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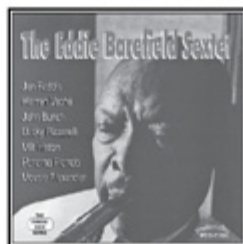
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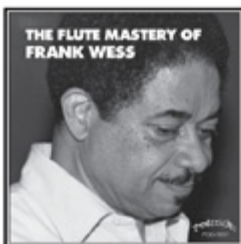
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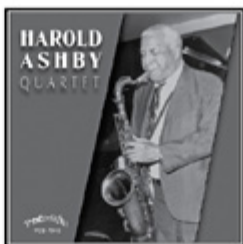
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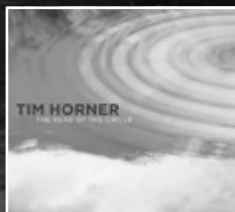


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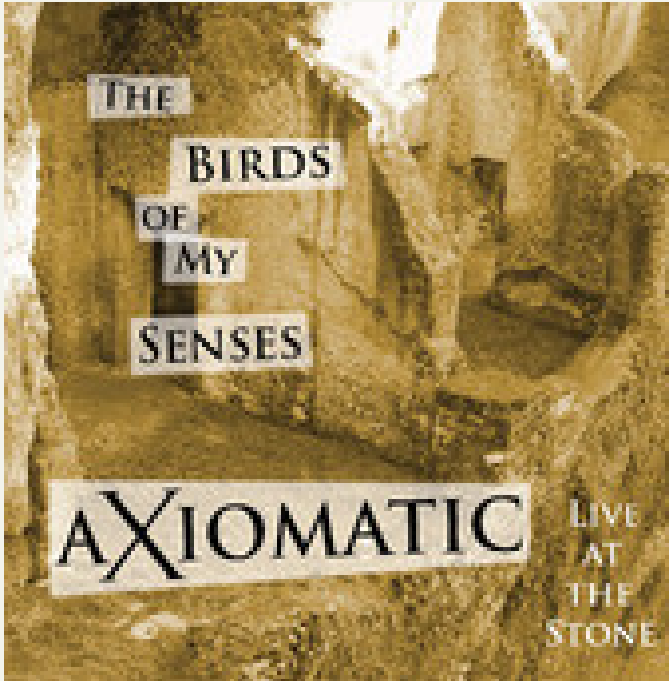
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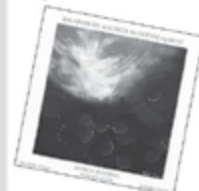
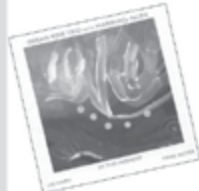
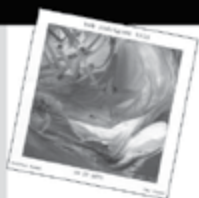
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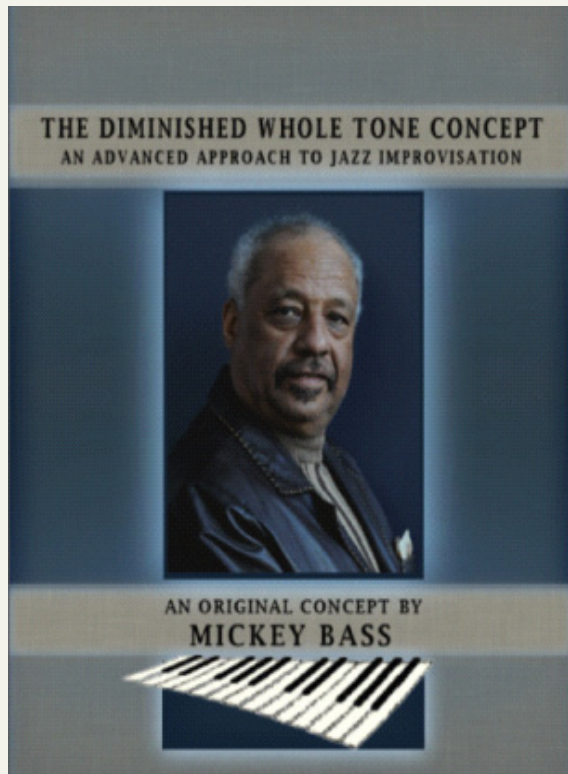
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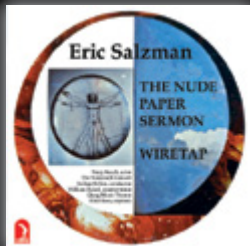
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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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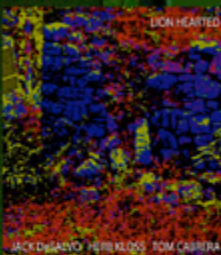
"...supreme recording... puts that of the major labels to shame." "hi-fi stunners..." "If jazz has been rocking in its cradle of compression & EQ-ed homogeneity too long, CIMP's turn to recorded truth is just the bucket of iced water the somnolent form requires." Ben Watson, *HiFi News & Record Review*

"CIMP packages bear a clear mission statement: **'What you hear is exactly what was played.'** The label means it. The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*



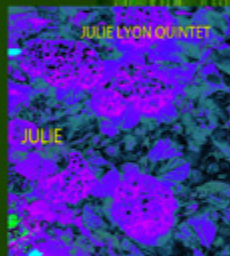
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MIKE CAMPENNI drums



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JULIE

JULIE LYON vocals
TOM CABRERA drums
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JACK DeSALVO guitar
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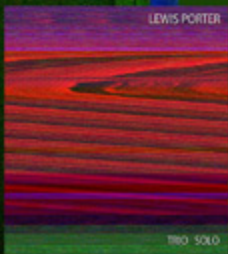


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IN CADENCE

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



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Inside This Issue

Cadence Magazine Editorial Policy

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

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

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

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

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Contributors

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Contributors

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Top Ten List: 2013

CRITIC'S PICK - TOP TEN CDS OF 2013

Howard Alden / Andy Brown - HEAVY ARTILLERY (Delmark)
Paolo Alderighi PIANO SOLO
Harry Allen, Rossano Sportiello, Joel Forbes - I WALK WITH MUSIC
Michael Bank - THE DAO OF SWING (Palinarus)
Bunny Berigan - SWINGIN' AND JUMPIN' (Hep)
Dan Block - DUALITY (Miles High)
Fat Babies - CHICAGO HOT (Delmark)
Dick Hyman / Ken Peplowski - LIVE AT THE KITANO (Victoria)
Oscar Pettiford - LOST TAPES (SWR)
Johnny Wiggs / Raymond Burke - BIG FOUR (American Music)

Michael Steinman

Antoine Beuger/Jurg Frey - DEDALUS (Potlatch)
Steve Coleman - FUNCTIONAL ARRHYTHMIAS (Pi)
Kevin Drumm - TANNENBAUM (Hospital Productions)
Ellery Eskelin/Susan Alcorn/Michael Formanek - MIRAGE (Clean Feed)
Graham Lambkin/Jason Lescalleet - PHOTOGRAPHS (Erstwhile)
Rudresh Mahanthappa - GAMAK (ACT)
Matt Mitchell - FICTION
Michael Pisaro - THE PUNISHMENT OF THE TRIBE BY ITS ELDERS (Gravity Wave)
Wadada Leo Smith - OCCUPY THE WORLD (TUM)
Tomasz Stanko - WISLAWA (ECM)

Jason Bivins

Marc Cary - FOR THE LOVE OF ABBEY (Motéma)
Mark Dresser Quintet - NOURISHMENTS (Clean Feed)
JOE FIEDLER'S BIG SACKBUT - (Yellow Sound Label)
Mary Halvorson Septet/ILLUSIONARY SEA (Firehouse 12)
HUSH POINT (Sunnyside)
Ahmad Jamal/SATURDAY MORNING (La Buissonne Studio Sessions)/Jazz Village
Living By Lanterns - NEW MYTH/OLD SCIENCE (Cuneiform)
Nicole Mitchell's Ice Crystal - AQUARIUS (Delmark)
Verner Pohjola & Black Motor/RUBIDIUM/TUM
MICHELE ROSEWOMAN'S NEW YOR-UBA/A Musical Celebration of Cuba in
America (Advance Dance Disques)

Stuart Kremsky

NEW CDS:

Ted Nash - THE CREEP (Plastic Sax)
Luis Perdomo - LINKS (Criss Cross)
Gilad Edelman - MY GROOVE, YOUR MOVE (Sharp Nine)

Top Ten List: 2013

Michael Dease - COMING HOME (D Clef)
Peter and Will Anderson - CORRESPONDENCE (Smalls)
Rivers/Holland/Altschul - REUNION: LIVE IN NY (PI)
Dexter Gordon - BEBOP PIONEER (North Sea Jazz)
Grant Stewart - LIVE AT SMALLS (Smalls Live)
Jim Rotondi and the Loop - HARD HITTIN' (Sharp Nine)
Miles Black - LIVE AT THE JAZZ CELLAR (Cellar Live)

Larry Hollis

REISSUE CDS:

Duke Ellington - In Fargo (Storyville)
John Carter/Bobby Bradford - FLIGHT FOR FOUR (Int. Phonograph)
Dick Morgan Trio - THREE LP TITLES (Fresh Sound)
Jack DeJohnette - SPECIAL EDITION, FOUR DISCS (ECM)
Art Blakey/Jazz Messengers - AFRICAINE (EMI Japan)
Lester Youg - BOSTON 1950 (Uptown)
Tubby Hayes - COMPLETE TEMPO RECORDINGS (Acrobat)
Joe Alexander Quintet - BLUE JUBILEE (Fresh Sound)
George Adams - COMPLETE RECORDINGS ON BLACK SAINT & SOUL NOTE
(Black Saint)
George Adams ----VARIOUS ARTISTS ----CHICAGO BLUES BOX: THE MCM
STORY (Storyville)

Larry Hollis

Billy Bang - DA BANG (TUM)
Odean Pope Trio with Marshall Allen - IN THIS MOMENT (CIMP)
Goat's Notes - FUZZY WONDER (Leo)
I Compani Extended - 23 MUSICIANS PLAYING (lcdisc)
Duo Baars-Henneman - AUTUMN SONGS (Wig)
Han Bennink BENNINK # CO. (ILK)
Wadada Leo Smith - TEN FREEDOM SUMMERS (Cunieform)
Two concerts of note in 2013
1) Wadada Leo Smith performing parts of Ten Summers at the Guelph jazz festival in September.
2) The series by Eric Stach, and guests in June and July of 2013 at Studio 105 in London, Ontario.

Bernie Koenig

Top Ten List: 2013

NEW RELEASES

Joe Lovano CROSS CULTURE
Chris Potter THE SIRENS
Wayne Shorter WITHOUT A NET
Tommy Flanagan/ Jaki Byard: MAGIC OF TWO
Eliane Elias: I THOUGHT ABOUT YOU
Kenny Garrett: PUSHING THE WORLD AWAY
Antonio Adolfo: FINAS MISTURAS
Scott Hamilton: REMEMBERING BILLIE
Terrence Blanchard MAGNETIC
Christian McBride: PEOPLE MUSIC

REISSUES

Clifford Brown/ Max Roach: THE CLIFFORD BROWN AND MAX ROACH
EMARCY ALBUMS
Miles Davis: LIVE IN EUROPE 1969: THE BOOTLEG SERIES VOL. 2
Charles Mingus: THE JAZZ WORKSHOP CONCERTS 1964-1965

David Franklin

MICHAEL NASTOS TOP TEN CDS OF 2013

GERI ALLEN "Grand River Crossings" (Motema) Allen presents a solo piano triptych through her hometown Detroit, with excursions involving Motown music, her mentorship with Marcus Belgrave (appearing on three tracks) and the late Roy Brooks. Allen is brilliant in her extended melodic concepts for this recorded finale of a tribute trilogy.

STEPHAN CRUMP-ROSETTA TRIO "Thwirl" (Sunnyside) This is another exquisite chamber jazz statement from a growing, expanding small ensemble. It is equally elegant and well defined, echoing alluring, siren song-like mystery. With guitarists Jamie Fox and Liberty Ellman, you hear distinct folk-like strumming, sweet blues, mercurial, low key and strident or calming music that our confused, chaotic, contradictory and obstructionist world desperately needs.

ALEXIS CUADRADO "A Lorca Soundscape" (Sunnyside) The epic words of surrealist/existential/progressive poet Federico Garcia Lorca from his work "A Poet In New York" is put to music. With Claudia Acuna singing in Spanish, bassist Cuadrado offers reflections of nihilist depression, cold isolation and cruel alienation in cross cultural contexts via hopeless romanticism, circa 1920's New York City. Possibly the most compelling and important Latin jazz recording of recent years.

DAWN OF MIDI "Dysnomia" (Thirsty Ear) My favorite CD of 2013, the trio of pianist Amino Belyamani, bassist Aakaash Israni and drummer Qasim Naqvi explore the netherworlds of minimalism, dark labyrinth depths, and funky, insistent, churning, contrasting styles that mere mortal jazz trios fear to tread. With polyrhythmic roots in Morocco, India and Parkistan, but trained in the U.S., this music is far above and beyond the Bad Plus, or even Vijay Iyer, and well worth your attention.

Top Ten List: 2013

MARK DRESSER "Nourishments" (Clean Feed) Where bassist Dresser has been a yeoman sideman, this is likely his magnum opus as a leader. With two different drummers on separate tracks, a potent a front line of alto saxophonist Rudresh Mahanthappa alongside trombonist Michael Dessen, and the fantastic pianist Denman Maroney, Dresser explores a lot of territory. Maroney is particularly effective, hand muting piano strings to a glistening, reflective effect, while the horns use unison clarion calls, Latin tinges, and dig deep into a perfect balance of composition and improvisation. Very highly recommended.

HARRIS EISENSTADT "Golden State" (Songlines)/"The Destructive Element" (Clean Feed) Drummer/composer Eisenstadt seems to always produce at least two CD's per year of extraordinary modern jazz. The former teams flutist Nicole Mitchell and bassoonist Sara Schoenbeck with bassist Mark Dresser in an introspective program of funky, hymnal, low key, sweet and sour or bluesy originals, while the latter recording, with his September Trio, has Eisenstadt on the precipice of a searching edge provided by tenor saxophonist Ellery Eskelin, contrasting the kinetic, deep, floating or cascading piano of Angelica Sanchez.

ALBERT "TOOTIE" HEATH / ETHAN IVERSON / BEN STREET "Tootie's Tempo" (Sunnyside) The veteran jazz drummer, in collaboration with young vanguard musicians, offers new approaches to classic jazz vehicles with bursts of virtuosity, but utilizes no lack of traditional jazz roots. Heath is well versed in New Orleans basics, waltz tempos, tick tock precision, ballads, bop and blues, or easy swing without being tied down to any one era. Simply put, this is music that is expertly played.

FRANK ROSALY "Cicada Music" (Delmark) As expressionist jazz, drummer Rosaly assimilates the after midnight sound of the noble but persistent cicada insect perfectly from start to finish. In subtle consistency, this is music that was created as an extrapolation from the documentary soundtrack *Scrappers*, about two Chicago recyclers looking for scrap metal in Chicago alley ways. Rosaly and his Chi-Town crew conceptualize sights through sounds, with perspectives of urban desperation through understated actions and feeling. This recording is near perfect in its ability to draw you in, and hold your rapt attention.

SAMO SALAMON "Stretching Out" (Samo) Slovenian guitarist Salamon hits his stride with two very different and potent quartets on this double CD set. The first disc presents democratic, extended themes and improvisations with a U.S. band featuring top drawer modernists in tenor saxophonist Donny McCaslin and drummer Gerald Cleaver. The second session is a quite different recording showcasing a Euro ensemble with violinist Dominique Pifarely, and Salmon's steely or subtle improvisations. Of the many recordings recently produced by Salamon, this one should bring him into the vanguard of modern jazz, although his entire discography should be hailed in whole as a triumph.

CLAUDIO SCOLARI "Synthesis" (Principal) This is the sleeper CD of the year, and a pure delight. On first glance, it looks like an ECM effort, and for the most part sounds as adventurous. It's one of those rare recordings that reveals many more layers and depth of concept upon repeat listenings. Drummer Claudio Scolari, trumpeter Simone

Top Ten List: 2013

Scolari and multi-instrumentalist Daniele Cavalca offer music that swoops and soars, is ultimately playful or spacey, and at times swings through funky or choppy terrain. There's an undeniable diversity of ideas, stretched out, and very listenable.

Honorable Mention:

RANDY BRECKER "The Brecker Brothers Band Reunion" (Piloo)

ROBERT HURST "BoB - A Palindrome" (BeBob)

BRIAN HAAS / MATT CHAMBERLAIN "Frames" (Royal Potato Family)

OMAR SOSA "Eggun" (OTA)

RANDY WESTON / BILLY HARPER "The Roots Of The Blues" (Sunnyside)

Michael G. Nastos

KEN WEISS TOP THIRTEEN GIGS IN PHILADELPHIA, 2013

11/10/12 Fred Van Hove solo at Philadelphia Art Alliance (Ars Nova Workshop) – At age 75, the legendary Belgian pianist made his Philly debut and quietly built a masterpiece with his unique style of swirling notes pancaked with rhythmic propulsion. His inside piano work, utilizing three balls, produced haunting harpsichord-esque sounds.

12/9/12 Unfold Ordinary Mind at Johnny Brenda's (Ars Nova Workshop) – A quintet centered around leader Ben Goldberg's contra alto clarinet. Nels Cline, Ellery Eskelin, Rob Sudduth and Ches Smith unfolded a varied set touching on country blues, rock, havoc, and South African township Jazz.

12/22/12 Matt Wilson's Christmas Tree-O at Chris' Jazz Café – Wilson's crew of Jeff Lederer and Paul Sikivie combined highly entertaining zaniness with rip-roaring Jazz chops, all in the holiday spirit. The surprise guest appearance of Sun Ra Arkestra's Marshall Allen for three tunes was priceless. Hearing Ayler's "Angels" run into "Angels We Have Heard On High" by the four mischievous artists was memorable.

1/14/13 Barry Altschul's 3dom Factor at Philadelphia Art Alliance (Ars Nova Workshop) – Altschul was two days into his 70s and very motivated to please the overflow audience, while bassist Joe Fonda and saxophonist Jon Irabagon were primed from the get-go. Altschul and Fonda's years of collaboration have led to their remarkable ability to make brilliant sounds together.

1/26/13 Sketchy Black Dog at Chris' Jazz Café – This pet project of Russian émigré pianist Misha Piatigorsky and L.A. based drummer Chris Wabich blew up rock ditties and original tunes into novel Jazz masterpieces. Their take on Bowie's "Space Oddity" and mashup of "Eleanor Rigby" with "Hey Joe" spoke to young and old. Danton Boller on bass and an all-female string quartet enabled the music to reach high peaks.

Top Ten List: 2013

2/16/13 The Cookers at Painted Bride Art Center – This band of grizzled veterans transported the listeners back to the old days of Jazz supremacy. Seven top players including Billy Harper, Cecil McBee, Eddie Henderson and Billy Hart, all hittin' hard.

2/22/13 Chris Potter at Chris' Jazz Café – Potter's Sirens project featured him leading an acoustic group with fellow top talents – David Virelles (p), Larry Grenadier (b) and Eric Harland (d). The richly textured music introduced melodic yet rugged musings by the leader and strong bottom support by the rhythm section.

4/12/13 Cadence Fest at Chris' Jazz Café – Cadence Magazine went aural during a short tour featuring some of the creative musicians that have fueled interest in the magazine's open-minded musical coverage all these years. David Haney (p), David Arner (p), Michael Bisio (b), Jay Rosen (d), Dom Minasi (g), Blaise Siwula (sax), and Toshi Makihara (d) stunned the audience in a good way.

5/19/13 Azar Lawrence at Ethical Society of Philadelphia (Producer's Guild) – The rare appearance by this L.A.-based saxophone titan blew the roof off the venerable venue. Spiritually enriching with blasting energy, Lawrence was augmented by the stellar support of Benito Gonzalez (p), Essiet Essiet (b) and Gerry Gibbs (d). The listeners were taken on a 2-hour journey to points unknown.

9/28/13 Steven Bernstein's Millennial Territory Orchestra at 40th St Field – The 12-piece ensemble hit it out of the park for the second year in a row, this time with its Sly Stone tribute. With a saucy mix of top-flight talent and personality-plus singer, Sandra St. Victor, Bernstein, the eccentric and captivating leader/ trumpeter wowed them all.

9/28/13 Pat Martino and Eldar at Chris' Jazz Café – Martino plays Chris' about 3 times a year, but this time he had a partner that matched his beyond category technical abilities and improvisatory skills. The fireworks were there as expected but it was the elegant moments that sealed the deal.

10/12/13 Pharoah Sanders at Montgomery County Community College – The legendary saxophonist's first area performance in almost exactly 18 years included two first time accompanists – bassist Tyrone Brown and drummer Lawrence Leathers, in addition to longtime foil pianist William Henderson. Sanders and Henderson's soul-bearing intensity elevated the set. The creator had a master plan.

10/15/13 Tim Berne's Snakeoil at Philadelphia Art Alliance (Ars Nova Workshop) – The veteran alto saxophonist led Oscar Noriega (cl, b cl), Matt Mitchell (p) and Ches Smith (perc, vib) through a variety of unrecorded angular material that pleased fans

Top Ten List: 2013



Marshall Allen - Matt Wilson, Photo Credit: © 2013 Ken Weiss



Fred Van Hove, Photo Credit: © 2013 Ken Weiss

Top Ten List: 2013



Primitive Arkestra, Photo Credit: © 2013 Ken Weiss



Unfold Ordinary Mind, Photo Credit: © 2013 Ken Weiss

Top Ten List: 2013



The Cookers, Photo Credit: © 2013 Ken Weiss



Sketchy Black Dog, Photo Credit: © 2013 Ken Weiss

Top Ten List: 2013



Azar Lawrence, Photo Credit: © 2013 Ken Weiss



Chris Potter, Photo Credit: © 2013 Ken Weiss

As ever, over the past twenty-plus years, the Wangaratta Jazz Festival in early November under the reliably great artistic directorship of **Adrian Jackson** was a great success and definitely a 2013 highlight, with visiting top names in the jazz firmament providing a steady stream of excitement as the Festival progressed, with pianist **Gerald Clayton**'s trio presenting a stunning start on the opening Friday night, while the Netherlands Quartet **Gatecrash** with trumpeter **Eric Vloeimans**, out front not only looked the part but, had their audience right on side through their steady use of electronics and copious reverberation, and not to be in any way outdone, the Australian contingent on stage performed quite brilliantly, with NYC based vocalist **Chris McNulty**, **Barney McAll** (also based in the Big Apple) and guitarist **Peter O'Mara** now Austria-based and trombonist **Shannon Barnett** also making NYC her home all showing their wares to strong applause, which reaction also followed concerts by local stars Perth-based arranger **Mace Francis** with his Nonet of West Australians, **Peter Knight**'s highly successful and well-established Melbourne group Way Out West offering a wide range of sounds including koto and exotic percussion instruments, along with Knight's trumpet plus guitar, bass and drums; top Melbourne sax star **Julien Wilson** demonstrating a range of styles beautifully; a great trio concert with pianist McAll, Sydney bassist **Jonathan Zwartz** and Melbourne icon **Allan Browne** on drums; a nice balanced set from vocalist **Josh Kyle** with pianist **Sam Keevers** in a program of Australian originals; another impressive vocal set from **Chris McNulty** with her US trio of **Paul Bollenbach** on guitar and bassist **Ugonna Okegwo**, while separately from all this, the 2013 National Jazz Award (this year between pianists) resulted in a win for Melbourne's **Joseph O'Connor**, with Sydney's **Steve Barry** in second place and Melbourne's **Daniel Gassin** (now based in Paris, France) in third spot.....now on the scene for eight years, the Paris Cat in Melbourne is gaining even more strength with an October/November roster of over forty concerts in almost as many styles, and ten more scheduled pre-Christmas..... also a heavy lineup for the Sydney International Women's Jazz Festival with Japan's **Eri Yamamoto** piano trio, US baritonist **Claire Daly** with a quintet, Norway's sax star **Froy Aagre** with her electric group and top Australian stars **Gian Slater** (vocals), **Shannon Barnett** (trombone), vocalist **Jade McRae** working with her parents Joy (vocals) and Dave (piano), and a trio led by pianist **Nat Barsch** with **Tom Lee** bass and **Evan Mannell** drums.....in late November trumpet star **Bob Barnard** will celebrate his birthday in concert with two sets, one by his all stars, and the second by the nine-piece Ozcats with vocalist **Patricia Amphlett**.

Alwyn and Laurie Lewis

Although this news comes a bit after the fact, Kansai jazz fans were delighted to witness continuation of the Kobe Jazz Street Festival following the death of its founder and guiding light, **Mitsuo Suehiro**, last year. Mr. Suehiro began this popular October weekend event 32 years ago, staying involved right up to the end in planning, scheduling and hiring of musicians. Although firmly in charge, he was assisted by a dedicated army of volunteers without whom the festival would not have existed. These volunteers were out in force on the sunny weekend of 10/12 & 10/13, and under the guidance of new leadership, including musical director Eiji Hanaoka, the 32nd Kobe Jazz Street lived up to its reputation as possibly the premiere traditional/mainstream jazz festival of the Far East.

Each year Jazz Street invites a number of top-drawer overseas musicians, and many of these have become regulars. Some of the returnees included **Robert Veen** (ss/cl) and **Antoine Trommelen** (ts/ss) both from Holland, **Malo Mazurie** (tp) from France, **Paolo Alderighi** (p) of Italy, and **Brooks Tegler** (d) from Washington D.C. An exciting newcomer this year was **Nils Conrad** (d) of Germany. These musicians were joined by some of Japan's best mainstream players, among them **Eiji Hanaoka** (cl), **Yoshitaka Akimitsu** (p), and the reigning Swing King, **Eiji Kitamura** (cl). Fans were particularly happy to see the 84-year-old Kitamura as he had missed last year's event following a heart attack. The music took place in 10 or more venues scattered throughout the fashionable Kitano district of downtown Kobe and proved every bit as successful as in the past. The future of Kobe Jazz Street appears secure.

However nice the festivals, most of the music takes place in clubs. The three major Kansai cities of Osaka, Kyoto and Kobe support more clubs than an ardent fan can reasonably assimilate, featuring all styles of jazz every night of the year. What follows is a mere sampling.

One of Osaka's finest jazz venues is Mr. Kelly's located in the central Umeda district. Drummer **Lewis Nash** performed there four successive dates in December with different musicians each night. On 12/8 he kept time with a quartet which included special guest **Jiro Yoshida** (g); on 12/9, he appeared with **Yasuko Nakatani** (vo); on 12/10, the featured performer was **Emiko Tada** (p), with **Thomas Posner** (b); and on 12/11, Nash backed up two vocalists, **Miki Kawano** and **Rei Mizuno**. Other notable Kelly's gigs in December included **Yuki Yamaguchi** (vo) with pianist **Phillip Strange**. On 12/16 **Tadao Kitano** (p) brought in his Gravyeight octet who play bebop and west coast style jazz with star soloist **Hiroshi Munekiyo** (tb). Munekiyo turned up on some interesting recording sessions years ago, including one with Gil Evans on piano and singer Kimiko Kasai (Satin Doll).

Action at Kelly's in January kicks off with Soulbleed, a quintet featuring **Ko Shimizu** (b) and **Rikiya Higashihara** (d) on 1/3. On 1/5 chops monster **Tony Monaco** lights up Kelly's on the Hammond B3, along with **Yosuke Onuma** (g) and **Gene Jackson** (d). On 1/12 it's **Masao Taneura** (g/vo) with **Shinji Akita** (p),

on 1/13, **Sadao Ikeda** (g) Trio, and on 1/15, Danish pianist **Magnus Hjorth**, and his trio. Local bassist **Thomas Posner** is scheduled for 1/19 with vocalist **Maki Fujimura**.

Another long established Osaka venue is Royal Horse, also found in the Umeda district. On 12/6 **Kimiko Itoh** (vo) performed there, and on 12/8, the **Earth Quartet**. Royal Horse also hosts the afore-mentioned **Eiji Kitamura** (cl) when he's in town from Tokyo, and on 12/27 the old master was joined by fellow clarinetists **Masahiro Takigawa** and **Takanori Suzuki**, with assist from **Toru Nakajima** (p), **Osamu Mihara** (b) and **Junji Ishikawa** (d). Royal Horse regularly features good jazz, mostly homegrown, though sometimes distinguished overseas visitors as well.

A relatively new club in Kobe is Kitano Oldies, located a few blocks north of downtown in the Kitano district (Jazz Street territory). What sets it apart from other Kobe clubs is the genuine Hammond B3 organ, complete with Leslie speaker, which substitutes for piano. On 11/24, the young organ genius **Neo Yamada**—just 12 years old—made believers of everyone in the audience abetted by strong trio mates **Iwao Ochi** (g) of Tokyo (studied in New York with Peter Bernstein) and **Dylan Hicks** (d). The kid does it all, with surprising maturity and zero pretense. No telling how far he will go. This Kobe venue also hosts Osaka's top organist, **Atsuko Hashimoto**, who stoked the beast on 12/3 with her husband **Yutaka Hashimoto** (g) and **Toshiyuki Azuma** (d), along with a couple of her star students. Atsuko's home base in her native city is Rug Time Osaka where she played on 12/10 with **Yutaka** (g), **Azuma** (d) and special guest **Hideki Kawamura** (ts), and on 12/15, a trio date featuring Yutaka. On 12/19 she displayed her solid groove at Jazz on Top, another Osaka club equipped with a B3. A frequent performer at Jazz on Top is fine Osaka guitarist **Hiroshi Hata**, there with his trio on 12/14. **Spirit of Gypsy** performed gypsy jazz at Rug Time on 12/13, featuring **Yu-ma** on violin, backed by two guitars and a bass.

A notable overseas visitor, Jersey-based guitarist **Joshua Breakstone**, played several Kansai dates, the first on 10/30 at Sub in Osaka with **Naoki Mitsuoka** (b). The following night (11/1) he was at Basin Street in Kobe, again with Mitsuoka and **Aiko Watanabe** (d). Also on hand was attractive vocalist **Chie Sugiyama** who surprised everyone—Breakstone included—with her hip (and musical) jazz whistling. Not something you hear every day. In addition, the shop's master, **Kawasaki-san**, (g) sat in and had Joshua sweating a bit swapping 4's on a romping "Route 66." A fun evening. Josh also played 3 dates (11/5/6/7) at Pub Danke in Kyoto with **Yoshio Imahori** (g), **Makoto Takemoto** (g) and **Masako Hirakawa** (b). Breakstone has maintained a special relationship with Japan for years, and this tour marked his 50th visit to these shores.

Randy Smith

Short Takes Toronto, Canada

The Rex Hotel still maintains its music presentations. Major recent events include: Dave Young Presents – Sax Summit 2013: **Phil Dwyer** (Vancouver), **Pat LaBarbera & Perry White**. The Jazz at Massey Hall series was announced. November 22 will see the **Wayne Shorter Quartet** with **Danilo Perez**, **John Patitucci** and **Brian Blade**. December 9 will feature **The Lincoln Center Orchestra with Wynton Marsalis**. Next February 27 will see **The Spring Quartet** made up of **Jack DeJohnette**, **Joe Lovano**, **Esperanza Spalding** and **Leo Genovese**, and next April 26 will feature the **Brad Mehldau Trio** with **Larry Grenadier** and **Jeff Ballard**.

A special concert by **Glen Hall** at the Tranzac Club on October 19. **Glen Hall** - saxophones/flutes/Kyuma X/CataRT, **Paul Dutton** - sound singing, **John Kamevaar** - electronic percussion

Down the road in Waterloo Ontario The Jazz Room is offering jazz on weekends. On September 6, trumpeter **Larry Larson** started the season with group consisting of **Paul Shilton** piano, **Mathew Lima**, bass, **Dave Champion** drums with guest guitarist **Dave Thompson**. September 7 featured **David Occhipinti** and his **Camerata Ensemble**.

September 13 featured **The New Vibes Quartet**, comprised of **Dan Brennan**, bass, **John Zadro** piano, and **Andy McPherson** vibes. Featured guest is **Jerzy Kaplanek**, violin. September 14 featured the **Steve Amirault Trio** with **Ted Warren** drums, and **Jim Vivian** bass.

September 20 saw vocalist **Hannah Burge** accompanied by **Bobi Botos**, piano, **Tony Zorzi**, guitar, **Paco Luviano**, bass, and **Mark Kelso**, drums. The 21st saw **Nick Fraser** with two bassists, **Andrew Downing** and **Rob Clutton**, plus **Tony Malaby** on winds.

Sept 27 the feature was **Joni NebRita**, October 4 saw the **Amy Cervini Quartet**, and the 5 featured the **Russ Nolan Group** up from New York.

Friday, October 11 features **Guc Gulle** from Istanbul and on the 12th it is the **Norbert Kogging Band** from Amsterdam on a Canadian tour.

Friday October 18 see **The Big Band Theory**, a big band made up of musicians from the Kitchener-Waterloo area led by trombonist **Paul Ellingham** and on the 19 will see the **Chet Doxas Quartet**. The 25th features **Dave Thompson Quartet** and on the 26th the **Artie Roth Group** performs.

Also at the Jazz Room are workshops put on by the Grand River Jazz Society. October 5 featured New York based saxophonist **Russ Nolan**: Composition as Improvisation. October 19 featured Montreal's **Chet Doxas**: The saxophone and the charts, and on October 26 Toronto's **Artie Roth** on Bass Drive.

Bernie Koenig

The CREATIVE MUSIC GUILD (CMG) wrapped up the year with a number of top flight performances. 10/9: There was a full house at the Piano Fort (1715 SE Spokane St.) on hand to bear witness to a marvelous show by **The Ken Vandermark - Nate Wooley Duo**. A varied program of relatively short duo excursions offered generous opportunity to appreciate each member's considerable talents. The spirit of the legendary John Carter-Bobby Bradford duo was in the air as compositions by each were featured among originals by the performers themselves. One of Vandermark's pieces (Deconstructed Folks) was successfully written in the "style" of Carter. Nate and Ken were superbly matched and complemented each others efforts in near seamless fashion belying the fact that this was the first tour the duo had ever embarked upon. It would certainly be a shame if this grouping was just a one off. The **Demolition Duo (John C. Savage, Ken Ollis)** played a short set to open the evening. 11/8: Alberta Street Pub (1036 NE Alberta St.) hosted LA band **KNEEBODY (Adam Benjamin, Shane Endsley, Kaveh Rastegar, Ben Wendel, Nate Wood)** and Portland mainstays **BLUE CRANES (Reed Wallsmith, Joe Cunningham, Rebecca Sanborn, Jon Shaw, Ji Tanzer)**. 11/17: At Secret Society (116 NE Russell St.) the dynamic duo of **Peter Brotzmann** and **Paal Nilssen-Love** held the packed house spell bound throughout an intense a set showcasing duo and solo improvisations of exceptional power, focus and beauty. The audience were (understandably) near delirious in their appreciation of the non-stop hour long set. The **1939 Ensemble** opened the show.

12/14: Untoward: A Benefit show for CMG took place at Secret Society and featured a broad variety of improvising artists from dance/performance disciplines as well as music. **Marisa Anderson, Dragging An Ox Through Water (Brian Mumford)** and **Gammies** were among the guests.

CMG's Outset Music Series continues every 1st and 3rd Wednesday of each month. They generally present small group or solo improvisers of all sorts, most of whom are drawn from the local improv/art scene. It's a casual kind of presentation and takes place in the cozy confines of the much beloved Revival Drum Shop (1465 NE Prescott St.) 12/18: **Moongriffin, Bernstein duo & Lee Elderton**. 1/15: **Carson Halley/Rich Halley duo, The Van Meyers**. Upcoming: **Han Bennink & Mary Oliver**: solos, duo and in collaborations with locals in late January. Info: creativemusicguild.org

PDXJAZZ is looking forward to the 2014 edition of The Portland Jazz Festival which takes place in a wide variety of downtown venues Feb. 20 through Mar. 2nd. The list of visiting performers is long and includes: **Eliane Elias, Brian Blade, Kenny Werner, Toshiko Akioshi, Lew Tabackin, Tord Gustavsen, Pat Metheny, Jack DeJohnette, Esperanza Spalding** and **Joe Lovano** will be some of the special attendees. There'll be a celebration performance by the group **OREGON (Glen Moore, Ralph Towner, Paul McCandless, Mark Walker)** as well.

Short Takes

USA: Portland

In addition to the annual festival the PDXJAZZ folks continue to present a steady stream of high quality jazz offerings throughout the rest of the year. Late 2013 offerings included: 11/5: **Omar Sosa and the Afri-lectric Experience** at The Mission Theater (1624 NW Glisan St.). 11/9: **Bill Frisell's Big Sur Project** at the Aladdin Theater (3017 SE Milwaukie Ave.). 12/11: **Louis Hayes w/The Cannonball Adderley Legacy Band**. 12/12: **George Colligan** plays Horace Silver. 12/16: **Peter Bernstein Trio w/ George Colligan, Matt Jorgensen**. The last two gigs at The Mission Theater. Info: pdxjazz.com

Ivories Jazz Lounge (1435 NW Flanders St.) has jazz nightly. Some of the talented guests include: **John Gross, Dave Frishberg, Charlie Doggett, Rebecca Kilgore, Tom Grant, Marilyn Keller, Randy Porter, Lee Wuthenow, Ezra Weiss, Putter Smith** and **Steve Christopherson**. Info: ivories-jazz.com

Jimmy Maks (221 NW 10th Ave.) is always a solid bet for nightly jazz offerings featuring many talents from our rich local scene. Info: jimmymaks.com

The Blue Monk (3341 SE Belmont St.) hosts a long-running jazz series every Sunday night. Info: thebluemonk.com

Camellia Lounge (510 NW 11th Ave.) is a warm cozy space with occasional jazz offerings. 11/22: **The Rich Halley 4 (Rich Halley, Michael Vlatkovich, Clyde Reed, Carson Halley)** threw down a couple of fiery sets drawn from recent compositions by the leader.

Mississippi Studios (3939 N. Mississippi Ave.) 12/13: **Charlie Hunter - Scott Amendola duo**.

Goodfoot (2845 SE Stark St.) 12/5: Cuneiform Records triple bill featuring: **Blue Cranes**. **Dylan Ryan Sand (Dylan Ryan, Tim Young, Devin Hoff)**. **The Kandinsky Effect (Warren Walker, Gael Petrina, Caleb Dolister)**.

Thanks to all Cadence readers and true-blue improvised/jazz music fans for reading these articles and remaining involved with this great music. There'll certainly be a whole bunch more in 2014. Best wishes for the new year.

Brad Winter

MORE SHORT TAKES ON PAGE 188

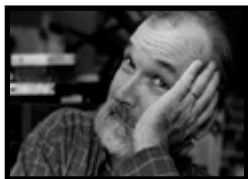
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PAT HINELY makes his living as a photographer and is based in Lexington, Virginia. He has been photographing and writing about musicians since 1971.

JAZZFEST BERLIN 2013

ECLECTIC, ELECTRIFYING, EDIFYING

an illustrated report by Patrick Hinely

Though they're holding off until next year's run to celebrate the anniversary of its 1964 premiere, this was the 50th edition of JazzFest Berlin. 2013's performances didn't hold off on setting stages afire during all four nights – and I caught barely half of what was on offer. Though the festival unfolds at a pace which is totally possible to keep up with, doing so can result in profound sensory overload, defining beyond a doubt what is meant by the term “too much of a good thing”. In any case, I shall critique only what I personally witnessed in its unfolding.

As always, the program was a thoughtful assemblage of presentations with several levels of thematic links among artists, styles and cultures. All were presented with world-class production values and a sense of history, the latter through (usually) brief introductory remarks by knowledgeable critics, including the festival's own Artistic Director, Dr. Bert Noglik, who placed the artists about to perform into a much more comprehensive context than one is likely to glean from reading far too much of what passes for jazz journalism these days.

Jazz Stories: A Photo History



Christian Scott, Photo Credit: © 2013 Patrick Hinely, Work/Play®

New Orleans trumpeter Christian Scott and his band were up first on opening night, and they kicked righteous ass. To call him a robust player is accurate but inadequate. He is at his best mining and refining that rich vein of ore first exposed by Miles Davis during the 26:54 of “Right Off” on the Jack Johnson soundtrack (CBS, 1970). Scott’s band blasts their way through it all beautifully, with a hint of later-period Cannonball Adderley overlaying the Milesian vibe, yielding an appealing amalgam of strength and subtlety. Hearing younger players like this reassures me that the music, despite decades of jeremiads about its impending death, is in capable hands, and has many bright moments in its future.

Jazz Stories: A Photo History



Joachim Kuehn, Photo Credit: © 2013 Patrick Hinely, Work/Play®

Second and last on the evening's bill, German pianist Joachim Kuehn had a hard act to follow, but repeatedly delivered the goods with "Gnawa Jazz Voodoo," his regular trio (Moroccan bassist Majid Bekkas and Spanish drummer Ramon Lopez) being augmented by four percussionists from three different regions of Africa, and as special guest, saxophonist Pharoah Sanders.

At 74, Sanders's coals are banked but the fire still burns. This was actually a Berlin festival reunion with Kuehn, 45 years on, since both appeared there as part of Don Cherry's big band back in headier days. A bit of that same outer-edge spirit was in the air, though far more focused this time around.

The context kept Kuehn fruitfully occupied in ways that channeled his cogent energy, long known for verging on reckless abandon, letting his estimable jazz chops inform the Euro-classicism wherefrom he comes, sounding as good as he's sounded since recording with Zbigniew Seifert in 1976 (*Man of the Light*, MPS). The percussionists' costumery and stage presence were striking, but they also earned their keep musically, giving stimulating cross-rhythms to what was, overall, a bubbling juggernaut.

This photo of Kuehn at the piano, listening to Sanders, was shot on the day before their performance, at rehearsal, which was at least as electrifying as the concert itself. At the end of it, the musicians were all laughing and hugging one another, practically dancing. I've seen more than one rehearsal in that room wrap up with everyone just packing up and quietly leaving. Not this one.

Jazz Stories: A Photo History



Pierre Charial, Photo Credit: © 2013 Patrick Hinely, Work/Play®

Night #2 opened with Michael Riessler's 10-piece Big Circle project, including his long-time collaborator Pierre Charial on barrel organ (pictured). Riessler, who hails from Ulm, in the south of Germany, is a composer, saxophonist and bass clarinetist who has thrived in unusual settings, none more so than with Charial's barrel organ, an ungainly contraption somewhat similar to a player piano in that it can only play rolls, in this case in the form of stacks of cards attached end to end, which of course cannot be varied except in tempo, which is controlled by the speed at which Charial cranks the organ's advance wheel. As nice as many of the horn charts for the band were, the highlight of this set was a duet between Riessler and Charial, which was, by turns, energetic and impressionistic, but all sounding like a deep and heartfelt conversation between old friends.

Jazz Stories: A Photo History



Jack DeJohnette, Photo Credit: © 2013 Patrick Hinely, Work/Play®

If Jack DeJohnette has ever toured with the same people in his band more than once, I must have missed it, and if he's ever toured a band under his name that was less than outstanding, I've missed that too. This quartet was no exception. He has found a wonderfully inventive cohort and foil on bass in Jerome Harris, of Sonny Rollins renown, in many ways here the power behind the throne. George Colligan's creative keyboards added a fullness to the band sound that was substantial without becoming lugubrious, a fine line, but he was most surprising on pocket trumpet. Then of course there was that force of nature known as Don Byron.

Jazz Stories: A Photo History



Don Byron, Photo Credit: © 2013 Patrick Hinely, Work/Play®

In the past, Byron has appeared at this festival in several contexts, this time around splitting himself between tenor sax and clarinet, and excelling on both. DeJohnette powered the band sound with force and grace, as the moment demanded. In and around a satisfying set, much fun was had by all, each doing some singing and messing with some soul and gospel tunes and influences, but never letting that deleteriously deter them from the main course of jazz cooking.

Later that evening, Ernst-Ludwig “Luten” Petrowsky was, on the verge of his 80th birthday, celebrated with a three-band program that nicely showcased the breadth and depth of his uniquely pioneering role in the development of jazz in the old East Germany. The multi-reed giant may have first developed his acerbic sense of humor as a survival technique to deal with the Kafkaesque nature of a barely post-Stalinist regime, but in any case it has now evolved to the sublime, and he punctuated his concert with anecdotes that brought laughter as loud and long as the applause repeatedly provoked by the music.

Jazz Stories: A Photo History



Ruf der Heimat Quartet, Photo Credit © Patrick Hinely, Work/Play®

He is seen here during the first set, with his Ruf der Heimat Quartet, which was followed by another of his quartets, Ornette Et Cetera, including his wife, the distinguished vocalist Uschi Bruning, but it was the closing set that brought down the house, by Zentralquartett, a grouping that began more than 40 years ago, comprising Guenter “Baby” Sommer on drums, Ulrich Gumpert on piano, Conny Bauer on trombone, and Petrowsky on reeds and flute.

In a way, they were East Germany’s equivalent of the Art Ensemble of Chicago. In retrospect, it may well be that they were tolerated by that humorless bureaucracy because those functionaries never figured out that they were being told, musically, to go fuck themselves. With German reunification now more than 20 years behind us, there is less anger in their music, and perhaps even a hint of nostalgia, more likely for their lost youth than for those not-so-good old days – but they can still keep an audience’s attention with an ongoing collective repartee that combines the familiar with the unforeseeable.

At set’s end, I felt as if I’d had beaten the shit out of me – and that it felt good...

Jazz Stories: A Photo History



Photo Credit: © Patrick Hinely, Work/Play®

Seen here is one of the Hessischer Rundfunk Big Band's four trumpeters warming up backstage before soundcheck, seemingly serenading bandmate Thomas Heidepriem's bass case. Please indulge me and enjoy this interlude of circumstantial photo-surrealism. This image has not been manipulated, nor have been any of the others presented here. With digital technology, photographs can now easily lie, but I choose to not do that, for it would be cheating. The Frankfurt-based HR Big Band appeared with young German piano whiz Michael Wollny, who was out front with Tamar Halperin on harpsichord and celesta. Her classical/historical instrumentation informed his pianistic responses to her playing, and vice-versa. The big band accompaniment

was polished and well thought out. The problem with it all was that everyone seemed just a little bit too well-behaved, like they were afraid they might upset the teacups on their doilies.

This would be balanced out by the evening bill's second act...

