, NICOLE MITCHELL,MIKE REED — ...AND THEN THERE'S THIS — *ASTRAL SPIRITS*
JAMES BRANDON LEWIS' RED LILY QUINTET — JESUP WAGON — *TAO FORMS TAO*
CHES SMITH / WE ALL BREAK — PATH OF SEVEN COLORS — *PYROCLASTIC RECORDS*
SLAVA GANELIN,ALEXEY KRUGLOV,OLEG YUDANOV — ACCESS POINT" — *LOSEN RECORDS*
YUMA UESAKA AND MARILYN CRISPELL — STREAMS *— NOT TWO*

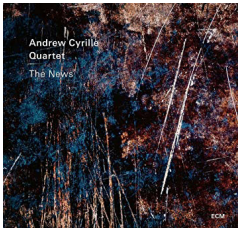
NEW RELEASES - NORA MCCARTHY

JOHN COLTRANE — A LOVE SUPREME, LIVE IN SEATTLE — *IMPULSE RECORDS/UME RELEASE*
HENRY THREADGILL AND ZOOID —POOF —*PI RECORDINGS*
MAYHEM AT LARGE - JORGE SYLVESTER, SPONTANEOUS EXPRESSIONS — *REDZEN RECORDS*
ALEXANDER HAWKINS FEAT. EVAN PARKER + RIOT ENSEMBLE — TOGETHERNESS MUSIC — *INTAKT RECORDS*
JOEL FUTTERMAN — CREATION SERIES — *NOBUSINESS RECORDS*
BETTY LAVETTE — BLACKBIRDS — *VERVE*
DANIEL ELI WEISS — OF CURSE- — *DIGITAL RELEASE*
CHARLES LLOYD AND THE MARVELS — —TONE POEM *— BLUE NOTE*
KUBA CICHOCKI/BRANDON SEABROOK — BRISK DISTORTIONS — *DIGITAL RELEASE*
THE UNDERFLOW — INSTANT OPAQUE EVENING *— DIGITAL/VINYL RELEASE*

NEW RELEASES - KEN WEISS

OHAD TALMOR TRIO – MISE EN PLACE – *INTAKT*
ROY HARGROVE/MULGREW MILLER – IN HARMONY – *RESONANCE*
WADADA LEO SMITH'S GREAT LAKES QUARTET – THE CHICAGO SYMPHONIES – *TUM*
JAMES BRANDON LEWIS QUARTET – CODE OF BEING – *INTAKT*
SARA SCHOENBECK – SARA SCHOENBECK – *PYROCLASTIC*
THE VINNY GOLIA QUARTET – LEFT, OUTSIDE ...! – *NINE WINDS*
HAROLD DANKO – SPRING GARDEN – *STEEPLECHASE*
RICH HALLEY-DAN CLUCAS-CLYDE REED-CARSON HALLEY - BOOMSLANG – *PINE EAGLE*
GORDON GRDINA'S SQUARE PEG – KLOTSKI – *ATTABOYGIRL*
ALISTER SPENCE TRIO WITH ED KUEPPER – ASTEROID EKOSYSTEM – *ALISTER SPENCE MUSIC*

Top Ten Recordings 2021



NEW RELEASES - JEROME WILSON

CHARNETT MOFFETT — NEW LOVE — *MOTEMA*
JOHN DAVERSA JAZZ ORCHESTRA — ALL WITHOUT WORDS - VARIATIONS INSPIRED BY LOREN — *TIGER TURN*
WILLIAM PARKER — MAYAN SPACE STATION — *AUM FIDELITY*
JEFF LEDERER/SUNWATCHER — EIGHTFOLD PATH *— LITTLE I MUSIC*
BARRY ALTSCHUL'S 3DOM FACTOR — LONG TALL SUNSHINE — *NOT TWO*
MARY LAROSE — OUT HERE — *LITTLE I MUSIC*
RODRIGO FAINA AND CHANGE ENSEMBLE — DIFFERENT ROOTS *— RED PIANO*
MARQUES CARROLL — THE ANCESTORS' CALL — *SELF-RELEASED*
CHARLES LLOYD AND THE MARVELS — TONE POEM — *BLUE NOTE*
ANDREW CYRILLE QUARTET — THE NEWS — *ECM*

My apologies to all the dedicated, truth-telling, technically outstanding, creative, fearless, and soulful jazz artists whose albums I didn't hear and thus wasn't able to consider for inclusion in my list. Of course, the count for the traditional Top Ten Albums List allows for the mention of too few releases when a multitude of others may have qualified as well. Deeply appreciated are jazz artists' sacrifices throughout the pandemic and throughout their careers undauntedly to advance the art of jazz.

Bill Donaldson

A monthly round up of interesting music and other stuff mostly from the New York area

— This Tuesday, October 19th, **Tobias Menhart** will be back at the **55 Bar**! Yotam Silberstein (guitar), Julian Shore (piano), Marcos Varela (bass) & Jesse Simpson (drums).
— **Henry Threadgill - Poof** (Pi Recordings, 2021) ****½ Saturday, October 16, 2021 won a pulitzer for his last recording in 2016. In For A Penny, In For A Pound,
— The single **"Moonbow"** from pianist **Sylvie Courvoisier** and guitarist **Mary Halvorson**'s brilliant duo album Searching for the Disappeared Hour, is out TODAY, October 15, 2021. Sylvie Courvoisier & Mary Halvorson – Searching for the Disappeared Hour Pyroclastic Records – PR 17 – Recorded June 2-3, 2021 Release date October 29, 2021 pyroclasticrecords.com
— **William Hooker** will be at **NYU -** courtesy of LMCC on **Nov. 1st - at 12 noon**.... with Luke Stewart, Charlie Burnham, Ras Moshe, Hilliard Greene, Jesse Henry, On Davis It will be live streamed...
— Guitarist **Rez Abbasi** & Harpist **Isabelle Olivier** with percussionist **Michael Sarin** embark on a **pandemic-delayed tour** in support of their acclaimed 2019 release OASIS Wednesday, November 3, live at Embassy of France, Washington, DC Thursday, November 4, Friday, November 5, live & livestreamed at Firehouse 12, New Haven, CT
— THALIA SPANISH THEATRE OF NEW YORK PRESENTS **Tribute** to the Music of **Raúl Jaurena** (Who Died from COVID-19 in January 2021) with New Album of Juarena's Music by UNDERGROUND TANGO ENSEMBLE MERKIN HALL – KAUFMAN MUSIC CENTER **Wed October 27, 2021 - 8 pm**
— **Cheryl Pyle** invited you to Factory Streams: **Live Vids for Covid:** Cheryl Pyle https://www.twitch.tv/videos/1177867584
— Bassist **Eberhard Weber** Delivers a Compelling Demonstration of Musical Possibilities with His Release **Once Upon A Time, November 5 ECM**
— NOVEMBER RESIDENCY FEATURING BRANDEE YOUNGER, DONALD HARRISON, CYRUS CHESTNUT, AND RAUL MIDÓN The **Jazz Foundation of America** is delighted to announce a new partnership with **CHELSEA TABLE STAGE**. JFA will host concerts at 7pm every Wednesday this November at the NYC venue located at 152 West 26th Street. 100% of ticket sales will **support** JFA artists and provide life-changing assistance to hundreds of jazz and blues **musicians severely impacted by Hurricane Ida**, not only in Louisiana, but also in New York and New Jersey.
— **Ed Neumeister Quartet Gary Versace - piano, Drew Gress - bass, Tom Rainey - drums, Ed Neumeister - trombone** https://edneumeister.bandcamp.com/album/what-have-i-done
— .**Ai Weiwei** Tue, **Nov 2 at 7:30pm** Co-presented by BAM, **Greenlight Bookstore,** and PEN America Join world-renowned artist and human rights activist Ai Weiwei on the release date of his highly anticipated memoir, **1000 Years of Joys and Sorrows.**

A monthly round up of interesting music and other stuff mostly from the New York area

— A **BENEFIT** FOR THE JAZZ FOUNDATION OF AMERICA'S MUSICIANS' EMERGENCY FUND in **Support of Musicians Affected by the Pandemic** 2-LP Set, CD and Digital Album Features Herbie Hancock, Wallace Roney, Buster Williams, Jimmy Heath, Albert "Tootie" Heath, Joshua Redman, Christian McBride, IRMA and LEO (Esperanza Spalding & Leo Genovese), Cécile McLorin Salvant, Charles Lloyd, Hiromi, Kenny Garrett, Jon Batiste, and other Jazz Greats
— Bassoonist **Sara Schoenbeck**'s adventurous album is out November 26, 2021 via **Pyroclastic Records**. Joining her on the album are drummer Harris Eisenstadt, flutist Nicole Mitchell, guitarist Nels Cline, saxophonist Roscoe Mitchell, pianist Matt Mitchell, bassist Mark Dresser, keyboardist and electronic musician Wayne Horvitz, cellist Peggy Lee, and pianist/vocalist Robin Holcomb.
— Downtown's premier jazz club, **THE DJANGO**, announces its **line-u**p for the month of **December** DECEMBER @ THE DJANGO DR. LONNIE SMITH TRIBUTES FEAT. JASON MARSHALL, JONATHAN BLAKE, AND MORE HOLIDAY SHOWS: DUCHESS, MARTINA DASILVA, NEW ALCHEMY JAZZ ORCHESTRA + DANNY JONOKUCHI QUINTET NEW YEAR'S EVE: HOUSTON PERSON FEAT. LUCY YEGHIAZRIAN + KING SOLOMON HICKS DAVE STRYKER QUARTET DEBUT OF "THE ZEALOTS" FEAT. MEMBERS OF THE ROOTS + THE DAP-KINGS
— **JAZZMEIA HORN** AND HER NOBLE FORCE WITH OPENER J. HOARD PRESENTED IN PARTNERSHIP WITH YOUNGARTS Tuesday-Saturday, November 16-20, 2021 at 8PM This September, award-winning vocalist Jazzmeia Horn released her groundbreaking first big-band effort, **Dear Love**, a recording that brims with the combination of her assured delivery and spoken word segments, deft arrangements and fiery musical ideas.
— **Unclassifiable French** 10-Piece Ensemble Return with Their First Studio Effort for **Cuneiform Records** Another Masterful, Intricate and Richly Textured Blend of Rock, Jazz, Minimalism and More GHOST RHYTHMS SPECTRAL MUSIC
— **Buster Willliams Bass to Infinity** A film by Adam Kahanstreaming at busterwilliamsmovie.com
— **Martin Wind**.com CD release performances Thursday Nov 18 Cellar Dog, Nov 19 Mezzrows with **Scott Robinson and Gary Versace**
— **Joel Futterman** 5 CD set solo piano on **nobusinessrecords.com**
— **Joe Fielder** has a new album out **Joe Fuzzy Fiedler's and Open Blue Sesame**, 11/22 at Quinn's in Beacon NY
— **Interpretations Season 32 Nov 18,** Mari Kimura and Joseph Kubera at **Roulette,** Brooklyn, NY
— **Roseanna Vitro Sing a Song of Bird** new release on Skyline Productions

A monthly round up of interesting music and other stuff mostly from the New York area

— Artist Spotlight: **Udo Schindler, Günther Baby Sommer, Marco von Orelli** https://youtu.be/LSgknb5Lm8A
— From **Karl Berger** and the Music Mind team the **Music Mind newsletter.**
— **Good Time Music** is the second edition from **Steven Bernstein**'s four volume "Community Music" series. Set for release January 7, 2022 on Royal Potato Family, the collection features special guest vocalist Catherine Russell on six joyous Bernstein arrangements of feel-good classics by **Percy Mayfield, Allen Toussaint, Bessie Smith, WC Handy, Earl King and Professor Longhair.**
— A fearless improviser and virtuosic harpist, **Jacqueline Kerrod**'s credits include work with Anthony Braxton, serving as principal harpist with the New York City Opera, and performing with artists including Rufus Wainwright and Kanye West. Now she releases her **debut solo release 17 Days in December**, solo harp improvisations, out December 3, 2021 on Orenda Records.
— **SOUL CONNECTION** by JOHN PATTON. **Big John Patton** was one of the most in-demand organists during the golden era of the Hammond B-3 organs between 1963 and 1970. collaborated with Grant Green and Lou Donaldson.- enjoyed a comeback in the 1980s and 1990's due to his rediscovery by a young and vibrant Acid Jazz audience.
— We invite you to visit our **Musical Advent Calendar** each day until Christmas. Find the number for today, or click on any previous number to enjoy beautiful music for each day of Advent. **https://gdcrecordings.com/advent-calendar-2021/**
— Saturday, **December 18** at 2pm - **Dave Sewelson's HoliDaves**
Dave Sewelson - baritone saxophone
Dave Hofstra - bass
Bernice "Boom Boom" Brooks - drums
https://www.eventbrite.com/e/dave-sewelsons-holidaves-tickets-215803342607
— **Nora McCarthy** LATEST RELEASE: **MAYHEM AT LARGE The Last Baha'i Session, w/Jorge Sylvester Spontaneous Expressions** May 21, 2021 Listen on Band-camp https://micartproductions.bandcamp.com/album/mayhem-at-large-the-last-bahai

ELIANE ELIAS AT TRIPLE DOOR IN SEATTLE

by Frank Kohl

As many of our most creative musicians begin to emerge from almost two years of repression I realize that when all is said and done we may be in store for a musical renaissance. Our life's, struggles and triumphs offer the experiences we draw on to transcend the gravity of life through music. Eliane Elias takes us there! With her joyous expression of multi cultural Jazz we can travel with her to a musical utopia.

The Triple Door in Seattle is a club that's not as well known as many of the other venues. It hosts different musical genres and shows along with some world famous Jazz acts. It has a sloped floor allowing for a mostly unobstructed view, great piano and acoustics and our seats were up front and personal.

Eliane is with her trio- Bassist and husband Marc Johnson and Drummer Rafael Barata. The level of communication between them was outstanding, among some of the finest I've ever seen. Eliane shares with us her life experiences with many of the icons of Jazz and Latin music. Antonio Carlos Jobim and Bill Evans were two of her greatest influences and she pays special tribute to both of them. Her latest CD "Mirror Mirror", a master work consisting of Piano duets with Chick Corea and Chucho Valdes is very special to her. Not long after this recording Chick Corea passed away and this effected her deeply. You can feel these strong connections in her rich and expressive playing, giving it all to us. I have nothing but respect and admiration for Bassist Marc Johnson. His sound and approach to interplay with the piano brings me back to his time with The Bill Evans Trio. I think of how that must of influenced and guided him to wear he is today. He performs a solo version of "Nardis" that bares witness to the power and depth of his playing. Drummer Rafael Barata is absolutely on fire ! His eye contact with Eliane and Marc is a sight and sound to behold, as he anticipates and enhances their every twist and turn. Whenever I get to see Eliane Elias it's always my hope that she will play Antonio Carlos Jobim's "Chega De Saudade" or "Desafinado". My prayers were answered as she played both of these incredible pieces with flawless technique and passion. As many Jazz musicians would know these are not easy pieces to master with their long forms and multiple chord changes. The trio demonstrated their level of artistry and proficiency as they sail through these tunes. Sometimes latin, sometimes swing then falling back to a stretched out two feel, creating waves of rhythmic energy and making it hard to believe a trio could sound so good. One could only imagine what Bill Evans and Chick Corea would think if they could hear this. Eliane Elias and Marc Johnson have seen and done it all in the world of Jazz and it shows in their performances. As we anticipate a return to normalcy a beacon of hope lights our way as we see what we've been missing. Maybe now that musicians and listeners know how it feels to do without live shows we can all agree how important they are to us. I did get the feeling that Eliane realized this and the performance was more then I could of hoped for because of it. I was glad to have my wife Suzanne with me and this is what she had to say:

A Reminder- Suzanne Kohl
Her hands on the keys
My worries melt away,
Her vibrancy brings me back to my roots,
My core
Who I was or maybe am.
A reminder how things can be…
Hoping to be more balanced soon
With people I love.
To dance again ?
Now I imagine rooms filled with life.

MIKE STERN WITH JEFF LORBER FUSION AT JAZZ ALLEY

by Frank Kohl

Excited to be back at Seattle's Jazz Alley to see one of my favorite guitarist Mike Stern with The Jeff Lorber Fusion. One of the hardest working, forward thinking musician on the scene today Mike always seems to push things to the limit and surrounds himself with the finest musicians on the planet. Tonights show is no exception, the lineup consists of Jeff Lorber- Keys, Jimmy Haslip- Bass and Gary Novak- on Drums. To make things even more special Mike is joined by his wife Leni Stern, a guitarist, vocalist and all round musical innovator. Leni has her own successful musical career with a vigorous touring schedule that adds to them spending a lot of time apart. Her music is quite different then Mikes and to see them perform together combining their creative energy was very moving. The show opens with Leni and Mike playing duet on an original folk sounding tune called "Like A Thief". Leni is playing an African stringed instrument called a N'goni which has a sound similar to a Sitar and Mike is on Guitar. My senses are awakened by this tantalizing sound as it's definitely not what I was expecting. After a few choruses of duet everyone joins in and the awesome sound of the full group is revealed. Next up we're transformed into a funk - fusion paradise with a Stern original. The intensity of the players is stunning, no one holds back and the sound of the bass and drums could not feel better. The piano and guitar are locked in playing the melody together and we get two blistering solos from Mike and Jeff. "Jones Street" another Stern original was especially nice as an easy tempo ostinado driven piece with an outstanding melody. Haslip gets first solo and we can immediately hear why he has reached the prominence he has. Using all six strings of his bass to deliver an exquisite solo and sound. Once again my wife Suzanne was able to join me for this show and I always enjoy her take on the music. Here is her-

Jeff Lorber throughout digs down deep and gives us some exceptional solos of great intensity and inventiveness. We also get a taste of Jeff's compositional skills on "Motor City" and "Runner" where he goes the extra mile to get us worked up. I could listen to drummer Gary Novak all night long with his hard driving and quick response to his bandmates. His solos with and without Mike are masterworks of the lyrical and rhythmic power of percussion. Towards the end of the set we witness another side of Mikes guitar virtuosity. That would be Jimi Hendrix's "Red House" and Mikes ability to sing the blues and crossover to honor the worlds most celebrated guitarist. The evening as a whole was full of great moments as they moved through challenging written melodies and rhythmic complexities. Each player performing as a stand alone soloist and also coming together as a cohesive unit.

I can't help but think of Mikes road to recovery from his 2015 fall and hand injury. A miraculous story in itself and a testament to his tenacity and love for music. In 2016 not long after his accident I had the pleasure of playing music with Mike. I was struck by his determination to overcome the damage that was done to his right hand thinking that so many of us would have simply given up. It's that determination that makes him the guitarist he is today and the inspirational figure he is to his fellow guitarists

The Life of an East German Jazz Musician, Part 1:

An Interview with Günter "Baby" Sommer and Uli Gumpert.

BY JEFFREY D. TODD

This interview begins a series of interviews that I conducted in the summer of 2013 with some of the top names in jazz in the former GDR — the East German state, which existed from 1949 to 1990. I am a jazz musician and a professor of German and French at Texas Christian University in Fort Worth, Texas, and these two commitments and their related interests gave rise to the project. What I was trying to understand through these interviews was not so much how the musicians approach their music, as I normally do, and did in my interview with Putter Smith (Cadence 46.4, 2020), but rather what the working situation was for a jazz musician in the GDR. Given that these musicians are now at least in their 70s, I wanted to document this knowledge before it became no longer accessible. My second overarching question was how music-making changed for them after the fall of the Berlin Wall in 1989 and 1990. I thought that asking such a question would shine light, not merely on the conditions of music-making on that side of the Iron Curtain, but also on the current state of the culture industry in the capitalist West, especially in West Germany.

My understanding of jazz in the GDR was greatly facilitated by Günter "Baby" Sommer's generous gift of a sizeable number of CDs and books on the topic. It became clear to me during the course of the interview that Baby Sommer was somebody who makes things happen, not merely on the stage with his astonishingly imaginative drumming, but also in other ways.

What I learned about the jazz of the GDR was that it was first and foremost a jazz of the moment — "free jazz" being the shorthand term. It was a music played often without tonal center, but I very much appreciate that it offers the listener formal nodes of orientation. It places buoys at various places in the middle of that vast ocean of tonal freedom. The result is a music that finds a balance between form and freedom. Although it is very often without a tonal center, it is not necessarily harsh-sounding. The musicians seek a balance between the dissonant and the consonant. It is also a confident music. They aren't merely tentative imitators of American jazz, but confident innovators of their own music.

The interviews took place in the summer of 2013.

The interviewees by no means constitute an exhaustive list of GDR jazz musicians.

The selection came from contacts made available by my good friend, the excellent Berlin drummer Ernst Bier. (Ernst is another one who is always making something happen, not only for himself and his own career, but for other people — a very selfless person.) There is no attempt to say by this selection: "these are the only musicians worth talking to." For example, that same summer I traveled to Peitz, a small town which had been during the '70s and early '80s the site of Jazzwerkstatt Peitz, which one might describe as the East German counterpart of the Woodstock music festival, except that the music the audience was listening to was free jazz and the festival was not a unique event, but was offered on 47 different occasions between 1973 and 1982. The occasion was a kind of revival of that festival, and some of the musicians that had participated in the festival during its GDR heyday were present. I was sitting in a café near the virtuoso guitarist, Uwe Kropinski, and thinking that it would have been good to interview him and others as well. Nonetheless, the figures interviewed were among the most prominent members of that scene.

In my defense, however, it was never my attention to be encyclopedic in my approach. Rather it was through the interview process to shed light on the two fundamental questions described above.

Many years have now passed since summer 2013. As to the reasons behind the wait for the appearance of these interviews: personal tragedies halted my work at the beginning — the deaths of close family members, followed by a series of professional challenges that required my full attention. All those things postponed the project for a few years. Once I was able to get back on the project, I tried first to publish the material in Germany, because that would allow me to avoid the extra work of translation. Jazz Podium expressed interest, but their publishing pipelines appeared to be backlogged. So I decided to approach Cadence with it, a publication with which I already had a working relationship. Publication in English, however, requires translation, and therefore more work. I am hoping however that the translation of the interviews into the world's current lingua franca will make these musicians better known throughout the world than they previously were.

