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Volume 39 Annual Edition

2013

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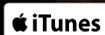
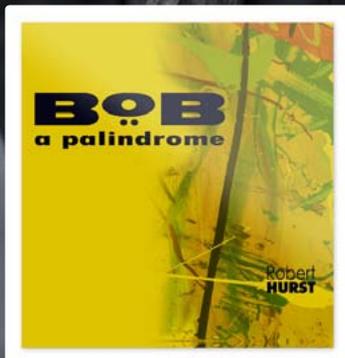
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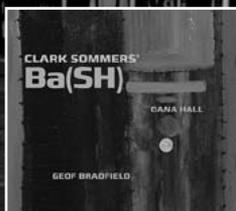
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TIM HORNER drums



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FLORIAN HOEFNER piano
MIKE RUBY saxes
SAM ANNING bass
PETER KRONREIF drums

SCOTT NEUMANN: NEU3 TRIO BLESSED

MICHAEL BLAKE saxes
MARK HELIAS bass
SCOTT NEUMANN drums



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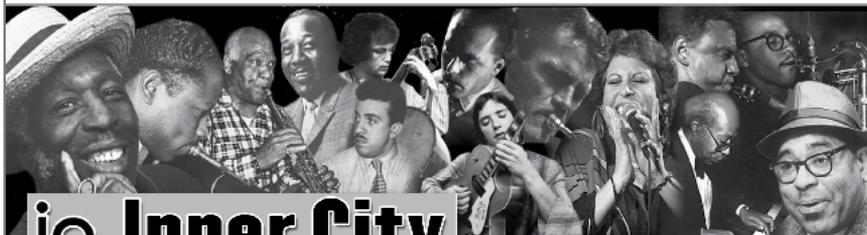
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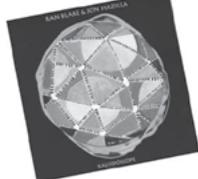
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392

Adam Lane Quartet
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Oh Freedom

393

Bob Rodriguez Trio
w/Dominic Duval - Jay Rosen
So In Love

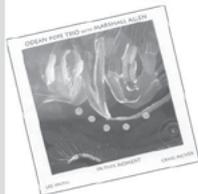
394

Odean Pope Trio feat. Marshall Allen
w/Lee Smith - Craig McIver
In This Moment

395

Kalaparush Maurice McIntyre Quartet
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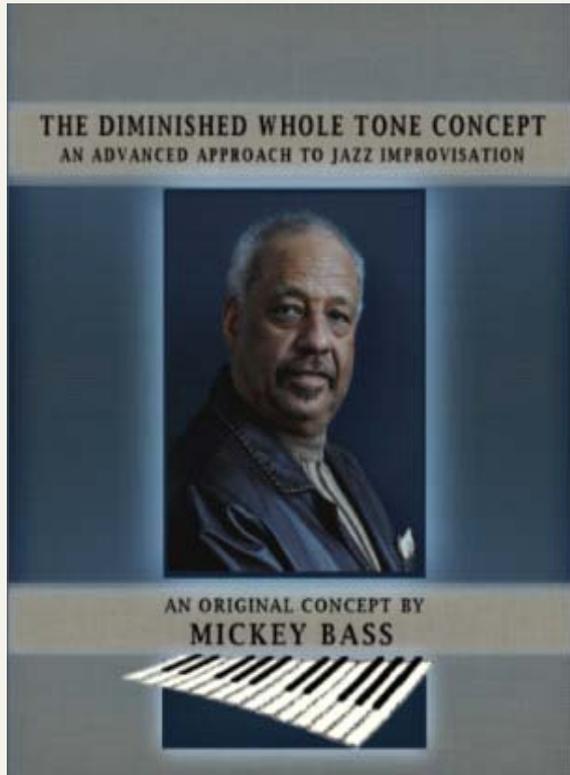
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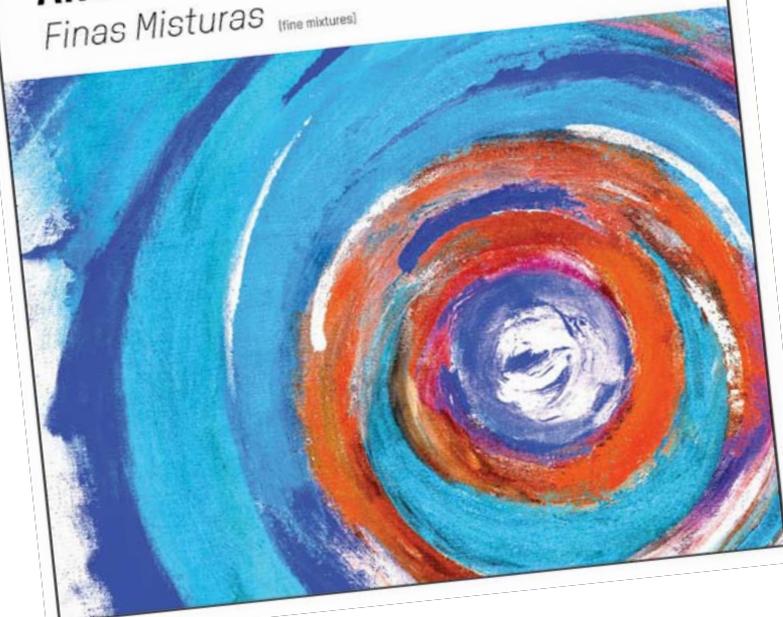


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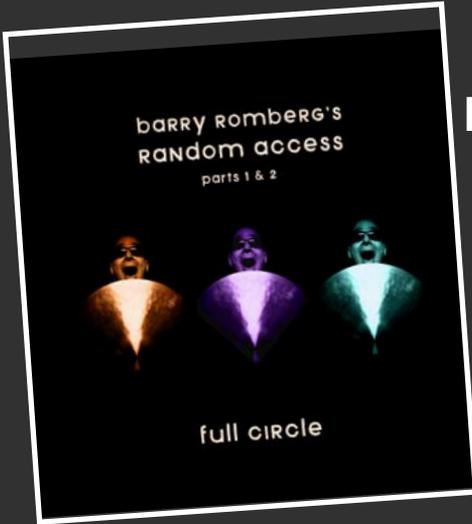
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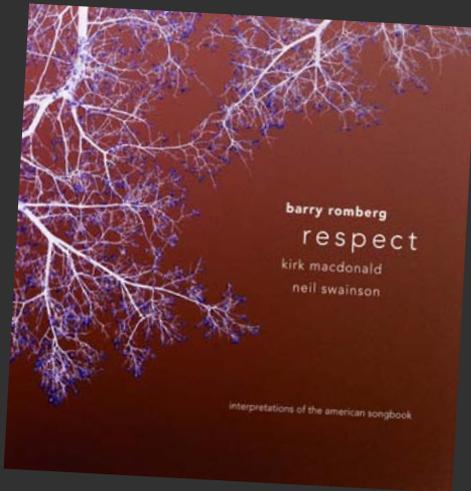


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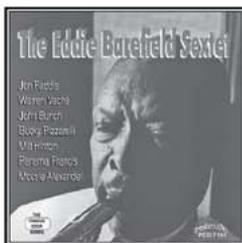
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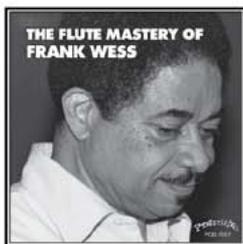
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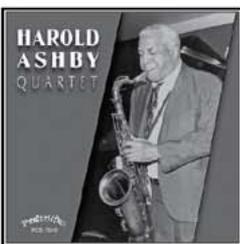
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Creative Improvised Music Projects

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.

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

"...up until now, nobody has structured an entire catalog around new/ avant-garde jazz with the emphasis on sonic excellence. CIMP aims to change all that. With minimalist, purist microphone techniques and honest, no-frills engineering, **CIMP offers an alternative to the often casually recorded avant-garde discography.** ... The overall flavor is of a homegrown product crafted with great care. ...the results are impressive. ... Musically, these discs are full of gems." Carl E. Baugher, *The Tracking Angle*

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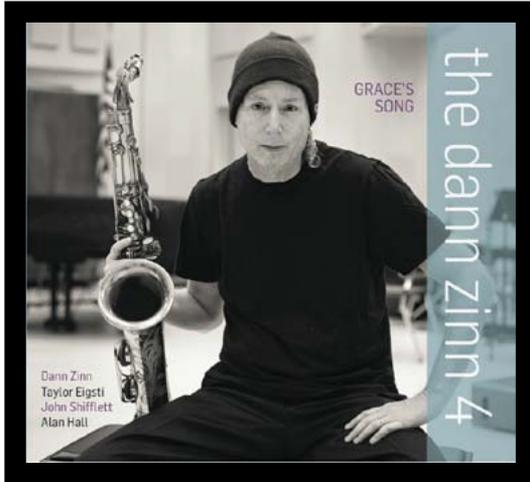
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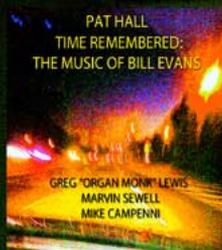
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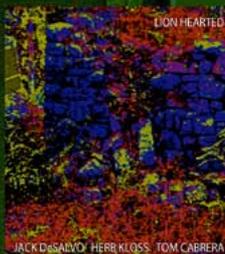


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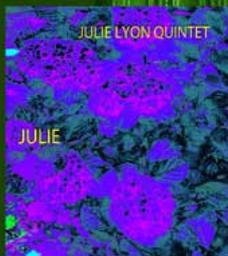
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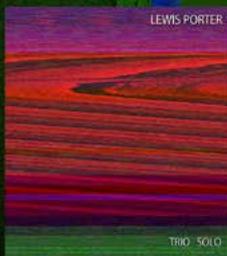


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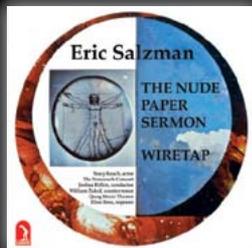
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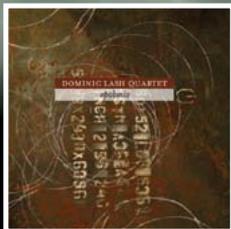
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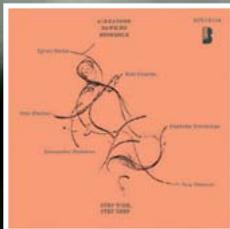
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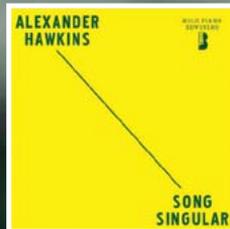
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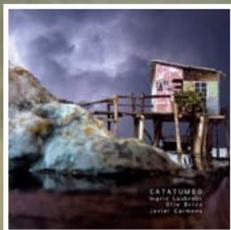
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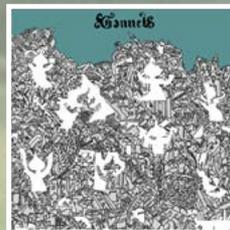
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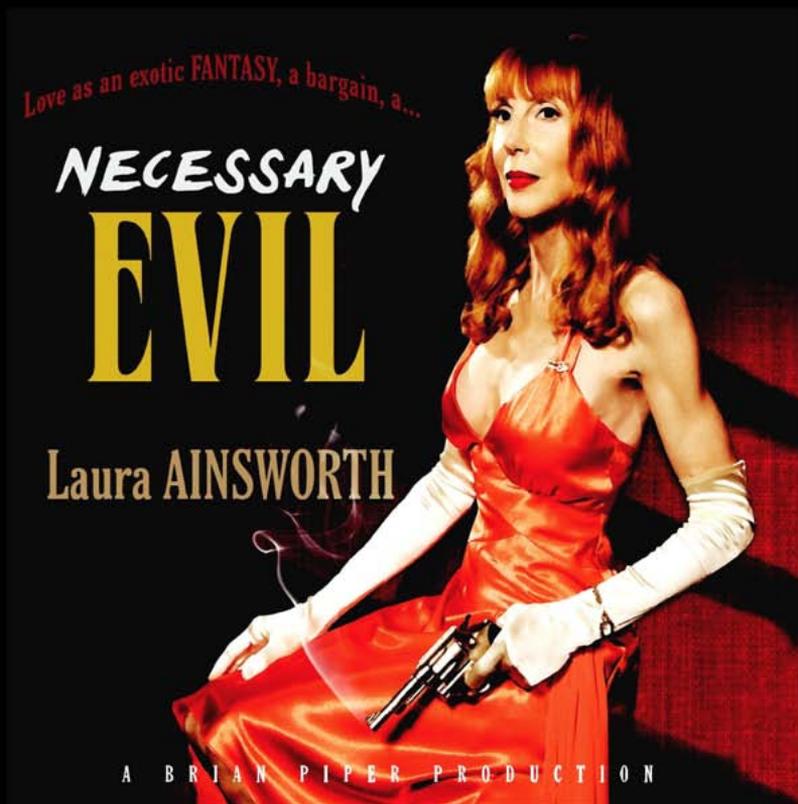
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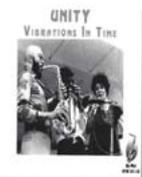
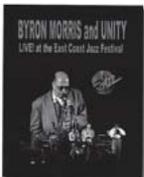
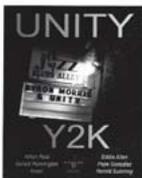


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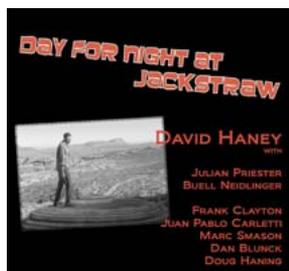


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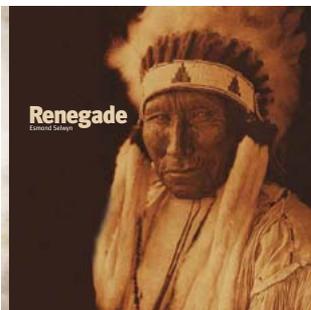
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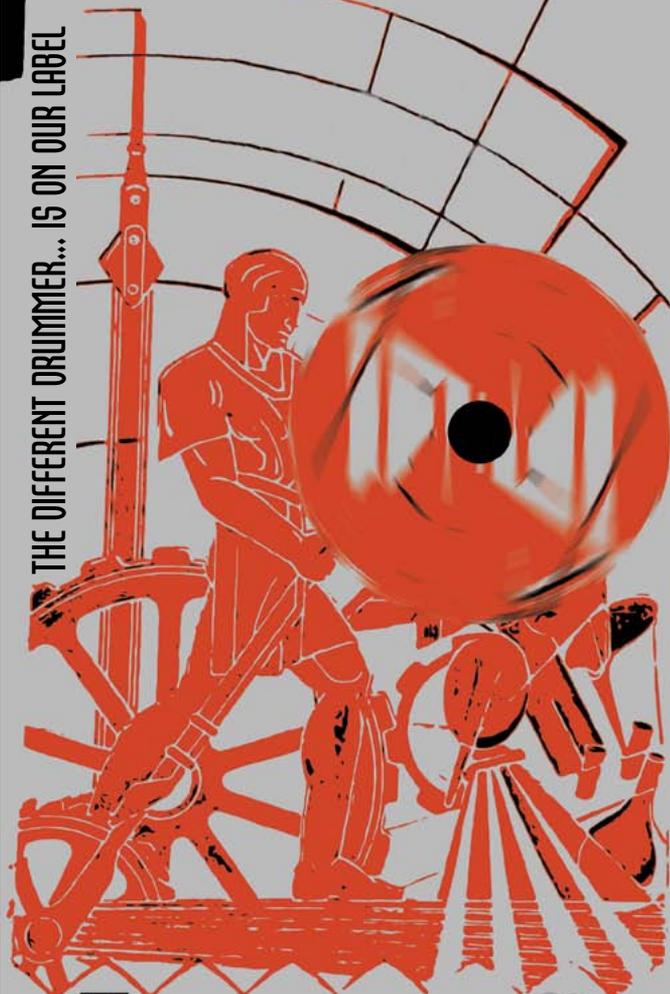
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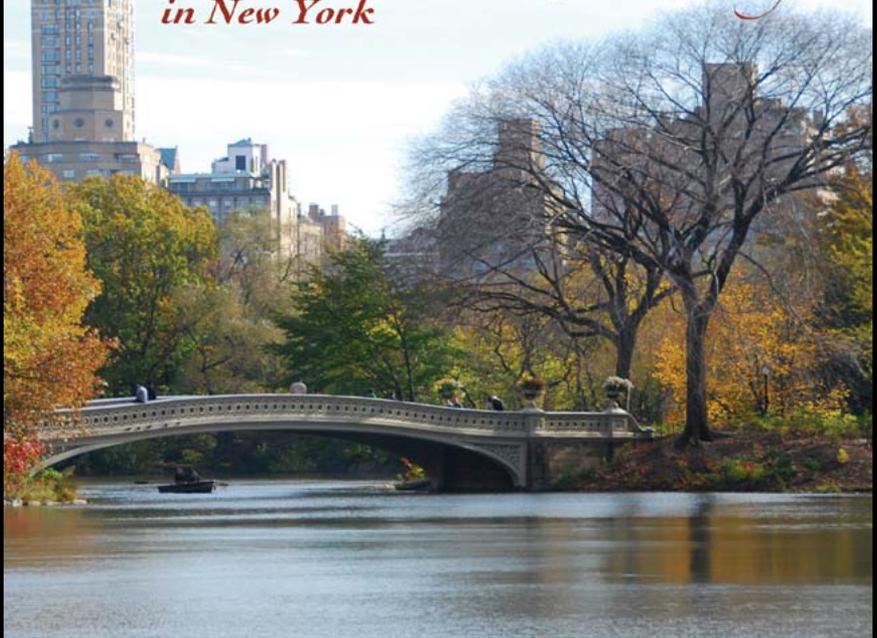
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Established in January 1976, Cadence Magazine was a monthly publication through its first 381 issues (until September 2007). Beginning with the October 2007 issue, Cadence increased in number of pages, changed to perfect binding, and became a quarterly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

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The biggest item on the Australian jazz calendar is without doubt the Wangaratta Jazz and Blues Festival, mounted annually in the northern Victorian city the weekend before the world-famous Melbourne Cup, traditionally the first Tuesday in November, and fans throughout the country wait patiently for the announcement in early August of each year's lineup, with 2013 being no different, as the list of attractions should pack the city with visitors.....while overseas drawcards are far less in numbers than usual, the very wide spread of jazz and blues styles should satisfy almost all tastes, with the best-known names including fast-rising U.S. piano star **Gerald Clayton** with his trio; Australian-born vocalist **Chris McNulty** (now making her mark in NY); another Australian also well-established in New York, pianist **Barney McAll**; Belgian piano star **Jef Neve**; Swiss-based quartet **Affiliation** led by yet another homegrown star, guitarist **Peter O'Mara**; guitarist **Paul Bollenback's** trio from the U.S.; the Netherlands group **Gatecrash**, led by trumpeter **Eric Vloeimans**; Norwegian saxophone star **Froy Aagre** with his Electric Group; southern U.S. Juke Joint favourites **Old Gray Mule**; top Blues artists guitar/banjo king **Charlie Parr** and vocal/harmonica **Chris Wilson**, plus a huge array of the best of Australian talent, both established and up-and-coming, with the National Jazz Awards competition this year featuring aspiring pianists.....this year's winner of the prestigious Freedman Jazz Fellowship is **Marc Hannaford**, who will shortly be heading for the U.S., using his award to study for a PhD at Columbia University.....vocal group **Manhattan Transfer** visiting the country this month, with appearances at The Palms at Crown August 30/31.....two more well known jazz personalities, drummer **Allan Browne** and pianist **Viktor Zappner** both recipients of the Medal of the Order of Australia for their significant contributions to jazz over many years.....long-running annual festivals in Newcastle (26th year) and Bellingen (24th year) celebrated this month, while the Noosa Jazz Festival (a mere baby at 22 years) joins them for August's last weekend, with a strong accent on vocals (**Katie Noonan, Idea of North, Monica Trapaga, James Valentine** and **Gregg Arthur**) and seven college ensembles for big band enthusiasts.....on the subject of vocalists, two stand outs at this year's Devonport Jazz Festival in Tasmania were **Tricia Edy** from Guadaloupe and now resident in Sydney, who wowed audiences at several appearances, and Malaysian-born **Mia Palencia**, whose star is definitely on the ascendant, while another drawcard at the Festival was a stage play entitled Chet Baker: Like Someone in Love, written, performed and produced by young New Zealander **David Goldthorpe**, acting, singing and playing trumpet with an onstage trio... still in northern Tasmania, the above mentioned Viktor Zappner is bringing solo artists once a month to the Wharf venue in Ulverstone, this month trumpeter **Gianni Marinucci**, and next month vocalist **Nichaud Fitzgibbon**, both from Melbourne.

Alwyn and Laurie Lewis

During the summer months, jazz festivals aren't really jazz festivals anymore. The renowned Ghent Jazz Festival only fills up half of its eight days with jazz nowadays, while the remainder is used to introduce all kinds of pop, soul and other kinds of artists with mainstream appeal, ranging from Bryan Ferry, Bobby Womack and Jamie Cullum to Elvis Costello. There was one striking day, though, when avant-garde mogul **John Zorn** and his band of followers landed in Ghent to celebrate the composer's 60th birthday. Not unexpectedly, with a previous highlight like the Masada event at the Middelheim festival of 2011 in mind, the day turned out to be a crushing success.

No less than two dozen musicians had joined Zorn for a series of concerts that could serve as a cross-section of what the man has been doing the past few years. While he only appeared on stage with his screechy alto saxophone during the final concert, which was split between surf/lounge/exotica band **The Dreamers** and **Electric Masada** (the rambunctious counterpart to his already legendary acoustic Masada quartet), his presence – as composer/director/sound engineer – could be felt throughout the entire day. The 'Song Project' culled a bunch of songs, you could say a kind of 'Greatest Hits'-set, from several chapters in his career (including the hardcore jazz miniatures of *Naked City*). The theatrical horror rituals of the **Moonchild Trio**, on the other hand, were augmented by the brimming keyboards sounds of **John Medeski**. Guitarist **James Moore** and multi-instrumentalist **Koby Israelite**, both operating on the fringes of the Tzadik-roster, performed on a new side stage, just like the **Tirzah Quartet**, a Belgian string unit playing Zorn's film music in a suitably gentle manner.

Most striking however, was a three-part concert that firstly included a fierce piano trio (**the 'Illuminations' chapter**), which bridged the gap between the deafening improvisation of Cecil Taylor and modern composed music; secondly, a suite for five female vocalist that served as a tribute to 12th century composer and mystic Hildegard of Bingen (**the 'Holy Visions'**); and to top it off, a string quartet (**'The Alchemist'**) that probably turned in one of the most baffling and complex performances ever scheduled at the festival. And the audience loved it. More than the diversity of the music being played, or the entirely convincing fervor of the performances themselves, the vigor of the audience (it's hard to imagine a few thousand people going wild during challenging avant-garde concerts) was perhaps the most remarkable and recurring feat of the day.

Ghent Jazz's counterpart in Antwerp, Jazz Middelheim, usually the most jazz-oriented of the two, experimented for the first time with an artist in residence: Armenian-born pianist **Tigran Hamasyan**. His three wildly diverse concerts, which were all connected by a rootedness in traditional folk music, weren't really highlights, though. Among the best performances were those by **Charles Lloyd** (who led a band featuring **Jason Moran**) and an unlikely yet convincing encounter between New York-based Belgian reed player **Robin Verheyen**, who played with **Gary Peacock**, **Marc Copland** and the great **Joey Baron**. Talk of the town, however, was substituting a sick Randy Newman by slick Belgian outfit

Hooverphonic, whose lush pop songs were given arrangements with syrupy strings and pleasant, but uninspired brass parts.

For the umpteenth time, it sparked the discussion whether jazz festivals should or shouldn't broaden their artist roster and include pop stars, with or without jazz credentials. Having this discussion at all is often reason enough to be held in contempt by those who still regard jazz as art for the cultural elite. Advocates of the broader spectrum, on the other hand, hail the presence of popular stars because it ensures more spectators and money thus guaranteeing a future for the festival. So, perhaps it's a good thing that we can all forget our frustrations and focus on the club concerts for a while.

And there's a lot to be heard the coming weeks and months. Influential Belgian platform the 'JazzLab Series', which has fought for recognition of Belgian (but mainly Flemish) jazz and organized tours with mostly younger, up-and-coming musicians, celebrates its 20th anniversary with a series of 20 concerts in as many locations, offering a nice overview of their favorite musicians from several generations.

The most anticipated concert this autumn is perhaps that of **Wayne Shorter's** fabulous Quartet. Still, there's so much more to tickle the Belgian jazz nuts. **Martin Küchen**, of inflammatory Scandinavian bands **Angles 9** and **Trespass Trio**, will visit KC BELGIE (Hasselt) with his fiery free jazz quintet **All Included**. Pianist **Uri Caine** is joined by drummer **Han Bennink** for an extraordinary collision. And **The Whammies**, a project started to perform the music of Steve Lacy, led by Boston-based ex-pats **Jorrit Dijkstra** and **Pandelis Karayorgis**, will make their Belgian debut in November as well (De Singel, Antwerp). In the meantime, smaller clubs and organizations also keep the flame alive, ensuring that we will be able to see a quartet featuring **Trevor Watts** (Resistenza, Ghent), the **Vandermark/Nilssen-Love** duo (Sound In Motion, Antwerp) and performances by **Joe McPhee's Survival Unit** (De Singer, Rijkevorsel) and **Jason Adasiewicz's Sun Rooms** (Le Vecteur, Charleroi). What pop music?

Guy Peters

Short Takes CANADA: Calgary

It looks like we are fully launched into the new jazz season. The last weekend of September was so busy with local and imported performances, it took on the tone a mini jazz festival!

Our community jazz society JazzYYC began its Illumin8 concert series Sept. 27 with a nine-member orchestra under the direction of Calgary drummer **Jon McCaslin** playing the music from Miles Davis's iconic LP *Birth of the Cool*. Trumpeter **Andre Wickenheiser** did an admirable job with Davis's parts and McCaslin's commentary on the history of these musically dense pieces and the many legendary jazz performers who created them enriched the experience immensely. Up next in the series are the **Jaclyn Guillou Quintet** from Vancouver and the CD release show of local group Sinistrio in October, then the **Shuffle Demons** from Toronto in November. Having disbanded in 1997, this might be the Demons' first appearance in Calgary since they reformed in 2004. Personally, I can't wait to watch their on- and off-stage antics and hear again their jazz version of *Hockey Night in Canada* and their 1986 Top 40 hit *Spadina Bus*, not to mention *Get out of my House*, *Roach*. Sometimes jazz can stand a little lightening up, and these gentlemen do a better job than most.

On the same night as JazzYYC's season opener, Toronto's **Pram Trio** performed a stop in their cross-Canada CD release tour at Kawa Espresso & Wine Bar. The originals from their debut CD *Visitor Parking* deserve the very good reviews they are receiving. Also impressive is their intricate rendition of Joni Mitchell's *A Case of You*. **Jack Bodkin** on piano, **Mark Godfrey** on bass and **Eric West**, sitting in on drums for Richard Piasetski, who was unable to do the tour, captured the enormous sentimentality of this tune with resonating richness seldom experienced beyond Mitchell's first recording of the piece.

Meanwhile, three clubs presented local jazz acts ranging from vocal duos to an open mic. So Thursday was quite a musical feast.

The weekend included a wide range of jazz: five-time Juno nominee and 1998 Montreal International Jazz Festival prix de jazz winner pianist **John Stetch** in a piano duel with his former teacher at McGill University **Jan Jarczyk** on Friday, **Prime Time Big Band** featuring vocalist **Deanne Matley**, plus the post-bebop improvisations of the **Nick Fraser Quartet** featuring **Tony Malaby** (Toronto/New York) in a triple bill with the **Jealousy Mountain Duo** from Germany and Calgary's **Chris Dadge** on Saturday, and Dutch vocalist **Norbert Kögging** with **Folkert Oosterbeek** on piano, **Tobias Nijboer** on double bass and **Felix Schlarmann** on drums on Sunday. Then on Monday, the University of Calgary's jazz series opened their five-show season with a concert by the much revered Canadian saxophonist and Juno award winner **P.J. Perry** with Vancouver bassist **Jodi Proznick** in quartet with Calgary's **McCaslin** on drums and **Jon May** on piano, the **U of C Jazz Orchestra** plus a few tunes by Calgary vocalist **Ellen Doty**. Once wound up that tightly, the jazz just has to keep going. Wednesday night: the weekly jam at Wine-Ohs' Cellar, and the second concert in the Cliff Bungalow-Mission Community Centre's jazz series presenting guitarists **Ralf Buschmeyer**

Short Takes CANADA: Calgary

and **Keith Smith** with **Robin Tufts** (drums) and **Kodi Hutchinson** (bass) playing original compositions and arranged standards. Thursday night: **Jon McCaslin Trio** featuring West Coast tenor saxophonist **Phil Dwyer** (**Rubim de Toledo** on bass).

The beginning of October is an especially busy time for music. Representatives of the national and international music industry are in town Oct. 3 - 6 for BreakOut West, a three-day music conference, two-night music festival and the 11th annual Western Canadian Music Awards gala. Artists from BC, Alberta, Saskatchewan, Manitoba, the Yukon and the Northwest Territories are celebrated and on display for the whole wide world to see. This year, the event takes place in Calgary and much to our delight, two of the five groups nominated for jazz recording of the year are local groups the **Hutchinson Andrew Trio** for Prairie Modern (Chronograph Records) and **Jon McCaslin** for Sunalta (Cellar Live). We get to hear them play live, too, as part of the jazz showcase on the Friday night at which the **A/B Trio**, **Tyler Hornby Trio** and **Johnny Summers Little Big Band** also perform.

With **Kodi Hutchinson** on bass, **Chris Andrew** on piano and **Karl Schwonik** on drums, the trio made the top jazz news story of the summer here when they were presented with the 2013 TD Grand Jazz Award at the grand puba of jazz in this country, the Montreal International Jazz Festival. The prize is pan-Canadian and goes to artists who perform original material. The contemporary acoustic jazz trio won \$5000 grant money, studio recording time plus invitations to play at next year's festivals in Montreal, Rimouski and Quebec City. We got to hear them sooner, though, as they played the first concert of the RBC Jazz Summit series Sept. 14. Next up in the series are iconic Canadian jazz pianist **Tommy Banks** and the brilliant trumpet player **Al Muirhead** Oct. 19, then Duke Ellington's Nutcracker Suite on Nov 29 and 30, performed by the **Yardbird Suite All-Stars** under the direction of **Craig Brennan**.

Muirhead made big news this summer, too, with the announcement of his first recording as a leader in his 60-year career as a performer, conductor, TV and live show music director, composer, arranger, clinician and adjudicator. The announcement was celebrated with a pre-recording concert at Ironwood Stage & Grill on Aug. 25. Lifelong friends Muirhead, Banks and Perry, all in their 70s, showed a jam-packed house why they are a tremendous inspiration for younger musicians to develop their talents to the fullest. Muirhead has recorded as a sideman on 26 albums and has performed with a long list of musicians who speak highly of his skill, including Diana Krall and Paul Anka. So this recording by Chronograph Records, due for release early next year, is definitely an idea whose time has come.

Muirhead also plays in the 19-member Prime Time Big Band, directed by Dave Jones. On Sept. 14, the band marked 12 years of regular two-hour matinees on the second Saturday of each month September through June at the Ironwood Stage & Grill, making it the band that likely has the longest running regular

Short Takes CANADA: Calgary

gig in the country. The big band brunch is both a local institution and a local phenomenon that usually has a full all-ages audience comprised largely of regulars. This summer, they hired **Deanne Matley** as their vocalist and I am sure I will be writing more about her in future columns. She is a sensational singer who also performs as a leader in her own groups. The concert was special for many reasons. The program they played was the one that they had planned to close their season last June, cancelled due to a flood that is now said to be the most expensive natural disaster in Canadian history. The program came with special guests international trumpet star Jens Lindemann, who flew in on his own dime to do the show, and local a cappella trio **Three of a Kind**. All of the performers donated their services and Jones passed the hat around the audience to help the club recoup some of the losses it had experienced from the flood. How sweet is that? The band has a long history of inviting special guests to play with them and Jones says only one invitation has ever been turned down (Maureen McGovern). Some past guest performers include bandleader/trumpeter Doc Severinsen, trumpeters Al Kay and Ingrid Jensen, trombonist Wycliffe Gordon and the late vibraphonist Peter Appleyard. On November 23, a Steinway piano will arrive at the club for the aforementioned Tommy Banks to join the band for an afternoon show that is destined to be even more fun than the usual. And this December, the band has added a third concert of holiday season favourites.

We have a spectacular jazz season ahead for the last three months of the year. The Epcor Centre's jazz series launches Oct. 16 with New York City's **Jon Batiste** and his **Stay Human** band, a modern jazz ensemble noted for high energy performances. On the local club scene, the Oak Room in the Fairmont Palliser Hotel has expanded from being a two-nights-a-week vocal jazz presenter to booking a variety of local jazz acts several nights a week. The Cliff Bungalow-Mission jazz series also has expanded its monthly presentations to include an extra dance music night with bassist **Alex Hutchinson's Shadoplay** playing funk/latin tunes Oct. 19. The regular monthly presentations include the **Hutchinson Andrew Trio**, this time with guest former Calgarian and current New Yorker alto sax player/composer **Curtis MacDonald** Nov. 6 and a trombone night with **Bone Matrix** on Dec. 4.

Jazz is popular. The challenge continues to be getting the information to the people who want to come out and enjoy it. To that end, JazzYYC is reinvesting in its website as a destination for fans to find out everything that is going on jazzwise in the city. It's a big job. I am confident they are up to it.

Sheila Thistlethwaite

This year, the seventh **Giant Steppes of Jazz International Festival** runs Oct. 2 - 6 in Ulaanbaatar, Mongolia. Jazz names from Europe and the U.S. are on hand to perform with, and mentor, local musicians for big audiences with a big hunger for jazz. It is doubtful I would have been aware of a Mongolian jazz festival were it not for the current president of JazzYYC (the jazz society in Calgary, Canada) **Deb Rasmussen**. While it was her work as a project manager with Agriteam Canada that took her to Mongolia, it was her creative passion as a jazz singer and writer, along with pure chance, that led her to become part of a burgeoning jazz community in this still rather isolated part of the world. While practising a few jazz tunes when staying at a bed and breakfast in Ulaanbaatar in 1998, her landlady overheard her and decided she should meet **Ganbat**, a local pianist who became a good friend and eventually would originate the festival. Even in the last decade, Internet and radio broadcast access were limited and jazz recordings and charts were a rare commodity. Back in Canada, Rasmussen gathered jazz CDs and written music and on subsequent visits, carried them back to Mongolia for her musician friends. With the Mongolian arts council, they established the Mongolian Jazz Listening Library in 2002, making available a body of jazz recordings and charts. In 2004, with new support from Mount Royal College and the Music Department of the University of Saskatchewan in Canada, Ganbat visited Calgary for six weeks of studies. He also played professionally with Keith Smith (guitar), Bruce Petherick (piano), John Hyde (bass) and Robin Tufts (drums). Later that year, back in Mongolia, the group of friends launched the **Giant Steppes International Jazz Festival**. In 2006, the Giant Steppes of Jazz NGO was formed and Rasmussen continues to serve on the board of directors as the international artist liaison. How do you support a jazz festival in a country where the average annual income is a little more than \$3,000? One of the things you do is contact foreign embassies. September-October is jazz fest season in Asia and it is often not too much trouble for an embassy to provide funds for their visiting musician nationals to add a flight to Mongolia to their tour. International arts organizations can be approached for grants to cover other expenses. The result is that the Giant Steppes has been graced by the presence of professional jazzers from Scandinavia, Europe, North America, Asia and Australia. In 2011, the festival became an annual event. Rasmussen has performed at several. At the inaugural event, it was as a member of the Northern Lights Quartet (NLQ) of Calgary (Smith, Tufts and Simon Fisk, bass) who returned in 2008, to initiate a collaborative project with the traditional Mongolian ensemble, **Altai Khangai**. In 2009, the **Canadian-Mongolian jazz fusion project** toured Canada and recorded the CD "Northern Lights - Altai Khangai." This past summer, Ganbat started the first jazz club in Mongolia and it gets its first outing as a festival venue this year. As I write this, Rasmussen has returned to Mongolia on agricultural work, but she plans to be at every festival event and is especially looking forward to the nightly jams. "They are packed every night, and more and more Mongolian musicians are coming up to play. It's amazing--many of them had never seen a jazz chart before the international players came in to do workshops, and now they are improvising! The jams are the most fun."

Sheila Thistlethwaite

The Museum Of Contemporary Art in Detroit in conjunction with New Music Detroit presented the 6th annual Strange & Beautiful Music Festival 9/14, headlined by **Evan Ziporyn**, also featuring **Vicky Chow**, **Gyan Riley** and **Eric Copeland**...Trinospheres presents **William Hooker** 11/18, **Amir ElSaffar** 5tet 11/1, VCVD with **Frode Gerstadt**, **Fred Lonberg-Holm**, **Stine Janvin Motland** & **Stale Liavic Solberg**, and **Jason Stein** with **Tim Daisy**, 10/29, **Odu Afrobeat Orchestra** 9/19, **Elliott Sharp** 9/18, and **Bob Marsh**, with the **Jones/Behnke Syndication** w/**Molly Jones**, flt, **Patrick Behnke**, Fender Rhodes, 9/12... **Sean Dobbins & Friends** 11/23, **Wayne Shorter**, **Esperanza Spalding**, **Vince Mendoza** 11/2, and **Branford Marsalis** 10/11 at Orchestra Hall...Music Hall's Jazz Café with tpt's **Randy Brecker**, **Jeremy Pelt** and **Leon Jordan Jr.** 9/13-14... the **Scott Gwinnell 10tet** at the Detroit Institute of Arts 11/3...**Sumkali** at Cliff Bell's 9/22...**James Hughes**, sax & **Jimmy Smith**, tpt with their small ensemble at Cadieux Café 9/15...**Hamala Diabate** at the Arab American National Museum in Dearborn 9/13...in Ann Arbor, **Carl Michel** 3 with **Michel**, g, **Mick Dobbyday**, keybds, **Dan Koltun**, b, 10/24, **Dave Sharp's Worlds** 3 9/26, and **Nessa** with **Kelly McDermott**, flt, vcl, perc & **Rob Crozier**, b, g, perc. vcl 10/29, 22, 15 & 9/24, 17 & 10 at Vinology...the **Ron Brooks 3**, Brooks, b, **Tad Weed**, p, **George Davidson** d, every Wed., and for live recording sessions 10/15-16 at the Raven's Club...**Jason Moran's Fats Waller Dance Party** at Downtown Home & Garden 9/6...at Kerrytown Concert House, saxophonist **Diego Rivera** 11/22, **Omar Sosa 5tet** 11/9, **Ellen Rowe** 3 11/24 and her tribute to Marian McPartland 10/20, vocalist **Ursula Walker** 10/12, **Bob Seeley 4tet** 10/6, **Aguanko** 10/4, & **Dave Sharp's Secret Seven** 9/20. Also at KCH, the 17th annual Edgefest 10/23-26, featuring **William Parker**, b & **Kenn Thomas**, p, **Lucian Ban**, p & **Mat Maneri**, viola, **Tad Weed**, p & **Ken Filiano**, b, **William Parker's Raining On The Moon 5tet** w/**Parker**, **Eri Yamamoto**, p, **Rob Brown**, as, **Lewis Barnes**, tpt & **Hamid Drake**, d, **Michael Malis**, keybds, with **Piotr Michalowski**, woodwinds & **Filiano**, **Marilyn Lerner**, p, w/**Filiano** & **Lou Grassi**, d, Lark w/**Ralph Alessi**, tpt, **Kris Davis**, p, **Ingrid Laubrock**, ts, cln & **Tom Rainey**, d, **Ursel Schlicht**, p & **Robert Dick**, flt, **Gary Versace**, p, w/**Ron Miles**, tpt & **Matt Wilson**, d, **Connie Crothers**, p w/**Northwoods Improvisers** feat. saxophonists **Skeeter Shelton** and **Mike Carey**, **Thollem McDonas**, p, **Box Deserter** and **Soar 3** in a tribute to the late **Faruq Z. Bey**, solo piano from **Myra Melford**, **Mike Formanek 4tet** w/**Formanek**, b, **Jacob Sacks**, p, **Ellery Eskelin**, sax, **Dan Weiss**, d, perc, **U-Michigan Jazz Ensemble** w/**Steve Rush**, p, dir. **Ellen Rowe**, and **James Ilgenfritz & Mind Games**, **Ilgenfritz**, b, **Denman Maroney**, p, **Angelika Niescier**, as, **Andrew Drury**, d, perc.

Michael G. Nastos

Short Takes USA: Philadelphia

There's little doubt that **Jamaaldeen Tacuma** is the coolest cat in Philly. His electric bass lines are thick as gravy and he's got the hippest swag sway when he plays his thang. Few others could pull off that bright orange sport jacket, tie, and shoe laces to go with the black shirt, pants and shoes - not to mention the swell straw hat and Pharoah Sanders-esque beard - like he did as part of the 145 total musical events that made up Make Music Philly on 6/21 as part of National Music Day. Tacuma's funky, improvisational band was stamped all over his quintet which hit on varied musics including Bill Withers' "Lovely Day" and Saunders' "The Creator Has a Master Plan." What made this hit even more fab was that it was held on the sidewalk outside Philly's landmark Uptown Theater - the shuttered art deco building that once hosted all kinds of important music and a site for the chitlin' circuit...ECM's **Christian Wallumrod Ensemble** at the Philadelphia Art Alliance (Ars Nova Workshop) on 6/22 made perfect use of the venue's great acoustics during their first tour of the States. Ethereal specialists - Wallumrod on piano, toy piano and harmonium, **Eivind Lonning** on trumpet, **Espen Reinertsen** on tenor sax, **Tove Torngren** on cello, **Gjermund Larsen** on violin, fiddle and viola, and **Per Oddvar Johansen** on drums and vibes - opened with Wallumrod's low emitting harmonium before being joined by Larsen's traditional Norwegian instrument, a hardanger fiddle, before the whole ensemble swooped in. The atmospheric piece included dramatic pauses - a tactic that heightened the listener's sound experience. As the music edged away in the sonically well-crafted space, fleeting whiffs of sound remained, drifting behind. The songs that followed continued with slow tempo and experimentally creative work by each participant. Wallumrod worked inside and outside the piano, forming radiantly beautiful music that seemed to float in the air...**Jean Paul Bourelly** was in town that same night playing at Haitian art gallery - Vivant Art Collection. WRTI radio personality **J. Michael Harrison**, now in his 20th year of on-air activities, arranged the free gig after finding out Bourelly, who settled in Berlin years ago, was around the area, appearing in New York City for the first time in 10 years. His solo show, save for a one song collaboration with a friend, spoken word slinger Wadud, included guitar, laptop, electronics, and very expressionistic vocalizations, often used to mirror what came off his instrument's strings. Playing way loud for the small space, to the delight of the couple compelled to dance, Bourelly sampled Sun Ra speaking on a number of topics - "It wouldn't be appropriate if it was anyone else, this is Philly," Bourelly said. When asked if he had had a Sun Ra experience, the guitarist revealed, "Sun Ra wanted me to join the band but they were paying 7 dollars a gig, come on man!"...J. Michael Harrison also arranged the appearance of one of his other fav performers who also happened to be in the States - British saxophonist/hip hop heavy - **Soweto Kinch** - for a "Sittin' In" at the Kimmel Center's free monthly jam sessions run by **Anthony Tidd** (b). Kinch's trio with bassist **Nick Jurd** and drummer **Shaney Forbes** presented music based on the 7 deadly sins about which Kinch noted, "Some people in the audience look quite happy about that list!" Kinch's engaging

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personality takes down the walls between Jazz and hip hop, he's able to present both genres and keep the peace. His freestyle out effort, where he receives words from the audience to sing back in song, this time drew words from the audience such as indigenous, tilapia, sushi, ink and ironic. The Jazz section was shorter than the hip hop section but very entertaining, at least on the leader's part. The night ended with a jam session, featuring great local talent including pianist **Orrin Evans** and singer Bethlehem joining the Brit for "Summertime."... **The Free Form Funky Freqs**, featuring homies **Jamaaldeen Tacuma** (el b) and **G. Calvin Weston** (d), along with **Living Colour's Vernon Reid**, originally formed for a one-off gig at NYC's Tonic club just before it closed but they had so much fun they arranged a second gig at Philly's now also defunct Tritone club in 2007. Apparently, World Café Live was unaware of the band's kiss of death history so the power trio played gig # 69 on 7/12. Starting over an hour late due to traffic issues encountered by Reid, who drove down from his home in Rhode Island, the trio hit hard from the start and didn't come up for air until the first set was in the books. They proudly make it a point to never discuss a word to each other about the music, past or present. They never hold soundchecks, they just follow the groove set by anyone of the thunderous 3. Since every Tacuma performance deserves a fashion report here it is – he wore a white jacket with wicked green-blue –orange pants, specially tailored for him, along with a similarly colored shirt, no hat, and a shortened beard. Weston brought out his huge, transparent drum set and color strip that lit the set up with changing colors. Their music was loud, funky, and down low dirty, without vapid noodling. At the break, Tacuma held a self-actualization session, bringing up his teachers and mentors, including long-time Max Roach bassist **Tyrone Brown**, to the stage to present them with an award fashioned by cutting up one of his prized electric bass'. Appreciation was totally in the air as Weston then surprised Tacuma with a plaque to commemorate 30 years of friendship. A highlight came when **Robert Joell**, his high school orchestra teacher called Tacuma by his given name – Rudy (short for Rudolph). Tacuma's expression was priceless! As a side note, the band wants it known that the Freqs portion of their name stands for frequency... **Bob Dorough** at 89 can still hold an audience with his boyish gleam, homey audience interaction, decent piano chops and endearing vocal skills. He calls himself a "cabaret Jazz guy" and is proud of his time with Schoolhouse Rock! which was full of his multitude of songs that taught generations the ins and outs of the English language. He played World Café Live on 7/28 along with bassist **Mike Boone** and guitarist **Steve Berger**. His first set was front loaded with American Songbook goodies such as "I Remember April" and his own masterful "Devil May Care." He finished with a long segment of his Schoolhouse tunes including "Rufus Xavier Sarsaparilla" ("It's about pronouns!") and the ever popular "Three is the Magic Number," which enticed a cute 3-year-old tyke to run circles near the stage. Dorough revealed, "I'm hooked on love songs. Musicians have to travel for the "big bucks" so you leave behind the people you love." During the intermission, Dorough

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happily sold out his supply of swag – “I should have brought more. Sometimes I bring this stuff and nobody buys it.” He promised “Conjunction Junction” as bait for the second set...Camden, New Jersey’s Sunset Jazz Series at Wiggins Waterfront Park, the Monday series of free Jazz gigs was in full bloom on 8/5 with **Danilo Perez** (p), **Adam “The Octopus” Cruz** (d) and the young **Jared Henderson** (b) making his first hit with the band. Perez’ music seemed heavily influenced by his long-time boss Wayne Shorter, featuring long, dense pieces of unimpeded movement that were not necessarily melodic but represented his singular, idiosyncratic sound. Perez has deep ties to Latin music but that influence is not explicit in his trio, although the influences are there. His treatment of Monk’s “Think of One” was based on an odd-meter clave and the clave itself was Afro-Cuban transformed. There was a section in his piece “Daniela” with a similar idea and a slightly different clave while “Everything Happens to Me,” which involved the audience in singing percussion, also had noted Latin elements. One middle-aged female “listener” came ready to party and ran around near the front of the stage most of the night yelling things like, “Do Spyro Gyra,” and “Please make me happy. They can take me away in handcuffs. I have to go home to an ugly man!”...Oakland based **GreX**, the husband-wife team of inventive guitarist/vocalist **Karl A.D. Evangelista** and **Margaret Rei Scampavia** (kybd, vcl), along with touring drummer **Robert Lopez**, began an East Coast tour at The Random Tea Room (I had the hibiscus and lavender blend, by the way) on 8/23 (Fire Museum Presents). Evangelista had some defective equipment issues, his guitar strap kept popping off – “That was the sound of defeat” he said after it happened one too many times. GreX’s tunes were all short and covered a wide-array of areas including a piece influenced by Mal Waldron’s “Up Popped the Devil” and also a Zappa-esque thorny jam. They ended with a very hot ditty called “Wicka-Wicka” that was named in honor of Scampavia’s pet rat that lived to the age of 100 rat years. The trio started off and ended with the chilling sounds of rat scampering noise/scratchings and two episodes of thrillingly great intensity...Pianist/vocalist **Dena DeRose**, now based in Austria, played Chris’ Jazz Café for the first time on 8/24. She acknowledged that yes, it certainly is easier to get gigs in the States once you move to Europe. Her trio with **Martin Wind** (b) and the always mischievous **Matt Wilson** (d) was firmly “in the pocket,” sticking to tunes by masters like Peter Nero, Al Cohn and Jerome Kern’s “I’m Old Fashioned.” DeRose did venture a bit, doing “Imagine” and a Miles Davis piece that had her play inside the piano. Her voice was buttery soft and sweet...Ars Nova Workshop woke from its summer slumber, presenting **Secret Keeper** at The Rotunda (free) on 9/5. The duo of **Mary Halvorson** (g) and **Stephan Crump** (b) revealed plenty of their secrets in a long set that rarely peaked in velocity. Strings were uniquely twisted by fingers and electronics to yield off-center angulations and pleasing twangs. Combining composition with improvisation (the latter was especially successful), this was no chamber jazz. Unexpected turns and quick changing segments marked their efforts. After the set, Crump had pint

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glass merch available (“It’s better and longer lasting than shirts,” he said.)... WXPN, the eclectic radio station in town, culminated its yearlong celebration into the music of the Delta, their Mississippi Blues Project, with a free concert at the Theatre of Living Arts on 9/6. Legendary harmonica player James Cotton pulled in a huge sweaty and enthusiastic crowd that stood mesmerized from his soulful blowing. It’s amazing how expressive he is on his tiny instrument. Unfortunately, severe throat problems have reduced his voice to painful-sounding static...**Matthew Shipp** (p) and **Darius Jones** (as) expounded on their creative history together on 9/20 at the Phila. Arts Alliance (ANW) with a set of controlled but expressive music. Jones is best known for toxic blowing effects but he toned it down this night. There certainly were blistering moments – especially late with a massive, vibratory solo that shocked the unsuspecting in the audience – immediately followed by Shipp’s high velocity classical-esque entry. Shipp left his romantic offerings at home for the night and specialized in percussive compings to add to the many thrilling moments...That same night, Russian star saxophonist, **Igor Butman** (Boot-min) and the **Moscow Jazz Orchestra** were back for the second time at Chris’ Jazz Café for another stellar round of bebop-based big band exhilaration. A blaring wall of trumpets announced the start of “Caravan” followed by a Butman original “Nostalgia,” and then the rarely heard Bud Powell goodie “Parisian Thoroughfare.” Butman’s playing was red-hot and spot-on, but when singer Fantine Pritoula took the stage for two late songs – “What a Wonderful World” and “Mister Magic” – all eyes were on the Russian-Dominican beauty with a voice to match. Butman’s got the troops in line and his performances shouldn’t be missed...Archer Spade Performance Series continued a monthly gig presentation at Studio 34 Backspace on 9/21 with **Dan Blake** (sax), **James Ilgenfritz** (b) and **Kevin Shea** (d). Those who came expecting Blake to be dabbling in the likes of his recent work with Esperanza Spalding had their fuses blown by the trio’s very experimental and intense music. Blake requested a dark setting in the space, deciding that Shea’s brite fluorescent yellow pants would be enough illumination. Shea followed with, “Sorry guys.” Each member did their best to stretch the envelope – Blake had a number of red-faced circular breathing episodes, Ilgenfritz went deep into arco investigations and Shea wasn’t happy unless his equipment was flying about. Deep listening paid deep dividends. They plan to record soon with a fourth member and will be called Colonic Youth. You heard it here first!...Incoming hits: Ars Nova Workshop (arsnovaworkshop.org) presents: 10/5 **Ceramic Dog** @ Boot & Saddle; 10/15 **Snakeoil** @ Phila. Art Alliance...Chris’ Jazz Café (chrisjazzcafe.com) presents: 10/11-12 **The Bad Plus**; 10/18 **Tim Green 4**; 10/25 **Jon Gordon, Duane Eubanks & Bootsie Barnes**; 11/8-9 **James Carter Organ Trio**; 11/23 **Denise Donatelli**; 12/7 **Matt Savage**; 12/27-28 **Ari Hoenig & Uri Caine** trio...Painted Bride Art Center (paintedbride.org) presents: 10/6 **Kama with Amir ElSaffar**; 10/13 **Fresh Cut Ensemble with Orrin Evans**; 10/18 **Francois Zayas 4 & Luke O’Reilly 3** w/ guests; 11/16 **Itamar Borochoy 5**; 12/7 **Lucas Brown 4 & Brian Marsella’s Imaginarium**...Montgomery

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County Community College (mc3.edu) presents: 10/12 **Pharoah Sanders**; 10/26 **Poncho Sanchez**; 11/16 **Omar Sosa Afri-Lectric Experience**; 12/14 **Ninety Miles...** Annenberg Center (pennpresents.org) presents: 10/6 **Gary Burton**; 11/9 **Joshua Redman 4...** World Café Live (worldcafelive.org) presents: 11/10 **Itai Kriss Ensemble**; 11/17 **Reut Regev**; 11/23 Jose James; 12/4 **John Medeski**; 12/8 **Brian Hass & Allison Miller...** Archer Spade Performance Series (archerspade-music.com) presents: 11/16 **Jeff Carey/Carl Testa/Sebastian Darkly** @ Studio 34 Backspace.

Ken Weiss

Short Takes USA: Portland

Plenty of exciting events took place over the summer and the fall schedule looks mighty healthy as well.

The Creative Music Guild (CMG) is well into it's 22nd consecutive year as one of the finest all-volunteer jazz/improv presenters anywhere to be found. Recent news augurs that this mighty collective is healthy and advancing strongly into the new year. There's been an orderly transition/addition of board members and the (re)addition of the artistic director's position which will be helmed by former board president **Ben Kates**. They've got a great line-up of visiting artists with plenty of opportunities to take in some local talents as well. 9/23: Mississippi Studios (3939 N. Mississippi Ave.): **Ben Goldberg's UNFOLD ORDINARY MIND** featuring the clarinet/compositions of the leader with a stunning ensemble. **Ellery Eskelin** (sax), **Rob Sudduth** (sax), **Nels Cline** (gtr), **Ches Smith** (d, perc). Portland's stellar quintet **BLUE CRANES** will open. 10/9: At Piano Fort (1715 SE Spokane St.): **Ken Vandermark- Nate Wooley** duo. **Demolition Duo (John C. Savage, Ken Ollis)** will open. 11/17: At Secret Society (116 NE Russell St.): **Peter Brotzmann- Paal Nilssen-Love** duo. **1939 ENSEMBLE** will open. Beyond their headline shows CMG presents the less formal Outset Series at Revival Drum Shop (1465 NE Prescott St.) on the first and third Wednesdays of each month. This is a more intimate setting and the featured performers range from solo to small groups often focused on lower-case, electro-acoustic projects. 9/4: **Alyssa Reed-Stuwe, Amenta Abiota**. 9/18: **Ollis/Savage/ Gaynor trio**. Seven Engines. 12/14: CMG will host **UNTOWARD**, their annual membership/fund raising benefit at Secret Society. Lineup announced to date includes: **Paper/Upper/Cuts, Marissa Anderson, Dragging an Ox Through Water, Grammys**. www.creativemusicguild.org .

The ever-busy **Blue Cranes** were involved in an interesting, off-beat performance on 8/17. In conjunction with **FILMUSIK** they performed an original live score to an outdoor showing of the venerable B-movie monsterpiece "Planet of

Dinosaurs" along with a live vocal improv cast at Sewell Crest Park in Southeast Portland. The Goodfoot Lounge (2845 SE Stark St.) presented **Zony Mash with Horns** on 7/25. The group features **Wayne Horvitz, Skerik, Tim Young**, among others. PDXJAZZ.COM produces a good number of shows throughout the year along with the annual Portland Jazz Festival. The 2014 edition will take place from Feb. 20 - Mar. 2. The lineup will be announced at the 10/11 **Dave Douglas Quintet** concert at Jimmy Maks (300 NW 10th Ave.). Other PDX productions: At the Mission Theater (1624 NW Glisan St.): 9/19: **David Valdez and the Latin Side of Cannonball Adderley**. With **David Valdez** (as), **Tom Barber** (tpt), **Dave Captein** (b), **Mario Sandoval** (perc), **Todd Strait** (d). 10/17: **Darrell Grant** (p), **Mike Horsefall** (vibes), **Marcus Shelby** (b), **Carlton Jackson** (d) revisit the music of the Modern Jazz Quartet. 10/20: **John Medeski** plays solo piano. 11/15: **Omar Sosa Afri-lectric Experience**. A tribute to Mile's Kind of Blue with **Omar Sosa** (keys, voc). **Joo Kraus** (tpt, flgh), **Leandro Saint-Hill** (ww), **Peter Apfelbaum** (ww), **Childo Tomas** (b, m'bira) **Marque Gilmore** (d). 12/12: **George Colligan plays the music of Horace Silver** with **George Colligan** (p), **Nicole Glover** (ts), **David Valdez** (as), **Chris Higgins** (b), **Chris Brown** (d). 11/9: The Aladdin Theater (3017 SE Milwaukie Ave.) will be the place to catch **Bill Frisell's Big Sur Quintet** in action. With: **Bill Frisell** (gtr), **Jenny Scheinman** (violin), **Eyvind Kang** (violin), **Hank Roberts** (cel), **Rudy Royston** (d).

PDXJAZZ joined the Portland Parks in presenting the **Carlton Jackson/Dave Mills Big Band** at the Washington Park Rose Garden Amphitheater on August 3 for a free public extravaganza. Joining the leaders was an awesome assemblage of high-level local performers: **Lewis Livermore, Matt Carr, Derek Sims, John Moak, Stan Bock, Doug Peebles, Tom Hill, Mark Davey, Dave Evans, John Nastos, Gary Harris, Rob Davis, Charley Gray, Max Rees Jr., Ezra Weiss**.