Jazz Stories: A Photo History



David Krakauer, Photo Credit: © 2013 Patrick Hinely, Work/Play®

In my opinion, Abraham, Inc. easily took Best in Show honors for JazzFest Berlin 2013. All 10 players on its roster conspired to generously serve up a heady brew incorporating and/or cross-pollinating most any genre you could name. The three front men were masterful in sharing the spotlight with their colleagues – and one another: former James Brown bandleader Fred Wesley on trombone assayed copious funk and an endearingly avuncular personality, while Montreal bad boy rapper, pianist, and accordionist So Called (Josh Dolgin) repeatedly set fires all over the stage, and clarinetist David Krakauer (pictured) soared above it all in a way to unify klezmer, jazz and the human condition. Every time he finished ripping another incredible solo passage, leaving us to wonder how he could possibly follow and surpass what he'd done, he did just that. There was a totally satisfying presentation.

Jazz Stories: A Photo History



Photo Credit: © Patrick Hinely, Work/Play®



Nils Wogram, Photo Credit: © 2013 Patrick Hinely, Work/Play®

This was the scene between JazzFest sets in the lobby of the main concert hall – the House of the Berliner Festspiele, a city agency which oversees seven other festivals besides JazzFest. The only place doing brisker business was the food and especially drink concessions.

On Sunday afternoon, the festival's closing day, the biennially-awarded Albert Mangelsdorff Preis was given to the late great's fellow trombonist Nils Wogram, seen here playing his solo mini-set during the award ceremonies. This award is Germany's highest formal jazz honor, named for a man, who in many ways, helped put German jazz on the European and then the world map while simultaneously exploring and extending techniques on his instrument. Like all German 'bone men, Wogram moves in Mangelsdorff's shadow, but does so, with respect, and this has not limited his own creativity.

Jazz Stories: A Photo History



Monika Roscher, Photo Credit: © 2013 Patrick Hinely, Work/Play®

The festival's closing concert was guitar-driven, beginning with Monika Roscher (pictured) and her big band, an unruly lot she kept whipped into shape, for the most part.

Well, the burning question for Roscher and company seemed to be: But is it Jazz? The prevailing answer was: Who cares? It was predominantly lighthearted and fun, presented with plenty of bravura.

Jazz Stories: A Photo History



John Scofield, Photo Credit: © 2013 Patrick Hinely, Work/Play®

Closing things out was guitarist John Scofield with his Uberjam Quartet. He has, heading into his 60s, emerged as the pre-eminent plectrist of his generation, a worthy distinction when one's peers include Bill Frisell and Pat Metheny. Frisell may cover more waterfront and Metheny may attract larger crowds, but Sco consistently wrings more from his strings, in any of his several variegated ensemble contexts. This one included Avi Bortnick, as selfless a co-guitarist as can be, who wrote several of the tunes, and a monster rhythm section in drummer Louis Cato and bassist Andy Hess. They burned through everything they touched. If they'd played all night, I would eagerly have stayed all night. A fine way to close out a festival.

Jazz Stories: A Photo History

Experience has taught me, whenever possible, to hang around for a couple of days after a festival to decompress, and to get a sense of the host city. Berlin is indeed a fascinating metropolis, one where it is virtually impossible to escape history, some of it, though not all, quite regrettable. It is also possessed of a youthful vibrancy, a sense of becoming, of potential in the process of being realized, and of too much nasty past being, with some effort, transcended.

Within just a few blocks around the Brandenburg Gate, one can see the dotted line of stones in the pavement where the Berlin Wall once stood, now being crossed by gazillions of pedestrians as if it had never been there, and an eerily haunting huge memorial to the Holocaust, as well as a beautifully graceful and subtle memorial to the Roma, on the edge of the Tiergarten, itself a large and sumptuously well-kept park in the middle of town.

And then there is Sir David Foster's transparent dome atop the national legislature building, the old Reichstag. This is the most amazing man-made space I have had to good fortune to enter. It's like walking in the sky – and it's free, which made the \$7 cappuccino I sipped and savored afterward in the rooftop cafe seem like a small price to pay for such incredible lightness of being.

Later that day, my last in town, I ventured over to the Prenzlauer Berg district to visit with the young British trumpeter Tom Arthurs, who maintains a base in Berlin, and is a member of Berlin-resident pianist Julia Huelsmann's quartet, whose album on ECM (*In Full View*) has made many critics' best-of-2013 lists on both sides of the Atlantic. He is heir apparent, some 50 years on, to the wide-ranging heritage of Kenny Wheeler, able to play anything and play it convincingly. Though Arthurs didn't perform at JazzFest this year - he's appeared there only once, in 2007, in Ingrid Laubrock's band – his return to that stage is a matter of when, not if. I look forward to hearing what he'll do next, and hope to continue our conversation and report on it in *Jazz Stories* during the coming months.

If you're curious, the festival's umbrella organization web site (www.berlinerfestspiele.de) includes an extensive and expansive listing of all that went on at JazzFest – including the more than half of it I never got to, and reading about it in English is an option.

Patrick Hinely

Sonny Rollins: his time with Thelonius Monk. Recorded in February 2012

He was 13 years older than I. But I heard Monk on a record with my idol, which was Coleman Hawkins. He was the piano player on the record. I'd never heard of this guy, but I thought "wow, I really like what he's doing." Then, when I was getting older, I ran into Monk one time, and we played, and he took me under his wing so to speak. I used to rehearse with his band down in a little small apartment down on the West Side.

I think we played in the bedroom. All the rooms were small. We had a lot of guys, I think there were four guys in there, playing in that small room. You know, they'd be playing Monk's music and saying "Monk we can't play this!" But by the end of the night, everybody was playing and it sounded great. So Monk sort of schooled me, and I looked upon him with the Indian way of looking at things, I looked at Monk as a guru. I had the opportunity to spend a lot of time with Monk, he was a good personal friend and everything else.

Cadence: Would he spend a lot of time working out pieces with musicians? Was he experimenting as he was writing, or how did that work?

SR: Well, I don't know, because, well...Monk used to come to my house and play my piano, you know. But I think he was just playing. Now, whether he was composing at the same time, I would imagine he was, because it was the nature of jazz. In jazz, you perform and you compose at the same time. So I think probably he was composing. A lot of Monk's great compositions, not knowing for sure, I suspect he did solitarily. He wrote those by himself, and then he brought them out to have other people play them. I suspect that's what happened. But talking with Monk, of course was like playing jazz. He's not gonna play the same thing every time, so he's composing in the sense, or he's formulating in dreams, and so on, while we're playing, you know.

Cadence: Yeah. It seems like there's not a lot of difference between arranging and composing in jazz, at some points, you know. It's all the same. It's all rethinking thoughts, relooking at ideas.

SR: Yes, I think so. I mean, half these guys sit down and write it all out. But yeah, if you get it together, you do it while you're soloing or while you're performing, really. Especially in my case. I'm a prime example of somebody who learns my material and then when I'm performing my mind is blank and I'm just clay. And whatever comes out is the form of composing, and it is as spontaneous and as far away from conscious thought as possible.

Cadence: That's pretty good stuff. It's reminded me of the book *Blink* by Malcolm Gladwell.

SR: Oh yes, I've heard of him.

Cadence: He was talking about a sort of secondary sense of awareness we have that's our main sense. It's not our empirical sense, but it's the one that's our gut instinct, you know, or one that keeps us alive. It seems that what you're doing is sort of eight times more effective than our rational self. It's eight times quicker and more aware. Well, that's just a number...



Photo Credit: © Mark Landenson



SR: Right, I agree. I mean, I think it's like that sense is where it is. That's like the difference between the material and the immaterial. The material life, the longer I'm living it, the more I'm seeing that there's something bigger besides this "where I'm living at," "I'm in my tension now," you're in your country, wherever you live, and your people...there's something else. There's something that is much more real, positive,...

Cadence: Effective? Constructive? Nothing wrong with what we're doing, but it more just works on its own, or is in existence.

SR: That's right. And you know, whatever, then people wanna call it different names, and it's fine, but there's something else there, that is really what it's all about. It's a very comforting feeling when you get close to that.

Cadence: Yeah. It's kind of what we want. We're just disconnected, and that's a feeling of connection.

SR: Absolutely, there is something else there.

Cadence: It's a bigger thing. We're part of that, we're not connected in these bodies, we're just using these until they're done. That's how nature chose, it's a smarter way, you can't keep these bodies going, or you'll keep disease going, and it'll keep, you know...trust life, right?

SR: Yeah. That's right. Because we're not supposed to! I mean we have to live here, I believe you shouldn't try to end your life, because you're just gonna have to come back maybe and do it again and be further back. You used a word a little while ago, connected. We're all connected to something much bigger. That's the connection: there's something out there.

Cadence: That's the main thing. Whatever that is. We're forced to talk about it like from behind a curtain. We know it's over there, we know it's big, we just quite can't see it.

SR: Yeah. But it's comforting to know that it's there, it's enough to know that it exists. Then everything is okay. My new realization is that everything that happens is good. Anything. If I got some kind of illness, or a hand cut off, anything there's a reason for it. The reason might be beyond my understanding, but it's good, the reason for it.

Cadence: Yeah. It's hard to understand, but that's not necessary for it to still be good.

SR: Exactly.

Cadence: You never know.

SR: That's right. You never know. And something is doing that. Whatever happens is good, that's how I feel. Nobody knows where we came from. I mean what do we know.

Cadence: We're just guessing.

SR: We're guessing, that's right. There must be some higher power that has me here. That power is what I'm trying to understand and love.

Most people don't understand, we musicians, we are characters who don't think so much in styles and categories. Our life is determining our music. I'm not playing jazz because I've learned it in a school. See that's the difference with the Gunter character. Let me tell you a little about my life in New York, I had children, so when I was going out in the streets - we used to play in the streets in New York because we had no money. We would go to the Bronx, where Gene lived, and we didn't have money, so we went with the flute and the clarinet out onto the streets to play! We mostly improvised, or yeah, whatever. We had the most beautiful meetings with people on the streets. I could tell you hours of stories of how people took our improvised music and did something with it. They started to dance around us, or they just came by...that was in the beginning of the 70's. And one day, we played, and these kids came up, 15, 16, with a ghettoblaster, and wanted to use the spot where we were. So they looked at our music and we didn't stop, because we didn't have enough money yet and needed more cash, so we kept going. They wanted to take the place, but they were so shy, not pushing us away or anything, so they started to move to our improvised music! And there was one of the first break dancers, which are now very famous in the business. But they took our free music, just clarinet and flute, and just started to move to it, and this is why I know it can be done. So, when I saw them dance, and there wasn't just one trying to make money out there, but also a whole gang of little kids who couldn't do this at home, because their parents didn't want it done or schools thought it was garbage. You know how people invent stuff. So they came out on the streets, and did this thing, and I saw in them the old afro-American attitude we have when we have jam sessions. Remember in those old jam sessions playing the blues or something, when we'd end a phrase like "din...da doodily dun-un dee doo-da..ba," so the next one was taking it over, saying "din...da doodily dun-un dee doo-da.." and then spins his own line, so he's taking over the phrase you were doing. And those break dancers the very same thing. No one taught them this. Then I looked into the whole history of it. I met some older, black people who remembered the times before Charlie Parker: Duke Ellington up in Harlem, they had those hoofers, they called them. They were doing all this crazy stuff in the music. You sometimes see it as very eccentric in old movies, but they just were doing this. But the real thing was that they were taking the music, and formed with their body a dance structures. You know, like tap dancing and all this stuff, was all preparing what later those break dancers were doing. Only these people didn't know anything about it, it was in their blood. The only place in New York you could still see this kind of stuff, but it's all gone now. When you go to the Hudson river, it didn't matter, from uptown to downtown, the black people would always meet at the river. By the river, at night, it was the only evidence of what was really happening in New York: not in the jazz clubs or the dance clubs or the discoteques. There was just an ordinary life going on. See,

we jazz people, we sit in our jazz clubs and we don't know that this is happening. But I have children. When I went out in the 70's on my bike on the streets... my kids had all those punks coming into our house, because they were that age. My kids didn't color their hair blue, but we had all these weird characters in our house. Your life is more connected when you have children. And these kids, they just wanted to do their own thing. And they did what every generation does, they started to dance. They started to sing, and did the hip-hop and all the stuff. I discovered that all hip-hop is related to the only jazz instrument we have. We have most European instruments, but the only jazz instrument we have is the drum set. The drum set has been put together by the first jazz drummers. Louis Armstrong has a record, St. James Infirmary or whatever, where they go to a funeral, marching on the streets, and then they came home from the funeral, and started to play dixieland to forget the dead people and start to do their own lives. So they went to bars, they went to clubs, and then they put the drumset down on the floor. See that's when we had the invention of the drum set, when they put it down. When people were no longer playing it on the street but setting it down. (Laughter) Maybe the first person was hitting the drum with his foot, but someone built a foot drum machine, and then someone said "hey, I don't need you to play the cymbal anymore, I built my own cymbal," so the hi-hat was born. And then they assembled...this is how the jazz got together, because in classical music you have five, four, six people in and orchestra to play all these different things. And all this music from hip-hop, even done in a studio electronically when you don't have a real drum playing anymore, you've still got the "shhh--ch-wichiwichiwitchi-," you've still got the sound of it. They've taken the sound of our jazz drum to do hip-hop and everything. So there's many more times that jazz has looked for other venues. Jazz is developing into a lot of other things. And us old hats have to realize what we have started when we started playing jazz. So my kids were loving hip-hop. They liked our music too, but this was the thing the kids were doing. When I was going out on the streets at night at 2 o'clock in New York, to go to the river, because when I am at home, my head is full, and I've been working all day, like in an office in my house. I'd go take a bike ride, because the fresh air was coming from the sea, and all the people were dancing and working and everything. They were doing more jazz life than you could hear from the jazz musicians playing in the clubs. So that that the hip-hop going on there was action. It was really very good. Sometimes I came to cross over one of the avenues, and on a little island in the middle, there were a couple of guys rapping. This was the very first rap scene in New York. I was with my bike, and was sometimes the only white person standing there, because there were all the kids from Harlem or from New Jersey and Queens, and what would they do? Dance.

Hello, this is Sylvia Cuenca, drummer from San Jose, California, and I wanted to briefly talk about five teachers that have had an influence on me over the years. The first one is Scott Morris. He was a tasteful drummer who was very much in demand in the San Francisco Bay Area, as well as internationally. He helped me to develop my independence and technique around the drum set and it was very inspiring to study with him. I'd say the next one would be Victor Lewis. I first met Victor at the Stanford Jazz Workshop in Stanford, California when I was a student there. He encouraged me to make the move to New York City, and when I arrived I studied with him for a while. He taught me about developing as a supportive team player, and tastefully interacting with other musicians. He made me realize the importance of being relaxed, focused, and aware of my breathing while playing. Victor has the ability of knowing exactly what to play at just the writing time. He's an amazing musical drummer and one of my favorite composers. To this day I'm still inspired by his playing and writing. Another person is Adam Nussbaum. He helped me develop a sound on the kit, and to develop my independence. He was always very encouraging and supportive. I received a study grant from the National Endowment for the Arts, and I chose to study with Keith Copeland for one year. It was an incredible year of growth for me. We worked on technique, independence, and he turned me on to a lot of great recordings.

I've always been a huge fan of Brazilian music. I met a drummer, Por Quino, in New York City, when he was playing with Tania Maria. He has his own unique style, and he's played with some of the best. It was so great to study Brazilian grooves on the drum set and percussion with him. Any chance I get I still go to hear him play live.

And here's just a few thoughts on what I learned from playing with Joe Henderson. Joe would say "play what you mean and mean what you play." He taught me to play with conviction and to be aware of the form of a song by constantly singing the melody of a song in my head, behind solos, including my own drum solos. I learned how to be a sensitive and musical team player in a small group setting, and I was always amazed at the high level of consistency Joe played with every single night. It was so inspiring. As a sideman with Joe, I had the opportunity to play in a trio setting with bassist Charlie Haden as well as George Mraz. Some other sidemen included Cecil McBee, Fred Hersch, Billy Childs and Herbie Lewis to name a few. I held the drum chair with Clark Terry for seventeen years. The opportunity to work with him greatly contributed to my growth personally and professionally. I learned about playing in the swing bebop style, and the history of this music including the lineage of musicians and their contributions. I learned the ability to adjust spontaneously to different musical situations in front of a live audience. I learned the importance of being well-versed in the American Songbook and classic jazz standards, including the lyrics. I learned the importance of simplicity, and how to play clear, strong time. I learned a great deal about listening intensely and engaging in tasteful musical conversation. Lastly, some thoughts on current events of mine. I'm developing my writing, and collaborating with different musicians on a variety of projects. I'm continually challenging myself and hopefully growing in the process. I'm constantly striving to play music on a higher level. The standard was set very high years ago, and there's still so much to learn from the masters of this music. I also hope to record again in the near future.

Papatamus Robert D. Rusch



Photo Credit: © Ken Weiss

ROBERT D. RUSCH

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

Papatamus:

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

TRANSCRIPTION

FROM AUDIO

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I want to go over music of the last three months that has caught my attention. It's a small minority of what's coming out but what's coming out, for the most part, doesn't do much to catch my attention. First off, let's go to the big bands and **Dave Ricard** leads a 20-piece big band and does all the arrangements on a recording called, [Hey, I Know This Song, Volume 1](#), on LR016. Mr. Ricard takes familiar themes out of the classical genre and swings them handily. It's not up to the level of Ellington's efforts in the same area but it's hip enough. The material draws from Tchaikovsky, Strauss and Grieg and Ravel, Beethoven, Bizet, Mozart, etc. If you like big bands and you like those familiar themes of classical tunes, this is worth investigating.

Next up is a recording I was prepared to dismiss, [Kings of Swing](#), by the German SWR Big Band, featuring vocalist **Foal Dada**. It's on the Haussler Classic label, #93.310. I expected another retread but this isn't just another retread. And if it is a retread of music from an era, it's music played with such taste and gusto and with fairly freshened arrangements, that I must recommend it for fans of that era, that era being the program of Opus One, Why Don't You Do Right, Marie, Diamonds Are A Girl's Best Friend, At Last, Stealing' Apples, A Tisket A Tasket, And The Angels Sing, Istafan, Flight of the Bumblebee, Trumpet Blues, Almost Like Being In Love, Swing That Music, What A Wonderful World. Nothing will surprise you here except how fresh it is when you listen to it! It was recorded January 10-18, 2013 and if you are a fan of that era and the big bands, definitely try to find this one.

A little more contemporary is music composed and arranged by **Michael Treni**. Mr. Treni leads an 18-piece big band with no particular earmarks. It does feature **Jerry Bergonzi** on saxophone and trumpeter **Freddie Hendrix**. And if it does have a sound it might be that of Ray Charles' big band. But if you're a big band fan and you want some original music and enjoy the big band swagger, this record should suffice very nicely. It's called Pop Culture Blues. Another surprise.



Even more contemporary and quite ambitious is music under the direction of composer **Oliver Benoit**, called Feldspath on the French label Curcum-Disc, #Cidi-1301. For this disc, two large bands are brought together, **Lapieuvre and Curcum Grand Orchestra**, 32 people in all, playing the music of Mr. Benoit. The purpose here besides presenting good music is, and I'll read from the hype sheet," ... to bring two large ensembles with different musical trajectories to create a music which will exist at the boundary between a number of disciplines rather than meld the two groups into one, the sound with the peculiarities of each are left distinct so that the two play simultaneously and in alternation with one musical unity."

The first disc opens with a conversation in French and segues into music. The cuts are not long but the effect of two orchestras is massive. The orchestras sort of serve as the pulse and rhythm of the music over which soloists are engaged. CD two opens with some prose in English before going into the music, much more spacious but still a bit repetitious and manic in its delivery. Eventually the heaviness of the bands comes in. Later some almost pointillistic excursions and then there's a theme built off laughing, which brings to mind some of Charles Amerkianian's work with sound. It's two CDs, one long piece, Feldspath, divided into two sections. It's interesting and interesting isn't bad, so if you're a little more adventuresome and want to hear some serious huge big band work, I would suggest this.

And so we leave the big bands and move over to **Lucian Ban**, who has now been active on the scene at least 15 years but is far from a household name,

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which he deserves. His latest is My Story on Sunnyside, 1345, with **Abraham Burton** on tenor sax, **John Hebert** on bass and **Eric McPherson** on drums. Ban's wandering compositions and searching piano work are a marvel. There's also some very strong soloing by the under-proclaimed Burton on sax and the rhythm is loose and filling and a good complement to the rather open composition. I have previously produced three recordings of Mr. Ban between 2002 and 2005 and this is one of his strongest recordings to-date and well worth a listen.

At this point I have to backtrack because I have another big band recording, which I slipped into for some reason, the sax players, by **Steve Lindeman** with a group called the **BYU Synthesis**. The title of the record is The Day After Yesterday on Jazz Hang Records, JHR300LS. As you might have guessed, the BYU stands for Brigham Young University and it's a big band made up of some 20 musicians. Steve Lindeman plays B-3 organ, but that's really of little consequence because Lindeman's talents here are composition and arrangements. There's no swagger here but instead thoughtful arrangements on music and the eclectic manner of Gil Evans. Ten originals that place thoughtful jazz in a floating, creative environment. Steve Lindeman has produced a rather fine disc and is also a professor at the university.

Saxophonist **Dave Liebman**, who plays tenor and wooden flute on some of the tunes here, and drummer **Michael Stephans**, not the Michael Jeffrey Stephens, have been working together for some years and they have now put together Lineage on Whaling City Sound, WCS 064, with **Vic Juris** on guitar, **Bobby Avey** on keyboards, **Evan Gregon** on bass and **Matt Dashlishan** on alto sax and flute and reeds and clainet and so on and so forth. The premise here is simple: reconstructing pop songs from their youth, in this case, Mr. Sandman, Eleanor Rigby, Visions, Tequila, I Only Have Eyes For You, Walk-Don't Run, Woodstock, Wipeout, Here, There, Everywhere, and Love Me Tender. Some of these, to my mind, are rather insipid compositions but the pair sees them as springboards for improvisation and the improvisation is sparkling, even if some the themes remain insipid. The music dips into many genres of freebop to fusion but is handled tastefully. So kudos, if not to the compositions, then to the musicians. Not all is wonderful on this particular record. Tequila remains a forgettable indulgence but in this case one bad apple does not spoil the bunch. Keyboardist **John Escreet** plays regular piano, Fender Rhodes, harpsichord on his new record called Sabotage and Celebration on Whirlwind Records WR6434. He has joined the basic quintet, **Jim Black** on drums, **Matt Brewer** on bass, **Chris Potter** on tenor sax and on one track, **David Benay** on alto and soprano. In addition there is a guitar and string section and brass section utilized throughout the record. The music opens with a wondering, almost ephemeral storyline which then breaks out into almost a confused storyline with rhythmic direction with the rhythm and saxes as the soloists make pointed statements. It's a pattern suggested throughout the recording and it works

well. Good writing, dynamics and soloing. I played this record many, many times and it kept drawing me in. Interesting listening. All the tracks were composed and arranged by pianist John Escreet and there's good depth there. After The Rain is a recording by Stewy von Wattenwyl. This is a very nice CD and put together from two dates, a live date of 2/12 and a studio date of 8-9/12. The pianist is backed here by various rhythm and on five of the tracks. On the live dates, he is joined by tenor sax player **Eric Alexander**, who seems to record everywhere. The program is made of up four originals and six non-originals, including Skylark, After The Rain, She's Out Of My Life and Little Niles, all of this is handled in a tasteful and sincere manner. It's a classy release and doesn't sound like a derivative retread. Mature bop that wears well.

Uri Gincel proves himself to be an accomplished pianist on Free on the Unit label, #4402. Uri leads a wonderful trio with **Andreas Lang** on bass, **Emoritz Baumgartner** on drums. Now before one jumps to the conclusion from its title, Free, this is not a free jazz recording. I think the word free here is more descriptive of the talent of this trio, who demonstrate the depth of skill and bigness of ears that allows them to be free within their muse. Take, for instance, the opening track, the standard, If I Were A Bell. It starts out light in an Andre Previn Trio-like fashion, foot-tapping and familiar and seemingly gets more involved in currents that blur the structures of meter and melody. It then segues into a brilliantly clear and thoughtful, percussive solo before the trio comes back as an impressionistic ballad, eventually hinting at the melody and picking up meter, concluding the 12-and-a-half minute romp. A similar engaging approach is followed on the remaining seven tracks. I believe this is Mr. Gincel's debut recording and it's a good one, very hip and very involving. Again, it's on the Swiss Unit label, UTR4402.

Pianist **Billy Lester**, who over the years has built up a small but tasty discography, has a new release. It's called Storytime and it's on the Jujikaan label, #JKA-001. This is made up of 11 solo piano compositions, and again shows the influence of Sal Mosca, for whom one of the pieces is entitled. Lester's piano work suggests a simple narrative explored in single note lines, the juxtaposed in counterpoint in development and then evolving into a further narrative. The legacy of Lenny Tristano seems in good hands with Billy Lester. Every so often a record comes along that makes you reevaluate your reaction to music. **Greg Goebel's** Rainy City on the Ninazz label, #1301, is such a recording. Mr. Goebel leads a quartet with **Rob Davis** on tenor sax, **Dave Captein** on bass, and **Todd Strait** on drums. I listened to this and I asked myself, "Why do I react so positively to music that is unexceptional and clearly mainstream bop music?" Is it the day, the mood, the hour, the weather, all of which can clearly play a part on a listener as it can the music makers. Here are ten cuts, all originals except for It Aint's Necessarily So, all of which are exquisitely laid down and freshly laid down in a familiar musical framework. Perhaps because there is such a sense of community and unscripted playing

here. However, for some reason Mr. Goebel's quartet has managed to rise above the usual average that I hear so much passed off as creative improvised music and has reached me, has touched me. Greg Goegel, Rainy City, on Ninjazz #1301.

Also a rather fresh release has come from **Dave Kikoski's** piano, **Dave Carpenter** (bass), **Garry Novak** (drums), and **Bob Sheppard** (saxophone) on the BFM label called, From The Hip, that's BFM #84129065230. That's the bar code number – they don't have a record number here. The program here is made up of a combination of jazz standard and American song book originals – standard music but played in fresh ways. A scent of lightness marks all the music and from all the musicians, who seem to be playing with a half-touch or half-breath. It's a great listen and if you like heavy jazz lightly played, this is for you.

Pianist **Robert Magris** has put together another interesting recording. It's called Ready For Reed, Reed as in Sam Reed, a tenor sax player, and subtitled Sam Reed Meets Roberto Magris. The ten tracks here are also a collection of originals, jazz standards and standard standards. It's a bop date; it sounds a bit slap-dash to me but perhaps that's part of its charm. It features Sam Reed, a sax player of some age whose work has almost been limited to recordings of Odean Pope's large group ensemble and Denise King's records. He first recorded in 1959 with Lee Lovett's orchestra, then in '72 with Grady Tate. In 1985 he began his association with Odean Pope. It's suggested that the long periods away from recording have been the result of "personal problems." Anyway, it's good to hear his hard, albeit understated at times, sax work. I mention this recording not so much for its perfection as much as for its imperfection. Jazz and bop lovers should look past those imperfection for the joys of this old-time bop feel, occasionally punctuated by Roberto Magris' post-bop and searching keyboard work. The rest of the group is **Kendall Moore** on trombone, **Steve Lambert** on tenor sax, **Dominique Sanders** on acoustic bass, **Brian Steever** on drums and **Pabso Sanhueza** on congas. Track #11 on this recording is a 10-minute interview with Mr. Reed. It's a bit hokey but informative to an extent and it's harmless; it's just not necessary, but interesting.

I first became aware of saxophonist-flutist **Frank Wess** some 50 years ago on a record (I think it was on Savoy) called Flutes and Reeds With Jerome Richardson. I've always enjoyed that and I've always enjoyed Frank Wess as a flutist. He ranks in there to me with Roland Kirk, Eric Dolphy and, I think underrated as a jazz man, Herbie Mann. Unfortunately Frank Wess recently died, which is not why I'm going to talk about the next record because I had already previewed it and listed it before he died. It's called Magic 101 and it's on the IPO label, #IPOC 1023. It was made in June of 2011 when Frank was 89 years old, although you'd never know it from listening to it. He doesn't, you know, sound like an old man playing. It's with a quartet, and a good quartet: **Kenny Barron** on piano, **Kenny Davis** on bass and **Winard Harper** on drums. It may have been the last recording by this veteran and it's a lovely record.

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Wess sticks to tenor sax on this program of standards: Say It Isn't So, The Very Thought of You, Pretty Lady, Come Rain or Come Shine, Easy Living, Blue Monk and All Too Soon. The date is, for the most part, marked by a sort of dolorous sound. It should be noted here that All Too Soon is taken solo. It's the first time, I think, he ever recorded like this and it shows that at 89, Frank Wess not only still had the ability to move the listener but in going solo he has joined the ranks of many of his contemporaries. Many people may buy this record because it's Frank Wess. It's a strange phenomenon in jazz that when an artist dies, all of a sudden people start buying his records. You should buy it and listen to it because it's good music. It's that simple.

Another great veteran, **Ben Webster**, long dead, has had a new issue of his music recorded called Ben Webster in Norway on Storyville 1018433. There is a plethora of recordings by Ben Webster over his 40-year career span, including ten years when he lived in Europe, and a lot of the recordings are now coming from Europe as is this recording. This was recorded March 17, 1970 with the quartet of Webster on tenor sax, **Tore Sandenaes** on piano, **Bjorn Alterhaug** on bass and **Kjell Johansen** on drums. This recording was issued by arrangement of the Ben Webster Foundation and perhaps there's some discrimination in what they're putting out. This will not be unfamiliar to Ben Webster fans. He had a consistency in his style and repertoire. Six of the eleven standards here reference Ellington and all of the material will be familiar to jazz fans. This was a live date and the piano sounds a bit sharp and off-mic at times but not enough so that fans will do anything but delight in the latest find of what I suspect will be lots more to come. One major complaint, a pet peeve of mine. There is a fade-out on My Romance, as if, you know, we're not allowed to hear. Fade-outs and Fade-ins are a pet peeve of mine. On the inside booklet there's an interesting picture of Ben Webster on skis. I don't know if it was just for the picture or if he really skied. He may have skied because he lived, as I say, in Scandinavia and Holland, I think, for ten years.

Not quite a veteran, but a person who has been on the scene for almost 25 years, **Ivo Perelman**, who is fairly heavily recorded, has a new one called One. And he has with him **Joe Morris** on electric bass and **Balavs Pandi** on drums, and it is issued on the Rare Noise label, #025. Ivo's energetic sax style has continued to be refined over the years but it continues to move outward bound also. Here he continues that progression, free jazz without a doubt, but six cuts of non-nonsense free jazz. If that's your cup of tea, this is a good one.

Another interesting recording from Unit Records is **Ewald Hegle**, called Hop Frog on Unit UTR 444. Hegle is a sax player – soprano, alto and tenor. He is joined by **Michael Jefry Stevens** on piano, **Christian Webber** on bass and **Dieter Ulrich** on drums. It was recorded on December 12-13, 2009. There are eight compositions here, all by the leader, and they all perform with a free-ranging interplay between quartet members. It's a most enjoyable excursion of musicians, being independent but together under one roof. This is a good

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chew for those who enjoy music-making in its purest state. And one might also notice that Michael Jeffrey Stevens, who has done a lot of recordings, is on this. And more often than not, his recordings are interesting.

Petr Cancura is a saxophonist who, on this recording also includes some banjo, music box and vocals. He is joined in a quintet of **Richie Barshay** on drums, **Garth Stevenson** on bass, **Kurt Knuffke** on cornet and **Brian Dry** on trombone. That's the basic quintet and additional players are added occasionally. This is issued on his Roots To Boot label, #1365. This recording is most notable not for improvisation but for its selection of original melodies from cowboy-ish western themes to New Orleans jump music plus one track of spoken reflections as a child, of his father. At times the writing and approach remind me of John Gunther and Willem Bruker. Mr. Cancura says, "This is Americana meets Jazz." I just wish there was more jazz but it's still a fine listen.

And speaking of banjo, how about a record of mandolin jazz music? It's not the first time it's been done but this is one of the best. It's by **Chris Biesterfeldt**. It's called Urban Mandolin and it's an unnamed disc but its number is BO 1001. Joining Mr. Biesterfeldt is **Adam Armstrong** on bass and **Eric Halvorson** on drums. Urban Mandolin presents 16 tracks from a wide variety of people. It includes Bebop, Quasimodo, Freedom Jazz Dance, a Bach piece – Bach G-minor presto, I Can't Make You Love Me, Teen Town, Bright Eyes, Ready And Able, Rollo Interior, Some Schunk Funk, etc. Music from classical, pop and jazz genres. I rather enjoyed this listening. I'll admit that the plucking gets a bit tired after awhile and the inclusion of Bach's Minor Presto sort of exclaims, "Wow, look at me!" And some of the pop-directed pieces are vapid. But make no mistake, as pieces like Dizzy's Bebop and Quasimodo show, this is very fine jazz on an instrument we don't often think of as a jazz instrument.

Double Moon Records has put out **Christy Doren's** new bag, called Heaven Is Back In The Street. I'm not sure when this was put out. It was recorded in 2002 and it's got a copyright notice of 2001. Anyway, it's on Double Moon 71031 and it's new to me. Guitarist Christy Doren is prolifically recorded and here he is backed by something that he calls his "new bag," which is basically a rhythm quintet, including Bruno Amstad on voice. This is decidedly post-bop music. But Doren is not really a free player anyway. He's more a producer of organized and improvised sound. Sometimes frenetic and sometimes vocal and conceptual but always reasonably accessible. And while I don't claim to understand this music past the obvious, I do find it music that keeps my attention and is, believe it or not, soothing. A lyric printout would be helpful and is not included. Also the few credits and notes that are provided are almost impossible to read, as they are red on blue – a hard combination. The record is called Heaven Is Back In The Streets and it's by Christy Doren.

The Miami Saxophone Quartet has issued Four of a Kind on Fortitude Records. No number but the bar code is 884501920742. The Saxophone Quartet is made up of **Gary Keller**, **Gary Lindsay**, **Mike Brignola** and **Ed Calle**. And

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this is from a live concert, as opposed to a dead concert, augmented by rhythm – **Jim Gasior** on piano, **Chuck Bergeron** on bass, **John Yarling** on drums, along with guest appearances by **Brian Lynch** (tpt) and vibes player **Svet Stoyanov**. The concert opens with the rhythm section playing a very catchy Twinkle Twinkle Little Star. Shades of Gerry Mulligan but it's quite hip, not that Garry Mulligan wasn't hip. After that the rest of the group appears for a program which is well thought out and arranged and sparkling in its improvisations. The remaining program is made up of originals plus some standards like Sophisticated Lady, Early Autumn, and It's a Raggedy Waltz. The packaging leaves something to be desired in that there's an omission of the rhythm and guest instruments but there is extensive credit to the reed mouthpiece and instrument makers. And then there's a note directing the listener to a website for complete liner notes. That's a bit insulting from an otherwise exceptional and fine production.

Where were you August 28, 1962? I don't remember where I was either. But **Tony Bennett and the Brubeck Quartet** were at the White House and those White House sessions, called White House Sessions Live: Bennett and Brubeck are now issued on Columbia Legacy RPM 883718042. Columbia now seems to use the bar code as the number on the record. Brubeck and the Quartet: **Desmond, Morello, and Gene Wright** were in their prime years. They played the White House with Tony Bennett joining the trio (with Desmond out) on four tracks and then on seven tracks Tony Bennett performs with just his trio of **Ralph Sharon, Al Gaylor and Billy Exner**. Fans of the Brubeck Quartet of this period will especially embrace this and it's a good outing for the quintet. It's familiar material but freshly addressed. Brubeck was a monster in constructing emotion with his piano with this quartet. He would build things up with his piano and the rhythm would support him and then following the release would be a spot for Desmond. The performance here are of familiar material, what you'd expect: I Left My Heart in San Francisco, Take Five, but the adlibs with Brubeck are quite unstaged. It's hard to believe this is 51 years old and still sounds as contemporary as it did back then. Jazz has changed and in some ways it hasn't at all. Good stuff.

Good stuff also comes from **Anna Givens** on a CD of duets with pianist **Johnny O'Neal**. Mr. O'Neal is one of those regional players that is really wonderful. He's been a standby in the Cleveland, Ohio area for years and had a steady gig, I think at Murphy's Place in Toledo. But this is Anna Givens' date really. She has a relaxed, unpushing delivery and is complemented by Johnny O'Neal's rolling, very modified stride accompaniment, perfect for Ms. Givens' small but convincing voice. A recording which in many ways is 50 years behind its time, it's quite delightful. Anna Givens, called Mixed Nuts and it's on Galena Street Records, #GSM3. I also should mention that on track 5 Johnny O'Neal plays organ and sings in accompaniment. It's understated and really worth listening to.

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Abigail Richards is a very bright singer and nicely integrated with a jazz group. By bright I mean in the Ella Fitzgerald sense. She is not a worrier or a blues singer. She is light, bouncy and most enjoyable and sings a very fresh program which includes *I Told Every Little Star*, *Singing In The Rain*, *Sleepin' Bee*, *Waltz for Debbie*. The backup is with Michael Kanan on piano, Neal Miner (bass), Peter Bernstein (guitar) and Elliot Zigmund (drums). If the drummer sounds familiar, you might remember him from his short tenure with Bill Evans. On one track, *Circle Game*, Jane Monheit makes a guest appearance. It's interesting because the look of Abigail Richards suggested to me Jane Monheit. Anyway it's called Abigail Richards: Every Little Star, and its on no name label and no number but the bar code is 884501900652.

Australian singer **Sarah McKenzie** has a new album out, her second for the Australian ABC Music label. It's called Close Your Eyes. It's on ABC 3709594. Ms. McKenzie, who is also a keyboardist, is well-backed here by a ten-piece band. There is a minimum of scatting, sort of a brief afterthought to an exhale, which is good because I think most singers do not scat well. You know, Ella set the standard and few people can live up to it. I find often scatting sounds like the singer is reading it off the page. She is best here when she is relaxed and not overly produced. Two of the songs here have fades, which are unnecessary, and there's an effort on her part to get a little contemporary with some popish tunes, but this is a good singer.

Singer **Jay Clayton** does not release many records, although after 40 years she has a notable discography, most of it under the leadership of others. Her latest is Harry Who on the Sunnyside label, SSV1360. The Harry in question is Harry Warren and this is a tribute to the music of Harry Warren. She is joined by **John DiMartino** on piano and **Houston Person** on tenor sax. Houston Person just appears all over the place backing singers. I can't remember what it was, there was a record I was listening to the other day. It was pretty forgettable but I said, "Wow, that's pretty nice. Who's the sax player on that?" It turned out it was Houston Person. The ten Warren standards here highlight Ms. Clayton's beautiful use of nuance and nontraditional attack. This is not the avant-garde Clayton. Here she is the traditionalist in the manner of Great American Song Book singers. Words of meaning, songs with feeling.

Gregory Porter has a new record out, this time for Blue Note, called Liquid Spirit, Blue Note B-001880002. I think I was a bit late coming to the Gregory Porter party since he now seems to be all over the place. I reviewed his second record for Motema, *Be Good*, from 2011 and raved about it. It was notable for its well-stated compositions and lyrics, content, and thoughtful originals. On *Liquid Spirit* he's joined by many groups, the center which seems to be Chip Crawford on piano. Here the program of 14 pieces includes two standards, the rest are originals by Porter, which is good because the man knows how to write music. This is a power and he's proving to be a major jazz voice. Again, there is good content here. He has a fine baritone voice but with limited range

to the extent that usually when he reaches for the lower bass notes it sounds awkward. However, Blue Note hasn't overproduced him and if you like either of the first two records you'll like this. My one complaint, and it has nothing to do with music, I've never seen a photo of this man where he's not wearing a dark winter hat that looks like an upside-down spitoon with ear flaps. The look gets tiresome and rather dumb. But, you know, the man has talent so what difference does it make? And there may be a reason why he wears this. Anyway, **Gregory Porter**, [Liquid Spirit](#) on Blue Note Records. I can't wait for the next one.

Mort Weiss, a clarinetist who has previously gotten my attention in reviews in this column, has a new recording out called [A Giant Step Out and Back](#), subtitled A Free Jazz Recording. I mention this because it is a free jazz record [by someone who] up to now might be considered a mainstream modernist, and to these ears it's pretty credible. Free jazz perhaps, but Mr. Weiss' musical instincts bring order and logic to the music, some of which is overdubbed, all of it first-rate. I also mention this not just because it is worth hearing but Mr. Weiss says this is his last recording. This, like all of his recordings, is on the SMS Jazz label, bar code #884501938921. I haven't heard all his releases but all the ones I have heard are better than average. Of the 15 tracks here, seven are originals and the others are mostly sort of standards, including Waltz For Debbie, Dark Eyes, All The Things You Are. This recording and the other ones I've heard from Mort Weiss suggest that this is one of the best jazz clarinet players, covering many jazz genres and doing it credibly. This recording was accomplished in five hours and Mort Weiss says in the liners, "One must get off the merry-go-round no matter how many brass rings he catches. I bid you all goodbye." Well, last record or not, this is a job well done.

Also in the category of unexpected delights is [The Preservation Hall Jazz Band: That's It](#), (Columbia #8883715212). Now this isn't your father's Preservation Hall Jazz Band. In fact I don't think there are any people left from the original band. The band now is **Mark Braud** on trumpet and backing vocals, **Charlie Gabriel** on clarinet and tenor sax, **Cliff Maedegen** on tenor sax, **Fred Lonzo** on trombone, **Rick Monie** on piano, **Ronald Johnson** on tuba, **Ben Jaffe** on tuba and string bass and **Joe Lasty, Jr.** on drums. Everybody in the group does backing vocals.

Okay, so what's so remarkable about this program? Well let me tell you. The Preservation Hall Jazz Band, what do you expect to hear them play? Music out of the great traditional song book, right? Down By The Riverside, The Saints..., etc. Well here the 11 tracks are all originals, most by Mr. Jaffe, some by other members of the group. So here's the Preservation Hall Jazz Band not particularly sounding like the Preservation Hall Jazz Band. In a blindfold test I would guess that very few would guess this to be the Preservation Hall Jazz Band. Recorded November 17th through the 25th of 2012 at their home in the French Quarter of New Orleans. The music is both traditional and current

and comes in a variety of meters, no just 2-4 beat. If you're a purist you'll be troubled by their new sound but if you're a jazz fan with a taste for pre-bop music, you will welcome this progressive, traditional date. Preservation Hall Jazz Band, on Columbia Legacy, called That's It! This is one you should get. Drummer **Gerald Cleaver** leads a group of **Darius Jones** on also sax, **Bryan Seabrook** on guitar, **Cooper-Moore** on keyboards and **Pascal Niggenkemper** on bass on Black Host: Life In the Sugar Candle Mines. This is put out by Northern Spy Records, #NSO-39. The expression "everything but the kitchen sink" comes to mind listening to this recording. Acoustic, electric, in-time, out-of-time, notated, free, harmony, disharmony, ballad, uptempos, moody and maniac. It rarely sounds like anarchy however. There's a fadeout on one track [I hate them]. I have a qualified recommendation on the recording. The electric mood sometimes becomes monotonous. So I'd recommend this for about half of the CD, which is very engaging. Northern Spy Records, by Gerald Cleaver, called Black Host.

Tenor saxist **Matthias Petzold** has put together a record with orchestra and sax quartet called Mirrors. And it's on Indigo Records, #1009. This recording comes by way of Germany and it's a most ambitious work. It presents an urban feeling soundscape over which the saxes most successfully search around on solos. I played this a few times and find it fills the room, and with the chipping soundscapes was quite enjoyable. It's almost a mainstream bop session but has great imagination and stretching. Again, it's by Matthias Petzold, it's called Mirrors and it's on the Indigo Record label. Search that one out if you can. Tosky Records, has issued a very nice record by bassist **Dario Germani** called ForLife on Tosky #TSK009. Mr. Germani on bass is joined by **Stefano Treziosi** on also sax, **Luigi Delprete** on drums and on three tracks **Max Ionata** on tenor sax. Nine tracks, three originals and the other six compositions by jazz musicians like Yusef Lateef, Monk, Miles, Bud Powell, Paul Desmond. This is wonderful music although I wish the rhythm section was a little more adventuresome, as through the heads and exploitation they tend to just keep time. But when they step out to solo everything is fine. But basic time, at other times, gets monotonous. And there certainly is every indication that the bass and drums could mix it up a bit in the background. That being said, a very solid recording and worth a listen aside my reservations.

And now a word about reissues that have caught my attention. I don't know how many ways companies can recycle John Coltrane and Miles Davis in their catalog. Columbia has got a new one, a new old one without any additions. It's called Miles Davis, The Original Mono Recordings and it's on Columbia Legacy 8883756642. Now to begin with, there's nothing new here so completists should not worry. What it is, is a release of the original mono Columbias, remastered, which covers the Miles Davis recordings on Columbia from 1956 to 1963. Now let's make it clear and let's get it out of the way: This is great music. The interesting thing here is that it was released in the original mono with the original amount of tracks with the original covers in mini-cd size. And for me

there's nostalgic value to this review but that's a very subjective evaluation and I doubt universal.

But folks who grew up listening and collecting in the pre-CD age had a very personal connection of time and place with music they loved. And while the music itself is of utmost importance, reissues today have mixed up tracks and added stuff and you don't get the same sense of oneness that we used to get with records. I've listened to some of my favorite records on CD, including this, and when it's in an anthology and it's got extra tracks, you hear in your head what's supposed to come next and it doesn't come next. These were little trips and experiences that were very personal and they were one record at a time.

A good example to me is the Mingus Ah Um. I probably played that record just about out. And then it came out with extra tracks and then it came out, I think, as two CDs. I loved the music but I didn't feel the same connection I did. Maybe possibly people who are growing up with CDs will hear those things as entire entities the way we used to hear records. But for me the issuing of previous unissued material, while I welcome it, is just music and just another commodity. The original productions were often artistic productions of a session, covers and liners. And it's all there on these CDs. Nine albums, nine CDs plus an insightful, hind-sighted background on the group along with complete discographical information. Them's fighting words, I guess, but I think it's a little bit overhyped.