The evening began with a convivial dinner at a Thai restaurant near the Friedrichstraße station in Berlin/Mitte. In this pleasant context, I got acquainted with my first interlocutors, drummer and percussionist Baby Sommer and pianist Ulrich "Uli" Gumpert, and we began talking about their experience of life as GDR musicians. I did not record our dinner conversation, so that conversation is not part of the translated interview. However, where appropriate I will interject notes from that part of the conversation in my own bracketed comments. Also, some less relevant parts of the conversation have been edited out and replaced by ellipses with brackets […]. Ellipses without brackets indicate a hesitation or an incomplete sentence.

After dinner, we walked around the area around the Spree river and chatted, then made our way to Uli's apartment, where the interview was recorded.

Some after-dinner wine loosened our tongues and greased the rails of communication.

The interlocutors were as follows: UG = Ulrich Gumpert, pianist; GS = Günter "Baby" Sommer, drummer and percussionist; JT = Jeffrey Todd, interviewer

The GDR had its own nomenclature for its bureaucracy and institutions. As a result, one often has to ask questions about those institutions and nomenclature before one can really understand the meaning of a GDR interviewee. In an academic publication, footnotes are usually used to insert such annotations. However, since Cadence does not use footnotes, the annotations will be given in the column to the left of the interview text.

The recorded part of the interview begins in medias res, as it continues our discussion of two institutions: the IGs (Interessen-Gemeinschaften = "communities of interest") and AGs (Arbeits-Gemeinschaften = "work communities"). These institutions served as hubs for people interested in various cultural issues. The ones we are talking about centered on jazz music in the GDR.

JT: So, there were these clubs. What distinguished these IGs or AGs from other clubs where you wouldn't play because they were …

GS: Too commercial? Well, the IGs or AGs that were connected to the universities always brought a student audience. And the student audience in the GDR period had a higher intellectual potential then there is today. What I have noticed is that students now come to clubs really only for relaxation because they have been studying hard for the entire day, and only want to drink beer and hear some kind of insipid music in the background for purposes of relaxation. So the student clubs today are no longer what they used to be in the GDR, where creative things happened. At the University of Rostock, at the Dresden TH, as it was called at that time, at the university in Ilmenau, and in Jena …

UG: In Freiberg in Saxony …

GS: Freiberg, of course, the Bergakademie — there we have already mentioned five places and cities that had universities with a jazz IG. We played those places because people came there in order to … It was really like a concert atmosphere! The people listened; beer was not served. At first there was no beer, then there were setups where you first got yourself a drink, then no drinks were served after the music started. These were always concert-like situations. After the fall of the Wall I have never played in a student club with a similar atmosphere. In fact, I don't think I have played a student club since then.

UG: That actually became a rarity in the '80s, as I remember, since the student clubs no longer were interested in jazz at all. They were only interested in — self-gratification might not be the right word [laughter] — but they were no longer interested. They only wanted to amuse themselves.

GS: I'm not so sure about that. In the 80s I was still playing in student clubs. While Uli is of course right to say that the tendency declined — I don't know why. Perhaps it became more relaxed, that suddenly other music was being

played from tapes or by disc jockeys. […] At the University of Rostock I played about 20 times in all sorts of formations, always with lots of publicity and people sat and listened as in a concert hall. Concerts there took place even in the student cafeterias.
UG: That's where we played our first duo concert.
GS: That was a cool scene! And where there weren't any universities or Fachhochschulen or anything like that, like the IGs in Greiz or Gera or wherever, the student clubs were bound up with an institution called the Kulturbund of the GDR, an institution which — I hope I'm not going out on a limb here …
UG: Please don't, I also don't know.
GS: They had a legitimacy that was a little bit removed from the party, it wasn't absolutely party-controlled. You still had the feeling in the case of the Kulturbund that people there could practice a kind of liberality and freedom. Whether that was really true or not, I don't know.
UG: Actually they couldn't, but for that reason they had to take other groups under their wing and even some that didn't know where they fit in the system, so that they also had some kind of legitimacy to do cultural work within the system. Exactly how they were organized, I don't know. I have no idea. You would have to do some research on that.
GS: Literary people were in the Kulturbund, then theater groups, then collectors of bookplates, all sorts of various cultural groups, divided up into small segments. All these small cultural interest groups were gathered under the umbrella of the Kulturbund. The Kulturbünde sometimes had their own houses, sometimes very nice villas. I remember a villa in Greiz for example.
UG: I remember one in Magdeburg.
GS: And there they had readings, classical concerts, chamber concerts. In this Kulturbund were also various divisions, such as for literature and chamber music and IG- or AG-Jazz, among others. That's how it was.
UG: And that's why a pianist could sometimes give concerts there. I can remember that I gave my first solo concert for example in Magdeburg in the house

[Fachhochschule = University of Applied Sciences. The FHs continue to exist and are more practically, less theoretically oriented and for that reason somewhat less rigorous in their training than the universities. / Kulturbund = Culture Association. The Kulturbund was established in 1945 at the behest of the Soviet Military Administration as the umbrella organization for all branches of intellectual and cultural work. It started out working in all occupation zones, but the communistic influences in the organization gradually led to its exclusion to the Soviet zone and the East German state after its formation in 1949.]

[There are good reasons for Baby's and Uli's uncertainty as regards the KB's ideological status. Leadership's intention was for the Kulturbund to gather cultural forces into a cultural wing of the SED (the official state party), but it often didn't fulfill that intention, and was often criticized as a source of "revisionist" tendencies. Source: SBZ von A bis Z. Bonn: Deutscher Bundes-Verlag, 1965.]

of the Kulturbund. They had a grand piano, the room was packed with a huge audience, and I had no idea what I was going to play. That was the most horrible experience of my life.
[General laughter]
GS: You hadn't worked up your Satie set yet.
UG: Someone persuaded me to do a solo concert. I had always refused, because solo piano …. Naturally, there was Keith Jarrett, all these solo pianists, and so everybody wanted me to play solo, and I said: "No, I need a partner." I couldn't fill up the time all just by myself. For example, I need somebody like this guy here [pointing to GS]. But someone persuaded me, I don't know who, and I did it. It was terrifying, but anyway: a huge hall of people who were expecting a solo concert from me. I don't remember what I played. I have no idea.
GS: This man here, Uli Gumpert, is to blame for the fact that I started doing solo concerts. He probably doesn't even know this. We were hired for a duo gig in Merseburg, in a wonderful vaulted building in Merseburg. I was there, but Uli didn't show.
[Laughter]
UG: Do you know why?
GS: No, I don't.
UG: I also don't remember. I should probably try to figure out why I didn't show up.
GS: We can probably figure it out, because I know who organized the gig. I was there, had set up my drums, but still no Uli. I waited and waited: fifteen minutes, a half hour, and so the audience asked me — there were a number of people there — to play something at least. And just like Uli, I had never played solo. They obligated me to play, and that was the beginning of my solo career. So I gradually became a solo artist, and have since played a great many solo concerts. But the first one happened because Uli didn't show up to a gig. Cheers, Uli!
[Laughter. Glasses clink.]
JT: Another question: How did one become a professional musician in the GDR? It seems to me that the community of jazz musicians in the GDR was like a small family.
GS: That's very true. And usually, when we look at the path of a young person in the GDR, we see that this path is actually predetermined in most cases. Naturally there were exceptions, and as the proverb says, "the exception proves the rule." But after your school years, if you were lucky, you could go to a college-prep school, the Gymnasium, which was called the "erweiterte Oberschule" back then. Then you finished the Abitur, and after that, the males did their military service, and after that you might have the possibility to attend university — if you came from an agrarian or a working-class background, or were a child of a physician or a professor who was close to the Party. There were a few exceptions to this, but this is how it was generally. Many doctors

and professors were Party members. That's how it was. And their children naturally had the privilege of going to university.

UG: But working-class and farmer children came first.

GS: And if you had the good fortune to be able to study music, and had finished your Staatsexamen, you automatically became a professional musician. That was the point where you went either to the orchestra — for the most part we are talking about typical configurations like theater, symphonic or philharmonic orchestras — and you were sent there directly after your graduation from the conservatory. So it wasn't at all the case that someone who finished their high school or their Staatsexamen was just turned out and left on their own to find work. That did not happen. Directly after the Staatsexamen you were told: "You go to orchestra A, you to orchestra B, you to the C orchestra in Meiningen, or to the pit orchestra in the state theater, to the Staatskapelle, the Philarmonie, and so on. It was precisely organized and carried out. […] From 1962 on you had the first jazz curriculum in the GDR in Dresden at the University Karl-Maria-von Weber. In fact, that was the first university jazz program in all of Germany, except that it wasn't at that time called jazz, rock, pop, or popular music, because the East was still very Stalinist in 1962. So the department was called the Abteilung für Tanz- und Unterhaltungsmusik, with the acronym TUM, but the teachers were jazz musicians.

UG: Already in 1962?

GS: I was the first student in that department, so I'm intimately familiar with the details.

UG: I thought it was in '63 or '64.

GS: No. It was in 1962, right after my Abitur. I was the very first student there. There's kind of a legend that they didn't have any drums available for the final jury. Something had gone haywire with the organization. I was so disappointed that there weren't any drums, and didn't want to be put off, so I fetched three wooden chairs out of the cafeteria and did my final performance jury on three wooden chairs. It's still a legendary tale in the annals of the University. I would not be refused. *[Laughter]*

UG: I didn't know that, never heard the story.

GS: It's written in the history of the University that

[erweiterte Oberschule = extended High School / Abitur = rigorous battery of examinations based on one's coursework taken at the end of high school. Successful completion of the Abitur is a precondition for advancement to the University.]

[Staatsexamen = State Exam. The Staatsexamen is a rigorous qualifying exam taken at the end of a university course of study by students in certain professions such as law, teaching, medicine, music, and a few others / Abteilung für Tanz- und Unterhaltungsmusik = Department of Music for Dance and Entertainment.]

Günter "Baby" Sommer did all this. Later they fetched me in and slapped a professorship on me. So, back to…
UG: To the placement of the students.
GS: Yeah, the normal pathway. How do you become a professional musician? So, the one path went according the official procedures established by the State. The other way, where an amateur suddenly switched over to the status of a professional musician, happened by way of the Kommissionen.

[Kommissionen = committees]

You could acquire the status of a working professional musician by acquiring a "permission to perform", and a classification, which established how much money you were able to earn was bound up with this permission. As you progressed in your profession — you would have to wait 2 to 3 years — you then had to audition before the commission, and then at some point you achieved the status of an independent professional musician with a classification of 5, 8 or 10 GDR marks. 10 marks was the highest or you could negotiate a rate with the concert organizers. I'm very clear about all of this.
UG: I missed all this because I was illegal. I never had to bother with it. I became legalized when I landed in the dance band.
GS: Oh yeah, Klaus Lenz's band.
UG: I then got a tax ID number.
GS: That was a professional orchestra.
UG: And then I also acquired the status of a professional musician, because I had the tax ID number, but I still didn't have my musician's ID.
GS: Ah, your papers, the musician's driver's license — you still didn't have that. So, you see, there were actually two different paths.
UG: Something else was very different in my case. I had studied French horn for about 3 years in Weimar. I went to Weimar when I was 16 years old, to the Stalinist boarding school, the Musikhochschule Franz Liszt by Schloss Belvedere. There I messed about for 2 years and was harshly reprimanded twice and threatened with expulsion because I played Louis Armstrong in the dorm, Louis Armstrong's Hot Five and Hot Seven. I had let the class enemy into the room.
JT: Louis Armstrong was still considered a class enemy?
GS: Symbolically, not personally.
UG: It was like this: the whole thing happened in about

1963. I just had 2 singles with Armstrong's Hot Five and Hot Seven. I had borrowed them from a classmate. I listened to them in my room. I had a little record player. The rooms were laughable: there was a bunk bed with two roommates, and they had a small space around it. It was terrible. Every morning we had to show up for roll call. The flag was hoisted, and we had to show up at 7 a.m. That was a Stalinistic exercise if ever there was one. Then we went to the classrooms, while the teachers checked the rooms every morning. So they found Louis Armstrong. At some point around noon in the cafeteria the loudspeaker boomed: "Gumpert, report immediately to the Principal's Office!" You had to hurry about 100 meters to the Principal's Office to meet Stalin in the flesh. "You have brought imperialistic ideas into our socialist boarding school! What do you have to say about that?" "I don't have anything to say." "You must address the matter!" What was I supposed to say to that nonsense? I received a harsh reprimand under threat of expulsion. And that happened to me twice. I don't remember exactly when it happened but about 9 months later the first LP with Louis Armstrong appeared in the GDR.

GS: That was strange. You have to understand that, on the one hand, the authorities held a hard Stalinist line, but they made a 180-degree turnaround when Martin Luther King was shot. They suddenly recognized that the music of the American blacks, which previously had been pejoratively called "nigger music" — that that music is the music of the oppressed proletariat in imperialism. Previously it was considered as part and parcel of the culture of imperialism, of capitalism, and suddenly it turned 180 degrees and was considered the music of the progressive proletariat in the land of the class enemy. All of a sudden we were able to hear concerts by Leo Wright, the saxophonist and flautist of Dizzy Gillespie's band; we heard the Golden Gate Quartet touring around here as a jazz group, which was actually a classic gospel quartet. Suddenly the music scene appeared to be liberalizing. The same turnabout took place when the authorities, who were always in need of hard currency, realized that they could also sell jazz music [from the GDR] on the Western market for hard currency. They had played both sides: they previously had forbidden the import of jazz, and now they were going to export it. When you ask me, "what's that all about", well…

UG: There was another aspect to this. In the official cultural politics there were guidelines that were partly set by Johannes Kepler, an Austrian Marxist who greatly influenced the GDR's cultural politics in music. There were also statements from Hanns Eisler, who had made disparaging statements about jazz. He may have heard a Benny Goodman concert in California or some such thing, drew his conclusions from that, and thought no more of it. Out of all of this came the culture-political guidelines which established how people were to deal with the matter in the GDR. When rock 'n' roll sprang up, it was at first seen as of a piece with jazz. But suddenly the idiots became aware that jazz was a bit different. Louis Armstrong was suddenly invited to make a tour in the

GDR and Ella Fitzgerald after that. That was in ’65 and ’66.

GS: Again, the ideological turnabout took place when Dr. Martin Luther King was assassinated. That was the turning point.

UG: The first sides I bought: Louis Armstrong, all the old American stars and I don’t know what else.… I still got my reprimand in Weimar — that happened in this transitional period — and in the time thereafter jazz records started to… Have you seen Josh Sellhorn’s catalogue [speaking to GS]? What all was available in the GDR?

[The reference is to the factbook by Werner Josh Sellhorn on jazz in the GDR: Jazz — DDR — Fakten. Berlin: NEUNPLUS1, 2005.]

GS: Not yet. You told me about it. I haven’t got it yet. You have it, right?

UG: I’ve got it here. There’s an incredible amount.

GS: Jazz — DDR — Fakten.

UG: So, the GDR brought out a lot of jazz records under the State label AMIGA that you never saw in the stores. You only saw a very small part of what was available.

GS: They issued the records in small numbers. By the way, “a lot” is a little much, Uli, because you knew when a Mingus album was coming, then Basie, then an Ellington album, and so on.

UG: But that’s only what we knew about. Should I show you the book? Josh put it all together. There’s an incredible amount. We had no idea how much!

GS: But…

UG: Blues had its own line of, I don’t know, twenty, thirty, fifty blues albums that appeared in the East.

GS: A big wave came with the American Folk Blues Festival.

UG: That was just two albums.

GS: Correct.

UG: I’ve got one of them.

GS: There you go. But these liberalizing tendencies…. Ulbricht died in ’62, then came Honecker, and then in ’63 or ’64 there was a Plenum that made all the culture workers in the GDR think that the whole thing was opening up.

[Walter Ulbricht (1893-1973) assumed the post of General Secretary of the Central Committee of the GDR after the establishment of the GDR as a state in 1949. He assumed this post in 1950. This was politically the most important position in the leadership of that state. Upon Ulbricht’s death, Erich Honecker (1912-1994) assumed that role until his resignation in 1989. The Plenum referred to here is the 11th Plenary Session of the Central Committee of the SED. The SED was the leading party of the East German state, and the plenary sessions discussed and established the party line in the GDR. The 11th Plenum in particular is known for having a chilling effect on literary and film production, but as Baby and Uli are saying, the impact on jazz was quite different and much more positive.]

JT: So this happened after the death of Ulbricht.

GS: Exactly.

UG: Here is the foto I was telling you about (shows photo).

GS: Nice picture.

UG: You gotta get this, Baby. Toward the front you've got the whole catalogue of all jazz and blues albums that appeared in the GDR.
GS: That is really interesting. Here's Klaus Lenz, Uschi Brüning, and Luten. And Manfred Krug! Those are what you might call the "protagonists."
UG: Yep, that's them.
GS: I don't have the book, can't….
JT: Is the book available?
GS: He [meaning Jeff] should have this. This'll be very interesting for you, Jeff. It will be important if you want to take stock of what all happened in the GDR. I already brought the book about Peitz, but I forgot the one — what was it called? — "O Töne" or something like that?

[Rainer Bratfisch, ed. Freie Töne. Die Jazzszene in der DDR. Berlin: Links, 2005.]

UG: Freie Töne.
JT: I've ordered that one. Rainer Bratfisch wrote it.
GS: That's also definitely of interest. This is more a kind of discography and overview list of what all was available.
[…]
UG: Here's another great story [looking at Sellhorn's book]. It's the photo of a piece of manuscript paper, a "score by Mr. Gumpert" — me. It's really a page of manuscript by Luten Petrowsky, who's written all over it. You can't really read it, he still writes like…
GS: Luten's writing always looks like chicken scratchings.
UG: You can't read it. And somebody wrote underneath that it was a score written by me. [To Baby] There's a blues collection on AMIGA with 80 albums! Have you never seen this?
GS: No, I haven't.
UG: And here all the AMIGA stuff is listed…
GS: I definitely have to get that.
UG: There were so many jazz records in the GDR, and we only had about a handful of them.
GS: I have a few more. At that time in the GDR you knew that at such and such a time this or that record was going to be available. Ellington, Count Basie, Ben Webster, and what else…?
UG: Yeah, there was a Mingus album, very famous. What was it called?
GS: And Jimmy Smith, Organ Grinder Swing.

UG: That's one of the most famous albums of all time. We even got it in the East, but you would of course prefer the original Verve pressing. There was even Ray Charles. There was a whole lot, but we didn't get them all. I would guess that there were about 50 albums that I was totally unaware of.
GS: Jeff, your questioning, and our back-and-forth have brought things up that we generally don't discuss. Your questions have awakened memories.
JT: Thanks very much! That's the point, after all. One thing that I've noticed is that it seems as if no musical influences have come from Cuba, while Cuban music is a great influence in the States, by way of Dizzy Gillespie's music.
UG: And we knew about it only through Dizzy Gillespie. Cuba was the travel destination that all the GDR functionaries dreamed about.
JT: Exactly why I'm asking! Why no musical influence from Cuba?
UG: We weren't part of that scene. When the functionaries went to Cuba, they certainly didn't bring us along.
JT: I see.
GS: That is one aspect. In my case, I would explain it more from a musical and artistic point of view. It was….
UG: I said that I learned about Cuban music only by way of Dizzy. But there were others. Before Dizzy, there was of course also — do you guys know Perez Prado, "Mambo"?
JT: Yes.
UG: That's also part of it.
GS: I did go there.
UG: You went to Cuba?
GS: Yes. The music, the whole country and everything, I found it all very exotic, but from an artistic and musical point of view, it wasn't important for my own work. The musicians that were important for my own work were guys like Ronald Shannon Jackson, Rashied Ali of course, or Elvin Jones. So, the whole afro-cuban thing I enjoyed very much, but only as a listener for my own enjoyment, not for my own music.
JT: Why for example did the Lenz Orchestra not play any Afro-Cuban arrangements?
GS: The Lenz Orchestra was also oriented toward North America. So, just as Uli said, Blood Sweat & Tears, Chicago, and such, but we weren't oriented toward Latin America. All that, like Arturo Sandoval or Paquito, came by way of North America. So from Cuba to USA and then to Europe, but all that came later. In GDR times we weren't exposed to any of that.
UG: Even in Lenz's case, an awareness of Cuba only came through Gillespie. […]
This [pointing to a package] came from a package that I got from Klaus Lenz, with scores that I had written for his band, and with it came a score that Lenz himself had written for his jazz band of that time, or big band. What did he call that band?
GS: Modern Jazz Big Band?