Another exciting summer jazz gathering in Portland Parks is the annual Cathedral Park Jazz Festival which takes place in July in the beautiful setting under the St. John's Bridge in Northeast Portland. This year was the 33rd consecutive presentation of this always free, always special, three day jazz event. As always a wide array of jazz and blues talents kept the outdoor festival lively. Some of the featured performers were: **Eri Yamamoto Trio, Blue Cranes, Battle Hymns and Gardens, Ventura Trio, Ezra Weiss, Picante Latin Jazz, Trio Flux, Dan Balmer, Thollem McDonas, The Quadrapphones**.

Jimmy Maks (jimmymaks.com) has nightly jazz throughout the week. Lots of big name local musicians as well as some exciting visitors from afar. Beyond co-productions with PDXJAZZ some visitors of note include: 9/23: **Dr. Lonnie Smith**. 10/2: **Bernard Purdie and Friends**. 10/24: **Les McCann w/ Javon Jackson band**. 10/28: **Battle Hymns and Gardens** w/ guests: **Lucien Ban** and **Mat Maneri**. 9/6-7: Piano Fort presents: **Scott Cutshall's Phraseology Quartet**. 9/7: At Camellia Lounge (510 NW 11th Ave.): **Rich Halley 4 w/ Rich Halley** (ts), **Michael Vlatkovich** (tbn), **Clyde Reed** (b), **Carson Halley** (d).

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The Blue Monk (3341 SE Belmont) holds steady with a mix of weekly events some of which include jazz musicians. Sunday nights are always jazz. 9/ 8: **Michael Vlatkovich Quartet**. Featuring the trombonist/leader's compositions accompanied by a crack team of Seattle stalwarts: **Jim Knodle** (tpt), **Phil Sparks** (b), **Greg Campbell** (d). 6/23: A lovesome gathering at the HOUSE OF KAIJU in Southeast Portland were treated to a singular performance by two improvising master-musical minds when **Alfred 23 Harth** (sax, pocket tpt,elec, misc) and **Torsten Muller** (b) embarked on a journey both musical and philosophical on a welcoming Sunday afternoon. The little house was packed with enthusiastic ears and eyes. The bassist was his usual steady self. Lots of wonderful textures and a remarkable approach to the entire body of the instrument. Physical to the max but free of histrionics or any semblence of "showmanship". Not so, his partner in art. Alfred was up, down and all over the place. Seated quietly before his trusty computer, tweaking, twisting the electronic backdrops, twanging a bit of electified jawsharp, inserting choice alto sax utterances, bowing the mic'd saxes keys and body wildly and, at times, in tandem/echo with the bassist's bow (unbeknownst to Torsten laboring furious/focused with eyes often closed). Then, smoothly, yet quick as lightning Alfred's standing next to T and playing full-out beautiful alto accompaniemant along with the contrabass in an (almost) classic fashion. Just as quick back again to the little table, the computer program, perhaps a bit of pocket trumpet, pinched notes and echoes. I did say that this performance was singular, no? After a satisfying duo excursion of some 40 plus minutes it all resolves into a fine finish. The audience, ecstatic, is obviously hungry for more and after a short confab the duo agree to a bit of an encore. But, wait! Even the bassist is surprised when the finale is actually Alfred playing strangely manipulated samples of Chinese Opera music while holding a mini-master course on the ethics and practicalities regarding the un-official, un-licensed use of other artist's source materials for improvisation/ embellishment. It all made for a most unusual and enlightening evening. This traveling medicine show was rolling along I-5 from Vancouver BC to Los Angeles as **THE PACIFIC RIM PROJECT** (echoed ironically by the mass advertising of the similarly titled mega-monster movie) a meeting of asia (Alfred resides in South Korea) and North America (Canada/US). It would be nice to think that this is the beginning of a beautiful friendship.

That's it for this quarterly column. As always, I encourage readers to get out and support live music and art. Keep the fires burning. Select videos of some of my personal concert experiences may be found on YouTube at: BRADWINTERPDX.

Short Takes CANADA: Vancouver

The Vancouver International Jazz Festival ended 7/1 with a highlight being a 2-hr-plus set by **Herbie Hancock's** group 6/30 at the QE theatre. Other headliners were **Esperanza Spaulding**, **Dr. John & The Nite Trippers**, **Nikki Yanofsky**, **John Scofield**, the **David Murray Infinity Quintet** with **Macy Gray**, and **Scott Hamilton** and **Harry Allen** with the **Tony Foster 3**. The groups I heard included the **Larry Goldings 3** with **Peter Bernstein**, guitar and drummer **Bill Stewart**. This group doesn't play together often, but when it does, sparks fly and then some. Goldings explored all the possibilities of the organ but not excessively so. And he sure makes it rock. The tunes included Bernstein's tribute to Grant Green "Little Green Men", a tribute to Jim Hall called "Jim Jam", "Everytime We Say Goodbye", "I Surrender Dear", and "Sweet and Lovely" on which Goldings worked in a quote of the Andy Griffith TV theme. The night ended with a cooking "Puttin' On The Ritz". As a bonus, I heard the group the next day at a free festival downtown. A group I was deeply impressed with drummer **Alan Jones** (who plays barefoot) and his Canadian All Star Sextet with **Ingrid Jensen** trumpet, **Phil Dwyer** alto, **Seamus Blake**, tenor sax, pianist **Jon Ballantyne**, and bassist **Tom Wakeling**. The group played two sets of amazing originals by Jones. Two of the tunes I really dug were "Blackberry Jam" (which refers to rock-climbing and not something found on toast) and "The Walker" a tune dedicated to the late Leroy Vinnegar, with whom Jones played during the bassist's later year. I am trying to find some of Jones' CDs so I can hear some of these tunes again. During the summer, visitors to Cory Weeds' Jazz Cellar included pianist **Amanda Tosoff** and drummer **Jeff Hamilton's** trio. Tosoff, a former local player now living in Toronto, returned for the release of her new CD "Live at The Cellar". Bassist **Jodi Proznick** and drummer, **Dave Robbins** accompanied Amanda through two sets of originals and standards. Her tunes are fresh and imaginative. One tune she played - "Julia's Blues" has an Ornette feel to it. When I mentioned that to her, she replied that was what she was trying for. Other tunes included "This Time The Dream's On Me", "There's a Small Hotel" and "Take The Coltrane". Amanda is a very original player, without any obvious stylistic influences save for perhaps Bill Evans on some tunes. It's too bad we don't get to hear her live more than on here annual visits. **Jeff Hamilton's** trio with **Tamir Hendelmen**, piano and bassist, **Christian Luti** reminded me the trios led by Monty Alexander and Ray Brown during his later years, a very tight swinging unit. Hendelmen impressed with dazzling chops and soulful licks, showing the influence of both Monty Alexander and Gene Harris. I hadn't heard Hamilton live for a number of years and hadn't noticed previously how much hand-drumming he used in his playing. The highlight of the night was his solo feature on "Caravan", which brought the house down. **Jill Townsend's Big Band** celebrated its 13th anniversary with 2 gigs 8/30-31 playing (mostly) the music of Kenny Wheeler. The band was comprised of Tom **Shorthouse**, **Derry Byrne**, **Kevin Elashuck**, trumpets, **Rod Murray**, **Dennis Esson**, **Jeremy Berkman** trombones, **Sharman King** bass trombone, **Steve**

Kaldestad & Cory Weeds tenor sax, **Bill Runge** alto sax/flute, **Chris Startup** alto & soprano sax, **Chad Makela**, baritone, **Bill Coon** guitar, **Rene Worst** bass and **Dave Robbins** drums. Special guests/soloists were **Brad Turner** trumpet/flugelhorn, **Hugh Fraser** piano and Jennifer Scott voice. The first set started with a Bill Coon tune "The Gift" followed by Wheeler's "Kayak" and "Sophie" which opened with a trombone choir followed by the saxes with a smoldering solo by **Chad Makela** and then **Rod Murray**. The first set ended with a rousing version of "Lady Be Good" which featured a bluesy solo by **Derry Byrne**. The second set included "For P.A." and "Consolation" from Wheeler's "Sweet Time Suite" off his recording "Music For Large & Small Ensembles" on which **Hugh Fraser** played in the trombone section. Jennifer Scott's passionate vocals were a highlight on "For P.A." The set closed with "Blues For New Orleans" and a soulful solo from **Bill Runge's** alto.

The Cellar celebrated its 13th anniversary 9/26-29 with **Cory Weeds** and the **Harold Mabern 3** with bassist **John Webber** and drummer **Joe Farnsworth**. October opens with a CD launch 10/1 by **Ben Henriques' 5tet** (Henriques sax, **Tristan Paxton** guitar, **Dan Reynolds** piano, **Jodi Proznick** bass & **Jesse Cahill**). Trumpeter/vocalist/composer **Bria Skonberg** returns from NYC for a gig 10/2 with **Evan Arntzen** reeds, **Sean Cronin** bass and **Dalton Ridenhour** piano & drummer Darrian Douglas. Pianist/vocalist Laila Biali is in 10/3 with **Julian MacDonough** drums and bassist **Adam Thomas** followed 10/4 by pianist **Miles Black 4tet** (**Brad Turner** trumpet, bassist **Andre LaChance** and **Bernie Arai** drums). The Cross Border Jazz series returns 10/5-6 with altoist **Dmitry Baevsky's 4tet** (**Tilden Webb** piano, bassist **David Wong** & **Jesse Cahill**). 10/10 has vocalist **Adi Braun** with **Tilden Webb's 3**. 10/12-13 has **Hendrick Meurkens Samba Jazz 6tet** with Meurken chromatic harmonica/vibes, **Steve Kaldestad** saxes, **Jeremy Price** flute, **Attila Fias** piano, **Rene Worst** and drummer **Richard Briscoe**. A memorial concert for the late Ross Taggart by pianist **Sharon Minemoto's 4tet** 10/17 with **Jon Bentley** saxes, **Jodi Proznick** & **Bernie Arai** paying tribute to their friend and colleague. Vocalist **June Katz** bring her 5tet in 10/20 (with **David Esler** trumpet, pianist **Ron Johnson**, bassist **Darren Radtke** and **Bernie Arai**, while **Jaclyn Guillou** appears 10/22 along with **Bruno Hubert** piano, guitarist **David Blake**, bassist **James Meger** & drummer **Andrew Millar**. **Larry Willis** and **Mike DiRubbo** appear in a Cross Border gig 10/25&26 with **Ken Lister** bass and **Julian MacDonough**. The gypsy jazz group **Van Django** are in 10/27 followed 10/30 by **Andrea Superstein** vocals/ukulele, **Sharon Minemoto**, **Jodi Proznick** and drummer **Joel Fountain**. November starts off 11/6 with **Melissa Stylianou's 4tet** (Stylianou voice, **Jamie Reynolds** piano, bassist **Gary Wang** & drummer **Mark Ferber**. Trombonist **Steve Davis** returns 11/22&23 for a CD release with **Cory Weeds** tenor sax, **Tilden Webb**, **Ken Lister** & **Jesse Cahill**. Pianist **Jon Mayer** joins **Steve Kaldestad**, **Andre LaChance**, & drummer **Joe Poole** 11/29&30. Louis Hayes brings **Vincent Herring**, **Jeremy Pelt**, **Rick Germanson** & **Dezron Douglas** to the Cellar 12/6-

Short Takes CANADA: Vancouver

8 for a live recording. **Kevin Elaschuck** continues the concerts in the memory of Ross Taggart 12/18 along with trombonist **Rod Murray, Andre LaChance & Joe Poole**. For the latest Cellar info, go to cellarjazz.com ... The Capilano U jazz series line-up for the fall includes the **Vinicius Cantuaria 4tet** 10/1, **The Bad Plus** 10/21, **Ian Froman** and **Mike Murley** with the "A" Band and **NiteCap** vocal group 11/1, **Dan Hicks and the Hot Licks** 11/11 and **Charlie Hunter** and **Scott Amandola** 12/11. Sat. afternoon jams continue at Pat's Pub on east Hastings St.

On a sad note, bassist/composer/arranger **Paul Ruhland** passed away in July at the age of 83. Born in Vienna, Paul came to Canada in the 1950s and was a long-time member of the local scene. In recent years, he co-led the WOW big band and both wrote and arranged for the band. Paul also spent a few years in Los Angeles and recorded with Gary Foster and Warne Marsh, among others. RIP Mr. Ruhland...For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200.

Ron Hearn

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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)
Verneris 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

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

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.

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

Top Ten List: 2013

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, offer 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 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.

Top Ten List: 2013

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.

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

Top Ten List: 2013

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 em' 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 of music from both sides of the envelope.

Top Ten List: 2013



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



Fred Van Hove, Photo Credit: © 2013 Ken Weiss

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Primitve Arkestra, Photo Credit: © 2013 Ken Weiss



Unfold Ordinary Mind, Photo Credit: © 2013 Ken Weiss

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The Cookers, Photo Credit: © 2013 Ken Weiss



Sketchy Black Dog, Photo Credit: © 2013 Ken Weiss

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Azar Lawrence, Photo Credit: © 2013 Ken Weiss



Chris Potter, Photo Credit: © 2013 Ken Weiss

RECORDED IN FEBRUARY 2012.

Sonny Rollins recalls his time with Thelonius Monk.

He's 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...

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.

John McLaughlin talks about his “baptism in fire” while recording the Miles Davis album, *In A Silent Way*. Recording on March 25, 2013.



The guitar came into my hands at 11. I was in very quick succession exposed to all kinds of music, and being the youngest of 5 kids, especially when you've got 3 older brothers. They were going to go to college and bring all these strange musics back home, which was wonderful. So I got to hear Miles for the first time when I was 15, and, well, that was it for me. I mean he must have felt that when I met him for the first time, in January '69. I was in the *Silent Way* recording. No, I'd met him the night before, at the Club Baron up in Harlem.

Cadence: So you had just moved to New York at that point?

JM: I arrived the day before that! To play with Tony, and Larry Young, in Tony Williams' Lifetime. I got really lucky, I was in the right place at the right time. Because Miles knew that Tony was leaving his band, and he wasn't happy about that, because he loved Tony. We all did. He was the most unbelievable drummer. But he knew he'd found this white kid...and Tony invited me over to play. Tony had a week to finish off with the Club Baron with Miles, and so I was up there, and I ran into Miles, the next morning I saw him again and he said "so...come to the studio tomorrow." That was like the biggest shock of my life, my hero. And that was it, that was *In A Silent Way*.

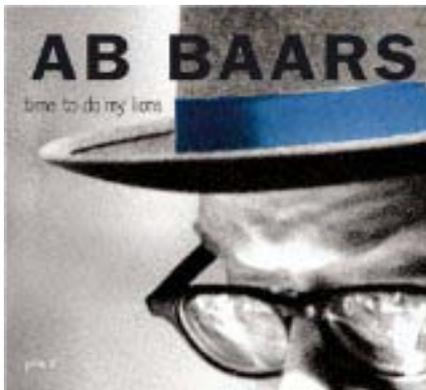
Cadence: What was that like when you went to the studio the next day?

JM: I was a nervous wreck, that's what it was like. No, I was thrilled, because I'd been following Miles since '57 or '58, and Tony, I met for the first time in '64, in Europe, in Miles' band. And I loved Tony, at that point. I was just thrilled to be there to play with Tony and Khalid Yasin, which was Larry Young's (religious) name. and I'd been following him, because he was like the new Hammond organ guy, he was it. I was thrilled. And then Miles coming in and saying "bring your guitar to the studio," that was so unexpected for me. And of course I arrived there and nobody even knew there was a guitar player coming in that day. And they said to Miles that there was no guitar part, so they had to make a photocopy real quick of Joe Zawinul's piano part, which was behind this wonderful little anecdote, because it's Joe's *Chillin*, as you probably know,

In a Silent Way. And so we ran it down a couple times, and I just read the piano part, the top part. And Miles said "stop that" and looked at me and said, "so play it on the guitar." I said "so you want the chords and everything?" He said "Everything." I said, "Well, it's a piano part, you know, it's not a guitar part." "Is that a fact?" he said! I mean I was already sweating blood. So he's waiting for me to play it, and it was gonna take a minute, and he wasn't happy about that. So he's looking at me, I mean the whole studio was stopped, everyone was in there, wondering what was gonna happen, and he turns around and says "Play it like you don't know how to play the guitar." Hahaha! He was like a zen master. And of course I heard the guys say, like, "oh that's a new one, I've never heard that one before." Because he was well-known for his cryptic remarks and his cryptic instructions to musicians. So anyway I said "I gotta do something," then I threw all the chords out, and I threw rhythm out, and I went off and played in E, everybody knows E, and off I went. Miles had the light out, and I didn't really know what was going on, I was just on cloud nine and sweating and everything. We finished the take and Miles loved it. He just loved it. And he loved it so much that he put it on the opening of side 1, and the closing of side 1. These were vinyl days. And that was my baptism of fire with Miles in the studio.

Jazz Stories

Ab Baars



Ab Baars talks about the ICP Orchestra. Recorded on February 11, 2012, at the Bimhuis, Amsterdam, Netherlands.

My namie is Ab Baars. I play tenor saxophone, clarinet, and shakuhachi; and I was born in the Netherlands. I usually find it difficult to talk about ICP, because I think ICP is a group that's hard to describe in words - to tell what's happening, who's doing what - and so I prefer telling a little anecdote that was very important to me.

It was one of my very first concerts with the ICP, in '83 or '84, I think it was somewhere in Holland, a small village. We played Reflections; Misha had made an arrangement of Thelonious Monk's Reflections. He asked me to play a solo, so I played a solo, following the chord structure. Afterwards, he came to me and said "Ab, listen. You don't have to play it that way." I didn't understand what he was saying. "No, you don't have to play it that way, you can open it up..." and that was a very important moment because I started realizing that it's very important to tell your own story, whatever the situation is. At the time I thought "Well, I'll play a traditional piece that has a chord structure; let's I'll play sticking to the chord structure, and when I play an open piece, I'll play differently." And that made me aware that it's possible to play freely within a certain structure. That helped me a lot, and I was able to develop my own voice by this little meeting with Misha.

I'm Bruce Ditmas, I grew up in Miami, born in Atlantic City. I'm a drummer, keyboard player, composer, and producer.

Cadence: I was going to ask you about Dino Saluzzi.

BD: Yeah, wow, that's a very uncomfortable subject.

Cadence: Oh, Oh!

BD: I can tell you very quickly why. I was living in Rome, playing with Rava and playing with a bunch of other people. Rava was going to do this tour with Saluzzi for ECM. They were gonna do the tour for like six weeks, do a record, the whole deal - it sounded great. And he was gonna use Furio Di Castri, the bass player from Rava's group at that time. But Saluzzi wanted these Argentinian guys, his, like, brothers from down there, to be on it. So then they got Bob Moses to play drums. Well, Moses, I don't know whether he was like instinctual, but he bailed out. They hired me - "get on this thing." Well, you know, I'm not coming with this Argentinian thing, so Saluzzi hates me from the get-go. I don't know how he reacted positively to Moses either. From the first rehearsal it was like "you gotta play this traditional thing" and I'm like, to Rava, "you know, this is not why you hired me, to play traditional Argentinian drums, I mean come on!" So we did this tour, and like every concert - we had this really great guitar player, Harry Peppel. The only drawback was he had this quad-speaker thing, he had four speakers all over the stage. And so the shit got loud of course, and they blamed me. And that's okay, they can blame me for that, I'm not like a particularly soft player. But every night Saluzzi is just busting my ass, like relentless. It got to the point where I told Enrico, just "I'm going back to Rome. Get anybody else, take me off. I don't want to do the record, please, give me a break from this! He didn't let me go, we did the rest of the tour, we did the record, which people think is a great record. But at the end of that, Enrico didn't talk to me for like 20 years!

Cadence: Maybe you needed 20 years too after that...

BD: But then it goes even weirder, because Enrico's got this autobiography that he wrote, it's in Italian. In this book, he talks about this tour, and about how I'm like the source to blame for everything went wrong on this, and how the record wouldn't have ever been anything if it wasn't for Manfred and his input. I'm telling you, what a load of kissup bullshit, if I might say. You know? Cadence: You don't recall being the source of the problems.

BD: Well you know what was the big joke? We were in the session, and Manfred comes into the studio and takes Harry Peppel's guitar from him - you get this feeling he's gonna rip off some amazing chord or he's gonna explain the whole thing, and then just holds this guitar and gives it back to Harry and walks out of the studio, doesn't say a word. And that became like a joke the rest of the tour with Enrico that he wouldn't "remember" now or be willing to say.

Cadence: What does Manfred play? I believe he's a musician as well.

BD: He must be, because he does have a sensitivity. I think his strong thing is letting guys do their thing and doing this amazing mix. Being really into evaluating the takes, too. I mean you can't argue with the product.

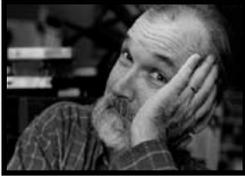
Cadence: Yeah. I agree. But he took the guitar, and...

BD: Did nothing. I mean he could've like, taken the trumpet, right? And then, I'm just remembering the details, it was like impossible for Enrico to stay really in tune with this ridiculous Bandleon which he had, which was like out of tune all the time. So this was a constant issue. And then before every take, we've got Dino Saluzzi in the dimly lit studio in Ludwigsburg, with a spotlight on him, praying to God before every take, that something will deliver him from this, like, in my mind, "evilness" that's coming from the drums. So hilarious.

Jazz Stories

Jay Clayton

My first album (I had recorded several, but the first album under my name) was called Jay Clayton All Out. That's also when I re-met Julian Priester. I had met him years before in Chicago, when he was going to sessions and hanging out, that's how long ago, but you know, we just said hello. We re-met because I started teaching at Naropa for three summers, just as my album was coming out. And there was a thing where Heiner Stadler - he's a composer, you don't hear much about him, but I know during the whole revolution in the 70's, he was always trying to get more jazz out there. He had a very small label, but he helped me, he musically produced it, he was just behind it. Anyway, when it came out, he sent it to Joachim Berendt - he writes a lot on jazz, he's a German guy, he was part of the Berlin Jazz Festival. And he did a thing in this little town in Germany, it was a meeting every year. He'd have a meeting of different instruments, one year it might be all clarinets, maybe it's all bassists, you know, maybe you'd invite 5 clarinets and get a rhythm section, and they'd record all week and then do a concert. And it's a summit, right. So coincidentally right around the time my first album Jay Clayton All Out came out, Heiner, who knew Joachim, happened to send him the album. And I knew that Joachim Berendt knew who I was but probably hadn't heard me in years, or whatever. So he must have been organizing this event for vocal improvisers right around the time he got this album, I'm guessing and it must've pushed him over about me, so he invited me, Bobby McFerrin, Jeanne Lee, Urszula Dudziak, and Lauren Newton, who's an American singer who's been living in Germany for a long time, sings very free. He invited us, and he commissioned five composers to write for five improvising voices. I won't tell you who was on here, you're never gonna believe it. Wonderful instrumentalists to play with. Anyway, that was a big deal for me because what happened was that album came out - Bobby was on the first one, he got very famous right after that doing solo - it was such a success, because we decided to do the second half of the program a cappella because we would get together - the singers - and I had already done what I called a voice group in the 70s where I would just have vocalizing improv. So we decided we wanted to do the whole second half of the concert a cappella. At first they were like "oh no!" but we did it. And it was so successful that we were invited to Donaueschingen, the other big festival in Europe, where Hindemith and Stockhausen, and more contemporary music was presented, but they always had a jazz slot. By that time Bobby couldn't do it, he was already on the road doing his solo thing, but we had various different singers, for about ten years we toured. So that was a big one for me, because a lot of people from Europe probably know me only from that.



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

BASS IS THE PLACE

A portrait, a performance, a rehearsal and a recording session

Early on I noticed that bassists tend to be more team-oriented than other players. Then I began noticing that ensembles led by bassists tend to sound more like bands and less like aggregations of soloists, no matter how many able soloists are involved. Could it be that those most often cast in a traditionally supporting role more greatly appreciate the opportunities presented by being in charge? Another positive side effect of more often inhabiting the back, rather than front, line is having the whole ego thing in a more constructive perspective. While bassists enjoy being in the spotlight as much as anyone else, they do not tend to excessively bask there.

Then there is the story of the suspect in police custody who just won't talk; he refuses to answer any questions, keeping his lips zipped no matter what approach the interrogating officers use. As a last resort, the cops bring in a bass player, who tunes up and launches into an impassioned solo rendering of "Body and Soul." So of course the suspect finally talks – because everybody talks during a bass solo...

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Jazz Stories: A Photo History

This depicts an artist deep in thought and even deeper in the moment, listening to and conversing with his colleagues Ornette Coleman, Don Cherry and Billy Higgins. Haden has always had a way of getting down to the heart of things, sometimes with such a directness to seem simple when, upon closer examination, it is anything but, and he turns out to be keeping the pulse of the planet. He liked this image enough to either suggest or insist (depending on who you ask) that his record company use it on the covers of his entire six-album series of *The Montreal Tapes*.

That fax from Paris remains the only time a major record company has called on me, rather than the other way around, to negotiate fees for the use of my work. This shot remains my most copiously remunerative image, a satisfaction made even more rewarding by knowing Charlie likes it so much.



Photo Credit: © Patrick Hinely, Work/Play®

Charlie Haden

August 6, 1937, Shenandoah IA
Performance with Ornette Coleman, Kino Delphi,
JazzFest Berlin, November 1987

Jazz Calendiary, 2013 Grammy Broadcast
Previous publication: cover for 6 CDs, The Montreal Tapes series, Verve/Polydor France, 2008

Jazz Stories: A Photo History

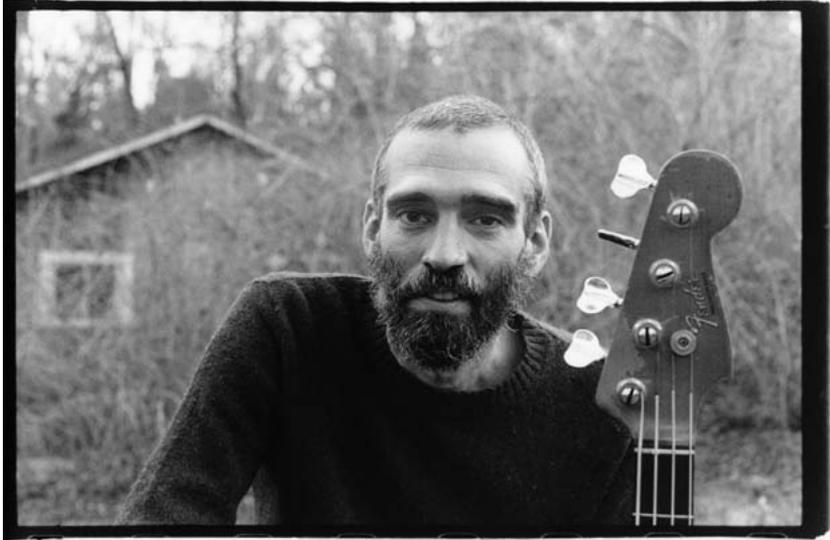


Photo Credit: © Patrick Hinely, Work/Play®

Steve Swallow

October 4, 1940, Fair Lawn NJ

Portrait in his back yard, Guilford CT, December 1979

This portrait is a simple, straightforward image, made with a 50 mm lens, the oldest picture in my portfolio shot with what has long been considered the 'normal' lens, i.e., encompassing a field of view closest to how most people 'see'. So the pounds of more exotic gear I was lugging around stayed in my bag that day. There is poetry in learning this from photographing Swallow, for his process of creating music, be it a composition or a solo, involves not only making sure all the elements are well paced and placed, but also leaving out everything that doesn't need to be there. At the time, his first solo album (on which he plays only one solo) was just out, and he was serving as bassist for three bands, those of Gary Burton, Carla Bley and John Scofield, so his being at home was rare enough in itself. I'd thought the combination of relentless touring and low December light was what yielded that aura of vague emaciation, but years later he told me that my visit had come on the day after his wife left him.

Previous publication: Jazz Forum magazine, 1982, ECM Records publicity use, and 2008 JazzCalendiary

Jazz Stories: A Photo History

Peacock was filling in for an unavailable Dave Holland, and was literally in the middle of the back line between Peter Erskine and John Taylor, both of whom were doing their best to help him get familiarized with Wheeler's charts, which are not simple. All this in the middle of a snowstorm, mind you. Evidently there were copious annotations on the charts, perhaps in script esoteric to all but decades-long colleagues Holland and Wheeler, and I just happened to catch Gary taking his very first glance at one of those. His look is very much out of character as I usually think of for him: the wise voice of experience, a zen master who can feel the sound of his bass as easily as he hears it, issuing forth from heart more than mind. Yet it is also perfectly in character for him: completely in the moment, reacting honestly to what life has put right in front of him. The gig that evening, by the way, was glorious. The one time Peacock got lost, Taylor rescued him with a flourish, playing piano with one hand while rolling a cigarette with the other.

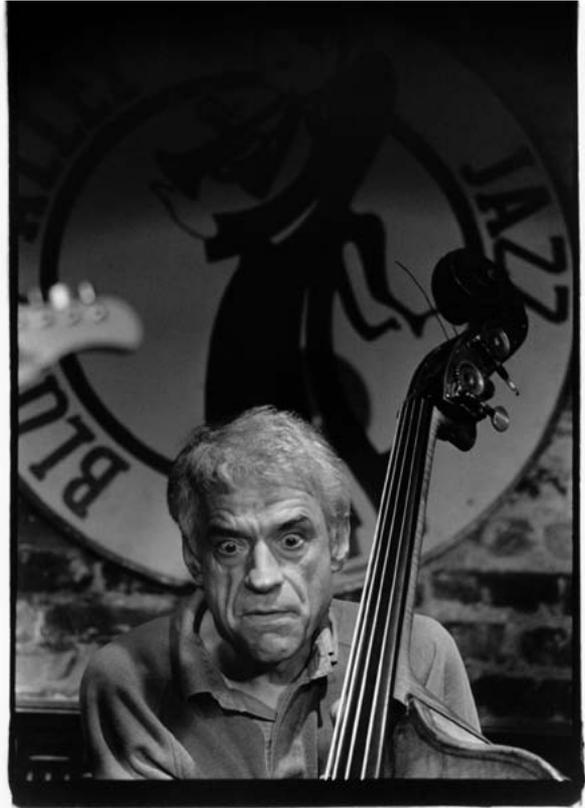


Photo Credit: © Patrick Hinely, Work/Play®

Gary Peacock

May 12, 1935, Burley ID

Rehearsal with Kenny Wheeler Quintet, Blues Alley,
Washington DC, January 1991

Previously unpublished.

Jazz Stories: A Photo History

This was shot during recording sessions for Prime Directive (ECM 1698) but was not chosen for use in the CD booklet, because Holland wanted no photos of himself alone, only with his bandmates. Fortunately, there were plenty of those, too; I also shot him in the good company of his quintet at the time, comprising Chris Potter, Steve Nelson, Robin Eubanks and Billy Kilson, enough to make a clean sweep of all the album's photographs, including the front cover (!) Holland wore many hats in the studio, serving as producer as well as composer, bandleader and player. He excelled all around. These sessions took place in the same room where, some two years earlier, I had documented him as part of the quartet for Kenny Wheeler's album Angel Song (ECM 1607). For a room without windows, the light is pretty good, though there isn't much -



Photo Credit: © Patrick Hinely, Work/Play®

Dave Holland

October 1, 1946, Wolverhampton, England
Recording session with his quintet, Avatar Studio,
New York City, December 1998

Previous publication: 2008 Jazz Calendiary

Papatamus Robert D. Rusch

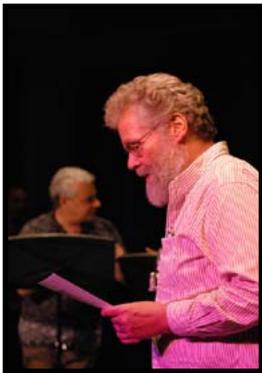


Photo Credit: © Ken Weiss

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

Listen to
Robert at www.cadencemagazine.com.

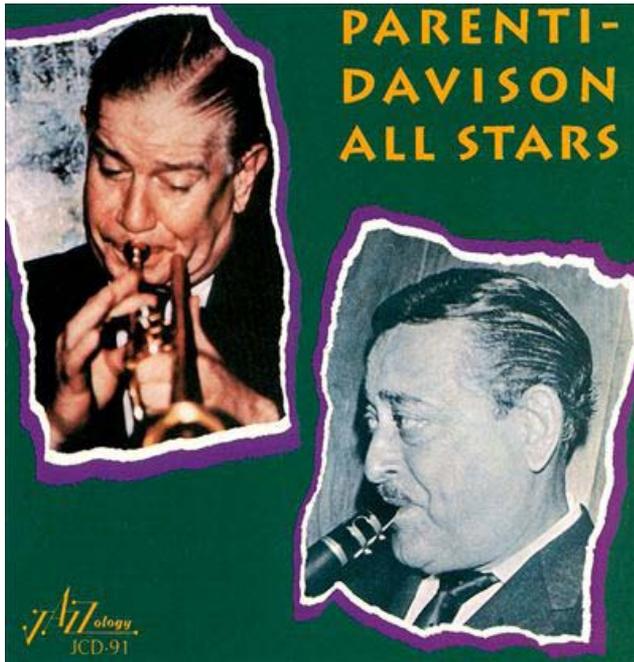
We'll start off this Papatamus with going back and talking about a – well, he was never really well-known. He is certainly somewhat forgotten now, clarinetist **Tony Parenti**. Parenti first recorded back in 1925 under the name of Anthony Parenti and made quite a few recordings, not particularly notable, for RCA and Columbia, which largely I think, remain unreissued. My feeling is that Parenti's main job was to keep up with his gambling debts and to take jobs that allowed to him that could afford him to live a reasonable life. He never seemed to be particularly well off.

His clarinet voice is very distinctive, not like Johnny Dodds or George Lewis. And his voice really was rooted in ragtime. As time progressed, he was very often cast in a Dixieland mode, something he embraced, the title, including appearances that were not politically correct, with Confederate flags and so forth. But Parenti's base was ragtime. And it makes him very distinctive. And the reason I say this was his base is because I saw him many, many times in the late- and mid-60's when he had a regular gig at Jimmy Ryan's. And what he played there basically was ragtime clarinet.

It was jazz most certainly but it just had a certain role and flavor of ragtime. And he kind of came back into public awareness with a 1947 recording originally on Rudi Blesh's Circle label. **Rudi Blesh** was a scholar and great devotee of ragtime. And this record was later reissued as **Ragtime Jubilee, Tony Parenti's Ragtimers** and **Ragtime** on Jazzology, #21.

Joining him on these 16 tracks are is longtime associate, **Wild Bill Davidson** and **Jimmy Archey**, **Ralph Sutton**, **Danny Barker**, **Baby Dodds**, **Charlie Bornemann**, **Knocky Parker**, **Dr. Edmund Souchon** and others, as Jazzology combined two group sessions on this 1999 CD reissue.

What probably will be the definitive Tony Parenti biography is found on **Clarinet Marmalade: The Life and Music of Tony Parenti**, by **Derrick Collier**, which is also a book presented by Jazzology. This book is jammed with photos, previously unpublished, and a bio drawn from talk with Parenti,



associates and previously published works. It's fairly light reading. It's also a rather wonderful book and certainly something to listen to while you're going through your Parenti collections or newly acquired Parenti collection. One item that is not mentioned in it is that in the late '60s there was a race horse named Tony Parenti, which Parenti was very proud of. It

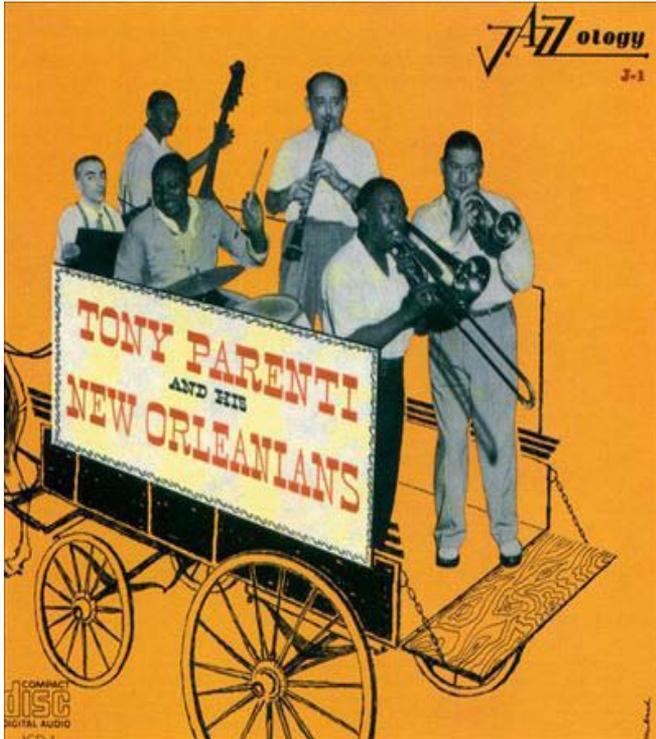
wasn't his race horse. He gave permission for it to be named Tony Parenti, and no doubt lost a few shekels there betting on it. It has a very full discography as well as a chronology and a lovely picture of Parenti on the cover playing clarinet, probably from, I'd say the late '40s, mid-'40s and without his usual hairpiece. He would probably cringe that it was put on the cover.

Parenti appears on a number of other Jazzology records, most notably the **Parenti-Davidson Allstars**, Jazzology #90 and 92, volume 1 and volume 2, with Wild Bill again on cornet, **Lou McGarrity** on trombone, **Ernie Carson** on piano, **Jerry Rosseau** on bass and **Bob Dean** on drums.

These two CDs are taken from a live date in Atlanta, Georgia. Jazzology makes no mention of the date. I think it was probably the mid-'60s. Parenti died in '72. The playing on here is energetic, with lots of exuberant crowd noise, which in this case happens to be a complement to the playing because the crowd noise is really encouragement, it's not disinterested yapping, as sometimes happens with live dates.

Audiowise, this could be better. It's often off mic, the playing is off mic – well, probably more accurate to be saying it's not up-front audio. But the exclamations of excitement and support from the crowd really add to this wonderful, spirited music.

Papatamus Robert D. Rusch

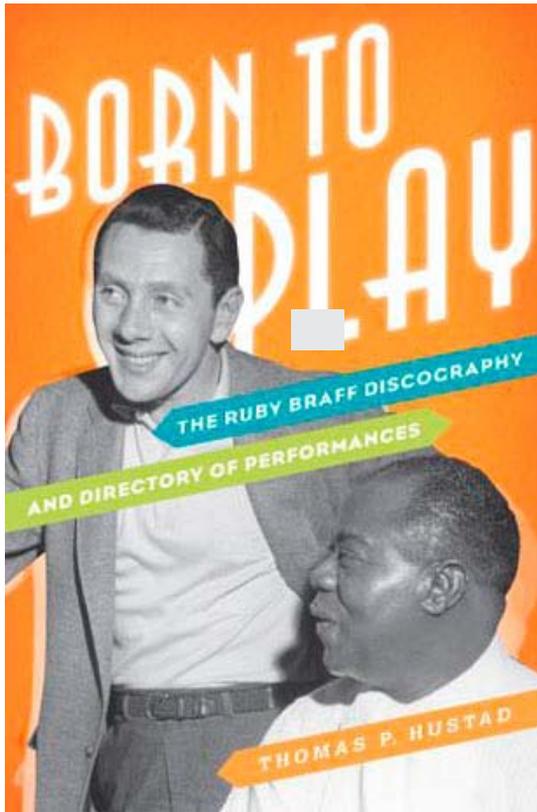


Jazzology has also put out **Tony Parenti and His New Orleanians**, with **Wild Bill** again on cornet, **Jimmy Archey**, trombone, **Art Hodes**, piano, **Pops Foster** on bass and **Art Trappier** on drums. This was the first Jazzology on record and carries the number 1, Jazzology #1 and was recorded August 16th, 1949. On the CD reissue, Jazzology has put in various extra takes, sometimes on

Bugle Call Rag, three extra takes. It also has Parenti singing on When the Saints Go Marching In. Get this for his clarinet work.

Parenti was very helpful in getting **George Buck's** label started. George Buck and Jazzology, GHB and Southland and a variety of other catalogs, including the Progressive catalog from the '70s. **George Buck, Jr.** now heads this up. And it's really a labor of love but it's a huge, huge trove of traditional jazz and mainstream and some bop, in that they have also acquired the Famous Door label as well as the previous mentioned Progressive label, with had people like Sadid Hakim and J.R. Monterose and so forth. But basically Buck's love and the heart of his label is traditional jazz. And it's just mammoth. My feeling is that the Bucks had money. I don't think they make a whole lot from collecting all these labels but they're invaluable.

Jazzology has also issued Tony Parenti at Jimmie Ryan's, where he played for about five years. And joining him on this are more or less the nucleus of the group, which would change from time-to-time, depending on either personal disagreements or other gigs that people could get. Anyway, here it's **Max**



Kaminsky, Conrad Janis, Dick Wellstood, Davis Quinn on banjo, **Joe Henshaw** on tuba and the wonderful **Zutty Singleton** on drums. While the album suggests a live date, it's obviously studio. And it would be worth it just for the work of **Dick Wellstood, Parenti** and **Zutty Singleton**. It's a good example of what Parenti did for about five years. And it's on *Jazzology* #31. And it was probably recorded in the late '60s. I suppose if you took all the personnel and triangulate you could sort of come up with a date. We'll just say late '60s. Anyway, **Tony Parenti**, not to be forgotten, should be heard and, you know, quite an individual New Orleans clarinetist, certainly not like most people think of New

Orleans clarinetists.

He comes out of ragtime, he was cast in the mold of a Dixielander, which is just not terribly accurate in that Dixieland often has a sort of pejorative moniker to it. And for those who have sort of written off traditional jazz, you really should hear something to examine. Good music is good music and this is worth listening to. **Tony Parenti** and the book is an easy read, very pleasant and a nice complement to the many *Jazzology* recordings that he's on.

And while I'm on the subject of books, **Thomas Hustad** has written and put together the voluminous **Born To Play: The Ruby Braff Discography and Directory of Performances**. And directory of performances in this case should not be taken lightly as it would seem – well, the good news for Braff fans is besides a very complete discography, starting from the mid-'80s there seems to be almost a day-by-day accounting of Braff's gigs and the tunes played, much

of which has been recorded. So I would hazard to guess, should there be any interest, that there may be fresh Braff recordings coming out for decades.

This work is published by Scarecrow Press and is part of the Rutgers University Studies in Jazz, this one being #67. Scarecrow and Rutgers over the years have produced a number of invaluable reference books, which means it's going to be pretty pricey. There's no list price on the review copy but I would guess it's about a hundred dollars. That's due to the limited printing, sales, and in this case, the size of the book. It's over 700 pages long. And next to other distinguished bio-discographies, of say, King Oliver, Jack Teagarden, Benny Goodman, Sun Ra, Ken McIntyre, this is an amazing effort, not that they are any less amazing, but this is an amazing effort. And if you are a fan of Braff or even the mainstream genre, since he appears on so many albums there, you really should pick up this work. It will give you many evenings of relaxed reading.

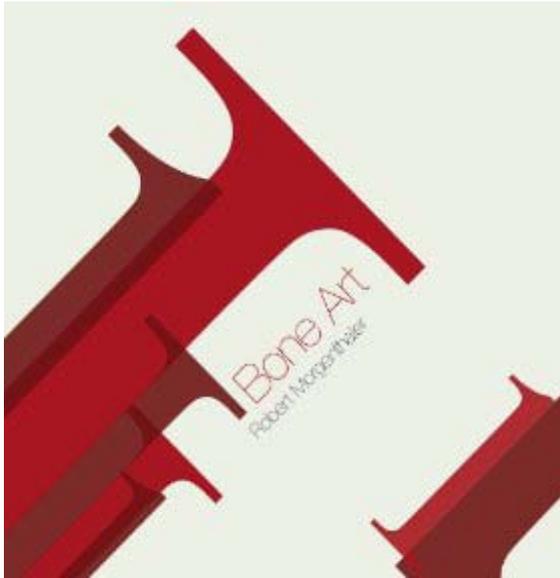
And if that's enough for you to run out and get it, here's some more particulars. The author, **Tom Hustad**, seems to have had the cooperation of Mr. Braff, certainly a feat in itself. And in addition the author seems to have referenced and quoted from many interviews and press items of Braff. There are some wonderful stories here, like Braff's first meeting and playing with Fats Waller. Ironically, although familiar with Cadence, the author seems to have forgotten about the short talk in Cadence in the June '83 issue, which was done in October '82. But don't let that hold you back.

This is just a wonderful bio-discography. In fact that now that Mr. Braff is dead, that means that we're dealing with a finite time to frame this information in and it would be hard to see how too much more would be added, although discographies, by definition, there's always somebody holding something out. But the chances this will stay certainly a complete work. And chances are also it will not be updated and reprinted because, again, it's 700 pages and, you know, and a limited consumer pool probably. But as it is, this is already the definitive work. Born to Play, Ruby Braff discography and directory of performances by Thomas P. Houston and the cover has a lovely picture from 1962 with the subject and Louie Armstrong, his idol.

There really was only one Ruby Braff. He was a singular artist and this will be, I'm sure, the book in the future for reference on Braff. It's outstanding!

And now I'll look at some records that have grabbed my attention since the last Papatamus. Again I remind you, a lot of records come out, I hear a lot of records, I basically am only bringing to your attention ones that grabbed my attention in some notable way.

I'll start off with a record that Ruby Braff, I'm sure, would have had no use for and [would have] made some sort of derisive comment about. And it's **Robert Morgenthaler**, called **Bone Art** on the Swiss Unit record label, #4421. This is a solo effort with Morgenthaler on trombone, effects, loops, overdubs, whatever. And while trombone was present on the earliest of jazz recordings and stayed



present through much of bop, it was always sort of second-line to the reeds. For me, Albert Mangelsdorf liberated the instrument to the front line respect it deserves. After that, Paul Rutherford took it further out. And now this most human voice seems to know no limits, as witness this Bone Art recording. I should backtrack a little and say I didn't mean to disregard J.J. Johnson's work or anything else, but it's post-bop where trombone has really become a focus of

individual attention, I think.

On this record Mr. Morgenthaler takes the trombone to the extreme as a solo instrument, and he manipulates it through electronics and layered sound and he gives it at times a duo, even a trio effect. There are hints of melody but really it's a study in sound. It's neither minimalist nor random sound. If you enjoy the range of trombones, this should give you much to listen to over and over and enjoy. If you're a fan of post-bop trombone or multi-phonics – there are even times here when he sounds like a choir – this is the record for you.

Sunship Jazz Ensemble, on the Roomrunner record label, #1212004A, is a set of recordings made between June 1971 and June 1974, some of which originally appeared on the RCI label out of Canada, #428. This music here is quite excellent of composition and free jazz excursions with a fine flow and some outstanding solos by **Richard Anstey** on sax, **Bruce Freedman** on tenor sax, **Gregg Simpson** on drums and **Alan Sharpe** on guitar.

Ironically this was originally advertised as New Age music. I guess that's before New Age came to mean what it meant, in that case in the early '70s New Age, it was for a new age. But this is not music that puts you to sleep but is more addressing a post-Vietnam new age. The weak link here is the last of nine tracks, entitled *West of the Wounded Crow*. It's a sort of a Free Music mess with World overtones. And it's the earliest recording here from 1971 and the only one from 1971.

Production values here are somewhat light. This is not a slick recording; the audio is somewhat muddled. But it is an interesting historical document from



Canada from that period which, like many Canadian recordings or Canadian developments in jazz, tends to be overlooked in favor of music from other countries or from the United States. Quite excellently produced is **Verner Pohjola**. The record is called **Rubidium**

and it's on the Tum label, #31. The Finnish Tum label and its small catalog has produced a number of excellent recordings, usually by Finnish jazz men. Their covers are very often paintings or artwork, and this one comes with a 28-page attached booklet of notes and photos, all very attractive. Joining Mr. Pohjola's trumpet is **Sami Sippola** on sax, **Ville Rauhala** on double bass, and **Simo Laihonen** on drums. The nine tracks here are made up of originals plus compositions by Rudi Wiedoeft, Nicolai Rimsky-Korsakov and Edward Vesala. This is free jazz most definitely but it's not anarchistic. This has choruses and form, albeit adlibbed, and constant direction shifts and chewy improvisations and is well worth your attention.

Also well produced is a new recording from the Resonance label, #2113, of solos and duos with **Jaki Byard** and **Tommy Flanagan**, called **The Magic of Two**. This also has an attached booklet, 24 pages long this time, which gives you background, photographs and everything else, to this live Keystone Korner recording. This was recording was from February 7, 1982 and has 11 tracks, standards including Land of Make Believe, Chuck Mangione's popular recording.

On the surface this brings to mind Jaki Byard's recording of Earl Hines, a duo on MPS, which I think was more successful. I think this recording, those fans of Tommy Flanagan will say, "Well, there's not enough Tommy Flanagan" and those fans of Jaki Byard will say, "Well, there's not enough Jaki Byard." I'm a fan of both and worked for awhile with Jaki Byard and felt that he was rarely

produced well and that some of his best work was when he was a member of the Charlie Mingus classic group.

There is material here that will satisfy both sides and if this recording didn't exist, I would wish it. I just kind of wish it were a little more. As it is, I find the two pianists tend to get in each other's way, not stumbling but their very existence. I think both tend to be deferring.

The tracks are Scuffle from the Apple, Just One of Those Things, Satin Doll, Something to Live For, Send One Your Love, Our Delight, All Day Long, Sunday, Chelsea Bridge, and the theme, as well as Land of Make Believe. Perhaps I expected too much of Tommy Flanagan and Jaki Byard together. Sounds wonderful and maybe it just couldn't live up to my perception as to what it could be. If you are a fan of either, it will be hard to resist this recording. I just wish it had been a little more.

The recording in which you pretty much get what you would expect, comes from somebody's vaults because it was recorded in 2001. It's on the Cellar Live label and it's called **Leaps and Bounds with Craig Wuepper**, the drummer, leading a quintet of **Jim Rotondi**, trumpet, **David Schnitter** on tenor sax, **David Hazeltine** on piano and **Dennis Irwin** on upright bass.

This is a nice date. I don't mean that pejoratively. It's a good date. The group has both edge and unity and this 2001, actually some of the tracks are on 2003, is in a classic mature bop mold. Craig Wepper's interesting notes compliment the album. There is nothing slick about this – just good music that wears well.

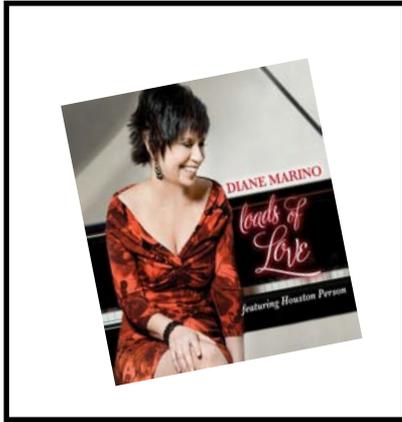
David Schnitter in particular has some outstanding work. It's mature and confident. In fact, this record almost sounds like the way they used to make records, which was thought out and not as glorified calling cards. It's on the Cellar Live label and that a nice little label out of Canada. And it's #CL11012.

A record which kind of caught me off guard is by **Frederick Moyer**, piano, **When Summer Comes**. It's solo and it's steady, even-paced with very few peaks and valleys, neither the crescendos of Errol Garner or the mysticism of Keith Jarrett or the introspective of Bill Evans. But if you like improv even-keeled and standards, this might be for you. What I like about it is the subtitle, which says, "and other quiet jazz." Good truth in advertising. It's quiet but it's not unthoughtful. The tunes are My One and Only Love, Georgia On My Mind, The Shadow Of Your Smile, Very Early, Only Trust Your Heart, Misty, All Of Me, and It Might As Well Be Spring.

If there's any artist that this suggests, it might be **Don Shirley**, without really the classical bent. The late Don Shirley was a unique piano voice and if you like solo piano, or even trio or duo piano, you should check him out. He was a singular artist. He just died in the past few days and this recording brings him to mind a little bit.

The record is called **Frederick Moyer, piano, When Summer Comes and other Quiet Jazz**. And it's on the JRI record label, #J139.

I'm going to talk about three singers whose recent work has come to my



attention and made its impression. The first, **Marlene verPlanck**. Ms. verPlanck has been recording for almost 60 years, I guess. So you can do the math. Her latest recording is on the Audiophile label, a label she has recorded a tremendous amount on, and it's called **Mostly Ballads**. And it's Audiophile #ACD343. The cumulative personnel is **Ted Frith or Mike Renzi** on piano, **Boots Maleson** on bass, **Ron Vincent** on

drums, Houston Person on tenor sax and **Claudio Roditi** on trumpet and **Jay Leonhard** on bass. The tunes are Wish I Knew, Witchcraft, My Dream is Yours, Love Dance, I Only Have Eyes For You, It Amazes Me, Baby Dream Your Dream, There Will Never Be Another You, The Rules of the Road, I'm Gonna Laugh You Right Out Of My Life, I Walk A Little Faster, Listen to the Piano Man, Why Try To Change Me Now, You Fascinate Me So, Why Was I Thinking Of Springtime? This was recorded in November 2012, so it's a very recent recording.

Ms. verPlanck's voice is youthful, amazingly so, with phrasing and delivery of a veteran. One would assume that a singer of Ms. verPlanck's age, there would be a certain reflection of that in the audio but here all that is reflected, as far as age goes, is nuance, delivery and phrasing. This is just an outstanding disc and she puts singers a third her age probably, to shame. It's a vibrant recording, **Marlene verPlanck, Ballads Mostly** on the Audiophile label. ACD343.

Diane Marino has her 4th recording for M&M records out, called **Loads of Love**. This, as with the Marlene verPlanck recording, features **Houston Person** who really compliments the music on both recordings excellent. Person is building up a huge recording career and producing career. Always very tasteful if not overly distinctive.

Anyway, this new **Diane Marino** record on M&M Records, #8723 is worth a listen, worth checking out. She has a style or sound that has echoes of Billie Holiday's earlier period but she's no clone, nor would she ever be confused for Billie Holiday. But aside from her distinctness is the fact that she sounds upfront and in synch with her accompaniment. This is indeed a jazz record. Back here, beside **Houston Person**, is **Chris Brown** on drums, **Frank**

Marino on bass, **Pat Bergson** on guitar, and on one track, **George Tidwell** is on trumpet.

The 12-cut program is standards: Get Out Of Town, It Should Happen To You, In A Dream, I Just Found Out About Love, Too Late Now, How Am I To Know, Someone You Loved, Take Love Easy, Just For A Thrill, I Didn't Know What Time It Was, Never Let Me Go, I See Your Face Before Me, and Loads of Love. Among the credits here are makeup and hair. I never can remember listening to a jazz record, CD, where it credited makeup and hair, that was worth really listening to a second time. This one is. **Diane Marino**, **Loads of Love** on the M&M label, #8723.

The third CD here is actually a reissue. It's by **Sophie Dunér** and first of all I should explain that I produced a record of hers back in 2005 called **The Rain In Spain** for CIMP Records. I still think it's her best recording. But this new reissue, is Sophie Dunér String Quartet, was originally called The City Of My Dreams. It was originally released on SGAE Records. And now it has been released on Big Round Records out of New Hampshire. And its number is 8926.

The original issue of this was better in packaging in that it had a lyric printout, which is important with her recordings. They are for the most part originals. It also had some of her artwork. This doesn't have that but musically it's just good because it's the same! She doesn't put out many records, probably not her choice, but the ones that are there range from jazz to cabaret and all have something going for them. That something is Ms. Dunér. She is a dynamic singer. She is also an excellent lyricist and composer. She also is an artist. This woman comes at you from all angles. On this new reissue she is backed by the **Colina String Quartet**, whose background comes out of classical.

Of the 19 tracks, they are all originals with the exception of Caravan. If you like standards you won't find them here but you will find intriguing music, which is more important. If you play it enough they will be originals. She has a powerful voice and a good range, maybe best described as commanding. Really my only complaint about this recording is there's some fades and that's a personal thing. I hate fade-ins, I hate fade-outs. Her voice can be pure or it can also be very exclamatory with guttural exuberance and jumps.

Sophie Dunér is somebody who, if you're a vocal fan, you really ought to check out her work. And again, and I tell you, I produced it so take it for what it's worth, I think her best record and some of the material on that record is also on this new reissue. Either way, investigate this singer.

Now I'll look at some reissues that are of interest. The Delmark label, which seems to be collecting inactive labels in the same way that Jazzology and George Buck have been collecting them, now has added to their stable the fine the Jump label. The Jump label was in and out of activity from the mid-'50s up to just a few years ago and was it was never particularly easy to find. Hopefully it will be easy to find now.



The first release on the Jump label is called **Zoot Sims Compatibility**. Now this was originally reissued, not originally issued, by Jump under **Paul Daniels Septet**, a recording from 1955. It was then reissued with more added to it, as Zoot Sims and Dick Nash on the Zim label. And now here it is reissued a third time under Zoot Sims' name only and with two previously unissued

tracks of the numerous unissued tracks from that label added. This time it's on Jump #1236.

To reissue this under Zoot Sims' name is a little misleading, although I assume that will get people's attention because it was originally recorded under Paul Daniels leadership. He's the trumpeter and the arranger. Few people have ever heard of Paul Daniels. This was recorded in Hollywood on February 14th, 1955 and it's really not a record to get for Zoot Sims, it's a record you'd get for the arrangements of Paul Daniels, which are very much in the style of the West Coast Cool School, similar to what Gil Evans did with *Birth of the Cool* a few years earlier. But it's a good example of – the East Coast at this point was moving toward hard bop and exploiting that on the West Coast was moving toward the cool school, and this is a good example of it.

The added pleasure here is **Bob Gordon's** baritone sax with a few nice solos. He would die in a car accident soon after this recording. **Dick Nash** also has some nice trombone solos. The rest of the personnel is **Tony Rizzi** on guitar, **Paul Atkerson** on piano, **Rollie Bullock** on bass and **Jack Sperling** on drums. The two previously unissued tracks are *Compatibility* and *Nashville*, both of which were unissued takes.