The Jazztrack date, which was split between music from Louie Malle's film with a French quintet and tracks from a 58` (a year later) sextet material, the Miles and Monk at Newport issue from 1958, which I think offered more than it delivered. Other issues are the first Miles on Columbia and that's a true classic, 'Round About Midnight, with it's very notable cover of Miles and trumpet in red on the cover, and three albums with Gil Evans: Miles Ahead + 19, Porgy and Bess and Sketches of Spain, plus Miles Davis's Someday My Prince Will Come, all wonderful music. And for me, while I have all this music, I had it on LP, I had it probably twice on CDs, there is something about the original mono version, the original covers, the original productions that I strongly connect to. And if you think you would or you don't have this material, this is strongly recommended. It's Miles Davis: The Mono Recordings, Columbia Legacy 8883756642.

Storyville has also reissued some nice sets. The first one is Fessor and the Great Ones on Storyville 1034283. 'Fessor, as all traditional fans know, is trombonist **Ole Fessor Lindgreen**. This is a 2-CD set and it brings together the trombonist's many recordings involving people like **Ralph Sutton, Wild Bill Davidson, Claude Williams**, etc., who guested with Lindgreen's traditional New Orleans group. Trombonist Lindgreen has been a tireless champion of the tradition music and New Orleans music but the finds here are two previously unissued sides, which make up the second CD of this 2-CD set, the first being

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the reissues and the second being new material. The first eight tracks are a group recorded at the Riverboat Festival in 6-26-10 with Duke Heitger on trumpet and vocal, Lingrenns on trombone and vocal, **Jorgen Svare** on clarinet, **Phil Parnell** on piano, **Torben Borbenbjornskov** on bass and **Gerald French** on drums and vocal.

The second CD is fairly recent. It's from March 24, 2012 and features the quartet with Lindgreen (trombone), **Newly Nykjaer** (clarinet), **Per Mollehoj** (guitar) and **Hugo Ramussen** on bass. The repertoire here is for the most part traditional – traditional traditional. The festival sides are lovely, energetic and fun. The studio date leaves the New Orleans connection behind somewhat and incorporates a more northern move, not quite Chicago, not quite New York. But it's indicative of Lingrenns' spirit and encompasses a final track that is attributed to Ornette Coleman, "Turnaround" at 6 minutes, 33 seconds. It's a play on Ornette Coleman anyway, and respectfully so. I'm sure some moldy figs will consider this treasonable but I think he should be admired for it because good music is good music. Ornette fans, don't go after this thinking it's Ornette because it's not, it's Fessor Lindgreen. And to coin a phrase, a blues is a blues is a blues no matter who wrote it.

Also notable from Storyville is The King Jazz Record Story featuring Mezz Mezzrow and Sidney Bechet. It's Storyville 01088611. The 5-cd box is intelligently housed with 16 pages of background notes from Chris Albertson. This wasn't Mezzrow's label but he is the most featured on it. But there is also some nice piano work from Sammy Price. The material has been issued many times in many forms. Here it's all together, the whole King Jazz catalog. It may not be the best Bechet. You go to the RCA sides if you want the best, in my opinion. But it is what it is and it's not without interest. One curious thing, and I don't think it has been reissued, Storyville has included Caravan, Matrix #KJ57-1. It was the last King Jazz recording. It's a trio of harmonica, bass and drums, completely unknown or credited. The harmonicist is no Larry Adler and he moves through the piece with elephantine swagger. In his notes, which are otherwise quite interesting, Chris Albertson makes an uncalled for snide remark about the avant garde which is unnecessary, especially from a man who used to, if not champion it, understood the avant garde. But he's getting older. Anyway, Storyville has included this track for completeness and rightfully closes with a curiosity. I wonder, did Buddy Bolden double on harmonica? I can just hear the theories now about this.

A few words about **Clark Terry**, who is still alive although he is not in good shape, and who was, almost from the beginning, a distinctive and notable trumpeter although it took the world awhile before he began to get the individual recognition that he deserves. The British label Avid has been with some regularity putting out 2-cd sets, usually of four recordings by a single artist. We have here Clark Terry: Four Classic Albums. Avid AMCS 1102. Two of these albums are as a sideman: One Foot in the Gutter, which was the **Dave**

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Bailey Sextet featuring **Clark Terry** and **Curtis Fuller** that originally came out on Epic; The other of is **Jimmy Hamilton: It's About Time**, with **Clark Terry** and **Britt Woodman**.

Good albums but the meat here is the two issued under Clark Terry's name:

Introducing Clark Terry, which was originally on Emarcy and **Clark Terry Quartet**, which was notable because it had **Thelonious Monk** as pianist, as a sideman. It was originally issued as **In Orbit**. And it was on Riverside.

Recorded in 1958, it's also, besides the music, which is also a lot of fun – it's a non-Monkian program – not only is Monk playing piano as a sideman and does a better job than he's done in situations, most noticeably in his work with Miles on Prestige. This was recorded in May of 1958 and it doesn't even have a Monk rhythm section on it. It's **Sam Jones** on bass and **Philly Joe Jones** on drums.

But the real gem here and worthy of purchase just for this album is **Introducing Clark Terry**, which was a January 1955 recording originally on Emarcy, which had a brief reissue on Trip Records. This recording comes after Clark Terry's tenure with Count Basie and during his much longer tenure with Duke Ellington. And while it's not the first session under his own name, it's probably about the third, it is the first session if you want to hear Clark Terry's stamp on it. Clark Terry went outside the Ellington band to bring this group together and what a group it is. **Cecil Payne** on baritone sax, **Jimmy Cleveland** on trombone, **Horace Silver** on piano, **Oscar Pettiford** on cello and bass, **Wendell Marshall** on bass and **Art Blakey** on drums. What a group, what a group. This was a group of players that was active in the New York City area and could often be seen and heard with many people in that area. At that time it was not that unusual and now it looks like a super group.

Before, I talked about **Clark Terry's** records or about records in general having their own personality. This was one of those records. The titles are Swahili, Double Play, Slow Boat, Co-op, The Kitten, The Countess, Tuma, and Chuckles – all memorable, all clearly with Clark Terry's stamp and personality on it and all nicely arranged, possibly I think, by Quincy Jones. This date is cream and Swahili has to be the cherry on top. This is a brilliant composition and it has only been recorded this one time. I have no idea why. And even if it was recorded this would stay perhaps the definitive version. It's brilliantly played, it's very exciting and I can't say enough about this recording. And if it doesn't raise your spirits and your hair, nothing might. An early session, this remains one of Clark Terry's definitive recordings. And he's done a lot of recordings, many of them excellent. But this is – everybody should have this, everybody who likes bop, let's say. Avid has reproduced a German 10-inch cover of this session. It's called **Ellington's Sidemen: Clark Terry**. That will give you an idea of where the emphasis was. On the front is a photograph of the original Emarcy recording.

That's it for this edition of Papatamus. I'm sorry I'm so brief on some things but I have space limitations; I've been asked to be brief. Otherwise this would run many more pages than it's already running. Well, go out and find some enjoyment. Go find that Clark Terry release. Bye-bye!



Photo Credit: © Ken Weiss

Louis Sclavis Interview

The Balance / Art is Never Dangerous

Interview and photos by Ken Weiss

Louis Sclavis (born 2/2/53 in Lyon, France) is perhaps France's best known clarinetist and tops any list of music's finest bass clarinet players, as well as a talented soprano saxophonist. Sclavis has had a very long association with ECM Records and has fostered a unique career featuring an ever-changing blend of free forms, contemporary compositional structures, theater music and folk strains. His early work was in the free Jazz spectrum and he still harbors a love for that style's wild inventiveness. This two-and-a-half hour interview took place on 6/15/13 at a Brooklyn bed and breakfast, the day after he played the Vision Festival. Sclavis, always dapper and debonair, was very accommodating during the lengthy session which was also attended by Francois Tusques, the pioneering French avant-garde pianist, who had played with the clarinetist the night before.

Cadence: Last night you played New York City's Vision Festival in a very special collective with fellow Frenchman Francois Tusques (p) and Americans Kidd Jordan (ts), William Parker (b) and Hamid Drake (d). How was that experience?

LS: For me, it's a new experience playing with these musicians. I've never played with Francois Tusques before. It was new but I played as if I had always played this music. The musicians were new but playing this type of music [creative improvisational] is what I used to do in the late '60s. One of my favorite records was Archie Shepp - Live at Donaueschingen Music Festival, so, for me, free Jazz is very familiar and I have a good connection with this way of playing. I feel very comfortable and it is completely natural. I feel free and the music comes by itself, I don't have to think what I have to play.

Cadence: When was the last time you played totally free?

LS: I've done a lot of completely free concerts but with different kinds of musicians. For example, when I play with Fred Frith, it's completely improvised but it's a different esthetic. I have nothing to prove, what's important for me is to make a good connection with the musicians. I don't care what type of music it is, it's the connection that brings the music together. Music is a collective art and I am not afraid to be a member of a group. I don't have a big ego, I am not afraid to lose my

personality in a group. I like playing in this type of band, especially with William and Hamid, who play together so much. It's very easy, they play in and out so you can play rhythm or no rhythm, harmony or not, tonality or not. They are like a good engine, they support you at all times.

Cadence: When you play in a free improvisational setting, do you like to discuss a plan ahead of the performance?

LS: No, we totally improvise, we don't discuss the music before or even afterwards. That's the best way. If you begin to discuss, it's wrong, you have to feel free and then you can really compose together.

Cadence: This was your first time playing with fellow Frenchman Francois Tusques.

LS: When I am on stage, I don't think about French or not. I forget everything and I am just with the musicians. Sometimes people ask me when I play with a woman if it's different, but it's not. I don't care who I play with, when I close my eyes I can't tell if it is man or woman.

Cadence: Francois Tusques was one of the first Frenchman to explore free Jazz back in the '60s. Was he influential for you early in your career?

LS: Not directly but all the musicians who started to play free in the '60s, like Francois and Michel Portal and Aldo Romano, they created a strong stream and when I started to play this music in '74, I followed this movement. So even if you are not directly connected with an individual, you take a lot of things from what they did before. There were free Jazz scenes and groups all over France at that time and the movement started in Paris with the help of musicians like Steve Lacy who came to Paris to stay and played this music with French musicians. Sunny Murray also came. I am still in this stream and when I work with musicians today, I work like I did 40 years ago. I ask, 'What do we have to say together?' Even if I am the leader, we stay connected. What Francois Tusques did in the '60s was to say – "OK, we are French but it's not a problem to play Jazz, and to play our own Jazz. We are not obliged to play standards, to play like Americans. We are in France and we can play our own music with our own tunes. We have our own influences and we can put this together." And today, Francois and I continue to do this. We're not looking to separate France from America, it's all in the same basket.

Cadence: Last night, you played next to Kidd Jordan. He's such an emotionally vicious player, how do you approach playing with him?

LS: With this kind of musician, you have to just say we have time and let lots of space in the music and if he needs to play a long, long solo, you say OK and give him space and learn to be together. You have to be connected but it's not necessary to be connected fast, you have to take time, you have to know more about each other. I like not rushing, there is time to compose. Because what he plays, you cannot immediately say what it is. He's not playing his solo out of a certain school or style and many times, it's just a suggestion, so you have to be patient. It was the same with Steve Lacy, you had to wait to understand what you could propose for him to be in the right place.

Cadence: The name of the quintet you played with last night was The French-American Peace Ensemble. Would you comment on the peace reference in the group's title?



Photo Credit: © Ken Weiss

LS: Americans use the word peace not exactly like us. In French, we don't use that word, it's more an American way of thinking to speak about peace. We don't use this word so much and not in this case. It's a difference between Europe and America. Even what we call war is a word we don't use as much. Peace is really an American spirit. In France, if you were to say peace on stage, you could look a little bit ridiculous. [In France], it's used more in a religious context.

Cadence: If you think of peace in the American context, can music bring about peace?

LS: Yes, music can bring peace but not directly. Every time there is a war, musicians are the first to play [to bring the opponents] together. I remember I played in Rwanda some months after the war and we did a concert there and before us was a special band with Tutsi and Hutu men and women playing drums. Normally, they never play together but immediately after the war they made a band. When you play music together, you don't care if the guy is a Jew or an Arab, young or old. Music is a vector of peace, even if it is a small thing, it is still important.

Francois Tusques: Music has a strong effect. To the contrary, in Germany during the war in the concentration camps, they took some prisoners to play Mozart music while the other prisoners were taken to be killed. After the war, someone wrote a book that said the musicians didn't like to play the role of Nero.

Cadence: How often do you tour in America and what's been your experience playing for American audiences and dealing with the cultural differences?

LS: I've played in many different contexts in America. I've played a classical festival as well as at NYC's Tonic and in California at an electro-acoustic department of a university. Every time it's different. When I played at Tonic, the audience was very, very strong, very attentive, and I have a very strong souvenir of this concert but I don't make a big difference on the parts of the world I play because you can have the same audience in New York or Germany if you are in the same context. It's not a question of nationality, especially if you play in universities. I played in Wuppertal two weeks ago and it was the same audience as the Vision Festival. It's the same community.

Cadence: What differences do you find between French and American Jazz musicians?

LS: It's difficult [to say]. If I play with Dave Douglas or Joe Lovano, it's not the same as if you play with William Parker. It's a different way. I cannot say that there is only one American way of playing. There are many different families, just like there are in France, and sometimes I feel more comfortable, closer, to American musicians than some French musicians. There are some French musicians, who to me are like strangers, and some Americans who are like yesterday. We speak the same language. I think 40 years ago it was different, but today, everybody has almost the same culture. Perhaps Americans are more pragmatic when they play and in how they think about music.

Cadence: There appears to be more showmanship in the work of French musicians, especially after seeing Didier Petit and Sylvain Kassap play last night. They added humor and dramatics to their playing. American free Jazz

musicians don't add the humor element as much, perhaps trying to avoid being called a grandstander.

LS: We like sometimes to put a little theater into music, especially in the '70s, we did a lot of performances with theatrical attitude. I can do theatrics but not so much with the musicians I played with yesterday. It's not the place to do this.

Francois Tusques: You also have Captain Beefheart.

LS: Right. I like to make a short improvised theatrical section sometimes on stage but it depends, it has to be at the right place. I don't need to do it.

Cadence: What notable American musicians have influenced you and what have you taken from Eric Dolphy?

LS: Not much from Eric Dolphy. When I bought my first bass clarinet in '72, I never heard about Dolphy. I never saw bass clarinet before, I just heard that there was such thing as a bass clarinet and it was like clarinet but one octave lower. I said, 'OK, could be fantastic. I want one!' I worked 3 months in a factory to pay for it and I bought one. My first influence was and still is today, because my way of playing is not far from him, is Sidney Bechet. When I was young, I tried with my clarinet to play like him because everyone said Sidney Bechet played clarinet, which I know now was soprano saxophone. So with my clarinet I tried to have his sound, and I was quite close to this sound with the vibrato and a very strong sound. He influenced me very much, not his style but his attitude with the instrument - how you blow, how you project the sound. After him, I was also influenced by all the '70s pop bands like King Crimson and Soft Machine. I learned how to build the music and still today, when I make a CD, it's not one tune and then the next tune, it's always a kind of concept album, like a book. My music with my own projects are always like a pop CD, like Pink Floyd. I'm very influenced by 3 things -these pop bands, Beethoven symphonies, because I heard a lot of this when I was a kid, and all the Duke Ellington suites, I liked his concept of presenting concept music. Theater is also a big influence, when I was 17, I started with theater, not music, and I worked a few years as a comedian and a musician and I learned dramatics.

Cadence: Are you saying you were a comedian? You told jokes on stage?

LS: No, comedian in France is actor.

Cadence: Did you have a connection to Benny Goodman's music?

LS: No, for me he's a great master of clarinet, and I like the period of the swing big bands, but it's very far from me, it's another world. I cannot play this, it's a special period of clarinet. Before that, it was New Orleans, and after swing there was nothing because in bebop, there is no clarinet, it was over. It came back, yes, with Dolphy in the '70s, mainly with bass clarinet.

Cadence: What other American musicians did you see live early on that may have influenced you?

LS: There were many. I saw Monk, Art Ensemble of Chicago, Sun Ra, and Charlie Mingus. My reaction to them was very strong. They showed me it was alright to play like this, there was no obligation to play a certain expected way. I saw Steve Lacy but I missed Duke Ellington, he played in Lyon in '71 and I was supposed to go but I missed it and I've been disappointed ever since.

Cadence: You're one of the few jazz artists to claim bass clarinet as their primary horn. Why are there so few jazz bass clarinet players? Is it that limited an instrument?

LS: It's difficult to play. Now, there are more and more bass clarinet players all over the world. There is a very strong school in Europe for this, especially in France. In England and Italy too, but especially in France. There's a lot in Japan also. Sometimes I play at the International Congress of Clarinets and I meet people from all over the world who play. You cannot use it in all kinds of music, it's not brilliantly loud. If you play bass clarinet, you are obliged to find your own music, there is no standard model of music like there is for saxophone.

Cadence: You were one of the early important figures of Europe's "Imaginary Folklore" movement in the late '70s. The focus of that movement is on the creation of a folkloric impression without the addition of any actual folk music. It's the creation of an invented folklore. How did this movement come about and what attracted you to it?

LS: When we decided to make this community of musicians it was to say it was OK, if we want to be together, we have all different roots so the best way was to create new common roots. We decided to invent special roots of this group. It was not to be connected to folk music, we weren't looking to take folk tunes and play them in a Jazz way, it was more a political or philosophical idea to connect us. It was a long time ago, I stopped playing with them in '86.

Cadence: What's the advantage to utilizing no actual folk music?

LS: I don't use folk music because if you want to create something, sometimes you have to cut the bridge with the past because if you use too much this kind of music, folk music is usually very sophisticated music, and if you want to play it well, you have to practice it a lot. It's not easy. There are specific rhythms and if you don't learn exactly how to play it, you are wrong. There's not enough time to learn this and you are not enough in your own things. Sometimes it's better to create your own folklore, you cannot play everything well.

Cadence: You've said in the past that you don't know African music well, which is surprising since Sources has a song called "Along the Niger" and a few of your recordings have Africa in the title. Are there any ethnic or world musics that you have studied to any degree?

LS: No, I played a lot in Africa and when I am influenced by Africa it is not the music, it is more the landscape or people or a special feeling. There are thousands of different musics in Africa and everyone is so sophisticated. I don't just want to take a little part of African things. No, when I think about Africa, it's the earth or the sky.

Cadence: The music you make is very eclectic, it really doesn't fit into any one category. Would you talk about your approach to music making?

LS: It's just because I am like this, it's me. I am not schizophrenic, even if I play different kinds of music, with different kinds of musicians, it's always [in the same spirit], it's me. For me, it's not so different. For example, just before coming here, I was rehearsing with a Baroque orchestra and when you play with them you don't play loud because you must play with harpsichords and oboes, but it's as strong an experience for me as yesterday was. I don't feel

frustrated at all to play with this orchestra, it was a pleasure. We think a lot about tuning, about piano. I composed for this project and we also improvise so I feel completely myself and it's the same world. It's not eclectic, it's really natural.

Cadence: Your recordings are very different from one to the next, do you have a concern that your audience will be lost because they don't know what to expect from you?

LS: I don't think that my audience is lost, they are always at the right place. If the audience is lost, it's not the audience, it's you. Sometimes you make a project and the project does not work because there is a problem. For example, some years ago I did a special project with 5 very good French players. It was a wind quintet with tuba, trombone, saxophone, clarinet, it was beautiful quintet with strong musicians. We played twice and then nobody asked for this group, nobody. On paper it was very perfect, but there was something wrong. The music was good, the musicians were good, but it was not in the right place. It was wrong, so I said, 'Forget it.' It was too perfect on the paper and when I make a good group usually it's because it's not perfect. For example, my last trio was with guitar and piano. You never write for guitar and piano, it's two harmonic instruments and my music is not really harmonic. It's a completely strange combination but it works perfect.

Cadence: You're constantly shifting personnel and instrumentation from project to project, it doesn't seem to be your goal to maintain the same group for 10-20 years and build a telepathic rapport? You've played in a trio with Aldo Romano and Henri Texier for a long time off and on, is that tight connection not attractive to you?

LS: Oh, yeah. When I make a group, I try to keep it as long as possible because, for me, I need 1 year of concerts to really say that the music is here so I like to play a long time with the same group but today, it's really more difficult than 20-30 years ago. I remember when I did my first band in the early '80s, we could have 40 concerts in a year, or more. Today if you have 10 concerts it's good. It was easy to have a tour back then but not today, it's difficult for everyone in Europe. You have to really fight to keep the same band for 4-5 years. I am very happy to have my last trio for more than 2 years now and I think we will stay together 2-3 years more but it's very difficult. We play 20 concerts a year in Europe which is very good. There are some very good groups in France that only play 2 times a year. The problem today is that the musicians have to play in many, many different projects to live. The musicians have no work but they are always busy! This is a paradox. Also, I really like to rehearse, unlike many Jazz musicians, because this is the place that you build the things. It's like making a house. I like to make projects with musicians who also like to rehearse.

Cadence: So if you're playing with your Atlas Trio and you have 20 performances a year, how much can you rehearse the band?

LS: Oh, when I make a new project, I rehearse 3 days four different times. I take the time to test and compose. What's important in creation is to take time and do it right, take out the things that don't work and keep only the right music for the band.

Cadence: How do you balance composition and improvisation in your work?

LS: I don't think about this. I don't like to write too much, I'm not interested to be a serious composer and bring a big chart. When I compose today, I try to compose very simple things and what is important is that the musicians like what I compose. If they don't like it, I will change it. So composition is small part of the music in the end. If the music is good, you can really improvise on it and explore the thematic. Even if I write music, the main thing to me is improvisation. Sometimes you write beautiful composition but you cannot improvise on it, there is something that does not work and for me, that's not interesting. Sometimes, you write something you're not sure about and it works, every musician finds something and can improvise so that's a good composition. I don't care about it if it's just beautiful.

Cadence: Early on, you were known as a free-Jazz player and worked with Evan Parker, Lol Coxhill, Peter Brotzmann and Tony Oxley. How did you end up in that scene and why did you leave it?

LS: I met all these musicians in the '80s and '90s in Berlin at the FMP Total Music Meeting. We played a little bit together but I was too busy in France with the musicians there so I was not completely connected with the English players. There's so many good people in France, that's why I never really continued to work with Tony Oxley and Evan Parker. They are a little bit in the other world, it's not exactly the same family. I also met many musicians when I worked with Chris McGregor's Brotherhood of Breath, people like Radu Malfatti and the others, but it was just for a time and, for me, it was enough. I couldn't stay with everyone.

Cadence: Was it a struggle for you to decide what you were going to do, what your music was to be?

LS: No, everything comes natural, I never forced anything or made a decision to go in any certain direction. It is not my personality to only do one thing.

Cadence: What was your experience working with Chris McGregor's Brotherhood of Breath in the late '70s?

LS: It was a short experience but very strong. Chris McGregor was living in France and I met him many times at different festivals and we had a good feeling about each other so when he decided to make a new Brotherhood of Breath, he asked me to play in the band and it was a very nice experience, a human experience because Chris McGregor was a very spiritual person. I tried to play his music but it was very special to play and you need to be from South Africa to understand and play well his music. I don't think that we were able to play very well his music, something was missing. There was no more Mongezi Feza or Dudu Pukwana, and I think that if Dudu was in the band I could have learned better how to play this music, but you need a master to learn. It's not a question of playing notes, it's the deep South African feeling. So after a year, I stopped with the band because I didn't feel so good, I didn't play well this music. The brass section was very good but the horn section did not have a real sound.

Cadence: What was Chris McGregor like as a person? We hear the name, we hear the music.

LS: He was like a grandfather of everybody, he was a chief of the family. He fought a lot in South Africa, it was hard for him to make a band with black and

whites. To do that, you need to be somebody like Mandela.

Cadence: Do you have any specific memories from that time?

LS: I remember when he decided to pick me for the band. I was playing in Angouleme in a small club with the Workshop De Lyon around 1980 and he was with John Tchicai, sitting at a table in the dark, and he listened to all the concert with his eyes closed. At the end he called me over and said, "OK, you are in the band." I don't have a lot of stories to tell, I am not strong with remembering them.

Cadence: What do you recall from your time playing in Cecil Taylor's all-star European Orchestra in 1988 in Berlin (Alms/Tiergarten (Spre), FMP)?

LS: It was completely, we say *liberte* in French. It was an anarchistic concept of music. Everybody is free, but not. We rehearsed and he tried to give to us some composition but during the concert he played his own things and I don't know if he listened to the band or not. It was mysterious and there was a lot of musicians from East Germany, from England, Poland, Holland, America. I don't know what to say but it was politically anarchistic for me but in a positive way.

Cadence: So during that performance you were on stage wondering what was going on?

LS: No, I was quite young at that time and everything was OK - I'm here and I will go on. I have no questions, no problems. If I am here, I have to be here, it is the right place. It still exists for me, like what I did yesterday. Art is never dangerous, no one ever dies doing it.

Cadence: You formed your first band Le Tour de France in 1982 and it was unusual because it combined 6 musicians, each of whom came from different regions of France. Did you design the band that way or was it just by chance and did their diversity come out in the music?

LS: When I did this band it was because a musician in France, who was in charge of a program in a theater, asked me to play and he wanted me not to play with my usual musicians. He wanted me to try something new and special. I knew all these other guys from playing around and they were all from different parts of France - Toulouse, Lille, Savoie. It was like the Tour de France and in the beginning the concept was to play one concert in each town, in fact we did 3-4 concerts.

Francois Tusques: Sometimes you think you can't play with musicians from different parts of the country or world but you can.

LS: That's right, you think that he is in another world or will not like what you play and sometimes that's wrong. If you try, it works. I remember playing in the band with Henri Texier and he invited many different kinds of musicians like Joe Lovano and Steve Swallow, and for me, it was another world.

Especially Steve Swallow, it's not his kind of music, he will not like what I play, but no, it was fantastic. Even Steve Swallow one day said to me, "If you want a bass player in your group, I come." You learn a lot when this happens, it's stupid to make some borders. We don't like borders but sometimes we make them. If there is a good spirit, it works. We also played with Dewey Redman.

Cadence: Through the years, you've composed for theater and film. When providing the soundtrack for an old silent film as you did on *Dans La Nuit* (ECM, 2002), do you feel a responsibility to the original director to uphold

their vision of the work?

LS: When I compose the music I try to make a connection with the director, I compose for him. It's important that if he were to hear the music that he would like it and that it helps the movie.

Cadence: *L'imparfait des Langues* (ECM, 2007) presented your music in a very rock and experimental music setting with electronics, electric guitar and alto saxophone. How did this bold step forward sit with ECM's head, Manfred Eicher, who's known for his love of surreal and beautiful music? How much of a hand did he have in smoothing out the final product?

LS: I produce myself all my recordings for ECM. I do everything myself. Manfred doesn't come when I record and when I mix, he lets me be free completely. When I make a project for ECM, I say, 'OK, Manfred, I have a new project, do you want it?' He says, "OK, let me hear some tapes," and I send him some live recordings and usually he says to try it. I send him the music and say, 'If you don't like, tell me, no problem,' and every time he says it's OK and I mix it. I now also make the photo for the CDs for the two last recordings. [Laughs] We never meet, the last time I saw Manfred was 5 years ago but it's very special story in ECM label. We have a very special way of working together. It's why my CDs are not exactly in the esthetic ECM sound.

Cadence: I've spoken with other musicians who record for him and he changes what they do.

LS: Oh, sure, a lot! [Laughs] It's why I want to be free and make everything myself because Manfred is very strong and he have big power so he can say play more like this and that and he put lots of reverb in, and at the end you say, "My God, who is this? It's not me anymore." But with me, it's very clear. I do what I want because he trusts me. I never did a bad record for him. When I make a record for him, I work very hard. I am very serious and we rehearse a lot. I compose, it's a very special project, it's not just an improv with guests.

Cadence: Do you record in an ECM arranged studio?

LS: It depends, I choose the studio and where I want to do it, and he pays for it.

Cadence: What other ECM artists have this type of arrangement with Manfred Eicher?

LS: Just Carla Bley, but it's a different deal because she has her own production and special things. Manfred likes to produce, which I understand, he is the owner, perhaps one day I will ask him to come and produce. I would like to produce something with him because now we have a long story together, more than 20 years, and I am not afraid.

Cadence: Since you have the rare ability to record when you want to, how do you know when it's time to make a new recording?

LS: I need to have played like 10 concerts. The music is not perfect but we can do it. The problem is that when you make a record, and after you make other concerts, you say, 'Oh, it's much better now.' It's always the same story - 'Shit, it's really much better now!' We really build the music on stage.

Cadence: One of the compositions on *L'imparfait* is "Dialogue with a Dream." It's very compelling with its repeating, simple melody that's broken up by primitive sounding drum solos. What does this piece represent to you?

LS: I try to be modern. [Laughs] When you play clarinet, you make lots of notes

from the bottom to the top and I try to make a composition completely opposite of this – very linear. Because sometimes I am tired to hear so many notes and phrases. I like to compose something very simple, almost stupid, but I like to do this. The name of the song doesn't mean anything specific, it's just that I find the title nice, beautiful. Dialogue with the dreams is a nice idea, to speak with your dream, but there is no relation with the music.

Cadence: The title *L'imparfait des Langues* apparently is a play on words in French and translates to imperfect languages. What's the significance of that title?

LS: *L'imparfait* means 2 different things in French – it means past or not perfect. There is an ambiguity that doesn't really translate to English. If you say not perfect language, it's only one sense of the title.

Cadence: What do you mean by that title?

LS: I mean that I like what is not perfect. When you speak, for example, like we do now, I speak not perfect English, but it works, we can talk. All the languages, there is no perfect language because there is always something you can't say in it. Languages don't always translate. Even feelings can't always be translated. I like this idea and *L'imparfait* is also about the past – what was the language at the beginning? It refers to what's happened before. It's more of a poetic idea than a precise sense.

Cadence: Your latest release is *Sources* (ECM, 2012) with your newly formed Atlas Trio. This trio with electric guitar and keyboards is a new formula for you. You touched on this earlier but what are you doing with the Atlas Trio that you've never done in the past?

LS: The main thing is not the instruments but these two musicians. They never play together before but I was sure if I put them together it would make something very original and it would work because they are rhythmic musicians. When we play together, you don't think that the bass or drums are missing, they organize something together and sometimes you don't know if it's guitar or piano or keyboards that are playing. It's completely unique, it's one. When we rehearsed, the first thing was to put the piano and guitar together and once we find out how they play together, I find what I will play but this is the foundation of the group.

Cadence: The pieces on *Sources* are very varied, as all your work tends to be. Each song creates a new mood, a different feel. There are colors of North African, Middle Eastern and Mediterranean influences there. How do you put a project together that's so varied yet keep it cohesive?

LS: Because it's me, it's my music only. You can hear some influences but I've been making music for 40 years. I am not pretentious but I can say it's my music, it's not Jazz, it's not classical, it's my music. Even if you think there's different types of music, the people who know my work can recognize my music immediately. The sound is the same, it is not a patchwork.

Cadence: In addition to playing and composing, you're also a talented photographer which you also talked about earlier. Your cover photo for *Sources* is a black and white image of children and adults holding hands against a backdrop of bright light coming from, perhaps, a bonfire. How does this image relate to the recording?

LS: The music can be happy sometimes, it's just like the children's dance. What I like is when you are at a playground and you see all the children and how they organize the games, it's like a ballad. The music is like this for me.

Cadence: Are you matching the photo to the recording when you pick covers for your record?

LS: Yeah, I propose different photos to Manfred, perhaps 5-6 photos, and he picks one.

Cadence: There are a few other recording covers of yours that deserve mention. Your first recording *Clarinettes* (IDA, 1985) features a man suckling a woman's bare breast. What's the story behind that?

LS: Oh, yeah, it's a photo by Guy Lequerrec. He's a very famous French photographer from Magnum agency who I've known for many years. He's a specialist of Jazz photos. He took this photo on a special night in a Paris nightclub in the '80s, and it's not a girl, it's a man, a very famous transvestite.

Cadence: I'll have to go back and look at that closer. *Clarinettes* is also interesting in that it's primarily a solo clarinet release. That seems risky for a young artist's first recording.

LS: I did that because I was not sure that I was able to compose because before this I always worked with a collective and I was not a composer. I waited 12 years to record under my name, I didn't know if I could do something by myself and needed to find out. That's why I did this record solo with overdub. Many people thought I was only a free Jazz player so at that time I had to prove that I could play something different, that I could be something more than only a free Jazz player. I like melody, I need melody, it's part of my life, and I would like to make CDs of all the music I like. After this recording I decided to make my first group and this CD helped me a lot to make the promotion of this group because now people weren't afraid that my band would be free Jazz. At that time in France, free Jazz was like a devil.

Cadence: Your recording *Rouge* (ECM, 1992) has a most striking photo of a horse's head turned sideways, its eye staring wide-open, straight ahead, ridden by a man wearing a ski mask. What's the story behind the photo?

LS: It's also a photo by Guy Lequerrec. He reported on North American Indians on the way of Sitting Bull. It was the Indian's last trip of Sitting Bull before he died.

Cadence: In the past, you've said that nostalgia is a "beautiful prison." What did you mean by that?

LS: Nostalgia is very dangerous because everybody likes nostalgia and it's charming, but it's very easy to fall into nostalgia and if you begin to fall into it, it's like a beautiful jail. You become a baby again. I like this but if you start to deal with this...because it's perfect you don't have to take some risks to make something new and to go into the unknown world.

Cadence: How does life influence music? How does one's past come blown out of the bell of a clarinet?

LS: No, not at all. Usually you think that the biography of a musician can explain his music, but I think many times that's wrong. When you compose or create, for example, you need to have a lot of energy and if you feel sad or depressive, you can do nothing. Sometimes we explain the music of Shubert

[to be a certain way] because Shubert felt very bad so he composed very sad songs, but I think that that's not true because even to compose a sad song, you have to be really positive. To create, you need to be strong and healthy. For me, there is no connection between private life and music. You cannot find in my music what is happening in my life. Even on stage, there are no doors to come in. If I feel sad, I don't compose, and to play a very sad song, I need to be really positive and not depressive.

Cadence: The last questions are from other musicians. Let's start with Francois Tusques since he's right here.

Francois Tusques (piano) – "You play many different forms of music but I am sure that you prefer one kind of music."

LS: As a composer and musician, what I prefer is to make my group, but as an improviser, what I prefer is to play completely free, but I need them both. I like to just play and I can improvise everywhere. I like very much to build a group and to compose and to rehearse and to think about everything about music. I like to control everything perfect but I know that the best is when we lose the control. This is the big paradox. You want to control everything but the best comes when you lose everything.

Francois Tusques: I agree, the best I play is when I don't know what I play.

[Laughs] When I played in the band of Sunny Murray, a long time ago, if you would ask me what I played, I don't know! [Laughs] In fact, I think the key to playing music is to resolve a contradiction between the two worlds. It's about what you know, what you don't know, about what you want to do and not do, about what you hate and what you like.

LS: Yes, it's a big compromise always. When we speak about compromise, especially in France, it's always a negative, but I think that compromise is not negative. You are obliged to make a compromise every time. Sometimes artists say that they never compromise but you compromise if you play an instrument or when you have a physical problem, such as an injured finger. In the beginning, it's with your instrument and your body. This is the first compromise. Some guys can play very fast and others can't because they are not of the same physiology. The next compromise is with the musicians that you play with who are not able to play what you are able to play. Also, when you compose, you would like to compose beautiful, big things, but in the end, it's only 4 bars because you cannot do more. Every time it is a compromise, and you learn with time how to deal with yourself, your body, your culture and with others.

Cadence: That leads into the next question which is the most difficult one to ask of you, it's very blunt.

LS: Oh, my God.

Fred Van Hove (piano) said - "You are a brilliant musician and improviser, why should you piss near the pot sometimes? Louis, I love you." He clarified this question with, "Sometimes it seems you'd rather please the people instead of making the best music."

LS: I see, this is hitting at making more commercial music. I know what he means. For me, it's important to play songs or melodies because it is from my roots. When I was a child, I hear every day, music for dance because my

parents loved lots what we call in French, musette, and I know all the songs of French musette. I heard a lot of music from musicals and Broadway shows as a child. I know very much all this old music, it's in my blood, and I need rhythm and melodies. I can listen to Pierre Boulez and accordion players. I need both, and I like to make music with both, so I will not be happy to only play radically improvised music. And I am French, he's Flemish, we don't have exactly the same concept of art. I think Flemish and English people are more radical in their choices than Michel Portal and me. You know, in France, we have a lot of musicians who like to play totally improvised music but also need to play pop music. It's not to be commercial for money, it's because in France, we are like this and we like to have all these kinds of things. I can say 100 names of musicians in France who are like me. I am not alone. For musicians like Fred Van Hove, they don't understand this, they say, "What is this shit that you play?" I think that's what he wants to say, and I understand, but I am sorry that I cannot be so radical because I have a lot of pleasure to play this.

Francois Tusques: You know Albert Ayler only played songs, it's free music but it's still songs.

LS: There are many musicians who play different music but not under their names. Barry Guy plays very radical improvised music but he also plays completely baroque music very straight and nobody makes to him a problem. He's not doing it under his name, but when I make music, it is always under my name, I don't separate. Michel Portal likes to play classical music and it's OK, but me, I don't like to play classical music. It's always my music, I have no defense. The traditional Jazz people say, "Oh, he plays free," and the traditional Jazz festivals don't program me because it's too much for them and the free musicians and festivals say, "Oh, no, he's too [traditional]," and I am always in-between two chairs, but I am now 60 years old so it is too late to be on one side or the other. I just have to work to make this evident but the public doesn't have a problem with this. The people who have the problem only worship at one church. In France, I sometimes have problems with musicians who only want one type of music but I never have problems with American musicians. I've never met an American Jazz musician who say to me, "What you play is not Jazz." Never! The last time I spoke with Joe Lovano he told me it was so nice that I had my own songs. In France, people like to make borders between this and that, but it's different in America.

Courtney Pine (clarinet, sax) said - "Louis I hope you are well and I have been listening keenly to all your excellent inspirational recordings since we met and hope to share the concert arena with you again soon. My question is what is European Jazz?"

LS: European Jazz is just Jazz played by Europeans. [Laughter by Tusques] There is not more than this because I cannot, when I hear a CD without knowing who it is, say that this is Dutch or American. I don't think there is European Jazz. I think there's Jazz, and Jazz today is played all over the world. There is just a difference with black American stories, there is a special sound that sometimes you can recognize. Sometimes I hear music from New York and it sounds European. I'm not sure that I can speak about European Jazz today, I can just speak about France. In France today, there is a lot of young musicians,

very good, everywhere, and there is a lot of different projects – rock and folk - that they mix more creatively than in Germany and Italy for the moment because, and now it's almost over, for many years, since '82, we had money from the government to subsidize the music. So for 30 years, musicians, and it wasn't just for creative music artists, had money to live and create. It was very important. Now there is 25-30 percent less money in all of Europe for art and culture. But in '81, in France, we had this chance due to a political decision when the Left government got the power and it's very important for the story of art in France.

Francois Tusques: I think it's a bad political idea to define or fight for the concept of European Jazz. Jazz came from the black community, but to say Europeans don't share those roots and have nothing to do with this past is something I don't like.

LS: I agree.

Courtney Pine also asked - "What mouthpiece and reed do you use, do you still practice long tones on the bass clarinet, and why do you play a Selmer?"

LS: I still practice quite regularly. I need and like to practice because it's like yoga for me. I use a classical Selmer mouthpiece. I play Selmer because it's exactly the instrument built for me. It's exactly what I need and I have a very beautiful relationship with the Selmer family. Selmer is not only a factory, it's an idea of the music and they are very generous with musicians. They really help and like musicians. You know, the Left put a law in France that you had to work 35 hours a week and got paid 40 hours and Selmer was the first factory to do this. Also, Selmer gives me all the instruments free! My reed is a 2.5 Vandoren and I still practice long tones.

Ab Baars (clarinet) asked - "Are you interested in chaos?"

LS: Yes, because chaos is like anarchy, it's not negative, it's a positive word. It looks like not organized things, but in fact, it's really organized. It's like children running around in a playground, [there is a sense of balance there]. For me, chaos is a perfect concept, it is perfect.

Hans Koch (saxophone) said - "I met Louis in Berlin with Cecil Taylor and afterwards I organized some concerts with him in Switzerland and Germany. He was at that time a very important bass clarinet player and I learned a lot from him. He was very open-minded and a great musician. Once on tour he told me it was his dream to own a Ferrari or a Maserati. I'd like to know if he can afford one yet?"

LS: Yeah, but only a toy! [Laughs] Sometimes I dreamed that I had a Ferrari but there was always a problem, there was always something broke or it didn't work. It's finished today, I don't have that dream anymore because I am not a fan of cars and I never had a beautiful car. I don't know why during that time I wanted to have a Ferrari. It's completely stupid but I think it's because a Ferrari goes fast and it's something to do with that. When you compose, you have to go fast because if it doesn't happen immediately, it does not happen never. When you improvise, your mind also has to go fast.

Gianluigi Trovesi (saxophone) said - "They asked me to ask you a question, only one! It's a little strange because if I have one question it's 'how are you?' But I can add another one. If we imagine you as a wonderful clarinetist of the

second half of the 19th century, with which composer of that time would you want or wish to collaborate with? Big hug, ciao!?

LS: For me, it would be Olivier Messiaen. There is a perfect piece by him, "Quartet for the End of Time," written when he was captured as a French soldier during the German invasion of 1940. When I hear this music, there is absolutely all the things I love in music, it is perfect. But I am not strong enough to work with this kind of master, you know, but if it's a dream, it could be a dream.

Cadence: Any final comments?

LS: My God, no. I don't want to have any final comments because I have nothing more in my mind, I am completely empty, exhausted. I can just say that what is important is pleasure and yesterday I had a lot of pleasure on stage. Yesterday, I wasn't supposed to play, my body hurt me a lot. I was very bad physically but it was fun. This is the reason why we travel 7 hours to play for 1 hour. You have this kind of pleasure which you cannot have if you don't do this. We work for these short moments, it's a balance.



Photo Credit: © Ken Weiss



Interview with Eric Stach

*Conducted by
Bernie Koenig
and Richard
Moule*

*Transcribed by
Bernie Koenig*

Cadence: Let's start with some background. Where and when were you born?

Eric: I was born in 1940 in Kitchener Ontario Canada. My father was a furniture maker, but later, for health reasons he had to leave factory work, so he bought farmland in the Holland Marsh. I worked on the farm in summers while going to school in the winter.

I am one of four sons. At age 8 we were each given a cornet and our father taught us how to play them how to play German religious hymns. 3 of the 4 boys gave concerts in churches father founded from 30s through 70s. My parents came from a poor farming area in Silesia and they did not have much. I suspect my father was a frustrated musician. As we grew up my brothers and I played in various church bands. These were very strict with a young conductor.

Later I played in the Kitchener junior boy's band and later in the senior men's band. I went on to study trumpet at the Kitchener conservatory with George Ziegler for about 4 years. He thought I showed some promise as a trumpet player, but I had poor embouchure and couldn't play trumpet for more than half an hour at a time. So I gave up the trumpet in high school where I was given a clarinet in first year and a saxophone in second year. All through high school I played Dixieland and show pieces, all that corny stuff. But I loved playing.

Cadence Why did you end up playing alto sax? Can you remember when it became your instrument?

Eric: I can't remember. It was just handed to me. The girls were given flutes and I was given a clarinet. In all honesty I can't remember why I ended up wit sax but it probably was due to the frustration I had with the trumpet. It would be nice to think your life is circumscribed and laid out but I really can't

remember why the sax became my instrument.

I still played clarinet in dance bands where you have to double. But I really can't remember why the sax became my instrument. I needed to use a different Cadence the big bands like Benny Goodman and Artie Shaw so I heard a lot of clarinet.

Cadence What was your first sax?

Eric: My first sax was a Conn alto student model. Later in Life players would always boast about their horns and if you didn't have a Selmer, you weren't really professional. But I loved the sound of the Conn In Fact I owned and then sold 2 Selmer 1960 made Altos and bought a student model Conn because I liked it's joyful sound. It reminded me of Cannonball Adderley's bright, joyful sound.

Cadence Did you know when you graduated High School that music was going to be in your future?

Eric: I didn't have the slightest idea that I would pursue music. In grade 12 I started playing in dance bands. My brother, who was a trumpet player, had a band called The Blue Baron Combo and he did dance jobs in Legion halls, banquet halls weddings, that sort of thing, so I started playing with him. Then I got into ten and twelve piece orchestras. Trad Bennett was a drummer in Kitchener who later had a music store where he sold mostly keyboard stuff. He had the biggest band in town and hired the best musicians in town. I played in the band with a sax player named Jim Bunch who had a sound like Paul Desmond and could play at a hundred miles an hour with that soft tone.

After high school I went to the University of Waterloo where I did three general years and in my fourth year I did an honors program in history. So now I am into modern European history. And then I did a master's degree. So starting about grade 12 from about 1959 through about 1966 when I was in university I played almost every Friday and Saturday night in either small combos or large orchestras. I was making good spending money. Most of my friends would drink at this hotel in Waterloo---I forget the name---it was the university joint. Downstairs there was a little room so if you couldn't afford much you go there to drink beer. But since I had that extra money I could drink hard liquor upstairs with the theatre people.

Cadence What kind of music were you playing?

Eric: Do you remember the combo books? The pop combos. We played tunes like Call me Darling, East of the Sun, Music Goes Round and Round, Pennies From Heaven---the pop standards of the day. When the Twist came out we had to play that.

Cadence At this time you hadn't embraced bebop or hard bop---the sounds of Charlie Parker or Miles Davis?

Eric: Not really. By grade 13, first and second year university I was playing in the larger orchestras, there was Jim Bunch and a trumpet player Brian Ballston and they were listening to Coltrane, Monk, Mingus, Charlie Parker, and all that stuff. We would drive to Sauble Beach on Lake Huron on the weekends and listen to that sort of thing. That was my introduction to that kind of thing. So I would say in about grade 13 I started getting into that 60s jazz.

Cadence What was your reaction?

Eric: As soon as I heard that, I knew that is where I wanted to be musically. It hit me right over the head. I totally loved that stuff.

Cadence What was it about that music that made you want to embrace it?

Eric: When I was doing all the dance band stuff, the music seemed so corny, just old swing stuff.

Cadence Was this like a eureka moment? Was it the freedom, the improvisation, the interplay between the musicians, the time signatures, the arrangements?

Eric: Well you know all that Miles Davis and Coltrane stuff that came out then had that really cool bop feeling to it—I just really liked it. The improvisation was terrific. But it was still mostly all time playing, 2/4, 4/4.

Cadence Was Coltrane one of the saxophonists you were influenced by?