UG: Anyway, he sent a score of his own along with my stuff. I have it somewhere. I thought it was in this package, but I still have it. I don't know why he sent it to me.
GS: So, but this Afro-Cuban music, just speaking for myself, didn't really have any significance for me, except as a listener.
UG: Same here.
GS: I really enjoyed those six old Cubans, Ruben Gonzales and these famous old men — what was the name of the group? Havana Club?
JT: The Buena Vista Social Club.
GS: That's it!
UG: Yeah, there's wonderful stuff from that time, and it has exercised a great influence on jazz. There are some great stories there, but otherwise it really didn't make an imprint on me either.
GS: The Latin music wasn't relevant for us. We studied and copied Mingus, but we didn't study and copy the Cuban tradition.
[…]
JT: One more question. How has life been for you as musicians since the so-called Wende?
GS: How has it changed or remained the same?
UG: Directly after the Wende, I had the great good fortune of having a friend. He had gone from the East to the West, and was a drinker, a fan of beer in particular. He went with his people to the West, he always came to me in the East to drink, and he was allowed to drink here with me. At home with his wife Eva-Maria he wasn't allowed to. He had studied film and wanted to become a filmmaker. The night that the Wall was opened, he lay here in bed drunk, and at some point after midnight, I woke him and showed him the TV footage of what was going on and said: "Look at this, Matti!" He groaned. He was totally wasted, totally uninterested in what was going on. And I had to leave the house the following morning at about 5 or 6, because I had to fly to Austria. I needed to go to the Schönefeld airport for some gigs in Austria. So I had to leave him behind in my apartment. I prayed to all the gods that he wouldn't smoke in bed or that he wouldn't fall asleep while smoking, but that's exactly

[Wende = turning point. The term Wende refers to the whole chain of events stretching from the fall of the Berlin Wall to the reunification of Germany and even a little beyond. This turning point resulted in the dissolution of the GDR and the incorporation of its states into the FRG, the West German state. It is of capital importance to note that the citizens of the former GDR had to acclimate themselves to an entirely new way of living and organizing their existence, since they were being incorporated into the West German state, and not vice versa. It is very much as if East German citizens were entering a foreign country.]

what he did. He drank every bit of alcohol that I had in the place. I caught up with him about a week later. He was doing everything he could to sober up, drank camomile tea and I don't know what else.… After that, Matti began to shoot a movie. His drinking was over. He began to make films. He brought me on to make the music for his first movies. That was a help for me after the Wende. You always need music in films. The first movie didn't make a big splash, the second was a TV movie I think, I don't remember what the third one was. Then he got involved in Tatort, this crime series produced by ARD, and did the segment filmed in Berlin. So I got involved in that too, and so the last five films I did with him were Tatort episodes. There were already three with the actor that had developed the Markowitz character. I did the music for the last five stories.

[These were episodes 269, 275, 287, 296, and 305 of the Tatort German TV crime series. Tatort is the most famous series of its kind on German television.]

That was my salvation, and that helped me over the Wende until about '95. That was the end of it all. Matti, the director, couldn't use me on his next films, because they were funded by a different Bundesland, and you had to use people from that Land. He then did work for WDR or NDR, and he couldn't use me on any of those either for the same reason. Klaus Doldinger and Prof. Manfred Schoof did the music for him on those. He was used to my stuff, and they might also be able to do it, but they were producing machine-music, as they always do. Whatever, I was pushed out. That's when the shit hit the fan for me. That was my downfall.

[Uli is abbreviating his period of difficulty here. Earlier in the evening, he related that this was a very difficult and depressing time in his life, and got to the point where he was playing in a piano bar just to make ends meet. A fan who knew his creative work came up to him and said: "But you are a great musician! You can't waste your talent here! You should be playing concerts!" Gradually he came out of his depression and started working creatively with other musicians again.]

JT: So, about six years after the fall of the Wall?

UG: Five. And then you had to take a deep breath, and start telling people "I've done this and that", and I began seeking out and meeting the young musicians. I had to look around and ask myself, "What exactly is happening here?" The whole jazz scene in Berlin is starting to cook, but I'm not familiar with it; I don't know who all these cats are. Then I met Michael Griener. That was a start. OK, let's do something. We put a trio together. Matthias Bauer was back in town, we put together a trio and began playing. Listening back to what we did, you can hear that the musical level is still there. Then we started doing all sorts of things. I don't know when we

started up again with the Quartett. We were always in touch, but…
GS: From my perspective — if I can add something here — the fall of the Wall marked a pretty big rupture for jazz musicians, and especially for those that we have been talking about: those who developed their own identity as musicians within the GDR system. It's the same thing with songwriters like Wolf Biermann or others, who developed their creative potential by confronting the tensions within the system. With the fall of the Wall, we were suddenly and unceremoniously shoved out onto the music market. The music market didn't care that we were GDR musicians that grew up behind or in front of the Wall, depending on how you look at it, and developed our creative abilities in that context. Rather, we were now just "musicians" like any others, and the "bonus credit" we initially received for being GDR musicians gradually faded. You had simply to prove your value on the world music market by the quality of your performance. For a while still people admired the fact that we had played this music already in the GDR, but that exoticism gradually lost its relevance to what we were doing. The only thing that counted came to be the quality of our music. And you have to say that those who had been able to take advantage of that exoticism, like us, the members of the Zentralquartett — who already were known individually as Petrowsky, Bauer, Gumpert, and Sommer — this band of four, who had already established themselves at festivals in the West — we had it much easier than those people younger than us by one or two generations who did not enjoy that "bonus credit" or advantage. These young people who now have steady work earned their place according to the same criteria as a musician coming from Frankfurt, Munich, Hamburg, Vienna, Paris or anywhere else. This bonus that we had as former GDR musicians fell away with the fall of the Berlin Wall. And for that reason you can say that there were quite a few individual careers that, if I can be permitted to say it, who have lagged a bit behind, relatively speaking, because they aren't conversant with these new promotional means. Uli is unfortunately one of those. He has no website, doesn't publicize his latest projects — "Here I am with my latest CD!" — and so on and so forth. Also, the whole system for organizing and promoting concerts is of course completely different. The promoters nowadays receive already finished self-produced CDs and demo tapes and everything from all the musicians and groups and are free to choose among them. So there has to be a promoter, in all this mass of material, with a special interest in Uli Gumpert. They've got to have the idea, "Yeah, we've got to get Gumpert in here. Where do we find him? Let's see…. No, there's no website. Does anybody know how to get ahold of Gumpert? Does somebody have his telephone number or his email?" And when they fail to reach him three or four times, they're going to lose interest, especially since so much promotional material is readily available to them. This change in the whole PR situation is brutally capitalistic and market-oriented, and we aren't at all used to that. Only a very few have gotten used to it, and, old fossil that I am, I have developed something of a feel for it and so I attempt to promote the Zentralquartett, which is completely underrepresented. But nobody else is doing anything for it: Conny isn't, Uli

isn't, Luten isn't. The only one who's doing at least something for it is me, because I have some idea of how you get on stage nowadays, and how you get a concert date. I sit constantly in front of my computer, making calls to this venue and that, but I don't know the new concert venues. I rely on my old contacts and try there. I do this for certain groups that I'm a part of, but nothing happens if I sit at home and wait on somebody to call and ask for the Zentralquartett, Baby Sommer French Connection or Baby Sommer Polish Connection. You've got to be really aggressive. And we GDR people aren't used to that. And the young people today, they know how to do all of this, they know how it works and what is needed, while among us old farts there's hardly anyone who does — I guess I do a little bit.

UG: He's [pointing to GS] the only one who uses this stuff the way it should be used. But I admit, I'm too dumb for it. For example, I went almost three weeks without internet. And today my drummer, Michael Greiner, came over. He knows how to deal with this stuff. I'm watching him, he turns on the computer and it works perfectly. He did absolutely nothing. Did nothing more than turn it on. All of a sudden it works. You ask yourself, what's the problem here?

GS: I would never have let that go for three weeks. On the second day, I would have taken my laptop to have it tested.

UG: I did all that, Baby. You wouldn't believe what all I did. I took this stupid thing everywhere in the city, had it tested and everybody said it's working perfectly. All of a sudden, it works for me. I could throw it out the window. I'd really like to, but I need it. But we keep going anyway. There have been many projects. Baby has done a lot. I've done some stuff, and we've played together as a duo, and have some CDs.

GS: And the Zentralquartett is still going! For forty years now. The old band!

JT: But now you're on the world market.

GS: And that is difficult for many musicians that previously could benefit from their status as GDR musicians.

JT: And in the GDR time you all were THE musicians.

GS: Yes. We haven't really talked about that. Some people in the population, just regular people, took a certain pride in and had a certain feeling about us. They were proud that there were such musicians. In Dresden for example, a lot of people know me, they say, "Oh yeah, Baby Sommer!" I won the Kunstpreis of the City of Dresden, there's also the list of 100 of the most important citizens of Dresden — those are all things that they take pride in, that someone from here has succeeded in making the jump onto the world stage. That's a very real thing, and is a local phenomenon. It might be more difficult for a musician from Berlin, because there are so many of them and Dresden is much smaller, a city of 500,000 inhabitants. How many does Berlin have? 3.5 million? How many?

UG: Something like that.

GS: That's a big difference. I'm as easy to recognize as a multi-colored dog in Dresden!

UG: You can say that Baby IS Dresden.

[Laughter]
GS: The people of Dresden are proud of that, it's true. But that is an aspect of local culture and I would guess that a lot of the people who are proud that Günter "Baby" Sommer represents Dresden in the world have never come to one of my concerts. They might even hate my music and find it dreadful, but I am a Dresdner. Following up on this, you can say that we jazz musicians received a lot of recognition from people within the GDR. So we were definitely no underdogs. Not at all. We had a certain status, and when we came to play, we were accepted with applause. But that renown and enthusiasm decreased after the fall of the Wall.

Vinny Golia Interview He Got Leg Tone

By Ken Weiss

Multi-instrumentalist Vinny Golia (b. March 1, 1946, Bronx, New York City) is the rare musician who moved away from New York City to make his musical statement. He's been a fixture of the West Coast avant-garde music community since the early '70s and a very vocal exponent of the scene's many talented players. Influenced by Jazz, contemporary Classical music and World music, Golia plays over 40 instruments, as well as many World instruments. A strong believer in documenting his work, Golia has been steadily releasing recordings, often on his own label - Nine Winds. He initially set out to be a painter but was overcome by music and taught himself how to play. His creative path is unique and he's been sharing his vision with students at California Institute for the Arts as a professor since 1991. Golia has performed with Anthony Braxton, John Carter, Bobby Bradford, Horace Tapscott, Bertram Turetzky, Nels Cline, Wadada Leo Smith, Tim Berne, John Zorn, Joëlle Léandre, Henry Grimes, Barre Phillips, Henry Kaiser, Ken Filiano, Ra Kalam Bob Moses, and Patti Smith. This interview took place via ZOOM on February 20, 2021.

Cadence: We're officially one year into the COVID-19 pandemic. How have you spent your time in isolation?

Golia: I wrote an orchestra piece which right now is over eight hours long. I think it will be between that and nine hours. That's the first part. The second part is only [Laughs] about forty minutes. The first part is an orchestral part, the second part is like Heavy Metal with orchestra, and the last part is more large ensemble with musicians from different cultures.

Cadence: And why is it so long?

Golia: Aghhh, well, I was stuck in my room and I started writing and it just kept going. The more I got to one part, I transitioned to another part and had to keep writing. So, it just ended up being that long.

Cadence: Ho w practical is that?

Golia: Well, I figure I'm not going to get my hands on an orchestra before I die, it looks like. Also, the musicians didn't have anything to do so I made something that allowed people to maintain some kind of community. It also allowed me to remain somewhat creative during this time. Practicality has never been an issue because somehow I've been able to do the things that I have in my mind and make them come to fruition and not just have them sit on the shelf.

Cadence: Is this a piece you think you will record or tour?

Golia: It's scored so I could take it to any of the twelve orchestras that are left in the United States, where we once had over two hundred. Maybe it's better

to try in Europe where they have a better sense of culture, but I've never had much luck touring a lot in Europe.

Cadence: How many musicians are needed to perform the piece?

Golia: There are twenty improvising musicians and a full orchestra so it will be about a hundred and twenty-five people because a lot of the sections are expanded and in some cases, doubled. The idea was to have the traditional orchestra with expanded percussion and woodwind and brass sections and then supplement that with the large ensemble musicians who improvise and fit into the reading and the execution of the parts.

Cadence: That's going to be a crowded plane or bus.

Golia: For my seventieth birthday, Rent Romus from the Bay Area, put together a band of seventy musicians. We did that and we only had about an hour rehearsal before. That was pretty exciting and he's talking about doing it again this year for seventy-five musicians, but we'll see if that happens with COVID or not.

Cadence: You've made a career out of doing things the "wrong way," often doing the opposite of what's considered the proper path for a "Jazz" musician. Somehow, you've made it work as a performer, composer, educator and record label owner. Would you recommend the route you took to one considering life as an artist?

Vinny Golia: No, everybody's different. When you do it yourself, there's a lot of shortcuts you take, and those shortcuts become painfully obvious when you're in circumstances with other musicians. That leads you to boosting up that aspect of your musicianship. You're constantly filling holes and putting your finger in the dike to hold the water back. There's no real way to do it. I switched from a visual art career to playing music and that was a slow process but now I'm incorporating more of the things that I did when I was starting out as a painter in the music I play. Everything is kind of useful to you, it just depends on the music that you're playing at the time. I play a lot with Bobby Bradford and he'll call a few tunes that he feels comfortable with, but I'll have to research. I'm not a real competent guy in terms of knowing all the Bebop tunes like him. You've got to always be on your toes and learn from your elders. I had a real personal way of getting into the music. Some people have to go to school and take lessons while other people like to research it on their own. Sooner or later, you almost always have to go to someone who knows more than you. There was a minute when I was playing bassoon and improvising on it, and I just had this idea about what to do with my thumbs when I was not playing with them. So, I asked a Classical player about that and he said, "Wow, I never thought about that. I don't know. I'll play, you watch my thumbs. What am I doing?" [Laughs] He had no idea either so that was a really interesting experience because that meant that, okay, I could learn just by observing. In those days we didn't have the Internet like we have now where you could just look it all up.

Photo Credit: Ken Weiss

Photo Credit: Ken Weiss

Photo Credit: Ken Weiss

Photo Credit: Ken Weiss

Photo Credit: Ken Weiss

Cadence: Perhaps what's most striking about your work, in addition to your playing and composing skills, is that you play so many instruments. How many different instruments do you play and do you have interest in playing the unusual ethnic instruments in your collection the way they are played in the various countries they originate from?

Golia: That's a good question. I really do not know. I use a lot of instruments from around the world but I use them for what I do, and not for traditional forms, so even though I know how to play them, it might not be seen that way by some others. As for Western instruments I have and play, there's the Db, C, (metal and wooden), Ab and G piccolos, fife, Db, C, alto (two- one is quarter tone), bass and contrabass flutes, Ab, Eb, C, Bb, A, A basset, alto, bass, two types to low Eb & low C, contra alto (two-wood and metal to low C), contrabass clarinets and basset horn, soprillo, sopranino, (three), C (two), Bb (six), and G sopranos, saxello, alto (four), stritch, tenor (three), baritone (four), bass and tubax, (contrabass), saxophones, English horn & bassoon, (on occasion I have used contrabassoon-but do not own one). I use the alternate models or makes for different ensembles and projects. I do so and don't look at it as collecting because I use everything I buy for specific projects and performances. So, you could say about 40 instruments, without doubles, no pun intended.

Cadence: Why do you play so many instruments?

Golia: Again, going back to the visual aspect, you wouldn't paint with just one color. Some people have, but I like colors. The woodwinds in particular to me speak because they have a real abundance of color. Unfortunately, no one instrument really has all the colors, although you can play one instrument and get all the colors out of it. When you are composing, you are really looking to bring colors to life and that's why I have all these instruments. The embouchures, the fingerings, all makes you think about playing quite differently, about sound, and that's the main thing with music. It's always the concentration on sound.

Cadence: Do you continue to add new instruments to your arsenal?

Golia: I am but the strange thing about this is I don't add them if I don't need them. I'm not a collector, although I have a collection. The thing is I use everything I have, and I build projects around them sometimes. I use for the sound and then I like to explore all the things that you can do with something. I've been exploring a lot over the COVID year with the basset horn and I just bought a different model. I've been experimenting with that and the thing is, now you have to create settings for it. I haven't had the opportunity to play it with other people in a real intense situation yet, so I don't know where I'm gonna put it in the grand scheme of things. It can really get rich in the bottom register and get really lyrical in the top register, and it's also very proficient at using, what they call extended techniques, I don't call them that, multiphonics and unusual sounds. It's a versatile instrument but it hasn't been explored. There are a few contemporary pieces, including Stockhausen and an Italian composer, who wrote something for it but mostly it's a forgotten instrument.

Alto clarinet and the basset horn are instruments in danger because people are using them less and less now, but I find those areas really fertile for practicing and playing and fantastic for solo playing. There's a clarinet maker in Canada who is making a clarinet that tunes in thirteenths called the Bohlen-Pierce system and it will sound different than anything else. The audience will have to adjust to it because the overtones are set up in a different system. Once in a while, people have given me stuff which is really kind of cool.

Cadence: It's interesting that you don't like to use the term extended techniques.

Golia: What we Western musicians call extended techniques are sounds and devices that have been in use by other cultures for some time. Using the term "extended techniques", makes it seem like these ideas were never in use before but were extended out of Western music. In many cultures, the use of overtones, multiple sounds, just intonation, and complex time signatures, to name just a few, has been often the staple of other culture's music.

Cadence: How do you stay sharp on all the instruments?

Golia: I have a rotating system of making sure I cover opposites. In other words, if I'm playing a lot of clarinet, I have to make sure I spend a certain amount of time keeping my flute embouchure together because those muscles work opposite each other. I have a thing that I do, mostly built around long tones and overtones and things like that. Also, when I'm working on a project, there will be some instruments that take precedence over other instruments and they will drop a little, and then I'll have to bring them back up after. Mostly like the different instruments from other cultures, I don't use as much as I once did. My muscles know how to lock into place from practicing. It's almost like cross training in a weird way only it concerns all of your facial muscles. [Laughs]

Golia: Right now, it's all shot to hell because I'm spending a lot of time online teaching, but usually it's – wake up in the morning, do some work, check mail, and then go into the other room and practice whatever I'm working on, and that's the day. I'm not really a regimented guy, but there is a system to it. It's mainly concerned with the music I have to play nowadays. There's not a lot of recreational playing but there is time to discover new things. And that's another thing about having more than one instrument, because you might play something on one instrument and think, 'That's not really happening,' and you can switch to another instrument and that's a much better fit for that music. And that keeps you sharp. It's a looser methodology but it seems to work for what I do, and it keeps me on top of the horns. It's also good for me because I play a lot of the extremes. I don't really gravitate too much to the middle instruments, although just before COVID, Bobby Bradford wrote a suite of music dedicated to the one-hundred-year anniversary of Jackie Robinson breaking the color barrier in baseball. I had to play a lot of alto [sax], so I really had to bone up on that. That's not an instrument I play a lot because it's kind

of right dead center in a lot of ways in the instruments I play. And then every once in a while I get the idea to just play one thing, so I started a group where I just play tenor, and of course, as soon as we hit the recording studio, I brought in three or four other instruments so, that doesn't really work out so well for me to play only one anymore. [Laughs]

Cadence: How, if at all, has your concept of utilizing your vast collection of instruments evolved over the course of your career?

Golia: Yes, mostly because of the people I play with. In '84, when Ken Filiano came into the group, his prowess with the bow caused me to rethink some of the music I had written and to write new music that entailed using a wider palette of instruments to work with, not only the bass in a traditional way, but also the bass as a secondary voice that I could use. Each situation with different people opens up these areas that make me pick and choose what I'm gonna put in there. Also, for certain things, I've created groups. For a while I did a few ensembles that only did music for the same style of instruments. I had a flute quartet with three women that played from piccolo to bass flute in different combinations and used my unusual flutes. There was a group for clarinets where I could play my wide range of clarinets. I also did that for saxophones, only I broke it up with Eb and Bb saxophones. In the Eb band I could play the contrabass saxophone and sopranino, and in the Bb band I could play bass and soprillo. I also have a group with strings which has grown in size.

Cadence: Which instruments were hardest for you to grasp or incorporate into your work?

Golia: That's the thing, I get them because I already know how I'm going to use them. There's no point in getting it if you can't use it. By the time I buy something to put in an ensemble, I've already done the history of it, I've already seen who the players are in Classical and improvising [circles], and I know who makes the best one, what the instrument sounds like, and how I'm going to place it in this situation. I never have a problem with incorporating instruments.

Cadence: You've invested quite a bit into your vast collection of instruments.

Golia: It's been a good investment. I haven't paid at top dollar, with maybe the exception of my bass clarinet. That would be the only thing I paid close to what it's supposed to cost. Most of the time I've found pretty good deals. It's cool when people let me know that someone is selling horns. I've upgraded in increments. Also, when I was coming up, a lot of people weren't charging full price like they charge now. It's really out of control now. I don't know how some of the younger players can [afford them]. Well, you see less people playing more instruments. There're more people concentrating on one horn.

Cadence: Many musicians feel a spiritual kinship with their instruments. What is your relationship with your multitude of instruments? Is it possible to have an intense attachment to all that you play?

Golia: I like what I have. They actually let you know when you haven't been playing them. [Laughs] They have a way of contacting you somehow. I don't

know how that is, but they say, "Hey, remember me? I'm here for you." There is a spiritual connection to the instrument because you bring it to life. It's an object that has a life because most of the instruments, in particular the woodwinds, are made from living things. They vibrate and your air brings that vibration to life and creates this sound that wouldn't exist. it's your sound amplified through these instruments, and that's an amazing thing when you really think about it. This kind of communication of sound is one thing but to add the spiritual element to it, really lifts things up. I got into it because of the sound Coltrane had on soprano. I really love that sound. I especially like, not so much the My Favorite Things stage, but a little bit more after he'd had it for a while, tunes like "Your Lady" and "Afro Blue." Around there is my starting point into the sound of the soprano, and then, of course, finding out about the other masters of it including [Sidney] Bechet and Steve Lacy, and then hearing the difference of the sound, and trying to figure out where my sound is in this. If I lend my horn to somebody like Lacy, that horn will immediately become his because of the way he blows into it and the sound that he has. That's the beauty of the communication of sound, that you make yourself. The way things are now, there's a lot of people who just hear somebody else and just want to sound like that, and that's it. But if you can get more attention to detail in every instrument the music speaks more to people, I think, because they hear your voice.

Cadence: You've arguably received the most acclaim for your baritone and soprano work. Are those you favored instruments?