It's a pleasant recording, a good example of West Coast Cool School arranging, nice blends of harmonics. Get it for that, get it for Bob Gordon – Zoot Sims if you need. Not a bad recording, just not really a Zoot Sims recording.

The British Avid label has for some time been producing two-CD sets of reissued material, usually two or three full recordings and if there's extra time, snippets of odd stuff. Each recording reproduces the original liner notes

and discographical information as far as personnel and recording date. And what's particularly nice is very often they focus on artists that aren't going to have a lot of interest from the public in reissuing.

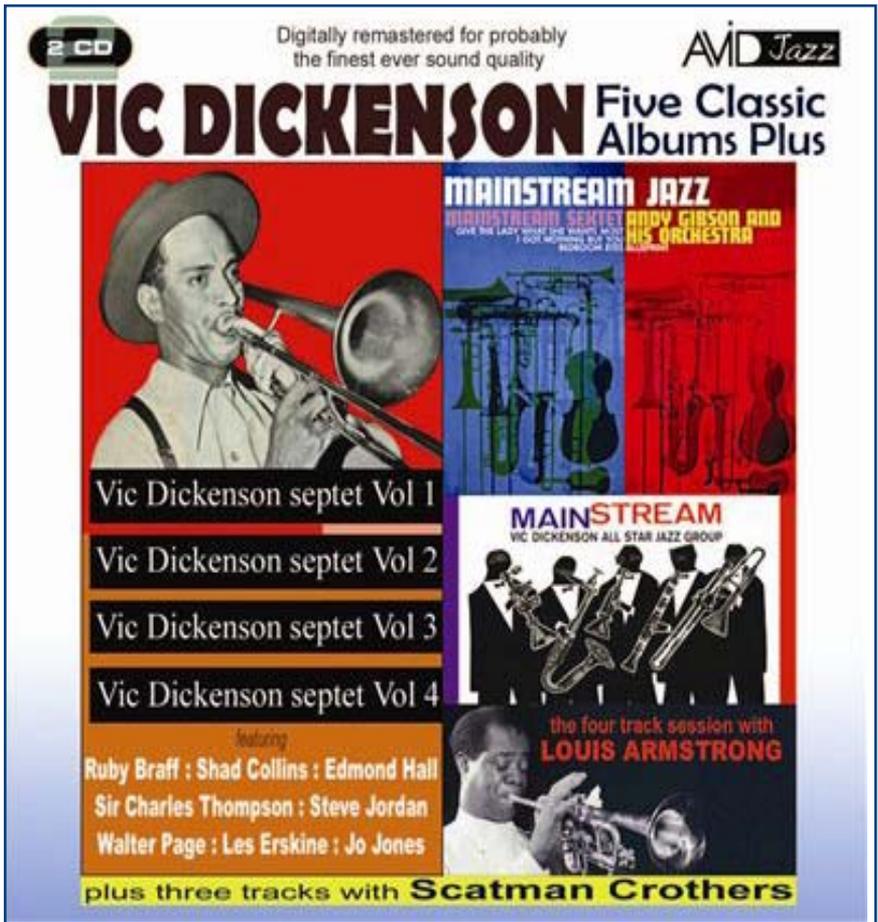
One such artist is **Vic Dickinson**, a great trombonist who recorded over 55 years. I had always wanted to interview Vic Dickinson. I just never got around to it. I guess we feel that these people will be around forever and they're not. It always comes as a shock when they're dead and you find out, "My God! They were 70 years old!" And now I'm seeing people that I recorded when they were middle-aged and they're ancient now!

Anyway, Vic Dickinson made some wonderful recordings, some of which are produced here. This CD is called **Vic Dickinson: Five Classic Albums Plus**, on Avid AMCS 1073. What's on this 2-CD reissue is the four volumes of Vic Dickinson's early- to mid-1950s dates on Vanguard. And Vanguard at the time made some very tasty mainstream dates. These are four of them made with Vic Dickinson's sextet. Mostly notably on the December 1953 dates with **Ruby Braff, Ed Hall, Sir Charles Thompson** – who I believe is still alive, the only one from this group – **Steve Jordan, Walter Page** and **Les Erskine** on drums. Almost a Vanguard house section, as I remember. Then later, '54 volumes had **Shad Collins** on trumpet and **Jo Jones** on drums, replacing Braff and Erskine. And then later Braff came in as a guest star for three tracks.

They are really wonderful sessions, what mainstream is all about. Not exactly moldy but then again, not exactly modern either. Relaxed, comfortable, and well thought out music. The fifth album here is a recording which was brought together under Andy Gibson's Orchestra's name, called **Mainstream Jazz:**

Blueprint. And it was December 1, 1959. Notable here is **Prince Robinson** on clarinet and tenor sax, **Paul Gonsalves** was also on the date, **Eli Robinson** shared the date with **Vic Dickinson** on trombone, **Dickie Wells** was also on trombone, **Jimmy Nottingham** was on trumpet, **Emmett Barry** was on trumpet also, alto sax duties were shared with **George Dorsey** and **Hilton Jefferson**, and the rhythm section was **Jimmy Crawford** on drums, **Milt Hinton** on bass, **Jimmy Jones** on piano and **Kenny Burrell** on guitar. And I think **Kenny Burrell** is the only one living there, of that group.

The plus tracks here are Vic Dickinson's All-Star Jazz Group, which covered two tracks on a record also called Mainstream. The rest of it is devoted to Joe Thomas's group, four Louie Armstrong singles, I Want A Little Girl, Blues For Yesterday, Sugar and Blues From The South with Louie, **Barney Bigard**, **Charlie Beale** or **Leonard Feather** on piano, **Allen Russe** on guitar, **Red Callender** on bass and **Zutty Singleton** on drums and of course Louie on trumpet. And finally, odd material from **Scatman Crothers**, featuring **Rick Charles** on piano, the rest is unknown except for Vic Dickinson. They have three tracks here: Riff's Blues, Dead Man Blues, and The Thing. Originally there were four tracks on this. Not reissued here is Mable The Lush. All those tracks were originally issued on Capitol and then reissued on Mosaic. It was



Mosaic who gave the dates on this as December 31, 1947, previously unlisted. But get this for the Vanguard sessions. They're certainly essential Vic Dickinson, perhaps of the best work, excellent mainstream – you might say essential mainstream and near essential jazz in the whole scope of things, considered all the rest with the Louie Armstrongs, which are charming, the Scatman Crothers, which are interesting, consider those as bonus. But all you need really for satisfying listening are the Vanguard sessions. Definitely get this – **Vic Dickinson: Five Classic Albums Plus**, on Avid AMCS 1073.

Vic Dickinson is not usually thought of as being one of Louie's trombone players, rightfully so. When we think of trombone players for Louie we think of Jack Teagarden and later Trummy Young, both outstanding trombonists. And speaking of the great one, Avid has released two 2-CD sets of Louie

Armstrong. In the late '50s Louie Armstrong, for Decca, issued a rather elaborate box of vinyl called Louie Armstrong: A Musical Autobiography. And what he did was revisit various tunes, various classics, and narrate between each tune. The narration is fun. The music – well, it would be hard to improve upon some of the originals because there's no improving on some of the originals – the music is all right.

The core of the groups on this was his All-Stars of time – **Trummy Young** on trombone, **Ed Hall** on clarinet, **Billy Kyle** on piano, **Squire Gersch** on bass – I think **Arvil Shaw** was his bassist at the time – **Barrett Deems** on drums – if I'm not mistaken **Danny Barcelona** was his drummer at the time – and **Velma Middleton** on occasional vocals. The CDs are augmented by some historical tracks thrown in and sometimes by a larger group joining the All-Stars. Louie Armstrong – Satchmo: A Musical Autobiography is on Avid 10A2, that's volume 1. I believe this was also released in complete form on Mosaic, as a Mosaic box. And not taking anything away from Avid but that's the one to get. But those are getting hard to find now. And this is fun – it's fun.

Volume 2 of this 2-record set completes the autobiography part and completes the two CDs with Louie Armstrong – **Satchmo Plays King Oliver**, with six alternate tracks from the original. This, again, is with the All-Stars: **Peanuts Hucko** this time on clarinet, **Mort Herbert** on bass and **Danny Barcelona** on drums. And it was recorded in October '59. This was originally on Audiophile Records, a label that frankly, I don't think knew how to produce the best jazz in the world. Much of this has also been reissued, a lot of it on Chiaroscuro. And the title is really a misnomer since King Oliver didn't compose these compositions. It was music he had played with King Oliver on.

Between this and the autobiography, Louie recorded an odd record – I've always found it odd anyway – for Decca, I guess. I think it also later came out on MCA, which took over Decca. It was recorded in February 1958 and was called **Louis and the Good Book**. Again, he's with the All-Stars, augmented in part by the occasional organ or something else. It's more a secular than a religious recording. Twelve tracks come out of the Jazzbook 2: This Train, Nobody Knows The Trouble I've Seen, Shadrack, Go Down Moses, Rock My Soul, Ezekiel Saw The Wheel, On My Way, Down By The Riverside, Swing Low Sweet Chariot, Sometimes I Feel Like A Motherless Child, Jonah And The Whale, and Didn't It Rain.

It won't take anything away from Mahalia Jackson and if I compare all this with my favorite Louie Armstrong, even of that period. Both these 2 CD sets, I should mention Volume 2 is on Avid. It's called **Satchmo: An Autobiography, Part 2+**, AMCS1083. As I was saying, if I compare it with my favorite Louie Armstrong of the period, it rates a little less. But when you take it all, there was only one Louis Armstrong and it's magnificent. As a part of the whole it's magnificent! Louis suffered well-placed criticisms about his repertoire. Of course at the time he probably didn't think that every time he muttered a sound it was going to find its way to a recording. But this is really wonderful stuff. If

you don't have the Mosaic, try to pick this up before it goes out of print.

Avid puts the spotlight on another Louie, **Louie Bellson**. **Four Classic Albums Plus**, on Avid 1066. Again, this is probably not material that's going to find easy reissue. These recordings were made between his stints with Ellington and you can see the influence of Ellington. The personnel on Just Jazz All-Stars, for instance, is **Willie Smith, Wardell Gray, Harry Carney, Billy Strayhorn, Juan Tizol, Wendell Marshall, Clark Terry and John Graas**.

I've always found this a particularly disappointing date when you consider the personnel – very low-keyed, very much Ellington lushness – coloring. There are few good spots but they're tasty when they're there. For instance, The Jeep Is Jumpin' for Wardell Gray, who was not that heavily recorded before he died, and some nice tastes of Clark Terry, who I think was a brilliant trumpeter and rather overlooked in the '50s. He later perfected his style so you could tell Clark Terry within two notes. But it's like he started to parody it. Here and on records like Swahili you get pure Clark Terry and it's beautiful. In fact, Clark Terry during the '50s with Ellington is some choice material. I kind of had to smile, on the original notes on this record it says, "Clark Terry, a brilliant new trumpet star of Basic and Ellington tenure, who plays in the notable tradition of Charlie Shavers." I never thought of Charlie Shavers and Clark Terry particularly connected. I'll have to listen more carefully.

Charlie Shavers is part of Bellson's quintet on **Concerto For Drums**, along with **Zoot Sims, Don Abney** on piano and **George Duvivier** on bass. Much of this recording is given over to drums and a fair amount to bass. There are 8 titles, which are Concerto For Drums, Basically Speaking, Duvivier, That Is, Love for Sale, The Man I Love, Charlie's Blues, I Remember April, Buffalo Joe, and Stomping At The Savoy. Zoot Sims shines when he gets a chance. Charlie Shavers has some nice moments although it certainly doesn't recall Clark Terry to my mind. But there's a sort of a paint-by-numbers feel on this take – nothing exceptional.

The Drummer's Holiday recording is made up of three different dates.

Charlie Shavers is on all of them. The rest of the personnel changes from date-to-date. It was recorded between '56 and '58. Bellson, in his notes says he is trying to put a record out that people can dance to as well as well as enjoy. It's not really a dance record although you could dance to it. It's also not a very distinctive record. There's a touch of Basie in it and nondescript big band reading. The five tracks, out of the eight tracks that are here are Blues For Keeps, For Louie's Kicks, T-Bones, I'm Shooting High, How Many Times.

The Flamingo recording got its name because the quartet had just finished an engagement at The Flamingo in Las Vegas. It was recorded in September 1957 in Los Angeles. Here it's just a quartet, with **Don Abney** on piano, **Truck Parham** on bass, and **Sweets Edison** on trumpet. And this is quite a tasty date. Nat Hentoff, in his liner notes says, "There is ample solo space for everyone

and Louie has intelligently limited the number and extent of the drum solos." That's sort of a left-handed compliment. Again, it's just a quartet. Sweets is in good form, the tunes are Flamingo Blues, Driftwood, 711 Broadway, Sweet Georgia Brown, and a rather brief medley of Love Is Here To Stay, Flamingo, and Makin' Whoopee.

The Hawk Talks date has a rather split personality. First of all, The Hawk Talks doesn't refer to Coleman Hawkins, it refers to a nickname Harry James had. Bellson used to work with the Harry James band. On half of this record – Basie, Charlie O, Jump It Man, and Greetings, the group is **Charlie Shavers**, **Seldon Powell**, who acquits himself very nicely on this on tenor, **Lou Stein** on piano, **Wendell Marshall**, bass and Bellson, of course, on drums.

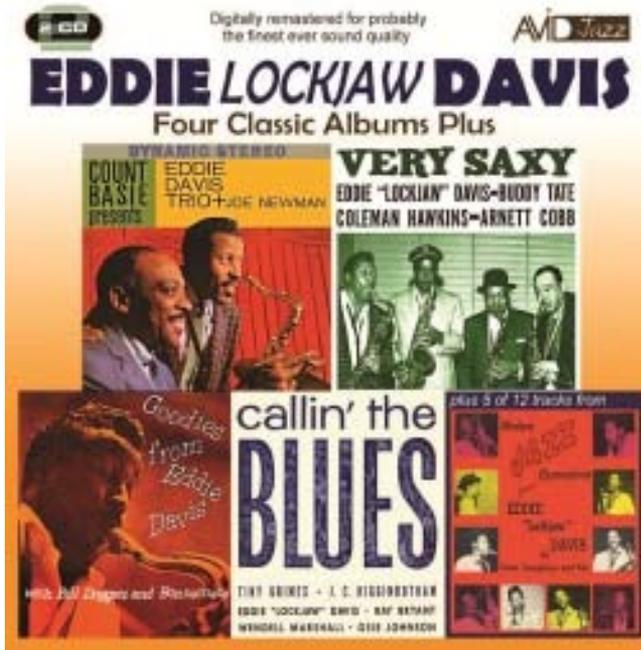
It's a bit of a jam session and a rather tasty one at that. Unfortunately the second half of this record augments – has **Nate Brown** on flute, **Sid Brown** on bass clarinet, **Lou Stein** on piano, **Wendell Marshall**, bass, **Louis Bellson** on drums and a whole mess of percussionists led by **Sabu Martinez**. And I guess it's somewhat reflective of the Latin craze that was going to sweep the nation at that time, but musically it's rather non-distinct and a bit cluttered. So it's not the most distinctive Bellson two-record set but the Flamingo date and half of Hawk Talks is well worth a listen and is probably as good as Just Jazz All-Stars is disappointing.

Eddie "Lockjaw" Davis, I think, was a rather unappreciated tenor saxophonist. Certainly he was a great sparkplug in the Basie band and he had a group with Johnny Griffin, Jaws and Griff, which was just outstanding, especially the early records they made for Jazzland. And he is the subject of another Avid twofer called **Eddie "Lockjaw" Davis: Four Classic Albums Plus**. And it's on AMCS 1075. The four albums that are here is the **Eddie Davis Trio Plus Joe Newman Count Basie Presents**, **Very Saxy**, **Goodies from Eddie Davis**, and **Callin' the Blues**. The plus are five tracks from Modern Jazz Experience, about '55 recordings he did for King Records, 5 of the 12 tracks on that record.

It would be hard to miss with a lineup that included Jaws, **Buddy Tate**, **Coleman Hawkins** and **Arnett Cobb**, and that's what you get on Very Saxy. This is a tenor blowout. If you like that kind of thing you're going to love this. Don't look for great nuance, just look for great jazz.

The Eddie Davis – Count Basie Presents, to me, is a bit disappointing in that it's not with the Basie band. It's okay Eddie Davis, the usual raspy notes that he occasionally would blow, usually indicating that he was taking a solo up a notch, and that's part of his style. Joining Lockjaw is **Shirley Scott**, who remains, as far as I'm concerned, one of the best jazz organists ever, **George Duvivier** on bass and **Butch Ballard** on drums – **Joe Newman** appears on some of the tunes – and has some very nice spots.

Shirley Scott also plays organ on the Very Saxy release from 1959 and organ is prominent on all these. Jaws was very comfortable with organ. He married an organist in Ms. Scott and his first real recognition came with the Doc Bagby



Group, Doc being an organist on the King Record label. On the Count Basie Presents, Basie is not credited with organ but piano. I could be wrong but it sounds like Basie on at least one track playing organ. Basie had a certain style, very different from Shirley Scott, and it just sounds like Basie was sitting in on the organ there. Anyway, as I said, I think Jaws did some

amazing work as a soloist in the Basie band, sort of the Paul Gonsalves of the Basie band. So I'd get this for the jamming treat that *Very Saxy* is.

Calling The Blues is a sextet session with **J.C. Higginbotham** on trombone, **Tiny Grimes** on guitar, **Ray Bryant** on piano, **Wendell Marshall** on bass and **O.C. Johnson** on drums. It has a little different feel from the other releases, probably because Tiny Grimes is on it so it has a Midwestern lightness to it. I guess that's not really fair but Midwestern country tinge, shall we say?

Goodies From Eddie Davis is a Roost album; it was quartets with Bill Doggett on organ, Oscar Pettiford on bass, Shadow Wilson on drums. It's credited as 1952, three tunes: Bewitched, My Blue Heaven, Blues In My Heart. The rest of the material is from 1953 with Lockjaw, Eddie Bonnemere on organ, John Simmons on bass and Charlie Rice on drums – I Only Have Eyes For You, Secret Love, Chihuhua, Nightingale, and Hey Lock! It's curious, I'm not sure about the dates on these. It's two different sessions. I mean it's Jaws, it's early Jaws from the early '50s. But there's also piano on many of the tracks so something tells me Bill Doggett was also playing piano but it's hard to say. Anyway, it's not memorable perhaps, but it's a good look at early Jaws, just after he had joined the Basie band. And I would encourage you to either get this – you won't be disappointed – but to continue and to look into this marvelous player.



Saxophonist **Bud Freeman** is mostly associated with Chicago jazz and within that grouping, sort of the white school of Chicago jazz. Chicago jazz, I would say, is not Dixieland. It comes out of traditional jazz; I think Dixieland comes out of Chicago jazz. And most people would associate Chicago jazz with the old Austin High School gang: Bud Freeman, Jimmy McPartland, Frank Teschmacher, etc., and further than that, Eddie Condon, PeeWee Russell, George Wettling, to some extent Jack Teagarden.

But saxophonist Bud Freeman, I think, has sort of been overlooked. I think there was a great interest in Chicago school and he played to that. A sartorially elegant man with a huge ego, he played beautiful sax more in the Lestonian mood than Coleman Hawkins. And Avid has put out a set of Bud Freeman -- **Bud Freeman: Four Classic Albums Plus**, which brings together Chicago and All That Jazz, Chicago Austin High School Jazz, The Bud Freeman Group, and a record called just Bud Freeman.

This 4-record, 2-CD is very even-paced. I'd call it, and particularly Bud Freeman, as sort of "soft shoe" jazz. Jazz in every sense of the word but not raucous, even though most people would sort of knee-jerk say it was raucous. But it was a nice brand of Chicago jazz. It really wasn't Dixieland. This Avid release is different from the other ones in that it has actually a page of notes devoted to Bud Freeman, not from any of the records reissued. These notes are from Clarrie Henley and she makes many of the points that I've made. She also says, "Although it took years for his stature to be fully recognized...". I don't think Bud Freeman's stature was ever fully recognized. He really was a very tasteful and inventive saxophonist. And when you think of Chicago jazz cum Dixieland, you don't really think of the tenor sax as being a major player. And maybe that's why much of his work wasn't really Dixieland.

This CD is loaded up with many of the tunes that were associated from that genre – Chicago, China Boy, Sugar, Wolverine Blues. In fact there are actually three versions of Chicago on these records. One of them is from Chicago and All That Jazz from October 1961 and features the rather tasteless vocals **Lil Armstrong** and **Blossom Seeley** and **Jack Teagarden**, although Teagarden's contributions are typical Teagarden. I wouldn't say they are distasteful.

Some of the cast of characters here are **Ruby Braff**, **George Wettling**, **Jimmy McPartland**, **Pee Wee Russell**, **Joe Sullivan**, **Gene Krupa**, **Teagarden**, **Billy Butterfield** – another underrated trumpeter – **Dick Carey**, **Peanuts Hucko**.

I don't think Chicago jazz is really played much any more. It has either fallen to mainstream or Dixieland. This is a fine example of Chicago. It's not startling but it's tasteful and it will give you a good taste of Bud Freeman, whose later work was even better than his early work. This all comes from the



'60s and the '50s. Bud Freeman died at the age of 84 in Chicago, of course, on March 15, 1991. The early ides of March, Bud.

And finally we come to two, two-record sets – **Dave Pell: Four Classic Albums** are the names of both sets of that. The first one is on AMCS-1076 and the other is on Avid AMCS-1084. Dave Pell made a plethora, I guess is the word, of recordings for Ray Anthony and under his own name.

I think Dave Pell is still alive. He must be in his 90s now. He's a tenor sax player who never had, to me, any particular identity other than he didn't have any identity. His recordings often assembled some of the best studio men and that's what they sound like, studio recordings – generic. These two CDs have a total of 91 tracks over just under 304 minutes. You could take these two sets, the first one is **Jazz in Romantic Places** and the second is **Jazz Goes Dancing**, the third one is *I Had the Craziest Dream* and the fourth one is *A Pell Of A Time*. On the second volume it plays Rodgers and Hart Plays, *I Remember Irving Berlin*, *I Remember George Kirby*, and *The Old South Wails*. He made a series of albums dedicated to somebody: Ellington, in this case it was Hart and Berlin. As records you could take these eight albums reissued on two these sets and put the needle down in any place and it all sounds like the same. This is generic jazz perfectly well-played but it's almost the type of jazz you'd hear on a radio program from a radio band or behind a movie or something else. It just really has no identity. Obviously there are some people who like Dave Pell, probably people who don't really like jazz but like kind of a comfortable beat.

Anyway, there they are. There's not much I can say about them. It's tiresome to listen to them.

Jazz Stories: A Photo History

DAVID EARLE JOHNSON – percussion, vocals born early 1940s, South Carolina, died 1998, upstate New York portrait, in his front yard, Elloree, South Carolina, May 1980

As he preferred, David Earle will be referred to as just that. This enigmatic character liked to say he acquired his taste for latin music as a teen-aged stevedore on ships hauling bananas from Havana to Savannah. I first met him on a plantation near Charleston, SC, leading his Duom Duom Bop Orchestra from the conguero's seat. His talents on timbales are his most widely heard work, on the title tune for the 1980s TV series Miami Vice, as sampled by Jan Hammer, with whom he made a couple of albums.

Previous publication: back cover of David Earle's album Route Two (Landslide, 1981).

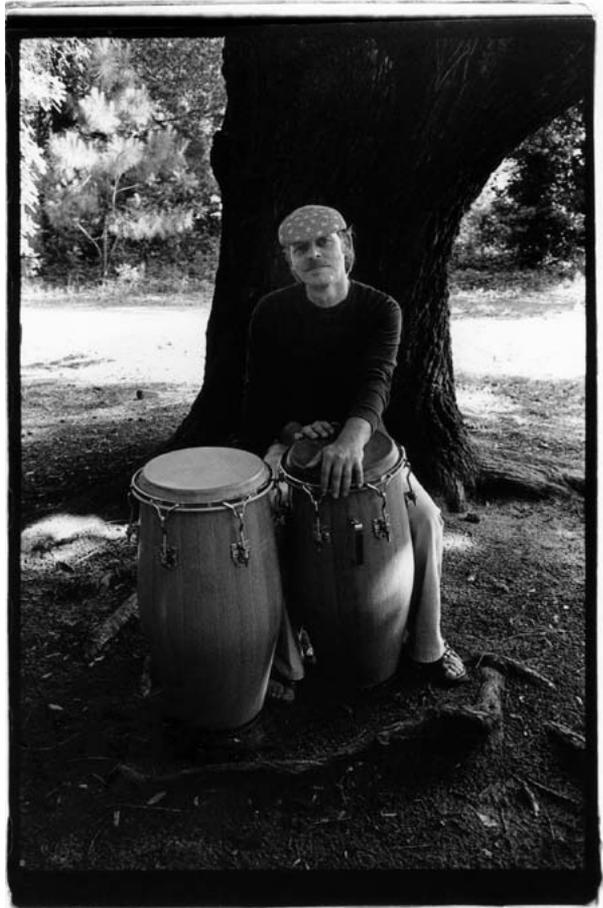


Photo Credit: © Patrick Hinely, Work/Play®

Though those fusion outings snap, crackle and pop, David Earle's more unique proclivities for 'C&W' – in his case, Cuban and Western – are best heard on his first and last albums, listed below. It is there he was at his most indigenous, ornery but lovable, riding the waves of rhythm all the way to shore. Gone 15 years now, there's still been no one else like him.

Recommended listening:

Skin Deep, Yeah! Jonathan David Earle, 1979 (LP only)

White Latining Veracity, 1992 (Germany)

Jazz Stories: A Photo History



Photo Credit: © Patrick Hinely, Work/Play®

BRUCE HAMPTON – guitar, chazoid, vocals
born April 30, 1947 in Atlanta, Georgia
backstage during Zambiland 2001, Variety Playhouse, Atlanta,
December 22, 2001

A 5,000 word subject if ever there was one, “Colonel” Bruce Hampton holds unique status within Atlanta’s cultural community as an intuitive enabler and instigator for his fellow musicians. Equally open to the influences of Bukka White or Sun Ra, Hampton is a southern-fried de facto zen master. Like Miles Davis, his bandleading technique is to assemble a kinetic combination of characters, then stay out of the way so the music can play itself, which makes the process sound simpler than it is, but he has been at it long enough to know that what you let happen is usually far more amazing than anything you can make happen. Along the way, he has also evolved into a striking guitarist, though his vocal improvisations still defy gravity, and sometimes logic, but are always poetic and of a piece.

He is seen here among such colleagues as Oteil Burbridge, now a member of the Allman Brothers Band, in the bunker beneath the stage at what was for many years an annual holiday musical celebration in Atlanta’s Little Five Points neighborhood.

Recommended listening:

Colonel Bruce Hampton and the Aquarium Rescue Unit; Capricorn, 1992 (live recording)

Strange Voices, Colonel Bruce Hampton; Landslide, 1994 (compilation 1977 – 1987)

Jazz Stories: A Photo History

BENNIE WALLACE
– tenor sax (and
Ray Anderson -
trombone)
Chattanooga,
Tennessee,
November 18,
1946 (and Chicago,
October 16, 1952)
soundcheck,
JazzFest Berlin,
November 6, 2004

Possessed of a historically knowledgeable and intensely, eccentrically personal voice on his horn, Tennessee tenor terror Bennie Lee Wallace was leading his orchestra, in this case a nonet, in a program of the music of Coleman Hawkins for the Berlin Jazz Festival. Before the rest of the band deployed, it was just these two old friends and colleagues, mutual veterans of many a recording and even more gigs, getting acquainted with the room and within it, their sounds, individually and collectively, preparing for the concert. Both were strolling profusely about the stage, totally involved with their horns, so catching this juxtaposition was a matter of waiting and watching, hoping there would be a geometric convergence,



Photo Credit: © Patrick Hinely, Work/Play®

and indeed there was, even if a low light level necessitated selective focus. The concert recording later appeared as the album *Disorder at the Border* on ENJA/Justin Time (2006/2007).

Further recommended listening with Wallace and Anderson:
Sweeping Through the City, ENJA, 1984 (also with John Scofield and the vocal quartet Wings of Song)
Twilight Time, Blue Note, 1985 (also with Scofield, Dr. John, and Stevie Ray Vaughn)

Jazz Stories: A Photo History

**JEFF MOSIER –
banjo, vocals, born
Kingsport, Tennessee,
February 7, 1959.
Performance with
The Ear Reverents,
street festival,
Blacksburg, Virginia,
August 2, 2003**

His nom de musique is Reverend Jeff Mosier, and he did indeed graduate from Moody Bible Institute before co-founding and co-leading BlueGround UnderGrass, an Atlanta-based aggregation that criss-crossed the improvisational line between bluegrass and jazz as naturally as falling off a log. Mosier is obviously a man comfortable with who he is, else he'd not have named his long-running program on Radio Free Georgia "Born in a Barn." He is seen here in a mid-set trance with his more jazz-oriented, if also more occasional, band: The Ear Reverents, who have been as far afield from Georgia as the Berlin Jazz Festival. RevMo knows where the banjo comes from, how it got here, and respects its heritage while taking it to where no banjoist has gone before: unto the wall of twang.



Photo Credit: © Patrick Hinely, Work/Play®

In any context, Mosier is consistently the most interesting, if not the most famed, 5-string player around.

Recommended listening:

BlueGround UnderGrass; Barnyard Gone Wrong
Root Cellar, 1998

Live at Variety Playhouse; BlueGround UnderGrass
Phoenix, 1999

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Feature: Norman Granz

NORMAN
GRANZ: THE
MAN WHO
USED JAZZ FOR
JUSTICE,
BY TAD HERSHORN,
UNIVERSITY OF
CALIFORNIA PRESS

AN INTERVIEW
WITH
TAD HERSHORN

BY MIKE GERBER

Jazz at the Philharmonic impresario, manager of Ella Fitzgerald and Oscar Peterson, founder of Verve and Pablo record labels – Norman Granz was one of the foremost facilitators in jazz history. And courageously principled in his stand against racial bigots on behalf of musicians he represented.

So Tad Hershorn's exhaustive new biography *Norman Granz: The Man Who Used Jazz For Justice* is a welcome addition to jazz bibliography. I interviewed Tad at a café across the road from the Institute of Jazz Studies at Rutgers University, Newark, NJ, where he works as an archivist.

It was as a photographer that he originally contacted Granz: "I first wrote to Norman Granz in 1979 to express my interest in shooting his artists." That was for Pablo Records, whose covers were adorned with monochrome photos of the musicians.

"Then I met him in Dallas in March 1980, and at that point I was getting more interested not only in him using my work but some of the research I had done showed me that he was a leader in promoting and recording jazz and what he did in civil rights is remarkable."

Born in 1918 in Los Angeles, the son of Jewish immigrants, Granz refused to accept second-class treatment for black musicians. How, I asked, did Granz get into the jazz business, and what explained the man and his principles?

"He was a student in UCLA in about 1940-41 and the LA jazz scene was really quite active at the time. Nat ["King"] Cole was out there developing his trio and very popular. That was one of Norman's early close friends and took him on inside the black jazz scene. Norman was hanging out in these black nightclubs, going to jam sessions – a lot of Norman's ethic goes back to those early days. Norman went around to some of these nightclub owners and said 'I could book a show for you, like a contractor, and here's the way I would do it, there would be pre-conditions that you advertise ahead of time so you pay these musicians, and don't wait for them just to walk in the door and play for free. Put tables on the dancefloor because this is music to listen to and not to dance to. And third you've got to open up

Feature: Norman Granz

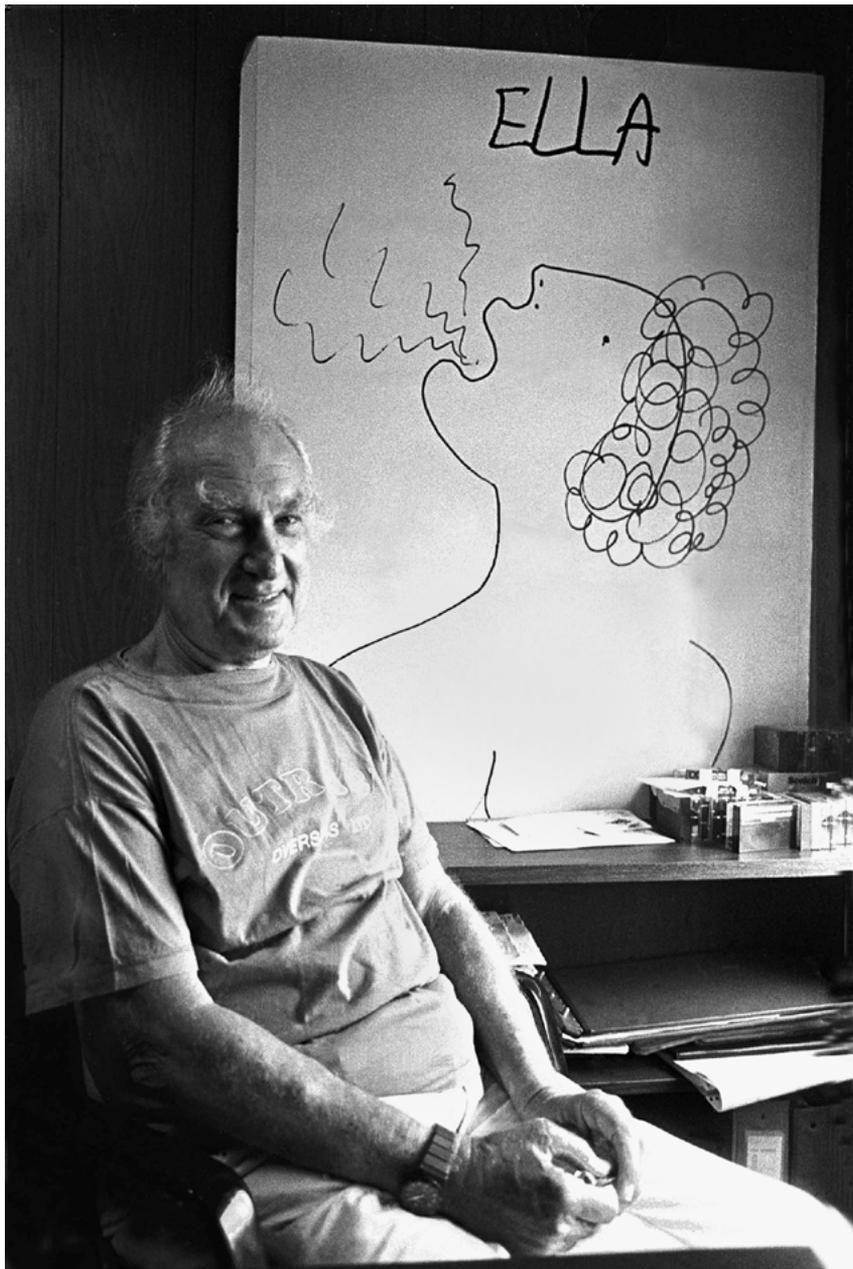


Photo Credit: © 1987 Tad Hershorn

Feature: Norman Granz

to all patrons. And if the shows are successful and you want to keep them, then you'll integrate the audiences seven nights of the week."

The next step was Granz's Jazz at the Philharmonic (JATP) jams and tours, described by Tad as the longest-running and most successful series of jazz concerts in the music's history. "The black press of Los Angeles and sooner or later all over the country really were aware that he was doing business in a proper way. And a lot of that came down to the fact the he did a lot of his own advance work with JATP, it became a national thing, he would go to all the radio stations, he cultivated both the mainstream and the black press, he bought ads."

It was all an audacious challenge to the discriminatory practises prevalent in American society at the time. By Tad's reckoning, some of it came down to personal relationships: "He really had the interests of these musicians at heart and JATP was so successful, he could pay good fees for that and underwrite recording projects that maybe other recording producers could not afford to underwrite, certainly not on the scale that he did.

Might Granz's Jewish upbringing have influenced his stance on racial matters?

"That's a very curious thing because Norman was extremely private. At one point he asked me to draw up a list of questions that gave him some idea of some of the things that I wanted to know. Some of his first questions were about his parents who both came from the Ukraine to the United States around the turn of the century, and if they had much of a social outlook and that kind of thing. And it was not until about a year and a half later that I started to do some telephone interviews and those were among the first questions that I asked him. That made him very uptight and angry and ultimately he cut off the interviews and we didn't talk again for about eight months."

"Did he ultimately over time, as he got to know and trust you more, reveal himself?"

"Not like that. I just figured when we did get back to speaking and I went to see him in Geneva that I would ask questions about that kind of stuff at my own peril. If it broke down once, there was no reason to continue with that line of questioning. I phoned Norman one time, I said when you look at the lives of unusual people, whether you're talking about Picasso or Basie, you certainly want to know about their background, what influenced them in the direction they took. It's not exactly a threepenny question. But that's just part of Norman's very private side, and I just figured to pick up that line of questioning again was really at my own risk. This was a very mercurial man."

It was perhaps that aspect of his character that induced the great clarinetist and bandleader, Artie Shaw, when I interviewed him for my own book, *Jazz Jews*, to deride him as "a prick". That response, which shocked me, was certainly not in reaction to Granz's line on race matters – Shaw was one of the first white bandleaders to employ black musicians, and even dared taking Billie Holiday on tour of the racially segregated southern USA.

From Tad I learned that mentioned Granz had been in the Communist Party; did that not come back to haunt him during the McCarthy years?

Feature: Norman Granz

“He was in the party I think somewhere around 1945 to 1947 and it was actually like a musicians’ group. It came back in terms of having to deal with that in 1956. The House Un-American Activities [Committee] came to Los Angeles to focus in on party influence in the music business, which was getting pretty obscure. But he knew ahead of time that he was probably going to be subpoenaed.”

Granz was on a trip abroad when he came to believe he might be called to testify, and, as Tad put it, “went on the lam” for several weeks in Mexico before returning. “He told me that he had fled to Mexico for a while to avoid a subpoena with the idea that, even though he was self-employed, that that kind of publicity might damage his business.

“In October ’56 he called up the FBI office in Los Angeles and they sent agents over and they went somewhere and they talked about it, and Norman offered information, answered all of their questions except implicating other people, and they pretty well concluded that he was not worth putting on any security index or anything like that. Even though the FBI did not put Granz on the Security Index, they did try and lift his passport, I believe in 1958, when he applied for a passport renewal in Geneva and checked the box stating that he had once been a member of the communist party. He went down to the State Department with the general counsel of CBS and got the decision reversed.”

Tad confirmed that Granz sometimes recorded music for the historical record that he knew was unlikely to make a quick buck, even when it was more modernist – until Granz’s tastes caught up – than the pre-bebop jazz that had first fired his enthusiasm.

It was the JATP jam concerts that provided the foundation on which Granz launched his first labels. What Granz did was something of a revolution in jazz presentation. “It was like a brand,” attested Tad. “He took an idea and ultimately just turned it into a juggernaut, integrating it with management, recording, and he’s the only one who did it quite that way. It was like Norman Granz’s take on jazz.”

Tad sees a progression from what Granz started to George Wein’s innovations in jazz presentation several years later. Wein, yet another Jewish facilitator of jazz, in 1954 founded the annual Newport Jazz Festival, and went on to establish many other major jazz events, also the Newport Folk Festival.

Could Granz, I ventured, be criticised at times on qualitative terms in that there was a feeling that some of the JATP jams – assemblages of sometimes stylistically disparate musicians – were a bit over the top?

“Certainly there were musicians who felt that that was like a circus-like atmosphere, and maybe even a parody of jazz. Dizzy Gillespie said that JATP reflected Norman’s weird sense of competition. A lot of critics panned it. There was a lot of very good music too. He had a reasonable idea of who might play well together.”

Such as Lionel Hampton (vibes) and Stan Getz (tenor sax), on the 1955 Hamp and Getz LP playing on my turntable as I write these words. Delightful music-making, with the stellar rhythm section of Lou Levy (p), Leroy Vinnegar (b) and Shelly Manne (d) completing what is an all Jewish/African-American line-up.

Feature: Norman Granz

I shifted the interview focus to individual musicians closely associated with Granz, like Ella – could you say her music improved, or the reverse, through Granz’s input? “It was just more focused. You can go back to the Decca years and say they were responsible for projecting her across an audience for 20 years. In the long run, the Verve years are more significant.” Most famously, it was for Verve that Ella recorded her Songbook series of albums, her definitive interpretations of the tunes of great American popular composers.

Unquestionably Granz deserves enormous credit for keeping the careers of many older musicians on the rails when first bebop then rock and roll threatened their livelihoods. Art Tatum, for instance, the phenomenal pianist who towards the end of his life recorded a series of solo and small group albums and for Granz’s Pablo label.

That, Tad said, was Granz at his best: “He knew that Tatum was ill, that he probably didn’t have a long time to live, and felt that Tatum never really got his just dues. So the idea of taking him in a studio and saying just play whatever you want I think has pluses and minuses. Without Norman, there would not nearly be that catalogue of Art Tatum. On the other hand there are people like Hank Jones [another prominent jazz pianist] who say that one way you don’t record Tatum is to just take him in a studio and run this through like sausage. It’s an example of where Norman had a conviction about something, he could afford to do it and he did it, and there are just people who can be critical even of a fairly monumental project like that. He thought that jazz was in Tatum’s debt, and that Tatum was such a unique player that he just didn’t have the fame or the prospects.”

That whole humanitarian side could, Tad reflected, be “clobbered” by the fact that Granz could be such a bastard:

“This is a guy when they wanted to give him a Lifetime Achievement Grammy, just said ‘I think you guys are a little late’ and didn’t take it. Not particularly helpful in documenting a lot of the history that he made. That is just part of the mystery of him. On the one hand you feel that he never really got his just desserts, on the other hand he never really made it easy for someone to do it.”

Khan Jamal, Vibes

Conducted and
transcribed by
Ken Weiss

Khan Jamal (July 23, 1946) has spent most of his life in Philadelphia, moving there as a child from Jacksonville, Florida. He formed an early attraction to the vibraphone after experiencing Milt Jackson and Lionel Hampton and went on to have his own very influential career. Underrated and under-recorded, Jamal released a number of high quality and highly creative records featuring a wide-array of acclaimed musicians including Charles Tyler, Johnny Dyani, Pierre Dorge, Dave Burrell, William Parker, Sunny Murray, Byard Lancaster, Jamaaladeen Tacuma, Billy Hart, Roy Campbell, Jemeel Moondoc and Grachan Moncur III. Jamal has also been involved in adventurous groups led by Sunny Murray, Ronald Shannon Jackson, Joe Bonner and Billy Bang. This interview took place at Jamal's apartment complex in Center City Philadelphia on December 7, 2012.

Cadence: Pianist Matthew Shipp wrote in the liner notes to his Equilibrium recording (Thirsty Ear, 2003), which you appeared on, that "Khan is one of the greatest improvisers on the planet."

Khan Jamal: [Laughs] It's a high praise coming from Matthew. I'm very thrilled about it, I think he knows his shit.

Cadence: Is that praise worthy?

Jamal: Uh huh.

Cadence: You play vibes but that instrument doesn't seem to be the most pliable instrument for one to improvise on. Is that true?

Jamal: It has its challenges but Lionel Hampton proved that that's bullshit. Lionel, Bobby (Hutcherson) and Milt (Jackson), those guys really pioneered this instrument. I can't say no more. It's a challenge, a real challenge, especially playing behind guys like Odean Pope and Byard Lancaster and David Murray. I don't think it's so challenging now, not after 40 years. It's really easy for me to improvise on it now, especially playing free. It took me some years to develop my free chops but I had to do it.

Cadence: We were just in your apartment and I noticed that there's a drum set in there. I've never seen you play drums.

Jamal: Yeah, I studied drums in the conservatory



Photo Credit: © 2013 Ken Weiss

and it's always been my passion to play them. I really love the drums and percussion. When I approach the vibes, I approach them from a drummer's standpoint. These two instruments are related because you are playing them with sticks and hand to hand. Sometimes I sit at my pillow and I'm watching TV and I'll practice rudiments. That's something I learned from (drummer) Ed Blackwell. I started writing them down, I wrote a whole book. I also developed some hand coordinations from the George Lawrence Stone book on snare drumming. I studied that book and I teach out of that book. Anyone who wants to learn to play vibes, I say learn that book because it will equalize your hands. You have to be ambidextrous.

Cadence: So you practice on the drums to hone your vibes skills but you don't play on them publically?

Jamal: That's right.

Cadence: What do the drums add to your vibes playing?

Jamal: Ambidexterity.

Cadence: And you can't get that from just playing on the vibes?

Jamal: No, it's two different monsters. [Laughs] They are two very different instruments.

Cadence: What are you practicing on most these days?

Jamal: Actually, right now I am practicing mostly on computer, writing music on the computer. That's another monster. I'm running a Pro Tools program and that's a challenge. You have to learn music all over again.

Cadence: So who is Warren Cheeseboro? [His given name]

Jamal: He ain't nobody, he's dead.

Cadence: When and why did you become Khan Jamal?

Jamal: It was during the '60s revolution. I wanted to get rid of the slave shit so I said, 'fuck it,' and became Khan Jamal, and I've been him ever since.

Cadence: How did you come by that name?

Jamal: I picked it. I thought about it for a long time. Now there's three of us – my son and my grandson.

Cadence: When you changed your name did you encounter any criticism?

Jamal: No.

Cadence: Had you encountered much racism up to that point?

Jamal: Uh huh, from the US Army. I was in the Army and there were many racists in there. I came home and I said, 'Damn, I've just been through three years of hell.' I'm surprised to be here. The stuff we had to go through!

Cadence: Did you do any fighting?

Jamal: I was fighting with motherfuckers in the Army. [Laughs] I was kicking ass!

Cadence: You were born in Jacksonville, Florida, how did you end up in Philadelphia?

Jamal: My family lived in Philadelphia. When my mother had me, they sent her down to Florida to have me. That was the thing to do back then, they

would send the kids down there to have their babies and they left my ass down there and I said, 'Shit, I'm on my own.' I've been on my own ever since.

Cadence: You were on your own when you came to Philadelphia?

Jamal: No, I came back to my grandmother's house, she raised me.

Cadence: Your mother stayed in Florida?

Jamal: No, she came back to Philly too but I didn't stay with her. I wish I did. I grew up in a musical environment. My grandmother played piano – Chopin, Beethoven, Mozart, and she played the blues and boogie-woogie. She could play anything. I remember when I was a little boy and I would sit on her knee and she would show me how to play and if I played something wrong, she would slap my hands.

Cadence: I'm surprised you stuck with music.

Jamal: No, I loved it.

Cadence: Philadelphia has always been a rich breeding ground for Jazz musicians. Would you have become a Jazz musician if you hadn't ended up in Philly?

Jamal: I think so. I've traveled this world and I've found musicians in every town and it's a gas. I've always found somebody to play with.

Cadence: Who were the Philly guys you were exposed to growing up?

Jamal: Omar Hill, Rashid Salim and later Byard and Odean. Bill Lewis was our teacher, he was cool.

Cadence: So you didn't have any contact with Reggie Workman and McCoy Tyner and that whole group of artists?

Jamal: No, they were all ahead of me. I got to know Philly Joe [Jones] later on. He was a great inspiration to be around. I'd go over to his house and he would be practicing on plates and be talking about his dogs and Miles. That was during the period when Miles was laying out and Philly Joe would say – "I go over to that motherfucker's house and he says he won't touch that trumpet."

[Laughs]

Cadence: Did you have a relationship with John Coltrane?

Jamal: No, I never got to know him.

Cadence: Who were the artists that helped you the most?

Jamal: (Saxophonist) Byard Lancaster, he was like my mentor. He answered my questions if I had a problem – with life or music or whatever. He was there for me and he turned me on to a lot of great gigs and recording sessions like Ronald Shannon Jackson. Byard was a good brother. (Guitarist) Monnette Sudler also helped me a lot and (saxophonist) Archie Shepp too, he turned me on to playing a diminished scale when I was playing on the road with him, Grachan Moncur III, Chris White and Beaver Harris. I'd hang out with Archie and he'd talk about life, liberty and the pursuit of happiness. He had a happy life.

Cadence: How tough were your early days as a black musician in America?

Jamal: It was almost nonexistent. We couldn't get no play from nowhere. No

gigs or recording sessions or anything. So I took off for Paris in '75 and within a few weeks, I had a few articles and I did a record date. It didn't make me feel good about America. I lived there from time to time. I met Mal Waldron there and we became good friends. I met [Anthony] Braxton over there. I used to go by his house and talk to him. I remember he had a big saxophone as big as this building and he walked up to it and blew one note and, damn, bam, that was it! That's all he had to do on that thing.

Cadence: Do you recall your first paying gig?

Jamal: My first paying gig? I don't know, there were so many that didn't pay! [Laughs] We used to play a lot of house parties back then.

Cadence: When you first started playing, what kind of music were you playing at that time?

Jamal: Afro-Cuban and playing free. I learned more traditional playing later on. I used to play with guys who played free and they couldn't play the tradition so I said I better learn to play the tradition.

Cadence: How did you learn to play the tradition?

Jamal: I learned the tunes and how to play on the changes. I learned it all on the bandstand.

Cadence: When you learned the tradition later on, did it affect your free playing?

Jamal: No, I took them both as the same – playing music.

Cadence: You had an early relationship with drummer Sunny Murray. What kind of music were you playing with him?

Jamal: His music. Sonny was writing music so I had to learn how to play his tunes. He was living in Philly at the time.

Cadence: The mature Sunny Murray has never been one to mince his words, what was he like in his youth?

Jamal: Crazy! [Laughs] Crazy, crazy, crazy. We had some crazy times. He always played free.

Cadence: I know there's always some question about who was the first free drummer – Murray or Rashied Ali or others. Do you have any insight into that?

Jamal: It was Sonny first. I also got to know Rashied up in New York. He had his club and I played there with Sonny's band a lot. I have a crazy story about Sonny Murray. One time we drove to Woodstock. Sonny was looking for Bernard Stollman, the guy who started ESP recordings. We drove to the front of his house and Stollman was there. Sonny got out of the car and said, "Bernard Stollman!" and made like he was shooting him with his fingers. Stollman said, "Sonny, don't do that shit, you scared me!"

Cadence: You also had an early relationship with another powerful drummer as a member of Ronald Shannon Jackson's Decoding Society band. His music was very loud. How did he direct you to fit into the musical flow?

Jamal: He wrote out the parts and I figured it out. He just said play and that's how it went down.

Cadence: What memories do you have from the days with Ronald Shannon Jackson?

Jamal: He was another crazy one. He was always chanting, he was a Buddhist.

Cadence: So how did you come to settle on the vibraphone as your instrument?

Jamal: I heard Milt playing, I saw Lionel playing, and I knew Roy Ayers and I wanted to play, so I got me a set and I started playin' them. I found Bill Lewis to teach me and I've been in love with the vibes ever since.

Cadence: Were you playing drums at the time?

Jamal: No, I wasn't playing anything. I used to come home every day when I was 13 or 14 and put Art Blakey records on and practice on a big barrel with hand drumming – boom, ba-boom, ba-boom, ba-boom. I had a piccolo flute and I tried to imitate the lines that I heard Wayne Shorter, Freddie Hubbard, Lee Morgan and them guys do. That was a gas, every day after school I'd pull that big barrel out and I'd start banging on it and I'd have a ball. I'd do it for hours. This was long before I started on the vibes.

Cadence: At what point did you feel you would become a professional musician?

Jamal: When I got the instrument in '64. Omar Hill and other guys would come over and we'd practice every day and I loved it, the repartee of ideas with the conga drums. I learned how to play their rhythms on the vibes and that started me out with rhythm. I also studied music at the Granoff School of Music, the one that John Coltrane went to, and studied with Bill Lewis there for a couple years. I would go every Monday and pay my 5 dollars and learn how to play the vibes. That was before I had a set to play on. After a while, I went and bought me a set.

Cadence: Were there many other students learning vibes then?

Jamal: Yeah, he had quite a few students.

Cadence: Anybody else we would know these days?

Jamal: I don't think so.

Cadence: Did you take drum lessons there as well?

Jamal: No, I took them at the music conservatory in '85. It was a fairly easy transition, a lot of the sticking was the same. I also learned how to read music at that time.

Cadence: What other vibists do you admire?

Jamal: The three that I mentioned – Lionel Hampton, Milt Jackson and Bobby Hutcherson. Later on, Walt Dickerson.

Cadence: You didn't mention Cal Tjader as an influence yet you dedicated a song to him on your Three recording (Steeplechase, 1984).

Jamal: I always loved Cal's music.

Cadence: What level of interaction did you have with Milt Jackson?

Jamal: He wouldn't talk to me! [Laughs] He wouldn't talk to me, he would always run. I said, 'Damn, am I that bad?'

Cadence: Why would he run from you?

Jamal: He was in a hurry. He wanted to get the fuck away from me!

Cadence: Was there a top-name vibist who was helpful to you?

Jamal: Bill Lewis was a friend and a teacher.

Cadence: There really haven't been that many vibists in Jazz through the years. Do you find that vibists tend to be more or less competitive with each other than pianists or saxophone players?

Jamal: We all get along; we have no problems that way. All the vibist I've known have been very friendly – except for Milt. [Laughs]

Cadence: Are you surprised the vibraphone has not become more popular with time?

Jamal: I am surprised. If you like playing ping pong, you'll like the vibes.

Cadence: What do you think is holding back interest in the vibraphone?

Jamal: I don't know. Everybody can find a saxophone and learn how to play. Everybody can't be Charlie Parker or Coltrane or Braxton. It's a challenge to play an instrument, a real challenge.

Cadence: Would you talk about your own musical style? What's unique about the way you play vibes?

Jamal: I take it from a drummer's standpoint, a percussive standpoint. That's the way I play. I practice paradiddles, flams, flam taps, flam triplets and I incorporate it into the vibes. That's been a challenge. I never wanted to sound like the other guys, that would be a mistake. I always wanted to have my own voice, I never wanted to be like anybody else. I think that's why I'm distinct in that way, I don't sound like anybody else. I also listened to the saxophone a lot. I listened to Coltrane a lot, and Bird.

Cadence: Your style is a bit outside the tradition. Did you receive criticism from other musicians when you started playing more freely?

Jamal: Some guys gave me some flack but I said, 'Man, keep the fuck away from me.' Some guys told me I was crazy to play with Sunny but I said, 'You don't know what you're talking about.' See this is all music and music is all music, and you can't get around that.

Cadence: When did you have your biggest musical breakthrough?

Jamal: That's hard to say. What broke through for me was that I did a tour down South a couple years ago. It was on the strength of my name and so many people came to see me play. I said, 'Damn, I didn't know I had this many people that dug my music.'

Cadence: You've been around a long time, was that the first time you toured under your own name?

Jamal: I had toured in Europe before. I was living in Paris and Copenhagen.

Cadence: In general, what's your approach to music? Do you have a philosophy regarding the creation of music?

Jamal: Play from your heart, from your soul and from your spirit. Let that come through and when that comes through, there's no greater feeling, no greater love. When I can express what I feel, that's my breakthrough that you asked about earlier.

Cadence: Is that something that you feel often when you play or is it the rare moment?

Jamal: It's not all the time but I reach for it most of the time. I reach to really express myself.

Cadence: Do you feel it's more important to please the listener or yourself with your playing?

Jamal: To please myself. If I can please myself, I can please the listener.

Cadence: When leading a recording, how much of your compositions are written out versus left open for improvisation?

Jamal: They're all open for improvisation. There's a release in all my tunes. Sometimes I only write out the heads.

Cadence: One of your compositions on your 1988 recording *Speak Easy* (Gazell) is called "Blues for an Endangered Species." Which species does that refer to?

Jamal: I think it was chickens. [Laughs] It was for the black man.

Cadence: What's it like to play with Matt Shipp?

Jamal: He's a true improviser. I remember we played New York one night for the Vision Festival. I think that's what started us to really digging each other. No compositions, no nothin'. We just got on stage and started playing and that felt good. I really like to interact with the piano. I'd really love to play with Cecil [Taylor], I call him sometimes and we talk about things. He told me Mal Waldron was one of his favorite piano players. I told him the funny thing about playing with Mal was that we never decided what we was going to do. I'd say, 'What are we going to play,' and he'd say, "Same as last time," and we'd go from there.

Cadence: What else can you say about Mal Waldron?

Jamal: Yeah, he was a mild-mannered, crazy motherfucker. [Laughs] He taught me how to play "Straight No Chaser." He liked to play chess, I didn't. [Laughs]

Cadence: You led recordings with some great artists in the 80's who are widely underrecognized. Saxophonist Charles Tyler is forgotten these days except for his playing with Albert Ayler. How did you come to record with him?

Jamal: We got to be buddies in New York. I had a session at KCR, Columbia University's radio station, and I asked him to do it and we became buddies after that. I had a tour going to Denmark with a record date and I asked Charles if he'd do it and he said yes and he came over and did it. We shared an apartment in Copenhagen and froze and starved our asses off!

Cadence: What was Charles Tyler like as a person?

Jamal: He was a great person. He could be loud and boisterous when he wanted to be, he wasn't no punk. He liked to roll his own cigarettes and I'm not talking about weed either, he smoked tobacco. He would always go out and get flagged in joints. He'd tell me, "They flagged me, man, and I didn't have no money." [Laughs] I'd tell him, "What did you expect, motherfucker!" I'll tell you what though, his playing was great. Every night at 12 o'clock we'd play "Round About Midnight," no matter where we was at, Norway, Sweden, Copenhagen. He'd say it's 12 o'clock and we'd go into it.

Cadence: You also recorded with African bassist Johnny Dyani.

Jamal: He was another crazy motherfucker! I met Johnny in Copenhagen one night at the Montmartre club and Arthur Taylor was giving me hell, wanting to know who I was. He didn't know me. He said, "What do you play," and I said, 'Man, I play everything,' [Laughs] 'Books, trains, planes, anything, women!' He said, "You is a crazy motherfucker!" I said, 'Yeah!' [Laughs] We were in the audience, I think Dexter (Gordon) was playing and I was there to hear him. Johnny was in the audience too and he heard me and Arthur talking and he said, "Man, you told Arthur Taylor some shit!" I said, 'Yeah, who the fuck are you?' When he told me his name I knew who he was. He never liked Charles (Tyler) and Charles didn't like him. I don't know why they didn't like each other. When we did the "Dark Warrior" session (Steeplechase, 1984), they were coming up, whispering on each other. "Hey man, Charles did this and Charles did that." And Charles would come up later and say, "Johnny this and Johnny that." I said, 'Fuck these motherfuckers, I'm not gonna' pay them no mind,' and I went on and concentrated on my music and it came out to be a good date.