Eric: I think I was the least influenced by Coltrane. He became so popular that it bothered me that just about every tenor player in that ten-year period after he came out. So you had every third and fourth rate Coltrane copyists, and I knew I never wanted to sound like that. And Sonny Rollins who was very different—I never liked him. Then I found the early Archie Shepp playing, when he was playing free, early Pharaoh Sanders stuff—I felt that is where I wanted to go.

Cadence What was it about those records---was it that they were still structured but had energy, or was it the sound that you heard?

Eric: Archie Shepp had a fantastic sound on tenor. I think conceptually this music was going somewhere I had never heard before. It was completely new and revolutionary to me, but it hit home so I knew that is how I wanted to play. Time playing was still important and free players still relied on it to a degree, but it was in the late sixties that the playing got freer, with less reliance on time. Then the playing also got less melodic. Early improvisation was melodic oriented but in the late sixties it became more chordal.

Cadence You stated that when you first started playing saxophone, it was the alto. If you did not want to reflect Coltrane's influence, were you influenced by Ornette Coleman?

Eric: I would say that Ornette Coleman was the major influence. But there were many others: saxophone players include Dewey Redman, Jimmy Lyons, who is probably my favorite player, especially when he was doing all that work with Cecil Taylor, Archie Shepp, Joe Henderson, Marshall Allen, Dave Liebman, Sam Rivers, Charlie Rouse, Roscoe Mitchell, Joseph Jarman, Oliver Lake, Hamiett Bluiett, David Murray, Julius Hemphill, Pharaoh Sanders, Gary Bartz, especially the early stuff, later players like Greg Osbey and David Ware. I have Eric Dolphy on my list. I love his playing but I never tried to play like him. I don't think anybody can play like him. Then there are trumpet players like Lester Bowie, John Faddis, trombonist Grachan Moncur III. Guitar player Sonny Sharrock, that wild, screaming guitar playing that was just pure emotion.

Cadence Do you think there is a common thread among all those players that appeal to you — some unifying theme about how they play in terms of how they influenced you?

Eric: Yes, I like the purity of sound they all have. I just like players that went beyond anything I had heard before. You know, like Don Pullen, in that Cecil Taylor style, but hardly anybody was playing like Pullen. Then on violin there was Leroy Jenkins. He was plying further out than anybody else. I like Stuff Smith, but when you hear Jenkins, you know he is going somewhere completely different.

And all these players have tremendous energy and I think I was really taken by the emotional energy: the fire and brimstone in their playing.

Cadence All these players are full-bodied expressive players. They are Capable of subtlety and nuance but are not introverts. It sounds like you are picking people who stand out from the crowd.

Eric: Yeah, for example in drummers I like Sunny Murray a lot, that driving energy and intensity, virtually non-stop.

Cadence Murray was probably the first true free drummer. When he played with Cecil, he tried to follow along in a time keeping manner, even when Cecil would go out of time. But he eventually learned just to accompany.

Eric: Yes, and Jimmy Lyons was essentially a self-taught musician and it all came out of him emotionally and intuitively.

Cadence Those two words, intuition and emotion: Would you be able to wrap all these influences around these two words?

Eric: Yes, I go for musicians who are highly intuitive, but there are exceptions such as Jimmy Guiffre. There was a purity of sound, especially in those trios with Steve Swallow and Paul Bley.

Cadence So it is intuition, emotion, and a purity of sound?

Eric: Yes.

Cadence Okay, now let's go back to your master's degree. You were on the road to bigger and better employment opportunities. Where did that take you?

Eric: That took me to teacher's college in London Ontario and I thought I was going to be a high school history teacher and I thought I was going to love it and after one month of teacher's college I thought they treated everyone like children, everything was organized, you had to analyze poems in a specific way, everything was so organized, so I was one of the first dropouts. One of my high school teachers from Kitchener, John Smallbridge, ended up being the head of the English dept. at Althouse College. He was the first guy I went to, and said, "John, I am out of here." He just laughed, because he is a pretty easy going guy. I am still in touch with him. He lives here in London. He is 84 years old. He is still putting out books of poetry. He is a real beautiful person.

He introduced us to classical music in high school. He would play classical records in English class.

Cadence Let's back up a bit. You were listening to Polish polkas and German Lieder, German church music, big band music, European classical music, and jazz. Do you think your sound is a composite of all of those things?

Eric: I think it is a rejection of most of it. I remember when I was in grade thirteen, I went to Chicago with my brother and his wife and my mom and dad, and I remember going to all these polka clubs, and they really tore it up. I was completely overwhelmed. The tenor sax players were doing all that trilly stuff and the loops. I really liked that. I thought it was fantastic. And I remember the jazz at that time was mostly Dixieland stuff and mostly white players. I was surprised. The music didn't have the soulful stuff that the Afro-American players had.

Cadence You drop out of teacher's college. Where do you end up?

Eric: I dropped out of teacher's college and went to the registrar's office and the registrar there was a Dr. Watson, I think he was a science guy. I heard there was an opening. He said to look around the office. There were mostly women working there. He said he needed more men so he hired me. So I worked in admissions for one year. I replied to inquiries regarding what courses do I need. I went around to high schools all over the province where I represented Western on these academic nights where we would introduce universities to parents.

After a year, Dr. Watson asked me how would I like to go to Switzerland. One of his students ended up as the principal of Neuchatel Junior College, so I went to Neuchatel where I was director of academic studies for almost a year. I didn't get along with the principal and I

resigned about a month before the end of term. I went to Paris, walked around there for a couple of weeks and then came back to London, Ontario, where I got a job at the Ford Motor Company at its assembly plant in personnel and newspaper editing. I got a promotion about a year later and started to discuss my twenty-year future with Ford. They really streamline you. It was too structured for me so I quit about a month after my first promotion.

So now I am thirty years old with a masters degree and I had about three jobs, and pretty good ones at that, so now I decided I wanted to play free improvisation music.

I had been playing at a local hotel (The York) for about the last five years once or twice a week and this was when I first the Nihilist Spasm Band. When I heard those guys play—and none of them would call themselves musicians and would get insulted if you called them musicians—it was incredible. It was absurd to me. I couldn't believe people could make the kinds of sounds they did and get away with it and that people liked it. But by the same time some people were horrified by it and would walk out.

That was when I realized that the potential to do anything creatively is within your own possibility. So they taught me the world is your limit. So free playing allowed me the possibility of doing anything, which also exiled me from the mainstream jazz community in London.

I have been in London for forty-five years and to this day the London Jazz Society has not invited me to do anything with them and they are still bringing in Dixieland bands from Toronto. I found that most jazz societies, wherever I go, in different countries and across Canada, tend to be the most reactionary musical societies there are, next to the conservatories of music.

I always thought jazz should be free, creative and liberating and I was astonished by the status quo in all these institutions. And the jazz festivals all seemed so middle of the road with mundane playing and clichés galore.

Cadence Now take us back to your first encounter with the Nihilist Spasm Band. How did you hear about them and how did they influence you?

Eric: I first discovered the York Hotel when I dropped out of teacher's college and had a lot of free time so I would wander the streets and I happened to be walking past the York when I heard some jazz, so I went in. Rob bell was on drums, Peter Denney on vibes and bass saxophone, and a pianist and acoustic bass player, so I talked to Rob and asked him if I could sit in the following week, which I did. And I did that for five years.

But when I walked in I also realized that the York was the artistic and Bohemian scene in London. Artists like Greg Curnoe, Murray Favro, John Boyle, the Rabinowitz brothers who were sculptors, lots of writers went in there. The place was full of people like that, and, of course, beautiful women. It was a crazy scene.

The Spasm Band: I realize people were turned off by them, but I was exhilarated by them. They made me realize the world is the possibilities you allow for yourself. After hearing them I could never play in Dixieland bands, boy's choirs, play Polkas ever again, and I think in the last forty years I may have played a few standards when I was out on the road doing solo concerts, but I really haven't played any standards in forty years.

Cadence Let's pick upon that. You have quit Ford. You have made that cataclysmic decision you have to do something with your life and that is to be a free improvising jazz musician. Was this a fearful decision? What was your state of mind?

Eric: I was anxious. I had always worked hard, I worked construction in college, I worked on my father's farm, so I didn't want to do hard labor any more. I knew I didn't want to be a teacher anymore. I spent several anxious months wondering what I was going to do, and I settled on music.

I had a series of bands, starting with the London Experimental Jazz Quartet, about 1970 and in about 1976 I changed the name to the Eric Stach Art Ensemble, and in the early 80s I changed to Free Music Unit, which I still use.

I toured for about fifteen years on the circuit that people like Bill Smith and David Lee were playing in like small galleries, libraries, cultural places and universities. Not so much in bars, and I ran into physical abuse in places like that.

Cadence What was that life like? Was it exhilarating, was it anxious, was it frustrating?

Eric: It was exhilarating and frustrating because I would say in the fifteen years I toured the best year I made \$6000 and in 1984 when I met my wife Catherine Morrissey, I had 1973 V8 Oldsmobile. I couldn't afford to put gas in the tank, I couldn't afford insurance, my license plate had expired and I was writing all my friends asking them for stamps so I could do mail out brochures looking for work. I didn't want to ask for money.

I lived in this tiny little cottage near the railroad tracks. I was on welfare. I started playing in 1970 and in 1984 this was the position I found myself in. Pretty bottomed out financially and I was trying to make a living doing carpentry and construction. I took a furniture-

making course—maybe that is my father's heritage coming through. I sub taught in the school system, the Catholic school system and I taught English as a Second Language. But I could only get away with that for so long because unions started organizing and you had to have teaching degrees and you needed a language certificate. So today I couldn't do any of that.

When my wife and I moved to Sarasota, Florida in 1996 I had a hard time convincing the school board I was qualified, because the only Canadian university they recognized was McGill. So I had a hard time convincing them that the University of Waterloo was a highly recognized school. The only reason I finally got to teach was because I had started a Ph.D. program in history at the University of California in Riverside, in about 1969. So they thought that if I could get into a Ph.D. program in an American university, I was qualified to substitute teach.

Cadence First, what brought you to California, and then, why Florida? What brought you there?

Eric: Before I had completely committed myself to music, still thought about an academic career so I applied to all kinds of places for a Ph.D. program in history and I was accepted at Riverside. When I went there my father disowned me because he wanted me here in Ontario and he would have financed it. I only had a few thousand dollars and thought I could apply for some kind of fellowship, but I found out foreign students were not eligible for any of that, so my money was running out and I started to have reservations as to whether the academic life was the way I wanted to go. So I quickly dropped out of my history class, and started sitting in on philosophy classes for about a month and then just took off and eventually ended up back in London. Now back to Florida.

After I met Catherine, we bought a house, and fixed up some other houses, but I was in my 50s and needed a real change in my life. It also fit in my desire to play the kind of music I played. You are always looking for new stuff, new parameters. You want to go different paths. When I go driving in the country, or when I drive anywhere, I rarely take the same path. I come home differently. That is my nature. I am supposedly Sagittarian and wanderlust is in my nature, but I don't pay any attention to that.

Cadence While in Florida you the opportunity to play with Peter Kowald. How did that come about?

Eric: When I got to Sarasota I immediately started looking for other musicians to play with. I had some brochures left over from Canada outlining my background. So within about a fifteen-mile range around Sarasota I put stuff up everywhere. David Manson, who was

a trombone professor at St Petersburg Community College saw a brochure and called me and asked if I wanted to do a concert with Sam Rivers in St. Pete. By that time I had been in Sarasota for about a year and couldn't find anybody who wanted to play free form. Sarasota was a like a New York South, a highly cultured place, all kinds of classical musicians, writers, artists of all kinds, but the musicians were totally mainstream. I approached the Sarasota Jazz Society about playing there and the guy said they would stone him to death if he brought in free form. So I decided to sell my horns out of frustration. So when Manson called I had to turn him down because I didn't have my horns.

Shortly thereafter I realized I couldn't live without my horns, so I bought a new alto and soprano and started practicing again. David Manson called me up again asked if I would like to do a concert with Peter Kowald who doing a tour called "Live in America." He was working off the top of his head too. He just came over to America, rented a great big old station wagon. So I got to play with him in a beautiful new art gallery in Largo, Florida. As soon as I saw him it was if we had known each other for a million years. We just bonded. Before we started playing, he to follow him. So we went to the front bar where he ordered a double scotch for both of us and then did the concert. The first thing he did was a forty-minute bass solo and then I did a sixteen-minute duo with Peter. Then we played with the local players: David Manson on trombone, Jim Stewart on drums. This was the group I played with regularly, with the addition of Rick Adams on bass.

Cadence Okay, that is your history. What brought you back to London?

Eric: After five years my wife's visa was about to run out and she was having a problem with her boss at the library where was working in Sarasota, so we had to think about coming home. At the last minute Catherine was offered a job at the Library in St. Petersburg, but they took back the offer when they realized they would have to pay for her getting her visa extended. So we thought about coming home. I had been looking for a home in St. Petersburg. The musicians there were great. I could have stayed there, but we had to come home.

When we arrived in London, Ron Benner, a local painter put us up in his studio while we looked for a house. That was in 2001. I didn't play publicly until 2003 or 2004. I played mainly I the house with Herb Bailey on trombone and Steven Reick on synthesizer. The band was called Inside Out, and we did all these recordings and put out a couple of CDs. Then I did a series after hours at a restaurant downtown.

Cadence So now you have this house with the studio behind it. You practice there, you have visual art shows, and you have performance

series open to the public. This has become a kind of focal point, or salon, for the arts scene in London. And each public series has different people, and is structured differently. So let's start with that.

Eric: I discovered this house while looking for a house for an artist friend. I told Catherine there is this interesting house with a big old auto body shop in the back. As soon as she saw it she loved it. I didn't want to buy it because of the expense, but Catherine persisted, so we bought it and \$100,000 later we had converted this old falling apart body shop into a pristine art studio, art gallery, and performance space with beautiful acoustics, twelve foot ceiling and black drapes floor to ceiling. So this is after thirty-five, forty years of being kicked out of bars because people couldn't stand my free form playing. The worst example is when I was playing at a pizza place in town, they kept the televisions on during a hockey game while I was playing.

So finally I had my own concert venue and I could do anything I want. And Catherine is a landscape painter so now she had her own studio. We are both involved in the arts. I was on the board of a local art gallery and started the Embassy Cultural house with Ron Benner and Jamelie Hassan.

Over the years I had played with hundreds of different musicians. Now that I had my own place, I started out small, with a few local players. One year I brought in musicians from Toronto, Kitchener and Stratford who were involved in the free music scene.

Every year I try to keep it fresh, so every year I look for a different way of approaching it and a different way of incorporating more and different musicians in different combinations, so I even had as many as two or three different bands playing on one night.

And every time I have a public series there always a show of paintings by a local artist on the walls.

Cadence Do you find the need to change as a form of stimulus, otherwise you would fall back on old patterns?

Eric: Oh yeah. I have to have things fresh all the time. And I love playing with musicians I have never seen or heard of before because I like the not knowing how to react—the fact that I have to react completely spontaneously, completely differently to each musician I meet. That is really important because I don't like to get comfortable with music. It is like being married. You get too comfortable and you start taking things for granted.

Cadence To follow up, I have noticed that you play differently when you play with different people.

Eric: The other thing is that I am always looking for the best players I can find. They don't have to come out of a jazz background like I have. I have played with rock and roll musicians, I have played with

symphony orchestra musicians, as long as they can improvise freely.

Cadence And “free” means different things to different people.

There is rhythmic freedom, harmonic freedom, and various combinations.

Eric: Yeah, so you have to adapt your own approach to be able to relate to what is going on around you in a split second. And I just love that. If I knew what was going to happen thirty seconds from now, I wouldn't play this music. Not knowing, to me, is totally sublime.

Cadence Right. I like to say that free playing is a form of conversation.

Eric: Yes, and even awkward conversations, and anxiety situations can lead to the most interesting conversations. The not knowing, along with the intuition and energy, and strong passionate emotion, hopefully with a little bit of thought is what it is all about.

Cadence Can you list some of your recordings?

Eric: The London Experimental Quartet did The Invisible Roots album in 1974. A Japanese company called Shout! Productions has reissued it as a CD and as a download and are talking about also issuing it on Vinyl. In 1975 I did a session and did 2 master tapes. About a year after that I went to the CBC. They bought one and it came out as Fruit From Another Garden.

To add a bit about the Experimental Quartet, we toured Scandinavia in 1974. There were a lot of American musicians there. In Oslo, I phoned Jan Gabarek and within a couple of hours we were having coffee together. John Tchicai came and sat in with us. In Oslo I met Kenny Drew.

Cadence More recent recordings?

Eric: Yes, just about everything I have done here has been recorded. There is also a 3 DVD set we put together, documenting the series here. If anyone is interested they can get in touch with me

Cadence And what does the future hold?

Eric: After a hip replacement---my body parts are becoming artificial, I will continue to play here, and have public series, but with fewer outside people.

Cadence: Thank you.



Backstage with Patricia Kaas "Kaas Chante Piaf"

*Interview and
transcription
by Karl Stober*

French vocalist Edith Piaf once stated, "Singing is a way of escaping. It's another world. I'm no longer on earth."

Many epic tales have been inked about Ms. Piaf concerning her trials and tribulations however one constant has always been her gift of vocalizing, the true passion of her life. Her name alone "Piaf", meaning little sparrow, brings chills to those who respect the virtuosity of music and the essence of jazz fluid psyche. As with most artistic icons, one must follow a similar journey, sooner or later, which brings me to the diabolically seductive and the evocative styling of Ms. Patricia Kaas. Her alluring purr is unlike any other entertainer in recent memory, with a vibrancy that would shake the most sturdy of tectonic plates. This is demonstrated in full intensity by her current spin Kaas Chante Piaf, adorned by her emotional and highly electric performance on her world tour of the same name, Kaas Chante Piaf. Only Ms. Patricia Kaas could entice an audience with such a theatrically emotional performance as one will witness as Ms. Piaf's life falls from Ms. Kaas's vocal prowess throughout the performance. A performance one must not neglect!

Ms. Kaas is not just another entertainer gracing random stages across the globe; she is an installation of intensity as her notes are vying for their fair share of her seductive affection. Her onstage presence is naturally intoxicating but more than that, Ms. Kaas is, on this tour, S. Kaas with a hint of Piaf!

Throughout Ms. Kaas's lush, albeit private, career she has catapulted over numerous barriers. Whether emotional or otherwise, she has endured a celebrated career with audiences, embracing each of her numerous performances as they covet her perfectly calibrated choreographies and slyly seductive vocals thus becoming her nations cherished chanteuse. Since her virgin spin in 1988 Mademoiselle chante... that was preceded by the hit singles "Mademoiselle chante le blues" and "D'Allemagne", her journey has been explosively influential to all who scrutinize her career.

What is refreshing about Ms. Kaas is she is her own entertainer. Not wanting to become a replica of anyone artist. Even with the Kaas Chante Piaf tour, Ms. Kaas is herself in every aspect of the performance and soul. Not aspiring to evolve into a new age Edith Piaf but telling a story through her talent, emotions and expressions on stage.

Patricia Kaas is a renaissance entertainer. Singing her way, telling her own stories, delivering her own message through a highly calibrated regime of professionalism. This is a unique individual, both on stage and off, as you will discover during our time together. Ms. Kaas is classic energy void of synthetic standards. Her

opinions as like her talent are far above the industry norm. Above all, she is a study in sophisticated seduction coated in classic attractiveness both internally and externally; this concept one will too encounter as one goes backstage with Patricia Kaas...

Karl Stober: Bonjour Patricia, Lets start off by how you would describe Patricia Kaas?

Patricia Kaas: I don't know! It's hard to answer this question, because it is difficult to talk about myself. I was born close to the German border. My mom was German, my father was a mineworker, and my dream was to sing and make my family happy. My passion was with singing all my life, and to please my mum because she wanted to see me.

I don't like the word famous - but to be known by people, so I fought for that. When I reached it, she saw it and then she died. I don't forget where I'm coming from, for I learned a lot from my family and now I try, no I don't try. I specifically sing like I talk and I like sometimes to surprise myself, maybe because I'm not completely confident in myself. I am always afraid to be bored in life so in the music I like to try different things. So I do that I always enjoy and maybe learn more. I like to take some risks sometimes, and I love my dog (Laughter).

Karl Stober: It's been noted in many write-ups and on the world tour that you both, in life and in performance, compare very much to Edith Piaf. How do you both compare and differ, in both the areas of life and your art?

Patricia Kaas: When I started to sing, it was a little bit of the French thing, they always try to find somebody to remind me of me. I was very lucky because it was Piaf and Marlene Dietrich. Perhaps Marlene Dietrich because of the white skin, the look, and the low voice. Piaf, it was the emotion. I was very pleased with that because these were two great women! Now that I know a bit more about her because I read more about her, yes, she offered this kind of authenticity and she is popular and maybe that's what links us. She also had difficult moments in her life and this helped me to give an interpretation of her songs. I know this pain... I know this emotion of losing somebody and I don't need to think about it.

What is actually for me important when I started this project of Piaf was simply myself to approach my experience of life, my professional life or private, into her songs to give my emotions, this is what I can say. Of course she is the person. I am lucky - I travel all around the world and everyone knows Piaf, maybe just two or three songs and she has touched people in a way. She is very typical French. I like to be compared to her. I can't complain. I said this, I didn't want to be just a homage from me to her...I didn't want to be a copy. I want to do a show, how you say "now" not just singing her songs that people know, but also songs that I discovered. There's a theatrical part in the show because she was close to Jean Claude Cocteau. It was to show that she's always there, present in the show, but not cliché, like look her photo is there and I'm singing Edith Piaf but really in a new way in the show. There is a projection of the street and also dancers because she loved men. And she is a fine dancer so yes; it was my way of giving her homage. I used her voice in just one phantom marginal way. She is singing the last phrase in the show. It's a lot easier when you see the show.

Karl Stober: You've executed so many CDs and concerts over the past 25 years, what were your high points and then again low points during that voyage?

Patricia Kaas: The high point is in a way, the surprise of life! Even when it's difficult, you learn of life. Everything is very nice. The low point is also the same, because you're giving all your life, to this passion, and when a tour is

finished, you don't know what else you have in your life. How sad! I'm not a sad person. At the same time, I would put them on the same level.

Karl Stober: Very interesting. Now a somewhat political question... I have been doing research for another feature article I'm doing and I'd like to ask you this question because I think you're right in the middle of it. I find that in 30 years as a critic and journalist, that Europeans embrace quality music much more so than Americans. Case in point - Eva Cassidy, jazz, and of course yourself. Give me your thoughts on this. Why do Europeans take hold and romance music much more so than Americans?

Patricia Kaas: I feel that American people are very open to music - different kinds of music. I'm not living in your country so I don't know, but I feel that they're much more open than in other countries.

Karl Stober: Case in point - With Eva Cassidy, whom I'm sure you're familiar with, she came from Washington, D.C, but her music didn't become noticed until after she passed of cancer at the age of 31. She became a huge hit in Europe - France, but it wasn't until afterwards that Americans embraced her music. The same with jazz! Jazz is not as big in the United States now, but it's supposed to be an original American art form. However, in France and Europe it's enthusiastically.

Patricia Kaas: Well, jazz in France was fashionable, but now all the English and American artists are taking a lot of place in France music-wise. No, I think France is much more ... I feel jazz works better in France than in other countries. It's a question of passion. It's a question of.... in France everything coming out of France is better things. I don't know.

Karl Stober: What are your passions in music, life, art, etc.?

Patricia Kaas: I like decorating. I have a flat and I like the decorating the place to reflect the personality of somebody. I like fashion, like a lot of women, but I don't like fashion to be in the way you put the clothes on. It has to be how you mix it in, how you feel...what passion do I have? Actually I do not have so much passion. I give so much to my music life, so that when you're always on the road and when you come back, you like to be at home. Very often my friends say come out, but I don't know. I am interested in a few different things, some design. I don't like to get out too much so I'll stay out of trouble. Music? It depends. I like Amy Winehouse. I also like Janet Cole. Everything in life is an inspiration. Every day when I hear music or see something nice, it gives me inspiration of a choice in the future.

Karl Stober: Now to your tour Kaas Chante Piaf is a magical tribute to the legacy of Edith Piaf and by a future legacy, yourself. What makes Ms. Piaf so special? Romantically, the way she addresses and writes her music and sang her music. How you intertwined it in your performance, and at what point did you feel this was the right tour for you to do?

Patricia Kaas: I felt it was huge. She has this fragility but also this strength. It gave me this idea of a movie - not a movie, but music, not classical, but music in a movie. It always has a certain drama or maturity. For me this was the right way, but then I had to find the right person. I was watching A Single Man from Tom Ford. I heard the music ... for me it was exactly the right dramaturgy and emotion that was something private, something close to her, but she had the fluidity in writing the scores for strings and everything, and this is what I wanted. Of course it was of interest because the music was in place in this project, but it was also made for the stage. In my head, when I knew about this tribute, when I knew I was going to do it - everything, all of the choices I did were about the stage. That's the reason for long intros - in case something happens. And then when we said we would do an album of the songs, I didn't want to take it away. First of all, it sounds great and second

the project was a meeting in a corridor of music for movies. We found it there. Then there was a different part. I had to find my place between Edith Piaf and what Abel Korzeniowski did. At first it was difficult for me. I have to say now on stage I make it better than on the album action because I don't have to think about it anymore. Maybe also because there is more life, because you're in front of the audience! Of course it gives life to the songs, and so everything has a part in choosing the songs. It was not easy to choose the songs because she has over 400 songs. I have to sing some songs that people know, but I also discovered songs like La Belle Hisotire D'Amour. It's one of my favorites. When I'm on stage, I'm just there with some boxes. I give what I can in the voice, and of course wanted also to do a tribute to emotions like sadness, joy, believing in God and the theatrical part, because she was very close friends with Jean Cocteau. She wrote a piece - wrote songs in which I could play a character, so everything was made in my head about the stage. Of course when we're in America I don't have the full stage design, which is fitting because it's not a lot. But you have the perfect sound, the music, and of course I am here. (laughs)

You know it's always frustrating when you're an artist. In Europe you can think it was one good review... Of course Abel Korzeniowski is living in L.A., so I hope he is going to be there.

Karl Stober: Yes. I'm going to be there. So, it will be very interesting to see it in person, bringing me to my next question. I've watched many of your concerts, albeit on the Internet, and I've seen portions of your movies and such and I've seen you perform, and you've always been extremely intense. However, with this production I see a lot more intensity, both in studio and of course on stage. Talk about that if you will.

Patricia Kaas: I started to sing on stage at age eight, so I'm not afraid of it. I remember when I started. I just opened the door! I'm used to it, and for me when I started to record an album of course I was afraid because I didn't know this place. But then, when I had to go on stage I was very happy. I like the contact between the people. I like this sharing thing. I know the people are there to hear. It's like sharing something. For me it's a place where I feel more interesting, where I see myself more pretty. I don't know, you're in front of people who are there to see you and to share time together and I don't want to lose a second by not giving everything. Maybe offering a respect, the respect of people who are organizing their day to come to my show so I have to give all that I have. In my life I never cry, I never shout, I don't feel the need of it. Maybe because I have it on stage, or I hide it behind a melody or an instrument, maybe it's also that...

Karl Stober: That's interesting that you don't cry or shout or get angry in life. So would you say the stage and performing is an outlet for your emotions?

Patricia Kaas: I think so, maybe it's easier to hide.

Karl Stober: Interesting. I can relate to that because I do that in my writing. On one of the headlines I noticed you said you wanted the tribute to Piaf with you to be even-handed.

Patricia Kaas: I just wanted to give the best of Piaf. When you do a tribute to Edith Piaf you could just go on stage and just sing the songs, but that's not my vision of doing a tribute. I wanted to be the best because when I sing my own songs - it is hard to explain in English - I had some ideas like I said before, about the theatrical parts and everything, and I couldn't have an idea and not be - not "perfect", because I don't like the word perfect because I always say perfection after a while is boring. I like people who are a little bit not completely perfect. This gives life to the whole thing. I wanted to be ready

to give the right emotion. The tribute to Edith Piaf is not because it's the 50th anniversary of her death. Why? It wasn't my idea; it was the people whom I work with, my two best friends. They asked me if I would like to do a tribute to Edith Piaf now. They did not ask me ten years ago or five years ago. They found me ready to do it now.

In the last two years I did an autobiography. I never wanted to do it, because for me a good autobiography is not just talking about the countries in which you played. It needed to be about more personal things and I wasn't ready for that. Suddenly in your life you're at an age when maybe you can try. And you don't know what I'm going to give. So I started, and in the end it was therapy for me. It was great for me. It was the success of the book was that the eye that was watching me was much more positive. Then, I also did a movie where I played a mother, and the daughter is killed. I didn't have the confidence to - I was missing confidence in myself. Both projects gave me confidence. To do a project like Kaas Chante Piaf, you need a certain experience of life. Because like I said before, the emotions I don't have to think about because I know it. To find the courage, I like the challenge, but this last thing was also missing - having enough confidence in myself. So, after these two projects, they could feel that I was ready now to do a tribute like that.

Karl Stober: Funny what you say about confidence though, because many of the things I've seen since 1995 of yours you always seem very confident on stage.

Patricia Kaas: On stage, yes! Like I said before, on stage I have the feel that I'm better, I don't know.

Karl Stober: We all benefit from it because of your talent, and that's what came across. In recording, what was the most emotional piece for you to perform? Which song or which part of the concert was the most emotional for you to do?

Patricia Kaas: One of my favorite moments in the show is La Belle Histoire D'Amour because it was like really my character. It's the fragility and the strongness. What I liked about Edith Piaf was that she always had love stories in her life because she liked the feel of being in love, but she was afraid of being bored of this love. She broke every time up - she didn't break, she always made the guy so crazy he didn't want it anymore. She was in pain and she used this pain to write and to give interpretation to her songs. I have a little bit the same in my life. I'm afraid to be bored by always doing the same. I have to get over things and take risks. I think in France, of course I have some albums that are more successful than others. This is a career it's like that. But after 25 years, when I see the people, I think if they have the respect it's not because they like this or this song, it's because I think it's a part of the respect that I did take this risk in my life.

Karl Stober: One of my favorite songs, even before you performed it, was La Vie en Rose. It's always been a romantic launching pad for me.

Patricia Kaas: You're going to love it on stage.

Karl Stober: I am sure it will. Actually I gravitate to your version over the lovely Ms. Piaf. It brings back a memory of a long time ago.

Patricia Kaas: On stage there is a little part you'll see it.

Karl Stober: It reminds me of a young lady that I lost. What Piaf song does the same for you emotionally?

Patricia Kaas: This is difficult, because I rehearse. When I'm onstage I love to perform La Vie en Rose, of course. It is like a breath, like wow! But it is something else than pain. She didn't have a lot of songs where she is positive in love, maybe Hymne A L'Amour. Because we're so used to hearing it, you get

used to hearing it, a song like Milord, I wanted to change - I don't know how to say it in English, but you have major and minor? She sings it in major and I sing it in minor because I don't see the hope in the story, so I want to sing it darker. I like this arrangement, maybe because it's so different than the Piaf one.

Karl Stober: You mentioned perfection before; you do not like the word. I have a theory that perfection is boring. On that note, what are you going to explore next, is there anything coming up, an idea you have in your head?

Patricia Kaas: I'm on tour since last October, and I sing only the Piaf songs. When we started the tour I was thinking, oh my God my fans will ask for my old songs - but they understood. Kaas Chante Piaf they understood, and I also explained it in interviews. But the people, they find me also in Piaf songs because I sing it in my way. I can feel people demanding - they want now a Kaas new album. Before Kaas Chante Piaf I had this Cabaret, a little bit like a tribute to women of the 30s. I feel like the people are waiting for something new in my songs, no tribute - nothing. And that's very clever. So what I want to do now, after this tour, maybe in two, three, or four months, is to do an album and go on tour with my own songs. I'm not going to sing my own songs the same way, because I have all this experience now and these great experiences are going to give another - of course you grow up and sing your songs differently but here everything went very emotional. Even my songs that people know will be stronger, I feel stronger.

Karl Stober: You seem much more confident even in this interview. I can't wait to see what you do next. One of my favorite albums you did was Piano Bar, a very nice album. Now tell me, this is a trademark of mine, these next three questions. Tell me something about Patricia we don't know.

Patricia Kaas: Maybe something that I don't know about me! I think the things that they don't know are for me - not important for them to know, or things I don't know about myself.

Karl Stober: What would you like to tell your fans?

Patricia Kaas: I don't know, I have a good memory of the theatre and I remember it was great. I'm just happy to come back to show what may be a talent, you have it or you don't have it. You can learn and grow. I think I'm much more interesting than before. I have my authenticity.

Karl Stober: Let's have a little laughter. What five artists do you really like?

Patricia Kaas: Five artists that I really like? Right now I have to say Piaf. I have to think about it because it's changed. I have to think about it.

Karl Stober: What is your favorite café and what do you like to eat?

Patricia Kaas: My favorite café is one, which is on my street. It is Italian, good food and very simple.

Karl Stober: What dish do you like to cook the most?

Patricia Kaas: I like to cook. Well you know my mom was German. Oh, I like to cook fish and chips!

Karl Stober: What was your favorite toy as a little girl?

Patricia Kaas: A teddy bear.

Karl Stober: What album did you first own?

Patricia Kaas: The first album that my mother bought me was "Grease". It was from the first movie that I saw with my mum.

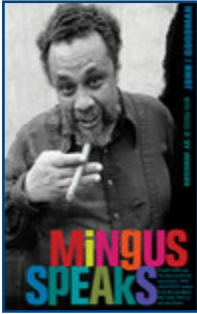
Karl Stober: What other musician's do you listen to besides what you have already mentioned?

Patricia Kaas: Pink Floyd, Tears For Fears, and Janet Cole. I like also the album that... I don't know... my brain - Lou Doillon.

Karl Stober: Finally tell our fans the name of your autobiography?

Patricia Kaas: The Shadow of My Voice.

Book Look



Mingus Speaks

by John F. Goodman.
University of California Press,
Berkeley, CA: 2013. 329pp.

As everyone reading this already knows, while it's hugely difficult to convey in words the intricacies of jazz, the words of its practitioners make for some of the greatest guides to the music's history. We know this as far back as Arthur Taylor's *Notes and Tones* and as recently as Jason Weiss' extraordinary compendium of Steve Lacy interviews. What's out there as far as writing on the great Charles Mingus goes consists of a few book-length studies of some interest, and the bassist/composer's own *Beneath the Underdog*, whose outlandishness and multiple personalities were Mingus' own. In the early 1970s, John F. Goodman conducted a large number of interviews with the outsized Mingus. He rearranges and presents them here more or less completely, dividing them up into several thematic chapters (each one of which is appended by commentaries from Mingus associates like Teo Macero or Sy Johnson, who also contributes lovely black-and-white photos to this book).

Whereas much extant Mingus writing focuses on the purported influence of African-American Christianity on his Atlantic recordings (it's there, of course, though Mingus was far more interested in Vedanta) and his engagements with the Civil Rights movement, Goodman's conversations focus on: Mingus' impatience with the limits of the category "jazz"; the glories of Tatum and Ellington; the scams (for the most part) of the avant-garde, as Mingus heard it; the soul-grinding hustle of trying to make it in New York; authenticity, and having your own voice; the founding of Debut records; the relationship between the mob and jazz clubs (and oh, the stories here!); the uselessness of critics; apartment evictions; and, of course, women (especially Sue). In each case, Mingus is endlessly informative and enthralling, often spitting out dazzling lines like "Bach is how buildings got taller. It's how we got to the moon." Throughout, those obsessed with his work will gobble up great studio and composition details, as well as much abundant reminiscences of each period of his life (especially the Central Avenue days). You know you love Mingus, and you know how outrageously entertaining he was, as voluble in conversation as on the bandstand, famously furious and joyful at once. And there's so much new and amazingly insightful stuff here. Do you really need me to tell you how essential this is?

Jason Bivins

REISSUES

Albert Ayler Live on the Riviera



ALBERT AYLER LIVE ON THE RIVIERA ESP 4001

MUSIC IS THE HEALING
FORCE OF THE UNIVERSE /
BIRTH OF MIRTH / MASONIC
INBORN / OH! LOVE OF LIFE
/ ISLAND HARVEST / HEART
LOVE / GHOSTS. 55:56.

Ayler (ts, ss, musette, vcl),
Allen Blairman (d), Steve
Tintweiss (b), Mary Maria (vcl,
ss). July 25, 1970, St. Paul de
Vence, France.

Albert Ayler's late music is still polarizing, even decades after his psalm-singing early ESP discs and Village Vanguard live dates have been recognized as canonical. Most tend to think of the late Impulse records (especially the oft-lamentable *New Grass*) as exemplifying Ayler's aspirations for a universal free music (complete with period chanting and tepid funk). But this vivid reissue, part of ESP's silver anniversary series, restores a necessary part of the

saxophonist's last few months. Playing vividly and energetically with a mostly unknown rhythm section, and joined by the frequently maligned Mary Maria, Ayler delivers an acerbic, passionate hour of music. He was deep into his period of greatest messianic purpose, convinced that his spare folk themes could be elevated to world music just as surely as they could be transformed through his breath and invention into furious multitudes of sound. Obviously, no listener need sign on to Ayler's own understandings of his music to enjoy these performances, here in more spare settings and with less sheer sonic fury/density than on his other recordings. His own playing hews regularly to pentatonic motives, with an even greater emphasis on the blues quaver that always resonated at his music's core (hear this especially on "Oh! Love of Life" along with Ayler's own singing). Maria doesn't sound especially assured on the glossolalia sections of "Birth of Mirth," and the rhythm team occasionally falters too (as on "Masonic Inborn," which is otherwise a good place to hear Ayler on soprano). And some tracks don't quite get started from anybody's perspective (it's tough going on "Island Harvest" and especially "Heart Love"). But all is redeemed (whatever you think of the ministerial indulgences of the vocals) by a tart reading of "Ghosts."

Jason Bivins

New Issues

**SCOTT HAMILTON
SWEDISH BALLADS...
& MORE
CHARLESTON SQUARE
CSR-421-2**

DEAR OLD STOCKHOLM/
SWING IN F/ YOU CAN'T BE
IN LOVE WITH A DREAM/
TRUBBEL/ STOCKHOLM
SWEETNIN'/ MIN SOLDAT (MY
SOLDIER)/ BLUES I OKTAVER;
52:03.

Scott Hamilton (ts), Jan
Lundgren (p), Jesper
Lundgaard (b), Kristian
Leth (d); December 2012,
Copenhagen, Denmark.

**RON APREA SEXTET
REMEMBERING
BLAKEY: A TRIBUTE TO
ART BLAKEY
EARLY AUTUMN
PRODUCTIONS RJA1111
FLOWN THE COOP/ MINOR
SETBACK/ MY FOOLISH
HEART/ *LATINO/ *IN A
MINOR FUNK/ GOODBYE/
#TRANSITION BLUES/
ANDREA'S DELIGHT/ SOPHIA/
CHEROKEE/ LOVER MAN/
FOR PETE'S SAKE; 65:08. Joe
Magnarelli (t, flgh), Ron Aprea
(as), Jerry Weldon (ts), Cecilia
Coleman (p), Tim Givens (b),
Vince Cherico (d), George
Hooks (perc on *), Jerry
Sokolov (t on #); December
2012, Northport, NY.**

Sweden has been receptive to American jazz since the Twenties, with a particularly fertile period in the post-World War II era when musicians like James Moody (1949 & 1951), Stan Getz (1951 & 1958), the Lionel Hampton orchestra with Clifford Brown, Art Farmer, and Quincy Jones (1953) and Tommy Flanagan (1957) visited and recorded there. Tunes like Dear Old Stockholm, an adaptation of a Swedish folk song, and Jones' Stockholm Sweetnin' made their way into the jazz repertoire. Both of those appear on Scott Hamilton's latest swinger with the American saxophonist at the helm of a tightly knit quartet featuring the accomplished Jan Lundgren on piano, his frequent collaborator Jesper Lundgaard on bass, and Kristian Leth on drums. Hamilton has been appearing on record since his debut with the John Bunch Quintet in 1976, and anybody paying attention should know what to expect by now: tasteful and swinging arrangements of well-chosen material, beautifully executed and lovingly crafted. This album easily fulfills all those expectations, and with style. The bulk of the material comes from Swedish composers, mostly from the Forties and Fifties. Pianist Lundgren and Hamilton picked the tunes together, and Lundgren's liner notes fill in the backgrounds of the songs and their writers. I hesitate to pick favorites here, but Stockholm Sweetnin' is particularly fiery, and Hamilton's caressing tone on the little-known ballad You Can't Be In Love With a Dream by Ulf Sandström is a delight. Swedish Ballads... & More is a winner all the way.

Stuart Kremsky

Remembering Blakey proves that while you can take the alto saxophonist out of a big band, you can't necessarily get the big band sound out of his head. Leader Ron Aprea has toured with Lionel Hampton, Frank Foster, and Woody Herman. He notes that he had a pile of charts for an orchestra but decided to scale them down to a sextet with three horns. Unfortunately, he left in the blare and glitz of a big band. Aprea's apparent predilection for relentless steam-roller rhythms is apparent from the very start on Flown the Coop, the first of five compositions by bassist Paul Brusger. The tight and tricky head doesn't have much

New Issues

breathing room in it, and neither does the pace laid down by the rhythm section. Trumpeter Joe Magnarelli, tenor saxophonist Jerry Weldon and Aprea solo in turn, but the pressured rhythms forces them into rolling through the changes and hanging on as best they can. Another Brusger tune, *Minor Setback*, is more slowly paced but just as insistent. The horn soloists are boxed in by the piece's tight corners and constant shifts from a funky feel to a swinging one and back again. We move into ballad territory with *My Foolish Heart*, bassist Tim Givens leading the way with a sensitive introduction. Aprea is the main soloist. His keening alto has a bright and cutting sound, with lots of vibrato. The recording doesn't do him any favors, putting too much echo on his horn, and sounding brittle and often shrill in the top end. Oliver Nelson's *Latino*, originally waxed by the composer in 1961 for Prestige, sounds as forced in Aprea's arrangement as the opening pieces. Brusger's finger-snapping *In a Minor Funk* is considerably better. It's the closest in feel on the whole album to a Jazz Messengers performance, with the tempo fitting the theme for a change and letting some space into the arrangement. Magnarelli and Aprea respond with some of the best blowing of the date. The classic Gordon Jenkins composition *Goodbye* is a feature for Aprea's alto. He delivers an emotional performance, ably cushioned by the other horns and rhythm section. With Jerry Sokolov joining Joe Magnarelli for a two-trumpet attack on *Transition Blues*, another Brusger tune, the blare increases exponentially, making this one particularly hard to listen to. The last of Brusger's pieces, *Andrea's Delight*, offers another of his serpentine lines whose complexity and dense changes are more off-putting than absorbing, at least when the tempo is this fierce. Aprea's touching original ballad *Sophia* comes as a relief, with the leader's metallic alto out front. Pianist Cecilia Coleman is particularly astute and plays a shapely and sensitive solo. Surprisingly, the venerable *Cherokee*, usually performed at break-neck speed, fares rather well in Aprea's hands. Led by drummer Vince Chericco, the churning rhythm section plays briskly without running away with the song and Aprea's concocted some attractive riffs to be played under the solos. A fleet and melodious Magnarelli shines on this one. *Lover Man* is another feature for Aprea. He's given the tune a subdued chart, with his alto riding over the top. To these ears, his sound is too piercing and almost brassy, at times bordering on the unpleasant, at least as far as this recording renders it. A boppish line by Aprea closes the disc. *For Pete's Sake* is a medium tempo swinger, and the occasion for Jerry Weldon's best tenor solo of the date and another well thought out trumpet solo by Magnarelli. In sum, many more misses than hits in this hour-plus of forceful and blunt jazz. I somehow doubt the demanding Mr. Blakey would have approved.

Stuart Kremsky

New Issues



**JEFF PLATZ/KIT
DEMOS/FABIO
DELVO/JOHN
MCLELLAN
DIFFERENTIAL
EQUATIONS
SKYCAP CAP 081**

CARRIBEAN/ BELL CLEAR/
BILL BURROUGHS/ SON
OF CLOONEY/ URLA
LIBERE/ SONAR/ IL
MOMENTO GUISTO/ WHAT
PHENOMENA!/ ONDE E
LAMENTI DAL COSMO; 42:33.

Fabio Delvo (sax), Jeff Platz
(g, elec) Kit Demos (b, elec)
John McLellan (d); 2013?,
Somerville, MA.

There are no shrinking violets in this quartet, as guitarist/instigator Jeff Platz and his “long time partners in angularity” bassist Kit Demos and drummer John McLellan are joined by Italian saxophonist Fabio Delvo. The jittery funk of Caribbean sets the tone for these spontaneously composed group improvisations. Burbling bass and rolling drums set the stage for Delvo’s darting saxophone melody, soon seconded by Platz. Pointed solos by Delvo and Platz carry the tune along until drummer McLellan steps out with a nervous-sounding solo leading to a reprise of the theme. Everyone charges straight ahead on on Bell Clear, but at different velocities, building tension into the structure of the improvisation. A string-bending solo from Platz takes the middle ground between Delvo’s casual blowing and the quick step rhythms of Demos and McLellan. The slow-to-develop Bill Burroughs is insidious, ominous, and quietly subversive, just like its nominal subject. The intriguing Son Of Clooney combines Coltrane-influenced saxophone, rubbery bass stutters, and clattery, discontinuous drumming, plus the occasional slash or burst of light from Platz’s guitar. One of the disc’s concentrated highlights, Uria, features powerful sax work by Delvo over an urgent and fractured background. The intuitive stop-start rhythms of Demos and McLellan are particularly impressive on this number. Sonar, with sax and guitar trading long-held notes, is more settled than anything heard so far. Il Momento Guisto is notable for Platz’s spiky solo. What Phenomena! is largely a powerful duet for sax and drums. The pace is measured but the playing is fiery. The finale, Onde e Lamenti dal Cosmo, is very quiet at first before melting into an almost unidentifiable stew of saxophone, guitar and bass string noise, careful drumming and electronics. The music drifts and slithers before dissolving into silence. Surprisingly tuneful for a spontaneous encounter, Differential Equations is a thoroughly enjoyable and absorbing excursion into succinct group dynamics and adventuresome interplay. Well worth a listen.