Golia: I started on soprano. I love soprano and baritone for that semi-Jazz kind of sound. For improvising, if I were going to a gig to just improvise, I would just play the clarinets. Especially the B-flat and bass clarinet. You'd have just about everything you'd need there. I gravitated to the baritone when I first heard John Surman play it. That remains a really good voice for me. If it weren't so hard to bring around, I would play the bass saxophone. I have five or six handmade instruments by German instrument maker Benedikt Eppelsheim. They're impeccable instruments and he has now made a C bass saxophone which has a baritone voice. If it didn't take a year to get one, I would get one because I hear that sound and it's really an amazing sound – it's the depth of the bass but the sound of the baritone combined. It's really brilliant. That's the sound I hear, but I don't have the time to wait for it. As you get older, you kind of worry a little bit about the knock on the door that's coming soon. [Laughs] And spending a lot of money for an instrument that you only have a little time with is a curious step to take but I'm thinking about it. To answer your question, I don't prefer them, I play a lot of music in that context, and to me, those instruments are the easiest to say it all with. But I still like sopranino too and piccolo. Like I said, I gravitate towards the extremes, especially in the improvising settings.

Cadence: Back when there were actual gigs, how many instruments were you travelling with? How difficult was it for you to have to limit yourself?

Golia: The limiting is hard. What I've done is I still own my mother's home in New Jersey, so I keep some instruments there which lets me travel with a lighter load on the airplane. I have a case that will carry three clarinets – bass clarinet, Eb and either Bb or A clarinet. It's usually the Bb but if there are a lot of strings, I like the A clarinet. That's three there, and piccolo, alto flute, that's a good match. That's already five instruments, plus I have a sopranino, a soprano and a baritone in my mom's house. That's a nice set so I can get around pretty well. The last time I was in Europe I had three – sopranino, soprano and piccolo. I picked high instruments because they were small and easy to carry. Next time I go, maybe I'll just play clarinets. It depends on the people I'm playing with and the touring situation. I used to carry about nine when I went on the road, but the airlines have put a kibosh on that, and the profit margin is really small on these trips. I don't want to give the airline or the shipping companies more money than I'm making. So, I pare it down nowadays. If I'm playing at a college, I usually ask if they have a baritone or a contrabass clarinet, which most college have. Unfortunately, most of them are not in the greatest shape.

Cadence: As a child, you spent a lot of time at the Bronx Zoo, where your father worked as a mechanic. How did that time spent with animals affect you as an artist?

Golia: That's how I learned to draw because we didn't have homecare then. When I was younger or if we had days off from school, then I would go with my dad to his work and walk around the zoo all day. You'd hear and see things that you don't think about as a child, but the sound of birds, in particular, and some of the other animals that are more vocal, like monkeys and apes, even the larger reptiles like crocs and alligators, they're always bellowing, and those kinds of sounds actually come back in your brain after a certain time. It's not hard to get into that hippopotamus area with the bass saxophone. I'm sure that had a great deal of influence on my improvising! [Laughs] I spent a lot of time in nature there in the '50s, which was really unusual for a kid brought up in the Bronx. I had the best of both worlds. I could see exotic animals and still have the city environment. Also, across from the zoo was the botanical gardens, which was gorgeous. I spent time there also, but I didn't have the run of it like I did at the zoo.

Cadence: Any thoughts on the fact that you grew up seeing animals in cages, which was quite the opposite experience of the freedom you sought and found in your career as a free improvisor?

Golia: Yeah, although it didn't hit me until a little later. At the time, it was great just to see the animals. In the mid '60s there was a movement to create more natural environments for the animals. I actually got a job at the zoo working on the humane improvement on the World of Birds, the World of Bears and the reptile house which were all redone during that period of time before I went to college. I didn't like how the animals were caged once I

became more aware of my own freedom.

Cadence: What was your early exposure or connection to Jazz?

Golia: My dad was a Jazz head. It turns out that when my parents were dating, they used to go to all these places in New York to dance and so they saw Artie Shaw, Benny Goodman, Duke Ellington, Count Basie, and Chick Webb. They just rattled off these names when I was a little older and started talking about all these things that they experienced, which was fascinating. My dad is a big Dixieland guy, and he was also really into Louis Armstrong. He really liked that music. Before I went away to college, I really didn't hear Jazz too much. R & B and James Brown were the big thing then. We would cut school and go see James Brown. The Jazz thing popped up when I got out to college. I was listening to a lot of pretty straight stuff like Cal Tjader until one of my friends came back from Vietnam and said, "Oh man, you've gotta listen to THIS," because he had hung out with all the brothers in Vietnam, and they had hipped him to Dolphy. So, I started going to record stores and buying all this stuff, and then one day, I saw this Coltrane album that just said Coltrane on it. I bought that and it was like, 'Holy crap! What the hell is this?' That started it, and then I was gone. I found Coltrane by accident, no less, that was like the mother lode! I couldn't stop listening to his soprano, man, that was exquisite! Coltrane was gone by time I got into his music but all these [Jazz] guys were playing in the Village, but it never dawned on me that I could go see them until I ran into one guy who told me that these cats were playing live. I don't know why I didn't realize that earlier. I was seeing all these Blues people before then. I saw Ravi Shankar, tons of music at the Fillmore, Hendrix, Cream, all those fantastic things that were happening at the time, and it never dawned on me that you could see Jazz guys. I was told Slugs was a good place, so I started going to Slugs. I became a regular there, drawing pictures there. When I moved to New York from New Jersey in the late '60s, I actually sublet Bob Moses' loft to paint in. That was at Bleecker and Broadway, and then it was just a short walk to Slugs every night. I had drawings of all these cats. That's how I met a lot of the musicians. And then I started making more of these paintings which were a bit more abstract, and from that, I started trying to use the paintings as graphic notation. I ended up getting a saxophone after I did the cover for the Chick Corea record. That's why when you asked me earlier if I'd recommend someone getting into it like I did, there's no way that would happen! I was a painter first and eventually it became easier just to have the saxophone than to try to paint.

Cadence: You've stated before that drawing Jazz performances served as on-the-job training for you later in life when you became a musician. How so?

Golia: If you're trained to be a visual artist, you're looking pretty intently at what you're drawing. You can see the embouchure and the muscles moving on certain cats. Now I can see who's an advocate of the Joe Allard school of learning how to play the saxophone by the way their neck moves. But then it was the

difference between how people looked while playing. And then as their fingers would move and they'd play lines, or if they were energy players, the way I drew changed. So, if the guy was much more intricate, like I have some drawings of Sonny Stitt and Joe Henderson, when they played they were very lyrical players. When they played, their shape would stay the same, but you could hear how the line would go, and that would make your hand move in a certain way. That made me learn the shape of lines even though not knowing what they were or how they were made until later. I even remember asking Liebman one time, right before I got a horn, 'How do you do the shapes?' And he was confused about what I was asking him. My girlfriend at the time was a flute player, she laughed and said, "He's talking about your lines." And he said, "My lines? That's just years of training and learning how to play chords and scales." But to me, they were shapes, and the way they played, they colored the shape with the sound of the instrument. To me, I was seeing it as kind of blocks of sound that created these geometric shapes. I didn't really understand it until years later when Ken Filiano made an offhanded remark. He said, "Well, you know, that's what you do." I said, 'What do you mean that's just what I do?' He said, "You don't write things the way other people write them because you see them as shapes." And that was amazingly astute. I didn't know that I did that but then it made sense to me. It's a whole different ballgame when you come at it from a visual point because you can actually hear the colors in a certain way. It was the best training ground in the universe at that time because the music scene was changing intensely. The early Fusion bands were just about to start.

Cadence: You mentioned that you first planned to be a painter. What type of painting interested you?

Golia: I was working at the Museum of Modern Art at the time. I knew all about the traditional painters, but the new concepts were really interesting. My favorite was Kandinsky because he was working towards a musical language and his conversations with Schoenberg, the series of letters they wrote before Schoenberg adopted the political things of his time and took a little bit of a dark path there, those letters where they talk about, not the differences, but the sameness' of painting and music, are illuminating. I had a soft spot for Kandinsky because I can hear the music when I looked at his paintings and I wanted to go in that direction. And there was a lot of other things happening too. There was a new Realism happening with people like Jack Beal and [Bernard] Perlin and a few others, but there were also others like [Robert] Rauschenberg and [Andy] Warhol. I was torn. I loved the Surrealists, so I started out doing that and really trying to hone my technical abilities to get more picturesque and more representative. I was decent at a certain point. If I drew a piece of fruit, you knew it was a piece of fruit, but I never got into the really technical Realism, the almost photographic Realism. I still had a bit of

crudeness. Then, from my painting teacher, I started to incorporate some of the things that he was doing with color, and that led me to abstracting more. By the end, I was using shapes and colors and freeform stuff in there and technical things. I was really into blending colors, but you wouldn't see the transition of color, it would be very gradual, and that would create a shape, and that shape you could mess with it optically. I liked that idea very much. I still do it in the music, actually, only it's done with time and rhythm. You can displace time so that people are playing in almost different dimensional space in a strange way. Their sound kind of overlaps and the overtones echo against each other. Things like that were fascinating to me at the time and I did a lot of study. Sometimes I wonder if I made the right choice. I don't really know. Now I'm working a little bit with video, putting the music I have to video which is kind of cool. I just finished one for three basset horns and carwash.

Cadence: As you said earlier, your artwork graced the cover of Chick Corea's Song of Singing. You also did the album covers for Joe Henderson's Black is the Color and Dave Holland and Barre Phillips' Music for Two Basses. How did your work find its way to those recordings?

Golia: Well, Dave had a picture that I drew of him and he liked it and he put it on the ECM record. I knew all of those guys pretty well at the time. Matter of fact, I even spent a little time at Dave Liebman's loft when I didn't have a place to live. He let me stay at his place for a month or so and Chick and Dave lived downstairs. I had met Dave at a Miles Davis performance. He saw me drawing and came over to look at what I was doing. At that time, he had a great interest in art. I was drawing Miles. He told me he was playing there next week, so I went back the next week. I became friends with Chick and Dave. Dave used one of the drawings I had given him for the album. And with Chick, he had a trio with Dave and Barry Altschul, and they were doing their first concert at the Vanguard, so I went down and drew some sketches. I went home and the music hit me in such a way that I made that painting. I kept seeing those shapes and I drew them out and painted them. Dave said they were going to record, and I showed him a drawing that I had made into a painting of that concert and he told Chick about it. Chick saw it and asked to use it. The record company photographed it and I got some money and bought a saxophone with that money. With Joe Henderson, Dave was playing on that session and I came and drew it and showed the drawings to Orrin Keepnews. He liked it and thought it fit the concept of the album and they used it. They didn't pay me as much as Blue Note but that was pretty cool. I needed the money then too.

Cadence: Why were you not credited on the Corea recording as the cover artist?

Golia: [Laughs] Because the art director took the credit for designing the cover. The painting was signed in the back. I didn't like signing paintings in the front because the signature had nothing to do with the painting. I didn't want to

distract from the movement. There was a lot of movement in it.

Cadence: What can you tell us about living with Dave Liebman?

Golia: That was fun. Dave was working with a band named Ten Wheel Drive. It was a Rock band, and he was playing baritone and tenor. He was very kind. He knew me and my girlfriend, and when we split up he let me stay with him. He was eating really healthily, I think macrobiotic back then, and he got me into it. I think Dave [Holland] and Chick were into it and Dave got into it. Everybody was trying to expand and learn things and do stuff. It was a real interesting growing period. I learned quite a bit about the intricacies of the music and sat in on a couple lessons that people were giving in their lofts which became invaluable later on. He was living in the Garment District on Nineteenth Street and Mike Brecker lived a block over. John McLaughlin was on twenty first. These cats would just keep coming in. It was like a who's who of the Jazz cognoscente. I remember at one point, there were four tenors – Bob Berg, Stevie Grossman, Liebman and Brecker. It was phenomenal. I got my first horn at that time and it was a really great learning experience for me.

Cadence: That was your transition point. At age 25, you bought your first saxophone and started a pivot away from a career in painting to a career as a musician. Why did you do that?

Golia: [Laughs] I don't know. I was moving around quite a bit. You're talking about 1971, so there's a lot of transition happening. My friends moved to California and I came out to the West Coast just to see how it was different and to see all the colors. Eventually, I met a woman out here and we were travelling around. It was really like a hippie-esque lifestyle with the Volkswagen van. I went back and forth between the coasts until I had to figure out how to make some money. I had my provisional teaching credentials and I asked around. I knew this bass player Reed Wasson who told me about an open substitute teaching job. Well, I thought he was still in New York, but it turns out that he was living in New Mexico and the job was with the Zuni tribe there. So, I went to Zuni to audition for the teaching job, and I got it, but nobody told me that the Native Americans there were pretty healthy. They didn't have too many sick days, so I wasn't working a lot, but I had everything taken care of. I was staying at Reed's place. He saw my saxophone and said, "Oh, you play. Let's play!" I said, 'Whoa, I just got it.' This guy was transcribing Ravi Shankar sitar solos and playing them on the bass, so he was quite a bit more advanced. He said, "I'll write you out a couple exercises. You learn them during the day, and we'll play them at night." So, we started playing every day, and then his band showed up and it was liked a Folk-Rock Jazz band with Eastern overtones. I started playing percussion with them, just rhythm and stuff, and every once in a while they'd let me take a saxophone solo. They didn't mind. Then they asked if I could play flute and I said, 'I don't know. I guess so,' and I got a flute from my girlfriend and a book that literally said How to Play the Flute. I did my

first concert one year after I got my first saxophone in Charlottesville, Virginia, and then we went to New York to record. When we were in New York, the band just exploded. People wanted to produce us, but I was the odd man out because I was the weakest. I got replaced by Dave Liebman! [Laughs] Which is really kind of ironic. Who are you gonna get? A guy who's been playing a year or Dave Liebman! I ended up in Boston after the first band broke up, then to California, and then back for one more time on the East Coast and wound up in the animation job working on a cartoon. A bit complicated even for me! In 1973 I finally put roots down in California and met people and stayed out here since. I started to concentrate more on playing because I enjoyed it quite a bit. I was playing with all these cats who were really good, and I figured when I stopped learning from them I'd move back to New York and learn from those cats. I'm still here because I haven't stopped learning because the gene pool is really quite deep here. It's a very overlooked area of creative music. I was playing with really interesting people in the mid-'70s like Larry Klein and Billy Childs, and then I started playing with John Carter, Bobby Bradford and Horace Tapscott. They welcomed me very openly and I learned quite a bit from them.

Cadence: You taught yourself to play saxophone out of books, but you did take two or three lessons from Anthony Braxton. Why did you choose Braxton and what specifically were you looking for him to help you with?

Golia: When I was in New York, Anthony was one of the only guys that sounded different and that's why I gravitated to him. [Pauses] This is not a knock on the on the guys, who were more like stylists. They accumulated the Coltrane aesthetic and ran with it and formed their own ways of playing, but still their style comes from that thing. Anthony seemed to come from left field. Sopranino, contrabass clarinet, Eb clarinet – instruments I never saw before. All those colors fascinated me. He played the flute. Now, I have to say that I prefer a bigger, more robust sound than he has on the alto. I gravitate to that because of my Italian upbringing – I have the bel canto Italian shit. I heard that since I was little, so, for me, you have to have a big tone. Anthony has a kind of striated, thin sound but he needs it because you have to change the sound of the instrument to do what he does with it. He single-tongues everything like crazy. Being on the road with him was funny because when you're in the room with him, and he sees someone like Evan Parker, he'll discuss triple tonguing, because Evan's a big triple-tonguer, and Braxton does the same thing, only he does it with single-tonguing, so he sounds a little different. Evan will say, "Oh, Anthony, you still haven't done the triple-tonguing!" It's really funny to see them together. Back to your question. Anthony was uniquely different, so I wanted to see what that was about. We had two lessons that were a half-hour. First he showed me the C, Bb, Eb, G and D scale. The second one he showed me Ab, E and A scale. That was it. He showed me where the notes were. I probably would have taken more lessons with him, but he went to Europe,

so I didn't have anybody to study with. I went over to Mike Brecker's house and he showed me stuff. He and Dave [Liebman] were really big on the Joe Allard throat overtones and playing your own notes. Basically, I learned on my own. I bought a book called The Art of Saxophone Playing by Larry Teal, two books from Berklee on saxophone technique, and the Slonimsky book because Coltrane used it. That was it, and when I was back in the West Coast, my girlfriend at that time was studying at Sonoma State College could get books out of the library and the next book I got was George Russell's Lydian Chromatic Concept, which was interesting. I didn't have anything to do at that time, so I'd practice all day and wait for her. So, I started off, already out of the norm. Outside of the two lessons with Anthony we would also hang out and talk about all kinds of musical stuff. He was big on Stockhausen and the Schoenberg quintet was really big. He actually bought that from me as a present. He liked Frankie Lymon and the Teenagers and those kinds of groups that I had seen on television when I was a kid. We had a lot of pretty cool stuff to talk about. I liked his energy and approach to things, and his music was very inspiring in the way he was very different from the others who were playing at the time. It wasn't until more of the Chicago cats came in that I started to see that this was a different aesthetic. That led me to go back in history to look at earlier music. My time with Anthony really helped me when I started to play with John and Bob.

Cadence: You share a lot of commonalities with Anthony Braxton and it's obvious that he did serve as a great influence on you. You both record frequently, play a mass of woodwinds and have explored different methods of sound production and timbre.

Golia: Anthony is a good friend. I don't see him now, but it was a nice connection and I still feel it. I'm very happy that every once in a while he mentions my name. He's a person that loves music, and that love and exuberance is phenomenal. That's not easy to find because a lot of people who get into the music start to get a little – "well, I'm doing this, I don't get this" – and I don't hear that in him. He's totally impractical like me, which doesn't help him sometimes. He'll spend all his money on a project and then not have anything to eat except crappy food. He's not always taking care of himself. He's so obsessed with doing these things. He's voracious, he's like that "Planet Eater" from Star Track, going to different galaxies and just absorbing planets. [Laughs] He's very much like that, and you have to love somebody who does that. It's just so unique. He really instills a sense of wonder at the universe. I mean how many people can you talk about horror movies with and then talk about Egyptology and then talk about Stockhausen and James Brown and Frankie Lymon or the Drifters? Not a lot of people can jump around that many subjects in the same sentence. [Laughs] I didn't think about that, but we do have a lot of the same interest. He was there way before me, but I had the good fortune to have played in his group and I understand more of his music in a

more intimate setting and brought back some of his concepts and hopefully put my own stamp on those things.

Cadence: You mentioned having contact with three master musicians – Bobby Bradford, John Carter and Horace Tapscott – while living in LA in the '70s. Would you talk about your experience with them?

Golia: Horace was like a shaman, he's an overlooked figure in the music. When Richard Abrams was forming the AACM, he called Horace to talk about Horace's organization [UGMAA] because he liked the pattern of having an organization that not only had music in it but also actors and doctors and lawyers. It was like one collective of Black unity. Horace transformed any place they were playing into a cathedral just by playing. Maybe he didn't have the Bud Powell right hand kind of thing, but he had his own thing, and he was very powerful. Very powerful, those vamps are hypnotic. You just got into the whole wave of how the music moved and it's very powerful. And it's a spiritual power because it's uplifting. The first record of his I heard back East was The Giant is Awakened [Flying Dutchman, 1969]. I said, 'Whoa! They have that music out there? Who the hell is that guy?' So, I knew about him and I wanted to know who he was, and John and Bob too. When I first came out here in 1971, who did I find but the Circle band with Chick, Dave, Braxton and Barry Altschul. They were already out there. I saw a little ad in the newspaper for Circle, but I didn't think it could be them because they were in New York. I went to check it out. I walked in with my drawing stuff and it was just like old times, like I'm back in New York City! And they go, "Huh?" Anthony had no transportation out here so me and my girlfriend were driving him around. The first thing he wants to do is see John and Bobby. We went to see them, and they were playing together. I had both their Flying Dutchman records, so I knew what to expect. And it was fantastic! Their music sounded like space age music. It was like space age Bebop. It sounded like one person playing the horn. It was so tight. Usually in New York, all the Free music was about Ascension and [cacophony] but these guys were playing shapes and forms. I feel like I owe a lot to them for how they changed the way I was conceiving music. They're a real bridge to Anthony's music because they're like the next step in the progression of this kind of Ornette Coleman school. So, they were playing this stuff and it was just mindboggling. Next, Anthony had me drive him to meet Warne Marsh and he got the chance to sit in with Warne and Gary Foster, who's a great saxophone player out here that people don't know enough about. Seeing Anthony with Warne and Gary Foster was really moving because Anthony had so much love for these guys. And the thing is, they did all the Bebop things to Anthony – starting at calling a tune and changing the key and saying, "Anthony, take it!" All those kinds of things. They really messed with him. I was a novice but I knew what was going on and I got mad at that. Afterwards, I said to Anthony, who was in the back of the room smiling, 'They

did all this stuff to you! They changed the keys, they did all that,' and he said, "Oh yeah, wasn't it wonderful?" [Laughs] He was floating on a cloud because he'd played with Warne Marsh. Anyway, John and Bob were really welcoming to me and when I finally settled in California, Bob was playing with Glenn Ferris and James Newton at a restaurant called the Magic Apple, which was right in Burbank, in the Studio District. All the studios were there, and the studio people would come to this place and have organic food. Bob and John were supposed to play on my last painting show in '72 out here but Bob got called away to do the Ornette Science Fiction recording. Bob knew me then as a painter and when I ran into him around 1976, after I moved back to California, he invited me to come and draw at a storefront he was renting so he'd have a place to play every week called the Little Big Horn. I hemmed around because he's one of the most amazing trumpet players. Trumpet's hard to begin with, and to create, not only your own sound, but your own stylistic way of playing this music, is a superhuman feat. I looked at him like a kid and finally blurted out, 'I'm not really drawing anymore. I'm kind of playing a soprano.' He took a step back and said, "Oh really, why don't you bring that soprano and we'll see what you can do?" [Laughs] I said, 'Oh, okay,' and I showed up and he didn't send me home, so I started coming every week and playing with Bob and John. It was an open session, it was fantastic. One time the lineup was me, John, Bob, James Newton, Glenn Ferris, Mark Dresser, Roberto Miranda and William Jeffrey. It was like a training ground for all of us. We played every Sunday. Then I started playing more with John. He had a West Coast version of the octet which I played in.