Cadence: You recorded with Johnny Dyani a number of times. Did you tour with him?

Jamal: No, we didn't tour, we did gigs around town in Sweden and then Denmark.

Cadence: What was Johnny Dyani like as a person?

Jamal: He was alright. He was crazy. Everybody's crazy in my book, huh? [Laughs] Even you! Johnny was quiet. He was South African, as you know. We talked about Mandela some and a bit about home, about his mother and his father. I can't remember what he said, it was a long time ago.

Cadence: You've made a number of recordings over the years but really not enough to match your reputation. Has it been difficult getting your music documented?

Jamal: In the beginning, yeah. All my buddies were recording and I wasn't. The record companies weren't paying me no attention and so I knew I had to do something so I went into a studio and I recorded my own session. I sent it to Steeplechase and he liked it and said he wanted to put it out but I tricked him and said it was already out! I said we could do another one and he agreed, so I came back with Charles, Johnny and Leroy Lowe. Here's another interesting

story. Leroy Lowe was a drummer who lived in Stockholm and could play his ass off. He used to work with Otis Redding and he said, "I was working with Otis and I took a leave of absence to come over here and while I was over here, their plane went down and killed all those guys." He said, "I knew it was for me to stay here." He stayed there until he passed.

Cadence: Why did you trick Nils Winther (Steeplechase) into thinking the recording was already released?

Jamal: Because I wanted another recording date and I figured I could release the first recording myself.

Cadence: So why Steeplechase?

Jamal: I was in Denmark and he was the only guy in town.

Cadence: You're quiet by nature and not much of a self-promoter. Do you think that's hurt you?

Jamal: I think so, I don't blow my own horn. These days I don't pursue gigs, not anymore. In the earlier days, I approached record companies and they turned me down.

Cadence: You've spent most of your life in Philadelphia. Why not New York?

Jamal: I had a family – two sons and a wife- so I stayed in Philly and didn't get as much notoriety as I should have gotten. That's the way it is.

Cadence: What was your New York City loft scene experience?

Jamal: It was great. I was living in New York then and I'd practice every night, every day, all day. Sunny and I had a loft together on 9th Street on the Lower East Side and I would get up and start practicing and then he would get up later and start practicing. We'd rehearse some together. I got to know Butch Morris, Jemeel Moondoc and those cats and we become buddies. More crazy motherfuckers! At that time, the guys from Chicago were just settling into New York - Oliver Lake, Julius Hemphill and those guys - and I got to hear them play. Henry Threadgill, Steve McCall, Fred Hopkins, the Air group. Those guys could play and they were doing some different shit. I used to hang out all the time at Studio Rivbea, Sam Rivers' loft, and I was really surprised how easy it was to get to know all the cats and for them to get to know me. I told them, 'You guys met something now, you got something on your hands.'

Cadence: Did that exposure affect what you were doing?

Jamal: No, I kept up with my own shit. I was studying at the time at the music conservatory in Philly – Combs College.

Cadence: What was the mood like at the lofts? Was it uplifting to be surrounded by all the experimental music and new musicians?

Jamal: The mood? Everybody was struggling trying to make it, like I was. We were all trying to get recognized. The guys gave me a lot of encouragement to keep on doing what I was doing and that I would be alright, and I really appreciated that. I was playing every week, working with Sunny, and he was getting a lot of gigs. We'd drive up to New York and make the gig. We'd make a few dollars – just enough money for the gas.

Cadence: What was Sam Rivers like at that time?

Jamal: Sam was OK, a little snobbish. Yes he was, with me. I didn't think he liked my playin' but he was always friendly. He was better than Milt. [Laughs]

Cadence: Did you have a relationship with Ornette Coleman?

Jamal: I met Ornette and he said, "Man, you gotta' find your own audience." I said, "Thank you," and I did. I used to play his place on Spring Street. I used to go play his vibes but I never got the chance to play with him or hear him play vibes.

Cadence: Ornette had vibes?

Jamal: Yeah, he still has them. Here's an Ornette story you'll like. I remember seeing Ornette one night in Paris on New Year's but we didn't talk. I was hanging out at the Chat Qui Peche club in Paris with some of my buddies and he came in. We were looking for girls and I told my friends - 'That's Ornette, I know he knows where some girls are at.' [Laughs] So when Ornette left the club, we followed him and that motherfucker walks fast. Goddamn, Ornette! He walked the shit off us. He went to a club called Jazzland and we went in with him. We didn't get no girls. I forget who was playing that night, it was either Ted Curson or Hal "Cornbread" Singer.

Cadence: Did you ever see Eric Dolphy play vibes?

Jamal: No, that's the first time I heard he played them.

Cadence: Would you talk about the prevalence of drugs back in the day?

Jamal: I didn't mess around. [Laughs] There were a lot of guys who'd work all night, play they ass off, and then late at night, when they got paid, they'd go pay the coke man. I said, 'You motherfuckers are all stupid. Don't you have families and shit?' I had to bring my little money home, I wasn't cool with that scene. I did smoke a little weed. Me and Sunny would smoke weed like a motherfucker! [Laughs]

Cadence: How did that affect your playing or your composing?

Jamal: It would enhance me. It allowed me the freedom to think what I wanted to think.

Cadence: Whose music, when hearing it played or when you're playing it, means the most to you?

Jamal: Monk because he was such an original and unorthodox piano player. His music makes me feel liberated. I used to see him play. It was like seeing God, he was such a towering figure in size. He used to walk real slow, like he had bad feet. I don't know how he could dance with those feet.

Cadence: African percussion seems to be increasingly influential on your later work.

Jamal: It was part of me when I started playing. The conga players used to come by my house and we used to practice every day and I would learn to play their rhythms. The African percussion influence has always been there.

Cadence: You play vibes, marimba and balafon, what distinctive influence do the three instruments have on your music?

Jamal: It's like knocking on a piece of wood and then a piece of metal – it's the difference between the two. You get a different feeling from it. Even wood is not the same. The balafon brings out the rawness in my playing. It's African and I have an affinity towards Africa so playing the balafon gives me a chance to sing while I'm playing. Sometimes I talk to my ancestors when I'm playing balafon, I can feel them in the room with me. Standing in the room like you're standing there, and that's deep to have that feeling. I've said, 'Goddamn' and started speaking in tongues and man, that's spooky. There's only five notes there, versus the vibes and the marimba which have twelve notes, so you have more choices with those two instruments. The balafon does not register like do-re-mi-fa-so-la-ti-do, so you can't play it chromatically or twelve-tone, so you're forced to play rhythm.

Cadence: Who would you say is the most unusual or unlikely person that you've ever played with?

Jamal: I've played with a lot of weird guys. [Laughs] I played with John Lewis once. That was a disaster because he was used to Milt. It happened at the Afro-American Museum in Philly, he was giving a master class. I couldn't read my lines and he said, "Man, don't read the shit, just play."

Cadence: But you read music, what was difficult about that?

Jamal: It had a lot of parts. He was coming from a classical background and he was very particular.

Cadence: So you didn't join his band after that?

Jamal: No, he had Milt Jackson, he didn't need me! [Laughs] He had Uncle Milty!

Cadence: I'd like to bring up the names of a few musicians and get your response. What about Frank Wright?

Jamal: Crazy motherfucker. He was very friendly, very cool. I was in France with him and I had my apartment set up at the studio and he was there one day with his band rehearsing. I thought they were recording and I said, 'Man, I'm gonna' get in on this recording' and I started playing with them. Unfortunately they weren't recording at the time. I did play with Frank when he came to Philly. He stayed at my house for a few days. He was an alright dude. He was a free player and John Gilmore liked him. When we were in Paris together, we'd go and eat steak and potatoes every day.

Cadence: What happened at your chance meeting with Bobby Hutcherson?

Jamal: We was walking down Seventh Avenue, me and my wife and him and his wife were walking down, and I said, 'Hey Bobby' and I told him who I was and he said, "You play vibes?" He was playing at the Village Vanguard that night so we walked down to the club and he asked me if I practiced finger exercises all the time, which I had not been doing. He said it builds you up and I've done it ever since – rubbing my thumb and my index finger together to build the muscles. That was a very helpful meeting. He was very friendly, he wasn't like Milt.

Cadence: How connected to the current Jazz scene are you? Do you make it a point to check out the young vibists?

Jamal: If I hear of one I will check them out but I'm not really following the scene. I'm more concerned with what I'm doing. That's a challenge in itself.

Cadence: How much are you playing these days?

Jamal: Every day.

Cadence: How much are you performing now?

Jamal: It's nonexistent.

Cadence: I've seen you busking outside the Philadelphia baseball stadium, what's it like playing anonymously versus playing for a knowledgeable audience?

Jamal: There's no expectations. When they put money in my hat, that's the pleasure I get out of that.

Cadence: What are your plans for the future?

Jamal: I do want to record again and I plan to keep on adventuring.

Cadence: Do you mind discussing your health issues?

Jamal: I have a bad heart and that slows me down.

Cadence: Looking back at your career, with all its ups and downs, what stands out? Do you have any regrets?

Jamal: I regret that I snubbed Grover Washington Jr. We were at a jam session one night, I was sitting in on marimbas and Grover was winking at me and I didn't acknowledge him. He was winking, "How you doing man? How you feeling?" And I just ignored him. It was after Mister Magic and I just didn't dig him. I was stupid, I was young and dumb.

Cadence: The last questions are from other musicians. The first is from vibist Mark Sherman who asked, "Can you play inside? Can you play the poetic language of Jazz?"

Jamal: Sure, I invented that. I don't even know who this person is, he might get the Grover Washington treatment [Laughs] asking me shit like that.

Pianist Dave Burrell asked, "How can we help young people learn Jazz improvisation?"

Jamal: Force it down their throats. Keep playing it like the hip-hop guys. It's got to be a matter of choice. You've got to put them on the bandstand with you. Give them a shot at it and see how they feel. That's what I would say. Hard question, Dave!

Vibist Jason Adasiewicz said, "I'd like to hear about what went down at the recording session of that totally crazy recording Drumdance to the Motherland. That's a wild recording."

Jamal: That was a live session and at the time we didn't have any melodies so I said, 'Let's play a spirit.' We tried that and that's how it came out. Spiritual. So Drumdance to the Motherland was a drum dance to the motherland.

Cadence: I held off asking you about this recording because Jason wanted

to ask about it. **Drumdance** came out in 1975 and only 300 records were pressed on a local Philadelphia label and it took on a Holy Grail status among aficionados. It's a fusion of free Jazz and black psychedelia. Where did that come from? You never did anything like it again.

Jamal: I was experimenting with electronics on the vibes and the guy who was recording it had reverb on us on his recording machine. He would turn that up and we would play. We played whatever we felt like playing, we didn't have no set tunes or anything written down. It was all ear and feelings and emotions. We let our emotions hang out that night. You're going back 40 years, I can't remember 40 years ago, I can't remember 40 seconds ago! We ended up doing a few gigs after that session but we never recorded like that again.

Cadence: That recording was just re-released on Eremite. What's your impression now when you listen to that?

Jamal: I said, 'Damn, we were advance guard!'

Cadence: Which of your recordings stand out for you?

Jamal: The Dark Warrior and the Coltrane session. The Dark Warrior is special because everybody played their ass off that day and it was my first recording for a label (Steeplechase). I think it came out pretty good.

Vibist Jay Hoggard said, "Please give my best to my friend, Khan Jamal. I would ask him to describe his thoughts or feelings when he hears the sound of the vibraphone."

Jamal: I always get a reaction, I tune into it. There are no bad vibe players. How can you play bad on vibes? The sound is like church bells, it fills you up. You know, in Copenhagen every day at 11 o'clock, all the church bells in the city ring and you hear different rhythms and different melodies. You can't beat that sound and I try to get that sound on my vibes. I want to emulate that and it's hard.

Pianist Matt Shipp said, "Khan, I feel a connection to you because I am from Wilmington, Delaware which is right next to Philly. Do you feel there is something to the sound and approach of players from our area?"

Jamal: It's in the air. The way that guys approach music here is different. We're very serious.

Vibist Jason Marsalis asked, "What was the music that influenced you regardless of genre?"

Jamal: Coltrane. I used to love that guy, I can't explain the power of his horn but he had so much power, and after studying his music, I thought he was playing the blues but he was playing from the spirit of the church because he grew up in the church. No wonder his music was so powerful.

Vibist Gunter Hampel said, "We know each other from the early '70s. After I had come to New York in 1969, he would hang out in my flat on the Lower East Side and bang on my vibes. For me, the most urgent issue we have in Jazz is addressing the issue of musical progression. Most bands play the good old

stuff to entertain the small audience but I am still with strong force finding new ways of expression. How does Khan keep progressing?"

Jamal: I just go. I just go like a track runner, a long distance runner. You get better the longer you go and as long as I feel I'm progressing, I'll keep on going. It's a never-ending story.

Cadence: What can you say about Hampel?

Jamal: He's a crazy motherfucker! In the late '60s, I used to hang out at his house and sit there and listen to him talk and watch him write his music out, and I learned. I learned from watching guys, I got influenced by stuff like that. I learned how to orchestrate my music from Gunter.

Cadence: Any final comments?

Jamal: Yeah, all those motherfuckers are crazy that you just asked me questions from! [Laughs] Also everyone should go out and buy all my records and make me a millionaire so I can be crazy too!



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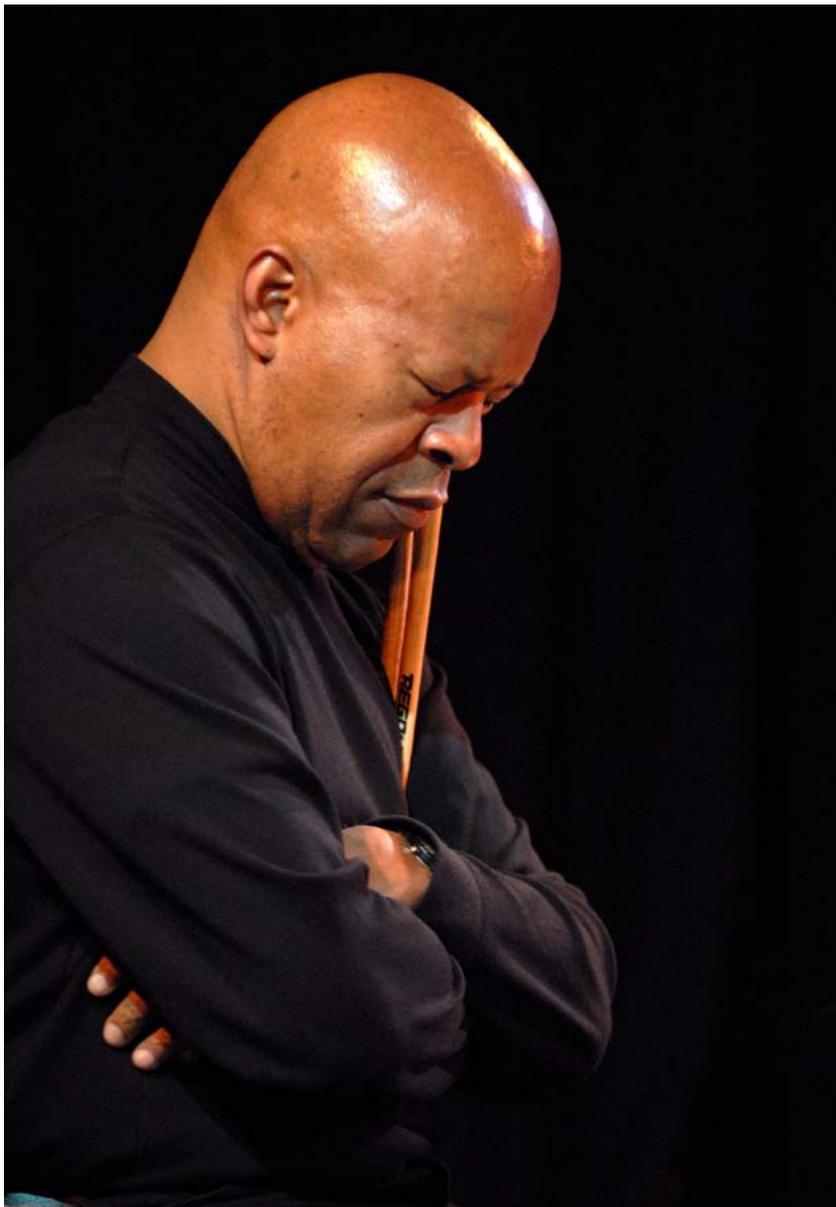


Photo credit: Ken Weiss

CATCHING UP WITH WILLIAM HOOKER

This June 2012 interview is a follow up to a previous interview in Cadence. *To read William Hooker's previous May 1991 interview with Cadence, visit his website: <http://www.williamhooker.com/Interviews/index.htm>*

WH: Hi, I'm William Hooker, I'm from New York City, I'm a composer and a drummer. I do spoken word as well.

CADENCE: In the last 22 years, what are some of the things you're been excited about, what are some of the things that have been going on in your life that you'd like to share?

WH: Oh, well first off, I've got at least four or five new projects happening, and they're all happening, I think, because of more exposure to a larger public. The first thing I feel really really good about is the quartet. We just played at the Brooklyn Academy of Music, BAM. And BAM is basically the big place in Brooklyn. And Brooklyn now is changing, because it's becoming a hotbed for a lot of good music, good art, dance, visual arts, and such and such. A lot of musicians live there. I live in Manhattan, but I can't get around the fact that the places I really like to play in - the places that show us the kind of respect that our groups, I think, need at this point, as well as the financial rewards we need, in the Metro area, for the kind of music we play, me specifically - are these places, these venues. I mean BAM is a huge, huge venue. They have it inside an opera house, they have two live performance spaces, they have the educational wings, they have films, and they have an in-house dance company, the Mark Morris Dance Company. So it was kind of exciting when after about a year and a half, I finally got to perform at the BAM, with a group called The Gift. The Gift, right now, is myself on drums, Kyoko Kitamura on piano, Mixashawn on tenor, and Roy Campbell on trumpet. And that group just performed about 3 or 4 weeks back. It was a very, very big group. We got a large crowd because the place handles that kind of a crowd. They bring the crowd to it, so it's not like I had to go out and do a lot of extensive work with it, because they handled it all. The sound was perfect, and the drums were pristine, and the piano was pristine, and it was a really, really uplifting situation, seeing that the music could be put in another place. That was the most immediate situation, then after that I did a duet with William Parker. We have a duet going on that's called Fate. This was in relation to an evening that was dedicated to Jimmy Lyons. That should be recorded soon. The premiere of the funk band came out. The funk band has been in the studio. For about four and a half months I've been working on it. At a certain point I realized that was one thing I wanted to do - in terms of the feeling I've been feeling about where this music came from - what is one of the essences that the black music plays when he or she plays? I'm talking not only about funk but the avante-garde, and the great players I've looked up to throughout my life. There's always been something about all of these players that is a common

denominator, and that is it. We've developed a series of events - they're not really tunes, they're not covers - and I have seven people in the band, we have spoken word, djembe, drums, trumpet, guitar, bass, sax and myself...We have a series of events that happen within about an hour and ten minutes. And those are all things that - the music happens in various kind of directions, in terms of orchestrating a piece, which can last anywhere from an hour to an hour and ten minutes or so. That premiere happened last week. I'm still trying to develop the Live music/ Silent film project, that started off dealing with Oscar Micheaux's symbol, *The Unconquered*. I travelled around a lot to do that one. I travelled through the United States, I went to Brussels, I went to Germany. It was very, very well received, and I'm trying to deal with the next one, which is *Body and Soul*. It stars Paul Robeson, a great freedom fighter and individual, and that's also a silent film that was done by Oscar Micheaux. The first time I did *Symbol of The Unconquered*, which has changed many times, we did it for the Vision Festival, two years ago I believe, while it was going to a lot of different places. It was lot of colleges, and that kind of venue, because a lot of colleges have film programs that deal with not only music in film but history, and how this person's answer to D.W. Griffith was very important at the time it happened, which is like 1917-1919. He is one of the people whose work I got the rights to do. He's the forerunner to all black film. Oscar Micheaux died penniless with no estate, in an unmarked grave. I am using a film copy given to me by my friend Rudolph Grey - who initially suggested me checking out Micheaux's work...There are no exclusive rights with this project. So I was using that film, and I'm really processing the second one now. The first time we did it, I did it solo, and I did it solo in many different places. I started using groups and it worked out very well. The only thing I'm trying to figure out with that is the fact that *Body and Soul* is about an hour and a half long, and *Symbol of the Unconquered* is exactly one hour. So that's one thing that has to be taken into account. Also, I really want to deal with people who are looking at film, and not just playing a solo, not just getting up and soloing. I want them to have some sort of affinity to the work, and it helps. I think it helps, and it comes across, in terms of the heart of what you're trying to do - whether it be a dance piece, or you're doing a piece for someone who's performing and doing a visual while you're doing it - and I'm just trying to find the type of players I think will be open to it. And lastly, I'm doing a tour with a group, *Strings 3*. *Strings 3* is myself, Ed Richart, and Dave Ross, who play guitar. We're about to come out with a new CD, the CDs have just arrived, as a matter of fact, in Yellow Springs, Ohio. We'll do an official release kind of thing at probably the end of August, because we're trying to get it out to people, and let everyone know this is happening, you guys included. We're taking our time with it, because I'm looking forward to doing the tour in October, for like three weeks, going throughout the whole midwest. I wish we could get out as far as yourself but that's a lot of driving.

Cadence: There's a lot of open land out here.

WH: There's a lot of universities, though, like in Seattle, beautiful places like Evergreen, there's a lot of different kinds of situations. It's just that I have to be able to gauge how much time we spend travelling, and how much time I spend being away from home. I really do love my home, I must say. I do a lot of practicing and a lot of homebody stuff, nature stuff. It's just a matter of figuring out who will enable me to come out there to be able to travel in that area for a while. Let's see, we did a midwest tour at Dayton, Philly, Boston, Cincinnati, Chicago, Detroit, Montreal, and then came back to New York. There were some other cities stuck in there too, we did a really good tour. By the time the tour was winding down, which was after about 10 days of steady playing, there was a recording made in Toronto, and that's the one that's coming out. It's called Postcards From The Road, and that's all set. That prepares people for the next time I go out with that particular group. The big thing that's going to happen next week is Eternal Unity, which is a quartet. It's going to be for the Vision Festival. It's a collective quartet, and includes William Parker, Dave Burrell, Sabir Mateen, and myself. And I'm kind of looking forward to all the various things that are going to be happening, including probably a new recording for NoBusiness. And I'm just kind of being active. I'm staying very active, and I'm happy with the opportunities I've had, and very happy with the music I've played, because I had the honor of playing, last week, in the Cecil Taylor celebration, as well. They chose me as a person who brought his ensemble to play for Cecil Taylor. That was after about a month of celebrations of him throughout the city. You probably heard that was happening. Then I played over at the Issue Project Room. It's a brand new place, in Brooklyn as well. The board of education gave the place to the Issue Project Room, and they've turned it into an arts and music space. And I played. It was a great night, an honor for me. I was in with that group. And so all those things have happened, I think, you know, within the last 4 or 5 months. And I'm happy with all of them. That's what's been happening with me.

Cadence: Yeah, a lot of things percolating, and not just that, but being served. Sounds good.

WH: Yeah, it gives me the opportunity to play as much as I want to, and really develop the music I want to. Because - if you don't play that often, you find you get ready to play a gig in the next month or so, and you find the people have all gone their separate ways...this gives me a little more opportunity to stick with the people I'm working with, and to do things with them, and to use the kind of funds that are needed to show people they're appreciated and that they're doing a great job. So that's a good thing too.

Cadence: Yeah, it's pretty special. That's how it should be. People have settled for less, or been paid less, or whatever but....that's good to hear.

WH: Yeah, well when you get those chances, you can give people something based on the fact you've been with them for such a long time, and all of us

have gotten nothing. So you just kind of roll with it. That's just a part of playing this music, I think, and being into it for life. It's been a very, very fruitful time.

Cadence: *Tell us about the Rhythm in the Kitchen series..*

WH: Well, this recent edition was the sixth year. The festival is under the umbrella of the Hell's Kitchen Cultural Center, which is a 501 C3. That was started by myself and co-organizer Bob Kalin. We have a board and all the things you need for a federally subsidized nonprofit. And there are so many people in this neighborhood that I live in, which is Hell's Kitchen, which is kind of the west side, let's see...you know anything about Manhattan?

Cadence: *Yeah, I have a vague knowledge.*

WH: If you divided it up into squares, and you have the West Side, and like the Lower West Side. And the Lower West Side goes eventually into Chelsea and then The Village. But Hell's Kitchen is that section west of Broadway area, which includes avenues 8th, 9th, 10th, and 11th, from about 36th Street to about 65th Street. At the top of Hell's Kitchen is Jazz at Lincoln Center, which is at Columbus Circle. All of this area was a working class neighborhood. At a certain point, the rents were very affordable, which is changing, and there were a lot of families here, and it was a Mecca for a lot of musicians. Because on 52nd Street, which I live on, down the street was the Charlie Parker shrine. That's 52nd Street. Charlie Parker, Monk, all these people played at this place. So that carries it's own vibe, but that's maybe like three avenues over. I've been here for about 35-40 years, and in the course of being here, I've met extraordinary musicians. They all live in the area. We shop at the same places. As a matter of fact, when I moved here I ran into Dannie Richmond, who played with Charlie Mingus, at this place called Manhattan Plaza, on 41st Street. I won't say it's an arts complex, it's a housing complex that has a certain amount of affordable housing for artists. And they have studios and a health club, all of the things people need to be able to live a very good quality of life. To me, they make their contribution just by being in the neighborhood, because they're not about, like, corporate greed and all the things gentrification brings with it. So you do have a different vibe if nothing else, because most of the people work outside of America. In my seeing what was here, in terms of musicians and everyone, I ran into this guy who was a tenant organizer. He services many of the musicians that are here, he takes care of them in terms of their rents and their battles with their landlords and things. But I also didn't know he had this very, very, very deep love of music. I was playing at the Victoriaville Festival in Canada, one year, and I ran into him. So I looked, and said, you know, "what are you doing here?" He says "I love music." And I didn't realize that. When I got back home, I just said to him, "Bob, look, we gotta start some sort of organization." He says, "I was thinking the exact same thing," because he's seeing all these musicians, I mean everybody's here. So it took us a while, and after about a year and a half of having a very good lawyer,

etcetera, etcetera, we set up this nonprofit. And the first thing we decided to do was to have a festival. So we got money from the community board, and Tokio Marine Bank, and we put on the festival. That was a three night festival, it had five people per night, and that's the way it's been for the last five years, until last year. We ran into money problems, and we had to strip it down to two nights with four groups playing. But the essence of what I'm getting ready to say, and you probably understand it, is if you look at the history of the festival, we have had undoubtedly some of the greatest players in the world, seriously. And we have the best photographer, I think, you know, all these people are greats. People that I respect, and that respect me, and respect the neighborhood and the music, and play it to a level of such height that it's beautiful. And that's what this festival has been. Now the festival has been accepted as an official festival, cuz' they probably thought, "they're not going to last," but we lasted. So now it's in Hothouse and all these publications which you know to be more traditionally-minded, because we've been seriously devoting most of our time to experimental music, and new jazz. We haven't really gone into the whole traditional thing at all, because if you want to do that you go to Jazz at Lincoln Center, or you go to Newport, or Saratoga, some place like that. Or if you want free jazz, you go to the Vision Festival. But our festival is very eclectic, it's across all kinds of boundary lines, and all the people are great artists and collaborators as well, because we have people playing together that have never played together before. I don't want to name names, but if you go in, you can see some of the great people who have played. They're all great. I don't want to slight anybody or forget anybody, but the list is too long. It's a long list. So that's what the festival is. After this last festival we've done, which was such an up for me, we're still plowing ahead and getting ready to deal with a fundraiser, because we're trying to this Indiegogo situation. We'll probably try that again, and tweak our video. If you go in, you, can see our video, and see some of the musicians that've played in the festival. It's a really great video, it's really polished and professional.

Cadence: Excuse me, when you say "go in..."

WH: Oh. You can go into Hell's Kitchen Cultural Center's website, and you'll see this Indiegogo thing, and that's ended, but the video is still in there, I think. And then, using an indication, you can see excerpts of all the people playing, that we've pulled out. That will give you some indication what the work has been about. As we were preparing for the festival, we had house concerts as well. The musicians would play in the house of the co-founder. That's one thing we've had in this neighborhood for the last four years. So musicians go up and play, and that's what that's been, keeping this music happening. That's basically what that is, and I'm really proud to be a co-founder, and a person that's stuck with it, which I intend to do. It's a great thing.

Cadence: Sounds pretty vibrant.

WH: It is.

Cadence: *The opportunity for musicians to play is just paramount, it's so important that there be something dignified. You were saying this earlier, it's really nice to have a tuned piano and a real piano.*

WH: I'm glad you said that, because that's the way this is. It's in a historic church. This church is some sort of a landmark building. They are open to the arts 180%, and they're behind what we're trying to do 180%, because we've worked with them, and Bob has worked with them, in terms of tenent organizing, and the people there are interesting people also. The thing that hit us, me especially, this last festival, is that each performer's project is really seen in its totality, so you don't have so much going on. The people that come there are very intent on meeting the person, hearing the person, seeing what the person is about, and also connecting with the person and their work. And that's important to me, as opposed to just having a happening scene. I mean these people are seriously down with this music, it's kind of astounding. Because you get that feeling, where you think you have to entertain people, as well as present something...this is not like that at all. There's just such a feeling of neighborhood and comradery, it's strange. Hahaha!

Cadence: *Yeah, it is strange. It's abnormal. If normal is what most people do, than that's abnormal, but it's nice, and that's what we need.*

WH: Yeah! And these people don't know that for me, to just come five blocks and be able to have great music, this is a joy for me. I mean I don't have to travel all around, or go from one bar to another, or get on the subway...I just get dressed and go to this beautiful building, and all the musicians and people are there, and KCR has supported us, Columbia, and New York Jazz Record has supported us, and New York Times, I mean it keeps growing, and I'm happy about that. I'm looking forward to that, and to new performers. That's another thing, we have new performers every year. We don't have the same people over and over, we have new people every year who have done this. And all these people are so excellent it's mind-boggling. Probably because in New York City there's so many musicians and creative people that are all at a certain level. I don't know, it's quite a joy. So, myself, Abby London-Crawford, and Bob Kalin have been sticking to it. We have other people that help us with the funds, too, and volunteering, and help us sell recordings and books. It's a very nice scene.

Cadence: *One of the things I was thinking of that you're doing is that by allowing an artist to be present and get their work seen in more of it's entirety, you're being an advocate for them. And you think "why does an artist need an advocate?" and there's probably a lot of reasons I haven't thought of. The first one that came to mind was that there are a lot of egos that can be involved in group playing. It doesn't always allow the most creative artist to shine. They sometimes need their own space, and it's dependent on people to recognize that. It sounds like you're kind of doing that organically.*

WH: That's exactly it. Because as a musician, I don't like to cross a line with

most artists. It's your thing, it's your band, you know, and whether you're using people from London tomorrow, or Texas - if you're the leader, you handle it. And that's one thing I think a lot of musicians understand amongst each other. As long as you give people respect, and you yourself are trying to do something worthy in term of the music - if people understand it, that's fine. If they don't understand it, that's fine too, because I'm not going to stop. So it doesn't matter if people have ego, it doesn't matter if people are selfish, it doesn't matter if they're concerned about themselves, whatever whatever - they have to accept that we are in America, and you try to work within the parameters of where you are. We are in New York City, an expensive city, number one, and also a city with so many creative people that just to play, and to be able to play strong, and play the way you want to play, and be given that opportunity amongst a bill that everybody is great...what else can you ask for? Except for a lot of money, you can ask for that too. Ha! Well, we're not capable of giving people that, yet, but what I'm trying to say is the conditions are optimum, so all we say is just to go, create. And I'm not trying to be anybody's advocate, don't get me wrong. I'm a very selfish leader in my own way, in term of the projects I'm trying to do, and the projects I'm trying to introduce to people. But I'm not selfish in the sense of "here I am, give me the spotlight." I'm just trying to be a conduit so the work can live, outside of the studio and recordings. I just want the work to live, and to play for people. The joy of playing is also a major part of it too. I'm happy when I do that. It's almost as if I was given something and I just kind of want to share it with people. That's the way I'm looking at it. Now the other two people, they may think differently, in terms of their relationship with the musician. They may consider themselves more of an advocate, or as, themselves, fans, or whatever. But it's good because you have different people with different personalities and different goals in terms of art, in terms of really great music and what that's about. So far we've got a really effective mix. So I don't know, what I've been seeking, as a creative person around other creative people, I've gotten it - so I'm happy. That's basically what I can tell you. In the middle of New York City, one block down from Jazz at Lincoln Center, where these people are playing music where it's really, well, that's why it's called The Avante-Garde Funk Band. It's not by any means something that is just so "let's boogie all night and get drunk." It's not like that.

Cadence: Good, that's a nice description of the series.

WH: Yeah.

Cadence: I've just received a CD, I can't find it now, but it was somebody doing the music of Thomas Chapin, and I read something about you being connected with his music. I was wondering about that.

WH: I'll look at that and check it out. That's kind of turning the corner into the recorded output. Within the last brief period of time I've put out quite a few CDs, at least four a year. The last two projects that I did for NoBusiness, who are going to put out the next one as well - Thomas and I did a duet, and

the duet is called Crossing Points. It's called William Hooker - Crossing Points featuring Thomas Chapin. That is in the format of a CD as well as a four-disc collector's item vinyl LP. The vinyl is a beautiful work. And prior to that is Earth's Orbit. Earth's Orbit is also on NoBusiness. Both of them got good reviews, people really loved the records, but Earth's Orbit did not come out on CD. That's also a limited edition, numbered, double vinyl. Both of them are double vinyl. So as a person that loves music, you've probably got the gist of what I'm about to say - when you open up a vinyl and see it, it's beautiful, there's no doubt. It just hits you that way, or me that way. And the sound, because it's vinyl and carries that real sound - I prefer the vinyl to CDs, myself. But when I first talked to Danas, the head of NoBusiness, he was telling me in Europe they really like vinyls. I was telling him, "how are you going to sell these?" What are you going to do? Because I don't even know if many people I know have record players, I don't think they do." So he said that in Europe it's a different scene all together. That's kind of why I'm looking forward to some experiences I'm going to have in Europe hopefully within the next year coming up. I really want to go over there and see art from different perspectives, see art from different countries. That's going to happen a lot more I think. So these two pieces came out, along with Yearn for Certainty, which is a trio. Yearn for Certainty is Sabir Mateen, and myself, and David Soldier. That's on Engine. I'm trying to think...that's about it, most recently. But the thing that I like about these, as I said - the Crossing Points / Chapin thing, is both in a CD format and a double vinyl. And Earth Orbit's has the trio I led with Adam Lane and Darius Jones on it on the first one, and the people I have on the West Coast on the second vinyl. I'm very proud of these records. I can't say enough. I don't want to toot my own horn but I want to say they are really, really excellent records. I encourage people to listen to them in their entirety, if they can. I think we have people who aren't just fickle and wanting to see an inversion of who William Hooker is. People can put it on and really have an experience with it, and I encourage that. So those are those most recent ones. I knew Thomas here in NYC, and we did it at a gallery, and it just so happened that the tape was rolling and we played, we really played, I think I'd never seen him play like that before in his life, I was glad to be the person to facilitate that. And then he passed away. But this record came out, after a whole bunch of ups and downs with it, and I like it. And I like the new ones that are going to come out too. I only put out records I really like.

Cadence: *Yep.*

WH: Wait a sec, David, I hope so!

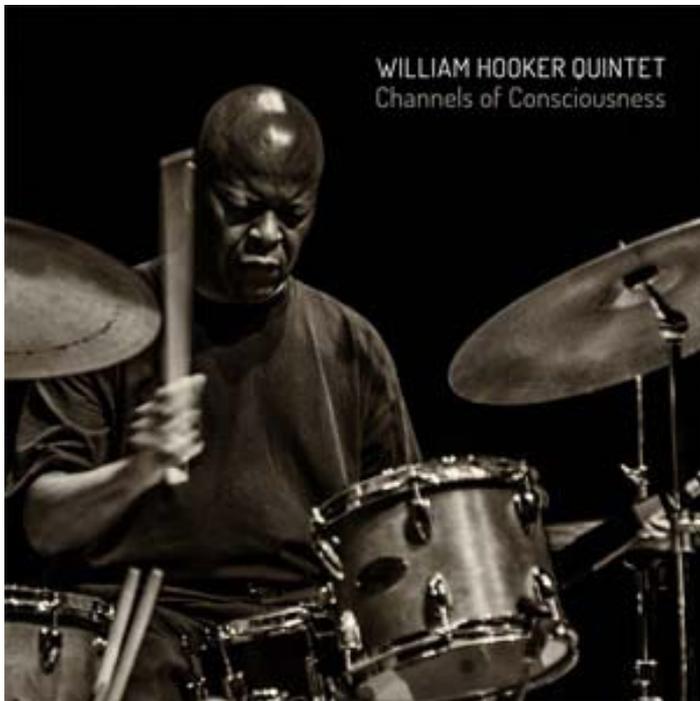
Cadence: *That sounds so good to me. I've got about half and half, I think. Well, I don't know about half, but I've got a few I'm not crazy about because it wasn't on my own thing. You hear a lot of complaints like that, even if you don't always hear about how grateful someone is for getting on a label...*

WH: Yeah.

Cadence: *But sometimes you hear how it wasn't really what somebody had in mind.*

WH: I understand, no, I hear you. I haven't really experienced that, that much. As a matter of fact, I don't think I've experienced that at all. A lot of things a lot of people say I can definitely understand, but I don't know if I can really understand the depth of what a person feels about it. Because we all have to try to do these things in our different ways, and I've been extremely...I don't know, lucky isn't the right word, but certain things are turned in a certain direction, and enabled me to do things that I'm really, really proud of. And I'm really proud of all the records I put out. There's not one where I can say "Why did I do this? What is it?" I really can't say that. So I'm really happy with these two as well. They were really good in documenting the stuff that I'd done. I hope that continues as well. I think it will - I'm happy with the two that are coming out in the next two months. I'm really happy about those too, you'll be getting them.

William Hooker has since released "Channels of Consciousness" on the NoBusiness label, and "Heart of the Sun" on the Engine label.



**George
Benson
a tribute
to
Nat King
Cole**

by Karl Stober

Jazz has an inspirational legacy, filled with sounds that sometimes stun the textbook standards, and many times rebirth memories. We gaze upon the elephants in the studio of the past with great respect and admire their enduring old school charm. From torch songs to swing virtuosity, icons are the foundation of yesteryears heirlooms and educators of yet to come.

Four years ago, legendary guitarist George Benson was asked to engage a tribute, in his own style, to one of the genres major endowments, Nat King Cole. From they're sprung the tribute album *Inspiration, A Tribute to Nat King Cole*; it took form and connected to a starved public stage. Its release in June of 2013 took off and introduced to a new wave of jazz fandom the style, writings, performance, and feel of Nat King Cole. More important the spin exhibited the remarkable talent of George Benson both as a musician and vocalist. One could see many similarities in both Benson and Cole. Their paths took similar voyages, as they eased into the pop arena from their beginning roots, becoming giants in the field of musicianship on and above many levels.

Inspiration is a mixture of undeniable strengths; both by the precision and execution of Benson's unique read on arrangements and distinct vocals, escorted by his instrumental prowess. With this we are ravenous recipients to the classic chronicles and music sheets of Nat King Cole. From the bluesy ardour of "Route 66" to the heavy harmonizing of Benson with vocalists Idina Menzel and Judith Hill on "When I Fall In Love" the Benson/Cole fandom are buffed again with the brilliance of this nostalgic double bill.

Tributes historically offer little in the forest of rousing evergreens, yet this spin is fiercely focused with rhythmic ploys and formidable melodies. In speaking with Benson I received much more than the atypical old school answers. His insight into Nat King Cole was steep in intellectual concept. His passage towards the completion of this tribute finds us gifted with an expansive vision into both their talents. One might say this inspirational spin was 2013's tsunami of talent, then and now...

Interview

George Benson



Photo credit: Ken Weiss

Karl Stober: *To begin with George what made Nat King Cole the artist that he was? As well as the phenomenon that he became?*

George Benson: First of all he (Cole) was a natural on both instruments. His voice was a natural when he opened his mouth. He had a different approach. His approach to songs was very romantic, very soft...he didn't force the music, it just fell out of his throat. His piano playing just as easy...easy going you know and he played piano as if he was born off the piano...(laughter) So I picked upon that... and I think people do too... on that easy approach that he had. He makes people comfortable and he always picked up the right songs. He had great musicians around him, free arrangements, so how can you not like Nat's music? He was a natural.

Karl Stober: *Very much the way you would be with the guitar I would say...*

George Benson: I've been very fortunate; I have a natural knack for music. My mother was a singer, my father was a musician and without even putting that in the picture, I've been doing this since I was a little boy. Nothing came hard to me except Jazz. I tried to play Jazz music late and I had to think about it for the first time...

Karl Stober: *Well that drives me to my next question, which is, it took you four years to develop this project. Why four years? Explain to me the impact it had on you, both performing it and of course the process it conceptually.*

George Benson: Well, reluctant in doing it cause there is only one Nat King Cole. We are not trying to be Nat King Cole here you know, we are trying to represent the inspirational...the vibe that he represented with his music. We are trying to put people in that environment, that's the goal! I had not planned on recording it. People kept requesting it you know, so that was the thing that made it a little bit strange for me. You know time to let people know that I wasn't interested in putting it all on recordings but later if there is an opportunity, maybe. This is it because I couldn't do this a year from now or two years from now but it was just alright...

Karl Stober: *So the time was right?*

George Benson: The timing was right even though I'm more than twice the age than Nat was when he recorded a lot of these songs. It was difficult for me. Nat was a natural baritone and I'm a tenor, so I had some challenges there that I didn't realize until I started doing his material. I started to sing way down at the bottom of my range, but there wasn't much flexibility for me you know...vocal...you know...so it was a real challenge...

Karl Stober: *Nat's song discography is extensive and I was staggered at how you went about the selection process of the cuts. What was that like? What songs would you like to have included but didn't? Elaborate on that!*

George Benson: His repertoire was a lot of great stuff; a lot of it was jazzy stuff but blues based so I wanted to get into the middle of things. Songs that I was familiar with like ' here is a song I heard that before and my mama used to play that song all the time...' Rather than try to convey into his most intimate

intricate recordings with all of that. Not trying to convince them how great an artist Nat was that's obvious from BAR ONE...you don't have to guess about his artistry...

I didn't approach it from that point of view. The songs that I liked...people liked in general...

Karl Stober: *Which is true...very true because the selection is perfect in my way of reasoning.... now let's talk about music sheets. Speak to the interpretation process of cold sheets and how you went forward putting the Benson feel into those selections through the arrangements.*

George Benson: Well first of all I had a great conductor. His name was Randy Waldman and he was Barbra Streisand musical director for almost 20 years...

Karl Stober: *Great company!*

George Benson: And he was still works with her...He agreed to do this project because he thought it was such a great idea and of course he did all of the live shows...he does all of the live shows that I did with the Nat Cole tribute. As a group aided in putting this together because he knows me very well and he loves Nat, he plays piano and he can do Nat perfectly. He is one of the finest pianists in the world today.... So I was very comfortable with the having him on the record; it was not a challenge because I knew he had that covered.

Karl Stober: *Well let's talk about the challenges. What in the album, if any, caused you problems? What was the most challenging cut?*

George Benson: "Mona Lisa" probably because I love the song so much, I didn't want to do it any injustice. But like I said, Nat's natural baritone voice can't overcome that. You're either a Baritone or you're not.... (Laughter)

Karl Stober: *(laughter) Point well taken, how did you conquer that?*

George Benson: So down in that range was very difficult...but I think we got close enough to get the point across...

Karl Stober: *Now you're both major talents, let's just lay it out on the table.*

How was it morphing your two talents and inspiration into a whole project?

What do you hear and feel when you had it all together and you finally listened to it?

George Benson: I wanted to be sure not to turn this into a George Benson album...I wanted it to be a tribute to Nat King Cole and not a tribute to me. I've got plenty of records; we sold over 50 million albums, records. So we had nothing to prove there. I wanted people to get the sense that this was a real tribute to Nat King Cole, so that's the thing I wasn't trying to do, bring us together or a combination of George Benson and Nat Cole...No! I could've done that. I don't think people would appreciate it that as much as they do as you know, hearing and being in that environment. We took them back 50 years and that's what so great about the live show. Fifty years we've taken them back so when they hear the record they are like at my show, it's me bringing back the Nat Cole live. In its entirety, all of the arrangements, the expertise, the piece orchestrations, the great orchestra, the excitement, I am very comfortable with

what happened with it...

Karl Stober: *That's good to hear and I could not agree more. Now you had one of my favourites, Wynton Marsalis on trumpet with you. What kind of impact that he had on disk?*

George Benson: Well he was at the last minute, so he agreed to play on it because I knew he was going to add something special. He was the only one Marsalis (laughter) and it's the one song on the album that I didn't use Nat's voice because I figured that song had been over done, so many times, you know "Unforgettable." Try to sing it like Nat.... I said no! We had too many of those so I left that alone and I'd cut my own and I do my Brazilian version of it. Nat and he (Marsalis) fit right into the improvisation.

Karl Stober: *George was there any reaction from his daughter Natalie?*

George Benson: She hasn't heard this album yet. She knows about the show and we have her blessings as we had her mother's blessing before she passed away. I spoke to the mother about the project many years ago you know...

Karl Stober: *How did that go?*

George Benson: And we invited her to come see the show but she lived on the East Coast and the show was on the West Coast so she didn't want to make the trip out there but she heard me sing Nat before and she cried...

Karl Stober: *Now I also know and consider you one of the few fine educators of sound. With that in mind, how would you explain today, to a young person, the enigma of Nat King Cole and yourself?*

George Benson: Well I think they know a lot about me. All I got to do is start singing a few bars of any one of my 128 hits.... Oh that George Benson...OH! You know what I mean?

Karl Stober: *'Ya I know him' (laughter)*

George Benson: (Laughter) But when you say Nat King Cole...they may have heard the name, but they may not be sure exactly, he may have sang the Christmas Song or you know "Unforgettable" which is probably the most well known song. They know that, but they don't know how great he really was because he sang so many ballads and he didn't sing anything what we would call modern today. He didn't have a backbeat behind... a hip-hop beat they don't recognize.... you know (laughter)

Karl Stober: *True, it's far above them...*

George Benson: So he didn't have any of those but that does not change the fact that he was one of the finest artists of our era, at the top of the list of people like Frank Sinatra, Don Perry and a few others ...

Karl Stober: *Oh by far! One of my favourite cuts and one I think you hit spot-on in the album was "Route 66." Talk about the process doing that and how you feel that it came out?*

George Benson: (Laughter) "Route 66" is one of Nat's well-known songs. People like to perform it because its blues based. Nat handled the blues very well you know, and had the great swing guitarist Oscar Moore; it was outstanding

recording of his time. Everyone likes hearing Nat doing that because he made it sound so special. It wasn't just old blues it was highly sophisticated blues! A lot of you know beautiful play, we try to fall into that bag and let the beat be natural. My piano player handled it incredibly well...

Karl Stober: *And the voice and everything was spot on, but I got a huge feel for the George Benson style...the Swagger...and that's what was so great about that cut...in fact, I can feel Nat King Cole, but at the same time get the feel of George Benson's touch to it...*

George Benson: I'll tell you one thing; my improvisation thing that I do is a natural range. I don't know where it comes from but when I start improvising, something happens to me that I cannot explain. I just know when I hear it back I said "wow" I just can't believe I do that. So I stop pushing it and I just do it and everyone seems to respond, so it's one of the things that have helped my career along nicely.

Karl Stober: *Finally tell us something about George we don't know?*

George Benson: Ohh that is a beat! Well you know people don't know that I'm also a preacher of the good news...I'm a Bible man...I conduct Bible Studies.

Karl Stober: *I would have never guessed that with the little time you have.*

George Benson: I knock on doors because I am one of the Jehovah Witnesses... and you may at any time if you are in my territory get a knock on the door and I get a lot with people saying "you look familiar"

Karl Stober: *(Laughter) No doubt.*

George Benson: They say "You even look like that guy named George Benson" and I'll say 'well I am George Benson'...they won't believe it. They'll say ... "You really look a lot like George Benson" ... "Well I am George Benson" then they say... "You ever see George Benson you say that I said that okay?" It's too difficult for them to understand that I am the same person.

Jane Monheit

by Karl Stober

Austrian composer Gustav Mahler once stated that, "If a composer could say what he had to say in words he would not bother trying to say it in music." Music is a language unlike any other. Music is universal, understood by all cultures and more important felt by every heart. Jane Monheit has captured this concept and in every project she releases, speaks from her heart to theirs. SO it is not surprises that Ms. Monheit unleashes her feel to all with her new project *Heart of the Matter*, for it matters to her heart!

Ms. Monheit and I have spoken several times and the more we exchange philosophies, the more I understand her path and the voyage she continues to tour. With an angelic tone and keen sense of inventing style outside the textbook, her message is clear and untainted by egocentric traditional mindsets. As a wife and mom, her life has experienced much of what her audience has, relating to all who embraces her gift.

Ms. Monheit's new release is a musical dissection of her heart and soul. As a mother her creation of "Night Night Stars" defines her motherly instincts and love for her son. This is just an example of how she drained her emotions of her life through the melodies and rhythms of this project. Through her resonance you can see and feel her life falling from the music sheets with great emotion and depth. As one spins this emotional escapade one will undergo the most pleasant and heart warming passions ever to fall off of an arraignment. Case in point is "Until It's Time for You to Go" by Buffy Sainte-Marie. Unique in sound and escaping the cage of traditionalism, this spin has Ms. Monheit's drive for textured appeal along with multiple attitudes. In the 60's it was what it was, a classic. In 2013 it has become a cohesive fusion of then and now, for which we all benefit, on every level. This is the trademark of Ms. Jane Monheit, she sees into the soul of life and extracts the inner template of warmth.

However there is much more to Ms. Monheit than just notes, bars, and music. She is, as you will soon find out, a woman of many emotions, firm and dynamic, gentle and insightful. Her wisdom stem



Photo credit: Ken Weiss

from years of looking into the eyes close to her and those in the audience around her, respecting all that she envisions and withdraws from. As we spoke you will plainly engage how she, with her straightforward sway, gets to the heart of the matter!

Karl Stober: Eleven CD's later you stated that you are now performing through your truer self. Who were you then and who are you now? In other words if you can tell us how you've seen yourself transformed from your first project and now to this one?

Jane Monheit: Well, I mean I was fresh out of College and was thrust into full on career in the music business, everything very quickly so I had to learn everything as I went, which is something most people do. I didn't have this slow ramp up process or anything like that; I just had to suddenly do it. So I learned a lot over the years from a lot of great people and the first bad experiences too. I learned more from the bad experiences than the good ones. It's nice to be fully fresh and grown up in the business after all these years...fourteen years in a row...nine studio albums and everything else.

Karl Stober: You stated in one of your promo announcements that you feel you have more to sing about today then you did in the past. Talk a little bit about that.

Jane Monheit: Just as your life experiences grows, you just have more subject matter to draw upon, although at any age, your life experiences are a complete valid thing to sing about. I hate the misconception one has to be an older person

who has to be quote/unquote “Lived” to be an effective interpreter, that’s not necessarily true. I think that innocence and naivety are very powerful and I think that love is as big when you are twenty as when you are forty.

Karl Stober: *Very much so. Now one of the other things that are interesting that I look forward too, is the vocal content and you talk about that. Speak to your concept of vocal/lyrical content and how you went about your selections in this new CD and what it means to you now in this time of your life.*

Jane Monheit: Well I mean honestly I think the main inspiration for it came from my teaching that so I’ve been really focused on miracle interpretation and whenever you are teaching you are sort of growing yourself at the same time. Hopefully you know you are doing it right. (Laughter) And it sort of naturally led me to that direction to approach that more on my own singing, that’s just short of where the idea for the record came. I never chosen a whole group of songs solely on lyrics before although that is always a major factor in the songs that I choose. Not as much with the last album. The last album was just about singing and having a good time.

This record was really I think the beginning of it came from the teaching that I was doing. So of course the next natural step was to hire Gil Goldstein who is the most brilliant arranger and for any sort of sensitive or emotional content.

Karl Stober: *Oh absolutely, in fact, I was going to ask you if we could piggyback off of what you said? The impact of producer Gil Goldstein? His innovative style is very well documented. You say the quote “amazing music happens when he is around.” Talk about that feeling you have when all of a sudden you are in the studio with Mr. Goldstein and how that all fit in to the project itself.*

Jane Monheit: Well I had worked with him before on my album “Come Dream with Me” although it wasn’t with my band. So I’ve been wanting for a long time to do a project with Gil and my musicians that I work with everyday and so this was the opportunity and you just know with Gil; what he is going to bring to you and its going to be amazing. The confidence there is he knows me very well and I also knew that he wouldn’t babysit me with his writing that he would write things that were difficult and challenging and everything that a musician wants. I knew that his writing would reflect the lyrics and it just wouldn’t be about what sounded cool. It would be about what was truly right for the song and my interpretation of the song.

Karl Stober: *I do notice again and we’re probably going to touch on Mr. Gil Goldstein again, but I know that throughout this whole CD, that the arrangements were so unique. Much more so and the approach was so refreshing with a great deal of feeling and focused in on the emotion of each and every song including the Beatles cut and including the Buffy St. Marie piece, everything just had a little more feel but it also had your signature. Talk to me about the arrangements and how you dealt with them as a vocalist.*

Jane Monheit: Honestly the whole point was the feeling, it was to have that sense of truth telling and the emotional content the song was at the forefront.

That comes easily to Gil and I, it's what we do best we wear our music on our sleeves as musicians so it just came very very naturally. We chose the songs; Gil arranged them and the whole thing was put together very quickly. It just felt like the easiest thing in the world.

Karl Stober: *Was there a tougher arrangement than any other that you had to deal with?*

Jane Monheit: I'm a very solid musician so nah... if you are doing your job great, not too many things are hard for you. In terms of just what's on the page and executing it. That shouldn't be difficult since I made nine records and toured around the over the world, I've been doing this for how many years? If I have problems of what was on the page... than my problem would be bigger than the page! So pretty much what one throws at me, it's going to be cool. The challenge comes with the interpretation and that's what's interesting to do. That's what's interesting to me and so for me, for this record, I just let it rip and didn't hold anything back. Then we didn't really go back and make the vocals too perfect either. I left them the way they were. I didn't want everything to be all perfectly manicured, lovely and sound very perfect but then lose some of the feeling. I'd rather have flaws in the actually singing and have the emotional impact be there. As long as they aren't any major technical problems which the thing shouldn't have anyways...

Karl Stober: *One thing I was surprised about and very pleased I might add, was your first original on the disc...*

Jane Monheit: Ah thanks...

Karl Stober: *I believe "Night Night Stars" was just you and to be honest with you as a critic, I look at this and I'm always big when someone does something different, taking a risk. You did something different. Talk about its development and why now... did you do the original?*

Jane Monheit: Well I didn't write it for the record... I had written it about 2 and half years ago when my son was about 2 years old, it was just about something he said in the car one night and I very rarely write a song. I much prefer to be lyricist and writing is great for other people and I love words. I love being lyricist so song writing doesn't really do it for me. We did it in College it was part of my education and I love writing lyrics so when people bring me something I am very excited to do that, but it's not what really moves me as a musician. I think the pressure to be a singer songwriter these days is so intense there are so many brilliant writers who need singers like me to interpret their music so that's what I'm here for. I don't necessarily feel the need to write my own songs. I'm not driven to do that. I don't feel pressured to do that.

Karl Stober: *So it's safe to say that you're not going to come out with a total original album one of these days?*

Jane Monheit: Yes (Laughter) It's safe to say that I would never do that in my life... It's not me, perhaps an entire album with original lyrics would certainly be a possibility.

Karl Stober: *I can see that. So it seems you're a follower of knowing your role in your craft?*

Jane Monheit: It's just not me as musician nor does it have to be, it's just not necessarily who I am, but when I was younger in College I did a lot of song writing and I sort of realized that it's not what really moves me. I love interpreting a new song when someone else has written it that hasn't had previous interpretation I love doing that. I love writing lyrics, this song was just one I happen to be inspired to write and when we were putting the record together I mentioned it to Gil and he responded "I wanna to hear it honey" (giggle) I played it for him and he liked it. I couldn't believe it that Gil Goldstein likes my song...my little song so I think I wrote it waiting for my son's doctor's appointment ...I just wrote it real fast. That's how it happens, something is meant to be and Gil convinced me to bring it on the record and I said "Alright!" If Gil Goldstein likes it, its good enough for me. (Laughter)

Karl Stober: *Exactly, when you have that sort of backing behind you...yes absolutely...*

Jane Monheit: Yes...

Karl Stober: *Now another one you opened up the CD with "Until It's Time For You To Go," that to me was a great intro selection because it set the tone for the whole album as far as I was concerned...*

Jane Monheit: Thanks.

Karl Stober: *A meaningful heartfelt ballad, if you will, about Buffy Sainte-Marie. Talk about how you came to chose that and how was it recording it. Also about the arrangement and so on and so forth.*

Jane Monheit: Its funny, it's a song that I loved for a million years. I was left with the Roberta Flack version but Gil suggested it for the album and it was just one of those 'Oh my God how could I've forgotten about that amazing song' moments you know what I mean? Gil wrote the arrangement, which to me sounds like almost like a carnival at the end of the night, like closing everything down for the night. You can hear, almost feel, the sawdust on the ground and the stream of lights and the whole thing. The arrangement has this really beautiful imagery to it. When I was recording it, the interpretation took a very sharp turn, it's a very beautiful love song and I really like the lyrics. How simple and lovely they were and I was singing it as such, then like a lightning bolt it hit me, what the song was really about was for me was the end of my son's childhood coming eventually. 'Until It's Time For You To Go' about this little boy that I will never see again. I'll see a grown up him hopefully every-day of my life but I'll never see this little boy again and he'll be gone. And so it became about that.