Stuart Kremsky

New Issues



**STUEBAKER JOHN'S
MAXWELL STREET
KINGS
KINGSVILLE JUKIN'
DELMARK DE 830**

MISSISSIPPI TO CHICAGO/
WHEN THEY PLAYED
THE REAL BLUES/ SHE'S
ALLRIGHT/ SHAKE IT
DOWN NOW/ THE REST
IS UP TO YOU/ I AM THE
HOUSEROCKER/ HOWLIN'
IN THE MOONLIGHT/ IN
CASE OF FIRE/ RIDE AGAIN/
KINGSVILLE JUKIN'/ WICKED
SOUL/ COLD BLACK NIGHT/
MOJO HAND/ SHAKE SOME
FOR ME/ RIGHT TONIGHT/
*BAD GASOLINE; 73:39.

Stuebaker John (vcl, g, hca),
Rick Kreher (g), Bob Halaj (b),
Steve Cushing (d); January
28-31, 2013, exc. *May 7,
2013, Chicago, IL.

This is the real deal, a new CD loaded with a hefty dose of raw Chicago blues. John Grimaldi had been playing harmonica since he was seven, and while working with his dad on a plumbing job near Chicago's famed Maxwell Street outdoor market and blues laboratory, heard Big John Wrencher, his introduction to the blues. With such luminaries as Hound Dog Taylor, J.B. Hutto, and Buddy Guy on Chicago's stages, he got deeper and deeper into the music, learning guitar and starting to sing as well. The down-home blues that he's making with this gritty quartet on his third Delmark release references most of the big names in blues, with nods to Howlin' Wolf (Howlin' in the Moonlight), Slim Harpo (In Case Of Fire), Little Walter (the instrumental Kingsville Jukin'), and others in a collection of original tunes by Stuebaker John. His heart-felt vocals are drenched in reverb, a perfect complement to the distortion in his slashing slide guitar style. He's a crafty and exciting harmonica man as well, as the title track and the exuberant solos on Mojo Hand and Right Tonight make clear. One of the measures of a superior band is the way they handle a slow blues, and here the Maxwell Street Kings excel. The six minutes of Cold Black Night conveys just the right feeling of gloomy endurance, making it one of the real standout tracks in this lengthy set. The steady rolling bass of Bob Halaj, deep in the pocket drumming by Steve Cushing, and laid-back second guitarist Rick Kreher keep things moving smartly at any pace, in fact, and the smart sequencing of the CD mixes tempos to keep you listening. In a sonically jarring conclusion, Bad Gasoline was recorded on a Wilcox-Gay Recordio, a 1950s-vintage machine that allowed records to be cut at home, though at much less than high fidelity. It makes Stuebaker John and his slide guitar sound tinny and scratchy, like a transmission from the ancient past. If you're in the mood for some fresh but tradition-soaked house-rocking blues, Kingsville Jukin' might just be what you're looking for.

Stuart Kremsky

New Issues



MARK DRESSER QUINTET NOURISHMENTS CLEAN FEED C279CD

NOT WITHSTANDING/
CANDLES ROSE/ PARA
WALTZ/ NOURISHMENTS*/
APERITIVO/ RASAMAN*/
TELEMOJO; 73:29.

Michael Dessen (tb), Rudresh Mahanthappa (as), Denman Maroney (hyperpiano), Mark Dresser (b), Tom Rainey or Michael Sarin* (d); [May 16 or September 5*, 2012; dates from the press release, not printed on the sleeve], Paramus, NJ.

of Nourishments), Mingus (in the smoking opener, Not Withstanding, co-written with Mahanthappa), and the blues (Aperitivo) are filtered through Dresser's experiences in a variety of musics and his predilection for metric manipulation. The expectation for this lineup is for powerfully individualistic solos, and starting with Mahanthappa's fiery turn on Not Withstanding, these players do not disappoint. Amid all the tempo shifting and metric complications, the quintet rises to the occasion again and again, animating Dresser's complex structures with a canny blend of technical rigor and emotional force. Difficult to play, perhaps, but a distinct pleasure to listen to again and again. Nourishments is a beautifully realized project and is highly recommended.

Stuart Kremsky

The technical proficiency of creative musicians has grown so much over the last few decades that you can write a piece that “phases a seven-bar melody in 5/8 over a five-bar bass line in 7/8” and the group can make it sound as natural as breathing. The Mark Dresser Quintet manages to do that with Rasaman, one of seven tracks on the fulfilling and adventurous Nourishments. Dresser, a virtuoso bassist and a broadly imaginative composer, has gathered old and new friends for this group. Denman Maroney, master of the “hyperpiano” extended piano technique, and drummers Tom Rainey and Michael Sarin have been involved with Dresser’s projects going back decades. Poll-winning alto saxophonist Rudresh Mahanthappa has been in a trio with Dresser and percussionist Gerry Hemingway since 2004, and trombonist Michael Dessen has worked extensively since 2008 with the bassist on “telematic” performances linked “via high-bandwidth fiber optic network” connections. As sometimes happens with new ensembles, the previous connections of the musicians in other contexts gives them a head start on developing a group sound. Dresser’s informative liner notes state that this music “is centered around a personal approach to the jazz tradition and the song form...” Some of these original compositions are adapted from other contexts. The marvelous Aperitivo, with its seductive “metric-modulating form that slows and speeds from bar to bar,” first appeared on his Time Changes CD for Cryptogramophone, where it featured vocalist Alexandra Montano. The lengthy and complex title piece, the centerpiece of the CD, was originally conceived for musicians playing telematically in New York and San Diego. References to Monk (in the middle

New Issues

CHARLES EVANS SUBLIMINAL LEAPS MOREISMORE MIM132

SUBLIMINAL LEAPS: I.

DREAMED-OUT MARCH/

II. CERTAIN SOPRANO/

III. MAHLER METHOD/

IV. INTERRUPTIONS/

V. SUBLIMINAL LEAPS/

VI. REPRISE; 47:00.

Dave Liebman (ss), Charles
Evans (bars), Ron Stabinsky
(p), Tony Marino (b); no date
or location specified.

There's plenty of music to absorb here, as baritone saxophonist Charles Evans gathers Dave Liebman, on soprano sax, Liebman's long-time associate Tony Marino on bass, and pianist Ron Stabinsky to explore Evans' multi-sectioned *Subliminal Leaps*. Written specifically for the uncommon combination of baritone and soprano saxophones as lead voices, Evans' piece is the latest project to balance improvisation and composition. As Evans writes in a brief liner note, his "composition is successful if it inspires great improvisational creativity" in the performers. At first, with I. *Dreamed-Out March*, it seems like the contemporary classical compositional aspects will dominate. But soon enough, the way ahead opens up, and with calmly supportive bass and tinkling piano, Evans and Liebman limber up and begin to bounce ideas back and forth. Then the pair takes off into an increasingly agitated conversation, as piano and bass lay out for a few minutes. When Marino and Stabinsky come

back in with a jolt and a quick-step lurching march with the saxes still battling, we're still only halfway through the first piece, and it's become clear that the already blurry line between composition and spontaneous improvisation is about to be eroded even further by this intrepid quartet. Marino and Evans, playing up high on his baritone, introduce the moody and tempo-shifting II. *Certain Soprano*, a feature for the fleet-fingered Liebman. One of the pleasures of this setting, without drums and cymbals, is the opportunity to hear Liebman's mature and immensely imaginative soprano sax. Excitable, fluid, and highly individual, it's a sound that gives Evans a lot to work with in terms of designing these pieces. Although it's Evans providing the structure and the raw material, it's Liebman who supplies most of the fireworks. The slow-moving III. *Mahler Method* provides another occasion for some magical soprano playing, as Liebman weaves arabesques over stately piano and somber bass. Then it's Stabinsky's turn for a brief rhapsodic solo. Evans weighs in with a plaintively expressive solo that reveals both the richness of his lower register and his command of the big horn's range. Bassist Marino has IV. *Interruptions* mostly to himself, contributing a powerful solo to the proceedings, with minimal commentary by piano and horns. The animated V. *Subliminal Leaps* begins as an energetic chase for Evans and Liebman, with Stabinsky and Marino supplying a dense harmonic grounding for their explorations. Then the tempo drops out, and it's every man for himself in a series of quick single notes that feels like a single sentence created by several minds. The collective then moves into a section of sustained tones, with Liebman's feverish soprano taking flight. There's plenty more until Evans pulls out all the stops on an energetically impressive solo towards the end, only to be out-done by Liebman, whose precarious and moving unaccompanied closing solo nearly obliterates the memory of the last thirteen minutes. Like the calm after a storm, the brief VI. *Reprise* cools things down with a lovely and slightly edgy theme that melts back into silence. Beautifully recorded in a large reverberant church, the recorded sound of the ensemble is transparent and detailed, all the better to luxuriate in the absorbing music of this singular quartet. Definitely recommended, not least for the marvelous soprano sax playing of Dave Liebman.

New Issues



THE KANDINSKY EFFECT SYNESTHESIA

CUNEIFORM RUNE 358

JOHNNY UTAH; M.C.;

CUSBA; WK51; WALKING...;

BRIGHTON; LEFT OVER

SHOES; LOBI MOBI/HOTEL 66;

MEXICAN GIFT SHOP; LARS

VON TRIER; IF ONLY; 49:26.

Warren Walker (sax, effects),

Gaël Petrina (b, effects),

Caleb Dolister (d, laptop);

September 2011, Reykjavik,

Iceland.

ous Lobi Mobi/Hotel 66, with mostly subdued bass and drums and a long introspective saxophone solo. By way of contrast, Mexican Gift Shop is thrashy and rude, a kind of dynamic game with sections of throbbing bass and beating drums alternating with the same figures played much more quietly. I'm not sure if Lars Von Trier is meant to be a tribute or a portrait. It packs a lot into three and a half minutes, with dramatic pacing and intermittently aggressive playing from bassist Petrina and saxophonist Walker, who are equally forceful in the mix. If Only is another dose of nervous funk-based grooves, heavy on the snare drum and with lots of processing on the saxophone. In the end, it was the industrial-strength rhythm stylings of potent bassist Petrina and hard-grooving drummer Dolister that really held my interest on Synesthesia. I didn't see any colors, but as the saying goes, your mileage may vary.

Stuart Kremsky

New Issues

DARIO GERMANI, FOR LIFE, TOSKY TSKOO9.

FOR LIFE / CREPUSCULE WITH
NELLIE / LITTLE WILLIE LEAPS
/ SOPHIE / LULLABY FOR
BIANCA / XY / LATE LAMENT /
BUD ON BACH / LATE LAMENT
(alternate take). 45:30.

Germani, b; Stefano Preziosi,
as; Luigi Del Prete, d; Max
Ionata, ts. 2/24&25/2013. Italy.

DOMENICO SANNA TRIO, TOO MARVELOUS FOR WORDS, TOSKY TSK002.

PROMENADE / TOO
MARVELOUS FOR WORDS /
HAPPY FRUITS / THE LAST
TRAIN / SOLO / CONCEPTION
/ POINCIANA / NICKBULL /
EUPHORIA / HAPPY NIGHTS
/ MIDNIGHT SUN. 56:48.

Sanna, p; Giorgio Rosciglione,
b; Marco Valeri, d. 3/16 &
17/2013. Italy.

A newish independent label out of Rome, Tosky has a pair of attractive packages in these discs by relative unknowns. Would love to tell you more or provide some biographical information but unfortunately I don't read Italian and that's what lingo the liner annotation is written. There is one player in the quartet that is known to me and that's tenorist Max Ionata. Although he has only been at it professionally for less than a decade he has an extensive discography as leader and sideman performing with heavyweights like Dado Moroni and Fabrizio Bosso. His reputation reminds of Barney Wilen who was fairly unknown stateside but was highly respected by musicians internationally. Here he joins the trio of alto sax, upright bass and trap kit for the initial three tunes which made me want to hear more of this foursome. Why just the first three was probably a producers decision but my thoughts were if they were placed at the end of the program they would have been much more effective (not that they're not anyway!). Whatever, the lead off title "For Life" by Yusef Lateef will catch one's attention as will the following Monk perennial and the quick Miles number makes this listener remember why he still loves bebop. After that there are a triad of originals from the leader, the malleted "Sophie", the lightly brushed "Lullabye For Bianca" and the very up "XY". What Gemani calls altoist Stefano Preziosi's "Desmondian memory" on the two takes of "Late Lament" sandwiched between the solo performance of Bud Powell's "Bud on Bach" called "Solfeggietto" when Powell practiced it as a child. Mention must be made of the excellent sound of both discs but especially this one. It seems as if young jazzers narrow down their repertoire picks to just two categories,

tried and true standards or self-penned originals. What many don't realize is there is a huge repository of great jazz compositions from the past that are seldom, if ever, tapped. Pianist Domenico Sanna appears to have picked up on this there-for-all-to-see secret as he showcases writing or outside compositions from his main two influences, George Shearing and Ahmad Jamal. "Conception" the Shearing staple of yore is dusted off and one of Sanna's two originals "Euphoria" contains several Shearing-like references. Elsewhere, the standard most associated with Jamal, "Poncia" is made over with brushes instead of the ominous tom-tom original in a lightly swinging version. The other original is the solemn "Solo" which is exactly what it says it is. The title tune is taken very up, "Promenade" is an obscure George Gershwin script, "Nickbull" has a semi-stride feel and "The Last Train", by the same author, has a rumba pulse and good drum exposition. There also a pair of penning from another unknown writer, a certain M. Valeri and the Lionel Hampton classic "Midnight Sun" ends an enjoyable trio recording in pristine sound.

Larry Hollis

New Issues

ANTONIO ADOLFO

Finas Misturas (live natural)



ANTONIO ADOLFO FINAS MISTURAS (FINE MIXTURES)

AAM 705

FLORESTA AZUL/ BALADA/ GIANT STEPS/ CON
ALMA/MISTURANDO/ MEMORIES OF TOMORROW/
NAIMA/ TRÊS MENINOS/ CRYSTAL SILENCE/ TIME
REMEMBERED. 57:47

Adolfo, p; Leo Amuedo, el g; Claudio Spiewak,
g; Marcelo Martins, ts, flt; Jorge Helder, b; Rafael
Barata, d, perc. December, 2012, Rio de Janeiro,
Brazil.

From Jelly Roll Morton's "Spanish tinge" to Dizzy Gillespie's Afro-Cuban rhythmic explorations to Stan Getz's Bossa Nova successes and on and on, Afro-Caribbean musical elements have played a significant role in jazz. The Brazilian pianist, composer, and arranger Antonio Adolfo, highly regarded in both his native country and the United States for his expertise in Brazilian music and jazz, capitalizes on that positive relationship in his latest recording. In a departure from his previous albums, the present one contains a "fine mixture" of several of Adolfo's own compositions with a few jazz standards that receive an infusion of Brazilian ingredients. Thus, tunes by John Coltrane, Dizzy Gillespie, Keith Jarrett, Chick Corea, and Bill Evans appear in novel but interesting and attractive settings. Some of them utilize a single Brazilian format while others may combine several, among them the ubiquitous Bossa Nova and Samba, of course, but also the less familiar (to Americans) Toada, Baião, Calanga, and Quadrilha. And the juxtaposition works just fine. If one had never heard the originals, Adolfo's versions would sound perfectly natural. And since Brazil-influenced jazz typically contains

lovely melodies and luscious harmonies, Adolfo's arrangements, as well as his original compositions, all sound good. The band's execution of Adolfo's charts is superb. Its members, who either live in Rio de Janeiro now or have done so in the past, are excellent players. Any one of them could hold his own in anybody's band. Tenorist/flutist Marcelo Martins and electric guitarist Leo Amuedo are especially impressive in their surefooted bop/ post bop improvisations. But the leader and the others are top-flight soloists as well. Plus, they jell as an ensemble.

David Franklin

New Issues



BILLY BANG DA BANG! TUM 34

Da Bang/ Guinea/
Daydreams/ Law Years/ All
Blues/ St. Thomas 57: 44

Billy Bang vln; Dick Griffin,
tbn; Andrew Bemkey, p;
Hilliard Green. Bass; Newman
Taylor-Baker, d Helsinki
Finland, February 2, 3 2011

I Love Billy Bang. The first time I ever heard of him let alone heard him, was in the mid 80s when visiting someone in New York. The ad said it was Andrew Cyrille's Group. Since I am a huge fan of Cyrille I thought I would take advantage of the opportunity to see him. The band consisted of Cyrille, Bang, Ahmed Abdullah, Sironne and Marion Brown. It was great, and I became a fan of everyone that night.

I don't know how many Billy Bang records I own, but I love them all, and this is no exception. The only sad thing about it is that he died about two months after making this record. In that light it is a great testament to his career.

The record opens with a Bang, pun is intended. A good, hard swinging tune with solos all around. Guinea opens with a three minute solo by Bang, which shows his complete mastery of the violin. And after other solos, Bang ends the piece with another unaccompanied tour de force, working around the melody.

For sheer melodicism, the playing on "Daydreams" can't be beat. It starts with Bang alone, then Benkey joins in with the melody in unison but octaves below. This is followed by a great solo by Green. Then Bang returns alone working all aspects of his composition, and his violin. Parts of this solo sound as if they came from the cadence of a contemporary classical violin sonata. The tune ends with Bang and Benkey.

The rest of the CD is comprised of three jazz standards and Bang and Company provide fresh takes on these tunes. The violin on all these tunes change the whole sound of the tunes, making me listen again. Perhaps "St. Thomas" is the most different with a mix of Latin and New Orleans swing, at least on Griffin's solo. And this was Taylor-Baker's best solo on the CD. I found his other solos very stiff and unmusical.

In short a great record. Billy went out with a BANG!

Bernie Koenig

New Issues

OSCAR PETTIFORD
GERMANY
1958/1959
JAZZ HAUS / SWR MUSIC
101 719

BUT NOT FOR ME /
SOPHISTICATED LADY
/ A SMOOTH ONE / O.P. /
MINOR PLUS A MAJOR
/ POOR BUTTERFLY /
ANUSIA / MY LITTLE
CELLO / THE NEARNESS
OF YOU / YESTERDAYS /
ALL THE THINGS YOU ARE
/ BLUES IN THE CLOSET /
BIG HASSLE / ATLANTIC
/ ALL THE THINGS YOU
ARE (LIVE) / BLUES IN THE
CLOSET (LIVE). 73:33.

Oscar Pettiford - b, cel; +
(collective personnel):
Dusko Goykovich - tpt;
Lucky Thompson - ss; Hans
Hammerschmid - p; Hartwig
Bartz - d; Rolf Kuhn - clt;
Jimmy Pratt - d; Hans Koller
- ts; Attila Zoller - g; Kenny
Clarke - d; Helmut Brandt
- b; Helmut Reinhardt - b;
Johnny Feigl - b; Rudi Fliel
= as.

7/15/59, 6/14/59, 2/24/59,
12/2/58, Baden Baden,
Germany; 12/3/58,
Karlsruhe, Germany.

The archives of Western European radio stations must hold a treasure trove of performances by American and European jazz groups from the 1950s - 1980s. They've circulated for years among collectors and since the advent of the CD and DVD have received a legitimate issue. But I suspect there's still a lot to be unearthed, such as the following cases in point.

Oscar Pettiford is one of the greatest bassists in jazz history and isn't remembered as well as he should be. His talent on the cello (one of the first to use the instrument in a jazz context) made him a double threat. One has to add his composing skills into the mix. "Blues In The Closet" and "Tricotism" have become jazz standards. His instrumental skills were appreciated by both the masters (Duke Ellington, Coleman Hawkins, Lionel Hampton) and the modernists (Thelonious Monk, Miles Davis, Milt Jackson) and he seemed comfortable playing with both. He turned in several excellent albums under his own name. He was among the first to emigrate to Europe (1958). Finally, he died, way too young, in Copenhagen in 1960 at the age of 38. His early death cut short a remarkable and productive career. The release of *Germany 1958/1959*, a set of studio recordings done for German radio and culled from a number of different sessions, is cause for rejoicing. Some of these tracks have been issued before, piecemeal on various compilations. But this is an extensive collection of 16 tracks of his work in Germany during these two years. There are some real gems here. The opener, a duet between Pettiford and Serbian trumpeter Dusko Goykovich (very early on for this player) on "But Not For Me" finds Pettiford alternately supporting and goading the trumpeter who is in a decidedly Milesian mode. Even better is a quartet version of "Sophisticated Lady" that features Lucky Thompson on a limpid and beautiful soprano sax. Clarinetist Rolf Kuhn plays on three tracks, at times sounding uncannily like Benny Goodman. Guitarist Attila Zoller is particularly striking and plays some exciting modernist solos. But the feature here is Pettiford. His bass is big sounding and he's the rock that holds these musicians together. The surprising thing is how good the European players sound. While they may still have some early derivative features, many of these players outgrew them to become exceptional players in their own right. And Pettiford sounds involved with them, guiding them. It's the little

New Issues

JUTTA HIPPI THE GERMAN RECORDINGS 1952- 1955

JAZZ HAUS / SWR MUSIC
101 723

BLUES AFTER HOURS /
ERROLL'S BOUNCE / GONE
WITH THE WIND / YOU
GO TO MY HEAD / OUT
OF NOWHERE / STOMPIN'
AT THE SAVOY / WHAT
IS THIS THING CALLED
LOVE? / WHAT'S NEW /
THESE FOOLISH THINGS /
LONESOME ROAD / SOUND-
KOLLER / COME BACK TO
SORRENTO / MOONLIGHT
IN VERMONT / DAILY
DOUBLE / INDIAN SUMMER
/ EVERYTHING HAPPENS TO
ME /. SERPENTINEN. 64:33.

Jutta Hipp - p; = (collective
personnel) Franz "Shorty"
Roeder - b; Karl Sanner - d;
Albert Mangelsdorff - tbn;
Hans Koller - ts; Rudi Sehring
- d; Joki Freund - ts; Attila
Zoller - g; Hary Schell - b.

11/30/52, Koblenz, Germany;
6/1953, Baden Baden,
Germany; 6/28/55, Stuttgart,
Germany.

things that make these sessions special, i.e. the little tag saxophonist Koller and Pettiford play at the end of "All The Things You Are". It's great hearing these little heard parts of the Pettiford discography and in surprisingly good sound. Definitely worth looking for.

Robert Iannapolo

German pianist Jutta Hipp was a true rarity. A young woman in Germany who was enamored with American jazz. After WWII decided to play it and she eventually became one of the main players in the early days of German jazz. She wound up moving to Manhattan in 1955, doing a successful residency at the Hickory House and releasing three well-received albums for Blue Note. But shortly after this splash, she withdrew from the music scene, disenchanted with the business and her own personal development as a musician. She stayed in America, working as a seamstress, eventually returning to the visual arts, where she had her training. She passed away in 2003, somewhat forgotten but not by all. The German Recordings 1952-1955 collects 17 recordings made for German radio in four sessions. One of the main criticisms of her playing was that she was too derivative of Horace Silver. The earlier recordings show a musician in flux. Her piano seems alternately influenced by Erroll Garner and Bud Powell. But as she developed there seemed to be some complicated Tritanoisms creeping into her music. But by the end of these sessions (just before she moved to the U.S.), she seems to have pared her style down to an individual style that was a logical extension of these three players. On these dates she worked with several players who became well-known including the innovative trombonist Albert Mangelsdorff, as well as tenor players Hans Koller and Joki Freund and guitarist Attila Zoller. If there's a weakness to these recordings it lies in the rhythm sections. While not inadequate, they don't drive the music as much as one would hope. That said, the front line and Hipp are the focus of attention on these recordings and they deliver the goods. It's good to see both of these recordings being issued. Both fill in gaps in each player's discography and hopefully will bring their music to a wider audience. And hopefully there are more releases in the future from the archives.

Robert Iannapolo

New Issues

Here are four discs that have little to do with each other. But each points to an interesting avenue to group combinations and their inner workings.

Talk about cultural collisions. What does one make of a Finnish guitarist (born in the northernmost part of the country), who currently lives in the U.S. A musician who spent his early formative years moving between Lapland, the Middle East and Eastern Africa? A musician who develops a true feel for the melodies, rhythms and instruments of these areas? Well, perhaps this is the new world order that everyone was speaking of in the beginning of the 90s come to fruition.

JUSSI REIJONEN UN

SELF-PRODUCED 01

SERPENTINE / NAIMA / BAYATIFUL / TOUMANI (BLUES FOR MICK) / NUKU SIE / KAIKU*. 60:04.

Reijonen - oud, g, fretless g; Utar Artun - p, perc; Bruno Raberg - b, Tareq Rantisi - perc; Sergio Martinez - perc; on * add Eva Louhivouri - vcl

Reijonen draws on all these areas, as well as jazz (he's a Berklee and New England Conservatory graduate), to create *Un*, a unique record that fuses elements of Middle Eastern music with a jazz improviser's sensibility. "Serpentine", the rousing opener is played with his quintet (piano, bass and two percussionists). It finds Reijonen on oud spinning out line after tricky line, stating the theme in tandem with pianist Utan Artun, then breaking off for some improvisatory passages before reuniting with Artun. The piece changes tempo several times, each time ratcheting up the energy level. The percussionists push things along with all manner of hand percussion and deep resonant drums. It's a great way to start an album. Coltrane's "Naima" is next, in an unusual arrangement. It's surprising how resilient this Coltrane theme is and how differently it's been interpreted over the years. Reijonen arranges it so that the group almost appears to be in stasis. Rather than relying on the pedal point, the music pushed forward from a pulse in the bass. The theme, played by Reijonen on fretless guitar, floats in and out almost undetectable at times. It's a lovely and unique interpretation. "Toumani", mostly a guitar solo, is a measured piece with thoughtful lines that echo the strains of West African kora players. Although this track carries the enigmatic subtitle of "Blues For Mick" (Goodrick?), the influence of Malian kora player Toumani Diabete is apparent. "Nikkie Sie", a duet with Raberg with Reijonen on fretless guitar, floats in the ether and its melody line has vague echoes of Zawinul's "In A Silent Way". Perhaps the one track that is a bit of a misfire is the concluding "Kaiku" which adds vocalist Eva Louvahouri to his quintet. Her voice is a little too up front and she works against the mystery that pervades throughout most of this program. But *Un* is an exceptional disc nonetheless that stands up to repeated listening.

Robert Iannapolo

New Issues

NORBERT STEIN PATA ON THE CADILLAC PATA MUSIC 21

ALL IS NO THING / ON
THE CADILLAC / CAT WALK /
IN A MAN'S MIND / DRIFTING
/ NONDUAL ACTION / THE
GAP / DINKA MOOD / SE
YOU, MARA / ROTER MUND,
VERRUCKTES FEST. 67:09.
Stein - ts; Michael
Heupel - flt; Nicolao Valliensi
- euph; Ryan Caniaux - tpt;
Goerg Wissel - as; Albrecht
Maurer - vln; Joscha Oetz
- b; Christoph Haberer - d.
6/2012, Bonn, Germany

BRIAN LANDRUS / KALEIDOSCOPE MIRAGE BLUELAND 2013

ARRIVAL / SAMMY / DON'T
CLOSE YOUR EYES / A NEW
DAY / THE THOUSANDS /
REACH / MIRAGE / I'VE BEEN
TOLD / THREE WORDS / JADE
/ KISMET. 59:20.

Landrus - bars, b sax, b clt, b
flt, contra alto clt, Nir Felder
- g; Frank Carlberg - p, el p;
Lonnie Plaxico - b, el b; Rudy
Royston - d; Mark Feldman
- vln; Joyce Hammann;
vln; Judith Insell - vla; Jody
Redhage - cel; Ryan Truesdell
- cond. 8/16-17/12, New York
City.

German tenor saxophonist Norbert Stein is a veteran of the Koln scene and has been releasing recordings since the 1980s. His bands have frequently used the prefix pata in their names. Pata derives from pataphysics and was a concept developed by French surrealist playwright Alfred Jarry, a lover of the absurd. Pataphysics might be called the science of absurdity.

Pata On The Cadillac is the name of Stein's most recent band and his most recent album. The group is an octet but through Stein's crafty arrangements it sounds much bigger than it is. The instrumentation with such unusual jazz ensemble instruments as the violin and euphonium aids in this. The music is complex but these players handle it with aplomb, grace and wit. While the arrangements are intricate, Steiner gives all of his players plenty of room for improvisation. But these solos are frequently undermined by unexpected group interjections (i.e. during violinist Mauer's fiery solo on "The Gap). These interjections seem to function as little explosions that push the soloist into a new direction. Trumpeter Ryan Carniaux seems particularly inspired by this music. He has a lot to do. His muted work on the theme of "On The Cadillac" followed by an open solo is particularly memorable. Although uncredited, it sounds like he also plays flugelhorn on "Drifting". The rhythm section of Oetz and Haberer holds the music together, maneuvering the tricky tempo changes with ease. This sounds like a well-rehearsed ensemble but the music flows with a natural ease. Stein has put together a remarkable ensemble. He's led many in his 30 year career and this is one of the best. Robert Iannapolo

Brian Landrus is a saxophonist/composer who specializes in lower end reeds. Mirage is Landrus' third album with his Kaleidoscope group. But rather than focusing on his reeds, Mirage seems to be dwelling on Landrus' compositions. And in addition to the standard quintet that usually makes up Kaleidoscope, he's added a string quartet conducted by Ryan Truesdell, fresh from his triumphant Gil Evans tribute Centennial, a project in which Landrus participated.

New Issues

There are several strong elements to *Mirage*. First of all, Landrus sounds great on all of his various reeds. He brings an engaging warmth and fluidity to his arsenal, best heard on the bass clarinet solo "Reach". If he doesn't reach for the stratosphere with the instrument a la Dolphy, he still draws the listener in with his strong melodic sense. Landrum has written some attractive compositions for this set. The string quartet is well integrated into the ensemble and doesn't sound merely grafted on. One would wish for a little more improvisatory interaction between the ensemble and the quartet but it fleshes out the group sound nicely. The album is at its weakest in the rhythm section. The players all play well. Drummer Rudy Royston is a solid drummer. But the overreliance on rhythms with a solid backbeat diminishes the impact of the music. It works in favor of some of these tracks (i.e. "Jade") but after two or three tracks in this vein this listener longs for more the fluid and more expansive rhythmic track jazz rhythms would provide. The one stab at a leaden ersatz reggae beat on "I've Been Told" is the low point. There is some good music here: the title track, "The Thousands" "Jade". But too much of this just floats in a middle ground somewhere between jazz, light funk and rock and never commits to one, thereby diluting otherwise very strong material.

Robert Iannapollo

IVO PERELMAN / MATTHEW SHIPP THE ART OF THE DUET, VOL. ONE

LEO 665

DUET #01 / DUET #02 / DUET #03 / DUET #04 / DUET #05 / DUET #06 / DUET #07 / DUET #08 /
DUET #09 / DUET #10 / DUET #11 / DUET #12 / DUET #13. 50:04.

Perelman - ts; Shipp - p. 9/2012, Brooklyn, NY.

Finally, we come to the smallest group combination, the duo. And Brazilian saxophonist Ivo Perelman and pianist Matthew Shipp are among the best exemplars of *The Art Of The Duet*. The two have a relationship (in both larger group and duet formats) that goes back to 1996. Their first duo recording was *Benedito Of Santa Cruz*, a set of improvisations based on Brazilian folk songs. This set of duets stems from a session recorded at a Brooklyn studio in 2012. What makes these duets so engaging is that fact that these two have voices that play perfectly off each other. To say Perelman is a strong player is an understatement. His tone is huge (and beautiful). His ideas are huge and multi-faceted. They need the imagination of a piano player like Shipp (or Paul Bley) to handle them. Shipp's characteristic dense piano harmonies and incomparable technique have the heft to provide support for Perelman's flights. But Shipp is a strong enough player and improviser to lead Perelman or provide him with inspiration for a new direction. This program was culled from a set of 40 duets improvised in the studio on that day. They're short and to the point. They sound complete in and of themselves, not edits from longer pieces. And they provide insight into the inner workings of the art of the duet.

Robert Iannapollo

New Issues

1) TOM GOEHRING, A REFLECTED JOURNEY, MENOLI MUSIC (No #).

A REFLECTED JOURNEY* /
FOR BEVERLY* / CLARION
CALL* / THE WALKDOWN+
/ BOSSA NOVA OVA* / OLD
FOLKS+ / CON ALMA* /
GRAZING IN THE GRASS* /
NAMELY YOU+. 65:35.
Goehring, tpt, flgh; Roger
Rosenberg, bari s, ss, bcl;
Dave Leonhardt, p; Matt
Parish*, Roy Cummins, b+;
Paul Wells, d. 1/17-18/13.

2) IMER SANTIAGO, HIDDEN JOURNEY, JAZZ MUSIC CITY 003.

GIRLS' NIGHT OUT /
FOURTHCOMING / FLAT
2176 (FOR MILES) / THE
VERY THOUGHT OF YOU /
HIDDEN JOURNEY / FLAT
2176 (PARA PUENTE) /
WHAT A WONDERFUL
WORLD / KEEGAN'S
PRELUDE / LONELY NIGHTS
/ REMINISCENCE / KEEGAN'S
LULLABY. 57:09.
Santiago, tpt; Rahsaan
Barber, as, ts, fl; Bruce
Dudley, p; Jon Estes, ac b;
Josh Hunt, d. With special
guests: Rod McGaha,
tpt; Stephanie Adlington,
Keegan Imer Santiago,
vc; Tyler Summers, bari s;
Roland Barber, tb; Giovanni
Rodriguez, Latin perc; James
DaSilva, g; Paul Horton,
el p; Ivan Santiago, el b.

Two trumpet players on journeys. (1) is unhurried, classic-sounding small group Jazz. The first four tracks are by leader Goehring and all have strong melodies and intricate rhythms. "Reflected Journey" has a measured pulse, "Clarion Call" boils and snaps, "For Beverly" is a gliding ballad and "Walkdown" has sax and trumpet lines that clash attractively over a variant on Oliver Nelson's "Stolen Moments" rhythm. The second half of the program is all non-originals. Dizzy Gillespie's "Con Alma" is done with a surging Latin rhythm that breaks into a hip hop 4/4 beat on the bridge, "Grazing In The Grass" makes a nice funky break in the action and "Old Folks" oddly credited to Jacques Brel instead of its true author, Willard Robison, is a lovely feature for just Goehring and the rhythm section with David Leonhardt featured playing pretty blues piano. Goehring plays trumpet with fire and deceptive ease while Roger Rosenberg pairs with him on a variety of reeds like a broad, sailing soprano sax on "Walkdown" and a dancing, full baritone on "Clarion Call" and Thad Jones' "Bossa Nova Ova". It's all nothing out of the ordinary but still a pleasing set of music.

Imer Santiago's opus has more of a conscious grasp of Jazz history, paying tribute in different ways to the Jazz Messengers, Louis Armstrong, Miles Davis and Tito Puente. The opener, "Girls' Night Out", is a hard bop stomp with an r'n'b feel that fits right in with Booby Timmons' work with Art Blakey. It features strong blowing from both leader Santiago and saxophonist Rahsaan Barber. "Fourthcoming" is an up-tempo waltz that adds a second trumpeter, Rod McGaha, playing in unison with Santiago. "Hidden Journey" is a propulsive ballad with Latin underpinnings that has a nicely flowing trumpet-flute blend on top. "The Very Thought Of You" features a cooing vocal by Stephanie Adlington amidst wah-wah trumpet and finger snaps, and "Reminiscence" is a rocking salsa piece with electric piano and bass added to the basic group. The two "Flat 2176" pieces put the same melody through treatments that reflect their dedicatees. "For Miles" is high-flying bebop done with a muted trumpet and "Para Puente" is strong Latin jazz with a four strong horn section. The song "What A Wonderful World" may bring Armstrong to mind but Santiago actually plays it in a warm, modern treatment that doesn't sound much at all like the famous version. The set ends with "Keegan's Lullaby" a delicate piece dedicated to Santiago's son featuring acoustic guitar and lovely trumpet. There is a lot of soul and warmth in Santiago's playing and his band, especially Barber and Bruce Dudley, is excellent at fleshing out his ideas. This is a fun and inviting mix

Jerome Wilson

New Issues

1) LURRIE BELL, BLUES IN MY SOUL, DELMARK 829.

HEY HEY BABY* / BLUES IN MY SOUL / I FEEL SO GOOD / SHE'S A GOOD 'UN / 'BOUT THE BREAK OF DAY / GOING AWAY BABY / 24 HOUR BLUES / MY LITTLE MACHINE / I JUST KEEP LOVING HER / T-BONE BLUES SPECIAL / JUST THE BLUES / SOUTH SIDE TO RIVERSIDE* / IF IT'S TOO LATE / BLUES NEVER DIE. 65:49.

Bell, vcl, g; Roosevelt Purifoy, p, org; Melvin Smith, b; Willie Hayes, d; Matthew Skoller, hca; Marques Carroll, tpt*; Chris Neal, ts*; Mark Hiebert, bari s*.
2/13, Chicago, IL.

2) LOUISIANA RED, WHEN MY MAMA WAS LIVING, LABOR 7085.

WALK ALL OVER GEORGIA / KING BEE / WHEN MY MAMA WAS LIVING / CAUGHT YOUR MAN AND GONE / BAD CASE OF THE BLUES / LITTLE SUZIE JANE* / GOT A GIRL WITH A DOG WON'T BARK / COLD WHITE SHEET / GOING DOWN TO GEORGIA / YOU GOT TO MOVE+ / GOING HOME / I'LL BE GLAD WHEN YOU'RE DEAD YOU RASCAL YOU* / COLD, COLD FEELING / JOHN HENRY* / STOLE FROM ME@ / JOANNE. 65:52.

Louisiana Red, vcl, hca, g; Lefty Dizz, g; Peg Leg Sam, vcl*, hca, b vcl; Jim Robinson, b vcl+; Kyril Bromley, p@. Mid-1970s; White Plains, NY, New York, NY.

Veteran bluesman Lurrie Bell is in smoking form on (1), singing in a gruff and soulful manner and playing tight, emotional guitar in front of a fine band. "Hey Hey Baby" and "Riverside" include a muscular horn section but the other tunes just have his basic group. Roosevelt Purifoy contributes excellent keyboard work especially in the shivery organ of "Blues In My Soul" and "Break Of Day". There's also good wide-blowing harmonica on tracks like "Rollin' & Tumblin'", "Knock-Off" and "Going Away Baby" from Matthew Skoller. All this is in support of Bell shouting mournfully and playing stinging guitar leads while throwing bits of funk and soul into a heavy blues base. This is a nice set of modern electric Chicago blues.

2) is a collection of rawer acoustic blues recorded mostly by one Louisiana Red. Red was a singer and guitarist who passed away in 2012 but these tracks date back to the mid-1970s'. It's mostly Red alone on guitar and harmonica though a few other musicians turn up on some tracks. Outside of a few blues standards all the songs were written either by Red or Kent Cooper, a blues aficionado who got him into the studio to record this work.

Red sings in a gritty, clear voice and accompanies himself with intricate, dancing guitar work. Some of the pieces like "Caught Your Man" are lively. Others like "Cold, Cold Feeling" and "Cold White Sheet" are more somber revealing a dark, deep sadness in Red's voice. His performance of "When My Mama Was Living" done just with his harmonica for accompaniment is chilling. Another harmonica player, Peg Leg Sam, is featured on a few tracks. He plays serious harp on "Little Suzie Jane", "You Rascal You" and "John Henry" and sings in a warm, drawling voice reminiscent of Lightnin' Hopkins. He sounds like a flashier, more crowd-pleasing performer than Red and is a welcome break from the main man's intensity. A few tracks add more instruments and have Red fronting a ragged but grooving little band with "Got A Girl" standing out for its Elmore James-style slide guitar. All the tracks are good but solo Louisiana Red is a very heavy experience.

Jerome Wilson

New Issues

1) FRANCESCO CATALDO, SPACES,

ALFA MUSIC 160.

OUR JAZZ (PROLOGUE)

/ ALGERIAN WALTZ /

SIRACUSA / ORTIGA

/ SUNRISE IN ROME /

SPACES / VITO (INTRO),

RACCONTAMI* / WHY

/ YOUR SILENCE /

TOURIST IN MY TOWN /

PERUGIA / A PHRYGIAN

DAY / THE RAIN AND US

(EPILOGUE). 75:38.

Cataldo, g; David Binney,

as; Salvatore Bonafede,

p; Scott Colley, b;

Clarence Penn, d; Erik

Friedlander, clo*. 9/12,

New York, NY.

2) RESONANCE, INTRODUCTIONS, MANDALA 103.

Eleanor Rigby / Gemini /

In A Sentimental Mood

/ Opus 1 / Gaviota /

Prelude – So What /

Jupiter / The Journey

Of Each Other / Moon

And Sand / See You

Next Wednesday / Song

To John Pt. 1 / Song To

John Pt. 2. 50:57.

Stephen McQuarry, p;

Georgianna Kreiger, ss,

as, bari s; Laura Austin

Wiley, pic, fl, a fl, vcl;

Michele Walther, vln;

Michelle Mastin, vla;

Nancy Bien, clo; Ted

Burik, b; Greg German,

d. Berkeley, CA.

1) presents a strongly impressionistic set of music from Italian and New York musicians led by guitarist Francesco Cataldo.

There is a strong suggestion of the ECM aesthetic in the pacing and sound of this disc but it generally has a warmer and livelier feel than that, especially in Clarence Penn's active drumming. Cataldo has a sustained, buzzing guitar attack out of the Metheny-Abercrombie strain. His playing on "Sunrise In Rome" is full of up-tempo singing while "Algerian Waltz," "Tourist" and "Spaces" are dominated by calm, graceful playing and include haunting bass solos by Scott Colley and iridescent alto from David Binney. "Phrygian Day" and "Why" are a mix of fast and slow tempos that blend well, Penn's busy drumming really setting off the measured explorations by guitar, alto and piano. "Your Silence" is a lovely, introspective acoustic guitar feature and there is a touching miniature duet by Bonafede and cellist Erik Friedlander on "Vito". This set mixes calm beauty and rhythmic muscle for compelling music.

Jerome Wilson

The group Resonance is a larger scale mixture of classical and jazz musics, a nine piece group that combines a jazz quintet with a string quartet. Pianist Stephen McQuarry seems to be the leader since he wrote or arranged all the music. On "Eleanor Rigby" the concept leads to more prettiness than substance but for most of the CD the genre balance works fine. Clare Fischer's "Gaviota" combines an elegant melody led by flute and strings with a tight, underlying groove. On the two Jazz classics present, Duke Ellington's "Sentimental Mood" is carried along by Georgianna Kreiger's warm baritone sax while Miles Davis' "So What" is lively and swinging with good solo spots for McQuarry's piano and either violin or viola (I can't tell which). Jimmy Heath's "Gemini" gets an interesting Third Stream treatment with swinging soprano and flute solos. The "Jupiter" section of Gustav Holst's "The Planets" is prettily done while McQuarry's two original pieces, "The Journey Of Each Other" and "See You Next Wednesday" swirl with Latin and hard bop flavors and really exploit the full potential of the band's sound. Flautist Laura Wiley sings hauntily on "Moon And Sand" over the rhythm and string sections and the set ends with Chick Corea's and Stanley Clarke's "Song To John" which starts as a wash of Coltraneish majesty by Kreiger and the rhythm section before the full band comes in on a faster, soaring Latin groove. Working bands that do classical-jazz mixtures are still relatively rare things and Resonance have a combination of propulsion, swing and formal beauty that really makes the concept work. Jerome Wilson

New Issues

1) DUDUKA
DA FONSECA
TRIO,
NEW SAMBA
JAZZ
DIRECTIONS,
ZOHO 201310.

DUDUKA'S MOOD /
SONHO DE MARIA
/ SOLITO / ALANA /
ISABELLA / ZELAO
/ TETE / CEU E MAR
/ BAD RELATION
SUMBLUES. 58:22.
Da Fonseca, d;
David Feldman,
p; Guto Wirtti, p;
5/8/12, 5/15/12,
8/13/12, Rio de
Janiero, Brazil.

2) DAVE
BURRELL,
CONCEPTION,
SOME REAL
MUSIC, #1
PARADOX OF
FREEDOM / CODE
NAME: CHEAP
SHOT / SILVER
SWORD / MUTINY
/ FANCY TRADE
NIGHTMARE
/ BATTLE OF
VICKSBURG /
EXPANSION /
MEDITATION ON
THE LOSS OF A
MOTHER. 77:24.
Burrell, p; David
Tamura, ts; Joe
Chonto, d. Paramus,
NJ.

1) is a piano trio CD that really emphasizes rhythm which is no surprise since it is led by one of the leading Latin Jazz percussionists around today, Duduka Da Fonseca. The opening "Duduka's Mood" sets the tone, changing rapidly over six minutes from fast jazz to a fast samba to lively funk. Throughout the CD Da Fonseca throws out all sorts of bumpy Latin rhythms to David Feldman and Guto Wirtti to catch and work out on. "Sonho De Maria" is an itchy samba, "Zelao" is a flying Brazilian rhythm with hard drum accents and "Bad Relation" has a throbbing bass pattern that leads into a sweeping and prickly romantic ballad. Feldman plays in a reserved, near-classical manner on "Tete" and "Solito" with the bass and drums boiling underneath. "Alana" is a swinging bossa nova rhythm mixed with piano crescendos that turns into an off-kilter mambo and "Sumblues" is a careening, Bud Powell-like blast of piano jazz with Feldman getting baroque and tangled in his playing while Wirtti keeps the rhythm going and the leader splashes all over the place. This CD is a testament to how hard Da Fonseca can push a band.

Jerome Wilson

2) is a rare recording from the great pianist Dave Burrell who is unique in his ability to combine blazing free playing with early Jazz forms. This CD features long tracks that allow Burrell and his partners, David Tamura and Joe Chonto, to stretch and explore in detail. "Paradox Of Freedom" is a piano-drums duet built on a rocking stride rhythm which is hammered, repeated and contorted like Silly Putty by Burrell while Chonto keeps a relentless beat. "Cheap Shot" is a trio track where Burrell and Chonto mostly keep to repeated chords and figures while Tamura pinwheels wildly between them. "Silver Sword" starts quietly with hushed notes that lead into New Orleans blues piano before Tamura moans his way onto the scene and everyone gets loud and crazy. Burrell does ramshackle, disintegrating ragtime on Expansion" while "Vicksburg" carries a sense of doomy melodrama that sounds like Kurt Weill-influenced progressive rock with Tamura carrying a mournful melody as the piano and drums undulate beside him. Chonto wrote the final piece. "Meditation" which features somber, sparse piano notes over shimmering percussion followed by prayerful tenor all sounding like a distant, dreamlike funeral procession. Dave Burrell's style of piano sounds like no one else's and it's really good to hear something new from him.

Jerome Wilson

New Issues

1) THE OLSON PINGREY QUARTET, LOW CONTRAST, (No label or number)

MY WALTZ / ON THE
DL / TYGART VALLEY /
LOW CONTRAST / HIGH
CONTRAST / BLUES FOR
MAC / STONE AGE RHUMBA
/ REVERIE.