Cadence: How long had you been playing saxophone when you hooked up with Bobby Bradford in California and when did you feel proficient enough to belong on stage?

Golia: I had been playing four or five years when Bob first heard me. Being self-taught you have kind of an albatross on your back. You never feel that you know enough. And starting late, you never feel right. Being self-taught, you usually feel inferior. There's no way around it, and every once in a while, you play with somebody who proves it. I remember playing a duo concert with Mike Wofford. Everything was going pretty cool, and we got to a certain place in the music where Mike got really deep, and I didn't know how to get there. I had to figure that out. When you play with these more established or older guys, you have to learn how to get to "that" place. That gives you something to work on and gives you more parameters to hone your skills. Another situation was playing a radio show with Tad Weed, Ken Filiano and Billy Mintz, and they hit a groove and locked in as a unit and I felt outside the unit. When you start late, you know these things and what you have to do. The question is do you have enough time to really get there? These cats always open the door and it's up to you to go through the door or stay outside. Playing with John Carter

forced my clarinet playing to be better. If you're gonna play bass clarinet next to him, you better have your shit together because he'll kill you. I remember he did a clarinet summit in Europe and I asked how it was. He said, "Listen, those fellows all sound a little weak to me." [Laughs] I was like, wow! But I could see what he meant. He was coming at it from his very robust Dixieland clarinet sound, they're coming at it from a more Classical sound, which is a whole different style. And Bob, I still play with Bob and he sounds great, he's one of my good friends. His new suite for Jackie Robinson is a bit more inside music than I usually play, with some rhythm changes and a lot of Blues stuff with some Free stuff in there. He's a really astute historian of the music and can illustrate what he's thinking about. It's a constant history lesson whenever you play with him, plus he's the first guy to play with Ornette. A lot of the stuff that was developed and credited to other people is basically the way he plays. It took a while for the trumpet to find a home in freer music but there's been great players like Bob and Don Cherry, Paul Smoker, Herb Robertson, Baikida Carroll, Lester Bowie, and Hugh Ragin. There's a whole generation of trumpet players that people seem to forget about. They don't discuss these cats too much, just the people who came afterwards like Dave Douglas, who was an offshoot of these guys. It's an interesting thing about the history.

Cadence: At what point did you really feel confident on stage?

Golia: Never. [Laughs]

Cadence: Even now?

Golia: Yeah. [Laughs] I have serious Kenny Wheeler syndrome. I don't think most of this stuff is good and I always see the weaknesses rather than whatever strengths there are. It's a hard thing to get over. My wife actually says, "Are you excited?" I say, 'No, I don't get excited.' She says, "Well, what did you think?" I say, 'I could work on this a little bit more.' She says, "Don't you ever like anything?" I say, 'Yeah, I like the other people's playing.' [Laughs] Yeah, it's a weird thing. I played with Kenny Wheeler in Anthony's band and it was funny because we had this thing where at one point on a tune we trade 4's and afterwards I said, 'Oh, Ken, I'm sorry. I'll try to do better.' He said, "Oh, no. I thought I didn't play well." I said, 'You sounded good.' He said, "No, no. You were doing great." [Laughs] It was like two people [not believing they could play well].

Cadence: You've been talking about playing your instruments but your skill as a composer has been acknowledged for years. You design your compositions to create interplay between structured compositional elements and guided group improvisation. What strategies do you use when composing and how do you feel about your composing prowess?

Golia: Every time I write, I learn something. I'm learning all the time. I'm fortunate to be surrounded by really great players. In school, I'm working with young virtuosos. People who were once students are now on top of the new

music game. In the Classical world there's Brian Walsh, Daniel Rosenboom, Gavin Templeton, Alex Noice, Andrew Lessman, the list goes on and on. There's tons of people I play with at Cal Arts, students and faculty, that are really, really amazingly good, and they're in the large ensemble so I can write anything I want. I feel good about their interpretation of the music and sometimes I get more from them than just playing a piece because they know it's me and we have a long history. If I'm writing for someone I don't know, I do the research on them to learn about them because you need to know what people's strengths and weaknesses are when you start writing this kind of stuff. There's a long history of composers that you can use to compare your work to. There's all the "S" composers – Stravinsky, Stockhausen, Schoenberg, Scriabin. [Laughs] Just S. You can take one letter of the alphabet and just concentrate on that and you can see how your composition holds up. Strike one! Strike two! Then you have to go back and redo it. One thing that's helped me quite a bit is writing a lot. I try to write one or two pieces a week for my large ensemble at school, and that can range from fourteen to thirty-two players. I have a smaller group, so I write a book for that, and then I have my working group which I write constantly for. Matter of fact, they get bugged. "We have all these tunes, over a hundred tunes. Why don't we just play three or four?" But for me, once they're played and I hear what they sound like, then that opens the door for something else. Once they're recorded, I very seldom go back to them. I mostly work on the new stuff. I also do a lot of free playing where there's no music which makes for a good balance. From the free playing, you get into certain areas and conceptions that wouldn't expose themselves to you otherwise. The bad part is when you're writing, you don't practice as much so your proficiency can go down a bit. And when you're playing, you're not writing as much. There's no way to balance it. Both things take extreme concentration.

Cadence: You're one of the rare few who have been able to work with Free Jazz artists as well as those in the traditional Jazz and chamber orchestra communities. How have you avoided getting typecast into a genre?

Golia: Because no one knows who the hell I am. [Laughs] That's the main reason. I'm flattered that you're doing this interview and spending your time, but most people don't care what the hell I do. I have some loyalist fans, which is really great, and I'm really appreciative, but I seem to be stuck in a corner someplace and people don't think about calling me to play often, so I can do what I want because no one gives two shits.

Cadence: What did you think of Jazziz Magazine naming you as one of the 100 people who have influenced the course of Jazz in the 21st century?

Golia: [Laughs] That is a lovely thing. At that time, Nine Winds Records was going in full swing and I was touring in the States and going up into Canada and the West Coast, which is what the label was about. I think the label made a positive contribution to a lot of the musicians on the West Coast – and that's

not limited to California. I'm talking about from Vancouver to Mexico. We covered a lot of territory and tried to represent who came to the label. I think at that time more people had an idea of what was happening on the West Coast. That seems to go in waves. People forget after a time that we're still here. I was fortunate to have a large ensemble at the 2019 Edgefest in Ann Arbor but that's the first time any large ensemble music of mine's been played on the other side of the Mississippi River since 1991. That festival focused on the West Coast music that year and it was really exciting to be there and be included. The [Jazziz article] was a great honor. I was glad to be included with all these cats at the time. It's a really lovely thing when someone says that about you.

Cadence: Nine Winds is the record label you founded in 1977. What led you to start your own label?

Golia: John Carter and James Newton had both started their own labels. John put out one recording and actually I helped him get the studio time. I was working as a second in a recording studio where I didn't get paid, I mostly got studio time to do projects. I looked around and I saw no interest whatsoever in the West Coast at that time. I needed to do it myself if I was going to document any of the music I had made. John was putting out his own record, James had put out two and then he went to New York. I just figured I would circumvent the middleman and not have to go through having to send my tapes all over to people who would say no. I thought I would just put out my own stuff. Around the time of the third recording, one of the record distributors called me. Now, I didn't use my own name for the label [production crew], I used a pseudonym so that people wouldn't know it was me doing all this. I wanted to give it the illusion of being a label. This guy said, "So, [pseudonym], are you going to put anything else out besides this Vinny Golia stuff? I mean, this is the third one." I said, 'We've got something in the works that's coming out.' And I thought about it, and there were some people that I played with that didn't have any recordings and they were really playing well, and so I decided to branch out and create a kind of a model for the community to do stuff. It worked for a while and it created a number of splinter groups that started labels of their own like Jeff Kaiser, who started pfMENTUM, Jeff Gauthier, who started Cryptogramophone, and Tom Albach, who formed Nimbus. We would talk all the time about changing record pressing plants and traded a lot of information. One thing that Nine Winds did that a lot of the other labels didn't do, and I did it on my own dime most of the time, was I sent out promotional copies to everybody so people were aware of the West Coast. That became my mission. Back then, it wasn't too expensive to send a packet to Europe. I had to do this myself. The only one to ever ask me to do something was Hat Hut [Records]. They said they wanted me to record for them but that they were only doing special projects. I said I'd like to do the music of Eric Dolphy and they said, "Oh, that sounds expensive," and that's the last I ever heard from them. No

one was interested, I did it all my own. At one point, I was in debt for a lot of money because I didn't have a job and I was doing the label. I worked it off, it's what you have to do. You have to have a document of what you do otherwise nobody knows what you do. It wasn't as easy back then as it is now with the internet.

Cadence: What was the pseudonym you were using for the record label?

Golia: I don't want people to know because I still use it. [Laughs]

Cadence: How did you come to name the label Nine Winds?

Golia: That's what I played at the time, of Western instruments. I had some bamboo flutes and little trinkets, but I had nine horns, and that seemed like a no-brainer.

Cadence: It's a popular route for LA musicians to do studio work in order to pay their bills. Have you done much work as a studio musician?

Golia: I've done a little. The greatest thing is to be hired for what you do and usually they bring me in as a specialist for a film score. The phone call usually goes something like this – "Hi, is this Vinny Golia? Hi Vinny, this is such-and-such. I'm doing a score. Do you play contra alto clarinet?" 'Yes I do.' "Can you improvise on it?" 'Yes I do.' "Can you do multiphonics?" 'Yes I do.' "Can you read parts?" 'Yes I can.' "Oh, would you mind coming in and doing …" That's how it goes, just the instrument they want changes. In semiregular ways, I've played on Lost Boys. I was called in to do some special things before hand on Star Trek IV. I played on Ice Planet and some other projects. I don't like playing the same things over and over, so I never pursued that work. I'm not the world's greatest reader when it comes to that. I can learn things much better than I can by sight reading. You don't realize how high pressure it is. I've seen players get fired just because the guy didn't like the sound of their snare drum. It's really high pressure and it doesn't sit with my character at all. If I can do what I do on it, it's great. On my own scores? I play all the time. I've done about thirteen movies – scoring and hiring the people, recording, and all that. But that whole area of music has been eliminated from contemporary films because they usually do package deals, or the composer can do a synth score at home. I still use live musicians, and in the thirteen scores I've done, there's a fair amount of writing and a fair amount of improvising.

Cadence: You've led many different forms of ensembles during your career. The most dramatic one being the Vinny Golia Large Ensemble which has grown since 1982 to its recent 60 members.

Golia: Originally the idea was LA is a really wide geographic area and what was happening was there were pockets of musicians that never interacted. There was the Black community in Watts, there were people in Pasadena, there was a group of Classical musicians somewhere else, etc. I started this in '82 and at the time, everybody was claiming more of their geographic space

and the large ensemble had people from everywhere, which was really great. I've continued to do that. Now it's a little bit more oriented towards some of the students that I have because they're amazingly competent, but I still try and bring as many people in from the other communities as possible and mix it up. That was the idea of the ensemble. It's grown in size over time and it's hard to find venues for it to perform in. Right now, I get to do two concerts a year at school and whatever else I can get. What I've been doing is taking some of the music and going to other universities and doing it with their students. Before COVID hit, I did it in Vancouver in 2020 with students of Jared Burrows at Capilano University and that was really special because the kids were younger and we couldn't play all the real complex music but we managed to play this other music and they really played the crap out of it.

Cadence: Making money off of your music doesn't seem to be a driving factor for you. You work with huge ensembles that cannot tour or even perform.

Golia: [Laughs] I always keep smaller groups too which I've played a lot with. I also keep a pretty good schedule of playing as a guest with other people. In 2019 I played at Brigham Young University, the University of Missouri, the University of Idaho, I toured the East Coast and did a lecture in Texas on graphic notation. I've found a way to animate some of the paintings I used to do and I've made animated virtual reality music notation with it where a player can actually be in it and play or it can be projected for a group to play. I am pretty active touring and still keep my teaching job. I think its pretty cool that I am able to do all these things. I'm gonna play no matter what. I'm not gonna let the size be the limitation. Big projects are really fantastic to do but the smaller projects are the meat and potatoes of the music, it's like your laboratory.

Cadence: You noted earlier that you formed your large ensemble with artists from all over the area because you wanted to connect people. You've filled the role of a West Coast scene builder.

Golia: It's for my own benefit because the more colors you have, the greater your palette. I wouldn't say that I'm the Mother Teresa of the music because I have a hidden ulterior motive of bringing more people in so the gene pool is wider and I have more choices. I mean, why have one bassoon when you can have three?

Cadence: Since 2002, you've released a series of special projects under the heading of Music for Like Instruments where you've grouped instruments that are either the same or in the same key. You briefly mentioned this earlier. What attracts you to this concept?

Golia: I have some instruments that I would prefer to be more spotlighted. I like the music of Italian composer Giacinto Scelsi. He worked a lot with overtones. He was a serial composer first and then he had a nervous breakdown when his wife left, and at that time they didn't give people care,

they put them in mental institutions. In order to keep his sanity, because he was basically only depressed, he found this old piano that he would just play the notes that worked on it and listen to the overtones. So, when he came out of the institution, he burned all his old music, his twelve-tone music, and he started working on a new concept where he used these overtones. His large ensemble music is just phenomenal. He started me thinking about overtones. Plus, in our school we have a number of specialists in intonation and overtones like Andrew McIntosh and Wolfgang von Schweinitz who've influenced a lot of the students to pay attention to overtone systems. I was thinking that wind instruments that start from the same basic overtone could be a better match and make a larger sound. For example, saxophone quartets always have Bb and Eb instruments mixed. So, I came up with the idea of having everybody based on the same overtone so that everything would be a bit more large and somehow tonally organized. I started with the Eb saxophones and then flutes. Next I did clarinets, but I mixed them for some reason. I wanted to see what that sounded like. Then I went back to the Bb saxophones, and then I wrote music for the double reeds. For the newest one, I have a different conception. I want to get strictly Classical players to play the bassoon, English horn, oboe, and if anybody has extra things like the oboe d'amore or a bass oboe or a heckelphone or a contrabassoon. And I would play the double reed instruments from different parts of the world.

Cadence: You sublet [Ra Kalam] Bob Moses' loft around '69-'71, but never played with him until your 2018 Astral Plane Crash [Balance Point Acoustics] recording. Talk about Bob Moses and how it was to play with him.

Golia: Bob is a truly individual person and that carries out into his sound and into the music. He has boundless energy, and he comes ready to play. If you can't keep up, you are out. And here, I am talking about the quietest dynamic to full capacity. His sound evokes a spiritual force, and you have to match it or push it for him to be happy with the results of your efforts. He has studied so much and played with so many greats it's almost criminal how underappreciated a drummer, bandleader, and composer he is. I would like to do more playing with him and Damon Smith, and I have discussed playing as a trio, so I hope that happens soon. He's very inspiring and his large ensemble work is fantastic also

Cadence: Crafting odd song titles have been a specialty of yours. Some examples being – "When Elephants Then Came Waltzing Through Your Living Room," "Name Someone You Don't Know," "Clown Car Syndrome," "All the Things I'm Not," and "Monuments of Broken Balloons." How do you come up with titles?

Golia: The English language is fascinating to me. I don't see it as formal as many other people do so I like to create these kind of images with words. I like goofing around with it, actually like Kenny Wheeler. I like the surrealistic

imagery of words. [Laughs] One critic kind of got pissed off because he thought all the titles were in-jokes with the band. The band has no fucking idea about these things at all. I thought that was very presumptuous with out him asking me. Another writer researched the titles [to a project] and he found out that every title had a reference to a science fiction movie. He found almost all of them. I was very impressed. It was a double CD, too. He found all the connections there. It was really cool. So, sometimes I have hidden stuff. Also, some of the titles are ways to make social and political statements without effecting the music. It's a great way to say things and have people think about it.

Cadence: Are you very political?

Golia: I have been over the last couple of years because I see a lot of stuff that we worked for in the '60s and the '70s that are being trampled upon. I don't like to see the rights of other people being thrown away. I don't want to condone certain racial injustices. A lot of the cats that I play with are not white and they have struggles over things that [the rest of us] take for granted. I'm not overtly political but I like to speak my mind. For me, the music is an internal thing to get out my feelings and my opinions and observations. I'm usually reluctant to say this but I think nowadays, we have to make a stand and say what you're thinking so there's no confusion about that. But I don't like things to take away from the music. Some people like to talk to the audience, but I don't like to do that. I like to explain what I'm gonna do, and then for the next hour, we play. I want it to be like an orchestra concert where you start and people pay attention all the way to the end. There's no half-assed spiel in-between to break the flow of the music. If you go to the art museum, there's not a guide telling you jokes in-between the paintings.

Cadence: You've taught at Cal Arts for over 20 years. What do you teach, and do you utilize any unique teaching methods?

Golia: I think teaching is fantastic. I like being around newer musicians and seeing what they're into and what direction they want to go. I like being able to talk about the history of the music. I like the energy of the kids because they really want to play. I like this thing about the fastest gun happening every once in a while, where somebody comes in and they want to be the [thrasher], because that keeps you on your toes. You also get exposed to different ways at looking at the same thing. I use hand signals at times in the large ensemble to create transitions and I think that's really beneficial for the students to see different ways at looking at the same subject. I also think its really good for them to think about how to branch out to the other schools. I'm one of the few ones there at school who has done a lot of work with the theater department, the dance department, and the film department. I encourage them to go out into the other departments, rather than just being a musician practicing in a room all day. And I don't want them sounding like somebody else. I'm trying to find

ways to incorporate what their music is, as opposed to the music that usually gets laid on top of them. "Oh, you have to know this." I want to know where they're coming from. As far as special techniques, I'm a circuitous talker, as you have seen, and I bring in a lot of analogy, and in the analogy I like to bring in other concepts into the system. I also try and make people aware of people who may be overlooked and not the latest color.

Cadence: Is it ironic for you to be a teacher in a university when you yourself are self-taught?

Golia: Oh, yeah, without a doubt. Yeah. [Laughs] Yes, it's a source of great concern at times, but the faculty there's been very open to my approach, which again is a more visual approach for sound. I have a very different way of looking at things, it seems, people have said. I don't see it that way, but they do, and they enjoy that the music I play is different from theirs, so it's worked out very well.

Cadence: You certainly are unique.

Golia: [Laughs] I guess. There are other people who've come up through strange ways, but I've had a different journey and I'm pleased with most of it.

Cadence: Would you talk about working with Patti Smith?

Golia: Hah! That came about because I was hanging out with a poet here in LA, and I was doing some music behind him. He said, "Somebody I know is coming to town. Do you want to play [for them]? They would just be reciting and you could play behind them." I said, 'Okay. Who is it?' It was Patti Smith doing a special performance. I brought my tenor and soprano to the Roxy. I go to the dressing room and there's a whole bunch of people there and she came in and the first thing she said was, "Who are all these people in the dressing room? Get them out!" Everybody left and I'm sitting there, and she said, "Who are you?" 'I said my name is Vinny Golia. You wanted a saxophonist to play behind you.' She said, "Oh, great. Here's what'll happen. I'll be down doing my thing and I'm gonna call people one at a time to come down and play behind me. Just be ready." So, she called Ray Manzarek from the Doors, and then Buddy Miles from Jimi Hendrix's last group, and then she said, "Oh, I hear a saxophone here," and then her manager went, "Saxophone, bring the saxophone now!" So, I walked down the stairs and onto the stage and it was packed. It was like, 'Whoa!' And I played, it worked, and I came off. In between sets, she came upstairs, and the sound guy told me I could play up closer to the mic because I was a little behind, and Patti heard him and said, "I know what he's doing. You can come closer. You can play. As a matter of fact, I do this tune "Radio Ethiopia," I said, 'Yeah, I know you do.' She said, "Oh, you know it, have you ever heard of Albert Ayler?" And I said, 'Are you kidding?' She said, "No, I do this one thing, which I usually do with Lenny [Kaye -her longtime guitarist] as a duet but I'd like to do it with the saxophone. I said, 'Great!' So, second set, I come down and we're playing "Radio Ethiopia," and I'm doing stuff, and

we got into it. It was a lot of fun, and then she left, and I never saw her again. [Laughs] She was really very sweet, very nice. I know you don't think of her like that, but she didn't have to put me at ease. It was really great show. At one point, they had nine guitarists on stage, and they all ended the piece by putting their guitars on the amplifiers, so it fed back and they brought it way up. You know, I was asked to do it again for Lou Reed but I had my own band rehearsal so I couldn't do it. I lost my chance to play with Lou Reed.

Cadence: Have you done work for any notable Hollywood celebs?

Golia: Dennis Weaver, the guy who played the role of Chester Goode in "Gunsmoke." He would play Country Western music and I backed him up with flute and saxophone. He was playing with a friend of mine who asked me to join them. That was fun, it was cool.

Cadence: What's the most unusual circumstance or setting that you've ever worked in?

Golia: I backed a magician in the early days. We had to play behind a curtain, so we couldn't see the magician. I remember we were playing "Crystal Silence," the Chick Corea/Gary Burton tune. We were playing that tune and we finished, and his assistant ran back and screamed, "He's not done yet! He's not done yet!" [Laughs] And we had to pick it up and play it again and try to figure out where he was because we couldn't see.

Cadence: What's been the biggest challenge for you during your career?

Golia: Learning how to play. If I have an "Achilles' heel," I'm not a great sight reader and I have to learn things. Sometimes with the musicians I play with, there's no time for rehearsal, and you have to sight read, which puts a strain on because of the way I learned. I have certain instruments where I don't have a problem with reading, flute for example. The way I learned to play flute was I taught myself from reading stuff, so I read better on that instrument. It's fine. It's cost me every once in a while but now I'm much better at it.

Cadence: What are your interests outside of music?