Karl Stober: *I grew up with Lennon and McCartney and you said it was difficult to interpret 'Carry that Weight' with "Golden Slumber." So how did that come to develop where you just took out 'Carry that Weight' and said okay let me make it mine by putting "Long and Winding Road"?*

Jane Monheit: Well I've been wanting to figure out how to do that for a long time but I felt weird about separating 'Carry that Weight' from it like because it's just such a thing, but I knew that part of the song wasn't going be right for me and I was talking about it to my husband and he just randomly came out with the idea...let's let go of that part of that song and join it up to "Long and Winding Road" and that was it. And I think it was one of the first tunes we closed for the record.

Karl Stober: *Because the segway into it was just so delicate, I was surprised it was just a nice flow right into it "Long and Winding Road."*

Jane Monheit: Ya, that was an amazing job!

Karl Stober: *No question, I was pleasantly surprised because I'm very leery about who does Beatles Music so you did a fine job.*

Jane Monheit: Aw thank you.

Karl Stober: *You state that you go for the darker interpretation. Explain that to us.*

Jane Monheit: Oh can do. Its interesting to me those interpretations are fun to me for instance one of the bonus cuts on the record "What Are You Actually Doing The Rest Of Your Life" and I thought of another pretty version of that which would be boring, so we did a version that was really kind of about stalking and eventual murder (loud laughter)...

Karl Stober: *(loud laughter) Off the wall, Jane! Why?*

Jane Monheit: It's just more interesting to me and I've always been an emotional kind of dark person. I'm a pretty intense human being so it's natural for me to explore that so much as it is to sing these beautiful songs, then to be practically laughing out loud on the stage because I am so happy I really tend to cover soul, both extremes of the emotion at every show and I like to see if I can get them on a record too.

Karl Stober: *Now another one you used...played a large part on the disk...was Ivan Lin's music...I do a lot on world music so listening to the Portuguese sound was really kind of special, it took you away a little bit from the album and I think the second selection was one of his if I'm not mistaken...*

Jane Monheit: Such a beautiful tune and I like the messages and the lyrics you know. I don't like doing English translation because they are mostly terrible you know. I really like to sing the original Portuguese version. We do have a lot of listeners, Portugal and staff. People here in the States in every show, I have people who speak Portuguese so it takes the language. It is what it is and the song still has a beautiful message and lyrics that I love singing.

Karl Stober: *You are touring now...talk about the touring the touring experience versus the studio.*

Jane Monheit: Well they are the same now, which is good. It used to be that I had trouble reaching the level of emotional interpretation in the studio that I could reach on the stage, but now it's become a lot easier for me. I'm not sure why, maybe because I am older. I'm less worried about becoming perfect all the time.

Karl Stober: *Okay so you are more cautious about how you would appear on stage than in the recording studio...*

Jane Monheit: No I'm the opposite I think. I would always sort of let it rip on the stage, but in the studio I would be so worried about gaining my Ms. Perfect, but now I'm not so much worried about that. Perfection is overrated. Perfection is easy getting away from it is harder.

Karl Stober: *I always stated, Perfection is Boring...Now how do you find touring being a mother now and a of course a wife. How do you deal with that? Every performer deals with it differently, is it difficult at all be it your husband is with you.*

Jane Monheit: Our son comes with us everywhere...

Karl Stober: *He does go with you, so there isn't a really a big change for you?*

Jane Monheit: No, I think all that it means that we go to bed earlier...I mean (laughter) He travels everywhere with us; have him home schooled, preschool so far this year and we'll continue to home school next year.

Karl Stober: *What would the fans understand about Jane with this album, seeing a difference from "Home" now this, what would the fans get out of this album?*

Jane Monheit: Well hopefully they'll appreciate that I'm a real human being. The album isn't perfectly edited...auto tuned...the pictures aren't photo shopped. It's really a good representation of who I really am. I try to be that way all the time now on stage and in interviews. I used to be so worried about having the perfect persona "like she's so wonderful and beautiful" always says the right thing you know. I was so concerned with that for so long and I realized that it's perhaps the most boring thing in the music industry. I just want to be myself and really enjoy my work, speak my mind, and be who I am. I've tried to do that more with this record and the flaws tell you a lot about a person.

Karl Stober: *One final question tell us something about Jane we don't know about.*

Jane Monheit: Oh, I don't know. (Laughter) Well I can cook there's that. There's this thing about me that's funny, that I never learned how to drive...don't know how to drive and will never drive and I'm doing a public service...otherwise I'm pretty boring...There aren't too many interesting things to know about me.

Karl Stober: *Well Jane I want to thank you very much for your time I'm going to let you get back to Tom and Jerry, and your wonderful son (laughter)*

Jane Monheit: (Laughter)

Kidd Jordan

Interview taken and
transcribed by Ken
Weiss

Edward "Kidd" Jordan (born Crowley, Louisiana, May 5, 1935) is a master improviser who's helped push the Jazz continuum boundaries. Choosing to live in New Orleans rather than seek fame in New York, Jordan became a renowned Jazz educator at Southern University in New Orleans and had an important hand in the careers of future Jazz leaders such as Wynton and Branford Marsalis, Terence Blanchard, Nicholas Payton and Donald Harrison. Adept on the alto, tenor, soprano, sopranino, baritone and C-Melody saxophones, as well as clarinets, Jordan plays with an impassioned attitude and a keen ear that allows him to drive group improvisation to uncanny highs. Although he started playing by ear at an early age, leaning licks from recordings of Charlie Parker and Sonny Stitt, Jordan studied music education at Southern University in Baton Rouge and cut his teeth in pit bands, supporting shows that came through New Orleans. He has played with a diverse range of artists through the years including Ray Charles, Stevie Wonder, Aretha Franklin, The Temptations, Cannonball Adderley, Lena Horne, Gladys Knight, Ornette Coleman, Sun Ra and Fred Anderson. Jordan's recognition has risen recently through his association with New York City's Vision Festival, which allows for a well-publicized yearly performance, as well as garnering its 2008 Lifetime Recognition honor. Jordan is the patriarch of one of New Orleans' most respected musical families – he's the father of Marlon (tpt), Kent (flt), Stephanie (vcl) and Rachel (vin). An affirmed contrarian, Jordan continues to live life and play music on his own terms.

This interview took place in New York City near Union Square on June 17, 2012, just prior to Jordan's appearance at the 17th annual Vision Festival. Jordan had hoped for a quick interview but once he got talking, it was easy to keep him going. Jordan was honest with his opinions and generous with his memories. It certainly was memorable to spend two hours with him but I have to say the best part came afterwards, accompanying him on a New York City subway ride and watching him experience the typical weirdness that ensues in subway travel and the two young men doing flips and pole spins next to him, trying to earn money from the passengers.

Cadence: Your given name is Edward, how did you come to be called Kidd?

Kidd Jordan: When I was young, I used to follow the older people and they used to say, 'We got this little kid running around with us.' I told them kid was a goat so they put the extra D on it to make it Kidd. I've always been the youngest in the group, whether it be musicians or basketball players or whatever.

Cadence: In previous interviews you've made it very clear that you could care less about what other people think of your music. There are many artists who say that but what's interesting about your past comments is that you don't like praise either.

Jordan: Flattery is a double-edged sword. Some people praise you and some people write you off so you gotta take the good with the bad. You know, if you can only take praise... If you are really serious about doing something, you're not going to get everyone to like it. That's why we have so many divorces, you can't get everyone to like the same things. I know some of the classical composers weren't liked way back in the day. I can remember reading something about Schoenberg one time that [the reaction to his music] was so cool that he had to burn his music up. If you believe in something, you've just got to do what you do.

Cadence: You've played multiple horns in the past but lately you've stuck to the tenor sax. Is it true that you've picked the tenor because it's the hardest for you to play?

Jordan: They're all hard but the tenor saxophone is really hard. I've played all the instruments at one time because I used to do Broadway shows, plays, and all kinds of big bands. When you played alto then, you'd have to play flute, piccolo and clarinet, and on the other end, when you played baritone, you'd have to also play bass clarinet and more, so I'd have to practice everything. Originally, I started out as an alto player, I went to school to be a classical alto player. I really loved the classical repertoire and at the time, I was [put-off] by Jazz because I couldn't play the way I wanted to play. Another reason why I switched to tenor was that when I started doing all those sorts of "outside" things, I did it on tenor. You can do all of that on the alto, but when you fall in love with the sound of an instrument, like the alto for me, you don't want to make it really sound bad. I had practice all that classical music in my classical tone and it took me a long time to develop all of that, but on tenor, I could just let myself loose and, you know, boot it, like, kick it down the road! And then when Coltrane and them, after I started hearing the New Music, not free Jazz, I don't ever say free Jazz, but the real deal, the people that really played "out," like Albert Ayler, Archie Shepp and Trane, I heard them playing on tenor and I felt that I could do it and not be doing something out of character. The tenor doesn't have a real classical music repertoire unlike the alto. Another thing is that the tenor has a human voice. I always listened to tenor players when I was playing alto, I listened to people from Chu Berry on up to Coltrane.

Cadence: As someone who likes to challenge the norm, what would you do if a large number of musicians suddenly started playing in your style? Would you change what you do?

Jordan: I don't know if I would change but I'd try to extend what I'm doing

Interview Kidd Jordan



Photo Credit: Ken Weiss

Interview Kidd Jordan

[Laughs]. I would try to do something else. I don't know, you can try to play in the same genre but I don't know no two people who really play alike. I know there are Coltrane imitators but before that, there were Bird imitators, but I heard Bird and, believe me, I never heard an imitator that sounded like Bird! [Laughs] I heard Trane, even before he started playing "out," he had something in his sound that you knew it was Trane. In the day, when I was coming up, they had old men trying to imitate Coleman Hawkins and Pres.

Cadence: I asked that because I know you have worked hard to be unique with your own voice so I was trying to be a little funny in asking if everyone sounded like you would you have to change?

Jordan: [Laughs] Join the crowd, let's go! I'll tell you something else though, a lot of times, with some of my students, I hear them playing stuff and I say, 'Wow! I wish I could do that.' And some of them say, "You know, this is your lick," and I'll come back and say, 'Yeah, and I took your lick from you and turned it around and did something else with it.' When I was teaching, I used to have a ball with the big, free band. We did all kinds of things and when Sun Ra would come through Louisiana, Sun Ra would let all of my students come up and play because he knew they were in that direction. He couldn't have kids that were just in stage bands come up and play. I really enjoyed that.

Cadence: During your years in New Orleans you earned respect as one of the most important musical educators in the country but you're best known to fans through your long association with William Parker and his Vision Festival. How did you initially connect with Parker and what led to your tight brotherhood with him and the Downtown music scene?

Jordan: I used to read a magazine that circulated in New York and I saw that William Parker was playing with everybody so I asked [writer] Willard Jenkins, 'Say Willard, I see this dude's playing a lot and I'd like to get in touch with him.' So Willard gave me his phone number and I called him and he may have heard about me through the grapevine because I'd been dealing with Hamiet Bluiett and a lot of different people. So I called him and told him I had a gig for him and he came on and played in New Orleans. I tell him now that I picked him out of the classifieds! [Laughs] I would call him anytime I had a decent gig that could pay his way and some money. Then he started bringing me up to the Vision Festival.

Cadence: Would you talk about your early years playing creative music down South. What reaction did you get from fans and other musicians?

Jordan: Oh, my God! You don't want to hear about that! [Laughs] When I was playing a gig, no matter what ever kind of gig it was, at intermission I'd find me a spot behind a curtain or downstairs and I'd take my horn and practice. Back then in New Orleans, when the band would stop they would bring out food and the people would eat and sometimes people would yell – "Put some chicken in his mouth!" I'd be downstairs blowin' and I'd never go to eat. I would take my time and get my loose kind of stuff off because on the bandstand [I'd have to play differently]. I remember one band I was playing in, the leader would let me get to the mic, which was right next to him, and play. He said, "Jordan, don't go out, come back in, come

Interview Kidd Jordan

back in!” And that was kicks for me and I’d push the envelope. I got by, some kinda way, and if I just played at intermission, that was enough for me because I knew if I went too far, I wasn’t gonna get no more gigs. I was a good reader and they had me there to read the books because a lot of the time I’d be playing lead alto or maybe baritone. I didn’t play a lot of tenor then so I wasn’t getting a lot of solos. I was only in the bands then in order to make money to feed my family. I taught school and did gigs for money.

Cadence: Were there others in your area playing free like you or were you on your own?

Jordan: Basically, it was me and I brought in bassist London Branch, trumpeter Clyde Kerr, saxophonist Alvin Thomas and drummer Alvin Fielder, and we were the only “out” band in New Orleans. After I started teaching at the university, I grew my own crop, the sky was the limit. Early on, it was hard to do it, really, cause we weren’t getting any gigs. I used to bring people down like Cecil Taylor and Ornette. I brought in Dewey Redman, Frank Wright, Sonny Murray and added one of my students on bass and me for a festival and, man, we turned that festival out. They used to let me bring people down for the festivals there. I remember one time I had Muhal [Richard Abrams](piano), Malachi [Favors] (bass), Fred Anderson (tenor), George Lewis (trombone), Butch Morris (trumpet) and Ajaramu (drums) and we played before Basie. Can you imagine? It was out in the fairground. That’s never going to happen ever again in New Orleans. The festival let me do what I wanted and I grew from that. They’d have an avant-garde night and the place would be full. It was like heaven down there.

Cadence: Did Basie have anything to say to you about the music?

Jordan: No, but the cats in Basie’s band ate it up, man. Frank Foster and all of them were over there saying, “Man, all this is something else.”

Cadence: How did you know you were on the right track playing that kind of music? You were basically on your own at that time.

Jordan: I don’t know if I knew I was on the right track, you just have to be bold. I’ve always been kind of bold. People used to say, “You’ve got a hard head” when I was in college. If you have an idea on whether you want to do something, you just have to go on and follow it. You know, this is not fame and fortune with this kind of music. That’s the first thing. The majority of people go into music and want to be famous and make some money but I always had a job, always had a job. Everything I did with music was extra, I was just making some money for my family to live. I was lucky because I was with a contractor and able to play with everybody who came through the area like Nancy Wilson, Ella Fitzgerald, Billy Eckstine. I also played with Ray Charles, Stevie Wonder, Gladys Night and Aretha Franklin. But when it came to practice time, I still did what I wanted to do. Back in those days, there wasn’t anybody [for me] to imitate, you just had to do what you wanted to do and it wasn’t about the money. See, a lot of kids now got the wrong idea, they want to be famous and they want to make money.

Cadence: Illinois Jacquet had a big influence on you. Would you elaborate on what you heard in his playing and what it meant to you?

Interview Kidd Jordan

Jordan: Well, the first thing is that Illinois Jacquet had the same teacher that I had. Illinois came from the same neck of the country that I did and the old man always used to tell me, "Illinois was one of my students." I was his last student because he was old then and he taught everybody in that area and every time I went for saxophone lessons, he'd talk about Illinois. So when I heard Illinois and he was honking and screaming, the way he played, I got an idea. That was my first inclination of somebody playing free. It wasn't free but with that honking and squealing, I heard it and I liked it. There was also a local dude called "Batman," who was a hollerer and screamer. With those two, I had an idea that lent something to me - the high notes. I was playing off the saxophone before I got out of high school. I'd play high and people would look at me and say, "How you play those notes?" It was a natural part of my vocabulary, I could play in tune and some kind of way I fixed my fingers and my throat and I could get the notes. But when I got to college, they wouldn't let me major on saxophone, they put me on clarinet and I didn't want to play, I didn't want to play clarinet. I guess if I hadn't been the first person in my family going to college, I might have went back home because that broke my heart. You see, a saxophone wasn't a legitimate instrument in the classical repertoire.

Cadence: Playing "in the moment" is a term that you talk about frequently as being of the outmost importance in your music. Would you explain what that concept means to you?

Jordan: That means that I'm listening to everybody and I'm playing off the sound. I don't care how bad you are, if you're playing real stuff, and there's a whole lotta "out" people and a whole lotta Jazz people that only play what they are playin. People that can hear can tell. They are in one spot and the rhythm section is in another and they sound good. But when I play, I can't play by myself. People want me to play solo but I can't do that. I can play off of this air conditioner, I can play off sounds, I hear that. A lot of times I'm walking through the house and I'm playing and I hear a sound and I go right with it. I've trained my ear to do that. If you told me to sit down and play by myself, I won't be able to do nothing. When I talk about Jazz, about giving something, it's a give and take. It's coming from somewhere. You've got to have some kinda stimulus, you've got to be able to hear and deal with what the bass player and the piano player is doing. If I hear a sound, I can duplicate it. I don't have perfect pitch but I can duplicate it, I can get in the key. Sometimes somebody will say, 'What key?' and I'll say whiskey, whatever key you want to play in, let's go! If you are with Cecil Taylor, what kind of key are you gonna get in? You know? Key doesn't mean anything.

Cadence: You've mentioned to me recently that you had thoughts to write a book on playing in the moment. Is that going to happen?

Jordan: No, [Laughs] not ever. I'm not gonna take enough time to write anything. I don't even write songs no more. People develop playing in the moment. Ornette Coleman always had it. A lot of people get stuck playing, they get stuck on Charlie Parker or early Trane or something else. I remember I saw Trane playing in Chicago one time in the cold of winter and they had people four blocks around, trying to get in but the last time I saw Trane, there was nobody in the joint. They had about

ten people in there – me, Alice, the road manager and a few others. And Trane was playing so much. This was the first time in my life that I understood my grandmother and those shouting in a Baptist church. You may not know anything about the Baptist church, but those preachers would put the Halleluiah on them and they go into a trance and throw their pocketbooks away and shout. Well, Trane put that on me. I always thought my grandmother and those were shucking [faking] but Trane put that same thing on me in Detroit. I realized at that moment that there was something extra special with this music. They just walked out on that stage and they just started playing, they didn't talk about nothing, and boy, look, that was the Hallelujah for me that night! I was hallucinating that night. Trane came up to me and said, "Boy, it's good for you to be here tonight. They've been walking out on me for so long but I got you tonight."

Cadence: Did Coltrane seem to care that there was no audience for his music?

Jordan: Hell no! He played like there were ten thousand people and that's a testimony. Didn't even worry about it, and after the first set, they went back and took it out! When somebody really wants to do something, you can't get no better than that. You can't get better than Coltrane and Ornette and Sonny Rollins, Yusef Lateef.

Cadence: Do you enjoy listening to traditional Jazz performances at this point?

Jordan: No, never did, even as a kid I didn't. There's a lot of really good traditional players. I've played with some old men who could really play but those old men didn't play like they play now. They were great players, they swung, and we were supposed to be the next generation to do that but Alvin Batiste and I, and all the rest of us, went another way.

Cadence: You've been quoted as saying that "The majority of the cats who play Jazz are not good musicians." That's a strong statement.

Jordan: You got me quoted saying that? Well, maybe what I meant was that they're not good technicians on the instrument. A lot of them don't study the instrument, they study Jazz instead of the music. I'll clean that statement up. When I say studying the instrument, I mean studying embouchure, fingering, breath and playing the instrument good. That's what good musicianship is.

Cadence: A contrived solo is a term you've used in past. What do you mean by that term?

Jordan: Like people sit down and work on stuff and get it together and build it like they build a house, build a monument, and when they get to it, they know it. If they are falling out an airplane, they can play it by the time they hit the ground. That's what I mean.

Cadence: What's wrong with that?

Jordan: Ain't nothing wrong with it but shit, they gonna do it over and over every day. See, whatever you like, do you think you could eat it every day? I used to play in bands with cats and when they started a solo, I could run the first 4-5 bars with them, without even thinking about it.

Cadence: Do you have anything to say about musicians reading off of charts on stage?

Interview Kidd Jordan

Jordan: No, they can go on and read their charts and then go on and do whatever they're going to do.

Cadence: To the uninformed listener, spontaneous improvisation can appear to be undisciplined playing. Would you talk about the creative process that's required of a standout spontaneous improviser?

Jordan: What you gotta do is listen at the rhythm section, listen at the drummer, and everybody. Sometimes, I play the notes on the drum, not necessarily the rhythm, but the notes that the drummer's playing, so the people are not ever going to know what I'm doing because they think that's just noise. The notes between the drums and the notes on the drumheads and the notes on the bass drum. A lot of times I'm dealing with that but I never let the audience and what they think about me limit me from what I'm doing. I'm listening to everything and grabbing on to it like a drowning man. That's all part of the creative process. I'm always trying to go somewhere else with it. And I really can't play solo cause I don't have nothing in my system that's going to make sense by itself. I can't play no more than the people around me. The schools now a days have the students sit down and practice their solos like we practice classical music and I'll say this – a school will never be able to turn out a Coltrane or a William Parker or any of those really bad cats. You can go to school and pick up a whole lot of stuff but you're going to have to come from within to create something. And a lot of people don't create nothing. I doubt if I ever created anything, I just play some crazy music. If you like it, it's crazy good, if you don't like it, I'm still going to do what I want to do and as bold as I want to do.

Cadence: You've also said in the past that you've got to sound bad if you're going to improvise because you're in unknown territory. How do you explain an art form that's admittedly bad at points?

Jordan: Bullshit, all art forms are bad at points. Shit, you look at some of the 20th century painters and artists. I've been with some artists in Germany that were selling paintings for 50,000 – 100,000 German Marks and you look at them and say, 'Goddamn, what the hell is this?' and people are buying it.

Cadence: How do you explain what it is that you do to listeners who don't understand spontaneous improvisation? How do you make the non-believer see that your work is part of the Jazz continuum?

Jordan: I don't think they're going to ever see that, the non-believers are never going to believe. They'd have to have the desire to follow the music and learn to deal with it. If you put Stravinsky, or some of the other 20th century classical composers, onto somebody who's steeped in the classical tradition, they'd have to deal with the change from a classical music standpoint. It's hard to get people to enjoy changes. I was in the cutting-edge of rock and roll when rock and roll started. I played with all kinds of people who played that and I listen to rock and roll now and that doesn't even resemble what we were doing. It's like day and night. I'm ashamed to tell people that I had something to do with rock and roll with the way rock and roll is going now. They've taken all the horns out of rock and roll. I remember Fats [Domino] had a band with five tenor saxophones, a baritone and a trumpet. And blues too, I really

love the blues but the singers have changed. I remember one time I was on a recording session with Albert King and he was singing – “Wine and whiskey is all I crave, I want a big legged woman to carry me to my grave.” My horn fell out of my mouth, I couldn’t play anymore. Albert messed me up with that, the way he sang it, the connotation. I listen to blues singers now and they just sound like they sayin their prayers. They ain’t singing the blues. Things change, everything must change. Maybe I’m trapped in my era of things and I can’t get with things now. Maybe the world has passed me by.

Cadence: Your playing was under documented before the ‘90s. Has documentation not been an important goal of yours through the years?

Jordan: I don’t care if I’m documented or not. I always had a job so I wasn’t playing for a living. I also don’t give many interviews. I’m working so why I’ve got to let somebody read about me? They ain’t gonna come and see me, no way! [Laughs] Oh, some people will say, ‘He’s arrogant’ but you’ve got to have a personality and that’s my personality. If I feel like talking, I’ll talk, if I don’t, no.

Cadence: You mentioned your association with rock earlier, how did you end up on R.E.M.’s 1991 recording *Out of Time*?

Jordan: They needed a whole lotta horns on that and the cat who was dealing with the arranging, I knew him. They told me to pack up baritone, bass clarinet, flute, piccolo, whatever I had, so I brought twenty instruments. I flew into some part of Georgia and did the session. I didn’t even know who REM was when they called me. When the record hit, they gave me a gold record. I bet I’ll never get a gold record playing what I like to play!

Cadence: Have you recorded with other current rock bands?

Jordan: No, I did older stuff. I was on a lot of recordings for Motown. I was in Motown for a whole summer. Half the time, we didn’t know who we were recording with. On the weekends, we’d go out with people. I remember one time we went out with Stevie Wonder when he was a little kid, he was twelve. We were in a big warehouse somewhere in Kentucky and they started shooting and we all ran off the bandstand and left Stevie out there by himself as a kid. It was terrible, but when the fights breakout and you are in those kinda places, you just take cover. That was terrible but he ducked under and was alright. That’s one of the things that I wished hadn’t happened.

Cadence: A significant portion of your life has been devoted to teaching, you taught at Southern University in New Orleans for over 30 years. What’s been some of the important principles you stressed to your students through the years?

Jordan: Good musicianship and learn the technique that the symphonic people have. Learn how to read, learn all your scales and listen to music. Whatever kind of music you want to play, learn how to do it good. I had them reading charts. My thing with kids is that they’ve got to find their own way. Don’t listen to me, find your way.

Cadence: Did you use any novel strategies to help them learn?

Jordan: Not really. My thing is if you get somebody into the instrument, and they love music and practice, they gonna find whatever they want to do. Like my kids came up playin bebop and they can play any kinda music. Kent and Marlon can play “Giant Steps” any kinda way. I got a daughter who’s singing now and I’ve got another daughter who’s a classical violinist. She went to Peabody Conservatory. She’s teaching at the university. If she wants to play Jazz, she can do it, she can hear. I’ve got seven kids and they can all play. I didn’t force them.

Cadence: Why do you think you were such a special teacher?

Jordan: I don’t know if I’m special or not but the majority of my students really didn’t like me when I was teaching them but now they all come and tell me they love me. I was really hard on my students. People really don’t want to deal with scales and technique and all the different things you gotta do to be a good musician. I see a lot of Jazz musicians who can play Jazz but they really don’t play their instruments very well. That’s a personal thing. I want to play Jazz and play the instrument as well as I can.

Cadence: Generally speaking, how well is the creative process understood in academia?

Jordan: Not too well. A lot of people in academia don’t like 20th century music and they don’t like the process.

Cadence: When talking about New Orleans Jazz, there are two prominent families. There’s your family and there’s the Marsalis family. Would you talk about your relationship with Ellis Marsalis?

Jordan: We always was tight, we used to play in big bands together. Ellis always told his kids when they started playing – “Go over there by Kidd’s house” because my kids were older than his and always practicing. I went with him to get Branford’s saxophone and Wynton, when he was in high school, he used to come over to the school at night with my school big band and rehearse. Our families and the kids all came up together.

Cadence: Wynton Marsalis, your former student, is the champion of the neoclassical Jazz movement that has totally ignored creative music. What’s your reaction to Wynton’s musical view?

Jordan: Well, I look at music as like it’s love. I see people walking down the street with somebody that I’d have to be dead before I would hug em. It’s taste, that’s what I’d say. You do what you do cause I can’t dictate to nobody. I also don’t blame nobody for making money cause I know in this kinda music, you don’t make no money. I’m 77 now and I don’t know how much longer I can keep doing this. My kids and wife don’t really like me being out. This is the first year I’m beginning to feel my age. I can stay in my house and practice all the rest of my life but I love to get out and play with the people who are really into this genre and I figure I’m one of them who helped usher this in, especially down in the South.

Cadence: So if you were to retire you would continue practicing every day?

Jordan: Sure, I’ll play in my house till I die. I love to play. At a certain point, I know I’m gonna have to stop jumpin on planes and I’m getting myself ready for it. I feel

now that I don't have the youthfulness that I had three years ago.

Cadence: Unfortunately, it's not possible to talk about New Orleans now without bringing up the devastation done in 2005 by Hurricane Katrina. Would you talk about the process of dealing with Katrina?

Jordan: Katrina was the worst thing that ever happened to a whole lot of us. I lost my house, I lost everything I had, all my pictures, all my instruments. I had instruments in storage that got ruined and more in storage that got broken into and stolen. I have instruments from then but I don't have the money to get them fixed. I'm talkin about choice instruments, a gold-plated Conn alto that people would die for, that's been through the water. If it wasn't for Katrina, I'd probably still be teaching.

Cadence: You've moved back to New Orleans, would you talk about New Orleans post-Katrina versus pre-Katrina? What's it like in New Orleans now?

Jordan: As far as Jazz is concerned, it has gone back to the old, traditional Jazz. They got all the little children trying to learn Dixieland Jazz. Before, they wasn't teaching anybody traditional Jazz. You got whatever fundamentals in school and you went out and played whatever music that you played. Now they are specializing in Jazz as little children coming up. They're not getting the fundamentals and that's the thing that's really buggin me. They're not going to be able to play music with nobody. They're learning Dixieland but not like the old men used to play it. And another thing, there's a lot of kids coming back to New Orleans that have been through all those topnotch schools and they are playin the music and not getting paid. They broke the union up and these kids are playing with a bucket on the middle of the floor for you to come and put whatever you want in it. I never was one of them that said you gonna give me whatever you think I deserve. Even when I didn't have a penny in my pocket, I wouldn't do that. I get a check from the union and Social Security so I tell the kids to join the union even though they broke it up. I can't see playing for nothin, I've paid too many dues.

Cadence: HBO has the popular New Orleans based TV series Treme, which hopefully is generating interest and money for the region. You had a track featured on the series – "Last of the Chicken Wings." How did your music get on that series?

Jordan: I really don't know but I think it was due to Steven Joerg of AUM Fidelity Records. I got another speaking part in Treme coming up. All I had to do was sit around and say, "And that's Sugar Boy's grandson." And look, I was in there about eight hours. I repeated that line for about three or four hours. I found out about the job when I was out in a shopping center with my wife and a dude I know called and told me they wanted me down at Treme right now dressed as I was.

Cadence: Well, a few more speaking parts and you can stop the traveling right now.

Jordan: [Laughs] I don't know, I didn't make a whole lotta money on that one. I think I got about eight hundred dollars or something so that came out to a hundred dollars an hour.

Cadence: You've played with the New Orleans Philharmonic as a special guest. How does that matchup work since you're a spontaneous improviser?

Jordan: Part of it was written and part of it was improvised. They had written it for Sam Rivers and they told me that after I played the theme to just go ahead and scream over it. All I did was play off the orchestra.

Cadence: Alvin Batiste was your brother-in-law. What did you learn from him?

Jordan: When I got to college, they told me I couldn't play saxophone. Alvin was a year ahead of me there and the best clarinet player at the college. He started working with me, along with the teacher. That's when I first met him and then we ended up marrying two sisters. After we were brothers-in-law, we used to play in all kinds of bands. We were like brothers for close to forty years. He was a hell of a musician.

Cadence: What was Alvin Batiste like as a person?

Jordan: Alvin Batiste had the patience of Job. I would see him work with students on one passage for hours and even days at a time. He would go to a jam session and play the complete gig. He had a deep interest in philosophy and mysticism.

Cadence: You've had a long association with drummer Alvin Fielder. Would you talk about your relationship with him and his importance to your work?

Jordan: Alvin Fielder rescued me. I was in New Orleans teaching and Clifford Jordan and Billy Higgins came through to play a concert and Clifford asked me what I was doing and I said, 'I ain't playin no more, there ain't nobody around here that does what I want to do.' So Al Fielder heard about that and Al and London Branch, the bass player, came to New Orleans looking for me. We got together in a band room at school and started playing, and I mean playing "out." We ended up putting together a band along with Clyde Kerr and Alvin Thomas that we called the Improvisational Arts Ensemble. It really invigorated me, I started writing tunes again. Alvin Fielder's been my backbone ever since.

Cadence: Pianist Joel Futterman is another important and longtime collaborator of yours. I just listened to Interaction, your duo recording with him, and also your trio recording Live at the Tampere Jazz Happening 2000 and your connection with Futterman is really astounding. What's special about Joel Futterman and why isn't he better known?

Jordan: Well, I guess he's as known as I am. [Laughs] When I first met Joel, I hadn't been playin with any piano player but Joel is one of those guys you get on the stand with and just follow him and then he'll follow you. Joel is like my right arm. He's a fantastic player. He hears everything and can go anywhere. He and Alvin Fielder are so important to me.

Cadence: You're credited with the formation of the World Saxophone Quartet (Julius Hemphill, David Murray, Hamiet Bluiett, Oliver Lake) in 1976. How did your involvement come about and why form a saxophone quartet?

Jordan: During the early years, when I came to New York, I spent the summer playing with all four of them in the lofts. I was going by Ornette's house and hitting all the lofts. That's the closest I've ever been to heaven. You couldn't get no better

than that. At school [in New Orleans], it was coming to Christmas time and we had some money in the budget to do a concert, so I called the four saxophonists. When we first played, it wasn't a saxophone quartet, it was five saxophones, because I was with them and a rhythm section – Fielder and London Branch. We played at school and I wrote the contract out on a piece of paper and I brought it to the chancellor who said, "Man, this is not a legitimate contract," so I had to run around trying to get it typed up and approved. We ended up inviting a little nursery school with all the little children and when we hit, man, it was something else. When the kids heard that, they went wild, they were dancing in the aisles and we knew we had something. We were playing "out" but we had a rhythm section and the kids just reacted. And the next night we played in a club. After that, the four saxophonists went back to New York and they called themselves the New York Saxophone Quartet but there already was a legitimately named band with that same name so they changed it to the World Saxophone Quartet.

Cadence: The French Ministry of Culture bestowed knighthood on you in 1985 with their Chevalier of the Ordre des Arts et des Lettres, France's highest artistic award. Do we need to officially address you as Sir Kidd or Knight now?

Jordan: No, I mean it's good to have those honors but... The French Minister of Culture came to New Orleans and came to school and saw me interact with the students, and he came to gigs and he was impressed. I'm from the French part of Louisiana, I'm not from New Orleans. I'm from Crowley, Louisiana, that's Cajun country. My parents could speak French [Creole] and I'm sorry I didn't learn it.

Cadence: What are your thoughts on the French government recognizing your accomplishments but not your own country?

Jordan: Well, that is something to think about, you're right. It is what it is. I played in France and they saw that I was a gentleman, if you can say that? So when I found out about this award it really floored me. It's good once in a while [to get recognized]. They throw little awards on me around town but when you get old they give you awards.

Cadence: The last questions I have are from other musicians. Joel Futterman said, "This music is not free music, it's based on deep, deep listening, it's not random at all. Kidd is the ultimate listener; ask about his conception of interaction and listening."

Jordan: That's right, you've got to listen close, you've got to listen closer to this music than bebop, because when you play bebop, those changes will keep coming round at the same time. Sometimes I'm playing with the piano, the bass, the drums. People don't know that. I'm playing with the sound of the drums, the note that the drums are playing and sometimes I can get a scale between the drums, the two cymbals and the base drum. You've got to listen real hard in order to do that and then to pick up on what Joel's playin because Joel is a hell of a piano player. He may play anything at any time but it's gonna be right when he does it, and it's gonna mean something. Once you start playin with Joel regularly, it's hard to deal with other piano players.

Cadence: Alvin Fielder said, “The first time I went to Europe was with Kidd, ask him about meeting [saxophonist] Frank Wright in Holland.”

Jordan: We went to Europe and there was a jam session there with everyone including Ornette. They had about fifty musicians on the stand playing. And when it went down, there wasn't nobody but me and Frank Wright up there, me and the Rev. And let me tell you, the Rev, and you're takin about somebody who's underrated, that was the most underrated man in the world. Frank Wright didn't sound like nobody. Frank Wright played Frank Wright. Frank and I were the last two people standing there and he hugged me and said, “Boy, we got to do this again.”

Cadence: Ellis Marsalis asked, “What would you say is the highlight of your educational career?”

Jordan: Every school I went to was a highlight. I taught a lot of good students. Some people want their children to hit all the home runs and don't want nobody else's children to hit any but I taught everybody's child like they were my precious kid. You'd be surprised. I used to push children and they would get mad at me for pushing them and when they got grown, they'd come to me and thank me, hugging me and crying and saying, “I thank you cause you did more with me than anybody.” My kids took private lessons with people in the orchestra but these other kids didn't have any other possibilities. Some came from broken homes or homes with no money or where nobody was pushing them. I took my money and gave them reeds and mouthpieces. I wanted them to have the same opportunities that my kids had. I taught them proper technique and not to play this music cheap. So my highlight is teaching the children, getting them to do as best as they can. That's the thing. I never made any money teaching school, I always had two or three jobs. Any little dog and pony show came to town, I was in it. [Laughs]

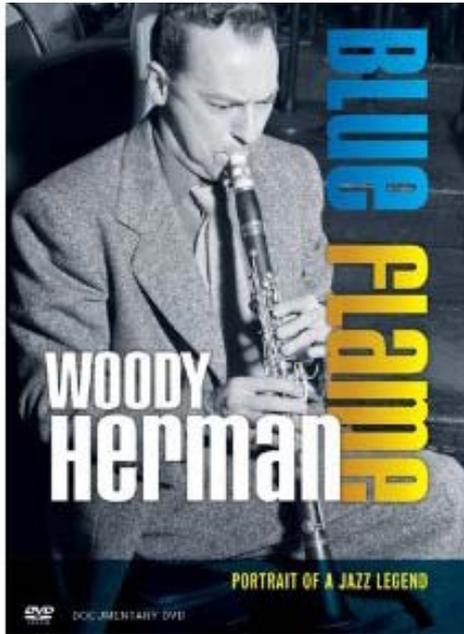
Cadence: Hamiet Bluiett said, “Ask him about his relationship with horses as opposed to people?”

Jordan: Oh, well, I love horses, I grew up in the country. I had a pony when I was a kid. My nephews got some racehorses and I'm part of the business with them. I'm livin my racehorse life though them. I love racehorses as much as I love the saxophone, believe me.

Cadence: Bluiett also said, “There's so much about “Sir Kidd” that is profound, special, etc. He's an icon of free improvised music on this planet. When we first met, I went to his office at SUNO (Southern University at New Orleans), the door closed and he composed a symphony of sounds from the door closing. I was thrilled with his ability to hear music from any source and be world class creative. Ask him about making music with his door.”

Jordan: That's right. All the doors had different sounds and I'd go round and round the doors playin off their sounds. It's all music and you've got to hear in-between the keys. Some people have tapes of me playin with the doors. So Bluiett saw that? Well, they all knew I was completely gone when they saw that!

DVD Critique

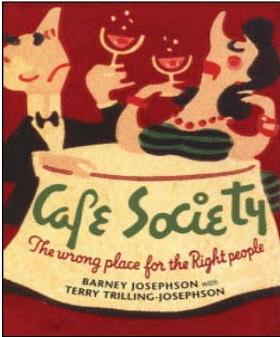


WOODY HERMAN BLUE FLAME - PORTRAIT OF A JAZZ LEGEND JAZZED MEDIA 9005 (DVD)

Graham Carter, producer and director of this extended (10 minutes shy of two hours) documentary (hereafter referred to as "doc") "Portrait" of band leader, vocalist, alto sax and clarinet instrumentalist, Woody Herman, draws heavily on 1976 material from IOWA Public Television and the Ed Sullivan shows from various years. If not for those two sources, this "portrait" would have been little more than an accumulation of talking heads reminiscing about Herman. Happily, there are some complete performances of the band at various peeks in its existence. From the Sullivan show in 1949, for example, we see and hear Woody and Terry Gibbs scatting through "Lemon Drop," and there's even a glimpse of Serge Chaloff and he steps forward to solo. Of course, you have to be able to recognize Serge to know it is he wielding the baritone sax, for throughout the doc, band soloists are unidentified. Again from the Sullivan show, this time in 1963, there's a wonderfully complete "Caledonia." with - again - "anonymous" soloists. Nevertheless, the doc's chapters ("Road Father / Early Years / Band

DVD Critique

That Played The Blues / First Herd/ Second Herd/ Third Herd/ Fourth Herd/ etc.") give a fairly comprehensive history of the band in its various incarnations, explaining how Woody took over from Isham Jones in 1936, how the Jones band became Woody's own "The Band That Played The Blues" and went on to become "herded" by the numbers over the years. (It was George T. Simon of Metronome Magazine who first referred to Woody's aggregation as the "Herman Herd" and it caught on.) Woody led bands from 1936 until his death in 1987, and the almost two hours running time covers those years, using still photos, material from Iowa Public television and the Ed Sullivan show, some clips from movies in which the band appeared (i.e.- "Earl Carroll Vanities" - 1945), and the reminiscences of various band alumni still kicking when the doc was produced and some who observed from perches in the critical community - folks such as Terry Gibbs, Ralph Burns, Phil Wilson, Jeff Hamilton, Frank Tiberi, Dan Morgenstern, Dr. Herb Wong, Bill Holman, Al Julian, Joe Lovano, Sonny Igoe, Med Flory, Mark Lewis, Marvin Stamm, John Fedchock, Joe La Barbera, Phil Wilson, Bill Clancy, Frank Tiberi, etc.) There are some fuzzy and inconclusive clips from Shelly Manne's home movies and excerpts from various TV interviews with Woody, himself. The Iowa material is all from 1976 and the doc's heavy reliance on that material instead of some of the many other Herman TV and movie appearances is somewhat puzzling. The index to David Meeker's "Jazz In The Movies" book has 17 references to Herman appearances in movies, admittedly not all of prime value, but one is a 1948 15-minute short featuring Woody and band, and another - from 1963 - features Woody and the band's appearance on Ralph Gleason's "Jazz Casual" KQED TV show. Why they were not plumbed for this doc is a minor mystery. Yes, I know - there may be a myriad of reasons, some involving copyright and other legal problems preventing producer Graham Carter access, so it seems that for the moment we must be satisfied with this somewhat restricted portrait. The consensus seems to be that Woody was great to play for, would put up with a certain amount of deviant behavior and was interested in allowing individual musicians room in which to express their individuality. An unending string of great musicians came through the band, and its alumni is a roster of greats - Stan Getz, Zoot Sims, Bill Harris, Serge Chaloff, Sal Nistico, Dave Tough, Don Lamond, Chubby Jackson, and on and on. Toward the end of the doc, one of the talking heads goes so far as to advise that Woody wasn't interested in just having a bunch of "nice guys" in the band. He quotes Woody as having said, "Give me a bunch of pricks who can play."
Alan Bargebuhr



Café Society: The Wrong Place for the Right People, by Barney Josephson with Terry Trilling-Josephson by Mike Gerber

The Wrong Place for the Right People – that was how the jazz/cabaret nightclub Café Society was billed. Yet the club, which operated in downtown New York between 1938 and 1949, could equally well have been tagged The Right Place for the Left People – politically left, that is.

As could Café Society Uptown, which was run on the same lofty principles, encouraging black patrons to attend shows on an equal footing to whites. These venerable institutions were founded by a socialist Jew, Barney Josephson, in defiance of the racist line current in the United States before blacks won their struggle for civil rights.

Josephson died in 1988, so the publication of a new book, *Café Society*, that recounts the fascinating story of his life and his clubs, an autobiography written in collaboration with his wife Terry Trilling-Josephson, is a welcome and long overdue development. And an opportunity for me, citing also other sources, to pay him tribute.

The original Café Society opened its doors in December 1938 in a basement at 2 Sheridan Square, Greenwich Village in downtown Manhattan. Josephson “wanted a club where blacks and whites worked together behind the footlights and sat together out front. There wasn’t, so far as I know, a place like it in New York or in the whole country”.

At the Cotton Club in Harlem, for instance, famously associated with such black American artists as Duke Ellington and Cab Calloway, racial mixing in the audience was frowned upon. A black celebrity might be permitted to view a show from an obscure table, but the club’s core patrons were whites on “slumming” excursions uptown.

Similarly, the midtown jazz clubs clustered in 52nd Street regularly featured top black musicians, but as Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers University, told me: “Most of the clubs would not refuse black people coming in, but they would certainly not be particularly excited about it or interested in encouraging them. Café Society wanted black people to come and wanted an integrated audience. Everybody was welcome, they made sure that that was understood. That was the difference.”

Feature Book Review

Overwhelmingly, the musicians Josephson employed were black. They included such jazz legends as Billie Holiday, Teddy Wilson, Lester Young, Sarah Vaughan, Buck Clayton, Sid Catlett, and Mary Lou Williams. Also boogie-woogie pianists Meade Lux Lewis, Albert Ammons and Pete Johnson, gospel performers the Golden Gate Jubilee Quartet and Sister Rosetta Tharpe, jazz-blues singer Big Joe Turner, folk-blues singer/guitarist Josh White, and jazzy pop vocalist Lena Horne.

Musicians were offered the security of long-term residencies at non-exploitative rates, a boon for artistic development. “Most nightclubs engaged an artist at most two, three weeks ... I wanted to give my artists steady employment. Hazel Scott [jazz pianist/singer] was with me for seven and a half years, Mary Lou Williams [jazz arranger, composer and one of the most dazzling pianists in jazz history] for over five,” Josephson explained.

Billie Holiday performed at Café Society for two years, and it was at the downtown club that she first performed ‘Strange Fruit’. This anti-lynching song was composed by Jewish left-wing teacher and poet Lewis Allan, real name Abel Meeropol. At first Billie was not keen on the song, but Josephson persuaded her to sing it, and it became a regular feature of her act.

Her engagement at Café Society, and that of many other musicians, came about through Josephson’s connections with John Hammond, scion of the patrician Vanderbilt family but whose love of black music spurred him to adopt noble principles on racial matters.

A Hammond protégé, the Jewish swing bandleader/clarinetist Benny Goodman, was an investor in Café Society. During a visit to the club, notes David W Stowe in his essay *The Politics of Café Society*, Goodman “reportedly made a point of conspicuously popping into his mouth the instrument being played by the African American clarinetist Edmund Hall”. This gesture, going by the context of Stowe’s essay, was in reaction to a racial slur. Any such patron would be firmly informed of the club’s policies and, if necessary, ejected.

Barney Josephson was way ahead of his time in his insistence that black artists should not demean themselves by conforming to stereotyped conventions. When he engaged the North Carolina spiritual ensemble the Golden Gate Jubilee Quartet, he bought them new stage outfits because the old ones “looked like they belonged in a minstrel show”. He was concerned too about their material, the way the quartet “slapped their four pairs of hands, as if they were running, you got the picture common in movie cartoons, where a Negro gets scared ... He runs so fast because of the myth then that Negroes were scared of ghosts and animals”. At Josephson’s behest, the quartet amended its act.

His clubs were far more than just music venues. Josephson had been heavily influenced by the cabaret tradition witnessed on trips to Europe in the early 1930s, including the Berlin revues of Jewish composer Friedrich Hollander. So he hired left-leaning artists to paint the distinctive murals that adorned the Café Society clubs. “If it was the Cotton Club or Smalls Paradise in Harlem, the décor’s themes would reflect their version of exotic ‘primitive’ African jungles ... I would have none

Feature Book Review

of that. I wanted a place with art,” Josephson explained. In the foyer of Café Society downtown, records Stowe, “a simian-looking Adolf Hitler hung suspended from the ceiling along with papier-mâché send-ups of well-known Manhattan society icons”. And Josephson employed comedian MCs such as Jack Gilford and Sam ‘Zero’ Mostel: “I was always seeking for political satire. I didn’t want the typical vaudevillian burlesque.” Mostel, who like Gilford was Jewish, would lampoon America First who were lobbying to keep the US out of the second world war, “a disparate group of isolationists, Nazi sympathizers, anti-Semites” as Josephson described them.

The roots of Josephson’s stance on race – he even refused to hire black waiters as he did not want to put blacks in service positions – stemmed from his schooldays in Trenton, New Jersey. He told the story when interviewed for a television documentary about Billie Holiday. I have the transcript of the interview, and Josephson remembered stepping into the classroom when he joined junior high school: “... there was a black youngster sitting at his desk in the direct centre of the classroom ... you had the boys sitting all the way round the periphery ... and this poor little kid was on a little island all by himself. I don’t know what prompted me ... I said, ‘Er, do you mind if I sit next to you?’ He looked surprised and said, ‘Sure, go right ahead’ ... There were all these white students like myself and you could feel the resentment ... a month or two later in the gymnasium ... five or six of these boys worked me into a corner ... they said ‘only a Jew would love a Nigger’ ... and began pummelling me.”

Josephson was also influenced by his older brother Leon, who became a left-wing lawyer. Leon’s activities included defending communist trade union organisers, and in 1935 he was arrested in Denmark for involvement in an alleged Soviet spy ring suspected of plotting to assassinate Hitler. During the late forties’ McCarthyite ‘red scare’, Leon was convicted by the US Congress for refusing to answer questions before the House Un-American Activities Committee. Barney was himself under FBI scrutiny because of the principles on which he ran his clubs, and his support for progressive causes, including the Abraham Lincoln Brigade of volunteers that fought alongside Spanish Republicans against Franco’s fascist-backed forces, the Joint Anti-Fascist Refugee Committee, and tenant groups.

“There was no let up for me,” Barney recalled. He was blacklisted and, by the late forties, both his clubs had shutdown. “Bloody but unbowed”, in 1955 he set up a new club/restaurant in Greenwich Village, The Cookery, which enabled him to give regular work to such musicians as R&B and jazz singer/pianist Nellie Lutcher and veteran blues singer Alberta Hunter during the difficult years for such performers that followed the advent of rock and roll.

The Cookery closed its doors on May 6, 1984 after 31 years of continuous business, and Josephson died four years later.

The new Café Society book will help ensure that what he achieved is not forgotten. The book quotes Art D’Lugoff, the late Jewish founder the Village Gate jazz club: “I guess we all owe a great debt to Barney, the life we live today, the music, the ideas, the thoughts. His was not just a jazz club. I learned from him very early. It was jazz, it was comedy, it was folk, it was ethnic, it was people, it was taste.”

Book Look

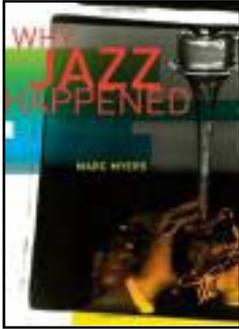
The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop

By Guthrie P. Ramsey, Jr.

Guthrie P. Ramsey, Jr., a professor of music and Africana Studies at the University of Pennsylvania, is the author of *The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop* (University of California Press/Center for Black Music Research, Columbia College Chicago, 2013). Ramsey, who previously wrote *Race Music: Black Cultures from Bebop to Hip-Hop* and who wrote his dissertation on Bud Powell while at the University of Michigan, provides illuminating information and insights here on the life and times of the legendary Powell. Having the core belief that music cannot “transcend... the conditions of its historical and social milieu,” Ramsey devotes a significant portion of the work to discussion of important “structural factors with undeniably direct and indirect bearing on our contemporary understanding of Powell...” Some of these factors and indirectly related topics are art and discourse on art, the idea of “blackness” in historical jazz criticism, American psychiatric practice, what constitutes a genius, the history and origins of jazz, and jazz manhood and the role of gender within the larger American musical landscape. Ramsey presents the life story of Bud Powell in parts, placing his early years and first gigs in the context of the 1940s in New York City, which was “a hotbed of activity for all manner of black artists,” with Harlem, Powell’s birthplace, serving as a central location for the development of bebop. Powell’s family background, his early classical piano training, his early touring with Cootie Williams, his enduring relationship with Thelonius Monk, and his significant early recordings on Savoy and Deluxe (later Roost) are laid out by Ramsey, whose meticulous research on Powell includes information from old newspaper and magazine articles, personal interviews, as well as other biographical studies and other related sources. Powell’s unstable emotional state and frequent overuse of self-medicating substances are common themes of Powell’s life noted by Ramsey, with intermittent stays by Powell in mental institutions beginning in 1945. Toward the end of the book, Ramsey documents Powell’s final years, during which Powell stayed active musically, recording and performing throughout Europe, even while his health declined. Powell’s years in Paris during this period (1959-1964) were the basis for Francis Paudras’s book *La Danse des infideles* (1986), which in turn inspired the script for Bertrand Tavernier’s 1986 film *‘Round Midnight*. Ramsey presents an analysis of Powell’s music in Chapter 5, a section that will be of most interest to jazz students, performers, and careful listeners. Ramsey’s running musical commentary on 16 of Bud’s notable compositions, solos, solo excerpts, and lead sheets of substitute chords and innovative harmonies, is substantial, comprising 40 pages of the 191-page book. Among Ramsey’s penetrating observations on Powell’s playing is Powell’s frequent tendency to combine familiar musical elements (from swing, blues, or other existing or past musical traditions) with elements from the emerging bebop idiom that he helped create, placing them against each other effectively. In this new work on jazz great Bud Powell, Professor Ramsey has contributed not a breezy biography but rather a unique scholarly study, complete with extensive footnotes (22 pages), a 10-page bibliography, six photos, and a thorough 9-page index. This book is part of the series “Music of the African Diaspora,” edited by this author and is the 17th book in the series.

Don Lerman

Book Look



WHY JAZZ HAPPENED

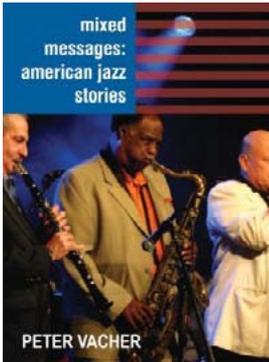
MARC MYERS,
UNIVERSITY OF CALIFORNIA
PRESS.

If someone should express a serious interest in learning about the American art form commonly known as Jazz there would be two starter books that I would recommend. One is *Where's The Melody: A Listeners Introduction To Jazz* by Martin T. Williams and the other would be this recently published work from Marc Myers. The former deals with mechanics of improvisation while the latter is a social history of the various influences and genres over its slightly century old existence. If one is looking for character studies, stylistic analysis or discography information it would be wise to look elsewhere as there are many works dealing with these subjects and more.

Bookended between an introductory chapter and a final chapter entitled *Jazz Hangs On* are ten chapters dealing chronologically with the social forces that came to bear throughout the years. Most hardcore jazzers will be familiar with these subjects, like the two American Federation of Musicians strikes or the invention of the 33 1/3 long playing vinyl record, but this reader found it such an easy and enjoyable read that it was a painless way to refresh my memory. One thing I found curious was why there was little mention of the late forties/early fifties heroin scourge while quite a bit of text was devoted to use of LSD later on. Since my review copy was an uncorrected paperback page proof there were a few typos noticed (there for their, Sonny Chris instead of Criss) that were undoubtedly corrected before the hardcover edition went to print. My two favorite chapters were the first and last, where Myers chronicles his own personal history with the metaphysical presence of the Original Dixieland Jass Band but, as stated earlier, this is a great primer for the jazz novice.

Larry Hollis

Book Look



MIXED MESSAGES: AMERICAN JAZZ STORIES

PETER VACHER.

NOTTINGHAM: FIVE LEAVES
PUBLICATIONS, 2012. 314PP

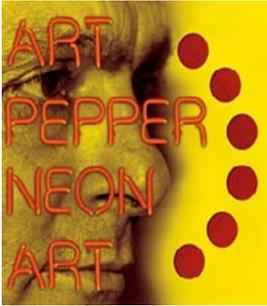
Veteran British jazz journalist Vacher has compiled here a range of his more fully realized portraits of touring jazz musicians, whom he interviewed over the course of several decades for a series of magazines.

In those hours before sound-check or rehearsal, the smart and sympathetic Vacher coaxed some amazing reflections out of mostly lesser-known sidemen (though a few big names pop up in this collection). He describes them as twenty-one “career stories” from “the great jigsaw of US jazz history.” There’s good attention to context (including a smattering of social history) and personality throughout, as Vacher provides terse but informative biographical background and then smartly gets out of the way so that players can just speak their own stories. And this book is loaded with (mostly black and white) photos, showing the player under spotlight at various stages of their career.

There’s a healthy number of Basie vets and New Orleans musicians in particular, though not at the expense of musical range (though folks smitten with the avant-garde won’t find too many heroes herein). Several of the musicians, like Dewey Keenan, illuminate backstage discourse with reactions to players reacting to others’ playing and scenes. And throughout there are fine-grained accounts of band histories (e.g. Cootie Williams) and developments in the music at large (Gerald Wilson). Several interesting themes emerge, although Vacher does not analyze them (nor does he do very much theoretical analysis of the music, but neither is really his goal). Religious themes (something this reviewer is writing a book about) crop up regularly: the church background of musicians (including their encounter with religious resistance to jazz), the notion that God is playing the music through musicians, or the use of jazz in religious institutions. There’s also an interesting angle on jazz and curriculum development, in the Ellis Marsalis piece, and interesting meditations on jazz as a dance music (Houston Person) or predominantly pulse-based (Rufus Reid). And the Benny Powell and John Stubblefield interviews are fascinating in their range and the complicated history they chronicle. With a good instinct for forgotten/overlooked players (like Flip Ricard), and tons of nice detail, Vacher’s book gives a fine sense of what jazz is like as a career. It compares well with recent entries by W. Royal Stokes and others.

Jason Bivins

Feature Reissue on Vinyl



ART PEPPER, NEON ART VOL. 1, OMNIVORE OVLP-26.

SIDE ONE: RED CAR (16:53).
SIDE TWO: BLUES FOR
BLANCHE (17:56).

Art Pepper, as; Milcho Leviev,
p; David Williams, b; Carl
Burnett, d. 1/28/81. Seattle,
WA. Total time:34:49.

ART PEPPER, NEON ART VOL. 2, OMNIVORE OVLP-48.

SIDE ONE: MAMBO
KAYOMA(*) (18:38).
SIDE TWO: OVER THE
RAINBOW (#) (14:38) /
ALLEN'S ALLEY(+) (9:17).

Art Pepper, as; George
Cables, p; David Williams, b;
Carl Burnett, d. (*) 11/19/81.
Sapporo, Japan. (#)11/13/81.
Tottori, Japan (+) 11/24/81.
Tokyo, Japan. Total time:42:33.

ART PEPPER NEW VINYL REVIEW

One of the more encouraging trends of recent years is the resurgence of vinyl records on the music marketplace. Long term record collectors like myself are overjoyed to see reissues and new releases available on 180 to 200 gram pure virgin vinyl and such specialty labels as founder Jack White's Third Man Records out of Nashville. Another great outlet for hot wax can be found under the Omnivore imprint based in Los Angeles which offers vinyl and cd pressings in many genres. Of supreme interest to readers of Cadence will be their first ventures into Jazz with the three LP vinyl-only release of Neon Art from the great altoist Art Pepper. Produced in conjunction with the Widow's Taste enterprise headed by his widow Laurie, these are superbly attractive pressings on colored vinyl, restored by Wayne Peet and mastered by Ron McMaster. All three volumes are made up of unissued recordings.