Kathy Olson, bari s; Randy
Pingrey, tb; Mark Zaleski, b;
Austin McMahan, d. 9/18/10.

2) KEN PEPOWSKI, MAYBE SEPTEMBER, CAPRI 74125.

ALL ALONE BY THE
TELEPHONE / MOON RAY
/ ALWAYS A BRIDESMAID /
(NOW AND THEN) THERE'S A
FOOL SUCH AS I / ROMANZA
(FROM POULENC CLARINET
SONATA) / CAROLINE, NO /
FOR NO ONE / I'LL STRING
ALONG WITH YOU / MAIN
STEM / MAYBE SEPTEMBER /
WITHOUT HER. 63:17.

Peplowski, cl, ts; Ted
Rosenthal, p; Martin Wind, b;
Matt Wilson, d. 7/17/12, New
York, NY.

The blend of Kathy Olson's ponderous baritone sax and Randy Pingrey's pushing trombone create differing moods on (1). The faster pieces have the cruising West Coast feel of Gerry Mulligan's smoothly inventive quartets and the slower ones have a darker, bluesier sensibility. "On The DL" (as in "Donna Lee"), "Tygart Valley" and "High Contrast" have a clipped interplay and strutting beauty that brings to mind Mulligan dueling with Bob Brookmeyer, a nice blend of low tones over a high-stepping rhythm section. On the other side there is the tippy sleaze of "Blues For Mac" with Olson slowly leading into a funeral blues and the slippery slyness of "Stone Age Rhumba" where the horns dance lazily to tango and mariachi rhythms. All four musicians excel but Mark Zaleski's bass is really the rock that makes this go, keeping steady time while the others dance in and out. This is a fresh and fun slant on some classic materials.

Jerome Wilson

There is a genteel atmosphere to (2) that stems from the fact that the set list is heavy on rarely played tunes from the 20's and 30's and 60's rock ballads as much as Ken Peplowski's playing. Here he mostly plays quietly taking his time working around songs coming at them like he's playing in a formal recital, an approach he takes on both Irving Berlin's "All Alone" and the Beatles' "For No One". On the other hand he proves he can also play fast jazz with his own "Always A Bridesmaid" as he blazes on tenor sax while Matt Wilson tears away at the drums. The Beach Boys' "Caroline, No" gets a gentle treatment with Ted Rosenthal doing a lovely theme statement of piano and Peplowski playing warm tenor. Elsewhere Artie Shaw's "Moon Ray" is an impish clarinet showcase, Ellington's "Main Stem" and the movie theme "Maybe September" feature deep breathing tenor and the old country tune "A Fool Such As I" is a an amiable, swinging performance with Peplowski's clarinet flying and Martin Wind and Matt Wilson working up inventive rhythms. This is a laid back set of music creatively selected and performed by an underappreciated musician.

Jerome Wilson

New Issues

1) ALICIA VARCOE, SINCE I FELL FOR YOU, (NO LABEL OR NUMBER).

THE NEARNESS OF YOU / DO
NOTHIN' TILL YOU HEAR FROM ME
/ GOOD MORNING HEARTACHE /
DEED I DO / SINCE I FELL FOR YOU
/ HE LOVES AND SHE LOVES / I
COULD WRITE A BOOK / I BELIEVE
IN YOU / GUESS I'LL HANG MY
TEARS OUT TO DRY / MAD AS HELL
BLUES. 47:05.

Varcoe, vcl; Bobby Muncy, ts; Gene
D'Andrea, p; Kevin Pace, b; Stephen
Coffman, d. 3/10/12, Eton, NC.

2) CHERYL BENTYNE AND MARK WINKLER, WEST COAST COOL, SUMMIT 615.

TAKE 5 – DRINKS ON THE PATIO
/ AN OCCASIONAL MAN / LET'S
GET LOST* / TALK OF THE TOWN
– GIRL TALK / WEST COAST COOL
/ SOMETHING COOL / ROUTE
66 – ALRIGHT, OKAY, YOU WIN –
STRAIGHTEN UP AND FLY RIGHT
/ SENOR BLUES / LEMON TWIST+
/ THIS COULD BE THE START OF
SOMETHING BIG / HUNGRY MAN** /
ALL ABOUT RONNIE – TROUBLE IS A
MAN / IN A LONELY PLACE / BONUS
TRACK: COOL++. 56:55.

Bentyne, Winkler, vcl; with Rich
Eames, p; Tim Emmons, b; Dave Tull,
d; Bob Sheppard, sax, fl, except:
*Nolan Shaheed, tpt; +Anthony
Wilson, g; Joe Bagg, org; Mark
Ferber, d; **Jon Mayer, p; Kevin Axt,
b; Roy McCurdy, d; Bob Sheppard,
sax; ++Eli Brueggeman, p; George
Kolle, b; Mark Kelso, d. Pasadena,
CA; North Hollywood, CA; Toronto,
Ontario.

Alicia Varcoe does not have the most polished of voices. Instead she sings with a natural throb that comes off warm and endearing. On (1) she does mostly standards backed by most of the members of a Washington, DC based group, the DC Composers Jazz Collective. She sounds purposeful and earnest on sunny tunes like "I Could Write A Book" and "I Believe In You" with strong, slick backing from pianist Gene D'Andrea, bassist Kevin Pace and drummer Stephen Coffman and authoritative tenor sounds from Bobby Muncy that stretch all the way back to Coleman Hawkins. The informal nature of Varcoe's voice really comes to the fore on "Since I Fell For You" which is a tipsy ballad written by Varcoe, not the familiar Buddy Johnson song, "Guess I'll Hang My Tears" and the closing "Mad As Hell Blues" where she sounds like a Carolyn Hester-type folksinger just raring back in some 60's coffeehouse and wailing the blues with a jazz group behind her. Varcoe is at her most powerful on this number and Muncy and D'Andrea really cut loose as well. Her voice shows a lot of promise.

2) is a more specialized vocal set, Mark Winkler and the Manhattan Transfer's Cheryl Bentyne teaming up to pay tribute to the "cool" West Coast jazz scene of the 50's. This means performing a lot of songs either written by or associated with the era's musicians such as Dave Brubeck, Steve Allen, June Christy, Bobby Troup, Chris Connor and Chet Baker. The set opens with the duo navigating "Take Five" at a brisk pace, singing Lola Brubeck's lyrics in swinging, smooth voices and segueing into "Drinks On The Patio" which is a set of Winkler lyrics done to Paul Desmond's solo from the original "Take Five". After that the pair performs alone and together. Solo Bentyne sounds coquettish on "An Occasional Man", captures the drama of "Something Cool" and "All About Ronnie" and sounds really sensual on Horace Silver's "Senor Blues". Winkler, for his part, gets to play affable, swinging hipster convincingly on "Let's Get Lost" and "Hungry Man" and do some cinematic ballad crooning on "In A Lonely Place". When the two team up we get things like "West Coast Cool", a laundry list of West Coast jazz legends sung to the tune of "Lil' Darlin'", a medley of "Route 66", "Alright OK" and "Straighten Up" where they trade breathless lines and a treatment of Steve Allen's "This Could Be The Start" that makes Winkler and Bentyne sound like a hard-swinging Steve Lawrence and Eydie Gorme. Most of the CD has a standard small group backing with Bob Sheppard contributing strong tenor solos but there are a few changeups in the sound, like Sheppard's flute solo on "Senor Blues", the tango rhythm used on "Trouble Is A Man" and a grooving organ-guitar combo under Winkler's elastic version of Troup's "Lemon Twist". This is an evocation of the Cool Jazz period that treats it with honest respect.

Jerome Wilson

New Issues

1) ADAM LANE, BLUE SPIRIT BAND, CADENCE JAZZ 1231.

LOOKY LOOKY YONDER /
FOLLOW THE DRINKING
GOURD / HOUSE OF THE
RISING SUN / PEACE LIKE A
RIVER / KEEP YOUR LAMPS
TRIMMED AND BURNING
/ OLD TIME RELIGION /
MYRTLE AVENUE BLUES.
71:34.

Lane, b; Roy Campbell,
tpt; Avram Fefer, ts;
Vijay Anderson, d. 2/07,
Brooklyn, NY.

2) ADAM LANE QUARTET, OH FREEDOM, CIMP 392.

THIS TRAIN / (KEEP YOUR
HAND ON THE PLOW)
HOLD ON / C-LINE
WOMAN / GO DOWN
MOSES / EVERYBODY
LOVES SATURDAY NIGHT
/ WAYFARING STRANGER
/ COTTON EYED JOE / OH
FREEDOM. 70:56.

Lane; Fefer; Campbell, tpt,
flgh; Anderson. 6/29/09,
Rossie, NY.

The names are slightly different but the same band plays on both these CDs, a strong unit led by bassist Adam Lane that takes old spirituals and folk songs on wild rides. A debt to Charles Mingus is acknowledged in the liner notes but there are also echoes of Coltrane and Ayler in the group's deep, exalted cries. The first CD was recorded as a getting-to-know-you kind of session and the second was done later they had been together a while, but honestly I can't tell much difference. Both CDs abide in deep bass grooves, explosive drumming, earthy tenor and firecracker trumpet.

Most tracks start with one instrument setting the tone before the others chime in. On (1) Lane starts "Looky Looky Yonder" and "Keep Your Lamp" with huge bass thumps before the others start bellowing and Avram Fefer's soulful warbles on "Drinking Gourd" lead the quartet into an extended massed shout followed by marathon tenor charging and Roy Campbell duetting with Lane's bowed bass. "House of the Rising Sun" is done as a heavy walking blues and "Peace Like A River" is a welcome respite, a more subdued but still powerful treatment of an old spiritual. On "Lamps" Fefer blows the blues while Campbell dances on a string of high notes like Roy Eldridge. "Old Time Religion" and "Myrtle Avenue Blues" end the CD in a relentless double-time blur.

Jerome Wilson

For (2) there are more rhythmic variations but no letup in intensity. On "This Train", "Hold On" and "Cotton-Eyed Joe" Lane's and Vijay Anderson's grooves are even thicker and more heated than before. "Saturday Night" bubbles up from a Caribbean base before exploding into a heated calypso with touches of the blues. "Wayfaring Stranger" starts with a long, mournful bass solo before the horns swirl in and the rhythm section gradually heats up to full boil and "Oh Freedom" takes things out with a 60 mile an hour hoe-down. All four musicians sound inspired here, their music drenched in soul and passion. Adam Lane has come up with a lot of fine projects in recent years but this has to be the most unadulterated fun group he has ever put together.

Jerome Wilson

New Issues



ENRICO
GRANAFEI,
ALONE (AND)
TOGETHER,
CONSOLIDATED
ARTISTS
PRODUCTIONS 1036.

CHRISTINA / DESTINY
/ I LOVE YOU / BODY
AND SOUL / YARDBIRD
SUITE* / LANA* / ALONE
TOGETHER / ESTATE /
GENTLE RAIN / ROUND
MIDNIGHT / THE
PEACOCKS / MEDLEY:
STABLEMATES – GIANT
STEPS – CHEROKEE
/ I WISH YOU LOVE*.
68:43.

Granafei, hca, g, vcl,
shaker with:
1-6: Vitali Imeroli, vln*,
Amina Figarova, p; Rick
Crane, b; Billy Hart, d.
7: Vic Juris, el g, Gordon
Lane, d.
9: Dave Stryker,
el g; Diego Lopez,
tambourine.
10: Wallace Roney, tpt.
5/23/12, 6/7/12, 6/26/12,
7/9/12, 7/16/12, 7/22/12,
7/25/12, 7/28/12,
8/20/12, 9/28/12,
Paramus, NJ.

Harmonica player and guitarist Enrico Granafei works in a lot of configurations on this CD. On the first four tracks he plays with a quartet which then adds violin on the next two. For the rest of the CD he either plays solo or in duets with various guests.

On the group tracks, the quartet, powered by the great Billy Hart, comes off sensitive and lively, attuned to Granafei's earnest and nimble playing. Amina Figarova's piano really flies on "I Love You" and "Body And Soul" shows the entire band's melodic taste. Violinist Vitali Imeroli adds another layer of swing when he arrives and contributes sizzling solos on "Yardbird Suite" and "Lana".

On his own Granafei plays both harmonica and guitar like Toots Thielemans and sings a little as well. In solo mode his playing reveals more soul and expression with an affinity for the romance and rhythm of Brazilian sambas. His version of Jimmy Rowles' "The Peacocks" has him sounding sad and wistful like Larry Adler and a medley of up-tempo jazz standards shows that he can work fast tempos just as well.

As for the duets the underrated Vic Juris plays slippery electric guitar on "Alone Together", Dave Stryker does incisive electric soloing on the samba "Gentle Rain" and Wallace Roney drops some haunting trumpet into a delicate version of "Round Midnight". Granafei's talent shines through well on all these varied approaches.

Jerome Wilson

New Issues

1) LENNY MARCUS TRIO AND FRIENDS, TONK – A TRIBUTE TO RAY BRYANT VOL. 2,

LJM 021.

UP ABOVE THE ROCK /
C JAM BLUES / SONAR /
CUBANO CHANT / TONK /
SLOW FREIGHT / EXODUS /
BLUES NO. 3 / HOLD BACK
MON / OLD DEVIL MOON /
BLUES NO. 2 / BREAK TUNE
IN G / SWAMP BOOGIE /
BLUES SONG FOR RAY /
SOMETIMES I FEEL LIKE A
MOTHERLESS CHILD / ST.
LOUIS BLUES. 59:04.

Marcus, p, fl, vcl; Rick
Eckberg, b; Larry Scott, d;
Vladimir Espinosa, perc; Tom
Artwick, sax. Wirtz, VA.

2) JEFF BERLIN, LOW STANDARDS, RANDOM ACT 1011.

E.S.P. / EL GAUCHO /
FALLING GRACE / FEE FI
FO FUM / VASHKAR / VERY
EARLY / WHISPER NOT /
JAMES. 44:42.

Berlin, el b; Richard Drexler,
p, ac b; Mike Clark, d.
Clearwater, FL.

1) is the second volume of pianist Lenny Marcus' tribute to his mentor, Ray Bryant. Bryant played crowd-pleasing and swinging jazz piano with a touch of funk and Marcus keeps that feeling going in his performances of tunes Bryant wrote and performed. There is added hand percussion and tenor sax on a couple of tracks but this is mostly Marcus' trio with Rick Eckberg and Larry Scott settling nicely into rolling, funky grooves like "Break Tune", "Tonk" and "Swamp Boogie". "Slow Freight" is rolling stride piano, the "Exodus" theme undulates nicely and Marcus even does a bit of light crooning on "Old Devil Moon". There are deviations from the overall mellowness though. "Motherless Child" is a fast, relentless chase over congas and the calypso bounce of "Hold Back Mon" features both Marcus' piano dexterity and a nice electric bass solo. Ray Bryant's technical facility and ear for catchy melodies often meant that he wasn't taken that seriously in comparison to other pianists. Lenny Marcus makes a darn good case for rescuing him from neglect.

2) pays tribute to several prominent Jazz composers. Since the leader of this CD, Jeff Berlin, plays electric bass you might think this is just a slick fusion session but no. Berlin can play fast and nimbly but what comes out of his trio is straight up Jazz. The program here contains one piece each by Steve Swallow, Carla Bley, Bill Evans, Benny Golson and Pat Metheny and three by Wayne Shorter. Starting with Shorter's "E.S.P." Berlin attacks the melody in the rapid fire style of Jaco Pastorius with single notes instead of chords. Mike Clark plays snapping, brisk drums and Richard Drexler completes the group on acoustic bass and piano. Of the Shorter pieces "E.S.P." is fast and boisterous, "El Gaucho" has a funky Latin feel and "Fee Fi Fo Fum" is a slippery, medium-paced groove. Swallow's "Falling Grace" gets a nicely simmering treatment with Berlin's sound full of harmonics. The group turns into a piano-led trio for Bley's ominous "Vashkar" with a powerful solo by Berlin. "Whisper Not" and "Very Early" glide along with their familiar melodies intact and Metheny's "James" is one of the guitarist's catchier, poppish tunes perfect for Berlin's plucky, melting sound and Drexler's bright piano. Jeff Berlin can play all over the bass but he shows admirable restraint in letting these familiar pieces keep their melodic character instead of turning them into shapeless jamming vehicles.

Jerome Wilson

New Issues

1) ORCHESTER KURT EDELHAGEN, FEATURING MARY LOU WILLIAMS AND CATERINA VALENTE, JAZZHAUS 101718.

TUXEDO JUNCTION / 3X2 / YOU GO TO MY HEAD / ST. LOUIS BLUES* / THE MAN I LOVE* / YESTERDAYS* / BLUES ON THE BONGO BEAT* / NANCY AND THE COLONEL* / YOU GO TO MY HEAD / LESTER LEAPS IN / TUXEDO JUNCTION / THE MAN I LOVE / THEY CAN'T TAKE THAT AWAY FROM ME+ / PENNIES FROM HEAVEN+ / ON THE UPBEAT / EASY TO LOVE / THERE'S NO YOU / ALPHA JAZZ. 68:19.

Hans Gottfried "Hanne" Wilfert, Rolf Schneebiegl, Siegfried Achhammer, Klaus Mitschele, tpt; Heinz Herrmannsdorfer, Otto Bredl, Werner Betz, Helmut Hauck, tb; Helmut Reinhardt, bari s, as; Franz von Klenck, as; Paul Martin, Kurt "Bubi" Aderhold, ts; Johnny Feigl, bari s; Werner Drexler, Williams*, p; Werner Schulze, b; Bobby Schmidt, d; Valente, vcl+. 7/16-17/54, 11/29/54, 12/16/54, 12/20/54, Freiburg, Germany; Basel, Germany; Baden-Baden, Germany.



1) is a collection of work from a 1950's West German big band. The studio work that begins the CD often sounds like a mechanical take on the Stan Kenton and Gerry Mulligan jazz orchestra models but the live performances that follow are much looser, thanks in large part to the invigorating presence of Mary Lou Williams. Starting with "St. Louis Blues" she romps with the orchestra's rhythm section, speeding along for two tracks before playing a dramatic and elegant "Yesterdays" throwing out allusions to Gershwin, Ellington and Tchaikovsky in her wake. "Blues On The Bongo Beat" is a Williams original that is pretty much what it says, slithery blues with the rhythm section helped out by the addition of a bongo player. Finally on "Me and the Colonel" she lifts the entire band into a strutting riff tune with a trombonist and saxophonist soloing smoothly alongside her. (Individual soloists aren't identified.) The orchestra plays alone for the rest of the CD but the rest of the live tracks, starting with "You Go To My Head" swing a lot more with one of the alto players taking a fleet Parkerish solo on "The Man I Love". Singer Caterina Valente comes in for upbeat versions of "They Can't Take That Away From Me" and "Pennies From Heaven" while the final track "Alpha Jazz" is a studio recording of an interesting suite with Arabic and Latin colors. Jerome Wilson

New Issues

2) JAZZ COMPOSERS ALLIANCE ORCHESTRA, STORIES, CADENCE JAZZ 1244.

Hiro Honshuku, fl, EWI; Jim Hobbs, Rick Stone, Allan Chase*, as; Phil Scarff, ts; Melanie Howell-Brooks, Ben Whiting*, bari s; Mike Peipman, Gary Bohan, Forbes Graham, tpt; Amparo Edo Biel, fr hn; Bob Pilkington, David Harris, tb; Bill Lowe, tba, btb; Mina Cho, Bruce Thomas*, p; Natalie Dietrich, James Peipon*, vib; Luther Gray, d; Ricardo Monzon, Taki Masuko*, perc; Alex Smith, b; Norm Zocher, g, steel g; Warren Senders, Rebecca Shrimpton, vcl.
5/19/10, 1/29-30/11, Boston, MA.

A GIRL / CHAZZ' MINGUS STORY / ROCK OPERA / NOVEMBER 1938 / AFTERMATH / WIGGY DIGGY / ALL THE WORLD LOVES A LONESOME FAILURE / RED GREEN AND BLUE*. 70:35.

2) comes from a current large group, New England's Jazz Composers Alliance Orchestra. It starts with Jim Hobbs' "A Girl" a sour, sideways on the 50's "noir jazz" sound with electric rhythm elements and a blowy ensemble sound that tips the piece into hallucinatory nightmare territory.

"Chazz' Mingus Story" was written by Warren Senders and derives from a text by Charles "Chazz" Rook that describes his lifelong love for Charles Mingus and a couple of personal encounters with him. Senders and Rebecca Shrimpton take turns reciting the story over music that quotes a bit from Mingus but creates its own noisy whirlpool with pedal steel guitar blended in with the horns.

"Rock Opera" and "Wiggy Diggy" are both by guitarist Norman Zocher and use rock rhythms. The two compositions share a bumpy beat, heavy band riffing and soaring wordless vocals from Shrimpton but Zocher takes a buzzing, fluid electric guitar solo on the former and leads the ensemble with twangy pedal steel on the latter. Darrell Katz's "November 1938" is as much New Classical Music as Jazz with a squalling programmatic group sound over an ominous walking 4/4 rhythm.

Bob Pilkington's "Aftermath" has an eerie, unsettled calm with detailed, yearning solos by trombonist Pilkington and trumpeter Mike Peipman. Hobbs' "Lonesome Failure" is a darkly tongue-in-cheek mix of folk singing and grandiose big band rhythms while David Harris' "Red Green and Blue" is a guided large scale improvisation built around a lurching beat, massed shouting, rock turbulence and intense guitar and piano which comes out close to one of Frank Zappa's large ensembles works. As always with this group, their music covers wide swaths of ground and is consistently fresh and imaginative.

Jerome Wilson

New Issues



3) MOSTLY OTHER PEOPLE DO THE KILLING, RED HOT, HOT CUP 125.

THE SHICKSHINNY SHIMMY / ZELIENOPLE / RED HOT / KING OF PRUSSIA / TURKEY FOOT CORNER / SEABROOK, POWER, PLANK / ORANGE IS THE NAME OF THE TOWN / GUM STUMP / BIRD IN HAND. 52:38.

Peter Evans, tpt; Jon Irbagon, ss, C melody s; David Taylor, btb; Brandon Seabrook, bjo, elec; Ron Stabinsky, p; Moppa Elliott, b; Kevin Shea, d, perc.

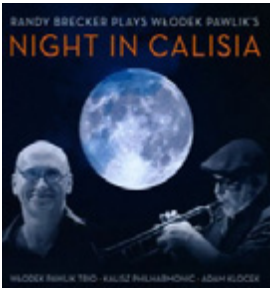
And so to (3), a new effort from the absurdist Jazz quartet, Mostly Other People Do The Killing. On this CD, for the first time they bring in other musicians, David Taylor on bass trombone, Brandon Seabrook on banjo and electronics and Ron Stabinsky on piano and loosely ground their efforts in the 20's Jazz sounds of the likes of Jelly Roll Morton, King Oliver and Duke Ellington. It's a understatement to say that they don't stay there.

"Shickshinny Shimmy" starts as an old time two-step but it works in a modern cocktail lounge piano solo before twanging and bouncing into chaos. "Zelienople" starts with a Kevin Shea drum solo that moves from noisy clatter to funk before the band hops into a teetering period dance melody. On "King Of Prussia" Stabinsky has a piano introduction where he makes quick change references to Billy Joel, Scott Joplin and Joe Jackson before easing the band into a tipsy saloon blues that somehow ends up as a Russian banjo-piano dance.

"Red Hot" has Seabrook mixing high electronic drones and banjo riffing before the group takes up a raucous fox trot. Jon Irbagon croons and shrieks on C melody sax on the crazed rumba "Seabrook" before Brandon Seabrook takes over on banjo. "Orange" is a creaky waltz that leads into McCoy Tyner-style piano, "Turkey Foot" has Taylor and Peter Evans showing their vocalized, smeared virtuosity over a staccato bounce and on "Gum Stump" Evans' and Irbagon's high speed arabesques somehow lead into a ragged lowdown blues with Taylor in the lead. Mostly Other People's crazy quilt aesthetic is reminiscent of the Willem Breuker Kollektief but with Marcel Duchamp instead of Mack Sennett as a guiding light. They are less about slapstick than they are sticking random musical elements together and somehow making them work. Expanding their universe to bring in more players has created their maddest work yet.

Jerome Wilson

New Issues



RANDY BRECKER/ WLODEK PAWLIK NIGHT IN CALISIA SUMMIT 612

NIGHT IN CALISIA / AMBER
ROAD / ORIENTHOLOGY
/ FOLLOW THE STARS /
QUARREL OF THE ROMAN
MERCHANTS / FORGOTTEN
SONG. 63:41.

Brecker (tpt), Pawlik (p),
Cezary Konrad (d), Pawel
Panta (b), Adam Klocek
(cond), Kalisz Philharmonic
Orchestra. March 3-4 & 15-16
and May 6, 2011.

These are polished, expansive, and bright charts that make full use of the orchestra. In their rhythmic language and bright melodies, Pawlik's tunes somehow bring to mind the ambitions of 1970s fusion projects like Stanley Clarke's *School Days* or some of the more slickly produced Jaco numbers. The composer's punchy, funky trio is at the heart of the whole program (and the basic structure of each performance can easily be imagined for a trio setting), though there are plenty of strings and assorted instruments used for color. Brecker, a vet of many such projects (and indeed of those 1970s efforts, too) sounds in fine form as featured soloist, his vibrant, often elegantly simple lines standing out and drawing you in as a listener. Pawlik is a patient improviser himself, emphasizing chordal motion in his solos. This fits nicely with his compositional propensity for rhythmic changeups (many with a heavily Latin feel), which he navigates with aplomb alongside this clearly seasoned trio. Things get a bit saccharine on "Follow the Stars" and "Amber Road," with soupy strings coming across as overdone. And the orchestra certainly sound most committed on energetic features like the vampy "Quarrel" or the harmonically more ambitious "Orientology," on which Brecker works intervals hard over an impressive (if overly muscular) chugging full orchestra sections (piccolos, high strings, and low brass muscle for dominance). It's all very precisely arranged and rather flawlessly executed, but the melodies aren't always very distinct, more shapes traced in between the lines more than anything. But if anything redeems the date, it's the elegant and passionate playing from the soloists, from the leader to the lithe electric bassist to Brecker himself.

Jason Bivins

New Issues

WADADA LEO SMITH OCCUPY THE WORLD TUM 037

Disc One: Queen Hatshepsut / The Bell – 2 / Mount Kilimanjaro (Love and Compassion for John Lindberg). 53:42. Disc Two: Crossing on a Southern Road (A Memorial for Marion Brown) / Occupy the World for Life, Liberty and Justice. 58:40. Smith (cond, tpt), John Lindberg (b), TUMO: Verner Pohjola (tpt, elec), Jari Hongisto (tbn), Kalle Hassinen (horn), Kenneth Ojutkangas (tba), Juhani Aaltonen (flts, picc), Fredrik Ljungkvist (ts, sno s, cl, bcl), Mikko Innanen (as, ss, bari s), Seppo Kantonen (p), Iro Haarla (hp), Mikko Iivanainen (g), Kalle Kalima (g), Veli Kujala (quarter-tone acc), Terhi Pylkkaenen (vln), Niels Thorkild Levinsen (vln), Barbora Hilpo (vla), Iida Vilhelmiina Laine (clo), Ulf Krokfors (b), Janne Tuomi (d, mar), Mika Kallio (d), Stefan Pasborg (d). February 19-21, 2012, Helsinki.

The world is still absorbing Smith's masterpiece, *Ten Freedom Summers*, which justly earned him a nomination for a Pulitzer Prize. But now, this epic with Finland's TUMO gives him an even broader orchestral palette and the sound world he creates is luminous, complex, and ever-changing. The dark, hesitant opening minutes of "Queen Hatshepsut" take shape amidst a slow unfolding from the lower register, as the piece slowly awakens to its own grandeur through delicious (but subtle) counterpoint. But then the piece explodes with rhythmic density and polytonality, bright horns and slashing strings clearing space for a percussion forest and a typically ace solo from Aaltonen (and note how many boss Scandinavian players are here, vets of *Vesala*, *Krakatau*, and others). What really stands out on this and other pieces is how lush and complex Smith's writing for strings is (the setting for his first trumpet solo is exquisite). As compelling as these tutti sections are, it's Smith's instincts for sub-groupings and instrumentation that propels the compositions forward. Evidence of this is everywhere, as with the rocking piano, violin, and accordion work that caps off the opener, or the crashing percussion, electronic swirl, and clarion trumpet that open "The Bell – 2." Density, spaciousness, and vibrant oscillations abound in both small and large groups, with individual voices (Smith's own unmistakable horn or sweet quizzical guitars) emerging from lambent baths of sound or cross-hatching lines. Speaking of individual voices, there's an outrageously good Lindberg solo of about four minutes that opens "Mount Kilimanjaro." With its tutti statements, rotating percussive exchanges, and complex settings, Smith has basically penned a bass concerto for his old friend, and it's simply fabulous. The ominous opening minutes of the Marion Brown tribute recall sections of its dedicatee's *Afternoon of a Georgia Faun*. Its whirling background, with high strings and marvelous work from Iro Haarla, create a tense setting for an emphatic Smith solo. On this long piece there's loads of such compelling timbral contrast, with particular stand-outs being one section for swirling electronics and high strings (backed by low brass and fractured guitar) and another for flutes and brass alone. The long "Occupy the World" emerges seemingly fully formed, the orchestra rising as one but dropping off into those resonant silences Smith has explored throughout his career. Some of the buoyancy of the lyrical passages are stirring in a nearly classical sense (think about some heavy amalgam of Ives and Ingram Marshall). Smith uses a recurring ostinato that could be right out of Bartok and leads the whole steadily towards ethereal, at times pastoral sections to conclude. Another extraordinary accomplishment from Smith.

Jason Bivins

New Issues



ROB MAZUREK SKULL SESSIONS

Cuneiform 349
GALACTIC ICE SKELETON
/ VODOO AND THE
PETRIFIED FOREST /
PASSING LIGHT SCREAMS /
SKULL CAVES OF ALDERON
/ KEEPING THE LIGHT UP.
65:43.

Mazurek (cnt, ring mod),
Nicole Mitchell (picc, flt, vcl),
John Herndon (d), Jason
Adasiewicz (vib), Mauricio
Takara (perc), Guilherme
Granado (kybd, elec),
Thomas Rohrer (rabeca, C
mel sax), Carlos Issa (g, elec).
November 12-13, 2011, Sao
Paulo.

Brass whiz and longtime Chicago Underground Duo/Orchestra centerpiece Mazurek took an unexpected turn when, years back, he uprooted and moved to Brazil. While his creative output has been steady throughout these transitions, *Skull Sessions* documents likely the most vivid encounter between his Brazilian and his Chicago collaborators. Together, they run the voodoo down on four lengthy tracks (and one brief capper) that explore the marriage between ripped, righteous grooves and swirling electronic atmosphere (the metallic sustain of the vibes connecting the two elements marvelously). There's plenty of grain and polyphony on these performances, but Mazurek favors writing dazzling lines in thick stews like "Galactic Ice Skeleton." The instrumentalists navigate these contrasting contexts with aplomb, and fine solos abound as well (most especially from Mazurek's own cornet and Mitchell's superb flutes and piccolo). Significantly, it's not just solos strung together, though; what really compels are the sonic environments (no mere "backgrounds"), brimming with organic transitions between notated material and noisy raveups (there's some amazing movement on "Voodoo and the Petrified Forest"). Despite the density of material (and the electronic thicket), Mazurek leaves plenty of room for improvisers to find their own way. And this creates some astonishing synergies that bloom as if from nowhere: on "Voodoo," there's a stellar passage pairing Issa's clanging, almost strangled no wave guitar with Mitchell, who moves lithely from lower to upper register. "Passing Light Screams" is more bright, even lyrical in places (there are some gorgeous unaccompanied vibes), but it ends with a sudden descent into dark percussion and an ominous repeated figure. Adasiewicz also opens "Skull Caves of Alderon," but this time with more polydirectional movement and intervallic leaps. The ensemble joins him in a furious, sprinting groove (like Brazilian street music via Jarman's "Old Time Southside Street Dance") that leads to a nearly Threadgillian pile-up of vernacular musics. Bracing stuff, and a marvelous record overall.

Jason Bivins

New Issues



**D.M. VISOTZKY /
BEATRICE ZAWODNIK
PICTURES OF NEW
YORK**
Neos 11111

LET THE SHOW BEGIN /
BLUE CITY / GUGGENHEIM
HIGH / SNAPSHOT I: THINGS
ARE NOT NECESSARILY /
SNAPSHOT II: WHAT THEY
LOOK LIKE / THE SUSPENDED
POND IN CENTRAL PARK /
AMERICAN SIESTA / LITTLE
INDIA / TIME FLIES BY AS
TIME GOES BY / BIRTH OF A
BUTTERFLY / DANCERS IN
THE PARK / PHOENIX / IN A
HURRY / THE LIGHTHOUSE
/ A MOMENT WITH HEIDI
ROGERS / THE SUNSET'S
CURTAIN FELL. 59:41.

Visotsky (as), Zawodnik (ob,
Enghn, bari ob). Lausanne,
2009.

One key to a vivid duo recording is contrast in timbre and phraseology. Check. As Cadence's own Robert Iannapolo points out in the liners, the expressivity of the alto saxophone can be miles away from the tart double-reeds Zawodnik specializes in. But they share a tasteful chamber sensibility, which has compositional similarities with September Winds, New Winds, and other ensembles who similarly combine new music approaches with free improvisation. Every so often, as on "Blue City," this open-eared duo deftly manages the soundscape with some modest over-dubbing; but for the most part the spotlight is on their unvarnished, grainy playing. The lovely, plunging intervals and the baritone oboe sound especially compelling on "Guggenheim High," whose resonance, grain, and restraint mark the aesthetic of the entire recording (abetted by crisp fidelity, even if it's occasionally too liberal with the reverb). The separation of voices contributes nicely to the call-and-response effects on "Suspended Pond" and others, and each player is generous in allowing the other to have unaccompanied time. Visotsky plays nicely gruff on the "Snapshots," laconic on "American Siesta," while Zawodnik is keening on his solo "Little India," focused on single tones with subtle pitch alteration. But the effects they create in tandem are equally compelling. The most ROVA-like (via dubbing) is the lengthy "Time Flies" (most tracks are almost fragmentary by contrast), though nearly as rich is "Dancers in the Park." But while the timbre and elegant restraint of miniatures like "In a Hurry" is admirable, there's just a few too many of them and the latter selections tend not to have the same impact. Overall, though, still fine stuff.

Jason Bivins

New Issues



1) MARY HALVORSON ILLUSIONARY SEA FIREHOUSE 12 017

ILLUSIONARY SEA (NO. 33)
/ SMILES OF GREAT MEN
(NO. 34) / RED SKY STILL SEA
(NO. 31) / FOUR PAGES OF
ROBOTS (NO. 30) / FOURTH
DIMENSIONAL CONFESSION
(NO. 41) / BUTTERFLY ORBIT
(NO. 32) / NAIRAM. 49:55.

Halvorson (g), Jonathan
Finlayson (tpt), Jon Irabagon
(as), Ingrid Laubrock (ts),
Jacob Garchik (tbn), John
Hébert (b), Ches Smith (d).
September 9, 2012, New
Haven, CT.

Don't look now, but Halvorson (1) has started enumerating her opus works like her teacher Mr. Braxton (the lone exception being the Philip Catherine tune that ends the disc). With a peerless quartet of horns joining her regular trio, Halvorson follows 2012's stellar *Burning Bridges* with yet another document of her growing compositional and arranging assurance. There's a street music sensibility which, archly rearranged and innovatively reconfigured, suggests a strong Threadgill influence. But it's increasingly singular, oriented around her fabulous and unmistakable tone. She makes considerable mischief with Hébert and Smith, their constant changeups the most audible nod to a Braxtonian influence. The horns are constantly shifting, redirecting, introducing new compositional information rather than mere "backing" or doubling. Adventurous as the music is in its makeup, there's a real lyricism and frequently a dancer's lightness. Those horns are key again, shifting subtly from tart, knotty polyphony to bright melody and back (and how good it is to simply listen to them play). "Smiles of Great Men" chugs along, even galumphs like a Ghost Trance outtake, but those horns go to so many different places that the basic elements of the tune sound like they're questioning their own direction. Big, thrumming bass shapes open "Red Sky Still Sea," whose dark impressionism somehow morphs into a weird kind of Tom Waits free jazz processional.

On "Four Pages of Robots" the horns join the stuttering machine of the trio to engage in some choppy, restless rhythmic work, the lines of the septet tweaked so that the chromatic lines only make sense sevenfold. Capped off by the beautiful brightness on the Catherine tune, played heartfelt, this is another terrific entry in Halvorson's increasingly important body of work.

Jason Bivins

New Issues



2) BERN NIX NEGATIVE CAPABILITY 56 KITCHEN (NO NUMBER)

DESERT STORM / FURNITURE
MUSIC / FIRE WITHIN / LES
IS MORE / NAOMI / DON'T
TRY SO HARD / UNDER THE
VOLCANO. 62:07.

Nix (g), Matt Lavelle (tpt, alto
cl), Francois Grillot (b), Reggie
Sylvester (d). May 16, 2013,
New Jersey.

What a treat to hear from Nix (2), who records far too infrequently. With a quirky, intelligent quartet he gets his Harmolodics on in fine fashion. These are spacious tunes that bounce, their language lyrical and direct but elliptical and shape-shifting at the same time. All the players are fabulous, but I was least familiar with Sylvester and came away really impressed. He grooves with understatement, judicious with a tendency to spatter and rattle unexpectedly here and there (he's especially fabulous on "Don't Try So Hard").

Nix's tone is just so killer too, and his chordal style is so unique for this kind of session (and it matches excellently with Lavelle's horns). After the bounce of "Desert Storm," Grillot groans expressively against a tattoo on "Furniture Music," followed by Nix's staggered, intervallic solo. There's almost a feeling of winding down when Lavelle enters for a bright trumpet solo that contrasts in color and phraseology with the rest of the piece. The dizzy reel of "Fire Within" cedes eventually to another killer arco feature, and Grillot and Nix have impressive sympathy in terms of both line and structural elaboration. The fragmented, fractured ballad style – suspended lines over free pulse – that the group explores regularly sounds especially good (and Lavelle turns in some fine clarinet work), but there's a playful enough sensibility elsewhere (the bustling free-Latin piece "Naomi" or the deliciously saucy funk of the closer) to keep things varied. Fine stuff.

Jason Bivins

New Issues



**TRIO 3 + JASON
MORAN
REFRACTION –
BREAKIN' GLASS
INTAKT 217**

REFRACTION – BREAKIN'
GLASS / CYCLE III / LUTHERS
LAMENT / AM 2 ½ / SUMMIT
CONFERENCE / ALL DECKS
/ LISTEN / VAMP / FOOT
UNDER FOOT / HIGH PRIEST.

62:31.

Reggie Workman (b),
Oliver Lake (as, snos, vcl),
Andrew Cyrille (d, vcl), Jason
Moran (p). July 24–25, 2012,
Brooklyn, NY.

This one's another fascinating meeting between the illustrious trio and a top-drawer pianist. Moran's wide-ranging aesthetic makes him a very fitting match with these players, perhaps especially with Lake (whose vocals on the declamatory title track sound quite assured, possibly as a result of his recent collaborations with crossover groups). The reedist's superb soprano work is a real focus on the early tracks, and it's quite effective on the tart, free-ish "Cycle III," where Moran and Workman lock into an organic, subliminal groove that they keep dropping and picking up again. Cyrille has lately been playing a mostly spare style, concentrating on elliptical snare patterns, and it works like a charm here. The best example is his own composition "Listen," which also spotlights the density and unconsciousness of this group's interaction (and a real credit to Moran in fitting into their conception of space, rests, and multiple idioms). It's a varied, well-paced recording, too, showcasing the group's range without sounding disconnected. The dark, almost fragmentary "Luthers Lament" features robust arco and fast-heating piano, long looping patterns that set Lake off on alto. But despite the intensity, the music lives in very careful and responsive harmonic exchanges. Hear this in the lovely organic throb of "AM 2 1/2" (with Moran so tasteful in his pianism), the rumbling sonic waves of Workman's "Summit Conference" (with an absolutely glorious bass solo), the speed calibration exercise on "All Decks" (a unisons obstacle course that's handled deftly), and Moran's probing, abstract "Foot Under Foot." Beneath the overlapping languages within and across these different performances, it's the varied approaches of each instrument that impresses the most.

Warmly recommended.

Jason Bivins

New Issues



REG SCHWAGER TRIO IMPROVISATIONS JAZZ FROM RANT 1245

OUT CLASS / GANDER
/ AFTER THOUGHT /
UNDERTOW / CROSS TALK
/ IN SIGHT / SENSE LESS /
HAMLET / DYSFUNCTIONAL
HARMONY. 47:50.

Schwager (g), Michel
Lambert (d), Misha
Mengelberg (p on *), Kenny
Wheeler (tpt on +), Michael
Stuart (as on #). March
24, 2002, Amsterdam (*);
September 22, 2001 (+) and
September 22, 2001 (#),
Toronto.

Schwager is a limber, versatile guitar who favors a clean tone and thoughtful close harmony statements. He's unfairly unknown, and even his drumming partner on these tracks (who has recorded frequently with Francois Carrier) is comparably high profile. Hopefully these turns with star guests will raise his profile a bit, because he deserves it. There's quote a range of material on these terse tracks, recording over several sessions. Things get started with bitty and spacious sound, and aptly chosen intervallic statements from the leader alongside Mengelberg and Lambert on "Out Class." Elsewhere, Schwager showcases excellent tonal sympathy with Wheeler on "Gander," the pair engaged in thoughtful commentary with tuned low toms. Schwager effectively blends into the mix with single notes but also lushly shapes Wheeler's unmistakable sound and phrasing. Wheeler feels his oats on the jittery, bustling "Cross Talk," while Schwager comps urgently in the lower register. They strike a balance between these approaches on the intense, abstract "Sense Less," Wheeler's lines poised just so between the telepathic interplay between Schwager and Lambert. "After Thought" is all obsessive Misha, stuttering and worrying little phrases, tapping against the confines of the music, almost like rattling code in search of an interlocutor. There's a whiff of Bailey in Schwager's choked chords here, and the whole works well with Lambert's loping half-time proto swing. The pianist plays nice on the lengthy "Hamlet," complete with a tasty unison line. And he conjures some lovely, arch harmony to open "Dysfunctional Harmony," joined by splashy, delicate commentary from guitar and drums, ultimately arriving at an almost stately Misha ending. On "Undertow," Stuart is darting, sometimes hesitant, ragged and raspy here but fragile and wispy there, sort of like Chris Speed via Jimmy Lyons. But even more satisfying is his beautiful, slightly wounded ballad work on "In Sight." Who knows why this took so long to get released? Fine stuff that deserves your attention.

Jason Bivins

New Issues

THE UNIVERSAL QUARTET LIGHT ILK 203

ANTENNA / 1.425 / COBRA
/ FOR RANDY WESTON /
FRATRES IN AETERNUM /
1.1875 / BROTHER YUSEF /
DEATH IN THE MORNING /
COBRA – POSTLUDE. 41:41.

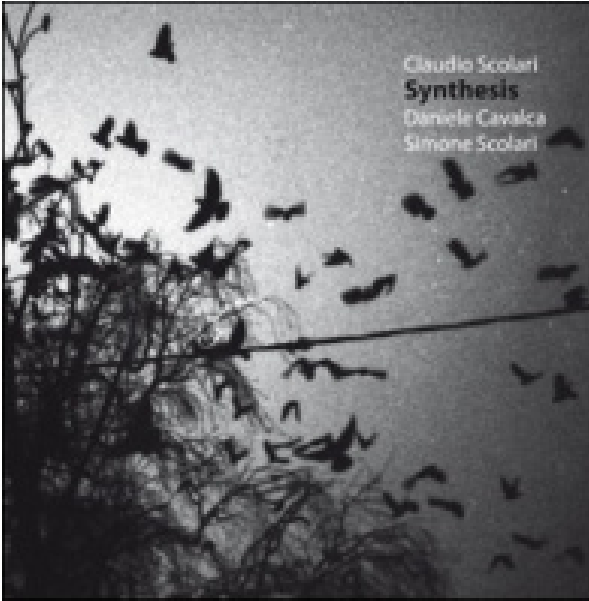
Kasper Tranberg (tpt, cnt,
flgh), Yusef Lateef (reeds,
flts, shenai, p, vcl), Adam
Rudolph (d, perc, kybd, p,
vcl), Kresten Osgood (d,
perc, kybd). July 11-12, 2009,
Copenhagen.



Here's a fine, succinct summit featuring long-standing collaborators Lateef and Rudolph alongside two resourceful, sympathetic Danish improvisers (many readers will be familiar with the excellent Osgood, though Tranberg impresses with his brass-work). "Antenna" opens up with clarion horn statements, Lateef's inviting quaver contrasting well with the tart trumpet, emphatic piano, and pattering, colorful drums. This is a brief and focused piece, as is the case with all of these tracks. And while at times one wants to hear more elaboration, this is far better than going on for too long I suppose. "1.425" is a great twin-percussion jam with all kinds of trumpet mutes employed to fit in with Lateef's concept. The intense, dark "Cobra" features brooding piano and buzzing keyboards, Tranberg's trumpet call stentorian and prayerful at once. The spirit and buoyant pulse of its dedicatee is certainly all over "For Randy Weston," filled as it is with little cries, robust grooving, and some truly impassioned playing from the horns (especially in the superb counterline that emerges late, so darkly seductive). The minor scuffle of the flute-heavy "Fratres" isn't quite as effective, nor was I a huge fan of the vocal recitation on "Death in the Morning." But overall it's hard to deny the commitment and effectiveness of most of these pieces.

Jason Bivins

New Issues



On first glance, it looks like an ECM CD, and for the most part sounds as adventurous. Italian multi-instrumentalist Claudio Scolari indeed does take some cues from Manfred Eicher's concept, and has personalized his music with a distinction all his own. Primarily a drummer, he has added a vast array of instruments to complete his vision of interactive improvised music melded with some strong musical content.

**CLAUDIO SCOLARI
SYNTHESIS
PRINCIPAL
CSMD 05**

SYNTHESIS / EXPRESSION
OF IMAGE / DIALOGUE /
RITUALS / FRAGMENT OF
AUTUMN / REBIRTH /
HYMN OF THE
INVENTIONS. 57:11.