Golia: I see music as all-encompassing and I unify all the things I have interest in, like Eastern thought, physics, gardens, monster movies. I'm obsessed about music and how it goes. You can study the pyramids and that finds its way back to the music somehow. It's all one big ball of wax. I don't see a difference between things and that helps unify everything.

Cadence: What's your favorite monster movie?

Golia: I'm partial to the Godzilla movies. I'm waiting with bated breath to see what they do with this next King Kong versus Godzilla. I'm really looking forward to this. I was saddened that the Jurassic Park movie was pushed back a year because that would have been two biggies right in a row. I still like some of the old ones, like the original "The Thing". Oh, Man, I still get chills from that. Other ones like "Deadly Mantis" are great. "Human Vapor" is another. All the Frankenstein movies, and some of the Dracula movies are cool, but I would

say right now, my Godzilla and Jurassic Park interests are peaked because they are coming out.

Cadence: What are your guilty pleasures?

Golia: Sweets, I like candy – licorice and good chocolate. We have See's Chocolate out here. I also like beer. I used to watch television, but since we moved … My wife's not a big TV person, however, in the pandemic, we're both working our asses off in our separate rooms, and at nighttime we watch British detective dramas. That's the latest thing. Also, some of the science fiction shows have been really good, like "The Expanse".

Cadence: What does your wife do?

Golia: I met Kathy when she was dancing but she's an archivist. She's using archives as a study for the art of displaced people. She's intently researching people who have been forced out of their homes and forced to migrate because of wars. She's creating an archive of people's artwork done during this time. She has a website called the Amplification Project. Before that she was in Rwanda and created a library from both sides about the genocide that happened there. She had been doing modern dance, we had a duo, but after the dance started to slow down for her because of some injuries, she was the performing arts librarian at Cal Arts, and then went on to get her doctoral degrees in information studies and archives.

Cadence: The final questions have been given by other artists to ask you. The first three have questions related to your work as a painter:

Bobby Bradford (tpt) asked: "Do you feel a real connection between your painting and your music?"

Golia: I do because of the things we talked about before. Visual shapes and colors come to me in terms of sound, and when I compose, that's like painting to me, and improvising is like sketching. Those two things have been a consistent way for me to bridge from one seemingly unrelated art form to another, and I needed to do that in order to make the process more palatable. So, when I'm sitting drawing, which I still do occasionally, when I'm drawing figures, or something that's moving really fast, that's like improvising to me. You have to think quickly, you have to see the giant shape. In music, I have to see the giant shape, I have to suss out that person's vocabulary. I need to absorb it really quickly and get something finished that's solid. In composition, that's like painting. I'm turning the painting, looking at it and the shapes and progression of colors. I can enhance and create dimensional shapes with the various instruments.

Cadence: Have you sold your paintings?

Golia: I sold a bunch when I started out, but I don't know where the hell most of them are now. Liebman had one, he left it in the loft. I don't know if the guy there threw it out or what. There's some early work in my mom's cellar which I should burn. I remember selling one of a giant head of cabbage that I

worked on for a long time. I took it from my mother's refrigerator. My mother was looking for it. She said, "Where's that cabbage?" 'Ah, I don't know mom.' [Laughs] I was still doing semifigurative work, putting things in different places then.

Cadence: The next question is from Scott Robinson…

Golia: Oh, man, all right. He's one of the greatest. Talk about somebody who's underrated, who can do anything. That guy is fucking amazing. I played with him on a piece of Roscoe Mitchell's with Roscoe. We did "Nonaah" with four bass saxophones for a festival in San Francisco. Scott's attention to detail is really great. I first met him when he was working in Rod Balitmore's woodwind shop and I had his record where every chorus he plays a different instrument. He's amazing. I really like him because he's kind of a wierdo, in his own right. I still have some of his pencils that have his logo on them. He's really unique. What's his question?

Scott Robinson (multi-instruments) asked: "You were a painter before you were a professional musician. How do your previous experiences in visual art affect how you experience or approach music? Do you "see" the music when you perform, compose, or listen?" You touched on this earlier but perhaps you could go deeper into it?

Golia: I do see it, in a strange way. When I listen and play, I have my eyes closed quite a bit, and that sometimes creates things that are happening. But it's really vibrational shapes and sounds communicating in such a way. I don't know how to describe it so well, but it does take a shape, and I do see the sounds in some way related to the instrument that I'm playing at the time. It's a different thing, but it does have to do with the vibrational aspects of sound.

Henry Kaiser (guitar) asked: "What are the differences for you between making art paintings and playing solo saxophone?"

Golia: Wow, Henry. Okay, that's a good question. Solo saxophone is like a blank canvas. That's the only time you get to a place that you can bridge the composition and improvisation because when you're working at home, I usually leave a little time so that I can just find things. And then I have an area to work on for the next few weeks. While you're playing a solo concert, you have to deal with the limitations of your abilities. In painting, you have time to let the paint dry and reassess and look at it. When you're playing a solo, you can kind of reassess what's going on, but it's so much faster. You're playing, you're seeing the shapes, and sometimes you'll get yourself into a spot and you have to work yourself out. That's like Anthony [Braxton]. He'll have one specific thing he'll stay on for that one solo improv, and then he'll do something else for the next one. He likes to look at them as language studies. And Roscoe [Mitchell] will spend the whole time, maybe, working, something's not happening, and he'll work it until he either gets it or he'll just stop. It's an interesting difference. I like to work into these areas and see

what's happening, but if it's not going to give it to me, I don't want to push it, or sometimes I push it and see what happens. Things bug me, like if I'm going to play a multiphonics, and something comes up that I didn't intend, I can make something up, but it will bug the crap out of me, and I'll go back and get it afterwards so that it's consistent. That's like painting because you have the option of going back later. When you're working these areas, it's really, really imperative that you can foresee the shape that you're going towards, and if you can't, the tendency is to meander, and that's the kiss of death for a solo concert. Once you start meandering, you lose the audience. In painting, the communication is between just you and the canvas. Playing solo, the communication is between you and other humans, so that input has to be translated very quickly and you have to suss out where the audience is constantly and see if they're with you or not with you, and that creates almost a third tier that you can get to. Now, other cats like Evan Parker, for example, he likes to work finger rhythms against one another to get the odd beat thing happening that he can then improvise with. He has two things happening, and from that might emerge this overtone, and the overtone thing happens semi-accidentally, but he knows it's going to come out, but doesn't know how it's going to come out. I'm not Evan Parker, so I'm just assuming, so if it comes out, that's where, for him, the real improv starts happening. Not the finger stuff, but that other stuff. Let's say I'm playing, and I want to get to that kind of spot, it might be that I lose the audience there and I have to figure out a way to get them back in there, so I can either continue onward to try and get that thing or alter and go someplace else. I don't have that feedback at home from the canvas.

Henry Kaiser also asked: "Bonus question - Who are your lesser-known, more-obscure musical heroes and great ancestors?"

Golia: I like people like Pannalal Ghosh, the fantastic Indian flutist who made the bansuri a concert instrument, Harry Sparnaay, a nice friend and one of the players who put the bass clarinet on the map in terms of Western Classical music, and [bassist] Bert Turetzky. I like the shakuhachi players like Watazumi Doso Roshi, who tired of playing traditional shakuhachi music for his Buddhist studies, so he created his own sect of Buddhism using the untreated bamboo hotchiku and an 8-foot-long pole. I like people who are really individuals. Dizzy Gillespie would be right up there on my go-to list because unlike Charlie Parker, I think of him as the great architect of the bebop era. His harmonic knowledge was amazing, and his lines are sometimes incomprehensible how he could just rattle that off on the trumpet. I gravitate towards the ancients, some of the ancient people who were scholars during that Hindu periods of greatness, the Egyptians, and some of the Asians, although I'm not as versed in them. People who play the Daegeum, which is the giant Korean flute made out of bamboo with a membrane on it, they're astounding to me because that's

an instrument that I've had a love-hate relationship with for a long time. I don't ever get it consistent so that I can bring it out in public. Maybe it's an instrument that I'm not meant to play. These are the things and the people that are exciting to me. Paramahansa Yogananda, I'm big into his philosophy and I've been a member of that organization since the '60s. It's a self-realization fellowship. He was one of the early pioneers of bringing the more spiritual aspects of yoga to the West. His methodology was based on the accumulation of knowledge and practical use.

Cadence: How did you first get involved with Paramahansa Yogananda's Self-Realization Fellowship?

Golia: I've been really into him since college where one of the kids had his book Autobiography of a Yogi. It looked really interesting, but I couldn't find it anywhere back then. When I was living in New Jersey, some of our friends were in the group The Young Rascals, that was a big pop group in the '60s, and Eddie Brigati, who was the lead singer, went to the Spiritual Book Store in the East Village and bought out all the Autobiography of a Yogi books to give away to his friends as Christmas presents. I went to that store to buy the book, but he had bought them all and I couldn't get it. It wasn't until years later, when I first came to California, met this woman who was walking around with a big dog and this book under her arm. I asked her what she was reading, and she said, "Oh, Autobiography of a Yogi. Do you know it?" And I said, 'I've been trying to find that book for years! Where'd you get it?' She took me to the Lake Shrine to get the book, and that's the woman I was traveling around with after for many years. The Lake Shrine is a man-made lake in Pacific Palisades that had such a feeling of tranquility and calmness. It had plants from all over the world because one of the disciples was Luther Burbank who was a famous agriculturist. He's famous for creating a species of cactus that didn't have needles by talking to the cactus. No cross fertilization, just by talking to it, saying "You don't need those needles to protect yourself, No one's gonna hurt you." He did this and eventually, a cactus grew with no needles. This is true shit, no one can make this up. People like him have been very influential for my coming up. In fact, my feeling is, if I didn't have these yoga studies that helped me transition from being an idiot to being a little bit more realized person, I don't think I would have been able to play one instrument, let alone the fifty Western instruments that I play now.

Cadence: So, it's not a Buddhist philosophy.

Golia: No, its more Hindu. I do try to do some form of meditation and breathing exercises every day.

Ken Filiano (bass) asked: "The line of Free improvised music emerged as an outgrowth from the "Jazz tradition." Jazz improvisers and composers were plumbing the works of Western Classical music, and then expanding into African roots, global cultures, etc. Does this "common thread" still exist as we

look at the scene now? Or has the "common thread" been changed/splintered/ gotten redefined?"

Golia: I'm not an expert so this is just my opinion. It seems that the common thread is really splintered and there is no common thread now. When it comes to improvising, you've got to be ready for just about anything. There are people who just do small fractal sounds. There are people who only do Wayne Shorter tunes. There are people who only do free stuff, and people who do electronics and lap book stuff, and there are a lot of people who can only work from composition. There isn't any common ground. Up until about ten years ago, all the musicians that improvised had some sort of Jazz background. Then the European improvising tradition kind of took over and a lot of people who were more coming from Rock and Electronica areas really gravitated towards the British school of people like Hugh Davies, John Butcher, Evan Parker and Derek Bailey. That blossomed into a whole other school with the combination of explorers like Bhob Rainey and Greg Kelley, with them looking into this really concentrated improvisation. And out here, we have people like Michael Pisaro working in the Wandelweiser music with much more comprehensive use of space. So, all this exploration into these areas of minutia in one sense and expansion in another sense have kind of broken away from the Jazz tradition and gone into just pure sound exploration bordering on science in some cases. And sometimes to the detriment of the exploration of their own instrumental studies because its sometimes harder to do this kind of concentrated improvisation if you don't have really strong technique on tone creation and such. Sometimes cats get into it that just want to make sounds, just make sounds and then they're limited because they don't want to explore anything else. I would say the common thread is the exploration aspect of the music, as opposed to the Jazz traditional trend that was once the norm in improvisors from the United States. When you get to music from outside cultures, that all goes to pieces because everybody uses their own cultural awareness to create their own musical platforms. We don't have roots anymore. The roots have become the colleges. There are no more groups where you learn and come up through an apprenticeship. That's gone, those groups are gone. Everybody's working projects these days. There's no root and tree, it's more like a bush these days where it's very spread out.

Ken Filiano also asked: "How important is it for a free improviser to be connected to a thread(s) of history?"

Golia: Nothing exists alone. There's a book by Josef Albers called Interaction of Color and originally only a hundred were made and all the plates in the book were hand silkscreened. The book dealt with experiments in color and the plates were squares within squares. So, if he had a grey square with an orange square in the center of it, you would see the grey with a bluish tint to it because orange and blue are complimentary colors, and this would give off

its opposite vibration. The grey would take its hue from this center square. He also put red against grey and the grey looks greenish. The eye picks up different hues depending on the colors it sees. When you start to play music, and this happened to me, so I know it, you need another person to play with because music [is a sharing]. Pauline Oliveros has these exercises where you play one note, and you listen for the next person, and then you play your next note. You don't think about what the note's gonna be, but it's influenced by the next person who's played the note before you, so you have all these influences, and it becomes imperative that you listen more deeply to the people who play around you. That's crucial in improvisation. There won't be any coherent improvisation if you're not listening to the person next to you and to the audience feedback.

Nels Cline (guitar) asked: "Whatever happened to that old Echoplex you left in my room back in...1975? Perhaps you don't realize that it (along with the happenstance jams with Alex [Cline] and Brian Horner, AKA Spiral) became the "entry level" effect that led me down the garden path of effects pedals in general, for which I am now (sometimes irritatingly) known for."

Golia: [Laughs] Well, he may not remember that he gave me money for it and he bought it. I had a brief fling with electronic saxophone playing in the '70s, although I couldn't play very well. I had inherited a phase shifter, which is somewhere in Wayne Peet's attic, and an Echoplex and a wah-wah pedal, a Cry Baby, if I remember right, which is the one Jimi Hendrix used, and I played electric saxophone occasionally through a very large speaker setup. And Nels, over twenty years ago, he bought the wah-wah pedal and Echoplex from me and I never looked back on electronic playing. I remember that group that Nels is talking about really well – Spiral. It was really far-reaching at the time. It was fucking monumental music. As a matter of fact, one time they played at Claremont College, and during the concert there was a bad storm, and their music was loud as crap – there was like a wall of synthesizer, it was unbelievable. And when we came out, trees had fallen over and it looked like it was the effect of the concert! [Laughs]

Nels Cline also asked: "Can you please tell Ken about "leg tone"?"

Golia: [Laughs] Anthony [Braxton] was playing Concerts by the Sea [in Redondo Beach] and I went to see him with Dave Holland, Leo Smith and Philip Wilson. I came early and after their rehearsal, I was hanging with Anthony and he asked, "Vinny, do you play flute? Play my flute, I can't get a sound out of it." So, I played his flute and told him it was okay but there was a leak on the G. And Anthony is very effusive, he's like, "Holland, check out Golia playing my flute! He plays it better than me!" Just then, the house music came on and they were playing flute. Anthony asked me who it was, and I told him Hubert Laws. He said, "Oh, man, Hubert Laws, he's got "leg tone." And Dave Holland asked, "Anthony, what's "leg tone?" And Anthony said, "I'd cut

off my leg to have a tone like that!" [Laughs] So, I started saying, 'Yeah, that guy's got "leg tone," and cats would be asking me what that was. It was really funny. We were on the floor. Anthony's a very animated guy when he goes into these kind of things. I don't think he plays flute anymore because flute gave him a hard time. I thought he sounded fine, but he never liked his own sound.

Cadence: Any final comments?

Golia: Oh, man, I've been talking for four and a half hours, are you kidding? I'd like a couple more opportunities to play and to get some of the music out. I'd like the people to know the West Coast is happening. We don't really have many people who write about the music out here so the music just lays out here, and sometimes it's forgotten about, but it's thriving and it's really creative. Before COVID, you couldn't believe the number of concerts and new people coming up. A lot of the young cats won't be dissuaded from their legacy of playing this music, and I would like more people to know about that.

Book Look

TIMES REMEMBERED: THE FINAL YEARS OF THE BILL EVANS TRIO,

BY JOE LA BARBERA AND CHARLES LEVIN.

UNIVERSITY OF NORTH TEXAS PRESS.

As number 15 in the esteemed North Texas Lives of Musicians Series, this highly personal memoir by master percussionist La Barbera is the follow-up to the Pat Metheny volume covered in this periodical last years. Not that these two artists ever played together but they both carried highly individual musical credos.

William John Evans was a musical sorcerer. The only time this writer had the privilege of catching him live was in my hometown of Oklahoma City at a modernistic art museum on a Sunday afternoon. The crowd was smallish due to a lack of advertising and quite talkative but was reduced to a dead silence before the first number was completed. It was as if he had put us all in some kind of trance and it remained that way for the entire set.

This was the time when his trio consisted of master bassist Eddie Gomez and semi-obscure drummer Elliot Zigmund. Gomez was having a small problem with his upright which kept slipping forward on the slick tile floor but that was soon remedied (can't recall how) by the second or third tune.

It's impossible to recall specific selections as they all seemed to mesh into one wondrous suite. All I remember afterwards was my back ache from watching this keyboard wizard crouched over his instrument.

But to the volume at hand. More of a remembrance than a biography, this is a great read.

This is the unit with Marc Johnson and La Barbera that accompanied Evans for the almost last two years of his life. The drummer and pianist were tight as much as one can be with a musical genius.

There are plethora of bandstand stories, road anecdotes and cherished memories scattered throughout some over two hundred pages and I won't spoil it by spilling the beans. An extra bonus are the bracketed recollections of many musicians, an Appendix replete with essays from the main author, an Itinerary of the threesome from January 1979 to September 14th, 1980, a descriptive list of their recordings, helpful endnotes, bibliography and index. It was be easy to go on and on but you get the picture. I can't recommend this book enough.

Larry Hollis

CHICK COREA AKOUSTIC BAND
LIVE

CONCORD JAZZ CJA00291

[DISK 1] MORNING SPRITE / JAPANESE WALTZ / THAT OLD FEELING / IN A SENTIMENTAL MOOD / RHUMBA FLAMENCO / SUMMER NIGHT / HUMPTY DUMPTY (SET 1). [DISK 2] ON GREEN DOLPHIN STREET / ETERNAL CHILD / YOU AND THE NIGHT AND THE MUSIC / MONK'S MOOD / HUMPTY DUMPTY (SET 2) / YOU'RE EVERYTHING*. 2:14:44.

Corea, p; John Patitucci, b; Dave Weckl, d; Gayle Moran Corea, vcl*. 1/13/2018, St. Petersburg, FL.

Chick Corea's youthful, energetic, jubilant spirit, overflowing with inventive ideas, characterized his music throughout his career that spanned more than a half century, even throughout his final releases. Corea's passing in February, 2021, was unexpected, if not a shock, to legions of listeners, friends and fellow musicians around the world who were unaware of his declining health condition. Corea, whose musical output flowed as naturally as do words from most people, created an abundant discography ever since he went into Atlantic Studios in 1966 to record his sextet's first album, Tones for Joan's Bones, which was released two years later. Corea's album with Miroslav Vitous and Roy Haynes, Now He Sings, Now He Sobs, solidified the reputation this original, dynamic jazz prodigy, who had already recorded with Mongo Santamaria, Herbie Mann, Cab Calloway, and Stan Getz. His restless curiosity never waning, Corea started his journey, not only as an important composer, record label owner, and musical leader of ground-breaking groups like Return to Forever and Origin. He also was a fascinated explorer of disparate musical genres—such as classical with symphonies and chamber orchestras, hard bop, a bluegrass/jazz blend with Béla Fleck, fusion, solo and duet improvisations, Latin music with his unique "Spanish Tinge," straight-ahead jazz, R&B, children's songs, avant-garde, jazz/rock/funk, piano/vocal duos with Bobby McFerrin, investigations of Bartók, spontaneous musical portraits of people he met, and electric jazz. Each of his adventurous, unforgettable recordings confirmed his status. Three of those recordings involved Corea's Akoustic Band, a yang to his earlier Elektric Band's yin, with the same bassist and drummer, John Patitucci and Dave Weckl. In 2018, Corea reunited with his Akoustic Band members. The trio's special event took place during two shows in the SPC Music Hall in St. Petersburg, Florida. Fortunately, it was recorded for later release. As the producer, Corea continued to work on the album so that it met his satisfaction. And now Concord Jazz has released the two-CD package, Live, not only so that listeners around the world can hear the Akoustic Band's most recent performances, but also, unexpectedly, as a tribute to Corea's brilliance and constant joy—or as he calls it in the liner notes, the "Tingle." Tingled was the trio. The photographs in the liner notes document the musicians' expressions of blissful improvisational fulfillment. Their broad smiles, their upraised arms, their pointed fingers, and their shared laughter show their happiness in being a part of the reunion. Tingled would be we too. For the Akoustic Band performs with instantaneous cohesion and perceptible exhilaration, as if they had been playing continuously for the intervening twenty years. Corea, as an advocate

of first takes rather than repetitive, Tingle-sapping rehearsals, not only admits to, but relishes, the "missed notes." The point isn't the technical perfection of the improvisations (who would notice?). The point is the spirit of the music. From the start of the Live album with "Morning Sprite," which Corea's enthusiasts would recognize from the Akoustic Band's 1989 self-titled album, Corea's immediately recognizable scampering, treble-clef signature style emerges. Corea's solo introduction leads to the darting, frolicking possibilities for improvisation as each member takes a solo as well. The next track, "Japanese Waltz," which first appeared on Live from Elario's in 1996, doesn't artificially feature cultural gimmicks. Rather, it involves a flowing expression of Corea's own delight in visiting Japan. Corea plays builds the tension as he starts "On Green Dolphin Street" with a beautiful, classically influenced solo influenced by the melody but not directly expressing it. That tension is released when sparkling playfulness occurs during the swing of the first chorus. Then Corea's rat-a-tat-tatted staccato notes—and his rapid upsweep followed by a fluttering downfall, like a released kite's momentary flight—galvanize the trio to make their version of the song one to remember. It is especially gratifying to hear the trio playing at an undiminished high level of virtuosity, despite the interruption of a couple decades. Patitucci melodically crafts his own songs within the songs, and Weckl energetically provides distinctive textures and colors. The trio revels in the occasion to perform before an audience again. Patitucci, always providing solid support during Corea's performances, takes the lead on "Eternal Child," a pensive, minor-keyed piece, with a poignant arco performance of exacting intonation, melodic clarity, and fluid virtuosity. After Corea's first thirteen minutes of cavorting, Patitucci changes the mood on "You and the Night and the Music" to end with solemn, dignified, minor-key bow work. For a compare-and-contrast opportunity, Live includes two versions of "Humpty Dumpty," one on each disk, from Corea's 1978 The Mad Hatter album. With Corea's familiar plunging bass-clef anchors like those on "On Green Dolphin Street," an impish unexpected quote from "Milestones," and an upper-register tornadic upswept vortex of notes, version two of "Humpty Dumpty" allows Weckl time to develop a solo of spark and then fire. Corea's Spanish heart appears on "Rhumba "Flamenco," the longer-form composition from his Past, Present & Futures trio album. Weckl's conflagrations continue on that track as he helps to ignite the performance by vigorously reinforcing Corea's accelerated terpsichorean melody, powerful bass chords, and swirling treble phrases. On "Monk's Mood," Corea pays tribute to another jazz master of the piano, Thelonious Monk, one of his primary influences, also mixed mischievousness, individuality, and fun with deceptive complexity. And for the finale of the second concert, Corea's "sweetheart for 46 years," [quoting his term of endearment from the liner notes], Gayle Moran Corea, joins the band to sing his classic festive composition, "You're Everything." Ms. Moran Corea, who accurately described her husband as "forever young," nails the final sustained high note, first sung by Flora Purim on Return to Forever's Light as a Feather album. Corea starts the piece with a spritely introduction of children's-song simplicity. Everyone ends the piece together on the mark after improvising throughout the song without rehearsal—the way that Corea liked it. Live stands on its own as an important

addition to Corea's discography, even without the value of its status as one of his last releases. One wonders. Does the album's title, with a long "ī," have but one meaning, as a reference to their "live concert?" Is the title, with a short "ĭ," as in "to live an inspiring life," an exhortation? For Corea's last Facebook message urged, "It is my hope that those who have an inkling to play, write, perform, or otherwise, do so…. It's…a lot of fun." So is it live or is it live? Or is the title a teasing pun with both meanings? The choice is ours. After Charlie Parker passed, some of those whom his music deeply affected scrawled on buildings around New York City graffiti proclaiming that "Bird Lives!" Indeed, Bird's spirit has lived on. Similarly, Corea's posthumous Live album confirms to those who were passionate about his music that, still, Chick lives!