The initial volume (1) is pressed up on bright red vinyl showcases two songs taken from unreleased tapings at Parnell's club in Seattle, Washington, on 1/28/81 and features Pepper's original 4tet with the talented Milcho Leviev on piano along with the long term team of bassman David Williams and drummer Carl Burnett. The two selections add up to just under thirty-five minutes.

"Red Car" is a medium up boogaloo with a twice-repeated call & response head. Art begins his solo by ruminating in the lower middle register and gets more busy as it progresses. It is peppered (no pun intended) with slurred runs, over-blown note flurries, double time snatches and random honks before it levels off toward the end of the ride. The intensity level comes back for the piano solo, Leviev shows off his Bulgarian Blues sensibility getting funky a la Gene Harris with a heavy, Gospel chord pattern exciting the listeners before Pepper re-enters with a paraphrased head figure which evolves into a second solo before a drum fanfare then an upright bass vamp leads into the theme reprise before a chop ending.

Also with a twice repeated head riff (in unison with the pianist) "Blues For Blanche" is a medium walker finding the leader taking an extended slice centering around a

Feature Reissue on Vinyl

ART PEPPER, NEON ART VOL. 3, OMNIVORE OVLP-49.

SIDE ONE: MAKE A LIST
(MAKE A WISH) (*) (24:39).

SIDE TWO: EVERYTHING
HAPPENS TO ME (#)(8:34) /
ARTHUR'S BLUES (+)(10:27).

Art Pepper, as; George
Cables, p; David Williams,
b; Carl Burnett, d. (*)
11/13/1981. Tottori, Japan. (#)
11/14/1981. Nogoya, Japan.
(+) 11/19/1981
Sapporo, Japan. Total
time:35:40.

couple of Blues licks, reminding somewhat of Newk's thematic statements on "Blue Seven", twisting and bending notes to mold them into new shapes and sonics. A punched riff sets up the keyboard solo which is masterful. There is a quote from Clifford Brown's "Blues Walk" and Milcho even throws in clusters of high range triplets which one doesn't hear very often anymore. The riff punch introduces a bass fiddle stretch then an alto chorus leads into eighth trades with the drum kit between sax/piano before they return to the head twice before terminating the tune.

The second volume (2) retains the same personnel except for the replacement of Leviev by the under heralded George Cables. This time the vinyl is colored a translucent pink and contains three tracks from a 1981 tour of Japan. As indicated by its title, the opening number is set in a latinish cast and allows the foursome to display their acute sense of rhythmic displacement. Where both tracks on the previous volume were from Pepper's pen this is his only original here with the remaining pair from outside sources.

The first movie musical to incorporate both story and songs "Over The Rainbow" won an Academy Award for the title song. As far as Jazz horn players were concerned Art Pepper owned this tune which he performed countless times never lacking in deep soulfulness. After a shimmering spell from Cables' piano David Williams take a rare two chorus arco excursion before Art returns on the channel. The other title is a Bebop nugget from the pen of percussionist/drummer Denzil Best which has received numerous interpretations from Coleman Hawkins to Dexter Gordon . Sometimes known by its alternate title, "Wee";it is one of those numbers that was equally popular among both Swingers and Beboppers alike. It was named for Allen Eager, a somewhat eccentric tenor man in the Four Brothers school. Set in a medium gait, the leader pours on the pots swinging like mad and flexing his Bop charts. George Cables sets up a locked-hands line that he often returns to in between rapid single note fusillades before swapping statements with the leader. Burnett eventually eases

Feature Reissue on Vinyl

into the mix for a rousing three-way shout out. Check out the inventive a cappella alto ending.

Pressed in a light neon yellow, the final platter (3) opens with the saxophonist's most recognizable chart "Make A Wish" which takes up the entire first side at almost twenty five minutes. After a subtle start things begin to heat up with Pepper building slowly in intensity inserting searing long tones, slashing complex phrasing and altissimo squeals before bringing the level back to calm for the alto/piano unison punch that announces the piano's entrance. Over the insistent upright ostinato Cables fashions a cogent exploration of the composition's foundation. His McCoy Tyner debt is most apparent on this cut. Williams steps out front for a snapping pizzicato interlude that evolves into a drum kit workout that leads into the out chorus.

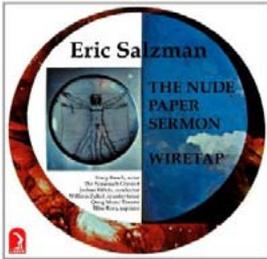
The flip side opens with the only non-original present, the haunting ballad "Everything Happens To Me" coauthored by Matt Dennis, who scripted "Angel Eyes" among others. After an alto melody reading the piano takes over for a delicate and lyrical exposition nudging the sax back in on the bridge. At a little over eight and one-half minutes it is the shortest take of all the tracks but is all that seems to be required.

Art and the fellows step across the tracks for the self-titled Blues that ends the trilogy. Set in a slightly syncopated 6/8 Southern Gospel feel Pepper does some serious sermonizing without a preaching cliché in sight. Ditto for George Cables who follows, testifying at length summoning up the spirits of all the great Blues school pianists of the past. Its a message as old as time. Inexperienced musicians of today (on all instruments) would do well to listen and learn from this treatise on the Art of the idiom.

Another facet some may find enticing are the color-coordinated download cards included in each volume. Jazz and vinyl lovers should search these three items out to encourage Omnivore to follow up on their first foray into the Jazz field.

Larry Hollis

Reissues



THE NUDE PAPER SERMON/WIRETAP LABOR 7092

THE NUDE PAPER SERMON:
PART ONE, PART TWO/
WIRETAP: HELIX, WIRETAP,
LARYNX MUSIC,
QUEENS COLLAGE
93:57

Stacy Keach, vcl; Daniel Nagrin, vcl; Joshua Rifkin, cond; Eric Salzman, cond; William Zukof, ten; Elise Ross, sop; Stanley Silverman, g; The Nonesuch Consort; The New York Motet Singers; Quog Music Theater. 1968, Flushing, New York; 1969, 1972, 1973, New York, New York.

The career of Eric Salzman includes the titles of music critic, author, educator, academic, and producer. His work in these areas frequently overshadows his wonderful gifts as a composer and a visionary of the future of musical theatre. This two-disc release reissues the late '60s and early '70s performances of his musical drama "Wiretap," and probably his most famous composition, "The Nude Paper Sermon." Both pieces are very difficult to perform, but the ensembles successfully handle the undertaking.

"The Nude Paper Sermon" blurs the lines of time and genre by mixing the sounds of a Renaissance consort and The New York Motet Singers, with a modern inclusion of electronic sounds and an actor/narrator. The actor positions himself as a media/cultural voice that frequently dates the performance to the late '60s with references to segregation, Pete Seeger, and Martha Graham. The collage of sounds personifies the second half of the 20th Century as an intricate and often overwhelming experience of overstimulation and complication. "Wiretap" is the slightly lesser-known collection of four movements on American life. Each subject seeks to "tap" into the mind of the listener to discover an awareness of the self and its multifarious relationships with the world. Spatial existence, discomfort, manifestation, struggle, fantasy, and reality are all explored using musical sensibilities. Philosophically, the piece seems to suggest that music is not the "art in life," but rather that music, social interactions, and media as an entire experience, are the "art of life." From a musical perspective, innovative techniques in vocalization, electro-acoustic textures, and instrumentation are explored. Silverman's guitar plays a fascinating role juxtaposed against Ross's voice. Nagrin's voiced sounds seem to symbolize the haunting and longing nature of the human spirit for something unknown. The real interest here will be how this compressed psychosomatic journey will affect the twenty-first century listener.

Dustin Mallory

Reissues



THE BECHET LEGACY BOB WILBER - GLENN ZOTTOLA/BIRCH HALL CONCERTS LIVE CLASSIC JAZZ CJ 4

DISC 1 (69:33): OH, LADY BE
GOOD/ DOWN IN HONKY
TONK TOWN/ COAL CART
BLUES/ EGYPTIAN FANTASY/
LAZY BLUES/ SUMMERTIME/
THE MOOCHE/ DAYDREAM/
SI TU VOIS MA MERE/ DANS
LE RUE D'ANTIBES/ I KEEP
CALLING YOUR NAME/ SWEET
LORRAINE.

DISC 2 (69:24): I LET A SONG
GO OUT OF MY HEART/ CHINA
BOY/ I GOT IT BAD AND THAT
AIN'T GOOD*/ JUST ONE
OF THOSE THINGS/ POLKA
DOT STOMP/ HAPPINESS
IS A THING CALLED JOE*/
DEAR OLD SOUTHLAND/
PROMENADE AUX CHAMPS-
ELYSEES/ GEORGIA CABIN/
MEMORIES OF YOU/ SWING
THAT MUSIC.

Glenn Zottola (t), Bob Wilber
(ss, cl), Mark Shane (p), Mike
Peters (g, bjo), Len Skeat (b),
Butch Miles (d), Pug Horton
(vcl on *). England, 1981-1982.

Drummer Mike Clark has perfected a busy style in the context of fusion ensembles like the Headhunters and an array of free-lance gigs. Journeyman pianist Michael Wolff has played with the likes of Cal Tjader, Cannonball Adderley, and Alex Foster. The two, with bassist Chip Jackson aboard, have formed the Wolff & Clark Expedition, which they describe as “a unique musical adventure” organized by two life-long friends and “pathfinders to unexplored sonic realms.” Fancy language aside, the trio takes on a wide range of material, from Lennon and McCartney to Horace Silver to Joe Zawinul, to investigate and perform in its crowded style. Since drummer Clark plays a lot of drums, leaving very little space in his barrage, Wolff is provoked to take a competitive approach and meet strength with strength. Bassist Chip Jackson’s *Is There a Jackson in the House?* is overwhelmingly dense at some points, particularly when all three are blasting away at a Latin riff, but after a drum solo, the piece grows surprisingly delicate before ending inconclusively. The trio feels most comfortable in the soul jazz bag typified by Zawinul’s *Mercy, Mercy, Mercy*, Nat Adderley’s *Hummin’* and Silver’s *Song For My Father*. The Zawinul tune, one of jazz’s biggest hits ever, gets a tough and funky treatment. The loping pace of the Adderley tune feels just right, buoyed by Wolff’s sumptuous gospel chords and a succinct bass solo. Wolff’s pretty ballad *Elise* ends the set, an uncharacteristically mellow performance that might have made more sense earlier in the sequence as a break from the more robust music that’s the trio’s stock in trade. With its muscular and extroverted attitude, the Wolff & Clark Expedition is likely to find many fans for their proficient and accomplished sound.

Stuart Kremsky

Reissues

ZOOT SIMS COMPATABILITY

DELMARK / JUMP 12-36

The Way You Look Tonight
(take 2) / Nash-Ville (take 7) /
You Don't Know What Love Is
(take 2) / Compatability (take
5) / The Way You Look Tonight
(take 4) / Nash-Ville (take 4) /
You Don't Know WHat Love Is
(take 1) / Compatability (take
2) / The Way You Look Tonight
(take 1) / Nash-Ville (take 4) /
studio chatter / Compatability
(take 4) Nash-Ville (take 9).

56:49.

Sims - ts; Hall Daniels - tpt;
Dick Nash - tbn; Bob Gordon
- bars; Tony Rizzi - g; Paul
Atkerson - p; Rolly Bundock -
b; Jack Sperling - d. 2/14/55,
Hollywood, CA

Tenor (and sometimes soprano) saxophonist Zoot Sims had a lengthy career that straddled the late big band period, bop and cool schools. His style was an effective mix of all three. There was an underlying swing to practically everything he did. His improvising lines could have a complexity that rivaled the best of the boppers. And at times, he seemed to play with a measure of reserve that allied him to the cool school. He seemed to be able to take all of these ingredients and mold them into a personal style that was effective and well-appreciated.

Compatability has had an interesting history. It was originally released as a 10" LP in 1955 on the Jump label under trumpeter Hall Daniels' name and titled Hall Daniels Septet (never mind that there are eight players). He composed both the title track and "Nash-ville" (the latter for trombonist on the session, Dick Nash). He also arranged the four tunes with lovely, rich voicings that, while identifiably West Coast in nature showed a little more heft and energy than was the norm. In the 70s, the Zim label reissued it as Nash-Ville under the name the Zoot Sims - Dick Nash Octet. This release added a few alternate takes to the original program. More recently, the recording has surfaced on iTunes as Nashville by the Zoot Sims Quartet (never mind that there are still eight people on the session). So now comes an official release, this time by CHicago's estimable Delmark label under Zoot Sims' name carrying the title Compatability. This time all complete takes are included and even a little bit of studio chatter.

It's a cracking session of West Coast bop ca. 1955 with an underlying tone of cool. The arrangements are involved with lots of counterpoint, fulgent harmonies, lines being tossed from instrument to instrument. The soloists are all strong. Sims was beginning to peak around this time and his solos from take to take show his superior skills at dissecting a tune. Daniels, who deserves the lion's share of the credit for this session was a good trumpeter with a strong tone. After this date he slipped into the West Coast studio scene, became one of Les Baxter's chief arrangers and worked, writing and arranging soundtracks, having a long and successful career. This is a well put together reissue. There are multiple takes of each tune. None is too different from each other but the soloing is good all around and the tunes are well-sequenced. The first four tracks are those issued on the original 10" LP. The following 5 tracks were issued on the Zim release. And the last two takes plus the studio chatter are previously unreleased. This is definitely the best reissue of this album. But too bad Hall Daniels' name couldn't have been featured a little more prominently. It's understandable that Zoot Sims is the main player that people know but it would be nice to have seen Daniels get some front cover recognition since it was the only jazz session he ever lead.

Robert Iannapolo

Reissues



BYRON ALLEN BYRON ALLEN TRIO ESP 1005

time Is Past / Three Steps
In The Right Direction /
Decision For The Cole-man
/ Today's Blues Tomorrow.
43:29.

Allen - as; Maceo Gilchrist
- b; Ted Robinson - d.
9/25/64, New York City.

his discography. In Jason Weiss' book on the ESP label (*Always In Trouble*, Wesleyan University Press) there are only two references to him. In one, Sonny Simmons says it was Byron Allen who tipped him to the ESP label, telling him they were looking to record players like him. And when queried about Allen, William Parker said he saw him as recently as 1988 in San Francisco. There are seemingly no recent references to Allen on the internet. Bassist Maceo Gilchrist appears to have died in 1999 without making another recording. And drummer Ted Robinson is equally MIA, this also appearing to be the only recording he was on.

But Allen and company turned in a really good record that probably sounds better today than it did when it was released. Allen's saxophone seems pitched somewhere between Ornette Coleman's dancing lyricism and Jimmy Lyons' take on Charlie Parker. Coleman is clearly the major influence but Allen is working in his own ideas. His tone is bright and his wails seem to convey an unfettered joy in music making. His cohorts give him ample support. Gilchrist and Robinson keep a high energy base going beneath Allen's flights. It's too bad he never had the chance to record at this time and develop his ideas further. But this document is an enjoyable relic of the early period of free jazz.

Robert Iannapolo

New Issues



DUKE ELLINGTON BIG BANDS LIVE: DUKE ELLINGTON ORCHESTRA JAZZHAUS 101703

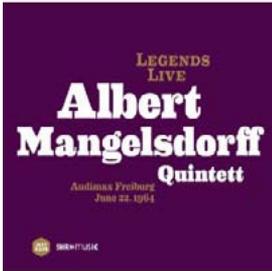
TAKE THE "A" TRAIN/ JOHNNY
COME LATELY/ SWAMP
GOO/ KNOB HILL/ EGGO/
LA PLUS BELLE AFRICAINE/
RUE BLEUE/ A CHROMATIC
LOVE AFFAIR/ SALOME/
THE SHEPHERD/ TUTTI FOR
COOTIE/ FREAKISH LIGHTS/
KIXX. 73:41.

Duke Ellington, comp, arr,
p; Cat Anderson, Cootie
Williams, Herbie Jones,
Mercer Ellington, tpt; Johnny
Hodges, as; Russell Procope,
as, cl; Paul Gonsalves, ts;
Jimmy Hamilton, ts, cl; Harry
Carney, bari s, cl; Chuck
Connors, Lawrence Brown,
Buster Cooper, tbn; John
Lamb, b; Rufus Jones, d.
March 6, 1967, Stuttgart,
Germany.

At several sessions in late 1967, Duke Ellington recorded the music for one of his finest albums, ...And His Mother Called Him Bill, a tribute to his close friend and musical collaborator Billy Strayhorn, who had died that May. The music on Big Bands Live: Duke Ellington Orchestra was taped on March 6 of the same year at a concert at Stuttgart, Germany's Liederhalle. Most of the musicians who were present on the studio recording were also there for the live performance, including such luminaries as Johnny Hodges, Paul Gonsalves, Harry Carney, and Cootie Williams. Although performances from the concert have been released earlier, this recording features thirteen selected tracks, digitally re-mastered. The CD begins with a minute of the band's theme, Strayhorn's classic "Take The A Train," and includes two other Strayhorn tunes, the gently swinging "Johnny Come Lately" and altoist Johnny Hodges's heart-rending version of "Blood Count," identified here by its earlier name "Freakish Lights." A highlight among many highlights, Hodges's exquisite reading of the mournful song rivals his performance of it on the aforementioned studio CD. Except for Raymond Fol's "Salome," the other compositions are all Ellington's and underline his extraordinary compositional talent. With its several well-integrated sections, "La Plus Belle Africaine" emphasizes the breadth of his conception (it also offers a lovely bowed bass solo by John Lamb). And his shuffle-based "Eggo" adds a quality of freshness to the venerable blues form with unexpected dissonances. As for the other soloists, Harry Carney shows off the most beautiful baritone saxophone sound ever on his feature "A Chromatic Love Affair." Likewise, Paul Gonsalves' lush tenor tone and sinewy phasing help make the Latin "Knob Hill" memorable. Trumpeter Cat Anderson on "Salome," clarinetist Jimmy Hamilton on "La Plus Belle Africaine," trombonist Lawrence Brown on "Rue Bleue," trumpeter Cootie Williams on "Tutti for Cootie" and "The Shepherd," clarinetist Russell Procope on "Swamp Goo," and drummer Rufus Jones on "Kixx" are all at the top of their games. Special mention should be made of the precise, swinging ensemble work on the particularly difficult passages of the blazing finale "Kixx." The band obviously came to play that day.

David Franklin

New Issues



ALBERT
MANGELSDORFF
QUINTETT
LEGENDS LIVE
JAZZ HAUS 101 706

NOW JAZZ RAMWONG/ SET
'EM UP/ RAKNAHS/ SAKURA
WALTZ/ BURUNGKAKA/
THEME FROM PATHER
PANCHALI/ FAR OUT FAR
EAST/ OKAKA/ ES SUNGEN
DREI ENGEL

Albert Mangelsdorff, tbn;
Heinz Sauer, ts, ss; Gunter
Kronberg, as; Gunter Lenz,
bass; Ralf Hubner d Freiburg,
June 22, 1964

This is a newly discovered recording from 1964 issued for the first time. After listening to the record, I might have guessed it dates from then. The opening tune is interesting but it has a very stodgy rhythm. I am not sure if, given the 1, 3,4 accent that Mangelsdorff was trying to get some kind of Afro or Asian feel. But aside from that the solos are all excellent, with Sauer showing a bit of a Coltrane influence, and Kronberg's alto at times sounds more like a tenor. And Mangelsdorff creates some nice lines, which at times, almost sound like a voice. "Set 'em Up" has a real boppish energy to it. Kronberg is burning here and Hubner and Lenz show they are up to the task of providing proper rhythmic accompaniment, with Hubner doing a nice job when he gets to trade eights with the horns. "Raknahs" is a duet by Lenz and Hubner. Lenz provides some excellent playing followed by a nice tom tom solo. The come together, but the ending is carried by Lenz. This piece had a definite Asian feel to it. "Burungkaka" is Mangelsdorff's, with rhythm, and he does a great job.

His solo maintained interest throughout the whole piece. "Pater" also has an Asian feel to it. Great horn solos with a really nice solo by Lenz, which captures the Asian feel. Kronberg really cooks at the end of this one with great accompaniment from the other horns. "East" is a feature for Lenz, which he carries off beautifully. "Okaka" is a feature for Sauer's soprano.

The record ends with a bang. The whole ensemble does a bit of a free improvisation, followed by individual solos. At one point the ensemble reminded me of a Mingus band from the same period.

This is a really great record. The band swings and the attempts at different types of rhythms mostly works. We had to wait a long time to hear it, but the wait is worth it, and the audience on the record clearly agrees.

Bernie Koenig

New Issues



HAN BENNINK BENNINK # CO. ILK 192

KLEIN GEBREK GEEN
BEZWAAR/ SIM MARCH/
SUITE IN A SEA/ MEET ME
TONIGHT IN DREAMLAND/
DOG/ LAURENS S.D./ INSIDE
INSIDE/ GANZ/ KLEIN
GEBREK GEEN BEZWAAR
NO.2/

Kiefer/ Postlude to Kiefer
and a piece of drum/ A
Flower is a Lovesome Thing
Han Bennink Snare d;
Joachim Badenhorst, ts, b cl,
cl; Simon Toldam, p Belgium,
Nov, 2011

I am a huge fan of Han Bennink. I had the great pleasure of seeing him a couple of years ago at the Guelph jazz festival. If I were a list maker, he would be on my top ten list.

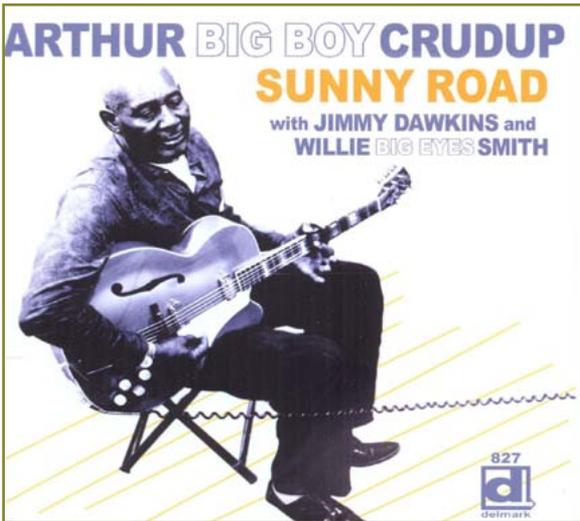
He is an incredibly creative player who, as is demonstrated on this record, can do more with a snare drum than most drummers can do with a whole kit: Witness his solo on "Prelude". Another good example is his solo on "Suite". He knows how to get different sounds out of a drum and by how he uses his sticks. Badenhorst enters with sounds on the sax complementing Bennink's snare, with appropriate accompaniment from Toldam, showing that Bennink's bandmates are just as creative. "Dreamland" starts off dreamily, and builds in the middle to an almost free sounding group improvise and then returning to an almost 1920s sounding statement of the theme.

In a sense, "Dog" sums up the whole record. There is great interplay between all three musicians with Bennink using brushes with snares on and off to create different sounds, and switching to sticks to add to his great accompaniments, especially when Badenhorst gets a bit wild on clarinet. "Inside" is another example of how Badenhorst's swirling clarinet, Toldam's interesting lines underneath and Bennink's snare all work together to create something that requires at least three listens to get it all.

But perhaps "Ganz" really sums up the whole record. It sounds almost like an old 20s tune but definitely played with the sensibility of today. Voices can be heard in fun. I assume it is the musicians enjoying themselves. And this happy piece leads into "Klein 2" which is quite raucous, with Badenhorst's bass clarinet swirling away to very energetic accompaniments from Toldam and Bennink. I don't want to make this a track-by-track review. So all I will say is that every track is great.

Bernie Koenig

New Issues



ARTHUR "BIG BOY"
CRUDUP
SUNNY ROAD
DELMARK DE 827

1. SUNNY ROAD/ 2. PLEASE DON'T LEAVE ME WITH THE BLUES/ 3. TRYING TO TAKE ME FOR A RIDE/ 4. SHE GIVES ME A THRILL/ 5. MISTAKE I MADE IN L.A./ 6. THE ONE THAT I LOVE/ 7. I HAVE CALLED UP CHINA/ 8. I'M LEAVIN' TOWN/ 9. STUDIO CHATTER WITH BOB KOESTER/ 10. ALL I GOT IS GONE; 40:32.

Arthur "Big Boy" Crudup (vcl, g) Jimmy "Fast Fingers" Dawkins (g on 4,7,10) Mike Thompson (g on 2) Mark Thompson (b on 2,4,7,8,10) Willie "Big Eyes" Smith (d). Chicago, IL, November 10, 1969.

that's what I have." Singing and playing in the company of the superbly responsive blues drummer Willie "Big Eyes" Smith, and with the occasional participation of guitarists Jimmy Dawkins and Mike Thompson and bassist Mark Thompson, the accomplished Crudup conducts a master class in down-home, down-tempo heart-felt blues. It may be a little crude and rough around the edges, but this is overwhelmingly honest and thoroughly human music, a cry from the past that proves to be compellingly listening. The session culminates in the heart-breaking All I Got Is Gone. Thanks to Delmark for getting around to this at last.

Stuart Kremsky

Arthur "Big Boy" Crudup (pronounced, by the way, as "crude-up" according to producer Bob Koester) truly had the blues when he recorded Sunny Road in Chicago in 1969. The road was anything but sunny, since Crudup's wife had recently passed away, and when Koester tries to prod him into playing at least one faster number, the singer says "nothin' but direct to the blues .. 'cause

New Issues



1) ZOOT SIMS LOST TAPES JAZZHAUS 101710

ALL THE THINGS YOU
ARE / ALAN'S ALLEY /
MINOR MEETING FOR TWO
CLARINETS / FALLIN' IN
LOVE / BLUE NIGHT / OPEN
DOOR / I SURRENDER DEAR /
TANGERINE / THESE FOOLISH
THINGS / I'LL REMEMBER
APRIL / TROTTIN'. 55:25.

Sims, Hans Koller, as, ts,
cl; Willie Dennis, tbn; Adi
Feuerstein, Gerd Husemann,
flt; Helmut Brandt, flt, bs;
Hans Hammerschmid, p;
Peter Trunk, b; Kenny Clarke,
d. 6/23/58, Baden-Baden,
West Germany.

Just as it appears that most of the recordings of the leading jazz musicians from the 1940's to the 1960's have been released, along comes the Jazzhaus label from Halle, Germany. Jazzhaus doesn't possess merely a handful of recordings. It has available for release more than 1600 live radio and television jazz recordings, or 3000 hours, of over 400 jazz groups. Sixteen hundred recordings? That's not just opportunity. That's a cornucopia of jazz, but not one without a challenge. The challenge for the Jazzhaus producers would be which of the 1600+ recordings to release first. And second. And third. Such unheard jazz treasures as these cause one to wonder: Why were none of them previously released? Here it is 2013 and we're able to hear for the first time Dizzy Gillespie or Zoot Sims when they toured Germany. But therein lie the recordings' delights as well: the ability to hear new recordings of jazz masters for the first time, chances to be delighted by superb sounds of surprise, brief reminding insights into the performers' personalities, and the ironies of comparing these musicians' performances with the knowledge applied from their lifetime biographies (such as knowing where 29-year-old Lalo Schiffrin's work with Dizzy Gillespie would lead). Fine wine indeed. These belated releases allow for heightened appreciation and a more comprehensive knowledge of the circumstances of the recordings than if the albums had been released only a few years after the performances happened.

Once again, Naxos of America, which released the impressive Jazz Icons video series within the past decade, is involved in making available classic jazz recordings as they are discovered. Naxos has teamed with Jazzhaus to distribute these jazz treasures within the United States.

One of the first of Jazzhaus's outstanding releases consists of Zoot Sims' collaboration with fellow saxophonist Hans Koller during a 1958 Baden-Baden concert (1). A confluence of events led to the opportunity that Sims seized upon. The first event was Sims's recording with jazz pianist Jutta Hipp, who recorded in Germany with Koller before emigrating to the United States and who preceded Marian McPartland as the house musician at the Hickory House. (Their

New Issues

joint Blue Note album was, of course, Jutta Hipp with Zoot Sims.) Then Sims, who first joined Benny Goodman in 1943, was invited to join Goodman's band for the 1958 Brussels World's Fair performances, among other European tours. Synchronicity: Sims met Koller in Brussels, and they had the good fortune of being invited to a studio recording in Baden-Baden by Joachim-Ernst Berendt of Südwestrundfunk. After Berendt broadcast the session on radio, it wasn't heard again for over fifty years. While jazz listeners are no doubt familiar with Sims's distinctive sound, swinging fluidity with some bite, *Lost Tapes* provides due attention to the accomplished European jazz musicians who received less frequent attention, especially Koller (and expatriate Kenny Clarke, who was called in for this session). "All the Things You Are" provides a compare-and-contrast opportunity as Sims and Koller trade choruses, while "Alan's Alley" allows for extended improvisations before the studio audience as their give-and-take builds the dynamism of the performance. "Minor Meeting for Two Clarinets," written by their pianist Hans Hammerschmid, allows a switch to clarinet for both reedmen, revealing relaxed clarinet work not usually associated with Sims as he and Koller intertwine melodic and harmonic lines during the blues-based composition. In addition, the selection provides opportunity for a two-chorus bass solo from Peter Trunk, a bassist of choice for top-shelf European jazz groups. For fuller effect after the first four pieces, reedmen Adi Feuerstein, Gerd Husemann, Helmut Brandt and Goodman trombonist Willie Dennis join the quintet for songs evidently arranged by Hammerschmid: the cool jazz-like haunting "Blue Night"; the flute-led "Open Door" ending with Clarke's solo before the final chorus; Brandt's poignant baritone sax solo on "I Surrender Dear"; Sims's effortlessly swinging, actually beautiful interpretation of "Tangerine"; Dennis's brief presentation, embellished by his vibrato and dynamic heights, of "These Foolish Things;" a Koller-and-Dennis version of "I'll Remember April"; and then a sax-section-and-trombone interpretation of Sims' "Trottin'" with John Bunch-like harmonic voicings and a melody similar to that in some of Goodman's arrangements. *Lost Tapes* recalls

New Issues



2) DIZZY GILLESPIE QUINTET LEGENDS LIVE JAZZHAUS 101711

THE MOOCHE / CON ALMA
/ WILLOW WEEP FOR ME /
OOPS-SHOO-BE-DOO-BE / I
CAN'T GET STARTED / KUSH
/ CON ALMA (ALTERNATE
TAKE). 69:14.

Gillespie, tpt; Leo Wright,
as, flt; Lalo Schiffrin, p; Bob
Cunningham, b; Mel Lewis,
d. 11/27/61 & 11/29/61.
Stuttgart & Frankfurt, West
Germany.

the atmosphere and the excitement of SWF's (now SWR's) studio sessions that seized upon opportunities to record the world's top jazz groups. In this case, it paired two jazz legends, one American and one German, for a once-in-a-lifetime performance.

The Dizzy Gillespie Quintet album (2) combines tracks from concerts two days apart in Stuttgart and Frankfurt. Considering the fact that they were recorded, lo, 55 years ago, one must respect the technical professionalism of the original sound engineers as well as those who re-mastered this vintage material. Not only are the instruments captured with distinct separation in the concert hall, but also the instruments, even bass and piano, project with crispness and tonal clarity. Gillespie's quintet plays with the energy and distinctiveness that one associates with his groups, such a masterful discoverer and motivator of talent was he. While the German repertoire was varied and contained few surprises, the improvisations as always contain nuggets of delight. Schiffrin's block-chord clavé-originated multiple choruses of "Con Alma" recall his virtuosity that allowed him to leave Argentina and achieve Gillespie's respect. But the unexpected crowd-pleaser is the undersung Leo Wright, who catches fire whenever he plays, particularly on his extended blazing "Kush" solo, improvised trance-like in six-eight over a single chord. "Willow Weep for Me" consists of Wright's three-minute delivery of the tune on flute, as Gillespie highlights the reedman's talent. For yet another detour from the quintet's instrumental performances, Gillespie injects humor into the concert with "Oops-Shoo-Be-Doo-Be" involving sung call-and-response among the band members. Interestingly, Gillespie's introduction to the alternate take of "Con Alma" suggests his modesty and mutual respect for fellow jazz musicians as he expresses appreciation for Ray Bryant's, Benny Golson's and Oscar Peterson's performances of his composition. Legends Live represents an indispensable addition to the collections for Gillespie enthusiasts due to the excellence of the performances and of the recording technology available at that time.

Bill Donaldson

New Issues



THE DANN ZINN 4 GRACE'S SONG DANN ZINN ZM102

LIVE AND LEARN/ WESTERN
SKIES/ GRACE/S SONG/
JUMPSTEP/ KING OF PAIN/
CORAZON/ RED ROVER/
STARDUST. 56:49

Zinn, ts; Taylor Eigsti, p; John
Shifflett, b; Alan Hall, d. No
Date Given, Berkeley, CA.

This debut album by the Dann Zinn 4 is sure to please fans of up-to-date mainstream modern jazz. Each of the musicians is extensively experienced and highly regarded in his own right. Three of them reside in the San Francisco Bay Area, while pianist Taylor Eigsti now operates out of New York City. They are superb players, both as soloists and as ensemble members, with the leader also adept at composing interesting, attractive tunes. All the pieces are his, except for his smart arrangement of Sting's "King of Pain," to which he and Eigsti add inventive improvisations, and the classic "Stardust," whose ageless melody receives the reverential reading it deserves. Zinn is a prodigious saxophonist, his handsome sound and favored double-time phrases suggestive of players of the Michael Brecker ilk. He does employ the extreme upper register of his horn occasionally, but does so with taste, and even plays an electric saxophone to good advantage at one point. Eigsti also possesses admirable technical prowess, as demonstrated in his flawlessly executed, imaginative solos as well as in his virtuosic unison lines with Zinn. Zinn's own compositions provide excellent vehicles for his and Eigsti's stellar improvising as well as engage the listener on their own. Although, for example, the first few measures of the opening "Live and Learn" seem to promise a Coltrane-like modal composition, the tune soon introduces an attractive chord progression that the saxophone and piano soloists explore with gusto. And the very fast "Jump Start," with its stop-time section marking off short drum fills, offers the tasteful drummer Alan Hall an opportunity to exhibit his considerable solo skills. In contrast to the vigor of most of the program, "Gracie's Song" is a lovely, gentle ballad that includes some fine piano and a sensitive John Shifflett bass solo. Also unique in this context is the rubato, free jazz-like "Red Rover," with its strange saxophone sounds, explosive drums, and forceful block-chord statements. It would be difficult to find a better executed or more enjoyable first album.

David Franklin

New Issues



**BERNT ROSENGREN
BIG BAND
WITH HORACE
PARLAN PIANO,
DOUG RANEY GUITAR
CAPRICE CAP 21829**

HIP WALK/ NEW LIFE/ HOW
DEEP IS THE OCEAN?/ JOE
AND EYE/ THE HUMMING
BEES/ NAIMA/ AUTUMN
SONG/ SAD WALTZ/ BLUES
NERVES
43:10

Bertil Lövgren, tpt; Tim
Hagans, tpt; Maffy Falay, tpt;
Lars Färnlöf, tpt; Stanislav
Cieslak, tbn; Lars Olofsson,
tbn; Nils Landgren, tbn;
Sven Larsson, bass tbn;
Bernt Rosengren, flt, as, ts;
Lennart Åberg, as; Peter
Gullin, as; Stefan Isaksson,
ts; Tommy Koverhult, ts;
Gunnar Bergsten, bari s;
Håkan Nyquist, Fr hn; Horace
Parlan, p; Doug Raney, g;
Torbjörn Hultcrantz, b; Leif
Wennerström, d.
May 13-14, 1980; Stockholm,
Sweden.

Jazz has enjoyed an extraordinary history in Sweden, particularly in the 1970s and early 1980s. The latest release from Caprice Records, who has been re-issuing much of that history, is a big band album: Bernt Rosengren Big Band. The album features two American expatriates as featured soloists. The first is the great pianist Horace Parlan, who is predominantly known for his work with Charles Mingus and his appearance on the album *Mingus Ah Um*. The second is guitarist Doug Raney, the son of American guitarist Jimmy Raney. Combined with Rosengren's band of top-caliber Swedish musicians, the whole ensemble performs seven of Rosengren's compositions alongside two standards. It should first be noted that the music is built around the soloists and almost all of the solo work comes from Parlan, Raney, and Rosengren. While it would be neat to hear the soloistic-palette from each of the Swedish musicians, the featured soloists are quite good and the ensemble work is equally as polished. Although Rosengren's compositions are respectable, his arranging abilities are even better. The arrangement of Coltrane's "Naima" is full of energy and forward-propulsion that builds to an exceptionally swinging solo from Rosengren. Parlan and Raney each display some sophisticated playing on Berlin's "How Deep is the Ocean," and Rosengren's "Hip Walk," respectively. Rosengren also takes another brilliant solo on "The Humming Bees," which is a tune that bears some resemblance to Philly Joe Jones's "Trailways Express," in the brass parts.

The band's overall performance draws heavily on blues aesthetics and contains some elements of what used to be called "blue-eyed soul." The downfall of this album is the recording quality. Upon first listen, the recording is immediately dated to 1980 with its rich reverb and less-than-spectacular mixing. This release could have really benefitted from a second set of ears in the remastering process. There are some passages where the soloist is so pervasive that the ensemble passages are difficult to hear. It is a shame that it turned out this way because it may cause the listener to omit the thoughtful consideration that this album deserves.

Dustin Mallory

New Issues

DAVID LESHARE WATSON, BIG TOWN

MUSIC IN THE VINES 330.
BIG TOWN / BALL & TRANE
/ IT SHOULDN'T HAPPEN TO
A DREAM / LOST WOMAN
BLUES / S&S C MINOR BLUES
/ SO WHAT / WELL YOU
NEEDN'T/ LIE DETECTING
BLUES / I GOT THE BLUES /
HERE'S TO LIFE. 67:31.

Watson, vcl; Mike LeDonne,
p, org; Bob Cranshaw, b;
Mickey Roker, d. No dates
listed. Brooklyn.

OSCAR BROWN, JR. & MAGGIE BROWN, WE'RE LIVE, ESP DISK- 4071.

INTRODUCTIONS / YOUNG
JAZZ / BIRD TO WORD-BILLIE
BROWN'S BOUNCE / BIRD
CHASE / MIDNIGHT (ON THE
BEACH) / A TREE AND ME
/ ALL BLUES MEDLEY(*) /
STRONGMAN / INSIGHT(+) /
WHEN MALADY SINGS / ALL
OVER (ODE OWED YOUTH)
MY LITTLE MAGGIE /
BROWN BABY / OLD LOVER'S
SONG(#). 72:44.

Brown,jr.,vcl; Maggie Brown,
Africa Pace Brown(*) (+),vcl;
Angela, Cheryl, Cassandra,
Caroline Brown(+), vcl.
Miguel De La Cerna, Aaron
Graves (#),p; Yoseph Ben
Israel, b; Avreoyal Ra,d.
4/22/01.
Chicago, IL.

When it comes down to it, the voice was probably the first vehicle to make music although it may not have been very pleasant to the ears. When one thinks about it, that is true in some cases and to a certain extent today but we won't mention any names. David Watson is a new name to me and probably is to the majority of Cadence readers. A singing drummer with a handful of albums under his belt he comes out from behind the kit here since his cousin, the underheralded Micky Roker is handling the timekeeping chores here. Rounding out the backing trio is the versatile Mike LeDonne on keyboards and veteran bass ace Bob Cranshaw. Definitely the wild card here, Watson has been previously compared to Eddie Jefferson, Joe Williams, Leon Thomas, Cab Calloway, Leo Watson, Jon Hendricks and others but he is a hard man to put a positive I.D. on. That statement is enforced by other influence Watson mentions in his self-written annotation like Ella Fitzgerald, King Pleasure, Johnny Hartman, Nat King Cole, Frank Sinatra & Jimmy Rushing. There are also generous bios of each of the trio members included in the comprehensive cover booklet. The title song was written by vibist Joe Locke with lyrics by Watson and dedicated to Granville Mickey "Big Town" Roker while the other originals, "Lost Woman Blues", "Our Night In Heaven", the humorous "Lie Detecting Blues" and the lyrics to "S&S C Minor Blues" were written over the changes to Stanley Turrentine's "The Hustler". Eddie Jefferson is well represented by his words to Miles' "So What" & Lester Young's "I Got The Blues".

In addition to providing sparkling piano accompaniment and solo work, Mike LeDonne slips behind the organ console for the last two listed tunes, both Watson blues and the final ballad that has the leader a little bit too heavy on the vibrato for this listeners taste. Give this one a listen before you decide.

My introduction to Oscar Brown, Jr. came via a grainy, black & white television series called "Jazz Scene USA" of which he hosted. What immediately struck me was his happy attitude and his obvious love of the art form. It was only later that I heard him sing in that distinctive voice, a cross somewhere between Joe Lee Wilson and Jon Hendricks and it must be admitted it didn't

New Issues



RAQUEL CEPEDA, 'I'M CONFESSIN', PEONIA MUSIC 3001.

EAST OF THE SUN / BESAME
MUCHO / CHEGA DE
SAUDADE / THESE FOOLISH
THINGS / TONADA DE LUNA
LLENA / SOMOS NOVIOS
/ I DON'T KNOW ENOUGH
ABOUT YOU / DREAM A
LITTLE DREAM OF ME / HOW
DEEP IS THE OCEAN? / ME
FLECHASTE EL CORAZON /
WHAT IS THIS THING CALLED
LOVE? / I'M CONFESSIN' /
CORCOVADO-ESTATE. 61:38.

Collective personnel: Cepeda,
vcl; Bob Chadwick, flt;
David Caceres, as, ts; Warren
Sneed, ss, ts; Dennis Dotson,
tpt; Paul English, tpt, flgh;
Thomas Hulten, tbn; Brennen
Nase, Guil Fonseca, g; Paul
English, p; Jeffry Eckels, b;
Dean Macomber, d; Jorge
Orta (Cro-Cro), Tony Parana,
James Metcalfe, perc; Marcia
Sterling, Oleg Sulga, vin; Dan
Strba, via; Shino Hayashi, cel.
5/12. Houston, TX.

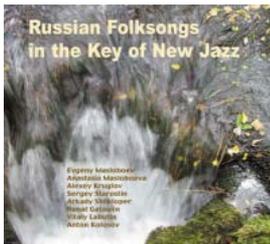
impress me all that much. But I'm an instrumental fan and my list of favorite male singers would barely fill up ten fingers. Oscar's strong suit was as a wordsmith, a lyricist that added flavor to writings by Nat Adderley, Miles Davis and others but it is my belief that his strongest line was not musical but when he resigned from the Communist Party in the mid-fifties saying "I'm too black to be red!"

Recorded live some dozen years ago at The Hothouse for International Performance in downtown Chi-town, these fourteen tracks are something of a family affair with several members of the Brown clan present on "Insight" co-written by the elder sister and a brother who passed on way too early. The duets between Maggie and her dad are the high points to these ears displaying an amazing interplay with their voices that echo Bird and Diz in high flight. Other than a solo reading of "Brown Baby" by Maggie, none of Oscar Brown's biggest hits are heard but he makes up for it by a stunning rendition of the Monk classic. Africa Pace Brown adds nice vocals on the aforementioned "Insight" and the "All Blues Medley". It's puzzling that this impressive set took so long to release but then one realizes there is not one iota of commercial pop pap present.

Faultlessly produced by Paul English and Andy Bradley, *I'm Confessin'* introduces us to Venezuelan-born, Houston resident Raquel Cepeda a day-gig geologist in the Texas oil fields, a painter and writer but most importantly for readers of *Cadence*, a singer of the first order. Her pristine voice sails through thirteen selections of Latin origin, American standards and an original "Me Flechaste el Corazon" with confident assurance and unassailable taste. A couple are even rendered in their original language including a knock-out version of the old warhorse "Besame Mucho" that springs to new life thanks to Ms. Cepeda & piano/saxophone solos from English and Warren Sneed. She gets downright sassy on Peggy Lee's "I Don't Know Enough About You" and the opening swung "East Of The Sun" but it is the ballads that are breathtaking. Fans of Eliane Elias and Diana Krall will love this one.

Larry Hollis

New Issues



1) **EVGENY
MASLOBOEV,
ANASTASIA
MASLOBOEVA
RUSSIAN
FOLKSONGS IN THE
KEY OF NEW JAZZ**
LEO 659

AROUND/ KUKUSHECHKA/
EVENING/ RUSSIAN
METAPHYSICS/
PACIFICATION/ OVER THE
RIVER/ NORA/ DISCUSSION/
KVASHNYA/ LULLUBYE/
SIBERIAN SING/ LOST
SOUNDS/ GULBUSHKA/
PLYOS 61:38

Anastasia Masloboeva, vcl,
cymbalo; Evgeny Masloboev,
perc, d, plastic bucket,
metal washbasin, speaker;
Alexey Kruglov, ss, as, cl,
baby saxophone, prepared
saxophones, mouthpieces;
Sergey Starostin, Russian folk
wind instruments; Arkady
Shilkloper, Fr hn, alpine hn;
Renat Gataulin, p, prepared p,
synth; Anton Kolosov bass g;
Vitaly Labutin, el g Moscow
April 30, May 1, 2012

Leo manages to record some of the most interesting music in the world. (1) is a fascinating record. I am not sure it always works, but even when it doesn't it is still interesting. The music is definitely improvised, so the title is correct. There is some fascinating playing here, but none of it is sustained for long periods since the song structure dominates. Not all tracks have vocals. Even though I don't speak Russian, knowing the title helped to get a feel for the message of the song. Sometimes the music gets beyond free jazz and gets into noise territory, or possibly it should be called experimental. This is the case on "Discussion" and "Kvashnya." There is a fine line, I know, since I have played all three types of music, including have played with the Nihilist Spasm Band. But the jazz structure is dominant. And, as is the case with most European musicians, they are classically trained as well. So improvisations usually have a compositional structure to them. But that just goes to show how inadequate these labels are.

Ms. Masloboeva uses her voice in interesting ways. On some tracks she sounds like an opera singer with a full voice and on others she sounds like a thin voiced folk singer. The use of the voice in this manner appears to be appropriate to the song. I really like her voice on "Evening" and "Pacification."

I really love "River." It begins with a conversation between a couple of the instruments and then the voice enters. I am not sure which instruments are being used; possibly one of the folk instruments and a sax mouthpiece, but they both get great sounds which emulate voices, which really highlight the actual voice.

The dominant soloist is Kruglov and he is excellent. I have reviewed CD by him before. But all the soloists here are excellent.

On my third listen, I find myself enjoying the record more than I did on the earlier listenings, so I hope it will get better.

Bernie Koenig

New Issues



2) GOAT'S NOTES FUZZY WONDER LEO 661

SOMEBODY IN MY CLOSET/
PARTY FLOWERS/ SHY
GUEST FROM MARS/
PREFACE & GENTLE
CHIMERAS/ LITTLE SCENE
FOR BECKETT/ LANDSCAPE
ARCHITECTURE/ KITCHEN
ON FIRE/ MOSES' FIRST
DESERT MORNING/ THE
FENCE/ ELEGY/ SALAD
FOR THE HAPPY ONES/
A CRUMBLE/ BEWARE
OF HOLIDAYS/ CHEAP
SUNRISE/ 52:44

Grigory Sandomirsky,
p, melodica; Vladimir
Kudryavtsev, bass; Maria
Logofet, vln; Piotr Talalay,
d; Andrey Bessonov, cl; Ilya
Vilkov, tbn Moscow, 2010

2) is another winner from Leo. Here we have a group of Russian musicians, most of whom are classically trained, but improvise with abandon. They cook! The music is an interesting mix of free jazz, blues and New Orleans. The New Orleans style comes through with Bessonov's clarinet, and Talalay gets the rhythm right. But most of the music is out there, but a lot of it also has a strong rhythmic base.

"Party" is a great example of this. The piece starts off with a New Orleans feel, with some reat growling by Vilkov, with great support from everyone. And, there are great solos by Bessonov and Sandomirsky. It is not often that a band like this will make you get up and dance. But this track does.

"Guest" starts off slowly—shyly, but again Vilkov's trombone takes over. Then everyone joins in. I guess the guest overcame his shyness. And then there is "Beckett" which is very out there, with some nice sound effects, great playing by Kudryavtsev, and great support from Talalay. "Landscape" sounds very structured with composed and improvised sections alternating, like a tired garden, but with really overgrown sections. But for me "Kitchen" sums up the whole CD. It is out there, but mixed with Russian melodies and rhythms, combining all the styles this band works with. And this band really works well together. All compositions are listed as being by all the players. This usually means that the music is collectively improvised. While there is a great deal of improvisation here, it sounds to me like there some actual composed parts.

A truly interesting record, and one that perhaps can be heard as a development of the previous Russian folk song CD.

Bernie Koenig

New Issues

3) N. AHSAN, V. GUYVORONSKY, D. KUCHEROV AROUND SILENCE LEO 660

JUG/ SCAMBHA/ RAGALOID/
TERMINATOR 61:40

N. Ahsan, vcl, swarmandal;
V. Guyvoronsky, tpt, flt; D.
Kuchero, table, perc. 12 July,
2012, St Petersburg, Russia

3) is still another fascinating release on Leo. This one features the Asian side of Russia with folk based melodies, a swarmandal, which is an Indian Zither, and tabla, along with some nice bursts of sound and nice melodic lines from Guyvoronsky.

The melodies are eastern European but the rhythm is Asian, along with the drones on the swarmandal, and the trumpet improvisations are clearly a mix of American jazz and European improvisational styles. In some places the vocals sound Mid-Eastern. But then Mid-eastern music has elements common to music in Asia and Eastern Europe. So we get a real hybrid here, or perhaps it is better seen as a good cross-cultural mix. On "Scambha" Guyvoronsky at times plays in harmony with Ahsan's vocals. I wish I knew what they were singing about. There are some real emotional sections on that tune.

"Jug" takes up almost half the CD and contains most of the musical elements found in the other pieces. While the basic melody may be a Russian folk song, when it gets mixed with the drone, the table and the trumpet, it also turns into some really interesting improvised music. So while there are compositions at the base of the music here, there also some really great free improvisation. And on a long track like "Jug" we get to hear the same kinds of stops and starts, build ups and cool downs that we hear in so many free jazz records.

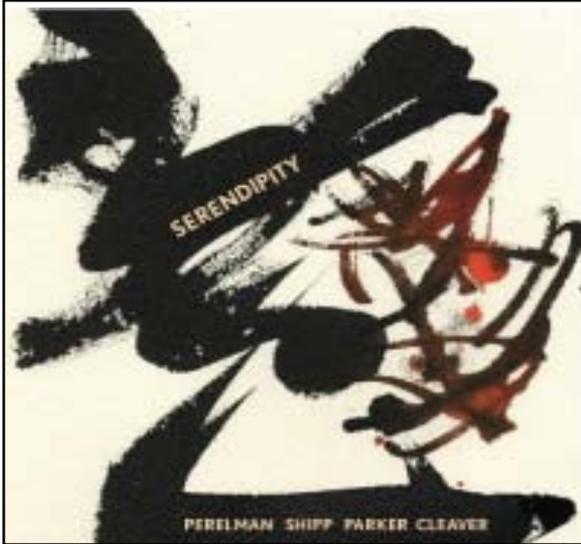
"Scambha flows into "Ragaloid" as the vocals seem to be continuous. Ahsan sings with great emotion, accompanying himself on the swarmandal, Kuchero provides excellent rhythmic support, knowing when to leave space and when to respond to the vocals, and Guyvoronsky plays some really excellent responses to the vocals. While the styles are completely different, the interplay between the trumpet and vocals reminded me of how Roy Eldridge used to do that kind of thing with various vocalists in the 40s.

There is a section near the end of "Rag" where the vocals and the table work together so well I wanted to get up and dance.

"Terminator" begins with a drone and some great trumpet playing before it becomes a vocal based piece with great accompaniment, as in the other piece.

Bernie Koenig

New Issues



IVO PERELMAN
SERENDIPITY
LEO 668

SERENDIPITY 43:08

Ivo Perelman, ts; Mathew Shipp, p; William Parker, bass; Gerald Cleaver, d Brooklyn, NY 11/2011

According to the notes, this date was supposed to be something different, but one of the original musicians was unable to make it and this session was the result.

We have four seasoned pros doing what they do best: Blow.

The big question is whether one is a fan of these players.

I personally find Perelman's playing somewhat inconsistent from record to record, but when he is on he

cooks. His opening solo here soars, even if it is a bit disjointed. In comparison, Shipp's piano seems almost sedate, playing a mix of long lines with the right hand interspersed with heavy chords in the left.

The second section of the piece is quieter and Perelman's solo is quieter, following nicely after Shipp's. Then there is a nice, but all too brief, solo by Parker, after which Perelman returns.

He gets into a tight rhythmic pattern reminding me of 1960s Sonny Rollins, and then goes into a nice melodic section. But soon returns to noisy honking, reminding me a bit of Gato Barbieri.

The weak spot for me, and all is relative here, is Cleaver, who while providing great support, never comes forward and spends too much time on cymbals and not enough on the drums. He reminds me of early Sunny Murray when this record needed more of Andrew Cyrille.

I must admit that at the end of the record, I was exhausted.

Bernie Koenig

New Issues

I COMPANI EXTENDED 23 MUSICIANS PLAYING ICDISC 13.01

SUN RA/ THE FEEEJAZZ
KARAOKE/MOURNING/
WAMI/ VOCAL
IMPROVISATION/ LA DOLCE
VITA SLOW/ IL DUCA DI
WURTEMBERG/ PAPRIKA
ENDORPHINIA/ BOXTEL
1975/ THEOLOGY/ SMS IN
CONCERT/ ENLIGHTENMENT/
THE HAPPY COOKER 60:26

Fred van Duijnhoven, d/
Rob Verdurmen, d; Arjen
Gorter, bass; Carel van Rijn,
bass; Dion Nijland, bass;
Bram Stadhouders, g; Jasper
Stadhouders, g; Laia Genc,
p; Frankvan Merwijk, p;
Nico Huijbregts, p; Eugene
Floren, p; Rogier telderman,
p; Henri Rijken, marimba;
Michel Mudder, Bandoneon;
Aili Dejiwks, vln; Jaqueline
Hamelink, cel; Hans Sparla,
tbn; Jeroen Doomernik, tpt;
Wouter v Bemmelen, tpt; Mete
Erker sax; Frank Nielander,
sax; Bo van de Graaf, sax;
Simin Tander vcl; Jaqueline
hamelink, vcl January
27 2013 LUX Nijmegen,
Netherlands

This is a fun record. When it was over I couldn't wait to play it again. It is also one of those performances that Europeans seem to be able to pull off so well mixing all kinds of musical influences from blues to classical and make it come out what we call jazz. And, to add to the fun, the insert is a copy of the newspaper review of the concert.

This is a big band, with different people playing on different tracks, with some constants. The playing is uniformly excellent, but, of course, there are some standouts. Van der Graf's tenor is great. Very breathy, almost like Ben Webster, but of this generation. The voice of Tander is effective on all tracks, but especially on "Karaoke." And Hamelink's vocal on "Improvisation" is also excellent.

"Karaoke" is a fun piece. According to the notes there were screen projections with assignments for the musicians, but it is all improvised. "La Dolce" and "Il Duca" are both compositions by Nino Rota for Fellini films and since I am a Fellini freak, I was able to picture the scenes from the movies.

"Paprika" has a Beethoven Fifth Symphony theme played almost some abstract classical piece with jazz overtones, "Boxtel" sounds like a take off on Harlem Airshaft as played by a Coltrane influenced blues player, "Theology" exhibits a Kurt Weill influence and the use of the voice in "SMS" reminded me of Luciano Berio.

In short a very eclectic record that will satisfy most listeners.

Bernie Koenig

New Issues

1) ANDY BEY, THE WORLD ACCORDING TO ANDY BEY, HIGHNOTE 7253.

NEVER ENTERED MY
MIND / BUT NOT FOR ME /
DEDICATED TO MILES / THE
DEMONS ARE AFTER YOU
/ LOVE IS HERE TO STAY /
THERE'S SO MANY WAYS TO
APPROACH THE BLUES / THE
JOINT IS JUMPIN' / BEING
PART OF WHAT'S HAPPENING
NOW / THE MORNING
AFTER / 'S WONDERFUL /
DISSERTATION ON THE STATE
OF BLISS. 50:32.

Bey, p, vcl. 3/21/13, Paramus,
NJ.

2) LAURA AINSWORTH, NECESSARY EVIL, ECLECTUS 1002.

NECESSARY EVIL */
ONE MORE TIME / THE
GENTLEMAN IS A DOPE /
JUST GIVE ME A MAN / LOVE
IS A DANGEROUS THING /
MY FOOLISH HEART / THE
LIES OF HANDSOME MEN /
GET OUT AND GET UNDER
THE MOON / OUT OF THIS
WORLD / HOORAY FOR LOVE
/ I'D GIVE A DOLLAR FOR
A DIME / LAST TRAIN TO
MERCERVILLE*. 47:28.

It has been a while since we've seen any new work from the great vocalist Andy Bey but finally here he is with a new CD sounding as good as ever. The entire set is just Bey's voice and piano. His usual deep, elastic baritone sounds as powerful as ever while his piano is spare and accents his throbbing vocals. About half of the CD is composed of standards while the rest of the time he experiments. "Dedicated To Miles" is a scat version of the Miles Davis solo on Charlie Parker's recording "Cheryl". "Dissertation" is a philosophical essay of sorts written by Harold Arlen which fits right alongside Bey's originals "Demons", "Approach The Blues" and "What's Happening Now". In these he soulfully delivers mini-lectures on how to live in the world and how to sing the blues. These subjects may surprise some people but they aren't too far from the funky life lessons he used to impart in his time with Horace Silver and Gary Bartz. No matter what he sings, the subtle power of Bey's voice is consistently breathtaking and it's good to hear his glorious sound again.