Claudio Scolari, d, perc.,
flt, p, synth; Daniele
Cavalca, melodica, d, perc,
p, synth, vib, b;
Simone Scolari, tpt.
January 2012, Vox

Much as the drummer is the leader, there's plenty of room for the expansive, wholly melodic trumpet playing of Simone Scolari. Add to that the bright inventions of Daniele Cavalca, especially on vibes, and you have the makings of some delightful music that swoops and soars. From the playful and spacey title track with its glissandos and swing, through the funky, choppy "Rituals," the trio makes consistently alluring, compelling new music. At times, deliberate, searching low level underground sounds or even dour moods, there's an undeniable diversity of ideas. Backward loops, wheezing melodica, free drumming and lengthy piano on the stretched out "Dialogue" furthers the solid concept of the Scolari's. This is one of those rare recordings that reveals many more layers and depth of concept upon repeat listenings. It might be the sleeper of the year, but don't allow it to happen by passing or ignoring it. Highly recommended, and near essential.

Michael G. Nastos

New Issues



FRANK ROSALY CICADA MUSIC DELMARK 5006

THE DARK / WET FEET
SPLASHING / YARDS /
BABIES / ADRIAN / DRIVEN
/ TRAGICALLY POSITIVE /
BEDBUGS /
TYPOPHILE - APPLES /
CREDITS. 52:40.

Frank Rosaly, d, perc, p,
electronics, comp; James
Falzone, cln; Jason Stein,
b cln; Keefe Jackson, ts,
b cln, contra b cln; Jason
Adasiewicz, vib; Jason
Roebke, b, cracklebox.
Summer 2008 & December
2011, Strobe Studios,
Chicago, IL

If any title is completely appropriate for the sounds heard here, drummer Frank Rosaly has accomplished this task 100%. The lithe, chirping, mezzo piano sound of cicadas is extant - whether percussive, harmonic or melodic - throughout this delightful set of modern improvised music by a hale and hearty band of Chicago based players.

This is music that was created as an extrapolation from the documentary soundtrack *Scrappers*, about two Chicago recyclers looking for scrap metal in alleyways. Using very short themes like the churning "Yards" or "Bedbugs," to long form pieces such as the goofy and light, honking stance of "Tragically Positive", Rosaly and his crew conceptualize sights through sounds, with perspectives of urban desperation through understated actions and feelings. The insistent but ever present sound of cicadas so permeates the music, especially on close listening, that you feel more a part of nature and that very late night period, instead of scurrying around the mean streets of after midnight Chi-Town. Adasiewicz is particularly effective in creating these aural images, through his arrangements and ever present vibraphone.

As either a concept album, a completed, singular statement or a fine debut recording from the sideman-now rising star Rosaly, this should please the majority of *Cadence* readers who depend on the Delmark brand to deliver creative new music that satisfies on many levels. Recommended without reservation.

Michael G. Nastos

New Issues

IVO PERELMAN THE EDGE LEO 667

CLARINBLASEN /
LANCASTER / EPIGRAPH /
THE EDGE / ZAPOTEC'S /
FATAL THORNS / INTERLUDE
/ VOLCANIC /
WEBSTERISMS. 42:09.

Ivo Perelman, ts; Matthew
Shipp, p; Michael Bisio, b;
Whit Dickey, d. June 2012,
Parkwest Studios, Brooklyn,
N.Y.

STEVE SLAGLE EVENSONG PANORAMA 004

MINGUS IN US / BLUES FOUR
/ SUPERMOON / QUIET
FOLKS / SHADOWBOXING /
ALIVE / EQUAL NOX / B LIKE
ME /
THE STAR-CROSSED
LOVERS. 56:40

Steve Slagle, as, ss; Dave
Stryker, g; Ed Howard, b;
McClenty Hunter, d. July 28,
2012, Tedesco Studios.

The Edge is a perfect reflection of the way Ivo Perelman plays the tenor sax, but less forceful as his influences like Archie Shepp, David Murray, David S. Ware or Charles Gayle. Not that he is more harnessed or tamed, but what Perelman brings to the table is a sound that pushes the envelope without the listener being fully enveloped by it. At time harsh and bold during "Clarienblasen" or spatial and interactive with his formidable band for "Lancaster" (for Byard Lancaster?), Perelman is his own man through these different excursions. There are short and light, even tuneful moments particularly heard on "Volcanic," and his personal voicings for "Fatal Thorns" suggests a direct approach, although his nicer side does come through for "Websterisms," likely for Ben Webster. Matthew Shipp is his usual self, individual and unique to the core, especially for his lead-out setting up the title selection. Perhaps Perelman has put out better CD's, but only by degrees. This is a strong effort that should appeal to his fans, and perhaps win over new admirers.

Michael G. Nastos

Over the last three decades, Steve Slagle has firmly established himself as a musical, lyrical alto saxophonist with a sound all his own. If you like a mixture of the tart and sweet in one, then you've likely followed his career with interest. This is another very good effort for Slagle, but more upfront as a leader, with no other horn as a foil. Guitarist Dave Stryker is a constant, a longtime musical partner for Slagle, and again an important support system for the thing they love best, the post-to-neo bop jazz of contemporary times. They kick off with an off minor blues "Mingus In Us" that sets the tone for the date, identifying the group sound. There's some popping Latin rhythms informing Stryker's exceptional "Supermoon" or "B Like Me". "Alive" is another pick to click, easy going yet active in an angular manner similar to Thelonious Monk. McClenty Hunter is an impressive drummer who can shade, accent and drive without being overpowering. Though Slagle is most impressive on alto, his soprano saxophone gets better with age, moving him closer to Dave Liebman and Steve Wilson in the top five of that instrument. As consistent as Slagle has been in his recording career, he's still not released a quintessential, must have statement. Time will tell when that happens, but until then, this one is pretty good. Recommended.

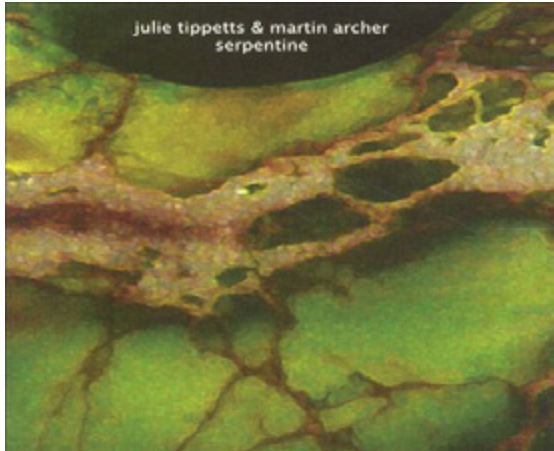
Michael G. Nastos

New Issues

**JULIE TIPPETTS /
MARTIN ARCHER
SERPENTINE
DISCUS 41**

RIVER / CROCODILE (SNARE
SONG) / SONG SPIRIT /
ENTRY OF THE SCARABS
/ SQUAMATA DANCE /
SUBSIDE /
CAVE DWELLERS (A GRIM
FAIRY TALE) / ENTRY OF
THE SCORPIONS / FELT SO –
CROCODILE TEARS /
DRAG – TRUST ME,
I'M A DOCTOR / REFUGE
/ STRETCH / SNAKE BITE.
68:58.

Julie Tippetts, vcl, chimes,
amplified doll's house;
Marin Archer, electronics,
keybds, woodwinds;
Peter Fairclough, d, perc,
washboard; Gary Houghton,
lead, rhythm & glissando
g, Miya, flt; Rosie Brown,
vcl; Peter Sells, e b g, Chris
Bywater, remake-remodel,
Julie Archer, handclaps,
Pete Whitfield, Alex
Stemp, Paulette Bayley, Nick
Trygstad, Simon Turner,
strings Charlie Collins, gong,
dubs/samples from Sugar
Minott, Colin Blunstone &
Red Hot Chili Peppers.



Through the years, Julie Tippetts has been largely ignored in the world of female improvising jazz influenced vocal poets, but perhaps this effort will elevate her within the ranks of Annette Peacock, Jay Clayton and Lisa Sokolov. Her ideas are always fresh, daring, on the edge and unique, without being abrasive, perfectly cogent, and understandable. Now there is some music with cold blooded lyrics as in "Crocodile," underground, industrial funky sounds during "Entry Of The Scarabs" and throbbing, multi-tracked vocals on "Snake Bite," but it is that ability to turn the corner and leave the previous track behind that keeps you listening. Her association with rock music and the electric guitar work of Archer sets her apart from the pure jazz influenced singers of her generation. With her European background, the lovely string section added onto "Stretch" further illustrates her individuality. Her use of provocative titles, a subterranean form of sexuality, and the fact that Tippetts is in fine vocal form, makes this project an individual triumph, not to mention that you can hear an amplified doll's house as an instrument. Tippetts is a special artist, therefore we should recommend this only to those who know her previous work. Having said that, if she took any one of these varied singular concepts and made it into a full blown recording (I'd like to hear an all strings project) it might be her magnum opus. Michael G. Nastos

New Issues

CHRIS AMEMIYA- JAZZ COALESCENCE IN THE RAIN SHADOW OA2 22101

MEMORIES OF YOU /
GEEZERS ON PARADE / THE
H.O.E. / FIREFLY / SECRET
LOVE / CAMARILLO'S
DAUGHTER /
THE LIFT / BOLIVIA. 71:58.

Chris Amemiya, tbn; Jay
Thomas, tpt, flgh; Travis
Ranney, as, ts; John Hansen,
p, Jon Hamar, b,
Steve Korn, d. November 4,
2011, Music Works Northwest
/ First Friday Concert Series,
Bellevue, Wash

PAMELA HINES 3.2.1 SPICE RACK 101-30

34 SKIDOO / B MINOR
WALTZ / SPRING CAN
REALLY HAN YOU UP THE
MOST / EAST OF THE SUN /
LOOSE BLUES/
SANGRE JOVEN / IF YOU
COULD SEE ME NOW /
LOOSE BLUES / I GUESS I'LL
HANG MY TEARS OUT TO
DRY. 51:14.

Pamela Hines, p; David Clark,
b; Yoron Israel, d. 2012, PBS
Studios, Westwood, Mass.

The Origin/OA2 labels consistently present solid mainstream bop oriented jazz, and this disc from trombonist Chris Amemiya - his first as a leader - certainly fills the bill. It's an enjoyable program of melodic and for the most part hard swinging music sure to please listeners who like their jazz with few frills and surprises without being shocking. Amemiya - not displayed himself as a composer on this date - is for the most part understated, and essentially a full member of the ensemble rather than their dominant leader. There's a blues titled "The H.O.E." and "The Lift" both ala Art Blakey's Jazz Messengers, good unison playing during "Geezers On Parade," and the sweet, low key "Firefly". Jay Thomas plays solid trumpet and arranged "Secret Love," nothing fancy but good key changes are included. The best track is saved for last, a rousing version of Cedar Walton's "Bolivia" arranged by Amemiya with an original lead and wonderful voicings. On "Camarillo's Daughter," the individual sound of his trombone is heard more clearly. Amemiya's first name translated in Japanese actually mean rain temple, so a rain shadow concept seemed logical. It's a very decent debut recording that should yield a welcome follow-up by the leader asserting himself further, on a compositional and instrumental level.

Michael G. Nastos

With several independent recordings under her belt, Pamela Hines is widely recognized as a fine performer, thoroughly professional in her quest to broaden her horizons through her influences. This effort is a neat and clean entry into the vast piano-bass-drums realm, with Hines continuing to assert her originality with a confidence that is growing with every documented effort. This time around, Hines interprets more music written by Bill Evans, and it suits her talents. Whether understated on the ballad "Spring Can Really Hang You Up The Most," or forceful and bouncy for Maraca Valle's "Sangre Joven," Hines clearly is in her element. With a top notch drummer like Yoron Israel and ever supportive bass playing of Dave Clark, Hines can be free to do just about anything. Her 6/8 version of "East Of The Sun" clearly shows Hines emerging as a substantive, emerging artist, with more room to grow. All of her efforts on CD should be duly noted as very good. This is close to excellent, but to hear her in live performance is likely better.

Michael G. Nastos

New Issues

**ROB MAZUREK –
EXPLODING STAR
ELECTRO ACOUSTIC
ENSEMBLE
THE SPACE BETWEEN
DELMARK 5007**

VORTEX 1-5 / WE ARE ALL
ONE WITH THE MOON &
PLANETS / ONLY / THE
SHIFTING SEQUENCE /
ILLUMINATION DRONE 17
/ SPACE BETWEEN / SEVEN
BLUES / INDRA'S NET. 40:11.

Rob Mazurek, cornet,
electronics, comp; Marianne
M. Kim, video, dance
choreography;
Nicole Mitchell, flt; Matt
Bauder, electronics; Jeff
Kowalkowski, p, e p; Carrie
Biolo, perc;
Mauricio Takara, elect.
cavaquinho; Guilherme
Granado, sampler; John
Herndon, d,
Damon Locks, vcl,
electronics; Todd Carter, sonic
manipulation. January, 2013,
Riverside Studios,
Chicago, Ill.



The development of Rob Mazurek's music is nearly off the charts with this effort, living up to the Exploding Star theorem exponentially. With whirring old school computer electronic sounds mixed with Mazurek's wailing cornet, this small ensemble presents a soundtrack soundscape of magnum opus proportions, acting as a single track with selections segued into each other to complement a video presentation also included in this package as an accompanying DVD. Even for Mazurek, this music is on a different level from his previous projects. Heady cosmic music meets the labyrinth, with null space in between at times. Think Beaver & Krauss meets Miles Davis meet Sun Ra. As a stand alone disc, the music is a continual progression through busy, low key, bombastic, intense and controlled segments. As the sounds go through phases and changes, Mazurek's neo-modern cornet takes on chameleon like visages, with Nicole Mitchell's inventive flute playing in support. Occasional vocals creep in or out, you hear pure walls of sound, concentrated clarion cries, call with response, and chiming piano near the end along with burning gong-like intensity. Nothing is predictable as should be expected. Perhaps this project as a visual/audio presentation should be seen live to be fully appreciated. The DVD reveals much more nuance and layering than the CD itself. And Cadence readers will have to decide whether this is their cup of tea, or whether you prefer Mazurek's Starlicker, Sao Paulo Underground or Exploding Star Orchestra combos. Michael G. Nastos

New Issues

**DEWA BUDJANA
DAWAI IN PARADISE**
MOONJUNE RECORDS MJR
051

LALU LINTAS / GANGGA /
MASA KECIL / KROMATIK LAGI
/ BACK HOME / MALACCA BAY
/ KUNANG KUNANG / CAKA
1922 / RERAD REROD / ON
THE WAY HOME / DANCING
TEARS / DEVANANDA. 72:49.

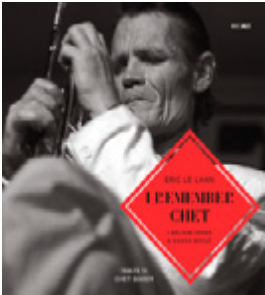


Budjana, g (el, acoustic, synth); Shadu Rasjidi, b; Sandy Winarta, d; Saat Syah, suling bamboo flute; Indra Lesmana, kybds; Irsa Destiwi, p; Ade Irawan, p; Krishna Balagita, kybds; Bintang Indrianto, b; Rishanda Singgih, b; Ronald Fristianto, d; Arie Ayunir, d; Deva and Dawai, Vinod Gangani, Sophia Latjuba, Ubiet, vcl; Oni and Helmi, vln; Surti, vla; Wawan, cel; Aminoto Kosin, strings arr. Guests: Dave Carpenter, b; Peter Erskine, d; Reggie Hamilton, b; Howard Levy, harmonica. 2000, 2002, 2005, and 2011, Jakarta, Indonesia and Santa Monica, CA.

This engaging music from Dewa Budjana does have a paradise-like quality, with a grand-scale orchestral presentation of appealing melodies and rhythms that is impressively achieved by various groups of modest size (seven or less musicians). Budjana's skills as a superior guitarist, composer, and arranger had to be augmented here by enormous management capabilities in putting together this program recorded over the period 2000 to 2011 in sessions done in Jakarta (five of the twelve selections), Santa Monica, California (four selections), and Temple Island Studio (unclear location but with three pieces recorded here). A grand total of 26 musicians participated, with most cuts involving guitar/bass/drums rhythm sections with assorted additions of keyboards, strings, bamboo flute, and vocals. The top-tier performances from all are highlighted by outstanding playing from Budjana throughout, from Saat Syah on bamboo flute on "Backhome," from bassist Shadu Rasjidi on "Malacca Bay," from pianist Indra Lesmana on "Dancing Tears," and from special guests Howard Levy on harmonica on "Rerad Rerod" and drummer Peter Erskine on several selections. Particularly pretty Budjana melodies include "Caka," an appealing ballad with a trace of sadness, and "Maca Kecil," a distinctive ode which possesses both bright and reflective qualities.

Don Lerman

New Issues



(1) ERIC LE LANN I REMEMBER CHET BEE JAZZ BEE 057

FOR MINORS ONLY / IF I
SHOULD CARE / THE MORE
I SEE YOU / I AM A FOOL TO
WANT YOU / SUMMERTIME
/ THE TOUCH OF YOUR LIPS
/ MILESTONES / ZINGARO /
LOVE FOR SALE / ANGEL EYES
/ BACKTIME. 49:09.

Eric Le Lann, tpt; Nelson Veras,
g; Gildas Boche, b. August &
September 2012, no location.

French trumpeter Eric Le Lann, who has been active in the Paris music scene since moving there in 1977, and who appeared as a jazz musician in the celebrated jazz film “Around Midnight” by Bertrand Tavernier, knew Chet Baker, and recalls visiting with Chet in his Paris hotel room before Baker’s gig that evening. They played together in the room, exchanging choruses, and Le Lann remembers much admiring Chet but trying to avoid sounding too much like him, that his goal was to have his own style. At the same time, Le Lann understood his debt to his musical predecessors, not just to Chet, but also to the master Louis Armstrong and to other trumpet greats such as Clifford Brown and Clark Terry. This is useful to bear in mind while listening to (1), his tribute album to Chet, because while influences from Chet with respect to tonal quality and musical approach are clearly present in Le Lann’s playing here, Le Lann displays other influences as well, notably from Miles Davis.

An example of this may be heard on “The Touch of Your Lips,” a duo of Le Lann with bassist Gildas Boche. After playing the melody in a straightforward manner, Le Lann plays a solo break sounding a lot like Miles, followed by a very Chet-like melodic line for the first eight bars of his solo. Throughout the recording, the veteran Le Lann shows that he has heard and absorbed multiple musical influences, and emerges as a complete player with his own musical identity. Since 2006 he has worked with the young Brazilian guitarist Nelson Veras, who joins Le Lann on this recording. Veras and bassist Boche form a very complementary backing for Le Lann on this selection of tunes, all of which were the sort that Chet loved to play.

Don Lerman

New Issues

(2) METTE JUUL
MOON ON MY
SHOULDER
CALIBRATED MUSIC CALI
123

MOON ON MY SHOULDER
/ BE COOL / IN THIS LIFE /
HENYA / ASK ME NOW / HUM
DRUM BLUES / WHEN WE
LEAVE THE RIVERBANK / FOR
JAN / FROM THIS MOMENT
ON / HOW MANY HOURS
MUST I TRAVEL ALONE. 47:32.

Juul, vcl, g; Ambrose
Akinmusire, tpt; Nikolaj Hess,
p; Lars Danielsson, b, cel;
Morten Lund, d. September
2011, Copenhagen,
Denmark.



Vocalist Mette Juul and her quintet provide appealing music that draws upon the jazz, folk, and blues idioms on (2). Their well-crafted program includes three of Juul's originals, a Monk tune, two reflective jazz vehicles, a standard, and a blues (which is not actually of the blues form) by Oscar Brown, Jr. called "Hum Drum Blues" entertainingly done by Juul and the group. Refreshingly, Juul's singing is not over-stylized, having an attractive pure and natural quality with little or no affectations, yet she delivers each lyric with care and meaning. Juul arranged or co-arranged six of the ten cuts (including her own compositions), with pianist Hess contributing arrangements for three pieces and trumpeter Akinmusire co-arranging one. Juul also accompanies herself well on guitar on "In this Life" and elsewhere on the recording. Performances by the group are outstanding, with distinctly understated support from Hess and the acoustic rhythm section, and creative and thought-provoking work from Akinmusire. Juul's heartfelt singing on her original folk-like ode "When We Leave the Riverbank" as well as on Cole Porter's "From This Moment On" are representative of her uniformly strong efforts throughout this top-notch CD. The album was recorded in Denmark, with all vocal performances in English and an inserted booklet supplying lyrics and credits for each piece.

Don Lerman

New Issues

EVAN PARKER
ELECTRACOUSTIC
ENSEMBLE
HASSELT
PSI RECORDS 12.03

HASSELT 1/ HASSELT 2/
HASSELT 3/ HASSELT 4 72:45

Peter Evans, tpt, pic tpt;
Ishikawa Ko, sho; Ned
Rothenberg, cl, bass cl;
Peter van Bergen, Ab and
contrabass cl; Evan Parker
ss; Agusti Fernandez, p,
prepared p; Barry Guy,
bass; Paul Lytton, perc, live
electron; FURT Richard Barrett
and Paul Obermeyer, live
electron; Joel Ryan sample
and signal processing; Walter
Prati, computer processing;
Lawrence Casserley, signal
processing instrument,
perc, v; Marco Vecchi, sound
processing, sound projection
Hasselt, Belgium May 21, 22
2010



This clearly is a record not for everyone. But for people who like experimental music, and for people who like electronic music, as well as for people who like improvised music, this is for you. This is another excellent example of not being able to tell whether the music is composed or improvised, since so many classical techniques are being employed. But, in the end, that doesn't matter. Either the music works or it doesn't. And the music here definitely works.

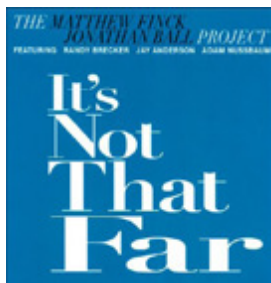
The fourth track is the main one and consists of material performed in the first three tracks.

Describing the music is actually quite difficult. For one, it is sometimes difficult to tell whether an instrument is played through electronics, or if we are hearing straight electronic sounds. At other times it is clear when a particular soloist is playing. This is the case for all the instrumentalists. And, like so many long improvised pieces, there are loud parts and quiet parts, crescendos and lulls. All of which leads to me say, as I have in so many similar situations, that such an ensemble is probably best appreciated live. But it is still great to have a record of the performance.

Since so much is going on at any one time, I find the best way to listen to music like this is to close my eyes and let it wash over me.

Bernie Koenig

New Issues



THE MATTHEW FINCK/ JONATHAN BALL PROJECT, IT'S NOT THAT FAR, NO LABEL OR NUMBER.

IT'S NOT THAT FAR / GENTLE SOUL(*) / LEVIN'S IMPRESSION / I THOUGHT YOU HAD GONE / CONUNDRUM(*) / EAST 86TH / GEPPETTO(*) / THE WAY YOU LOOK TONIGHT / GET UP!. 52:13.

Ball, ts, Finck, g; Randy Brecker, tpt, flgh(*); Jon Anderson, b; Adam Nussbaum, d. 8/8&9/2012.
New Paltz, NY.

It's probably no exaggeration to say that the majority of jazz music listeners think of the art form as the domain of the rugged individualist constantly improvising in search of new sounds or combinations but in reality it has been an equally collaborative form since at least back to the days when Pops Armstrong and Joe "King" Oliver engaged in their legendary duets. Not much is known about the formation of the partnership of saxophonist Jonathan Ball and guitar picker Matthew Finck. Both carry impressive credentials when it comes to gigging with other (often name) musicians and both have a talent for writing down original thoughts on music manuscript paper as evidenced by equally divided program of four selections from each plus a time-worn melody from much revered tunesmith Jerome Kern. When the pair started clicking as one on the opening number my initial impression was that of Newk and a little more hyperactive Jim Hall circa The Bridge period as they deftly blended not only on the first tune but throughout the entire album. That could hold equally true for the rhythm section of timekeepers Jay Anderson and Adam Nussbaum, two veterans whose names should set off some bells. As if that wasn't enough name recognition for you another iconic name has been added for three tracks with the famed trumpet of Randy Brecker blowtorching through the searing "Conundrum", "Geppetto" and the lazy lope of "Gentle Soul". Nice dollops of brass salsa that spice up the proceedings quite appealingly. Nussbaum gets to pull out his brushes for the pensive "Levin's Impression" & "I Thought You Had Gone" then proceeds to pop them on the jazz waltz "East 86th". On sticks he absolutely smokes on the ending "Get Up!". The Kern standard is refreshed with a simmering samba treatment which helps blend into the originality of the other pieces. Lets look forward to future collaborations from this pair.

Larry Hollis

New Issues

WAYNE WALLACE LATIN JAZZ QUINTET, LATIN JAZZ/JAZZ LATIN,

PATOIS RECORDS 014.

A TI TE GUSTA! / THINGS

AIN'T WHAT THEY USED TO

BE / ESTAMOS AQUI! / GIANT

STEPS / LA HABANA / I MEAN

YOU / PRELUDE TO A KISS

/ MELAMBO / PUERTAS Y

CAMINOS / PASANDO EL

TIEMPO. 55:49.

Wallace, tbn; Murray Low,

p; David Belove, b; Colin

Douglas, d; Michael Spiro,

perc; John Worley, tpt; Masura

Koga,ts; Mary Fettig, Elena

Pinderhughes, flt; Jeremy

Cohen, Treger Otton, Mads

Tolling, vln; Pete Escovedo,

timbales; John Santos, Orlando

Torriente, Jesus Diaz, Mike

Mixtacki, vcls. 1/1-3/2013.

Berkeley, CA.

BILL HOLLIS, THE BEST OF BILL HOLLIS,

BLUJAZZ RECORDS 3404.

ALL ABOUT FAYE / JENIFER

MY LOVE / DESHAZOR / SIR

FRANCIS / LATONYA / LOVE

WILL BLOOM / LOVERS AGAIN /

PASSIONATE MOON. 42:33.

Hollis, p; Ellsworth Gooding, ts;

Sam Tart, b ; Lindy Ewell, d. No

locations or dates listed.

Although the Wayne Wallace disc is billed as a quintet it has more “guests” than a Comedy Central Roast. Twelve, count 'em, a full dozen extra names are listed after the first five to make this a the most populated platter present which is no so surprising since the previous issues from this artist have been presented in the same manner. By now there should be no question that Wallace is a super strong trombonist, adequate singer and adroit leader of ensembles both large and small. By and large the quintet retains the same personnel as before but where those were heavy on the stereotypical brassy Latin sounds this one utilizes a softer sonic palette set by the strings and flutes. Make no mistake, the continued use of electric bass and multi-percussionist maintains the dance ability factor so vital to much of this idioms authenticity. There are three specific nods to the jazz strain in compositions from Coltrane, Duke and Monk but all are set in a triad of Latin styles. Vocals are used discreetly and there are some catchy scripts from the leader but there isn't anything radically new to the formula Wallace has employed in former works. The title says it all.

Larry Hollis

It must be admitted up front that I did a double take after glancing at the cover of The Best Of Bill Hollis. You see, my mother was named Billie Hollis and she played the piano also. Not that there is a remote chance that there is any relation possible it did hit a little close to home. This piano-playing Hollis was a longtime fixture around the Jersey area where he plied his trade usually in a trio setting. Other than the fact he passed away in 2010 the accompanying booklet offers little biographical info but does contain eight photos from different periods in his career. The setlist is divided into either trio or quartet renderings of eight originals from the over 170 songs he apparently penned. Of course the quartet numbers with the tenor of Ellsworth Gooding offer the most variety but all are very listenable. A lyrical pianist that could touch on the blues when called for, Bill Hollis is one of those obscure figures that you never hear about, unfortunately, until they are gone.

Larry Hollis

New Issues

SAM ULANO ON HIS DRUMS, STILL SWINGING AT 90!

SAM ULANO CD90.

JUMPIN' ON "THE A TRAIN"
/ CHA CHA CHA "NEVER
ON SUNDAY" / LET'S DO
THE HORA "DANCING THE
DANCE OF LIFE" / RHUMBA
"BESAME MUCHO" / GROOVY
"NOW'S THE TIME" / TANGO
"LA CUMPRESITA" / BOUNCY
"BACK HOME AGAIN IN
INDIANA" / A LOVING "BODY
AND SOUL" / PASE DOBLE
"EL RELICARDO" & "LADY
OF SPAIN" / MERENGUE
"COMPADRE PEDRO
JUAN" / SAMBA "BASIL" /
A HAPPY "BEER BARREL
POLKA" / TANGO "WHAT A
DIFFERENCE A DAY MAKES"
/ FUNKY "WATERMELON
MAN" /
DREAMY "MOOD INDIGO"
/ EASY "SHEIK OF ARABI"
/ SALSA ON C7 / SWEET
"CRAZY" / TANGO "I GET
IDEAS" / SWINGING "I GOT
RHYTHM": 58:19.

Ulano, d, vcl; Tom Olin, s, flt,
cl; Lee Kurtz, kybds. 4/2010.
NYC.

Fortunately, in the case of super seasoned drum master Sam Ulano that is not the case. How many drummers can you count on one hand that are still alert and doing it at the age of 90? This dude has a resume that would take up a couple of issues of this magazine so it is best that you go to his website www.samulano.com to absorb his full impact. I can recall seeing him at the old Metropole in the Big Apple during the early sixties and it was apparent, even from the audience, that this guy was quite a character. In fact, he was so impressive I don't remember any of the other players on the bandstand & this was during a period when I got to see Cozy Cole play Topsy Parts 1 & 2 and shake hands with an early idol, Coleman Hawkins. Mr. Ulano mans the traps and even sings his original lyrics to "Hava Negila" on the third cut. Les Kurtz sounds as if he can play but is saddled with a cheesy keyboard rig and while Tom Olin switches effortlessly between tenor, flute and clarinet he never gets a chance to really break loose. As one can imagine, all of the twenty selections are brief with the longest clocking in at three minutes and thirty-one seconds. Sorry but I can only recommend this to aspiring drummers and nostalgia buffs.

Larry Hollis

New Issues



**GIANCARLO
MAZZU' & LUCIANO
TROJA
LIVE AT THE
METROPOLITAN
ROOM NYC
SLAM 545**

BYE BYE BLACKBIRD/
CHEEK TO CHEEK/ SOFTLY
AS IN A MORNING
SUNRISE/ BUT NOT
FOR ME/ MY FUNNY
VALENTINE/ AUTUMN
LEAVES/ WHEN I FALL IN
LOVE/ ALL THE THINGS YOU
ARE/ YOU AND THE NIGHT
AND THE MUSIC/ TAKE THE
"A" TRAIN 49:22

Giancarlo Mazzu' g; Luciano
Troja, p New York City,
April 15 2009

Wow! Real tunes played beautifully with really nice improvisations.

This is a very pretty record, and I mean that in way the word intended. Most of the tracks are short, so we get the melody, some nice soling and the melody, like old swing or bop players. And, to top it off, they play some of my old favorites.

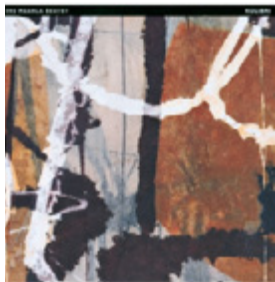
This record brings back memories of when I played in dance bands and jazz bands that played standards such as these. But these two add some nice embellishments to the melodies, and while the melodies certainly are recognizable, duo makes them their own. In this way they bring a freshness to these old standards. This is especially the case in beginnings of tunes such as "Blackbird" and "Leaves," and "A Train," on which they bring a new approach which really works.

But what really makes this record work is the interplay between the two musicians. I assume they have put in their rehearsal time as there is a seamlessness in how the music moves from one instrument to the other. This really comes out in how they play the melody on "Night." But the playing does not sound forced or boring. The enthusiasm for the music certainly comes through.

The playing is excellent. I especially love the extended trills Mazzu' uses on some of the ballads, and Troja knows exactly how to support them. But top it all off, especially on the up tempo pieces, I wanted to get up and dance.

Bernie Koenig

New Issues



1) IRO HAARLA SEXTET KOLOBRI TUM 035

NIGHTJAR/ PROCESSION/
KOLOBRI/ SPIRIT BEAR/
SAD BUT TRUE/ LEGEND OF
CRANES/ VESPER 60:33

Iro Haarla p, chen; Verner
Pohjola tpt; Jari Hongisto,
tbn; Kari Heinila, ts, flt, alto
flt; Ulf Krokfors bass; Markku
Ounaskari d Helsinki,
Finland May 8, 9 2010

In listening to 1) I was trying get a handle on the influences and I came up with what if someone had listened to Miles Davis from both periods, and Bill Dixon plus contemporary classical music and pop music and tried to put it all together. I list these things because I hear these influences.

The first time I started listening I had trouble making sense of all the influences, but on the second listen, I put it on while trying to do something else to see if the music would grab me. And it did. Once I got used to what was going on, I found the music quite enjoyable, though some of the pop influences still bothered me. When I looked into the musicians, I found that these influences come naturally. Leader Haarla, who composed all the pieces, studied at the Sibelius academy while other members of the group have various backgrounds including studying at the Pop and Jazz Conservatory in Helsinki.

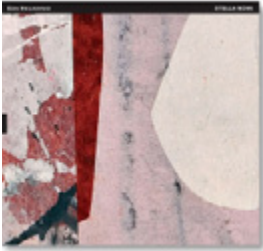
The compositions are interesting, reflecting all the influences mentioned. I particularly like the ways in which Haarla uses dissonances: think Sibelius meets Schoenberg meets Miles. This all comes out beautifully in "Sad." And the ensemble on "Cranes" is another standout.

And since this is a jazz recording, emphasis must also be put on the solos, and all musicians turn in excellent work. Pohjola definitely reflects the influences mentioned above, Hongisto and Heinila both also sound like they come from the 60s. Maybe because I am a drummer, for me Ounaskari was the weak player, showing too much of that pop influence.

In short a very interesting record that will become more enjoyable with more listens. And a couple of days after writing this, I went back and played it again. And yes, I now really like it.

Bernie Koenig

New Issues



2) ESA HELASVUO STELLA NOVA TUM 033

TO FEEL YOU IS TO LOVE
YOU/ STELLA NOVA/
INTIMACY/ KISUMI/
BOA NOITI MEU AMOR/
IMPROWISE/ SATUMAA/
FIGURING OUT THE
SKY/ SOUVENIR/ BLUES
ADDICTION 60:04

Esa Helasvuo p Helsinki,
Finland, December 10,11
2011

In many ways 2) is similar to the Iro Haarla record in that it incorporates all those influences, though to my ears, not quite as successfully. But maybe that is because I am not a fan of these solo piano outings. In the notes we are told that Helasvuo's influences include Thelonious Monk, Art Tatum, Keith Jarrett, Frank Zappa, and that he taught improvisation at the Sibelius Academy. I certainly hear the Jarrett influence, and, at times Monk, and certainly some classical influences. All the tunes, but one, are by Helasvuo. As far as tunes go, they could be pop tunes, or even new age types melodies. But Helasvuo loves dissonances which can add great depth, but can also jar the ears. A good example of this is the title track, which is also the longest track on the CD. It consists of a repetitive pattern with variations which develop minimally. And there is a kind of cadence near the end. It sounds as if he is heightening the dissonances by using the pedal. This is actually a technique I like as I use it on the vibes. One of the things I have often complained about in my reviews—and as a musician I am guilty of it as well—is not knowing when to stop. This piece should have been much shorter.

And then we get "Intimacy" which brings out a more subtle melody based playing.

Much of the rest of the CD consists of moody pieces, some of which I quite like. Interestingly, the one tune that stands out for me is "Satumaa" which is the one not written by Helasvuo.

He certainly has a command of the keyboard, but after a while I started to feel that the tunes sounded pretty similar and could have been one long piece.

I would like to mention the packaging of these CDs. The packs open in a three way with great art work and photos. The booklets, which are about 20 pages, are stapled to the cover and provide detailed information about the artists.

Bernie Koenig

New Issues



**KALAPARUSH
MAURICE MCINTYRE
QUARTET
MUSICAL BLESSING
CIMP 395**

MYSTICAL BLESSING/
BASSIT/ CROSSING ZONE/
SOUTHSIDE LOOP/
IMPRESSIONS/ AYN'S TRIES/
FREE FOUR ALL/ COLLARD
GREENS BLUES/ THE VERY
THOUGHT OF YOU 71:31

Kalaparush Maurice
McIntyre, ts; Michael Logan,
bass; Radu Ben Judah, bass;
Warren Smith, d Rossie NY,
Jan 11, 12 2010

I have a number of CDs by Kalaparush and like his playing a lot. On this record he is accompanied by two basses and drums, and in some way they define much of the music as is demonstrated by the opening which two and a half minutes of the three rhythm players before McIntyre comes in. The tune, by bassist Logan, is reminiscent of something Coltrane might have written. While McIntyre's tone is not like Coltrane's, some of the phrasing sounds like late Coltrane. He gets into swirls, but also leaves space so the swirls breathe. This comes through on "Bassit," his own tune, and on Coltrane's "Impressions."

"Crossing" brings out Smith's drums more. If the first two tracks could be considered dominated the bass players, this one is dominated by Smith, with some nice interplay between Smith and McIntyre. If I have any thing negative to say about this CD it is that Smith crashes too much. But most of the time, his cymbal playing fits in with his overall approach.

On "Southside" we can hear McIntyre egging the other players in between his playing. The sound, as with all CIMP recordings is excellent. This is especially the case with the two basses, each coming out of a different channel so we hear their playing distinctly. This is the case on the first two tracks, and especially so on "Free." A real highlight of the CD is the solo performance of "Thought" by McIntyre. I always love when a free player can turn around and play the pretty melody of an old standard and make it his own.

In short, another great recording on CIMP.

Bernie Koenig

New Issues



GORDON LEE THIS PATH OA2 22076

PAO MA SHAN/
DRAGONFLY/ MINOR
DISCREPANCY/ ANDALUCIA/
PORTRAIT IN BLACK &
WHITE/ THIS PATH/ LAKOTA
SONG/ SITTING BULL'S
REVENGE/ NINEY-NINE,
NINEY-NINE/ CORNBREAD/
CADENZA/ FIELD ON THE
HILL. 1:05:35

Lee, p; Dave Captein
1,2,3,7,,9,12, Kevin Deitz
5,6,8,10, b; Carlton Jackson
1,2,3,7,9,12, Ron Steen
5,6,8,10, d; Miguel Bernal,
cajon 4. 2/12 and 3/5-6/10,
Corbett, OR.

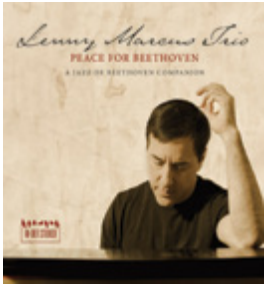
Gordon Lee—pianist, composer, arranger, and educator—actively pursues each of his roles in the Portland, Oregon area, the home of all the performers on his latest CD. On the present recording, he alternates between two bass and drums combinations (Dave Captein and Carlton Jackson or Kevin Deitz and Ron Steen) on all tracks but Ernesto Lecuona's Spanish-flavored "Andalucia" (the basis for the popular song "The Breeze and I"). There, his only accompaniment is the cajon, a type of drum played by the Afro-Cuban percussionist Miguel Bernal.

Lee's music is highly structured, with, for example, pre-determined bass lines common. Indeed, it often challenges the listener to distinguish between composition and improvisation, with the brief unaccompanied "Cadenza" sounding like a fully-composed classical piano piece. The rest of the program ranges in style from Lee's take on a Chinese folk song to his personalized adaptation of Lee Morgan's funky "Cornbread," and includes along the way Native American saxophonist Jim Pepper's dramatic "Lakota Song," Jobim's lovely bossa nova "Portrait in Black and White," a couple of blues tunes, and a spoof on "Cherokee" he calls "Sitting Bull's Revenge." Lee's fresh-sounding versions of these pieces and the remainder of the twelve tracks are harmonically sophisticated and attention-grabbing.

Each of the ensembles works cohesively. Both bass/drums pairings provide exceptional, rhythmically-secure accompaniment for the leader, and both bassists offer accomplished improvised solos of their own. Lee's own inventive, often virtuosic, improvisations are uniquely his own, as he eschews the bop-derived figures common among many trio pianists.

David Franklin

New Issues



**LENNY MARCUS
TRIO
PEACE FOR
BEETHOVEN
LJM 022**

ECOSSAISE SEVEN/
BEETHOVEN'S FIFTEENTH/
FUR ELISE/ TWO HUNDRED
STARS/ WALDSTEIN
ONE/ SECOND PATH/
BEETHOVEN'S FIFTH/
GREENSLEEVES BAGATELLE/
PEACE FOR BEETHOVEN/
MOONLIGHT SONATA/ YOU
ARE MY SHININE/ NEVER
A STRANGER/ LUDWIG'S
DILEMMA/ IO 59:50

Lenny Marcus, p, bass flt,
synth; Rick Eckberg, bass, 6
string bass; Larry Scott, d;
Vladimir Espinosa, perc; Tom
Artwick flt Wirtz VA, 2013

I love jazz versions of classical music and I love Beethoven so I had high expectations for this record. I had to listen a couple of times because it was not what I was expecting, and I have to judge it on its own terms, not on my expectations.

I was expecting clear statements of Beethoven themes that would be improvised upon. What Marcus does is write his own jazz tunes incorporating themes from Beethoven, sometimes very clearly and sometimes as part of his tune.

One of the problems I have with Marcus's interpretations of Beethoven is how we classify Beethoven. Many people, including Marcus, judging by his playing here, see Beethoven as a romantic composer. Others, and I am in this camp, see Beethoven as a classical composer who opened the doors to the romantic era. Regardless of how emotional his music was Beethoven never sacrificed form. He pushed and expanded forms, but he never abandoned form, which is why I see him as a classical 18th century composer. Marcus plays freely with the themes he takes from Beethoven, and some times this works, but, to my ears, more often than not, it doesn't. One that really works is "Beethoven's Fifth." Instead starting with the famous three-note opening he quotes from one of the development passages. It took a minute to realize this. He does play the three-note passage in passing. But overall I found the record hard to take, partly because I wanted to hear more Beethoven and partly because Marcus was constantly repeating himself. The rhythm section does their job but stay mostly in the background. There was one short bass solo but no drum exchange. Perhaps, this would have been better just as a piano solo album.

Bernie Koenig

New Issues

BRIAN ANDRES AND THE AFRO-CUBAN JAZZ CARTEL SAN FRANCISCO BACALAO BCL002

SAND CASTLES/ NOTHING
BUT TROUBLE/ SAN
FRANCISCO TIENE SU
PROPIO SON/ BLACK
MARKET/ HIGASHI NAKANO/
SOUL PROVIDER/ DE SAN
FRANCISCO A TIJUANA/
BUGS ON A WINDSHIELD/
UNA GOTA/ OFF THE CUFF/
COMO MI RITMO NO HAY
DOS/ BONGO REYOYO
50:24

Andres, d, perc; Christian Tumalan, p; Aaron Germain, b; Tony Peebles, saxophones; Jamie Dubberly, tbn; Steffen Kuehn, tpt; Carlos Caro, cga, bongo, timbal, perc; Gloria Amaral, vcl; Camilo Landau, tres; Patricio Angulo, chekere, cga, timbal; Javier Cabanillas, cga; Nikki Smith, coro; Braulia Barrera, vcl, coro; Henry Hung, flgh, tpt; Juan Elias, chants; Chepito Areas, hand claps.
2013; San Francisco, California.

Usually when the best musicians in a given field collaborate, the result is a less-than-artistic yet highly energetic blowing session. Eric Clapton's Crossroads jams and Norman Granz's Jazz at the Philharmonic cutting-contests are prime examples. However, the album that Brian Andres has conceived of leaves that concept in the dust. The Afro-Cuban Jazz Cartel is a collective effort of musicians, arrangers, and composers who function as a band rather than a cluster of individuals. The ensemble moves together, grooves together, and has created one of the tightest big bands in the San Francisco area. Like the Bay Area's SFJAZZ Collective, the Jazz Cartel is an effort to redefine the possibilities of what can happen when the best of the best come together.

The aptly named San Francisco is a collection of nine recorded compositions that are accompanied by three tracks of short solo performances. The solo tracks include Cabanillas's "De San Francisco A Tijuana," Germain's "Off the Cuff," and Caro's "Bongo Reyoyo." The compositions range from Joe Zawinul's Weather Report staple "Black Market," to mambo father Israel Lopez's "Como Mi Ritmo No Hay Dos." The arrangements were each submitted by different members of the group, and some are better than others (although the bar is being set quite high here). On the whole, Christian Tumalan's compositional voice is a driving force behind the success of the album. Just give "Nothing But Trouble" a listen and it is immediately apparent.

The soloists are burning on almost every track. Henry Hung has some intense solos throughout the entire album. Tumalan's piano comping, particularly on "Sand Castles," is great and he has some Monk-ish lines in his solo on "Soul Provider." Tony Peebles's multi-saxophone work is of high caliber and Gloria Amaral's elegant vocals on "Una Gota" leave the listener yearning for more. The drum breaks and percussion grooves are insatiably infectious, a fact that cannot be reiterated enough. The only real complaint that can be leveled against a release like this is that it is only 50 minutes long. Who has ever been to a party where a band this hot only played for 50 minutes?

Dustin Mallory

New Issues

THE DORF FEATURING FM EINHEIT LIVE THE KORN 01

OVERTÜRE – LION/WELL/
JCO/BEEFY/ FÜNFTE
45:53

Marie Daniels, vcl; Anke
Jochmaring, vcl; Martin
Verborg, vln; Ludger
Schmidt, cel; Daniel Brandl,
cel; Markus Türk, tpt; John
Dennis Renken, tpt; Johannes
Brackmann, tbn; Alexander
Giffey, tbn; Adrian Prost,
tbn; Alexander Morsey, tba;
Christoph Berndt, saxophone;
Felix Fritsche, saxophone;
Florian Walter, saxophone;
Veit Lange, saxophone; Axel
Knappmeyer, saxophone;
Gilda Razani, saxophone;
Andreas Wahl, g; Serge
Corteyn, g; Oliver Siegel,
synth; Achim Kämper,
electron; Jim Campbell,
electron; Tim Isfort, b;
Johannes Nebel, b; Volker
Kamp, b; Simon Camatta,
d; Tobi Lessnow, d; Denis
Cosmer, sound; Jan Klare,
air movement; FM Einheit,
Springs.
May 25, 2012: Moers,
Germany; May 31, 2012:
Dortmund, Germany.