Bill Donaldson

New Issues

KRISTEN BROMLEY QUINTET
BLUISH TIDE
KRISTEN R. BROMLEY MUSIC
PILLAR OF FIRE/ GROOVE O'CLOCK/ O GREAT GOD-HOW GREAT THOU ART!/ FAITH PROCEEDED MY MIRACLE/ BETWEEN CANYON WALLS/ BLUISH TIDE/ PAINT ME A PICTURE MY LOVE/ JUST WALKIN'/ JUNKYARD DAWG/ THROUGH THE VEIL 80:06
Bromley, g; Ray Smith,ts & a flt; Steve Erickson, p; Matt Larson, bass; Jay Lawrence, d
2021 Utah

Kristen Bromley is a musician, composer and educator who has traveled a long and challenging road. From her extensive education and playing experience to a left arm injury that left her with a grim prognosis for her future as a guitarist. Thru hard work and a little help from her faith and perseverance she has gifted us with this amazing CD. "Bluish Tide" consists of nine original compositions and one traditional folk song. The composing throughout is heavy on clear and soulful melodies done mostly in unison with tenor saxophonist Ray Smith. Bromley goes through a variety of musical styles from swing to latin to contemporary and keeps the continuity of her style and musical voice ever present. The group as a whole is in top form and when it comes time to swing they can really put out. Bromley's guitar playing and sound is strong and melodic and is done in a style reminiscent of her predecessors yet clearly all her own. The recording itself is pristine along with her musical arrangements. The end result for "Bluish Tide" is a joyful journey into the heart and soul of a great guitarist and composer and her conrads.

Frank Kohl

New Issues

PAT BIANCHI
SOMETHING TO SAY

SAVANT 2190

GO HOME / UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO) /SUPERSTITION(*) /MOON BLUE / ISN'T SHE LOVELY / IF IT'S MAGIC / SOMETHING TO SAY(*)/ JUST CALLIN' / RIBBON IN THE SKY. 46:32.

Bianchi, org; Wayne Escoffery (*)/ Paul Bollenback, g; Byron Landham, d. 7/2&3/2020. Paramus NJ.

Organist Pat Bianchi has never received the press some of his peers have despite paying dues for many years and a long tenure with the late great Pat Martino. Maybe this new one exploring the works of Stevie Wonder will do the trick. It's got everything us soul jazzers love, great tune selection, good guitaring atop percolating tubs and the extra added attraction of tough tenor on a pair of tracks. Gig-wise Bollenback and Landham are no strangers from the organ jazz milieu having spent time with Joey DeFrancesco and hitting the road with Bianchi for some time now. The former gets a little too rockish on the title number for my taste but settles down for the remainder of the album and Landham takes care of his usual business. There is an appreciative forward from Monty Alexander into the leader's depreciating liner notes. An organist buddy of mine agrees with me that the MAG portable organ has the best Hammond B-3 sound we've ever heard. There are no filler cuts present but three strong recommendations would be "Superstition" (right up there with another Stevie (Ray) cover), the original "Just Callin'" a clever contrafact of "I Just Called To Say I Love You" and the grooving shuffle of "Isn't She Lovely". If you don't think these cats have chops to spare just check out the eighth listed song. "Nuff said.

Larry Hollis

New Issues

LOUIS HAYES, CRISIS, SAVANT 2192. ARAB ARAB / ROSES POSES / I'M AFRAID THE MASQUERADE IS OVER(*) / DESERT MOONLIGHT / WHERE ARE YOU?(*) / CREEPING CRUD / ALIEN VISITATION / CRISIS / OXYGEN IT'S ONLY A PAPER MOON. 55:57. Hayes, d; Abraham Burton, ts; Steve Nelson, vib; David Hazeltine, p; Dezron Douglas, b; Camille Thurman, vcl(*)..1/7&8/2021. Astoria, NY.

If one were allotted one word to describe this veteran percussionist's musical credo it would no doubt be Dependable, Just take a look at the jazz icons that have availed themselves of his drumming services. Never super flashy or too busy, his persona always let you know he was there putting on the pots and pans while stoking the fires. Like Ben Riley or Jimmy Cobb, he wasn't a broken calculator, one could constantly count on him. For something like his twentieth outing as a leader, he has called upon young bloods for a tenor/vibes blending that steadily hits the mark. Comprising former Jazz Communicator members, Nelson, Burton and Douglas along with last minute sub Hazeltine who fits like the proverbial glove. Kicking off with little played gems from Joe Farrell & Bobby Hutcherson they soar through a ten tune set that pleases and never teases. Other pennings from fellow icons Lee Morgan (Desert Moonlight) and Freddie Hubbard's title number are in the mix with evergreens from Harold Arlen, Jimmy McHugh and Herbert Magidson/Allie Wrubell (who?) with the last two sporting capable vocalizing from tenorist Camille Thurman. From the band Douglas provides "Oxygen", "Alien Visitation" is a nifty ballad from Nelson and via Hayes "Creeping Crud" is dedicated to Detroit bassist Doug Watkins who died tragically in a car crash. If you dig straight-on, non-threatening certified jazz spiced with a pair of sweet sounding songs this is one you need to pick up.

Larry Hollis

New Issues

ACCORDO DEI CONTRARI
UR
CUNEIFORM RECORDS

TERGESTE/ COSI REPIRANO GLI INCENDI TEMPO/ PIU LIMPIDA E CHIARA DI OGNI IMPRESSION VISSUTA PART11/ UR/ SECOLO BREVE/ CONTRARI ADOGNI ACCORD 42:15
Marco Marzo Maracas, elec g; 12 string g; Stefano Radaelli as; Cristian Franchi, d; Giovanni Parmeggiani, Steinway p, Fender Rhodes org, minimoog
Guests: Alessando Bonetti, vln; Patrizia Urbani, v; Sergio Papajanni, elec g; Francescpo Guerri cel
Riolo Italy January 30 to February 2, 2020

Given the instrumentation I was expecting a classical influenced electronic jazz group. What we get is a classical influenced jazz-rock fusion group. The recording open with a piano pattern for a couple of minutes and then everyone comes in, heavy on the electronics. We then get a rock beat with electronic drone on the bottom with solos on top. Progresses it changes mood and tempo, like a classical piece. Cosi starts out reminiscent of what Frank Zappa might write, but then develops in different ways. I still hear the Zappa influence, which to my ears is a good thing, as I am a big Zappa fan. On top of the electronics we get a really burning alto solo. More ensemble playing and then some romantic piano, followed by another ensemble section and then a violin solo.

The title track perhaps sums up the whole recording. We get vocal melody over electronics, tempo changes, piano interludes, and a long section of solos over an electronic base with a solid drum-beat. In other words, a bit of everything.

Once I attuned my ears to what I was hearing, instead of my assumptions, I really enjoyed this recording. Giovanni Parmeggiani on piano appears to be the leader of the group, and the main composer. His piano is present throughout and he really likes ostinatos.

The group works well as they are always together during the mood and tempo changes.

For fans of Zappa, the Mahavishnu Orchestra, and other fusion groups, as well as classical music lovers who are into electronics.

Bernie Koenig

DANIELE DEL MONACO
THE ZONE

STUDIO 3 RECORDINGS

A LOUD NOISE/ LOOK AT THE STALKER/ INTO THE ZONE/ WE ARE LOST/ SEVEN VALLEYS/ WHAT AM I DOING HERE/ THE ROOM 57:28

Daniele Del Monaco, composer, leader, kybd, synth; Kay Victor, vcl; Marco Capelli, g; Satoshi Takeishi, d; Ken Filiano, bass Rome 2018, 2019

This is going to be released as a double vinyl LP. But will also be available as a download. I am really looking forward to the vinyl, but am now listening to the download.

According to the notes the music is inspired by a 12th century poem The Conference of the Birds by a Sufi mystic named Farid al-Din 'Attar. Del Monaco has taken this narrative to create something of his own.

The songs and/or poetry do tell a story. To completely get the story I would have to listen a number of times as my concentration always goes to the music. What I did get sounds interesting and I am going to pursue the original poem.

And to the music. Given the instrumentation one would correctly assume it would be heavy on electronics. The music is primarily there to support the story telling, but it also stands on its own. The electronics can be both harsh and dissonant and melodic. Clearly del Monaco is in control of his music. The music itself, to my ears, is a real eclectic mix of jazz, pop, and classical, and del Monaco makes it all work. Del Monaco uses the synthesizer effectively as an accompaniment to the vocals, which are both sung and spoken. Kay Victor has a voice that lends itself to this ensemble. The drums have that heavy muffled sound which I usually do not like, but given its role here the sound fits in perfectly. And on What am I Doing Here the drums work beautifully with the organ sound on the synth, and the others fill in the sound behind Victor's soaring voice.

The group works beautifully as a unit. Judging by what I am hearing I am going to assume the music is largely composed, though it has an improvisational feel to it.

In short a very interesting recording.

Bernie Koenig

New Issues

DOM MINASI GUITAR QUARTET
EIGHT HANDS ONE MIND

UNSEEN RAIN

TITLE ONE/ SUCKER'S PARADISE/ OOH TASTES SO GOOD/ MISGUIDED HEART/ EIGHT HANDS/ DANCING ROSETTA 32 :32

Dom Minasi, Hans Tammen, Harvey Valdez, Briggan Kraus g

In the note to Cadence Minasi says he hopes his guy (me) is into this kind of music because it is totally different. I had to start off with this, especially since I am into this and while a bit off the regular path, it is not all that different. I should also say I do like acoustic guitars. I also recall the old Los Angeles Guitar Quartet. And there are Canadian and Irish guitar quartets as well. But this is not to take anything away from the distinct sound of this group.

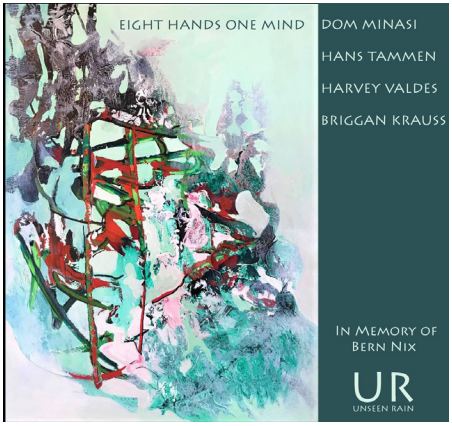
The opening is nice; all guitars in unison. As the piece develops we get some good solo work. Unfortunately there is no way of identifying the individual soloists. So I will just say they are equally good.

The interplay and ensemble work on Sucker's Paradise is very interesting. It suckered me in. And to continue with puns, Tastes So Good is very tasty indeed.

Misguided Heart really perked up my ears. There is some very intense ensemble work contrasted with excellent solo work. Eight Hands is probably the jazziest piece on the CD, with everyone getting solo space. And I think the Rosetta of dancing Rosetta is the name of one of the guitars.

I really enjoyed this record. The ensemble work is excellent as is all the solo work. Four excellent players working, to quote the title, as one mind.

Bernie Koenig



New Issues

GNP
CODES
EYES&EARS RECORDS

RISE AND GRIND/ DREAM VISIONS/ TAKEOFF/ OBEDIAH? MY KIN?/ PROLEPSIS/ JC/ THINGS TO COME/ UP HERE/ SCRUBS 49:17

Tyler Giroux, p; Matt Niedbalski, d; Dylan Perrillo, bass Catskill NY 2021

A good old-fashioned piano trio with roots back in the 1960s. I still love that style. The opening track is up tempo and introduces Giroux on piano with some nice fours with Niedbalski. Take off features a nice solo by Perrillo. Obediah is slow and features all the players in a lovely moody piece. There is lots of serious drum accompaniment and interplay with the piano with the bass providing excellent support. Prolepsis is interesting. Some good two handed piano with some very busy but always appropriate accompaniment by Niedbalski. And JC features Niedbalski. It opens with a drum solo and then after the piano solo piano and drums trade eights. And Things to Come features Perillo.

Over all a really nice recording. Nothing new here, just good solid playing by everyone and very enjoyable. All but one of the tunes is by a trio member; one by Perillo, three by Giroux and four by Niedbalski. As a trio they work well together.

Bernie Koenig

SARAH CAHILL, GAMALAN GALAK TIKA
LOU HARRISON CONCERTO FOR PIANO WITH JAVANESE GAMALAN
CLEVELAND MUSEUM OF ART'S RECORDED ARCHIVE EDITIONS

BULL'S BELLE/ UNTITLED/ BELLE'S BULL 26:00

Sarah Cahill, p; Djenet Bousnaaine, Jody Diamond, Donovan Edelstein, Alicia Garza, Nick Joliat, Minjae Kim, Andreas Liapis, Evemn Lynch, Ryan Meyer, Kep Peterson, Ponnapa Prakkamakul, Sachi Sato, So Yeon Shin, Christine Southwoth, Mark Stewart, Ilya Sukhotin, Daniel Wick, Evan Zioporyn, gamelan Cleveand, October 21, 2017

I should start by saying that I am a fan of Lou Harrison's music and I actually own, and play, a gamelan. So I am really looking forward to this recording. In part I was disappointed as I was hoping for more gamelan. But having said that I still found this piece quite interesting.

The basic themes are what one might expect from a piece with reference to Java: one hears the kinds of chords and harmonies one expects from that part of the world. And they are integrated into what Lou Harrison would do, from a twentieth century American composer's standpoint. In that sense the music works really well. A kind Asian-=American classical fusion.

The gamelan orchestra primarily provides support for the piano, except for the opening of the third movement, where it shines.

Anyone interested in Asian influences on twentieth century classical music would love this, as would anyone interested in hearing a gamelan orchestra integrated with classical piano.

Bernie Koenig

New Issues

SARA SCHOENBECK
PYROCLASTIC RECORDS 16

O,SARIS/ SAND DUNE TRILOGY/ LULLABY/ CHORDATA/ AUGER STROKES/ ABSENCE/ ANAPHORIA/ SUSPEND A BRIDGE/ SUGAR 50:55
SARA SCHOENBECK BSN; HARRIS Eisenstadt, d; Nicole Mitchell, flt; Matt Mitchell, p; Nels Cline, g; Roscoe Mitchell ss; Mark Dresser, bass; Wayne Horvitz, kybd; Peggy Lee, cel; Robin Holcomb, p, vcl May 2019-April 2021

This is a record of duets all featuring Sara Schoenbeck on bassoon. Some of the pieces are fully composed by Schoenbeck, others are improvised. Schoenbeck's idea was to write pieces that would highlight her duet partners. The opening piece is a duet with bassoon and drums. Eisenstadt stays in the background adding percussive color to Schoenbeck's bassoon. This followed by a bassoon and flute duo. The contrasts between the two instruments are brought out beautifully, especially in the interplay sections.
Her duet with Nels Cline highlights her playing with Cline for the most part providing background chords. About half way through the piece the accompaniments picks up and the playing becomes more collaborative.
The duet with Roscoe Mitchell has both of them playing short bursts and squeaks. Again the contrast between the instruments is brought out beautifully. And this is followed by a much mellower duet with piano. This piece sounds very composed.
I really love those dense chords near the end. Schoenbeck's compositional skills are quite good. She clearly fits into the contemporary classical scene and into the contemporary jazz scene as well. As I have argued in many places, both jazz and classical musicians today are using the same musical materials and so overlap is natural.
The bass and bassoon really go well together. As I listened to this track I kept thinking of what Charles Mingus would have done in this situation. And her playing with keyboardist Horvitz is quite different than it is with Mitchell, clearly reflecting her different partner's musical approaches.
Peggy Lee's cello really sings behind, and with, Schoenbeck's bassoon. Ad the final track adds a vocal. Holcomb's voice is beautifully accompanied by the bassoon.

I really enjoyed this recording. Each track was different, which is why I reviewed it track by track. Schoenbeck is real talent. I look forward to hearing more from her.

Highly recommended.

Bernie Koenig

New Issues

GREG AMIRAULT
NEWS BLUES
SELF PRODUCED

NEWS BLUES/ TRIBUTE TUNE/ SWEET WAY/ SONG FOR NOVA SCOTIA/ UNINVITED/ MEETING THE MASTER/ IF YOU COULD SEE ME NOW/ REISSUED/ EMBRACEABLE YOU 42:33

Amirault, g; Steve Amirault, p; Adrian Vedady, bass; Jim Doxas, d. 2021 Montreal, Canada

It's obvious to me that Canadian guitarist Greg Amirault has spent a lifetime perfecting the finer points of Jazz guitar. I hear influences of all the great guitarists and then I hear Greg, loud and clear, soulful and swinging.

"News Blues" presents us with seven originals done with the quartet and two standards played solo guitar. The seven originals are strong lyrical pieces that allow for lots of open space for Greg and pianist/ brother Steve Amirault to soar. The rhythm section of Adrian Vedady and Jim Doxas supply the energy and support needed to take everyone to a higher place. The title track "News Blues" is a dark and swinging minor blues with a head that's rhythmically and harmonically very exciting. Greg solos first and I get a great feel for his ability to build a solo. By giving his phrases space to breath and a clear sense of direction I can appreciate every note. Likewise for pianist Steve Amirault, giving new life to this common Jazz form. The beautifully written "Sweet Way" takes us through a number of different rhythmic feels as the melody is stated. These rhythmic changes throughout the song give the soloists and rhythm section lots of diverse energy to work with. Everyone meets the challenge and then some, all resulting in a musical joy ride. "Song For Nova Scotia" and "Meet The Master" brings us another side to Greg's writings. Both are ballads with an almost country feel to them. Their strong melody's are beautifully executed on the guitar as it rings out and touches our hearts. "Reissued" takes us to kick ass swing heaven with its up tempo unison bebop head. Greg's solo is so well phrased with lots of slurs and pull offs that find their place within the changes. A powerful solo by Steve Amirault and some trading choruses with drummer Jim Doxas rounds this gem out nicely. I'm especially liking the two solo guitar pieces "If You Could See Me Now" and "Embraceable You" exposing more of Greg's musical abilities. Solo guitar is no easy task and in this case you can hear how enriching a musical experience it can be.

It's not often that musical proficiency and compositional skills come together with such clarity, Greg Amirault has done an excellent job of bringing these two elements together. I hope that "News Blues" gets the attention it has earned.

Frank Kohl

New Issues

ROY BROOKS
UNDERSTANDING

REEL TO REAL 007

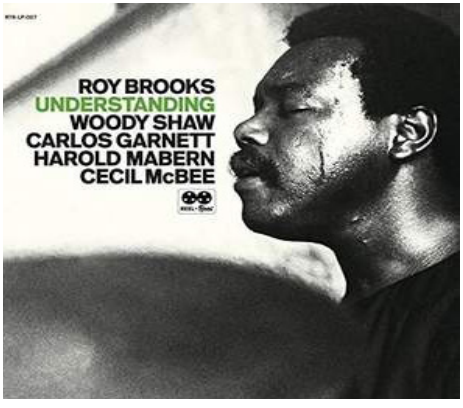
DISC ONE: INTRODUCTION / PRELUDE TO UNDERSTANDING / UNDERSTANDING / BILLIE'S BOUNCE. 63:17.

DISC TWO: ZOLTAN / TAURUS WOMAN / THE THEME. 60:15.

Brooks, d; Woody Shaw, tpt; Carlos Garnett, ts; Cecil McBee, b. 11/1/1970. Baltimore,MD.