2) contains far more conventional jazz singing but it's still a well done piece of work. Laura Ainsworth sings a collection of familiar and obscure old songs in a voice full of rich sound and operatic clarity. "My Foolish Heart" and "Out Of This World" are done practically as chamber recitals with formal piano and flute or violin solos but most of the rest of the set has some measure of humor to it. Some of her arrangements of really old songs like "One More Time" and "Get Out And Get Under The Moon" have a touch of camp to them. On others like "Give Me A Man" and the title track she does coquettish, tongue-in-cheek vamping that brings the songs to life. There are sturdy instrumental solos throughout and a swinging big band checks in on "Necessary Evil" and "Mercerville", a cute tribute to songwriter Johnny Mercer. Ainsworth and her musicians create a fun atmosphere on this set
Jerome Wilson

Ainsworth, vcl; Brian Piper, kbd; John Adams, b; Steve Barnes, d, perc; Chris McGuire, sax, cl; Rodney Booth, tpt; Steven Story, vln; Pete Brewer, fl, bari s. *Add Jay Sanders, Keith Jourdan, Peter Clagett, tpt; Carl Marr, Greg Waits, Simon Willate, Eric Swanson, tb; Randy Lee, Jim Pritchard, as; Clay Pritchard, ts. Dallas, TX.

New Issues

1) UNITY, VIBRATIONS IN TIME, BY-MOR 001.

REUNION / TRANSCENDENTAL
LULLABY / KITTY BEY /
ETHER / SUN SHOWER /
LIKE A GALAXY OF STARS
/ THEME FOR RAHSAAN /
PANAMANIAN AIRE. 60:17.

Collective personnel: Byron
Morris, as, ss, fl; Vincent
McEwen, tpt, flgh; Jay
Clayton, vcl; Mike Kull, p;
Gene Adler, p, el p; Milton
Suggs, b, el b; Frank Clayton,
b; Abdush Shahid, Tyrone
Walker, d; Tony Waters, cga,
perc; Abu Sharif, indigenous
drummer.

2) BYRON MORRIS AND UNITY, UNITY, A RETROSPECTIVE, BY-MOR 004.

SUNSHOWER /
EYEWITNESS NEWS BLUZE
/ GOODBYE PORK PIE HAT /
ENTRENCHED IN THE BLUES
/ LAY IT ON THE LINE / BALLS
GROOVE / ERAA / SUITE TO
RAHSAAN ROLAND KIRK /
LONELY WOMAN. 48:39.

In the 1970's there was a strain of Jazz that absorbed the influences of African-American funk and soul in a way that was less intense than Miles Davis' take-no-prisoners brand of jazz-rock but still very spiritual and earthy. This was represented by musicians like Gary Bartz' NTU Troop and Horace Silver in his "United States of Mind" period. In the Washington, DC area this sound was carried out by Byron Morris and Unity. These two CDs are compilations of their work from the 70's and 80's. (1) is full of bright, accessible jazz powered by heavy electric bass and topped by the bell-like soprano of Jay Clayton. In the middle the horn men, leader Morris on reeds and Vincent McEwen on trumpet, soar and push with feathery ease. "Reunion" and Trancendental Lullaby" take things at dreamy tempos but "Kitty Bey" cuts a harder samba groove with Tony Waters' conga work propelling the band and Mike Kull steaming on piano. The Latin influence also shows up elsewhere. In Kenny Barron's "Sun Shower" it's provided by propulsive acoustic bass from Frank Clayton with Morris playing snaky soprano sax and Jay Clayton swooping and diving in her vocals. "Panamanian Aire" has an even funkier Latin beat with electric bass and piano digging in and Clayton's wordless cooing going into a Flora Purim bag.

Jerome Wilson

(2) has no recording information but seems to be from later in the group's existence with most personnel changing and only Byron Morris himself appearing on all tracks. There is more straight Jazz on this collection and tracks tend to be shorter than on the first CD. "Sun Shower" gets a more compact reading, "Eyewitness" and "Entrenched" are three-minute midempo blues tunes with pianist Cedric Lawson featured amidst the horn solos and "Lay It On The Line" is straight-up funky pop not too far away from the Average White Band or Herbie Hancock's Headhunters.

Jay Clayton shows up only to sing Rahsaan Roland Kirk's lyrics on a slow-swinging version of Mingus' "Goodbye Pork Pie Hat" and run with the horns on the murderously fast "ERAA". Morris pays tribute to his mentor Rahsaan Roland Kirk on "Suite to Rahsaan" where he plays flute over African percussion rhythms, does a variation on "Serenade to a Cuckoo" and finishes

New Issues

Collective personnel: Morris, as, ts, fl; Vincent McEwen, tpt, flgh, kalimba, claves; Alonzo Bailey, tpt; Gene Adler, Cedric Lawson, p; Frank Clayton, Hakim Jami, Don Pate, b; Kevin Parham, Lenny Martin, el b; David Fuller, Tyrone Walker, d; Stanley Benders, Tony Waters, cga, perc; Richard E. Spencer aka Abu Sharif, d, perc; Jay Clayton, vcl.

1) DAVID HANEY & BERNARD PURDIE, SELLING IT LIKE IT IS, CADENCE JAZZ 1235.

GREAT UNCLE TWO BRAINS (PERIODIC GENIUS) / GRATISFACTION (BUCKTHORN) / UNTORN RIBBON (JAYNE HILL/ BARBER PERFECT) / TESLA'S GHOST (100 FALSE STARTS) / THE NEUROBATES (POOLER JONES/LAZY PLATE) / MOPED GIRL BLUES (PYRAMIDS OF LAPIGHI) / FRANCE BLUES GRAMBLE (CANAL OF GUSIER) / UNDERWOOD TACK (THE ANTRUM OF HIGHMORE) / BLUES IN THE RAIN (HOMONCULAS) / FIVE FOLK BLUES (CIRCLE OF WILLS).
61:49.

Haney, p; Purdie, perc.
2/17/09, Portland, OR.

with Kirk-like vocal snorts.

The meat of this CD comes in two long live tracks. "Balls Groove" is a drawling, greasy tribute to Cannonball Adderley with a hint of "Mercy, Mercy, Mercy" in the melody, high stepping soul in Morris and McEwen's solos and heavy funk in Lawson's piano. Ornette Coleman's "Lonely Woman" is played by a quartet of Morris, Alonzo Bailey, Hakim Jami and Richard Spencer in a mournful arrangement that hews close to Coleman's original recording but has harder bass strumming and rough, turbulent playing from the entire band. Together these two CDs give an idea of the breadth and strength of the music Unity made in its time. Jerome Wilson

Bernard "Pretty" Purdie is a legendary drummer known for backing the likes of Aretha Franklin, King Curtis, Eddie Harris, Steely Dan and hundreds of others but he's never been known as a jazz player. On these two CDs he plays in jazz contexts and acquires himself well.

On (1) he's in a duo with David Haney, a pianist from the more abstract side of the spectrum (and also, of course, the current publisher of Cadence). As odd as this pairing looks on paper, in practice it works. Purdie does his usual thing, playing little complex little drum figures over and over while Haney dances around his center. The pianist hops all over the insistent pulses of "Gratification" with sprightly note clusters. "Untorn Ribbons" works a slippery second line groove with Haney alternating high and low chords before resolving into jangling rhythmic abstraction.

The pianist actually takes the lead on "Moped Girl Blues" with a brassy dance melody not unlike something by Dave Brubeck while Purdie ticks along, riding his cymbals. "The Neurobates" matches off-center piano accents to a lazy drum shuffle, "France Blues Gramble" has an intricate march beat underlining Haney's resonant Southern blues variations and "Blues In The Rain" has lurching stride blues piano working against a slow-rocking, soft shoe drum rhythm.

Haney and Purdie fit together like interlocking pieces of a jigsaw puzzle. The drums gives a center to the piano's drifting improvisations and the piano creates fantastic shapes above the drum foundations. These two make a really strong and fascinating team.

Jerome Wilson

New Issues

2) THE MAC
CHRUPCALA TRIO,
ONE MORE FOR THE
ROAD,
CAT'S PAW 8317.
SUMMERTIME / I LOVE
PARIS / IMAGINE / THE
LETTER / TWO FOR THE
ROAD / I REMEMBER YOU /
BLUESETTE / MEDITATION
/ S'WONDERFUL / HAVE I
STAYED TOO LONG AT THE
FAIR? / ONE FOR MY BABY
AND ONE MORE FOR THE
ROAD.

Chrupcala, p; Jim Cammack,
b; Bernard Purdie, d.

1) TONY BARNARD'S
INTERNATIONAL
JAZZ COLLECTIVE,
THE AUSTRALIAN
SUITE,
BONDI SHED
PRODUCTIONS 3502.
CD 1: KOOKABURRA /
BUNYIPS / STONE THE
CROWS (AND STARVE THE
LIZARDS) / TAMARAMA
/ BILBY WALTZ / BLUE
MOUNTAIN BOSSA /
BUSHWALK / SOUTHERN
SKIES / BLACK SNAKE / A
COCKATOO OR THREE /
BUTCHER BIRD / FAR AWAY
HOME. CD 2: POSSUMS ON
THE ROOF / BONDI BREWER
/ EUCALYPTUS DREAM /
PLATYPUS / GOANNA / MY
THREE GIRLS / BOTANY BAY
/ IF KANGAROOS COULD

On (2) Purdie is in a piano trio setting with pianist Mac Chrupcala and bassist Jim Cammack. It's a very different session than the first one and the three play only familiar tunes in more conventional fashion. Purdie still does what he does, Cammack, who played with Ahmad Jamal for twelve years, keeps equally tight rhythms and Chrupcala dances over the top.

The playing by the trio is uniformly bright and lively. The moods on the CD range from free-wheeling and funky on "I Love Paris" and "Summertime" to romantic on "Two For The Road" and "I Remember You". Chrupcala is an expansive and garrulous pianist like Oscar Peterson but he has the control to lie back on occasion and not show all his tricks. That works out especially well on "Meditation" and "S' Wonderful" where the clipped, steady beat becomes almost Jamal-like and the pianist is content to let the melodies unravel slowly, not getting ahead of the rhythm section's pace. The CD ends with a solo piano version of the ultimate saloon song "One For My Baby" that is elaborate and showy but still retains some emotion. Chrupcala is a fine pianist who works well with his more well-known partners.

Jerome Wilson

1) is an extended suite composed and led by Australian guitarist Tony Barnard that mostly celebrates the wildlife and landscapes of his native country. It was recorded in both Australia and England by a lot of musicians grouped into various small combos and covers a lot of mainstream Jazz ground.

A number of pieces sport a guitar-vibraphone combination that carries a sense of breezy swing whether playing with various horns and reeds or just by themselves. Barnard and pianist Jim Watson share some delicate duets like "Tamarama" and "Eucalyptus Dream" that border on New Age playing. A reed-vibes combination of Pete Long and Roger Beaujolais bops out like Buddy DeFranco and Terry Gibbs on "Kookaburra" and glides like a Gary Burton group on "Bilby Waltz" and "Goanna".

Pieces that feature brass players like "Bushwalk" and "Black Snake" lope along in a relaxed hard bop mode while "Stone The Crows" is an early Jazz stomp with a

New Issues

DANCE / DREAMTIME /
WOMBAT / TONE'S HENGE /
HYMN FOR AUSTRALIA.

Collective personnel:

Barnard, g; Pete Long, cl,
b cl, b fl; Roger Beaujolais,
vib; Glenn Henrich, vib, ts,
fl; Bob Barnard, cnt; Warwick
Alder, tpt; Alan Davey. flgh;
James Morrison, tpt, tb; Dan
Barnett, tb; Jim Watson,
p; George Golla, g; Steve
Pearce, Dave Pudney, b; Chris
Frazier, el b; Mark Fletcher,
Adam Barnard, d. 8/12, 12/12,
London, England; Sydney,
Australia.

2) ALAN JONES &
FRANCOIS THEBERGE,
ANOTHER VIEW,
ORIGIN 82643.

THE BETTER QUESTION /
ANOTHER VIEW / MOVIN'
ON / LITTLE CANDEL+ / THE
FIGHTER / MUTED / ONE
MORE TIME AROUND* /
BLUE / I WILL BE THERE+ /
SOUTH / REFUGE / SWEETS /
WHAT'S IT GONNA BE. 57:22.

Jones, d, vcl* / Theberge, ts,
ss, rec, wood fl, tb; Marilyn
Keller, vcl; Rebecca Kilgore,
vcl, whistling+; Dan Tepfer,
p, el p; Tom Wakeberg, Glen
Moore, b; Ja'tik Clark, tba;
Dan Balmer, g; John Gross,
ts; Lars Campbell, John Moak,
Jon Ramm-Gramenz, Matt
Warming, tb; Tim Bryson, b cl;
Ian Kerr, perc; Erin Winemiller,
Anne-Sophie Libra, cel;
Mattie Kaiser, Jeremy Genet,

three brass attack by James Morrison, Warwick Adler and Bob Barnard, the leader's father. "Butcher Bird" is a gentle blues led by Glenn Henrich's flute with Alan Davey's flugelhorn as an echo and "Possums On The Roof" is a brassy mambo whose melody sounds like an old Tijuana Brass piece before the Morrison-Adler-Barnard front line breaks it up with hard-swinging solos.

Barnard writes friendly and catchy melodies and also shines when he gives himself the chance to solo. "Southern Skies"; "Dreamtime" and "My Three Girls"; dedicated to his wife and daughters, are all thoughtful solo guitar pieces. In his group settings "Botany Bay" and "Blue Mountain Bossa" have two guitar and vibes setups that are loose and swinging and "Kangaroos" gives Barnard a chance to really dig into some greasy Charlie Christian-style licks against a Monk-like melody. This is a nicely ambitious and touching work demonstrating how Tony Barnard feels about the exotic world of his homeland.

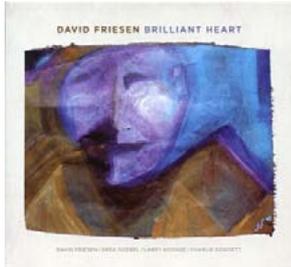
Jerome Wilson

2) also involves a lot of musicians and two countries but it's a more contained project. American Alan Jones and Frenchman Francois Theberge have put together a song cycle involving voices, horns and strings that has the feel of musical drama although it doesn't actually tell a story.

The songs themselves vary in style but most sport intimate, off-center horn voicings, the warm, enveloping singing of Marilyn Keller and the fiery piano of Dan Tepfer. "Movin' On" has a New Orleans parade feel, "Blue" sounds deep and soulful and "Refuge" is a gospel blues that features Keller, Tepfer and Theberge's lush tenor sax. Rebecca Kilgore steps in to sing on the hushed and sensual "I Will Be There" with Dan Balmer picking quietly insistent guitar notes and Theberge playing low and dreamy. "South" features the string players merging with marimba and recorder for a bit of Steve Reich-ian minimalism and on the torch song "One More Time Around" Alan Jones himself sings in a whispery, heartfelt voice that is tonally shaky but meshes well with the warm glow of the horns and piano.

New Issues

vla. 2/21-23/10, 11/2/11,
12/17/11, 1/30/12, 2/20/12,
2/23/12, 6/26-27/12, Portland,
OR; Paris, France.



DAVID FRIESEN, BRILLIANT HEART, ITM 920014.

SAILING* / VIOLIN* / WANT
OF METHOD+ / PAINTING
THE BLUES* / MY NEW GATE*
/ WHERE THE LIGHT FALLS+ /
BRILLIANT HEART* / PURPLE
PAINTING+ / MY DOG ELIE* /
BACKYARD HAVEN* / CIRCLE
OF THREE+ / BE AT REST OH
MY SOUL* / SCOTTY F. 63:23.

Friesen, b; Greg Goebel, p;
Larry Koonse, g*; Charlie
Doggett, d+. 10/10, Portland,
OR.

This is thoughtful, heavily arranged material that tries for something deeper than the usual vocal Jazz session, an experiment in songwriting and arranging that deserves attention.

Jerome Wilson

This CD is David Friesen's tribute to his son, Scott who according to the CD booklet, was a painter and musician who died at the age of 40 or 41. Some of his paintings form the artwork in the CD package. Friesen composed all the music and it's played by trios of he and pianist Greg Goebel with either guitarist Larry Koonse or drummer Charlie Doggett. Despite the occasion this set doesn't sound overly somber. Instead it's moderately lively with the trios working together closely. Some of the tracks with Koonse like "My New Gate" and "Violin" have the instruments weaving together weightlessly while the ones with drums like "Where The Light Falls" and "Want of Method" have a deeper rhythmic feel. On "Purple Painting" Goebel races along like Keith Jarrett and actually creates an up-tempo groove.

Friesen's bass is often the lead instrument as he plays high up his fret board and paces his partners but the others' contributions are always as significant as his. "Circle Of Three" has the drum trio coming together for a pretty, lilting waltz and "Backyard Haven" has really nice interplay between Koonse and Goebel's quietly exploratory piano.

The CD ends with Friesen playing solo on "Scotty F", picking out thick, choked notes in an echoing atmosphere for the most openly emotional music of the set. This is the one time Friesen's naked feelings seem to come through and, as such, it's a bit uncomfortable to hear. Altogether though this set is a beautiful and delicate experience.

Jerome Wilson

New Issues



FREE DOT JUST FLUX! SLAM 543

RIDE CYMBAL, DRUMS,
STONES, GREEK FLUTE, C
FLUTE/ BODHRAN, VOICE,
BELLS, C FLUTE/ JEW'S
HARP, BERIMBAO, ALTO
FLUTE, BELLS, BASS FLUTE/
STONES, POT LIDS, DRUMS,
VOICE, PICCOLO, ALTO
FLUTE, BAMBOO FLUTE/
POT LID, BAMBOO FLUTE, C
FLUTE/ MBIRA, VOICE, FLUTE
HEADJOINT, ALTO FLUTE/
RIDE CYMBAL, DRUMS,
RATTLES 49:04

Antonio Cotardo. Flts, voc,
p, bells; Paolo Pacciolla; d,
berimbau, mbira, voc, Jew's
harp, bells, p. Lizzanello, Italy
September, 2011

The notes say this is a project of improvised music based on musical instruments and objects, hence the titles of the tunes, which just describe the instruments. I actually like this idea, not being a fan of song titles which don't mean anything. And this is a duo, which I also like.

And just a technical note, the drums are mainly hand drums, not a drum set.

When I first started listening I thought that the music was South American, especially with some of the flute playing, and drumming, or Asian, especially when the bamboo flute and gongs are used, or mid eastern when minor scales are used, so I had to check where Lizzanello is.

The tunes meld into one another, since the moods of all of them are similar, even though the instrumentation changes. To my ears, this CD should be listened to as one long track with changing instrumentation, rather than as different tracks.

Most of the CD is quite mellow, though, as in "stones, pot lids" there is more active drumming. And Pacciolla's c flute, definitely has some jazz influence. I really enjoyed "Jew's harp" not having heard that instrument played in a jazz context since Dizzy played it back in the 80s. The interplay between Cotardo and Pacciolla is excellent. There were sections which worked so well they could have been composed, but that is the beauty of improvisations between players who listen carefully to each other.

A nice record, which would make for some very nice background music, but would also stand up to careful listening.

Bernie Koenig

New Issues



MATT KANE TRIO, SUIT UP!, BOUNCE-STEP RECORDS 013.

JOHN MCKEE / WHO CAN I
TURN TO?/ SHADOWBOXING /
AS YOU LEFT / MINOR MUTINY
/ MR. ROGERS / BIG SIX / 21ST
CENTURY RAGG / THAT'S THE
WAY OF THE WORLD.

Kane, d; Dave Stryker, g; Kyle
Koehler, org. 1/13/2013. No
location listed.

CHRIS MASSEY AND THE NJP, WHOSOEVER, POWER COSMIC RECORDS NO #.

WHOSOEVER / CROOKED
CREEK / GIANT STEPS / OLD
DEVIL MOON / WARRIORS
THREE / RETURN OF THE
JITNEY MAN / ONYX
GUARDIAN / PEDAL UP 55:20

So pretend you're a first call drummer around the Kansas City area wanting to gain wider exposure by cutting an organ trio date. First off, you want to hire two of the best in their field as personnel which is exactly what Matt Kane did with the addition of Kyle Koehler and Dave Stryker to the lineup. Stryker is a well-established veteran player who is no stranger to the organ genre with tenure with Brother Jack McDuff and many others while Kyle Koehler is a younger player that has already amassed heavy credentials with everyone from Sylvia Cuencia to the James Hunter Six. Next you need so exciting material that is furnished by a variety of sources; there's a catchy opener from Pat Metheny, a reworking of the standard "Who Can I Turn To?" that jumps from waltz time to straight four, a pair of Stryker compositions (the highly animated "Shadowboxing" & equally hot "Minor Mutiny") and a nice boogaloo run-down of EW&F's "That's The Way Of The World" which should bring a smile to classic R&B buffs. There are also a pair of titles (21st Century Rag, Big Six) from KC saxophonist Ahmad Alaadeen, the former a brushed organ line while the later is a snaky, gospel-tinged blues that has my vote for best track honors. Kane has a chance to display his formidable brush technique on both of his originals, the moody ballad "As You Left" and the swaying "Mr. Rogers". As Pops used to opine, "Now we has Jazz!!".

Larry Hollis

Another drummer led production is set in the traditional two horn with rhythm section setting. This time the leader is Chris Massey and this is his second effort with a mix of originals from the leader and carefully selected scripts by such notables as John Coltrane, Jeff "Tain" Watts and Rahsaan Roland Kirk. The sole selection from the Great American Songbook is Burton Lane's "Old Devil Moon" that is all dressed up in a new suit of clothes with a spiffy arrangement. Although clearly set in a Jazz Messengers of yore format this is an entirely different lineup from the first release and the hornmen, in particular, have a touch more bite in their attack. Massey kicks the unit with the energy of past drum kings while adding a smidgeon of modernity

New Issues

Massey, d; Adam Larson, ts;
Benny Benack III, tpt; Willerm
Delisfort, p; Chris Talio, b.
9/16/2012. NYC, NY.



**MARKO DJORDJEVIC
& SVETI,
SOMETHING
BEAUTIFUL 1709-
2110,
GOALKEEPER RECORDS
001**

HEART BOP / WHICH WAY
IS DOWN / SVETLANA /
TEN LARGE SERVIANS /
HOME MADE / SOMETHING
BEAUTIFUL / 2007 / CHIMES
/ FLAXY WORLD / WAR SONG
/ CELEBRATION / SVETLANA
SWINGING ON A SUMMER
EVENING. 55:43
Djordjevic, d; Bobby Avey, p;
Desmond White, b; Eli Degibri,
ts(*); Tivon Pennicott, ts(+). No
dates given. NYC, NY.

from some of his contemporary influences. This is slightly evident on the second track (Brian Blades) and on cut six, a Tain tune with some nice blowing changes. Of the three originals by the leader, the opener has an inventive drum statement while “Warriors Three” sports soprano and a good bass spot all in a slow, staggered three/four and the upright paired with tubs sets up the theme for “Onyx Guardian”. The Coltrane classic has tenor over drums then adds bass before a drum solo all clocking in at a little over two minutes. Like Eddie Gomez and others, Chris Talio likes to play up on the neck and pianist Delisfort is his most Tynerish on the last number, an interesting choice that Rahsaan Roland Kirk performed live in Montreux and Germany then was covered on the Haunted Melodies tribute album. His songbook is a treasure trove more young jazzers should dive into. A nice sophomore package from Chris Massey & his Nue Jazz Project.

Larry Hollis

Something Beautiful is another quintet outing yet it is significantly different from the Chris Massey package. First off, it's a two tenor sax plus conventional rhythm section group assembled by Marko Djordjevic a masterful drummer with Serbian roots. He was something of a prodigy in his youth and enrolled in Berkeley at a very young age. Secondly, the Sveti unit has recorded under his leadership previously and has ranged up to septet size with fluctuating personnel. The kicker on this issue is half of the dozen tracks are trio while the tenorists split the other six. Thought I heard a snippet of both playing together the cut that has the bowed bass introduction and didn't hear any piano on another that sports tenor Tivon's horn over upright and drums. At times the piano trio selections, especially “Which Way Is Down”, were re mindful of the Keith Jarrett Standards Trio. There's also a tuneful bass spot on the leisurely swinging final number while the opening selection with Eli Degibri's searing saxophone is by far the jazziest. Another interesting one from Marko.

Larry Hollis

New Issues



DUO BAARS- HENNEMAN AUTUMN SONGS WIG 22

BROWS OF THE MORNING/
NINE AND FIFTY SWANS/
WINTER COMES TO HUSH
HER SONG/ IT BENDS AND
SWAYS/POOR AUTUMN/
THE CLOUDS GO/
RESTLESSLY/ AUTUMN IN
MAINE/ THE HEAVY CARGO/
RAIN CURTAINS 51:56

Ab Baars ts, cl, shakuhachi;
Ig Henneman, vla
Amsterdam, November 30,
2012

This is a serious record which demands serious listening, and will bring serious rewards. It also a great example of classical influenced improvisation. The notes state that this record is a "suite of freely improvised and minimally composed pieces.." Each piece certainly as thematic structure, and each is improvised, but unless one has a score, I don't think any listener can really tell what is composed and what is improvised. And, that is a good thing. Don't worry about what is what, just sit back and listen.

I have heard Baars before, and what I have heard I have liked. Here he really shines in a duo setting, as does violist Henneman. They really work off each other extremely well.

The titles are supposed to evoke some mood or feeling or some sense of place, but, as usual, I don't get it.

Sometimes I wish compositions didn't have titles at all, just numbers.

Now, to the music. Baars shows himself to be a very versatile player, from nice long melodic lines to growls. I especially love his use of the shakuhachi, a Japanese wooden flute, originally introduced to Japan from China in the 8th century. Baars gets a nice, eerie sound from it, definitely evoking an Asian feel.

Henneman shows incredible technique on the viola, from screeches, to drones, to great melodic lines.

The real strength of this recording is how the two work so well together, moving from solo to accompanist with ease. On "Brows" the contrast between Baars' growls and rough vibrato and Henneman's rich tone is fantastic. Some other highlights include the interesting dissonances on "Swans," the tension created on "Restless," and the great viola playing on "Cargo" accompanied by a four-note pattern on Baars' clarinet, and a phrase in "Poor Autumn" with Baars on clarinet reminded me of Jimmy Guiffre's "Train and the River."

In short, a record that will be enjoyed over many listenings.

Bernie Koenig

New Issues



**BRUNO HEINEN
SEXTET
KARLHEINZ
STOCKHAUSEN:
TIERKREIS
BABEL 13119**

ARIES/ TAURUS/ GEMINI /
CANCER/ LEO/ VIRGO/ LIBRA/
SCORPIO/ SAGITTARIUS/
CAPRICORN/ AQUARIUS/
PISCES/ ARIES 54:35

Bruno Heinen, p; Fulvio
Sigurta, tpt; James Alsop, b
cl; Tom Challenger, ts; Andria
Di Biase, bass; Jon Scott, d
London, April 201

Stockhausen is one of the more important composers of the past century, having influenced composers and performers in many different styles of music, from avant-garde classical to jazz. I have another recording of a jazz group playing the music of Stockhausen. As a percussionist I am a huge fan of *Zyklus*. So it is always nice to see someone else perform his music.

To my ears this record is a real mixed bag. But then so is the piece being performed. The piece was originally written for music boxes, but since then all kinds of ensembles and soloists have performed it.

The music itself has a child-like quality about it: Think Bartok's *Mikrokosmos*. A jazz ensemble is fitting since Stockhausen encouraged improvisation.

In each piece the melody is played as written with the instrumentation varying, which keeps the jazz listener interested. And what happens here is a lot of jazz since the improvisations tend to be longer than the written parts of the pieces.

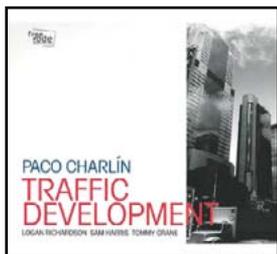
If one did not know one was listening to a Stockhausen piece, I think such a listener would just sit back and think he was listening to a jazz group whose musicality is based in the 1960s, with occasional journeys into some later periods.

The group plays well together. The ensemble work is first rate, as are most of the solos. Heinen turns in some very nice work. On some tracks I can't tell if he is playing a prepared piano or a celeste or is just getting some interesting sounds out of the very high notes. Alsop's bass clarinet displays some of the tonality of Dolfy but with a much smoother tone. Sigura, Challenger and Di Biase all have nice big sounds. The only sour note in the solos is Scott's attempt at a drum solo on "Cancer," but his ensemble work is fine.

All in all, a mixed bag, but an interesting one.

Bernie Koenig

New Issues



PACO CHARLÍN TRAFFIC DEVELOPMENT

FREE CODE JAZZ FC59CD

TRAFFIC DEVELOPMENT/
ROXO/ KALIJULA/ KG JEBH/
FHU WAR/ 456 UK/ FISYS
PLANET/ PITOIU; 57:07.

Logan Richardson (as), Sam
Harris (p, Rhodes el p) Paco
Charlín (b), Tommy Crane (d).

July 17, 2010, Pontevedra,
Spain.

Post-bop performed with flair by a perfectly matched quartet. That's the quick run-down on Spanish bassist Paco Charlín's *Traffic Development*, where he's joined by alto saxophonist Logan Richardson, keyboard man Sam Harris, and drummer Tommy Crane for a session of his original songs. The quartet sidles into the lead-off title track with an air of calm deliberation. A bouncy Charlín takes the first solo, subtly increasing the tempo in a three-way conversation with Harris and Crane. Richardson is next, displaying a dark sound and some pleasantly surprising note choices. He moves around the horn with grace and sure-handed style, sometimes sounding uncannily close to a chromatic harmonica. Harris' piano solo dances and leaps, prodded by Crane's increasingly assertive drums and Charlín's woody bass. Richardson's second solo brings the heat down a bit until the music peters out as we arrive at our destination. Roxo is a brisk line that feels like its going to explode, but never does. That sense of restraint serves the band very well, but just as Richardson is starting to get worked up, the piece fades out after just over 2 minutes. The next tune, Kalijula, combines an insistent rhythm section figure with a slightly diffident alto line. Harris contributes another well-constructed piano solo that elaborates on simple figures. Richardson plays a very fine alto solo, full of unusual rests, odd leaps and densely articulated phrases. Sometimes the listener can glean insight into

a composer's preoccupations from the song titles, but I confess I can't make anything out of Kg Jebh or 456 UK. The music, however, is seldom as mysterious as the titles. The handsome Kg Jebh, for instance, is a sort of ballad with a powerful solo by Richardson, staying in the middle and lower registers of his horn, and a thoughtfully focused and rhapsodic Harris at the piano. Harris' shimmering electric piano makes its first appearance on Fhu War, an angular groove with surprising accents, especially aggressive drumming, and another exciting and exploratory solo by Richardson. The sinuous 456 UK is moody and spacious, the occasion for a powerful alto solo, atmospheric electric piano, and a dancing bass solo by Charlín. The piece closes with a collective improvisation driven by Crane's drum rolls and crashing cymbals. The date winds down with two slower pieces, the bittersweet Fisys Planet, and the even more laid-back Pitoiu, which both put the quartet's hardy cohesion and beautifully shaped ensemble playing on display. *Traffic Development* presents some fresh voices that seem to be learning and growing within the span of one record date with the stimulus of interesting material and a deeply committed ensemble. Warmly recommended.

Stuart Kremsky

New Issues

ABEL CROSS NEO-BOP QUINTET

RUFUS 102
THE LOOSENER / LONG
WALK HOME WITH LEE / I
REMEMBER RUSTY / REAL
VELOUR / BROADWAY /
SCATTERED SHOWERS / LIKE
DAVE. 49:49.

Cross (b), Phil Slater (tpt),
Peter Farrar (as), Ben Panucci
(g), Dave Goodman (d). April
2012, Sydney.

From the first notes of this aptly titled disc, the music was bright, bouncing, and so unvarnished in its buoyancy that you almost think they're piss-taking and will dive into some Bennink schtick, a raspberry, or at least some sort of wink. But no, it's just crisp, fairly well executed stuff in the early 1960s swinging hard bop mode. Cross's robust but unassuming propulsion (in time with the nimble Goodman) is at the center. His bandmates are generally competent, though Panucci and Farrar sound a bit uncertain in places. It's unassuming stuff (the writing can be a bit anonymous, relying often on chordal vamps) but pleasant. I kind of dig the dirge-like "Long Walk Home with Lee" (and there's a hint of "St. Louis Blues" in the harmonies), and the slow-burn "Rusty" is equally effective: Panucci's comping sounds assured, and there are nice solos from Cross and Slater. They sound particularly committed on "Real Velour," with Panucci twangy like Ribot, and the excellent "Broadway," whose memorable stairstepping lines catalyze good improvisation. Not top drawer stuff by any means, but it's got more than a handful of good moments.

Jason Bivins

YANG JING/CHRISTY DORAN NO. 9

LEO 662
LUTE IN GARDEN / MOVING
EAST (DUO VERSION) / SALU
ABEND / BIRNENBLUTEN /
SHADOW OF ROSES / THE
OTHER SIDE OF THE FENCE
(DUO VERSION) / IN A SILENT
WAY. 50:08.

Jing (pipa, guqin), Doran (g).
2012, Switzerland.

Doran has long been a fave guitarist, equal parts thoughtful soundscape generator, groove merchant, and distinctively nimble soloist. His high-strung feel and tone, and knack for tasteful backgrounds, make him a perfect fit for the superb Jing on this terse and suggestive program of duos. There's almost a country twang to some of Jing's playing on the opener (more banjo than lute, as is natural for the pipa) and it's a delight to listen to the two strings virtuosos blend and bounce ideas off each other. "Moving East" is a symphony of gorgeously slow-moving arpeggio and counterpoint, the two trading roles and constructing intense lattices together. There are tapestries of harmonics, overtones, and big rubbery guqin notes flapping around on "Salu Abend." They keep going from place to new place, even as they realize a distinctive partnership. "Birkenbluten" blooms with gentle, open intervallic work, slow-moving transpositions and such tasteful electronic structures from Doran, as Jing's flinty, at times fragile lines strike exquisite contrast. "Other Side" is in

New Issues



**KEN ALDCROFT'S
CONVERGENCE
ENSEMBLE
SNEAKY PETE/ SLUGS'
TRIO RECORDS &
PRODUCTIONS 015**

SOLO/ SOLO/ INSIGHT/
CLYDESDALE/ BERNE-ING/
SOLO/ SMATTER/ INSIGHT-
SOLO/ CLYDESDALE/ SOLO/
SNEAKY PETE/ SLUGS': SUITE
FOR SUN RA/ SLUGS'-SNEAKY
PETE
110:49

Ken Aldcroft, g; Evan Shaw,
as; Nicole Rampersaud, tpt;
Scott Thomson, tbn; Wes
Neal, b; Joe Sorbara, d.
February 20-21, 2010;
Toronto, ON, Canada.

fact a well-known and very effect Doran contribution, into which Jing fits perfectly. There's a changeup on the sprightly groove "Shadow of Roses," a Jing piece that could easily be one of Doran's own for New Bag. It's pan-genre improvisation for sure, a perfect melding of approaches as they comp for each, spool out counterlines, or solo in free flight. And yes, it's that "In a Silent Way" that rounds things up. A surprising and surprisingly effective meeting of kindred spirits, exulting in contrasting sonorities.

Jason Bivins

42 East 3rd Street between Avenues B and C in New York City: Slugs' Saloon. Just down the street from The Chicken Shack... fabled as "a dark funky little place"... the location of Lee Morgan's tragic final performance... home of Sun Ra's regular Monday night performances of the late 1960s... an inspiration for all musicians in the avant-garde. Aldcroft is searching. His sextet has found astro-infinity music. They are on a mission rife with discovery and expansion. From 5626 Morton Street in Philadelphia, to the East Village in New York City, to the outer boundaries of space's infinite polarity: the course has been set but the coordinates are variable. Sun Ra is guiding the voyage from the great beyond. Tones, colors, and contours drench the hushed stillness's rivalry with spacey anxiety. Then, chaos ensues. The format of the ensemble appears in combinations of solo, duo, trio, quartet, quintet, and the full sextet to establish the possibilities of freedom music. This double-disc release contains endemic motivation that often sounds fresh and never sounds ostentatious. Aldcroft leads with his vigorous guitar at the helm of the ship. His esoteric style is earning him a place among the instrument's most innovative performers. The take-away from this experience is wrapped in a series of fleeting emotions. The word "ascertaining" describes the journey of the Convergence Ensemble. Their work continues to move closer to the light, but they are far from arrival. But isn't it all about the journey anyway? Dig?

Dustin Mallory

New Issues

**FRANK BEY /
ANTHONY PAULE
YOU DON'T KNOW
NOTHING**

BLUE DOT RECORDINGS

105

YOU DON'T KNOW NOTHING
ABOUT LOVE / AIN'T THAT
LOVING YOU / IMAGINE
/ TOWN WITHOUT PITY /
STILL CALLED THE BLUES /
CAN'T GET THE TIME OF DAY
/ HARD TIMES / MIDNIGHT
AND DAY / GET YOUR
MONEY WHERE YOU SPEND
YOUR TIME / YOU'VE GOT
TO HURT BEFORE YOU HEAL.

56:12.

Bey (vcl), Paule (g, vcl), Tony
Lufrano (kybd), Paul Olguin
(b), Mike Rinta (tbn), Paul
Revelli (d), Nancy Wright (ts),
Steffen Kuehn (tpt). July 20,
2012, San Francisco.

**JAN SHAPIRO
PIANO BAR AFTER
HOURS**

NO LABEL, NO #

ON A SLOW BOAT TO CHINA*
/ YOU'RE GETTING TO BE A
HABIT+ / I KEEP ON LOVING
YOU* / THEY SAY IT'S
WONDERFUL# / DOODLIN' ^
/ LOST UP IN LOVING YOU^
/ TIMES LIE~ / IF I WERE
A BELL~ / WHO CARES+ /
TELL ME@ / COMPANY#.
50:32. Shapiro (vcl), Daniela
Schachter (p on *), Bob
Winter (p on +), Tim Ray (p
on #), Russell Hoffman (p on

Bey is a decently charming singer, sitting in with the occasionally diverting but usually lumbering San Francisco unit. Paule's guitar is sort of perfunctory in its tonal brightness and his usually unimaginative filigree. The horn section a bit wobbly in its intonation. Arrangements are pure 60s Otis and so forth, and the program generally has a kind of weary feel to it. After the shaky mid-tempo opener, the band occasionally finds its energy on tunes like "Ain't That Loving You," the sprinting "Time of Day," and the moderately engaging slow jam vocals on "Hard Times." But there's so much wrong here, and such an air of self-satisfaction from those involved (the whoops from the audience sound almost ritualized), that it's hard to like much of this. Note the mawkish one-world recitation on Lennon's "Imagine," which basically doesn't survive the transformation into slow-burn (and it exposes the limitations of Bey's instrument). Paule's feature "Town Without Pity" finds him soloing with an annoying spring-loaded gliss tendency and unimaginative use of the twang bar. And the shuffle on "Midnight and Day" is a bit too heavy with burpy-bass popping and cheesy seventh chords. This one's the definition of boilerplate. Jason Bivins

Shapiro lays out a series of mostly spare, reflective duos. She has kind of a small, girlish voice that doesn't always convince, especially when exposed like this. The piano accompaniment varies, but generally isn't so elaborate (especially when compared to some of the solid gold entries in this format). Indeed, it does seem like something you'd hear trickling from the corner of some upscale restaurant somewhere. Decent choice of tunes, I suppose, but that's not enough to redeem the disc. To wit: Shapiro sounds positively thin and shaky in places ("You're Getting to Be a Habit"), her scatting is pretty clumsy on "Doodlin'," and "They Say It's Wonderful" has its tempo stretched so much that the song loses all shape, and it exposes the vocalist's deficiencies once more. Schachter sounds decent on "I Keep on Loving You" but the vocals just don't work at all for me. Harrison is her most engaged partner, and it makes for somewhat strong work on "If I Were a Bell," where Shapiro actually takes some chances with tempo

New Issues

^), John Harrison III (p on ~), Adriana Balic (kybd on @), Bob Stoloff (vcl on @), Joey Blake (vcl on @). Boston, 2011-2012.



ROGER KELLAWAY & EDDIE DANIELS LIVE IN SANTA FE IPO RECORDINGS 1024

I'M BEGINNING TO SEE THE
LIGHT / CREOLE LOVE CALL
/ PERDIDO* / DUKE AT THE
ROADHOUSE / IN A MELLOW
TONE* / IN A SENTIMENTAL
MOOD* / SOPHISTICATED
LADY / DUKE IN OJAI / MOOD
INDIGO* / IT DON'T MEAN A
THING. 56:36.

Kellaway (p), Daniels (cl, ts),
James Holland (clo on *).
October 12 & 14, 2012, Santa
Fe, NM.

and melody. But it's the exception, as proven by the ill-judged gimmick of the all vocal piece "Tell Me" (right down to vocalized bass and drums). Jason Bivins

Let's get this out of the way quickly. This disc contains no real innovations in terms of arrangements or unexpected song choices, but it is positively loaded with bright and enthusiastic playing from Kellaway and Daniels. The appeal starts with tone, with Daniels' especially songful clarinet and Kellaway's buoyant mid-register piano. Kellaway impresses from note one here, with impressively fleet work, his close-grouped chords showing an advanced understanding of harmony that always remains rootsy. They swagger charmingly on a tone-rich "Creole Love Call," with some ace tempo work and layered lines from Kellaway, and beautiful lower register work from Daniels. The music grows darker, performe, with cello on "Perdido" – it opens with an abstracted theme, even some evanescent dissonance, but over the length of the piece its brightness emerges, with Kellaway again dazzling. There's a pleasantly tricky, circuitous original "Duke at the Roadhouse" (the other original "Duke in Ojai" is more pensive), following which Holland is much lush, almost Pettifordian on "In a Mellow Tone" (with fine tenor work from Daniels). The lilting "Sentimental Mood" has a vaguely Latin feel, with bright chordal variations from Kellaway and more lithe counterlines from Holland (who takes a fairly angular solo). The cellist is most effective on "Mood Indigo," graceful and plaintive alongside Kellaway (and check out those ace and very subtle overtones from Daniels). A pleasure all around.

Jason Bivins

New Issues

**IVO PERELMAN, JOE MORRIS, GERALD CLEAVER
LIVING JELLY**
LEO RECORDS 656

IN PURSUIT OF PLEASURE/
PLAYING WITH MERCURY/
THE SLOTH/ ENIGMA/ LIVING
JELLY
50:42

Ivo Perelman, ts; Joe Morris,
g; Gerald Cleaver, d.
December, 2011; Brooklyn,
NY.

**IVO PERELMAN,
MATTHEW SHIPP,
WHIT DICKEY
THE CLAIRVOYANT**
LEO RECORDS 650

THE CLAIRVOYANT/ RITUAL/
TORTURE AND GLORY/ A
MERE SPECK OF DUST/
STATE OF GRACE/ SILKEN
THREADS/ THE EXPEDIENTS
OF A PRIMITIVE BEING/
FEAR OF ETERNITY
48:01

Ivo Perelman, ts; Matthew
Shipp, p; Whit Dickey, d.
June, 2012; Brooklyn, NY.

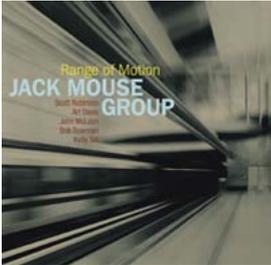
Two fairly new releases from Ivo Perelman on Leo Records give insights into the artistic breadth of this virtuoso musician. Perelman has been releasing new material at a break-neck speed, but his dozen or so records from around 1996 set his personal bar pretty high. These two trio recordings are a firm reminder as to why Perelman is such a respected performer. Just hearing the first few notes of either recording immediately informs the listener of years of training and technical proficiency that have culminated into Perelman's rich, mature tone.

Living Jelly is a reprise of the trio on the Family Ties album. Joe Morris's fascinating yet forceful lines on "In Pursuit of Pleasure" and muted attacks on "Playing with Mercury" are exactly why he has been referred to as the most significant free jazz guitarist since Sonny Sharrock. Cleaver, on the other hand, has a subtle approach. The listener can always feel the presence of his bass drum, but almost never hears the articulation. These low pulsations give way to the sticked-intricacies of this Detroit-scene veteran. The trio also has a special way of building the music using repetition. On "Enigma" the musicians use minimalist soundscapes to lock themselves in place before shocking the listener with the next episode.

The Clairvoyant is probably my favorite of the two albums, but that statement is heavily biased by the presence of Matthew Shipp. Joining the ranks of pianists like Vijay Iyer, Ethan Iverson, and Jason Moran, Shipp is one of the most amazing and in-demand musicians in the improvisational music scene. The performances of the trio on The Clairvoyant encompass a wide range of aesthetic impressions: The ensemble carefully balances timbral sensitivity with an adventurous streak on "Ritual." The improvisations even move into a dance-like space with grooving ostinatos on "The Clairvoyant," but they never allow the music to get stale. The raucousness of "Torture and Glory" eventually builds to an emotionally-moving pinnacle that casts itself in reflective joyousness.

Dustin Mallory

New Issues



JACK MOUSE RANGE OF MOTION ORIGIN CD 82633

LAPORTA / SLOW HELEN /
WINTERSET / HIP CHECK /
RAUCOUS CAUCUS / THE
BREEZELING / MEAN STREAK
/ PRAIRIE DANCE / MANNE-
RISM / LOOSE WEAVE. 63:09.

Jack Mouse (d), Kelly Sill
(b) 1,2,5,9, Bob Bowman
(b) 3.4.6.7.8, Art Davis (tpt,
flgh), John McLean (g), Scott
Robinson (ts, ss, flt)

Tall Grass Studio, Naperville,
IL. 6/14-15/2012.

This terrific modern mainstream jazz recording from the skilled veteran drummer Jack Mouse hits the note on different levels.

There's no modicum of straight-ahead sounds, but Mouse prefers to play original material via many inspirational sources. As a leader it's clear he takes the stage front and center with several intros, fills and short solos, but not at the expense of his formidable bandmates.

While consistently listenable from start to finish, and Mouse's hallmark is consistency, the electric guitar of John McLean sets a standard that approaches contemporary jazz/fusion without veering into rock territory. "Prairie Dance" features distinctive, neat and clean sing-song staggered phrasings in a pleasant waltz tempo. Dedicated to Hall Of Fame hockey player Bobby Orr, "Hip Check" is very reminiscent of John Scofield's style in a light funk stew. Sly titles like "Raucous Caucus" with its modality in 6/8, or a Shelly Manne tribute "Manne-rism" with its light horn chart and Mouse's deft brushwork work well as universal themes, as does "The Breezeling" with cinematic, spy-like, Henry Mancini style. Probably the most arresting selection is the opener "LaPorta" with a medium tempo bop horn chart. Veteran trumpeter Art Davis is the star of the show, a sorely under recorded grand master from Chicago who - like his Detroit counterpart Marcus Belgrave - deserves far more recognition.

An expert in his field, Jack Mouse has produced a gem for all drummers and any jazz musician, as a modern jazz example to follow. A highly recommended effort, Mouse also is well deserving of a follow-up to this well crafted jazz recording.

Michael G. Nastos

New Issues

(1) KRASSPORT THE PLANETS— DISCOVERING GUSTAV HOLST JHM 206

OVERTURE / MARS—THE
BRINGER OF WAR / VENUS—
-THE BRINGER OF PEACE
PART 1 / VENUS—THE
BRINGER OF PEACE PART 2
/ MERCURY—THE WINGED
MESSENGER / JUPITER—
THE BRINGER OF JOLLITY /
SATURN—THE BRINGER OF
OLD AGE / URANUS—THE
MAGICIAN / NEPTUNE—THE
MYSTIC. 74:27.

Manuel Krass, p; Johannes
Schmitz g; Daniel “D-Flat”
Weber, d. April-May 8, 2011,
Avignon, France.

(2) COLLA PARTE A CAST OF SHADOWS No label

ANTUMBRA / PENUMBRA
/ UMBRA / A CAST OF
SHADOWS (11/11/11) / A
CAST OF SHADOWS: CODA.
54:21.

Daniel Barbiero, b; Perry
Conticchio, rds, fts; Rich
O’Meara, vb, perc. No
location, no date.

The subtitle of the first CD of this pair is appropriate, for discovering and further exploring the music of Gustav Holst is just what German pianist Manuel Krass and his trio “Krassport” do on (1). The first reference to the dramatic and distinctive rhythmic pattern from Holst’s most well-known work “The Planets” appears in “Overture,” the opening Krass piece. This pattern (an eighth note triplet, 2 quarter notes, 2 eighth notes and a quarter note) and undoubtedly other components of Holst’s music come as musical starting points for the talented trio, which develop the music extensively (three of the cuts are over ten minutes long) in the language of modern and sometimes free jazz. Except for the opener, the remaining eight selections are named after planets with evocative secondary titles, and are listed as Krass/Holst compositions. Krassport’s music is often impressionistic, suggesting foreboding (“Saturn”), contemplation (“Venus Part 1”), joy (“Jupiter”), or other qualities.

Don Lerman

The liner notes on the trio Colla Parte’s CD, (2), state that the group sought to depict “light and shadow” in musical terms on this recording. In this quest the members of this unique group appear to listen and react, performing as a collective with a high level of sensitivity to one another. Displaying musical influences from the worlds of classical music and free jazz, they produce music characterized by both quiet subtlety and an exploratory spirit. The unusual instrumentation, with two group members playing multiple instruments, results in a wide of range of sounds and acoustic properties that may be used to create music with a “spectrum of shadings” (another phrase from their liner notes). Perry Conticchio provides leadership in the group’s free jazz dimension, playing diverse musical thoughts on flute and multiple reeds during the nearly 36 minute title track “A Cast of Shadows.” Bassist Daniel Barbiero and vibist/percussionist Rich O’Meara interact creatively in supporting roles throughout the five selections.

Don Lerman

New Issues



JOHN VANORE & ABSTRACT TRUTH CULTURE

ACOUSTICAL CONCEPTS
AC-15

FOOTPRINTS/ PARALLAX/
EASTER ISLAND SUITE/
WHISPERS OF SPRING/ THE
ARSENAL/ MOMPOU
64:43

John Vanore, tpt; Michael Mee, as, ss, flt, alto flute; Bob Howell, ts, ss; Joe Cataldo, tpt, flgh; Sean McAnally, tpt, flgh; Dennis Wasko, tpt, flgh; Kevin Rodgers, tpt, flgh; George Barnett, Fr hn, Larry Toft, tbn; Barry McCommon, bass tbn; Greg Kittinger, g; Craig Thomas, b, waterphone; Dan Monaghan, d.
June 26-28, 2012; Widener University, Chester, PA, USA.

In this wonderful new release from John Vanore, his ensemble seeks to explore the “culture” of truth. Using the mode of instrumental storytelling, the music allows soloistic voices to resonate against the musical landscapes of the other musicians. The band bridges modern and traditional large ensemble performing while maintaining an element of individuality. The result: one of the best albums of 2013.

The first bit of amazement comes from Vanore’s arrangements: the contrapuntal introduction to the “Easter Island Suite,” the slick groove in Wayne Shorter’s “Footprints,” and the attractive ensemble arrangement behind Michael Mee’s burning solo on “The Arsenal” all create some special moments. The arrangements could make the record on their own, but the musicians on this album up the ante. Bob Howell and John Vanore both take nice solos in “Parallax,” while the ensemble demonstrates extreme precision in the execution of the middle movement of the “Easter Island Suite.” The last movement of that piece blends the sonorities of a bass clarinet and the double bass after a call and response section that includes individuals as well as sections of the group. The long form compositional style is propelled by Dan Monaghan’s excellent drumming. As veteran of the Philadelphia music scene, Monaghan’s sensitivity breathes life into the beautifully constructed compositions.

Lastly, the professional nature of the musicians combines with exceptional recording quality to achieve magnificent results. The explorations include a standard, a Spanish influence, and an inquiry into harmonic density. The ensemble really is the “truth” behind Vanore’s cultural examination. It may be too soon to tell, but I have a strong feeling that this album will be in my Top 10 Albums of 2013.

Dustin Mallory

New Issues



**VERNERI POHJOLA &
BLACK MOTOR
RUBIDIUM**
TUM RECORDS 031

WALTZ/ SONG OF INDIA/
VAINILLA/ ALMA/ RUBIDIUM/
OLD PAPA'S BLUES/ SAX-O-
PHUN/ KYNNYSPUULLA/ THE
LAST JANITSAR
71:56

Verner Pohjola, tpt; Sami
Sippola, ss, ts; Ville Rauhala,
b; Simo Laihonon, d.
June 6-7, 2010; Espoo,
Finland.

The new CD from Verner Pohjola and Black Motor offers a simultaneous presentation of assertive yet playful performances from a Finnish quartet. The title, Rubidium, refers to the metallic chemical compound with the atomic number of 37, and is the title of one of the most potent compositions on the album. The band's piano-less instrumentation is the first striking observation. Upon first notice, it is easy to reference Ornette Coleman's famous quartet of the same instrumentation. Without harmony (or a chording instrument), the music exists as a contrapuntal design of three melodic lines with a rhythmic foundation. However, limiting Black Motor to a Coleman portrayal does not do justice to the varied influences that can be heard on the album. The playing is overall quite good, especially from Pohjola and Rauhala. Sippola's saxophone tone has a course, gravely sound to it that elicits memories of the early Gato Barbieri albums. The second composition on the album is the Rimsky-Korsakov piece entitled "Song of India," which has been a favorite in many jazz circles throughout the years. It was brought to a jazz context first by Paul Whiteman, with Bix Beiderbecke on cornet, and it has been recorded well over 100 times (mostly by Tommy Dorsey). The liner notes point out that it has been recorded by Gene Krupa, Sy Oliver, and the Dorsey Brothers. Other key recordings include Dick Hyman, Vince Giordano, and Earl Bostic. The music on Rubidium is mostly tonal, but there are some clever uses of dissonance on tunes like "Vainila" among others. Rauhala and Laihonon provide a buoyant danceability to "Alma" that is quite infectious. All of the soloists display combinations of mastery and creativity, often causing the incredible compositions to be overlooked. Pohjola's "Rubidium" displays the contemporary horn arrangements that are driving modern jazz today. Rauhala's double-stops and generally solid bass playing energizes the group. No band would dare perform in this instrumentation if they didn't have a bass player as masterful as he. This album is yet another reminder to American jazz fans that there is some unbelievably good music coming from "the other side of the pond." If the music on the album is not enough for you, the 26-page liner booklet and amazing artwork by Marianna Uutinen should help whet your appetite.

Dustin Mallory

New Issues

(1) **SOFT MACHINE
LEGACY
BURDEN OF PROOF**
MOONJUNE RECORDS
MJR052

BURDEN OF PROOF / VOYAGE
BEYOND SEVEN / KITTO /
PIE CHART / JSP / KINGS &
QUEENS / FALLOUT / GOING
SOMEWHERE CANOROUS? /
BLACK AND CRIMSON / THE
BRIEF / PUMP ROOM / GREEN
CUBES / THEY LANDED ON A
HILL. 55:14.

John Etheridge, g; Theo
Travis, ts, flt, Fender Rhodes
p; Roy Babbington, b g;
John Marshall, d, perc. San
Sebastiano da Po, Italy,
August 2012.

(2) **CHRIS GRECO
QUARTET
TRANE OF THOUGHT**
GWS 71959

STEROPE / TRANE OF
THOUGHT / OLIVER / MEROPE
/ MID-CITY FUNK / T.D.S. /
MAIA / ELECTRA / SOUL EYES.
55:04.

Greco, woodwinds; Brad
Rabuchin, g; Dean Taba, b;
Kendall Kay, d, cg. July 11-12,
1994, Hollywood, CA.

Soft Machine Legacy builds upon the adventure-some rock-based musical path of its precursor Soft Machine, the influential British group which performed and recorded from the mid-1960s through the 1980s and beyond. Soft Machine was founded in Canterbury, England in 1966 by the quartet of Robert Wyatt, Daevid Allen, Mike Ratledge and Kevin Ayers, first appearing in underground clubs and other venues in London and later performing internationally. With changing personnel through the years Soft Machine has included as members over twenty musicians, such as guitarist Allan Holdsworth and the late bassist Hugh Hopper, and has recorded numerous albums in the process. In recent years the group took on the name "Soft Machine Legacy" and since 2004 has recorded over four CDs. Its most recent, (1), contains varied original music brought to life by its current lineup of Etheridge (guitar), Travis (sax), Babbington (bass), and Marshall (drums), all outstanding musicians who augment many of their interesting compositions with a large dose of creative interaction and generally defy musical categories. The quartet often takes the music in unpredictable directions, developing initial rock themes into dreamy experimental sections on "Voyage Beyond Seven" and "Fallout," and following the furious Coltrane-like tenor and drums duo of Travis and Marshall in "The Brief" with the stark rock vehicle "Pump Room." The thirteen selections include eight longer pieces (five to seven minutes) and five shorter pieces (three minutes or under), some of which function as transitions within the overall program.

The quartet led by saxophonist Chris Greco provides a well-performed set of original music on (2), playing with a level of cohesion that suggests much time performing together. Eight of the nine selections on this 1994 recording are Greco compositions, with interesting melodies most often jointly played by the sax and guitar. Greco solos effectively on tenor and soprano in this largely modal framework, employing Trane-like sheets of sounds on "Electra" and "Trane of Thought." Guitarist Brad Rabuchin is an excellent soloist on the more understated side, and is well showcased on "TDS," "Mid-City Funk," and "Maia."

Don Lerman

New Issues



NICOLE MITCHELL'S ICE CRYSTAL AQUARIUS DELMARK DE 5004

AQUA BLUE/ TODAY, TODAY/
YEARNING/ AQUARIUS/
ABOVE THE SKY/ DIGA,
DIGA/ ADAPTABILITY/
EXPECTATION/ SUNDAY
AFTERNOON/ FRED
ANDERSON*; 69:06.

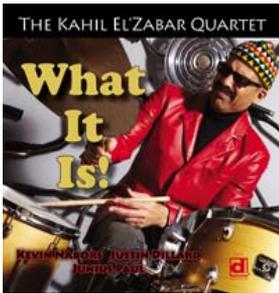
Nicole Mitchell (fl), Jason
Adasiewicz (vib), Joshua
Abrams (b), Frank Rosaly
(d), Calvin Gantt (spoken
word on *). Chicago, IL,
November 7-8, 2012.