The Dorf, or The Village (translation), is an impressive large ensemble from Germany that was organized by Jan Klare in 2006. The group describes itself as “self-organized swarm intelligence.” The description might seem vague to the indoctrinated, but the description is actually quite revealing. The opening track, “Overture – Lion,” exemplifies the group’s balance between written and improvised sections of music. The genre blend is too eclectic to describe, but the ensemble seems like they could be just as comfortable being a social band as they could playing concert halls. The influences are also too plentiful to mention, but they seem like some sort of hybrid between Mr. Bungle, Radiohead, Sonic Youth, and the Zawinul Syndicate. The rhythm section definitely takes cues from rock music, but the synthesis of horns, strings, and electronic instruments move the music in a variety of directions, simultaneously. This latest album features the artistic collaboration of The Dorf with F.M. Einheit, a German percussionist, composer, and industrial/electronic musician. Einheit’s musical intuition and attitude add a new energy to this community ensemble. “Well” is probably the stand-out composition from the album. It begins with a free wandering of instruments that eventually congeal into an ensemble crescendo. The build-up is slow and very deliberate. The musicians are very clean executioners, with the exception of a few slips on exposed passages. In their defense, the music actually seems quite difficult to perfect. The emphasis isn’t on individuals though. The grand gesture of the ensemble is the real arc of the album. The indescribable sound produced from this combination of instruments can only be imagined without hearing this release. It also helps that the recording quality and production are good and all the instruments come through very clearly, especially the lower-pitched instruments. Listeners on the west-side of the Atlantic Ocean should take note of this creative endeavor.

Dustin Mallory

New Issues



DJANGO FESTIVAL ALLSTARS 2012 LIVE AT BIRDLAND & MORE!

THREE'S A CROWD TCR

5001

SWING GITAN/ FOR PIERRE/
BALKANIC DANCE/ NUAGES/
VALSE EN EXIL/ EL DORADO/
MANOIR DE MES REVES/ OUT
OF NOWHERE/ CAMPING
CAR/ SONG FOR ETTORE/
BRONSON'S SONG/ PAT'S
WALTZ/ THEM THEIR EYES/
MELISSA/ BOSSA DORADO

68:17

Dorado Schmitt, g, vln;
Samson Schmitt, g; Ludovic
Beier, acc; Pierre Blanchard,
vln; Francko Mehrstein, g;
Amati Schmitt, g; Bronson
Schmitt, g; Doudou Cuillierier,
g; Xavier Nikq, b; Jisoo Ok,
cel; Anat Cohen, as.
February, 2012: Paris, France;
November, 2012: New York,
New York.

As the fall weather begins to engulf New York, the regular patrons of Birdland are getting ready for the 2013 Django Festival Allstars. The group is preparing to make its annual venture into the United States while last year's concerts are still in heavy rotation. The album *Live at Birdland & More!* is half devoted to last year's November residence at Birdland, and half reserved for a French studio session from earlier in the year. Neither session is superior to the other, but the audience and energy in the live concert give it an extra spark.

The word "virtuoso" is thrown around rather easily these days, but in the case of these gypsy jazz performers, the word carries real weight. Samson Schmitt's solo on "Melissa," Dorado Schmitt's solo on "Nuages" and Beier's accordion work on "Swing Gitan," are just three places where the word virtuosic can be used in its most musical sense. Although the ensemble's name gives the impression that the program will largely consist of Django's music, the majority of the album is designated for original compositions from the band members. While each composition fits easily into the traditional "gypsy" category, some of the compositions have a contemporary flare that breathes new life into the genre. Two compositions fitting that bill are "El Dorado" and "Bronson's Song." There is even a nice ballad in the recording of "For Pierre," which is a sublime, attractive composition. As an added bonus, Anat Cohen sits in with the band for their performance of Django Reinhardt's famous piece titled "Nuages." The only negative aspect of the album is the mix. Depending on what speakers you hear it on, the rhythm section can sound a little overpowering at times. This is especially true on better speakers.

This album should give the listener a little taste of what is in store for the group's 2013 return to America. The Allstars will be in San Francisco, Boston, and Washington D.C. before returning to Birdland on November 5-10. This year's scheduled guests include Cyrille Aimee, Freddie Cole, Edmar Castaneda, and James Carter. This album should give a preview of what to expect on this year's tour.

Dustin Mallory

New Issues



BARRELHOUSE CHUCK & KIM WILSON'S BLUES ALL- STARS DRIFTIN' FROM TOWN TO TOWN THE SIRENS SR5021

THE BIG PUSH/ DRIFTIN'
FROM TOWN TO TOWN/ I'M
LEAVING YOU/ STOCKYARD
BLUES/ LUCKY YOU/ THIRTY
DAYS/ FLAT FOOT SAM/ K&C
BOOGIE/ YOU CAN'T LIVE
LONG/ SHE'S GOT A THING
GOING ON/ THREE HUNDRED
POUNDS OF JOY/ ANNA LEE/
TIME IS TIGHT
49:20

Barrelhouse Chuck, p, org,
vc; Kim Wilson, hca, vc; Larry
Taylor, b; Richard Inness, d;
Billy Flynn, g; Jeremy Johnson,
g; Sax Gordon, ts, bari s.
March 13, 2012; Morton
Grove, Illinois.

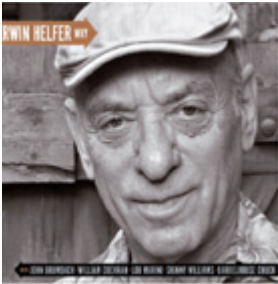
Being born in the tough city of Detroit, raised in sunny California, and cutting your teeth in Austin, Texas will definitely give you a strong dose of Americana. That is just the path that Kim Wilson took. Known for his harmonica prowess, Wilson is no stranger to the music business. His brush with fame as member of the Fabulous Thunderbirds (a band that he still leads) was the first of many pinnacles in Wilson's career. But his love for the blues has matured over the years and his Blues All-Stars are just one example of his work in this genre. Not only is Wilson still a stellar harmonica player, but he lends his vocals on two of the tracks here. His voice has aged well since his "Tuff-Enuff" days and suits his current musical endeavor quite well.

Wilson's co-leader on this album, Barrelhouse Chuck, is no novice either. Although he has spent the last three decades performing and honing his craft, he has only been visible to the commercial world for the last fifteen years. Chuck is one of the last great Chicago blues piano and organ stylists. Just listen to his piano accompaniment on the novelty version of "Flat Foot Sam," and images of Little Brother Montgomery and Erwin Helfer will conjure up. However, there is something in Chuck's phrases that is unique and helps him graft a style that is all his own.

Driftin' is a set of blues standards that are steeped in the tradition of hard-working people. The blue-collar lament titled "Stockyard Blues" is a tremendous example of the Midwestern/Southwestern aesthetics that accompany the music. The songs take pleasure in themselves at times too. There are some nice versions of boogie-woogie and jump blues tunes as well. There aren't any surprises, but there aren't supposed to be any. The music is rooted in ritual and the band gets all the way down.

Dustin Mallory

New Issues



ERWIN HELFER ERWIN HELFER WAY THE SIRENS SR5020

CHICKEN SHACK/ TAKE MY
HAND, PRECIOUS LORD/ THE
FIVES/ WITHIN/ EXACTLY
LIKE YOU/ BABY WON'T YOU
PLEASE COME HOME/ E&C
BOOGIE/ BIG JOE/ WININ'
BOY/ SWEET GEORGIA
BROWN/ TIN ROOF BLUES/
THE PREACHER
52:42

Erwin Helfer, p; John
Brumbach, ts; Skinny
Williams, ts; William "Bugs"
Cochran, d; Lou Marini, b;
Barrelhouse Chuck, p, org.
December 9, 2011; June 11,
2012; Morton Grove, Illinois.

For those of you wondering, "What ever happened to Erwin Helfer?" you clearly haven't made a trip to Chicago recently. Any Chicagoan will tell you that he is alive, well, and playing like it ain't nobody's business. The newest release from this veteran and legend of blues piano is a twelve-song set that is programmed as if you are at a live concert. The album comes out swinging with a full band rendition of the jump blues tune titled "Chicken Shack," then moving to a ballad before some nice piano trio and solo work in the middle of the album. Helfer plays a nice organ/piano duet with Barrelhouse Chuck on "Big Joe" before the full band resumes, finishing the date with the standards "Sweet Georgia Brown," "Tin Roof Blues," and Horace Silver's "The Preacher," which becomes a full band jam.

Helfer has a fine band with him on these dates and he gives ample opportunity for his compatriots to stretch out. Brumbach displays his versatility with solos on up-tempo and ballad tunes, while Williams leans heavily on blues aesthetics in his solos. Marini has a particularly excellent and insightful bass solo on the Jelly Roll Morton composition titled "Tin Roof Blues." Lastly, Helfer's transcendent yet nostalgic chord voicings complete the album. His style encompasses every decade of the Chicago piano tradition from the roots, boogie, and gospel sounds of the 20s and 30s, to the blues reawakening of the 60s and 70s. Helfer's touch is soft but his rhythmic precision and driving left hand propel the whole ensemble. It is this drive that allows his rubbery lines and yearning approach to sound as relevant today as it did fifty years ago.

Dustin Mallory

New Issues



CARLINE RAY VOCAL SIDES CARLCAT RECORDS

WHEN I GROW TOO OLD TO
DREAM/ DONNA LEE – BACK
HOME AGAIN IN INDIANA/
SOMEWHERE/ LAZARUS/
OUR FATHER/ LAND BEYOND
THE RIVER/ COME SUNDAY/
HOLD ON/ A CHILD IS BORN/
WITHOUT A SONG/ LUCILLE
41:45

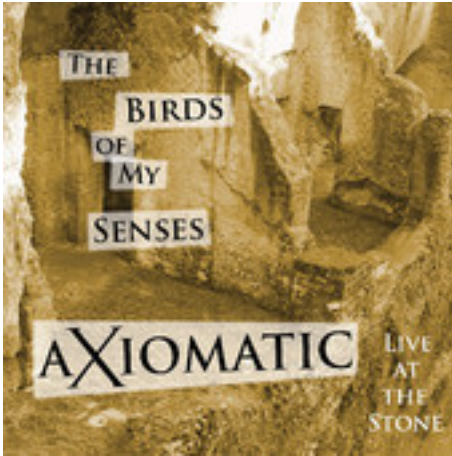
Carline Ray, vcl; Cathrine
Russell, vcl; Yuka Aikawa,
p; Mark Shane, p; Atsundo
Aikawa, b; Greg Skaff, g; Mark
McLean, d; Akua Dixon, cel;
Frank Anderson, org.
February 2008 – May 2011,
New York City, New York.
Bonus Track: 1961, home
studio.

My heart skipped a beat when I learned that Carline Ray had passed away in Manhattan on July 18, 2013 at the age of 88. She had died from complications related to her recent stroke. I had just received her album *Vocal Sides* and was looking forward to reviewing it. I was not intending to write an epitaph when I sat down to listen to this album, but life has a way of changing your direction...

Carline Ray was a master jazz musician who was just as apt with an instrument as she was with a microphone. She came to prominence in the 1940s as a member of the all-girl ensemble known as the International Sweethearts of Rhythm. Although this would lay the foundation for her career, she was often fond of telling people that she was not a “female musician,” but rather a “musician that happened to be female.” This creed probably served her well as she went on to perform with Jimmy Smith, Mary Lou Williams, and Erskine Hawkins to name a few. Ray was the last of a generation in jazz and one of the last children of the Harlem Renaissance. The recording of *Vocal Sides* finished in May of 2011 and is the last album Carline Ray ever recorded (although she participated in the recording of an album for her daughter, Catherine Russell, which took place in May and June of 2011 and was released as *Strictly Romancin’*). Russell provides some informative liner notes besides adding vocals on “Land Beyond Our River” and “Hold On.” Although Ray was in her eighties for these performances, her voice is still strong. There is distinctive warmth present and the recording gives the impression that she is in the room with you. A point of interest on the album is the bonus track added at the end. Written by Ray’s husband Luis and performed by Carline, “Lucille” was recorded in 1961 as a demo for Louis Armstrong. The intention was that Armstrong would record it, but that aim never came to pass. The 52-year-old demo was donated by Ricky Riccardi and Michael Cosgrove of the Louis Armstrong House and Archive for the purpose of this album. It is a particularly fitting way to end Carline’s final album before she joined her husband in the great beyond.

Dustin Mallory

New Issues



**AXIOMATIC
THE BIRDS OF MY
SENSES: LIVE AT THE
STONE**
MUSSO MUSIC MM0077

SHOW THE GARDEN/ THIS
BLUE CURTAIN/ HORN OF
AN EMPTY BELLY/ ZEPHYR'S
REQUEST/ SIX FACED
MIRROR/ THE BIRDS OF MY
SENSES
57:15

Calvin Weston, d; Elliot Levin,
ts, flt, vcl; Dave Dreiwitz, b;
Mark Daterman, g, Robert
Musso, g.
August 12, 2012; New York
City, New York.

Recorded live in John Zorn's experimental music venue at Avenue C and 2nd Street, this live set is an improvisational investigation from a quintet with a myriad of influences. The musicians travel through some very exotic modes and phrases, but the music is usually grounded in the groove tradition. With that said, the music sometimes moves between grooves and rhythmic elasticity, but the band sounds better when the rhythm section is pushing them. Sometimes the ensemble tears a bit, but usually the rhythmic elements are solid.

The guitar work provided by Daterman and Musso is atypical. The heavily saturated distortions and single-coil-sounding pickups invoke rock and late 70s fusion more than anything else. It is almost as if they are channeling Daron Malakian with the improvisational technique of Holdsworth or McLaughlin (whichever you prefer). What really makes the album, though, is the presence of avant-garde stylist Elliot Levin. Levin has been a staple of the northeast corridor for decades and has played almost every genre imaginable. His bite-size phrases and humble nature match his big sound and aggressive style. The album ends with a straight-pulsing jam called "The Birds of My Senses" that adds an element of fun into what is generally a serious exploration. Levin and company show that they aren't "all business" all of the time and can improvise in a mainstream vein whenever they want to.

Dustin Mallory

New Issues



MOSS PROJECT WHAT DO YOU SEE WHEN YOU CLOSE YOUR EYES?

BABEL BDV13114

INTRODUCTION/ THE
BUBBLE/ ANNIVERSARY/
WHAT DO YOU SEE WHEN
YOU CLOSE YOUR EYES?/
CARAVANS/ FREUD AND
JUNG RIDE THE TUNNEL
OF LOVE/ THE ANGEL/
POSTSCRIPT: LOSE
OURSELVES
43:29

Moss Freed, g, vcl; Ruth
Goller, b, vcl; Alice Zawadzki,
vln, vcl; Marek Dorcik, d;
Shabaka Hutchings, b cl, ts.
2013; London, England.

This second album by the Moss Project is shockingly refreshing and could be considered a rare gem in post-modern music. The album's packaging is literally a hardcover book with a CD tucked near the back cover. The concept behind this appropriately-named album is that each composition is accompanied by a story/poem that was invoked by the individual recordings. A slew of published writers were hired to come aboard for the project and their names alone should give an idea of the high-caliber writing contained in the book: Naomi Alderman, James Miller,

Lawrence Norfolk, Joe Dunthorne, and Hanan al-Shaykh. The music that guided the writing provides ample inspiration. Moss's voice-leading on the guitar and compositional prowess give the album an understated power. The performance of "What Do You See When You Close Your Eyes?" is a classic example of Moss's ability to build structure and unity into his arrangements while simultaneously mastering the art of orchestration. Moss's band does not consist of even one soloistic slouch either. "What Do You See..." benefits from a tasteful solo by Hutchings.

The overall product is a great marriage of fantastic compositions by Moss (with the exception of one free-time inquisition by Goller) and tight performances. Zawadzki's haunting melodies and evocative vocal timbre often distract from the fact that her pitch control is nearly perfect. Dorcik's drumming is also quite sophisticated as he moves seamlessly between solid beats on "The Bubble" and coloristic shading on "The Angel." It would also be a sin to not mention the incredible production, mix, balance, and recorded instrument tone on the album. This release proves that the future of music is on good footing.

Dustin Mallory

New Issues



**THE MICHAEL TRENI
BIG BAND
POP-CULTURE BLUES
THE BELL PRODUCTION
COMPANY (Independent)**

Bill Ash, tpt, flgh; Jerry Bergonzi, ss, ts; Charles Blenzig, p; Vinnie Cutro, tpt; Rick Dekovessey, perc; Nathan Eckland, tpt; Frank Elmo, ts, alto flt, cl; Bob Ferrel, buccin tbn, tbn; Freddie Hendrix, tpt, flgh; Ken Hitchcock, ts, alto flt, cl; Philip Jones, bass tbn, tba; Joe Labelle, g; Roy Nicolosi, bs, b, cl, cl; Takashi Otsuka, b; Chris Persad, tpt; Joe Petrizzo, tbn; Jim Ridl, p; Sal Spicola, as, flt; Michael Treni, tbn; Ron Vincent, d; Craig Yaremko, as, atto flt, flt.
October 21, and December 15, 2012; Montvale, New Jersey.

ONE FOR DUKE/ BOE BLUES/ MINOR BLUES/ BLUESY BOSSA/
MORE THAN 12 BLUES/ SUMMER BLUES/ BLUES IN TRIPLICATE/
MR. FUNKY BLUES/ SMOKIN' BLUES/ POP-CULTURE BLUES
52:42

Pop-Culture Blues, a suite in ten parts, was written and arranged by Treni to explore the cross-sections, entangled influences, and significance of blues and popular culture. Treni's liner notes make it very clear that tradition is not a nemesis and, as he states, "what could be more popular than the blues?". It is from that philosophy that Treni created these commanding yet subtle compositions for his big band. The stylish arrangements are "straight-ahead," but they are not without power and sensitivity. Despite the suite being mostly blues forms, Treni varies the styles from movement to movement. From a programmatic perspective, the end result is quite varied. It may be surprising, but Treni shows that the blues's expansive variety is endless. The band's interpretations of the music leave nothing to be wanted. The ensemble has a rich, full sound and the recording benefits from excellent balance and blend. These factors are especially obvious during technical passages. There are probably a couple dozen short solos throughout the album, but there are a few that must be mentioned. Cutro takes a nice solo on "Bluesy Bossa," while Ferrel has a slick Buccin trombone solo on "Mr. Funky Blues." Finally, Bergonzi's incredible soprano saxophone solo on "Blues in Triplicate," might light your speakers on fire. Treni's compositions benefit from the fine treatment of these professional players. Treni and company prove that the big band tradition is still alive and well in New Jersey.

Dustin Mallory

New Issues

NEW YORK VOICES,
LET IT SNOW,
FIVE CENT RECORDS
0001

LET IT SNOW / CHRISTMAS
SONG- CHRISTMAS TIME
/ O, LITTLE TOWN OF
BETHEHEM / O COME, O
COME, EMMANUEL / WE
THREE KINGS / HOLIDAY
FOR STRINGS / HAVE
YOURSELF A MERRY LITTLE
CHRISTMAS / SLEEPERS,
WAKE! / O COME, ALL YE
FAITHFUL / THE MERRY
MEDLEY: THE MAN WITH
THE BAG; I'D LIKE YOU FOR
CHRISTMAS; SANTA CLAUS
IS COMING TO TOWN / I
WONDER AS I WANDER
/ WE WISH YOU MERRY
CHRISTMAS / SILENT NIGHT.
51:04

Kim Nazarian, Lauren
Kinhan, and Peter Eldridge
, vcl; Darmon Meader , vcl,
arr, ts,as, ss, flt; Andy Ezrin,
p; Paul Nowinski (1-3, 6,
12), David Finck (5,9-11), b;
Marcello Pellitteri (1-3, 6,
12), Ron Wittman (5,9-11), d;
Bob Mann, g (1-3); big band
(1,3,10,12); Tyler Kuebler,
Andy Axelrad, as; Todd
Baker, Grant Langford, ts;
Doug Morgan, bari s; Brian
MacDonald, Kevin Burns,
Rich Sigler, Tim Leahey, tpt;
Joe Jackson, Jim McFalls,
Dave Perkel, Lee Gause, tbn;
studio orchestra (2, 5,6,8,9);
horns (11); Roger Rosenberg,
bari s, b cl;; Frank Greene,
Matt Holman, tpt; Randy
Andes, Mike Davis, tbn.

My friend Jan loves Christmas. Every year she hosts a party for a not so heavenly host of friends, and because until recently she's insisted on doing all the cooking, I've always brought her a small gift. Often it's music. I had listened to only the first few minutes of the New York Voices' Let It Snow before I knew this was it. Now having reviewed dozens upon dozens of holiday CDs over the years, I know enough not to judge a recording from its first few minutes. So much can go wrong. Santa's sleigh, like a car with bad alignment, is always apt to veer into unpleasantness. And if you start delving into the sacred standards, sanctimony is always near at hand. This is especially a problem because in a way those two qualities are as essential as nutmeg to season the season. I'm familiar enough with the Voices to know they are thorough going professionals, dedicated to the highest standards. (They seem to take their identity as a group so seriously that only Darmon Meader's name is mentioned in the liner notes, and then as an arranger and saxophonist. Well credit where credit is due, the Voices are Kim Nazarian, Lauren Kinhan, Darmon Meader and Peter Eldridge.) What I hear on Let It Snow is an echo to those old Christmas LPs from my childhood, from the late 1950s and 1960s, only shoot through with the energy and urbanity of the jazz I came to love a decade later. The Voices cover the respectable gamut of Christmas music, nothing silly or too irreverent, just the secular hymns to the season and traditional carols. The Voices make "Little Town of Bethlehem" swing with an easy bounce. "Have Yourself a Merry Little Christmas" is sung unaccompanied, and reverently as if it were a church at midnight. "Holiday for Strings" celebrates that 1950s vibe. The vocals are backed by a swinging big band or lush orchestra arranged by guest arrangers or Darmon Meader, who is credited for almost all the vocal charts. While the members step out to take the occasional solo, they are wise enough to know the appeal is their rich harmonies. Their approach to harmony has deep roots. That is evident on the ancient voicings of "O Come, O Come Emmanuel" and their take on J.S. Bach's "Sleepers, wake!" Then they can soar on the big production of "We Three Kings" with piping woodwinds and dramatic percussion. "I Wonder As I Wander" also gets a big production this time with big band instead of orchestra. Meader, who arranged both tracks, provides some of his tasty tenor. True to the tradition in many households, the proceedings end with a reverent rendition, done a cappella, of "Silent Night." Jan's going love this.

David Dupont

New Issues



ODEAN POPE TRIO WITH MARSHALL ALLEN IN THIS MOMENT CIMP 394

MAZE TAKE 1/ IN THIS
MOMENT/ ON THIS DAY/
MAZE TAKE 2/ SEEING IN
THE DISTANCE/ SHORT AND
SWEET/ CIRCUMSTANCE/
CITY STREETS/ COLLAGE
FOUR 69:03

Odean Pope, ts; Marshall
Allen, as; Lee Smith, bass;
Craig McIver, d Rossie NY
January 5 2010

I have long been a fan of Pope, ever since I saw him almost 30 years ago with the Max Roach Quartet. I love how he mixes out playing with the blues. This really comes through in "Circumstances." Not only do I own everything he did with Max since I am a Max collector, but I have most of the records he has done on CIMP. So I was really looking forward to this. And my expectations were more than met.

The CD opens with a drum pattern before Pope enters with Smith. Then Allen enters. They take us through a great maze of interplay. Maze 2 also starts with a drum break, but it is very different from take 1. The interplay between all four players creates a maze worth working through. Great interaction between the horns with great support and great solos from McIver and Smith. Allen's alto is a great foil to Pope's tenor. Indeed, McIver is busier and more interactive than in other recordings he has made with Pope. This is a good thing. This is especially the case on "Seeing."

"Short" is a really great unaccompanied bass solo, which nicely breaks up the program. "City" and "Collage" are almost boppish in their lines, and in the solos. McIver brings a range of influences but makes them his own.

In short another great addition to the CIMP catalogue.

Bernie Koenig

New Issues



PAUL DUNMALL
TONY BIANCO
TRIBUTE TO
COLTRANE
SLAM 292

OGUNDE/ OFFERING/ WISE
ONE/ VIGIL/ BRAZILIA/
REVEREND KING/ SUN SHIP/
ASCENT/ THE DRUM THING
69:52

Paul Dunmall ts; Tony Bianco,
d Shropshire, England, 26
Oct and 20 November, 2012

I love tributes. A good tribute involves not just idolizing the person being honored, but should also involve one's own originality. One must bring their own voice to the tribute, otherwise, all we get is imitation. Dunmall has certainly been influenced by Coltrane, and Bianco also reflects an Elvin Jones influence, but they are not copycats. In listening to this CD one will clearly hear the influences of the honorees, but we also hear what they bring to party.

The approach is to play the tune and then to improvise on the tune's structure. But the tune is not repeated at the end, giving a freer feel to the music. The tunes end when the improvisations end.

As for the actual playing, on the whole the record works. Dunmall and Bianco bring their own sense of the music to these performances. It is obvious that it is not Coltrane and Elvin playing, but the influences are strong. Dunmall tries to develop his own sense of Coltrane's music and for the most part he succeeds. Every once in a while he gets into a musical rut, playing a swirl of notes—imagine Peter Brotzman trying to play like Coltrane—and these passages do not work, but they are few and far between.

Bianco provides excellent support, working well with Dunmall. Sometimes I am reminded of the records that Coltrane did with Roy Haynes, who worked more off his snare than Elvin did. My only complaint about his playing is very minor, and it is the very dry sound of his snare drum. Since works off the snare so much, a more resonant sound would have worked better. This is especially the case in his solos on "Sun Ship" and "Drum Thing."

The only negative comment I have about this CD is that some of the tracks are bit too long, especially "Ascent." And maybe this is what led Dunmall into those ruts. As a listener I was exhausted. I hate to think how tired the players were after finishing.

Bernie Koenig

Reissues



ROSCOE MITCHELL
QUARTET
LIVE AT "A" SPACE
1975
SACKVILLE 2080

PRELUDE TO NAIMA/
NAIMA/ TNOONA/ CARDS/
OLOBO/ DASTURA/
NONAAH 63:45

Roscoe Mitchell, ss, as, ts;
Muhai Richard Abrams; p;
George Lewis, tbn; Spencer
Barfield, g Toronto, Canada,
1975

trombone statement of the melody, with nice guitar accompaniment, with piano coming in at the bridge. The last two tracks, though short, are full of spirited playing by all.

The heart of the concert are the three longer pieces, all of which are abstract, and could easily be taken for contemporary classical compositions. They all have compositional components with extended improvisations. And, as I always like to point out, it is often difficult to tell which is which.

The duet on "Music" is really interesting, with its open spaces and flurries of notes. The contrast between the soprano and trombone is great to listen to. There are points in the conversation where both players play the same phrase together, so I assume those parts are composed. But it still is a great conversation to listen to even if I am not always sure what is being said. "Cards" is an extended conversation between all four players, while "Olobo" is a solo outing for Lewis.

What else can one say about the reissue of a great record by four great musicians except that is surely welcome.

Bernie Koenig

Good Old Sackville. I think I have the original vinyl of this recording somewhere, probably bought at the old Jazz Record Centre that was run by Bill Smith, who started Sackville Records and Coda magazine.

The two opening, and two closing tracks here were not on the vinyl and they are a welcome addition. "Prelude" is over three times longer than "Naima" and serves to introduce the musicians, with unaccompanied solos as well as ensemble playing. "Naima" is introduced with a mournful

New Issues

ALI RYERSON JAZZ
FLUTE BIG BAND,
GAME CHANGER,
CAPRI RECORDS 74124.

DAAHOUD / ANA MARCH /
STOLEN MOMENTS / SPEAK
LIKE A CHILD / CON ALMA
/ GIRL TALK / PAVANNE /
IMPRESSIONS / SAIL AWAY /
LIL' DARLIN': 69:10.

Ryerson, Marc Adler, Jamie
Baum, Andrea Brachfeld,
Richard Ford, Kris Keith, Billy
Kerr, Jonathan Royce, Stan
Slotter, C & alto flt; Fernado
Brandao, C, alto, b flt; Bob
Chadwick, Donna Sevcovic,
b flt; Zachary Kellogg, pic,
C flt; Paul Lieberman, C,
alto, b flt; Keith Underwood,
b, contrabass flt; Rachel
Rodgers, Holly Hoffman,
Nestor Torres, C flt; Hubert
Laws, alto flt; Mark Levine, p;
Rufus Reid, b; Akira Tana, d,

There's an old song, that I can't recall by who, entitled "How Can I Miss You When You Won't Go Away?" that almost sums up how I feel about big bands or large ensembles. A few of my favorite albums are by people like Basie, Ellington, Thad & Mel, even Stan Kenton but, when push comes to shove, give me a hot quartet or quintet. That aside, these three releases just further enforce the notion that large groups never left they just left the hit-Without question the most ambitious of these discs is the high profile Ali Ryerson organization on the small independent Capri Records label. It must be admitted that a big band made up of nothing but flutes (or members of the flute family) atop a piano, bass and drums rhythm section is a novel and fresh concept. By the way, that backing trio is an all-star threesome of Levine, Reid & Tana who, as expected, perform faultlessly throughout the standards-heavy program. The ensemble also is dotted with names most Cadence readers will recognize, such as Holly Hoffman, Hubert Laws and Nestor Torres. There is also some heavyweights among the arrangers like Michael Abene, Levine, Billy Kerr, Mike Wofford, Bill Cunliffe & Steve Rudolph listed in the song list. Also identified there are the main soloists with leader Ryerson featuring herself playing alto flute on only one band, Tom Harrell's "Sail Away". If you have an aversion or allergy to flutes it would be a safe bet to avoid this particular disc but there is no question this landmark work is most aptly titled.

Larry Hollis

New Issues

B'SHNORKESTRA, GO TO ORANGE, PS1301.

GO TO ORANGE / LA NOCHE
NEGRA / SKARKISELK / ZIM
/ MOVE / SYMPOSIUM /
B'SHNUKUR / PANGKUR.
47:45.

Collective personnel: Joshua
Kohl, cond; Samantha
Boshnack, tpt, flgh; Chris
Credit, as, ts; Tobi Stone, ts,
flt; Greg Campbell, Fr hn, d,
perc; Adam Kozio, glock, d,
perc; Alex Guy, Alina To, Paris
Murley, vln; Brianna Atwell,
vla; Maria Scherer Wilson,
Daniel Mullikin, cel; Jherek
Bischoff, Tim Carey, b; Lalo
Bello, cga; Sri Joko Raharjo,
gender/rebab. No dates
listed. Woodinville, WA.

DAVE SLONAKER BIG BAND, INTRADA, ORIGIN 82651.

Slonaker, cond; Bob
Sheppard, ss, as, flt, cl; Brian
Scanlon, as, flt, cl, pic; Rob
Lockhart ,ts, cl; Tom Luer, ts,
cl; Adam Schroeder, bari s,
b cl; Wayne Bergeron, Dan
Fornero, Rick Baptist, Clay
Jenkins, Ron Stout, tpt, flgh;
Alex Iles, Bob McChesney,
Charlie Morillas, tbn; Bill
Reichenbach, b tbn;
Ed Czach, p; Edwin
Livingston, b; Peter Erskine,
d. 12/7&8/2012. Hollywood,
CA.

Pronounced Bish-Norcestra the 14 member chamber unit B'Shnorkestra is the brain-child of Seattle composer Samantha Boshnack and Go To Orange is the culmination of a Kickstarter project. The first five names listed after the conductor in the personnel listing comprise Ms. Boshnack's core quintet that serves as an anchor for the remaining members. The eight originals combine a multitude of idioms including jazz, classical, world, latin & rock among other genres that slip in and out like the sharks depicted on the back cover painting. Tobi Stone has some nice solo moments on the title cut and he takes a Trane ride on "Move". Several violin spots are provided by Paris Hurley and Alex Guy while the leader is heard on flugelhorn on "Zim", trumpet on the string-laden ballad "Symposium" and the twin upright bass driven "B'Shnuultimate". The last track "Pangkur" features Williams rather eccentric vocal mix of operatic free-form Javanese interpretation over the traditional Indonesian gender & rebab played by Sri Joko Raharjo recorded in Surakarta, Indonesia. Hard to put a label on but definitely creative. Larry Hollis

Our final disc is the most conventional of the batch in the time-tested big band bag. Subtitled arranged and conducted by Dave Slonaker it harkens back to the days when the large group was as much an arrangers vehicle as it was the designated leaders. Peopled by some instantly recognizable names such as Peter Erskine, Bob Shepard, Wayne Bergeron, Clay Jenkins and Bill Reichenbach this organization has "left coast jazz" written all over it. A trombonist/pianist Slonaker has spent much of his career in the studios as an orchestrator for film and television. Except for the warhorse "It's Only A Paper Moon" by Yip Harburg & Harold Arlen all the material stems from his prolific pen and like the previous two release, the main soloists are listed under the tune & time. Aside from those already listed there is plenty of space for Bob McChesney, Edwin Livingston, Adam Schroeder, Ron Stout, Brian Scanlon, Alex Iles, Ed Czach & Rob Lockhart to speak their respective pieces. Big band fans that yearn for "in-the-tradition" sounds will dig this. Larry Hollis

INTRADA / IT'S ONLY A PAPER MOON / NITE LITES / NOWHERE IS
A SOMETIME THING / POINT OF DEPARTURE / TIMELESSNESS /
LABYRINTH SUITE PT. 1-LABYRINTH / LABYRINTH SUITE PT. 2-FLIGHT
TIME / IF AND ONLY IF / REMEMBERING. 67:26.

Short Takes Vancouver, Canada

The local jazz community is reeling after the announcement that Cory Weeds' Jazz Cellar is closing at the end of February. The club celebrated its 13th anniversary in September. Owner Cory Weeds cited difficulties in renewing the club's lease and the economics of its location for the closure. Over the years, the Cellar specialized in bringing to town name jazz artists including Benny Golson, Frank Wes, Christian McBride, Monty Alexander, Mike LeDonne, Peter Bernstein, Charles McPherson and many others. It also gave many local musicians a chance to build their careers by backing up many of the out-of-town visitors and recording on the club's Cellar Live label. After taking a break in March, Cory will attempt to find a new location in his belief that Vancouver can support a full-time jazz club. In addition, Cory has mentioned the possibility of a series of concerts in April. Hopefully, I will have more news on the club's future or another jazz venue in next Short Takes. Meanwhile, there is a full schedule at the Cellar in January and February including Cory Weeds 4tet with guest Mike Ledonne playing the music of Jackie McLean 1/3-4; guitarist Peter Bernstein appears with Tilden Webbs 3 (Jodi Proznick bass and drummer Jesse Cahill) 1/8 and then joins vocalist Jennifer Scott's 4tet 1/9-1/11 along with Cory Weeds tenor sax, bassist Rene Worst, and drummer Dave Robbins. Baritone saxist Gary Smulyan is in 1/17-19 to play "High Noon - The Jazz Soul of Frankie Laine" with a nonet consisting of James Danderfer tenor sax/bass clarinet, Campbell Ryga alto and soprano sax, Chris Davis trumpet Rod Murray trombone, Steve Denroche French horn, Miles Black piano, bassist Ken Lister and Jesse Cahill drums. On 1/29, vocalist Nancy Newman appears with pianist Michael Creber, Rene Worst and drummer Buff Allen. The Cory Weeds-Sharon Minemoto 4tet with trumpeter Chris Davis plays the Clifford Brown-Max Roach songbook 1/31-2/2. Joey DeFrancesco, appears with guitarist Mike Rud, Cory Weeds on tenor, bassist Adam Thomas and Julian MacDonough 2/7-9. Vocalist Jaclyn Guillou presents a tribute to Dinah Washington 2/14&15 with Steve Kaldestad tenor sax/clarinet, Bruno Hubert piano, bassist James Meger bass, Andrew Millar drums and Khari Wendell McLelland, Juhli Conlinn, Shannon Scott and Emily Lyall vocals. On 2/19, a concert in the memory of the late Ross Taggart features Sharon Minemoto's 5tet playing the music of Dexter Gordon with Minemoto piano, Cory Weeds tenor sax, Brad Turner trumpet, Darren Radtke bass and drummer Bernie Arai. The last group scheduled to play at the Cellar as I write is Monty Alexander, John Clayton & Jeff Hamilton 2/23&24. go to cellarjazz.com for the latest on the Cellar...Coastal Jazz & Blues Soc. & the Chan Centre present Wynton Marsalis & the Jazz @ Lincoln Centre Orch 3/1 at the Chan Centre. For more info on Coastal concerts, go to www.coastaljazz.ca. Cap University's jazz series continues with a tribute to Dave Brubeck with the "A" Band, NiteCap vocal ensemble, and faculty guests 1/24 followed by Kenny Werner's trio (with Johannes Weidenmueller bass and Ari Hoenig drums on 2/20. Pat Metheny's Unity Group appears 3/3, while singer Kathy Kosins appears 3/14 with the "A" Band directed by Brad Turner and NiteCap and 4/23, violinist Regina Carter's Southern Comfort. Sessions continue Saturday afternoons at Pat's Pub and Jazz Vespers are 4PM Sundays at St. Andrew's-Wesley church. I have been informed the X-Cite (El Barrio) is morphing itself into a sports bar, leaving one less venue for jazz...Recent visitors to the Cellar include NYC-ers Harold Mabern, John Webber and Joe Farnsworth to celebrate the club's 13th anniversary. Another trio from Toronto - The Night Train trio, appeared in October and featured pianist

Short Takes Vancouver, Canada

Robi Botos, Dave Young bass and drummer Terry Clarke. Botos, a protégé of Oscar Peterson, played some tunes associated with OP including the group's namesake, The Cake Walk, Nigerian Marketplace, and Hymn To Freedom. On Nov. 29 & 30, LA-based pianist Jon Mayer joined tenor player Steve Kaldestad, bassist Andre LaChance and drummer Joe Poole in a quartet that easily exceed expectations. Jon joked about the emails he gets from people writing to someone with a similar name. The group kicked off the first set with Alone Together followed by Kaldestad's Shimmy, an original based on Jitterbug Waltz, Nica's Dream, Along Came Betty and Voyage. The second set started with Like Someone In Love followed by just the trio on gorgeous version of Embraceable You. Steve Kaldestad returned to play Wayne Shorter's Charcoal Blues. The highlight of the night was Steve's solo on If You Could See Me Now. Mayer's playing is rooted in his 50's days in NYC, hard-bop oriented with occasional touches on Monk in his solos...For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200.

Ron Hearn

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In Memory

Jimmy Amadie



Jimmy Amadie, portrait, at his home, Bala Cynwyd PA, 1999

In Memory Jimmy Amadie

Pianist, educator and author Jimmy Amadie died in Philadelphia on December 10, 2013, at the age of 76, from lung cancer – though he was never a smoker. His playing was inspired, and his life story inspiring. A promising career – he'd been house pianist in Philly-area clubs for the likes of Coleman Hawkins and Red Rodney, and gone out on the road with Mel Torme - was cut short early on by acute tendonitis, after which he could only play for a few minutes at a time, and only at intervals several days apart. Multiple surgeries over the years somewhat arrested this problem, but never fixed it. Amadie adapted by becoming a teacher and writer, giving private lessons at his home as well as teaching courses at Berklee and Villanova, and writing two books: Harmonic Foundation for Jazz and Popular Music and Jazz Improv: How to Play It and Teach It!

Though he had to pay a price in physical pain for every note he played, Amadie also managed to record nine albums, both solo and in some very good company - with Lee Konitz, Phil Woods, and Joe Lovano. among others. In the interest of full disclosure, you should know that he featured my photographs on four of those albums, and would likely have done so on a fifth, had I not cancelled out at the last minute, an unavoidable necessity I still regret, for what I missed was his first public performance since 1967, which also, alas, turned out to be his last. That triumphal 2011 trio concert, with Bill Goodwin and Tony Marino, at the Philadelphia Museum of Art, was, thankfully, recorded, and is available. It is an incredibly beautiful summation of an unusual and worthy career by a man who was somehow both sweet and tough at once. In Amadie's bio on his web site (www.jimmyamadie.com), there's a snapshot of him hugging Hank Jones, which is righteous, for they were stylistic brothers. Both could see tunes in several dimensions invisible to us mere mortals. Certainly they arrived in that contiguous territory by very different routes: Jones may have actually played and recorded even more extensively than Milt Hinton, an accomplishment in itself, all the while evolving an economical elegance which could, at any moment, blossom gracefully, evincing an inexhaustible ability to find something new in old standards. While Amadie could only play inside his head, he developed an ability to do that so thoughtfully, thoroughly and well that when he actually sat down and played, not a note was wasted. His first takes tended to be, if not perfect, close, and his embellishments sublime.

This portrait was shot in the course of an afternoon's work for possible album cover use, though this particular frame is previously unpublished. While Amadie was initially reluctant to be photographed wearing his compression gloves, I thought it was important to document him as he lived, and he acquiesced to my request that we warm up by doing some shots with the gloves on, and then others without. Which is exactly what we did – and he ended up using some of the closer-up gloved shots on the covers of his next two albums.

The engraving on the wall behind him is "Beethoven's Dream," after the 19th-century painting by Aime de Lemud. In it, Beethoven is seen listening to the music of the angels, dreaming that he could hear again, an image quite a propos to hang in a place so easily visible to Jimmy Amadie while he played piano, something he couldn't do often, but did angelically well.

Patrick Hinely

Obituaries

Herman "Trigger" Alpert (bassist) died on December 22, 2013 in Ponte Vedra, FL. He was 97.

Jimmy Amadie (pianist) died on December 10, 2013. He was 76.

Donald Orlando "Duck" Bailey (drummer) died on October 15, 2013 in Montclair, CA. He was 80.

Joe Bihari (co-founder of Modern Records) died on November 28, 2013 in Los Angeles, CA. He was 88.

Toto Blanke (guitarist) died on October 24, 2013 in Hamburg, Germany. He was 77.

Howard Brofsky (cornetist and professor) died on October 17, 2013 in Brooklyn, NY. He was 86.

George Buck (Jazzology founder) on December 11, 2013 in New Orleans, LA. He was 84.

Walter G. Chamberlain (banjoist) died on November 20, 2013 in Bay St. Louis, MS.

Father John D'Amico (pianist, composer, and teacher) died on in Philadelphia, PA. He was 74.

Frank D'Rone (vocalist and guitarist) died on October 3, 2013 in Chicago, IL. He was 81.

Boyd Lee Dunlop (pianist) died on December 26, 2013 in Buffalo, NY. He was 87.

Yelena Jurayeva Geboren (pianist, composer, and singer) died on November 8, 2013. She was 36.

Herb Geller (saxophonist) died on December 19, 2013 in Hamburg, Germany. He was 85.

Bob Greene (pianist) died on October 13, 2013 in Amagansett, NY. He was 91.

Tommy Gumina (accordion) died on October 28, 2013 in Los Angeles, CA. He was 82.

Jim Hall (guitarist) died on December 10, 2013 in New York City, NY. He was 83.

Chico Hamilton (drummer and bandleader) died on November 25, 2013 in Manhattan, NY. He was 92.

Ronald Shannon Jackson (composer and drummer) died on October 19, 2013 in Ft. Worth, TX. He was 73.

Peter John Haycock (guitarist, singer and songwriter) died on October 30, 2013 in Frankfurt, Germany. He was 62.

Dick LaPalm (record promoter) died on October 7, 2013. He was 85.

Yusef Lateef (multi-instrumentalist and composer) died on December 23, 2013 in Shutesbury, Massachusetts. He was 93.

Ricky Lawson (drummer) died on December 23, 2013 in Long Beach, CA. He was 59.

Gloria Lynne (vocalist) died on October 15, 2013, in Newark, NJ. She was 82.

Bernie McGann (saxophonist) died on September 17, 2013. He was 76.

Obituaries

- Kalaparush Maurice McIntyre** (saxophonist) died on November 9, 2013 in New York City, New York. He was 77.
- Kermit Moore** (cellist, conductor, and composer) died on November 2, 2013, New York City, NY. He was 84.
- Dick Morgan** (pianist) died on October 20, 2013 in Rockville, MD. He was 84.
- Les Muscutt** (banjoist) died August 18, 2013 in New Orleans, LA. He was 72.
- Don Nelson** (saxophonist) died on September 10, 2013 in Los Angeles, CA. He was 86.
- Axel Ivar Rune Öfwerman** (conductor, arranger, and pianist) died on December 13, 2013 in Stockholm, Sweden. He worked under the pseudonym Gregor Vein. He was 80.
- Bobby Parker** (soul-blues singer and guitarist) died on October 31, 2013 in Bowie, MD. He was 76.
- Gia Maione Prima** (vocalist) died on September 23, 2013 in Pensacola, FL. She was 72.
- Stan Tracey** (pianist) died on December 6, 2013. He was 86.
- Edward Butch Warren** (bassist) died on October 5, 2013 in Silver Springs, MD. He was 74.
- David Wertman** (bassist) died on December 14, 2013 in Northhampton, MA. He was 61.
- Frank Wess** (saxophonist and flutist) died on October 30, 2013 in New York City, NY. He was 91.
- Tommy Whittle** (saxophonist) died on October 13, 2013. He was 87.
- Bert Whyatt** (discographer and writer) died on April 13, 2013. He was 92.
- Claas Willeke** (multi-reedist) died on October 13, 2013. He was 47.



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vita brevis: Borah Bergman's last recording. "A great range of dynamics and textures ... the whole band jells rather than competes. They dial it down and play shorter, less-wild riffs and exchanges ... refreshing and no less artistic ... but a little more accessible." *Offbeat*

Conception: Dave Burrell w/ Jose Chonto, drums and David Tamura, tenor sax. "Essential Dave Burrell ... proves that free jazz is still alive ... dynamic compositions, tight ensemble playing, brilliant solos." *Amazon review*
"Conception" is my personal favorite from my leader catalog." Dave Burrell

The Chonto / Tamura Sonic Insurgency With Kidd Jordan: Free jazz with "rock" instrumentation. "Intense, tight, powerful and focused. The music speaks eloquently and illustrates what true freedom is about."
Bruce Lee Gallantier, DMG Newsletter



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SHAWN MAXWELL'S ALLIANCE

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"The tonal palette employed here, with the high reeds and vibes leading the way, recalls the performing unit that classical composer Glass used during the 70s, when he burnished his minimalist compositions to notable popular success. And many of Maxwell's tunes – with their jaunty, angular melodies, deceptive time signatures, and metronomic rhythm arrangements – sound as if inhabited by the ghost of Zappa" - Neil Tesser

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