Like the late, great Rudy Van Gelder, one has to wonder when record exec Zev Feldman finds time to eat or sleep. His contributions to jazz history have been staggering with valuable unreleased gems by Charles Lloyd, Bill Evans,Freddie Hubbard,Wes Montgomery and John Coltrane not to mention many others. Yet of all those items if one could have a single entry it would be this double disc package. One listen was all it took to convince me this belonged on my Best Of list. If these over two hours of prove nothing else it is the fact these cats came to play. There is more raw energy pouring from these aluminum platters than most contemporary players have stored in their complete discographies Shaw, Mabern and McBee are all givens performing here with their customary fire but the surprising standouts are the leader and saxist Garnett. The latter, wasting away in his native Panama and rumored to be almost blind is way overdue for a critical reassessment. His earlier albums for Muse would make a great Mosaic Select type box. Check out his outside harmonics on the title cut or his incendiary ride on the even faster following Bird classic. As for Brooks, his innovative Musical Saw with mallets should turn a few heads and will his propulsive trapwork on the second disc. One could always depend on Woody Shaw but he seems even more fired up than normally. Tulsa born McBee has been around and perpetually underrated as witnessed from his soloing here. This packet came to me to review late so it is undoubtedly gotten many well-deserved accolades already. You can easily add this one to the list. Wonderful.

Larry Hollis



New Issues

HOUSTON PERSON
LIVE IN PARIS

HIGHNOTE 7338

SWEET SUCKER / ONLY TRUST YOUR HEART / EASY WALKER / THE WAY WE WERE / LESTER LEAPS IN / SINCE I FELL FOR YOU / SUNNY / JEAN-JAURES SHUFFLE.59:02.

Person, ts; Ben Paterson, org; Peter Bernstein, g; Willie Jones III, d. 9/8/2019. Paris, France.

Lovers of soul jazz rejoice; Houston Person has a new disc out backed by organ, guitar and drums. Recorded at a festival in the City of Lights a a few years ago it catches him running down a program of mostly well-known numbers with a crack crew edging him on. Multi- keyboardist Ben
Paterspm Pete Bernstein continues the Kenny Burrell tradition with intuitive comping and tasteful soloing on top of WJ3's sturdy trapwork. In his eighth decade the leader shows no signs of starting to slow down as he tips his lips to Jug and all the other boss tenor men who came before him. Other than the first number (by the great Johnny Griffin), the setlist is a familiar blend of swingers and ballads pretty much in the standard mold. But these are not by-rote rundowns; some heavy improvising coated with a patina of blue infuses every title. I beg to differ with liner scribe Shelia E. Anderson in her assertion that this isn't soul jazz; to these ears this is hard core soul jazz to the bone. Love it. Larry Hollis

MIKE NEER
KEEPIN' IT REAL

NO LABEL NO NUMBER

PASSION DANCE / STOLEN MOMENTS / PEACE / NICA'S DREAM / WITCH HUNT / AFRICAN FLOWER / PENSATIVE / WEST COAST BLUES. 51:57.

Collective Personnel: Neer, lap steel g, g, uke, b, perc; Tom Beckham, vib; Anton Denner, flt; Chris Crocco, Will Bernard, g; Matt King, mel; Ron Oswanski, acc. No dates or locations given.

Fretmaster Mike Neer may very well be the ultimate DIY musician. If Joey DeFrancesco's new vanity album shows him to be adept on horns (sax,trumpet) and keyboards (organ,piano) then Neer is his equivalent in the string department. A quick glance at the instrument listings above should prove that assertion. He even goes Joey one better on this self-produced work by engineering and mixing it all. The theme of the album is in its title and sub-title, Songs From the Real Book. These eight selections are all composed by jazz players and jazz buffs should be aware of most of them. Yet Neer, who arranged them all, helps keep them fresh through much over-dubbing of some instruments not normally associated with the jazz idiom. Except for Beckham's vibes which are present on two tracks the other guests are only heard on a cut each. Known as an organist Oswanski plays fairly discreet squeeze-box on the Silver classic, there's a melodica solo on “Pensativa” and Anton Denner's flute-work mellows out the Oliver Nelson perennial Thankfully the uke is kept in the main to comping. Something off the beaten path for sure and the best jazz steel guitar playing these ears have heard since an old Buddy Emmons date with Lenny Breau from years ago. Larry Hollis

(d. Dec 22 2021)	Ayako	Shirasaki	piano	Sep-16	1969		
(d. c. Dec 20 2021)	Bobby	Herriot	trumpet	unknown	[1942:??]		
(d. Dec 18 2021)	Don	Palmer	reeds	Apr-9	1939		
(d. Dec 17 2021)	Walter	Lang	piano	May-13	1961		
(d. Dec 8 2021)	Barry	Harris	piano	Dec-15	1929		
(d. Dec 8 2021)	John	Heard	bass	Jul-3	1938		
(d. Dec 8 2021)	Denise	Perrier	vocals	Nov-12	1939		
(d. Dec 7 2021)	Greg	Tate	journalist, author, guitar, bandleader	Oct-14	1957		
(d. Dec 3 2021)	Melvin	Parker	drums	Jun-7	1944		
(d. c. Dec 1 2021)	Cortez	Harman Jr.	trumpet	unknown	1947		
(d. Dec 1 2021)	Alvin	Lucier	composer	May-14	1931		
(d. Nov 26 2021)	Stephen	Sondheim	composer, lyricist	Mar-22	1930		
(d. Nov 20 2021)	Slide	Hampton	trombone, composer, arranger	Apr-21	1932		
(d. Nov 18 2021)	Ack	Van Rooyen	trumpet, flugelhorn	Jan-1	1930		
(d. Nov 17 2021)	Dave	Frishberg	piano, vocals, songwriter	Mar-23	1933		
(d. Nov 15 2021)	Alfonso "Al"	Casamenti	guitar	Nov-20	1927		
(d. Nov 13 2021)	Jim	Kilburn	guitar, Cellar Club Vancouver	Oct-3	1927		
(d. Nov 13 2021)	Jim	Knapp	trumpet, composer, leader	Jul-28	1939		
(d. Nov 13 2021)	Barney	Rachabane	saxophones	Mar-2	1946		
(d. Nov 11 2021)	Sepp	Werkmeister	photographer	unknown	1930		
(d. Nov 10 2021)	Spike	Heatley	bass	Feb-17	1933		
(d. Nov 8 2021)	Margo	Guryan	vocals, songwriter, lyricist	Sep-20	1937		
(d. c. Nov 1979)	Kent	Larsen	trombone	Oct-19	1931		
(d. Nov 1 2021)	Emmett	Chapman	guitar, Chapman Stick inventor	Sep-28	1936		
(d. Nov 1 2021)	Pat	Martino	guitar	Aug-25	1944		
(d. c. Nov 2021)	Lloyd	McNeill	flute	Apr-12	1935		
(d. Nov 1 2021)	Michael	Pointon	trombone	Apr-25	1941		
(d. Oct 30 2021)	Keith "Spike"		McKendry drums	May-7	1937		
(d. Oct 27 2021)	Hill	Jordan	trombone	unknown	1971		
(d. Oct 27 2021)	Gay	McIntyre	saxophone, clarinet	Apr-24	1933		
(d. Oct 15 2021)	Willie	Cobbs	vocals	Jul-15	1932		
(d. Oct 25 2021)	Ginny	Mancini	vocals	unknown	1924		
(d. Oct 23 2021)	Dominic	Spera	trumpeter, composer	Apr-19	1932		
(d. Oct 21 2021)	Hartmut	Geerken	percussion, composer, writer, Sun Ra discographer	Jan-15	1939		
(d. Oct 17 2021)	Franco	Cerri	guitar, bass	Jan-29	1926		
(d. Oct 15 2021)	Willie	Garnett	saxophone	Aug-25	1938		
(d. Oct 15 2021)	Bill	Royston	Founder/AD Portland Jazz Festival	Jun-21	1946		
(d. Oct 12 2021)	René	Langel	saxophone, co-founder Montreux Jazz Festival	Nov-25	1924		
(d. Sep 30 2021)	Lennart	Aberg	saxophone	Feb-26	1942		
(d. Sep 29 2021)	Mike	Renzi	piano	Apr-28	1946		
(d. Sep 28 2021)	(Dr.) Lonnie	Smith	organ, piano, keyboards	Jul-3	1942		
(d. Sep 28 2021)	Maciej	Strzelczyk	violin	Aug-17	1959		
(d. Sep 26 2021)	George "Commander Cody"		Frayne	keyboards, vocals, bandleader	Jul-19	1944	
(d. Sep 24 2021)	Pee Wee	Ellis	saxophone, composer, arranger	Apr-21	1941		
(d. Sep 23 2021)	Roberto	Roena	percussion, bandleader, dancer	Jan-16	1940		
(d. Sep 20 2021)	Colin	Bailey	drums	Jul-9	1934		
(d. Sep 18 2021)	Carlton	Ayles	saxophone	Feb-2	1944		
(d. Sep 17 2021)	Dottie	Dodgion	drums	Sep-23	1929		
(d. Sep 16 2021)	George	Mraz	bass	Sep-9	1944		
(d. Sep 15 2021)	Bobby	Edwards	guitar	Nov-24	1948		
(d. Sep 15 2021)	Doc	Gibbs	percussion	Nov-8	1948		
(d. Sep 14 2021)	Ruth	Cameron	vocals, producer	unknown	[year:??]		
(d. Sep 13 2021)	George	Wein	piano, vocals, producer, : Newport	Oct-3	1925		

(d. Sep 7 2021)	Phil	Schaap	broadcaster, historian, producer			Apr-6	1951
(d. Sep 6 2021)	Bennie	Pete	tuba, bandleader			Jul-10	1976
(d. Sep 5 2021)	Ralph	Irizarry	percussion, bandleader			Jul-18	1954
(d. Sep 5 2021)	Dr. Thomas		Owens	author, researcher		unknown-[c. Mar] 1938	
(d. Sep 3 2021)	Ruth	Olay	vocals		Jul-1	1924	
(d. Sep 1 2021)	Carol	Fran	vocals, piano, songwriter			Oct-23	1933
(d. Aug 29 2021)	Lee "Scratch"		Perry	producer	Mar-20	1936	
(d. Aug 24 2021)	John	Sheridan	piano		Jan-20	1946	
(d. Aug 21 2021)	Charlie	Watts	drums, bandleader			Jun-2	1941
(d. Aug 20 2021)	Larry	Harlow	piano		Mar-20	1939	
(d. Aug 20 2021)	Peter	Ind	bass, record label: Wave			Jul-20	1928
(d. Aug 16 2021)	Thurston	Briscoe	broadcaster, program director			Jul-4	1947
(d. Aug 16 2021)	Brian	Buchanan	piano, composer			Sep-19	1961
(d. Aug 14 2021)	Michael	Evans	drums, percussion			Oct-11	1957
(d. Aug 12 2021)	Ronnell	Bright	piano		Jul-3	1930	
(d. Jul 24 2021)	J.A.	Deane	trombone, composer			unknown	[year:??]
(d. Jul 21 2021)	John	Rapson	trombone		Feb-4	1953	
(d. Jul 19 2021)	Elliot	Lawrence	piano, leader			Feb-14	1925
(d. Jul 16 2021)	Jack	Fine	cornet		Sep-26	1928	
(d. Jul 11 2021)	Juini	Booth	piano, bass			Feb-12	1948
(d. Jul 7 2021)	Sam	Reed	saxophone			Oct-18	1935
(d. July 6 2021)	Djivan	Gasparyan	duduk		Oct-12	1928	
(d. Jul 4 2021)	Rick	Laird	bass		Feb-5	1941	
(d. Jun 28 2021)	Sheila	Cooper	saxophone, vocals			unknown	[year:??]
(d. Jun 28 2021)	Bob	Sands	saxophones			Mar-17	[year:??]
(d. Jun 26 2021)	Jon	Hassell	trumpet, electronics			Mar-22	1937
(d. Jun 26 2021)	Frederic	Rzewski	composer, piano			Apr-13	1938
(d. Jun 26 2021)	Hidefumi	Toki	saxophone			Feb-1	1950
(d. Jun 23 2021)	Ellen	McIlwaine	guitar, vocals			Oct-1	1945
(d. Jun 21 2021)	Nobuo	Hara	tenor sax, leader			Nov-19	1926
(d. Jun 13 2021)	Raul	De Souza	trombone		Aug-23	1934	
(d. Jun 10 2021)	Al	Stanwyck	trumpet		Dec-11	1939	
(d. May 29 2021)	Bob	Edmondson	trombone			Mar-5	1935
(d. May 29 2021)	Johnny	Trudell	trumpet		May-11	1939	
(d. May 26 2021)	Patrick	Sky	guitar, vocals, songwriter,			Oct-2	1940
(d. May 25 2021)	James	Harman	harmonica, vocals			Jun-8	1946
(d. May 24 2021)	Kathryn	Moses	flute, saxophone, vocals, composer			Sep-23	1943
(d. May 18 2021)	Jeff	Chambers	bass		Apr-2	1955	
(d. May 16 2021)	Mario	Pavone	bass		Nov-11	1940	
(d. May 16 2021)	Frank	Wright	vibraphone			May-5	1929
(d. May 13 2021)	Norman	Simmons	piano, organ, arranger, conductor			Oct-6	1929
(d. May 12 2021)	Bob	Koester	producer, label (Delmark), Jazz Record Mart (Chicago)			Oct-30	1932
(d. May 9 2021)	Colin	Lazzerini	vocals, songwriter			Jul-8	1948
(d. May 8 2021)	Curtis	Fuller	trombone		Dec-15	1934	
(d. May 1 2021)	W. Royal	Stokes	journalist, author			Jun-27	1930
(d. Apr 30 2021)	John Dee	Holeman	vocals, guitar, songwriter			Apr-4	1929
(d. Apr 27 2021)	Eulis	Cathey	broadcaster, promoter, producer			Jun-13	1953
(d. Apr 26 2021)	Al	Schmitt	engineer, producer			Apr-17	1930
(d. Apr 25 2021)	Denny	Freeman	guitar		Aug-7	1944	
(d. Apr 18 2021)	Paul	Oscher	harmonica, piano, guitar			Feb-26	1947
(d. Apr 17 2021)	Klaus	Mümpfers	writer, photographer			Apr-20	1942
(d. Apr 17 2021)	Gisèle	Ricard	piano, composer			Nov-22	1944
(d. Apr 16 2021)	Clarence "Tootsie"		Bean	drums		Aug-14	1930
(d. Apr 14 2021)	Amedeo	Tommasi	piano, composer			Dec-1	1935
(d. Apr 10 2021)	Bob	Porter	producer, discographer			Jun-20	1940
(d. Apr 10 2021)	Bo	Skoglund	drums		Apr-10	1936	
(d. Apr 8 2021)	Isla	Eckinger	bass		May-6	1939	
(d. Apr 6 2021)	Sonny	Simmons	alto sax, oboe, english horn			Aug-4	1933

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(d. Apr 6 2021)	Sonny	Troy [Gagliardi]	guitar	Aug-2	1938		
(d. Apr 5 2021)	Andy	Fusco	saxophone	Sep-17	1942		
(d. Apr 3 2021)	Victor	Paz	trumpet, flugelhorn	Aug-30	1932		
(d. Apr 2 2021)	Sergio	Brandao	bass, composer	Mar-16	[year:??]		
(d. Mar 25 2021)	Bertrand	Tavernier	filmmaker	Apr-25	1941		
(d. Mar 22 2021)	Jack	Bradley	photographer	Jan-3	1934		
(d. Mar 22 2021)	Jason	Disu	trombone	Oct-21	1986		
(d. Mar 21 2021)	James	Leary	bass	Jun-4	1946		
(d. Mar 21 2021)	Frank	O'Brien	piano	Jan-24	1943		
(d. Mar 20 2021)	Buddy	Deppenschmidt	drums	Feb-16	1936		
(d. Mar 19 2021)	Margie	Evans	vocals	Jul-17	1939		
(d. Mar 18 2021)	Paul	Jackson	bass, composer	Mar-28	1947		
(d. Mar 18 2021)	Aaron	Martin Jr.	saxophone	Feb-26	1948		
(d. Mar 17 2021)	Freddie	Redd	piano, composer	May-29	1928		
(d. Mar 16 2021)	Peter	Freeman	bass, electronics, producer	May-29	1965		
(d. Mar 16 3021)	Jimmy	Morales	congas, percussion	Sep-10	1957		
(d. Mar 14 2021)	Bernard	Stepien	saxophone	Apr-17	1946		
(d. Mar 13 2021)	Pentti Kalevi	Lasanen	trumpet, clt, sax, flute	Sep-171936			
(d. Mar 13 2021)	Paul	Taub	flute	May-28	1952		
(d. Mar 9 2021)	Dean	Reilly	bass	Jun-30	1926		
(d. Mar 9 2021)	Len	Skeat	bass	Feb-9	1937		
(d. Mar 8 2021)	Mark	Whitecage	saxophone	Jun-4	1937		
(d. Mar 7 2021)	Josky	Kiambukuta	vocals, songwriter	Feb-14	1949		
(d. Mar 4 2021)	Jean	Darke	vocals, founder Jazz at St Giles, Oxford	Jan-28	1933		
(d. Mar 3 2021)	Duffy	Jackson	drums, piano, bass, vibes, vocals, director	Jul-3	1953		
(d. Mar 2 2021)	Chris	Barber	trombone, leader	Apr-17	1930		
(d. Mar 1 2021)	Ralph	Peterson Jr.	drums	May-20	1962		
(d. Feb 25 2021)	Deems	Tsutakawa	piano	Jan-21	1952		
(d. Feb 24 2021)	Peter	Ostroushko	guitar, mandolin	Aug-12	1953		
(d. Feb 24 2021)	Stefan	von Dobrzynski	saxophone, clarinet, flute, piano	May-10	1928		
(d. Feb 22 2021)	Sal	Spicola	saxophone	Mar-18	1949		
(d. Feb 20 2021)	Gene	Taylor	guitar, piano, drums	Jul-2	1952		
(d. Feb 20 2021)	Claude	Carriere	piano, broadcaster, Ellington scholar	Mar-14	1939		
(d. Feb 19 2021)	Gail	Wynters	vocals	Feb-17	1942		
(d. Feb 17 2021)	Gerd	Wolff	trumpet, vocals	unknown	1934		
(d. Feb 15 2021)	Miles	Jackson	bass	unknown	1955		
(d. Feb 15 2021)	Johnny	Pacheco	percusssion, saxophone, flute, producer, record label Fania	Mar-25	1935		
(d. Feb 12 2021)	Milford	Graves	drums, percussion	Aug-20	1941		
(d. Feb 9 2021)	Denny	Christianson	trumpet, composer, arranger, bandleader	Sep-12	1942		
(d. Feb 9 2021)	Chick	Corea	piano, keyboards, composer	Jun-12	1941		
(d. Feb 8 2021)	Paul	Cohen	trumpet	Oct-3	1922		
(d. Feb 8 2021)	Roz	Cron	saxophone, clarinet, flute	May-1	1925		
(d. Feb 5 2021)	Uli	Rennert	piano, composer	Sep-25	1960		
(d. Feb 2 2021)	Christian	Broecking	musicologist, critic	Jun-5	1957		
(d. Jan 31 2021)	Kay	Bourne	writer, photographer	Sep-11	1938		
(d. Jan 31 2021)	Wambali	Mkandawire	guitar, vocals	Jul-10	1952		
(d. Jan 29 2021)	Grady	Gaines	saxophone	May-14	1934		
(d. Jan 28 2021)	Sibongile	Khumalo	vocals	Sep-24	1957		
(d. Jan 24 2021)	Carol	Fredette	vocals	Apr-15	1940		
(d. Jan 24 2021)	Nicky	Gebhard	drums	Jul-5	1952		
(d. Jan 23 2021)	Jonas	Gwangwa	trombone, composer	Oct-19	1937		
(d. Jan 22 2021)	Janet	Lawson	vocals, educator	Nov-13	1940		

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(d. Jan 21 2021)	Keith	Nichols	trombone, piano, tuba, soprano sax, accordion, keyboards, vocals, arranger and more	Feb-13	1945		
(d. Jan 21 2021)	Alexei	Zoubov	tenor sax	Nov-15	1936		
(d. Jan 19 2021)	Ron	Anthony	guitar	Dec-16	1933		
(d. Jan 18 2021)	Perry	Botkin Jr.	composer, producer, electronics			Apr-16	1933
(d. Jan 18 2021)	Malcolm	Griffiths	trombone, bass trombone			Sep-29	1941
(d. Jan 18 2021)	Gino	Moratti	piano, promotion, management			Jan-15	1937
(d. Jan 18 2021)	John	Russell	guitar, free improv, presenter			Dec-19	1954
(d. Jan 17 2021)	Ebe	Gilkes	piano	Sep-16	1930		
(d. Jan 17 2021)	Jürgen	Hunkemöller	musicologist			Feb-20	1939
(d. Jan 17 2021)	Junior	Mance	piano	Oct-10	1928		
(d. Jan 17 2021)	Sammy	Nestico	trombone, piano, composer,			Feb-6	1924
(d. Jan 15 2021)	Patrick	Williams	author, Django Reinhardt			May-2	1947
(d. Jan 13 2021)	Bill	Hanna	trombone	Nov-10	1932		
(d. Jan 11 2021)	Thompson	Toby	Hanks	tuba	Jul-3	1941	
(d. Jan 11 2021)	Howard	Johnson	tuba, baritone sax	Aug-7	1941		
(d. Jan 8 2021)	David	Darling	cello	Mar-4	1941		
(d. Jan 7 2021)	Louis	Cioci	trombone	May-23	1942		
(d. Jan 7 2021)	Bobby	Few	piano	Oct-21	1935		
(d. Jan 7 2021)	Werner	Keller	clarinet	Jan-29	1934		
(d. Jan 6 2021)	Duris	Maxwell	drums	Jun-15	1946		
(d. Jan 6 2021)	Tony	Mowod	vibraphone, broadcaster			Jul-8	1935
(d. Jan 6 2021)	Burt	Wilson	trombone, piano, ukulele, vocals				

Compiled by Nou Dadoun