For a musician whose web site bio notes that he listened to A Love Supreme “from start to finish every day after school” as a high school junior and senior, reedman Steve Heckman takes a decidedly mainstream approach on *Born To Be Blue*. Maybe that’s not so surprising, though, since the California visit of straight-ahead guitarist Howard Alden was the impetus for this date, and San Francisco Bay Area resident Heckman was interested in exploring “a more relaxed, introspective” side of his playing. With Bay Area stalwarts pianist Matt Clark (Marcus Shelby Trio), bassist Marcus Shelby (trio and orchestra leader), and drummer Akira Tana (Tana-Reid) on board, Heckman has organized an ideal setting for himself and Alden. Heckman also did a fine job of selecting the tunes, including a pair of his own pieces in a program that cherry-picks some lovely yet underplayed songs from the jazz canon. The set’s lone waltz is the rarely heard *We Will Meet Again* by Bill Evans, played here with vigorous rhythms and a powerful sense of propulsion from the band. A band can’t really be better than its drummer, and the sensitively swinging Tana is a real asset to the group. He’s a real fire starter on up tempo numbers like the Heckman original *Andrew’s Pate* or the sleek version of *How Deep Is the Ocean*, and on ballads, his light-as-a-feather brush work is a delight. On tenor, Heckman pushes himself hard during his solo on the title track, but the rhythm section refuses to be hurried, and the resulting tension adds to the power of the performance. *The Things We Did Last Summer* gets an extended treatment, featuring tenor and guitar duets at the beginning and end surrounding relaxed solos by

Heckman, Alden, and pianist Clark. The laid-back feel continues through the other Heckman original, *I Remember Zoot*, a lovely tribute to the great swing saxophonist. Heckman largely sticks to the tenor sax for this date, where he clearly feels most at home. The clarinet comes out for a toe-tapping glide through *I Thought About You* which features a pungent Alden solo. Heckman wields the bass clarinet, not very interestingly, on a lethargic version of *Lazy Afternoon*, the disc’s low point. Luckily, the quintet snaps right back with *Without A Song* to bring the album to a close and leave you feeling pretty good about the whole date. While there no genuine surprises in the sixty-five minutes of *Born To Be Blue*, it’s a largely entertaining and enjoyable outing graced with fine solo work by the leader and by guest guitarist Alden.

Stuart Kremsky

New Issues



THE KAHIL EL'ZABAR
QUARTET
WHAT IT IS!
DELMARK DE 5002

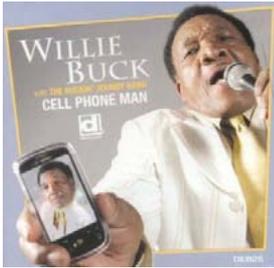
THE NATURE OF/
IMPRESSIONS/ WHAT IT IS!*/
SONG OF MYSELF/ CENTRAL
PARK WEST/ FROM THE
HEART/ KARI; 59:17.

Kevin Nabors (ts), Justin Dillard
(p, Hammond B3 org, Fender
Rhodes el p), Junius Paul
(b), Kahil El'Zabar, (d, African
earth drum, kalimba, vcl on *).
Chicago, IL, September 28-30,
2012.

Bob Wilbur, who studied with the great New Orleans clarinetist and soprano saxophonist Sidney Bechet in the Forties, is well known for his work in a variety of classic jazz styles. He organized the Bechet Legacy ensemble after the demise of Soprano Summit, a group he co-led with Kenny Davern. This double-CD of the Bechet Legacy was recorded at a pair of British concerts in 1981 and 1982 by super-fan Stan Bowmen with permission of the artists, and is all previously unissued. Keep in mind the non-professional aspect of the production when listening, since the results are less than perfect. Butch Miles' drums, Len Skeat's bass and Mike Peter's guitar and banjo sometimes lack presence, with Wilbur's reeds and front line partner Glenn Zottola's trumpet dominating the mix. Not that that's such a bad thing, since it's Wilbur's pungent soprano or soulful clarinet and Zottola's clarion call trumpet that hold much of the musical interest here. The repertoire is pretty much what you'd expect, a generally captivating mixture of tunes by Ellington, Bechet and some real oldies like Down in Honky Tonk Town (1916) and Coal Cart Blues (1925). Nostalgia is a funny impulse: it can just as easily lead to a deadly dull revival as to vibrant music made with energy and at least a modicum of freshness. Star soloists Wilbur and Zottola keep things decidedly on the positive side of the equation and only occasionally does the music truly sound tired. Vocalist Pug Horton, Wilbur's wife and the catalyst for this ensemble, makes two appearances, fitting right in on I Got It Bad and Happiness is a Thing Called Joe. By now, some three decades after these shows, the Bechet Legacy is subject to nostalgia in its own right. If you liked them back then, you're in for a treat.

Stuart Kremsky

New Issues



WILLIE BUCK CELL PHONE MAN DELMARK DE 825

DOIN' GOOD AND BAD AT THE SAME TIME / DARLING I MISS YOU SO / STRANGE WOMAN / CELL PHONE MAN / I WANT MY BABY / I DON'T KNOW WHY / TWO WOMEN TALKING / TWO TRAINS RUNNING / THE LOVE WE SHARE / GOING DOWN MAIN STREET / STREAMLINE WOMAN / WHAT'S THE MATTER WITH THE MILL / TOW TRUCK MAN / TRIED TO WORK SOMETHING OUT WITH YOU / MY EYES KEEP ME IN TROUBLE / I WANNA TALK TO MY BABY / BLOW WIND BLOW. 58:30.

Originally from Mississippi, Willie Buck moved to Chicago as a teenager in the early 1950s. There he first heard a live performance from Muddy Waters, which influenced Buck greatly. Willie became a bluesman, a Chicago blues singer and songwriter, performing for many years in this idiom, and is one of the few remaining musicians who continue to perform in this classic Chicago blues style. This recently-made CD from Buck is certainly faithful to this tradition. Scott Dirks comments in the liner notes that Willie is today “one of the last direct connections to that era for blues fans who weren’t there to enjoy it the first time around” as well as for original blues audiences. Buck is backed and complemented well on this recording by the Chicago blues aggregation known as “The Rockin’ Johnny Band,” with special guests Rajakumar and Lang on harps, and Barrelhouse Chuck on piano. On the program are seven songs penned by Buck (not commonly performed, according to Dirks), two Muddy Waters tunes, and the balance written by others or in the public domain (no composer listed). Most of the 17 selections are in the three to four minute range, all being authentic blues vehicles with simple lyrics involving age-old questions. Even on the title track, Buck’s “Cell Phone Man” is not really an electronics wizard but simply wishes to be available, as his lyrics indicate: “I’m your cell phone man, I’ll always be around.”

Willie Buck, vcl; Rockin’ Johnny, g, el g (8, 16); Rick Kreher, el g (except 14); John Sefner, b; Steve Bass, d; Bharath Rajakumar, harmonica (3, 4, 10, 11, 12), el g (14); Martin Lang, harmonica (4, 5, 6, 7, 9, 13, 14, 17); Barrelhouse Chuck, p, el p (12). Chicago, 2012.

Don Lerman

New Issues



TRIO X LIVE ON TOUR 2010 CIMPOL 5027-5030

DISC 1: MAMA, MAY I HAVE
BLACK / IOWA CITY JUMP
/ BRASS AIR / BEATRICE.
9/20/10, IOWA CITY, IA
KRANNERT CRAVING /
CHARLIE-SMILE / NAIMA
/ WALKA WIT ME BABY.
9/30/10, CHAMPAIGN, IL

DISC 2: FOR JACKIE AND
ABE AND A FULLISH
FEAST / FOR SIRONE /
DECOMPOSITIONS / FOR
THE SENORITA WHO
DANCES / FOR TONY
WILLIAMS / FOR TRANE'S
84TH, HBJC / NOT QUITE
MIDNIGHT / MORE MONKIN'
IN EVIDENCE / GOING
HOME. 9/29/10, WAUKEE, IA

DISC 3: EDGEFEST BROWN
SKIN / BRASS AND BEAUTY
SMILE / ROUND MIDNIGHT
/ NATION TIME, STELLA /
FOR TRANE'S 84TH, HBJC /
GOING HOME. ANN ARBOR,
MI

A reaction such as “What? Another Trio X boxed set?” wouldn’t surprise me. Do we really need another one? Live On Tour 2010 is the third multi-disc document of one of this band’s tours to be released. However, this trio of uncompromising musicians is, to this listener, the essence of the jazz process: three players (saxophone and trumpeter Joe McPhee, bassist Dominic Duval and drummer Jay Rosen) who approach their sets with no previous discussion of a set list, just get up on the stand play. Frequently, they will find themselves deep in the heart of a song and they’ll mine it for all its worth. And part of the fun of listening to Trio X is how they get there.

Like their 2008 tour, this was a tour of the Midwest, an area that rarely gets a chance to hear the live version of this style of music. And, as is their method, the trio, while maintaining a spontaneous approach, tends to gravitate toward thematic touchstones that evolve out of the improvisations. On this tour Coltrane’s “Naima” and Charlie Chaplain’s “Smile” seemed to be on their collective minds. The first evidence of “Naima” comes during the Waukeee, Iowa concert. There, it’s sandwiched in the middle of the set and obliquely referenced before it turns into a full-blown exposition. It crops up at the following night’s concert at the Krannert Art Museum in Champaign, IL. Here, McPhee, whose style combines Ayler’s stretching of the saxophone’s limits, the spirituality of Coltrane’s search and Rollins’ swagger, focuses mostly on the Ayler angle with a wide vibrato and a deep exploration of the melody before taking off into a blustery slow walking blues heralded courtesy of Duval’s bass. During the final concert of the tour from Mt. Ranier, MD, “Naima” takes off in a totally different direction with all three headed quickly for a take no prisoners, stratospheric free jazz blow out that winds down beautifully, then segues into one of their favorite concert closers “Goin’ Home”. Another joy of having a great band like this, playing night after night are the one-shots that appear from out of nowhere. A lovely version of Sam Rivers’ “Beatrice” appeared at the Iowa City concert. McPhee’s “Nation Time” surprisingly pops up during the Edgefest show.

One of the interesting things about a boxed set like this is to observe the arc of the performances. We’re not

New Issues

DISC 4: CONTRACTIONS
WELCOME / SMILE
REFERENCE / FOR ZUTTY
SINGLETON / SERGEI'S OLD
RIVER / ROLLING BLUES
FOR FRED ANDERSON / MY
FUNNY VALENTINE - MY
ROMANCE / BROWN SKIN
GIRL / TUVAN TUVAN I'VE
BEEN LISTENING / THAT'S
WHAT / NAIMA / GOING
HOME. 10/2/10, MT. RANIER,
MD. TOTAL TIME: 275:07.

C. CROTHERS – D.
ARNER
SPONTANEOUS
SUITES FOR TWO
PIANOS
ROUGUE ART 0037

SUITE I: AVIAN HOMAGE/
SUITE II: A MUSICIAN'S
STORY/ SUITE III: THE
METROPOLIS/ SUITE IV:
CYCLE/ SUITE V: DANCES/
SUITE VI: REFLECTIONS/
SUITE VII: ARCANA/ SUITE
VIII: APPARITIONS/
INTERLUDE/ SUITE IX: THREE
WORLDS/ CODA
220:34

Connie Crothers, p; David
Arner, p.
May 11 2009, Richard
B. Fisher Center for the
Performing Arts, Bard

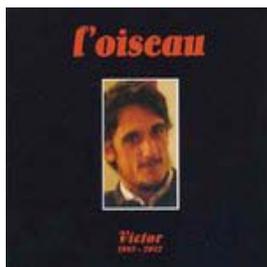
getting complete sets however the opening concert in Iowa City sounds a bit low key, as if the members are feeling each other out, acclimating themselves to being on tour. That's not to say that great music wasn't made. There's the aforementioned "Beatrice" from that set. The arc builds gradually over subsequent performances until the final two explosive performances at Edgefest in Ann Arbor and one at Joe's Movement Emporium in Mt. Rainier, MD on the final two discs. They appear to be complete sets and they are Trio X at their best. So, is there a need for another Trio X box? This listener says yes. One caveat however: the packaging is less than optimum. It's a fold-out affair and the discs slide into each panel. There is a risk of a disc flying out of the pocket. It's recommended to put them into individual envelopes. But this inconvenience is a small price to pay to hear some fantastic music by one of the great groups currently making music.

Robert Iannapolo

Absolute spontaneous improvisation isn't found often in a concert hall. Even rarer is when two exceptional pianists perform it well. Pianists Crothers and Arner perform every piece on this nearly 4-hour boxed set without a single preconceived notion going into the recording process. It is difficult to cite influences in these kinds of musical settings, but the music has hints of Alban Berg, Cecil Taylor, Anton Webern, and the blues. The music is varied but the melodic material is generally disjunct in nature. The harmonic elements range from static and droning to complex and fast-paced. On the whole, the music is generally atonal and rife with tone clusters, but a soaring melody will occasionally break through. "Suite I" is exceptional in its motivic development. There are some fascinating fourth-based quartal harmonies and a clever allusion to Gershwin's "Rhapsody in Blue" appears at 2:38 on the second track. "Suite V" stirs up a multitude of intertwining lines that create a wave of quilted piano sound. The overall effect is most prominent, but the subtle technique and sensitive touch of both musicians is notable, especially on "Suite VI." One of the longest sections, "Coda," is more playful and light than the rest of the suites and gives this expansive set of improvisations a delightful ending.

Dustin Mallory

New Issues



JEAN-MARC FOUSSAT L'OISEAU FOU 01

L'OISEAU / L'OISEAU AUX
PLUMES BAROILEES / LA
VIE S'ARRETE. TOTAL TIME:
42:49.

Jean-marc Fousat - AKS
synth, VCS3 synth, jaw harp,
duck calls, toys, voice. 3/11,
7/12, 8/12, unspecified
location.

Jean-Marc Foussat is a musician (mostly electronics but, in the past some guitar as well) who has been working since the 1970s, first in a French rock band, then with a solo album in the early 80s. He was one of the founders of the estimable Potlatch records, a label that has specialized in electro-acoustic music. He has also worked as an engineer on various recordings through the years. Over the past 15 years, he's released collaborative recordings on Potlatch, Leo and Ayler Records with Raymond Boni, Jac Berrocal, Noel Akchote and Roger Turner.

My introduction to Foussat was his 2010 Leo release *Aliquide* recorded with saxophonist Sylvain Guerineau. It was an intense set of duets letting the listener know just what the extended range of these two instruments can do. *L'Oiseau* is a solo album, dedicated to Victor Foussat, a poet and visual artist who passed away in 2012 at the age of 27. One of his paintings is reproduced on the inside cover of this disc. One would presume that Victor was Jean-Marc's brother or some other close relative and this disc is Jean-Marc's way of working through his feelings.

On *L'Oiseau*, he plays vintage synthesizers and small instruments, presumably distorted through the electronics. The program consists of two lengthy pieces (both over 20 minutes) separated by the reading of a poem of Victor Foussat's. This is intense, dense music and Foussat is a wizard with these instruments. "*L'Oiseau*" sounds like a one-take piece that, even as it ebbs and flows, frequently has a menacing edge to it. On "*La Vie S'Arrete*" (*A Life Ends*), the material is more cyclical and loop-based. At times one can sometimes make out the toys, voice and other non-electronic instruments but they are subsumed and distorted by the electronics. There's a nice, "dirty", raw sound to these pieces. These are not the clean, digital electronics made by today's laptops. This is true, visceral music that may seem assaultive to the unconditioned listener at times but there's also an innate beauty here that's hard to deny. There's also an emotional arc to this music and perhaps therein lies its beauty. Whatever the motivation or method, *L'Oiseau* is a tour-de-force and one of the best pure electronic music recordings I've heard in some time.

Robert Iannapolo

New Issues

RATCHET ORCHESTRA HEMLOCK DRIP AUDIO 00820

WINNOW / DUSTY / YIELD
/ WISH – PART 1 / WISH
– PART 2 / KICK / SAFETY
/ HEMLOCK – PART 1 /
HEMLOCK – PART 2. TOTAL
TIME: 52:55.

Nicolas Caloia – b; Jean
Derome - flt, b flt, picc; Craig
Dionne - flt; Lori Freedman
- clt; Gordon Krieger - b
clt; Christopher Cauley - ss;
Louisa Sage - as; Damian
Nisenon - ts; Jason Sharp
- bs; Gordon Allen - tpt;
Phillippe Battikha - tpt; Tom
Walsh - tbn; Scott Thomson
- tbn; Jacques Gravel - tbn;
Thea Pratt - E flat horn;
Eric Lewis - euph; Noah
Countability - sousaphone;
Gabriel Rivest - tu; Joshua
Zubot - vln; Guido Del
Fabbro - vln; Brigitte
Dejczar - vln; Jean Rene
- vla; Gen Heistek - vla;
Norsola Johnson - cel; Chris
Burns - g; Sam Shalabi - g;
Guillaume Dostaler - p;
Ken Doolittle - perc; Michel
Bonneau - conga; Isaiah
Ceccarelli - d; John Heward
- d. recorded 5/16-18/11,
Montreal, Quebec, Canada.

The Ratchet Orchestra is, in this incarnation, a 30+ member strong ensemble of players / improvisers based in Montreal. Some are known to followers of the improv music scene in Canada (flutist Jean Derome, reed players Lori Freedman, Christopher Cauley, drummer John Heward) but a large number of them are probably Montreal-based musicians who are looking for a different, creative outlet. They probably have found it in the Ratchet Orchestra. This assemblage is brought together under bassist / composer / arranger Nicholas Caloia's vision. Hemlock is their third release and it's a brilliant, eclectic mix of modern big band music that's quite unique.

The opener "Winnow" sounds a bit like a take on Ellington-like jazz impressionism with its opaque voicings. A plunger trombone solo reinforces that Ellington connection but this is not mere mimicry. It's a genuinely original piece of music with its own character. On the longer pieces there's a constant kaleidoscopic shift. The epic, nearly 13 minute "Dusty" patters along at a loping gait until there's an unexpected (but oddly logical) breach that turns into a lengthy guitar shredding free-jazz blowout. A couple of shorter pieces serve as breathers. But "Yield" is a three minute piece that still finds itself going through three sections. "Kick" is a short take on a Byron Gysin miniature poem that also inspired Steve Lacy back in the 80s.

What's intriguing is that despite the size of his arsenal, Caloia doesn't feel compelled to hit the listener over the head with its power. There are some impressive "large" moments but it's the detail that he packs into these pieces that make them so great and keeps the listener's attention. Caloia has a unique ensemble and he knows how to use it. While there are some obvious influences here (Sun Ra and Ellington and even a bit of Gil Evans pass by), Ratchet doesn't necessarily wear them on their sleeves so much as subsume them into the total fabric to come up with something that is uniquely theirs. Hemlock is almost compulsively listenable and it rewards the listener with each pass through.

Robert Iannapolo

New Issues



CHESTER 'CT' THOMPSON, MIXOLOGY, DOODLIN' DRO-16.

CLOCKWISE / THE
MOONTRANE / MEDALLION
/ MIRACLE / MR.T./ SISTA
STRUT / SPEAK NO EVIL /
A SUBTLE ONE(*)/ SWEET
SIXTEEN / YOU LEAVE ME
BREATHLESS / SQUIB CAKES
(+). TOTAL TIME: 67:12.

Collective personnel:
Thompson, org; Dr. Lonnie
Smith, org(*), Howard Wiley,
ts; Joel Behrman, tpt, tbn;
Barry Finnerty, gtr; Chris
Cain, gtr, vcl; Mike Clark,
Brian Collier, Ron E. Beck,
d; Kenneth Nash, perc.
3/28&29/12, 6/1&2/12.
Berkeley, CA. (*) 8/24/11. San
Jose, CA.

Listen Up! The above listed album is the sophomore effort from underground Hammond B-3 legend Chester Thompson some 43 years after he recorded Powerhouse for the fabled Black Jazz label. In the interim he spent a decade with the Tower Of Power unit completing the rest of the time as MD (musical director) for the Carlos Santana organization. Now, finally he's back on behind the console with an issue under his own name.

Only one selection is repeated from that 1969 LP, "Mr.T" which is a tad shorter than the original take. There are a few covers present, "Clockwise" an original from George Benson that appeared on an early Columbia album with Dr. Lonnie Smith, Ronnie Cuber and Jimmy Wormworth, the familiar Jazz staples "The Moontrane" & "Speak No Evil" by Woody Shaw and Wayne Shorter respectively and "A Subtle One" penned by Stanley Turrentine and delivered as a twin-organ effort with Dr. Lonnie Smith. There's no showboating or attempts at cutting one another here, just the mutual respect that used to be the norm among musicians of a certain stature. Other than the B.B. King classic with a suitably raspy vocal from Chris Cain along with his Kingish guitar and the standard "You Leave Me Breathless" featuring Howard Wiley's beautifully balladic tenoring. The remaining titles are all Thompson charts from the incredible funky "Sista Strut" to the closer, "Squib Cakes" a live rendition of his boogaloo to end all boogaloos.

Chester Thompson might not have the chops quite to the level he had on his debut outing but now that he is back in a pure organ setting, where he should be, all that will come in time and this long delayed followup is more than worthy to bear his name. CT returns!

Larry Hollis

New Issues



NICOLE MITCHELL, ARC OF O, ROGUE ART 41

ARCO OF O PARTS I - VI /
AFRIKA RISING. 58:28.

Nicole Mitchell (flt, vcl, elec),
Renee Baker (vln), Mwata
Bowden (bari s, bcl, cl),
David Boykin (ts), an_ARCHE
NewMusic Ensemble: Rafal
Zapala (elec), Krzysztof
Dys (p), Kuba Jankowiak
(tpt), Agnieszka Kowalczyk
(clo), Remiguisz Strzelczyk
(vla), Pawel Szpura (d),
Rafal Gubanski (cl), Kuba
Klepczynski (tbn), Lukasz
Krzeminski (ob), Maciej
Strzelecki (vln), Ksawery
Wojcinski (b). December 2,
2010, Poznan, Poland.

In late 2010, the Made in Chicago Festival took place in Poznan, Poland. Flautist Nicole Mitchell brought with her a vastly imaginative concept for four improvisers, electronics, and chamber ensemble. It's a dazzling realization of the synthetic spirit of improvised music (which, at least since the AACM's inception, has had half a foot in chamber music anyways) and a vibrant, colorful hour of music in its own right. The bulk of the disc is comprised of the six-part title suite. For a music that explores all things cyclical, it's remarkably organic in its flow into the ever-new that springs from Mitchell's pen and from the improvisers. But as you hear Bowden burble and essay at length along with low toms, or hear Mitchell flit along with oboe, or hear the deft integration of thematic material, of course you realize that circularity here is not so much about the eternal return as it is a context, an envelopment, or - as she is quoted as saying in the liners - about null, zero, the emptiness that all improvisers face.

This music doesn't merely fill that space arbitrarily, but rather crafts meaningful textures and statements that add up to a significant large ensemble statement. Its purpose and artistry are present right from the start, as Mitchell's lithe, graceful flute lyricism emerges alongside clarinets from a bed of strings, percussion, and pure sound (she conducts with a precision feel for dynamics and movement too). Things swirl and grow through the first and second parts, until the music is riotously alive. But it's never merely busy. Instead, it's a capacious, detail whole crafted from the vast range of the ensemble: nice double- and single-reeds, texturally oriented strings, and all-sorts percussion (including timpani). After these breathless opening phases, the third part opens with a stretch of sassy, almost sexy pizzicato and reeds opens up a pretty stunning sequence of events: first a glorious piano/bass clarinet duo (Dys is a real find on piano), followed by a craggy, sawing mini-march that explodes and leaves folk fiddle, farting electronics, and trombone in its wake. And as you pay attention to Baker's superlative solo, she conjures up Bartok by way of Billy Bang nestled within a sumptuous, buoyant swing section. The fourth part opens with a spindly, almost Asiatic sounding strings arpeggio, the foundation for a big funky groove that Bowden simply tears up (and his tone, his tone!). The suite continues with that level of

New Issues



ALEXANDER VON
SCHLIPPENBACH,
SCHLIPPENBACH
PLAYS MONK,
INTAKT 207

REVERENCE / WORK /
INTERLUDE 1 / LOCOMOTIVE
/ INTROSPECTION I /
INTROSPECTION II /
COMING ON THE HUDSON /
INTERLUDE 2 / EPISTROPHY /
INTERLUDE 3 / REFLECTIONS
/ INTERLUDE 4 / INTERLUDE
5 / BRILLIANT CORNERS /
INTERLUDE 6 / INTERLUDE 7
/ PANNONICA / INTERLUDE
8 / PLACE TWICE. EPILOGUE.
56:20.

Alexander Von Schlippenbach
(p). November 22-23, 2011,
Berlin.

invention and detail. It's followed by a buoyant quarter-hour rendition of "Afrika Rising" that's a real treat to hear in this context, with marvelous polyphony, counterlines everywhere, all centered around that irresistible pulse. It's so grooving and swinging that by the time Mitchell takes her solo, I was reminded of James Newton's bracing take on "Fleur Africaine" (listen to that low brass do the counterlines). This suite as a whole boasts a simply bracing mix of idioms, with occasional shades of exotica, and Mitchell has such a superb control over an ensemble of this size and of every aspect of its instrumentation (no surprise, then, that this performance immediately led to further compositional commissions - huzzah!).

Jason Bivins

Like many free improvisers of his generation, Schlippenbach has over the last decade not so much softened his approach as investigated more regularly some of the sources inspiring and sustaining his instrumental approach. Like his sometime colleague Aki Takase, his orientation to the monastic canon is a distinctive one, neither self-consciously arch nor overly reverent of the melodies. Certainly you can hear this in his romp through Monk's corpus alongside *Die Enttauschung*, but on a solo disc it's arguably harder to pull off any kind of improvisational distinctiveness. Here it's done superbly, with clarity, invention, and real feeling. The twenty tracks are mixed up between Schlippenbach interludes and meditations, brief palate cleansers (after the opening, deceptively titled "Reverence") served up between helpings of the classics. After a few buttoned-down measures of "Work," when one wonders what to make of the disc, Schlippenbach begins at the nimblest of turns simply to cascade through the music, to crowd ideas in the tight spaces, even to get into a bit of Burrell-ian stride. He manages to make the music sound spacious despite the density and rapidity of his ideas. And oddly, some of the most Monk-sounding moments come during his own improvisations, where over a simple pedal point or a rocking interval he sounds like he's imagining his way through a bunch of barely articulated fragments or unearthed sketches. After the positively laconic "Locomotive," the lengthy side-by-side versions

New Issues



JASON ROBINSON, TIRESIAN SYMMETRY, CUNEIFORM 346

STRATUM 3 / TIRESIAN
SYMMETRY / RADIATE /
SAROS / ELBOW GREASE
INTRODUCTION / ELBOW
GREASE / CORDUROY /
COSMOLOGRAPHE. 61:39.

Robinson (ts, alto flt, ss), JD Parran (alto cl, c-bass cl, ts), Marty Ehrlich (as, bcl, flt), Marcus Rojas (tba), Bill Lowe (tba, btbn), Liberty Ellman (g), Drew Gress (b), George Schuller (d), Ches Smith (d, glock). February 9-10, 2012, Brooklyn, NY.

of "Introspection" are filled with tension and allusions to other Monk tunes. The churn of "Epistrophy" emerges here and there, for example (suggestive and abstract, where the actual "Epistrophy" is almost martial). He's similarly liberal in his interpretations of other monastic classics: the tumbling, crystalline reading of "Coming on the Hudson," the brisk and nearly waltzlike "Pannonica," and a staggered, patient, at times even drunken-stumbling "Brilliant Corners" (never faltering, but simply an emphasis on the broken, fragmentary nature of that chart). A solo record by Schlippenbach is always a treat, but this one especially so.

Jason Bivins

Jason Robinson is one of many accomplished improvisers and composers who, had he not spent so much time on the West Coast, would probably have more name recognition and fan response. His music is top notch, and he's certainly worthy of more acclaim. For this, his second date for Cuneiform, Robinson's writing for nonet is even more varied and assured. I've elsewhere referred to his music as Threadgillian, and I stand by that (after all, he's got some Threadgill alums here - and anytime I hear some flute, guitar, and tuba together I still can't help but think of Very Very Circus or Lenox Avenue Breakdown). But Robinson's rhythmic complexity is his own, not quite so invested in mashing up genre as providing the group with structures dense enough for impact but loose enough for invention. From the first notes of "Stratum 3," hearing Schuller and Smith interlock dazzlingly, it's dealing. On the title track, Robinson combines the furtive texturalism of a Braxton piece with some righteous funk, Mingus swagger, and detailed exchanges between Rojas, Ehrlich, and Ellman. Perhaps even more effective is Robinson's knack (as a composer and arranger) for letting the music breathe, so that the choice details can emerge: that glorious glockenspiel and guitar moment on "Radiate," the pulse breakdown for flute and bass that pops up regularly, or the leader's own exuberant tenor on "Elbow Grease." Punchy, swinging, and impressionistic in equal measure, it's hard to find anything not to love about this record. Great band, great tunes, instrumental range, and spirit.

Jason Bivins

New Issues



**BOB NIESKE,
1, 2, FREE, 4,
CADENCE JAZZ
RECORDS 1233**

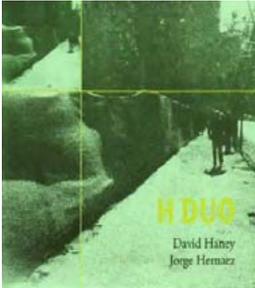
YOU ARE HERE / CONCERTO
GROSSO / RHYTHM UP
/ GREY / 1, 2, FREE, 4 /
COMMITMENT / MOTOR ON
/ WEE FOUR / CODA. 63:12.

Bob Nieske (b, singing
bowls), Phil Grenadier (flgh,
tpt, things), Jon Hazilla (d,
Hadgini d, things), Dave
Tronzo (slide g, singing
bowls, things). January 5 &
6, 2009, North Reading, MA.

This is one of those sleeper records that won me over from the git-go courtesy not just of the leader's brio and sure tone (not to mention his compositional smarts) but because of the beautiful instrumental mesh between the too seldom heard Grenadier and slide specialist Tronzo atop the gorgeous grooves cooked up by Nieske and the inventive, resourceful Hazilla. Simple pleasures, right? Well the aforementioned compositional depth doesn't take long to manifest. Not long into the brightly infectious bounce of the opener, for example, Nieske writes in a dropoff into darkness, sawed sounds creating a muffled envelope for bleary, wayward, and impressionistic Tronzo lines. This kind of moment occurs regularly, as if a tune had been wandering around only to find itself wondering "where am I?" It helps that the players are resourceful enough to bring this off with such aplomb. Notice how, on the fragmented and jittery "Concerto Grosso," they deftly weave in some extended techniques (flinty metal and hand-drum patter here, something that rears up again in the title track) into a spare but imaginative landscape. I love Grenadier's puckish phrasing here, occasionally letting loose some bleats (straight outta Smoker and Robertson), and his control of the flugelhorn is downright impressive too. It's got the pacing of a good club set. They set you up with plenty of toe-tappers, like the brightly swinging "Rhythm Up" and the effervescent, percolating "Motor On" (with strong burble from Nieske and Hazilla, and Grenadier aces one more in his choice use of repetition). Perhaps best of these is the loping groove and etched-in-sky solos of "Commitment" (which remind me of a DeJohnette Special Edition groove). But as satisfying as these pieces are, there's also something bewitching about the group's darker moods. They sound fully invested in the melancholy "Wee Four," and even more so on the reflective "Grey." Here, Tronzo's quirky tone sounds so good next to Grenadier's controlled, Nieske's rubbery boom, and little cymbal details. Each player pursues their primary idea fully but also coaxes from it an engaging set of details: Nieske's impressive use of harmonics, Grenadier's intervallic work, Tronzo's veil of tears with volume pedal swells, and Hazilla's rain commentary. These guys may not have the "names" some folks look for (a shame, that) but this is a truly superlative record.

Jason Bivins

New Issues



**1) DAVID HANEY/
JORGE HERNAEZ,
H DUO,
NOSES RECORDS 023**

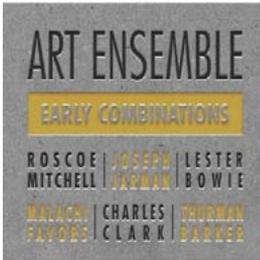
ITEM 2 / COLOR 1 / COLOR
2 / H DUO . . . ? / PORTLAND
/ DIAL / COLOR 3 / ITEM 1
/ RADIAL / EROSION H / L7
F1. 43:52.

David Haney (p), Jorge
Hernaiz (b). November 20,
2004, Portland, OR.

The gorgeously recorded duo on (1) pairs Hernaiz's resonant bass thrums with Haney's spacious, suggestive, and at times harmonically enigmatic piano. Fully comfortable with free music and instrumental extensions, the two produce a music that at times flashes with the influence of Tristano, Monk, and early Taylor. In terms of those aforementioned instrumental extensions, they're heard mostly in those moments when each player works the wood of his instrument to conjure up some ghostly third player (hear this especially on "Color 1," where Haney gives things a papery, at times serrated feel). This is a suggestive way of thinking about a music so evanescent: it can be ominous and hovering (things get terrifically spooky and textural on the title track), or occasionally touch down with a progression; it can flourish with lyricism or every so often offer up a shared groove (note the heavy percussive feel of "Portland" - if only this piece could be that city's soundtrack). Haney will be familiar to many Cadence readers for his previous recordings of inventive and engaging post-bop; but here his prepared piano work ranks him up there with Scott Looney, Denman Maroney and others. He uses it quite effectively on "Dial," whose ace arco and plink-plunk melodic fragments bespeak an admirable communication: trading notes, completing phrases, attentive and subtle throughout. After this, "Color 3" explodes with dense energy. The remaining miniatures are gruff, woody, and exploratory, but always with some fascinating filigree from Haney.

Jason Bivins

New Issues



ART ENSEMBLE, EARLY COMBINATIONS, NESSA 29

A TO ERICKA / QUINTET.
44:31.

Roscoe Mitchell (as, ss, cl, flt), Joseph Jarman (as, snos, cl, flt, bsn), Lester Bowie (tpt, flgh), Malachi Favors (b), Charles Clark (b on 1), Thurman Barker (d).
September 1 & November 2, 1967, Chicago., IL

Right on the heels of Roscoe Mitchell's important *Before There Was Sound*, the good folks of Nessa have given us another opportunity to appreciate the vast contributions of the early AACM. What's so consistently impressive about this music - which is great on its own terms, vibrant and imaginative - is how fully realized these musicians' aesthetic was from their very first recordings. We tend to associate these players with a specific vision, and a commitment to it; that's very much audible here. For example, flutes open "A to Ericka" like pennywhistles, moving quickly into a neo-mazurka (punctuated by "hey!") before a signature dirge with little instruments. Snapping snares cue up long curlicue lines, with still more vocal interjections, a skittering arco aside, and then woomph! A sudden, stunning dropoff into wide open space. Slowly the music gathers itself again, through extended techniques, kazoos, bike horns, the whole gamut of approaches for which these players would very quickly become known. And perhaps the highlight of this performances many high moments comes with a perfectly controlled Bowie statement against a mournful background. Recorded at the Bowie home, there's a warmth and closeness to the pursuits of these ideas, settings, and methods that puts the spotlight right where it should be: the grain and the detail. Both pieces are episodic and engaging. And if Jarman's "Quintet" is slightly less affecting, perhaps it's because the band ranges even further, with the result being that it's vaguely more difficult to sustain a sense of coherence (and of course, for some listeners this may in fact make it the better of the two pieces). You hear bleating flugelhorn, clarion lines and low chortles, wafting cymbals, farts, and ah-oo-gahs. Favors is especially strong here, as he and Barker rumble thickly and exuberantly amid the fields of horn color, at times dropping out for dramatic pause before they return to catalyze an intense gesture: clouds of metal, fractious free hooting, pinwheeling chamber sections. But it wouldn't be the Art Ensemble if these juxtapositions didn't also extend to moment of deep solemnity, as with the gorgeous consonance and tone-melding at the end of "Quintet." Essential.

Jason Bivins

New Issues



**JOE MORRIS
QUARTET,
GRAFFITI IN TWO
PARTS,
ROGUE ART 39**

GRAFFITI - PART I / GRAFFITI
- PART II / TAG. 69:59.

Joe Morris (g, banjouke),
Lowell Davidson (d,
aluminum b), Malcolm
Goldstein (vln), Lawrence D.
"Butch" Morris (cnt). May 11,
1985, Cambridge, MA.

One of the earliest examples of Morris on record, we find the guitarist/bassist here as part of a dazzlingly exploratory quartet with his improvisational mentor Lowell Davidson, the late great Butch Morris, and the criminally under-recorded violinist Goldstein. The long suite begins small and flinty, with Morris on banjouke and his delicate plectrism contrasting suggestively with Davidson's thuds in a way that somehow recalls Rogers Smith and Turner to me. Goldstein slashes away while Morris waits for the right moment to trace an emphatic shape into the texture of this music. The sound is balanced between such small gestures and big shapes in the sky, with Davidson's percussive voice the strongest here, as strings toil away, while Morris (represented the least fairly by the dodgy fidelity here) uses mutes to create spare but really effective commentary. While the long piece inevitably ranges a bit here and there, there are nice moments abounding: Davidson's all-sorts kit contrasts low bouncing sounds with bronzy trashcan cymbals, as long elegant cornet lines range on top, against shifting bed of scuttling insect strings; a long passage that merges a mewling, vaguely spectral drone with an industrial-organic grinding sound; or lyrical cornet and banjouke amid soft clouds of metal. Best of all is a lovely section deep in the second part where it sounds like gagaku court music, filled with strings like chimes and zithers, as Morris's valving creates an effect that's vocalic, like a recitation or something, before the piece moves into tart, pinched groans and a sudden spasm of noise. Not just valuable for historic purposes, this is fine music.

Jason Bivins

New Issues

CITE-PEAU WORKS FOR DRUMS AND PIANO brim PO1

PARADIDDLE RONDO/
DOUBLE HI-HAT ETUDE/
IN FORMA DI LIED/ SKIND/
NOT ON THY SOLE, BUT ON
THY SOUL/ ELEGIA/ BALL/
IL CANTO DI CECELIA/
RESPONSORIALE. 39:36

Chano Olskaer, d; Mauro
Patricelli, p, comp.
Copenhagen, Denmark,
2012.

VINNY GOLIA LARGE ENSEMBLE OVERVIEW; 1996- 2006 NINEWINDS 0300

CD 2 TRANSITION/ GIVE
ME THE PEARL/ ALONE
IN A WORLD OF HIS OWN
CREATION/ TRANSITION/
THREAD FOR FRED/
SOMETHING HEARD 59:19

Bill Plake, flt, as, ts; Alan
Lecusha, ob, Eng hn, flt,
Contra alto clt, bari s; Paul
Sherman, ob, Eng hn;
Steve Adams pic, flt, as, ss;
Eric barber, ss, ts, clt, Kim
Richmond, as, clt, pic, alt flt;
Vinnie Golia, woodwinds;

This recording is certainly not jazz, but then it doesn't claim to be. In fact, except for "Skind," a solo drum feature, and for brief drum solos in two other pieces, none of the music was improvised. Instead, it was composed by pianist Patricelli and serves as a showcase for the brilliant interaction of two instruments treated as equals by a pair of virtuoso musicians. Thus, the drums do not play an accompaniment role, but rather share the spotlight with the piano throughout. According to the duo's website, each piece is devoted to some aspect of the drums' technical or expressive possibilities. For example, Patricelli entitled one track "Paradiddle Rondo" and another "Double Hi-Hat Etude." Most of the performances brim over with rhythmic vitality, although "Elegia," as its title suggests, projects a more lyrical quality. And "In Forma Di Lied," in ABA song form, contrasts its dashing A sections with a quieter B. Altogether, the program is varied and, due especially to its novel nature, quite fascinating, as well as being musically satisfying. The ensemble is tight and cohesive, its members playing together with remarkable precision.

David Franklin

CD 1 ESCALANTICS/ TRANSITION/ CRITICAL MYSTERY/
ROBERT'S NORTH OF WATFORD RULE/ TRANSITION/GCG/
CARNIVORE 69:03

Bill Plake, flt, as, ts; Steve Adams, pic, flt, ss, as; Steve Fowler, as, clt; Kim Richmond, pic, ss, as, bclt; Vinnie Golia, woodwinds; Charles Fernandez, bsn; John Fumo, tpt.; Bob Blakeslee, tpt; Sal Cracchiolo, tpt; George McMullen, tbn; Michael Vlatkovich, tbn; Robbi Hioki, b tbn; William Roper, tba; Wayne Peet, p; David Johnson, mallets; Brad Dutz, perc; Harry Scorso, vln; Jeff Gauthier, vln; Ken Filiano, bass; Alex Cline, d; Stephanie Henry, cond; Vinnie Golia, cond Portland, OR 1996

This is a monstrous four-disc package: 2 CDs and 2 DVDs. Each disc is a full set from a live concert, spanning the decade in the title. All feature the large ensemble with many of the same players. Vinnie Golia has been around for a long time and has been putting

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Sara Schoenbeck, bsn; Tara Speiser, bsn; John Fumo, tpt; Glen Whitehead, tpt; Jeff Kaiser, tpt; Ed Harkins, tpt; Geroge McMullen, tbn; Michael Vlatkovich, tbn; Scott Ray, tbn; Bruce Fowler, tbn; Danny Hemwall, b tbn; William Roper, tba; Wayne Peet, p; Daniel Johnson, mallets; Drad Dutz, perc; Harry Sorcozo vln; Jerff Gauthier, vln; Guinivere Meashem cel; Colin Pierson, cel; Jonathan Golove, cel; Ken Filiano, bass; Joe McNally, bass; Alex Cline d; Stephanie Henry, cond; Vinnie Golia, cond

DVD 1 TRANSITION/ ZUP & BARFLE/ VERY MERINGUE: THE RETURN OF LYNN JOHNSON/ SECOND AND FOREMOST/ REVERSE OLFATORY LIP CURL WITH SLIGHT HEAD REFRAIN 58:10

DVD 2 TRANSITION/ LENNIE HAS ALL THE GOOD LINES/ ONE OF THEM IS TWO OF THEM/ ELEPHANT PURSUED BY MAN IN FLYING PLANE/ TRANSITION/ JAGGED PIECES FIXED THE PUZZLES/ TRANSITION/ DO SOMETHING WONDERFUL 65:18

Bill Plake, cl, flt, ts; Alan Lecusha, ob, Eng hn, C

out recordings on his Ninewinds label. I own about a half dozen or so. I have always found his playing and his writing interesting but this is the first time I have been exposed to his large ensemble. It is quite exhilarating. There is some great writing combined with some great solos. The ensemble writing is varied and different pieces focus more on different sections of the ensemble. In some cases, as in "Escalantics" there is some interesting string writing, and in "Carnivore" the brass is featured. But if I started really talking about the music in any detail, I would end up with a book. First, there is really great writing here, both in terms of composition and accompaniments, though I assume the accompaniments to solos are part of the composition, much like a symphony, where strings and brass may accompany a solo instrument but all is written. Here we have improvised solos over the ensemble writing. One problem I have with the solos is that their length appears to be designated by the score. I came up with this conclusion because of the way the ensembles play during the solos. Sometimes, it sounded like the solo went on a bit too long. But, for the most part, the solos are excellent. There are too many to name here, everything from saxes and trumpets and trombones to euphoniums and violins, to bass and percussion, but the pamphlet lists them all. Some of the writing is nice and harmonic and some is quite dissonant, but it all works together. Some of the brass writing reminded me of the old Stan Kenton bands when he had the extended brass sections. And as I watched DVD 2 I kept thinking that if Kenton were still alive, this is what he might be doing. Think of an extended Artistry in Rhythm with strings and an extended woodwind section. This is the case in part due to the presence of the African drum section all through DVD 2. As I was listening casually to the CDs, I kept hearing changes and developments and I started to wonder just how many sections does this piece have, and I saw I was on track 3. So perhaps, each disc could be seen as one extended composition with a number of sections, which all seem to work well together. And trying to use applause as a guide doesn't work since there is applause after solos as well as after whole pieces. After watching the DVDs this became apparent. The pieces were played continu-

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flt, cl, bari s; Brian Webb, Bas cl; Kathleen Pizarro, ob, Eng hn; Andrew Pask, bass cl; Steve Adams, pic, as, ss; Gary Wright, alto cl, cl; Christine Tavalucci, pic, cl, A flt; Vinny Golia, woodwinds; Sara Schoenbeck, bsn; Tara Speiser, bsn; John Fumo tpt; Jeff Kaiser, tpt; Daniel Rosenbloom, tpt; Kris Tiner, tpt; Aaron Smith, tpt; George McMullen tbn; Mike Vlatkovish, tbn; Nate Brown, tbn; Phil Teele, b tbn; Jennifer Jester, euph; William Roper, tba; Wayne Post, p; David Johnson, mallets; Brad Dutz, perc;

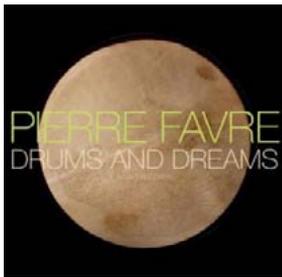
Harry Scorzo, vln; Eric KM Clark, vln; Melinda Rice, vln; Johnny Chang, vln; James Mark, vln; Honit Kitschman, vln; Cassia Streb, vla; Cat Lamb, vla; Ken Filiano, bass; Joe McNeely, bass; Chess Smith, d; Guest African Drum Section: Alfred Lapzeko, Harris Eisenstadt, Randy Gloss, Andrew Gruschow, Austin Wrinkle; Marc Lowenstein, cond; Vinny Golia, cond Los Angeles, March 31, April 1 2006

ously as they were sections of one large piece. There are two conductors listed: Golia and Marc Lowenstein. The videos show how this works. Lowenstein is on the podium and is clearly the main conductor, but Golia, sitting in the front row as part of the ensemble often turns to various sections and conducts them. This is especially the case during a solo section.

One of the things that makes this ensemble so interesting from a strictly aural standpoint is that so many of the players double or triple on instruments, so in one place we hear a big sax section, then we hear flutes and clarinets. Golia plays a whole array of winds, from regular flutes to a contrabass flute, which is taller than he is, from soprano sax to bass sax, and everything in between. When not playing or conducting he can be seen snapping fingers or tapping on his legs. He clearly is extremely happy with the performances. There is a great section with Adams soloing on Sopranino and Golia on baritone, with the whole ensemble accompanying. I mention this particular section as just one example of the kinds of sound contrasts present in this piece. The CDs were clearly early works and were not as dissonant as the later pieces. While I thoroughly enjoyed DVD 1 after it was over I said that my ears needed a rest. DVD 2 is not as dissonant but it is more complex due to the extended percussion section made up of African drummers in addition to the drums and percussion of the regular ensemble. This music is clearly not for everyone. But for those listeners who like large ensembles, who can take dissonance, and who can follow long, complex pieces, this is for you.

Bernie Koenig

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2) PIERRE FAVRE, DRUMS AND DREAMS, INTAKT 197

DISC ONE: DANCE
NUMBER ONE / DRUM
CONVERSATION / STILL
WAITING / SWISS SUNDAY
/ NAMELESS / PATIENCE /
RAINBOW / WHERE IS IT?
/ MADAME BOSS / DEAR
ANNE / PETITE FILLE /
OBSTRUCTING DOORS
CAUSES DELAY AND COULD
BE DANGEROUS / THE BLUE
PICTURE / WHAT ... NO
SMILE TODAY? 44:45. DISC
TWO: DIMITRI (LE CLOWN)
/ KATYBABY / KYOTO /
RORO / GERUNONIUS
/ YESYES / ABANABA /
ODETOOLDIE / RIRA BIEN
QUI RIRA LE DERNIER. 43:23.
DISC THREE: SONG FOR
A PRINCESS / PIERRE DES
NEIGES / TALKING BIRDS /
MOUNTAIN WIND / ALEXIS
CADILLAC. 36:34.

Pierre Favre (d, perc). May
20, 1970, Munich (1); March
10, 1972 (2); December 11,
1978, Lucerne (3).

The Favre materials on (2) are, to nobody's surprise, entirely different. A 3CD whopper collecting Favre's solo albums from the 1970s - Drum Conversation, Abanaba, and Mountain Wind - this valuable release finds the ace Swiss improviser eschewing pulse altogether for the most part in favor of explorations of attack, propulsion, timbre, and more. He's got an amazing ability to layer sounds and rhythms, creating waves of such detail ("Dance Number One") that it's hard to believe it's just him alone. The sound is nicely chop-a-block on "Drum Conversation" but I found gong and cymbal pieces like "Swiss Sunday" and "Nameless" even more compelling. Some of the rumble and rattle of "Patience" or "Where Is It?" lets you know this was indeed 1970, but Favre's playing even then was refreshingly free of some of the period's agonisms. And paying attention to the orchestral range of "Madame Boss," with its woodblocks and low toms, lets you know of how considerably Favre would expand his range. The second record, though not too separated chronologically from the first, finds Favre integrating his improvisational approach with more of a conventional pulse feel. He's mostly just flirting with it at this point but it, along with a more precise tuning of the drums, is audibly there to give this one a crisp edge and focus. (Also: I swear the timbre and the tentative 5/4 on "Dimitri" is a nod to Roach.) There's some terrific contrast on "Katybaby," chocked with cymbal bells, low toms, and something that sounds like a chirruping bird. But Favre always returns to cymbal sizzle on spacious tunes like "Gerunonius" and "Kyoto," or to riotous, riotous polyrhythms on "YesYes" and "Roro" (with its total timbale block-rocking madness). Favre is here really starting to get a feel for how freedom and form can drive each other to greater heights. Six years further on, the brief final record is even more textural in its opening moments, with a forest of metallo-phones and gongs on "Song for a Princess." But, as with the second release, Favre explores the manifold timbral contrast through pulse and phrasing, his mallets and sticks sending sounds pinging around like mad inside the frame of each piece. I especially appreciated his consistently focused exploration of resonance

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SAM KULIK, ESCAPE FROM SOCIETY, Hot Cup 113

THANK YOU / LAST TRAIN
TO PARADISE / MORE THAN
YOUR DOG / SO YOU WANT
TO BE A SLUG? / MIDDLE OF
NOWHERE / BELLARTHUR
AN ALBINO / SOUTH PHILLY
DAZE / AMY'S SONG / THE
WINTER STORM / I FLIP MY
RHYTHMS / TEN LITTLE
INDIANS / TRES DEDOS
MARRON / THE VERGE* /
INFINITE SHIT+. 69:30.

Sam Kulik (vcl, brass, g),
Kyle Forester (b, kybd), Ian
Antonio (d), Matt Nelson
(sax), Tom Blancarte (b on
*), Jeremiah Cymerman (cl
on *), Amie Weiss (vln on *),
Moppa Elliott (b on +). No
recording dates or locations
given.

and decay, along with the propulsive brushwork of “Pierre.” The long title track fairly sums up his percussive approach from this period, and unlike other tracks it’s got a narrative logic to it as well. Terrific stuff overall.

Jason Bivins

If Hot Cup records is known for anything, aside from dazzling improvisations at the margins of the genre “jazz,” it’s for a kind of conceptual insouciance and sometimes sheer piss-taking that invokes Zappa’s old question “Does humor belong in music?” Multi-instrumentalist Kulik took out an ad on Craigslist last year, inviting responders to help him write a song. These 14 selections are the result. There is very little holding them together, and this is no deficiency; rather, Kulik is eager to explore the sheer difference of the poetic contributions he received. He favors gauzy sonics, and likes to pepper all the tunes with lots of little “out” details like farty, muffled brass that reminds of Greg Kelley. Most of the tunes have less to do with what you’re reading this magazine for than with indie-rock rhythms, disjointed funk, or a kind of quasi-circus feeling and polytonality that, yes, recall Beefheart and FZ (“Slug” and “More Than Your Dog”). But within this general approach, Kulik finds a whole lot to say. The farfisa, layered brass, and slightly laconic, slightly nasal vocals of “Last Train to Paradise” or “Ten Little Indians” sound a bit like a Beck outtake: there are fine horn voicings, bouncing floor tom, and some psychedelic smears here and there. He pours menacing hum into “The Verge” (with guest musicians fairly mewling against banjo). Don’t blink, though, or you might miss the left-turns Kulik also favors. There’s a dose of hipster country on “Tres Dedos Marron” and “Middle of Nowhere”; distorted, multi-layered vocal fragments and horn canon on “Albino”; jittery, electro-funk on “South Philly Daze” (reading the confessions of a narcissistic aspirant artist) and “Winter Storm” (the latter with some nice polyrhythms and brass voicings); and on “Rhythms,” the close-miked horns create the effect of slapdash percussion on metal barrels. Aside from horn obbligatos here and there, you really have to wait for the closing, 18-minute “Infinite Shit” to hear the musicians stretch

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out in the spacey atmosphere. But though you may not get much “hot” playing, the conceptual hook is a hoot and some of the tunes are pretty fun.

Jason Bivins



**GUNTER “BABY”
SOMMER/SAVIA
YANNATOULFLOROS
FLORIDIS/EVGENIOS
VOULGARIS/SPILIOS
KASTANIS,
SONGS FOR
KOMMEMO
INTAKT 190**

TEARS / LOST RING /
ANDARTES / MARIAS
MIROLOI / ARACHTHOS /
LULLABY / CHILDREN SONG
/ KOMMEMO TODAY. 62:38.

Gunter Sommer (d, perc),
Yannatou (vcl), Floridis (ss, cl,
bcl), Voulgaris (Yayli tanbur,
oud), Kastanis (b). March
2011 - April 2012, Berlin.

This release documents an exploration of Greek folk music and place (the island of Kommemo specifically), by a gorgeous and sensitive quintet (where Sommer is credited as “director”). Its basic sonic template is established straight away, as “Tears” opens with a sensuous drone from tanbur and bass, a mournful and folkish feel garlanded by subtly deployed rattles and bells. The playing is patient, spacious, and nuanced, with players reacting to the most discreet cues in ways that perfectly suit the narrative quality of the pieces: a thrumming single note declamation from Kastani might cue in wave sounds from Sommer or some slashing bird-cries from Voulgaris or Floridis. On the beautifully melodic Floridis piece “Lost Ring,” the tanbur initially states the melody and is joined not just by the composer’s clarinet providing harmonic counterlines but also by high ethereal wordless vocals then (recalling Sidsel Endresen just a bit). Sommer uses pulse sparingly too, and is usually happy just to contribute to the atmosphere. But when he does employ rhythm, it’s quite effective. Listen to the fabulous tuned drums on “Andartes,” whose playful martial rhythmic exploration sets up more mournful strings and reeds interaction. The 18-minute “Marias Miroloi” is again back into the mournful Mediterranean feel, with grainy glisses and melismatic tanbur and a riveting Floridis bass clarinet turn; somehow this piece manages to sneak in some echoes of Mingus and ROVA, with robust free patter from Sommer breaking up that rolling melody that lingers in the mind. Across this piece’s duration, the place is evoked most effectively: there’s a tolling bell followed by some sampled voices (some chanting, some rebetiko fragments perhaps) before, after a long hypnotic section, the piece explodes into squawking frenzy before subsiding once more for voices and drones. The group do vary things a bit, smartly. Some thumb piano sounds open “Arachthos,”

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and there's some oud on the up-tempo on "Children Song." Even more boisterous is "Kommeno Today," whose low tom tattoo and deep swing suggest one part Gerry Hemingway small group, one part Jo Jones with Basie, and one part Ehrlich's Dark Woods Ensemble. But I keep coming back to the oscillating melancholy that elsewhere suffuses this recording. It's an absolutely sterling example of the kind of post-free folk improv explorations that have deservedly won so many fans.

Jason Bivins



**JOHN MOULDER
QUINTET
THE ELEVENTH HOUR:
LIVE AT THE GREEN
MILL
ORIGIN 82606**

PROCLAMATION OF THE
UNEXPECTED / AFRICAN
SUNSET / COLD SEA TRIPTYCH
(INTRODUCTION) / COLD SEA
TRIPTYCH / THE ELEVENTH
HOUR / GATEWAY / MAGICAL
SPACE / CREATION / TIME
BEING. 74:32.

John Moulder, g; Geof
Bradfield, sax, bc; Jim
Trompeter, p; Larry Gray, b;
Paul Wertico, d. 7/30-31/11,
Chicago, IL.

Though John Moulder has been recording and performing for twenty years now, his name recognition hasn't risen to that of the top ranks of jazz guitarists. It really should. No exaggeration.

His most recent album, *The Eleventh Hour: Live at the Green Mill*, is proof of that. Apparently the result of serendipity, the album exists because recording engineer Ken Christianson suggested recording Moulder's quintet at Chicago's Green Mill during a scheduled engagement. First of all, kudos to Christianson for a fine job of sound engineering, catching the nuances of tone, the crispness of articulation and the cohesiveness of interaction, even while recording crowd response at the end of each piece. For that reason alone, *The Eleventh Hour* represents an excellent live album. Blending performance and reaction into a memorable synthesis, the album adds another level of excitement to compositions that have appeared on Moulder's previous CD's. But the music itself, live or in a studio, distinguishes the project. Moulder plays with experienced confidence, not only altering technique to achieve effect, but also creating mood. Whether bending or distorting tone or playing with acoustic clarity, Moulder pulls in the audience with his heightening layers of dynamism. Also, Moulder works with like-minded musicians who share his vision and his sound. All but saxophonist Geof Bradfield have worked with Moulder on previous projects, but still Bradfield contributes sonic depth and naturalistic verisimilitude on bass clarinet. The quintet does perform as a single unit, achieving a totality of

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effect that transcends that of a single instrument. While Moulder is setting the stage for a narrative-like creation with his haunting reverb and ethereal melody for "Creation," Larry Gray grounds the motion with his steady but understated bass lines. Though playing another chorded instrument, pianist Jim Trompeter has adapted his technique to complement Moulder's by splashing broad chords from both hands to add color and harmonic density as the guitarist solos on, say, "Cold Sea Triptych." Moulder's style and Moulder's group are fully developed and achieve instantaneous audience response to a modally oriented composition in five-four like "African Sunset." "Eleventh Hour" too proceeds in stately, deliberate, forceful fashion from modal improvisational opportunities in moderate-tempo groups of eleven beats. Not an experiment nor cleverness, "Eleventh Hour" nonetheless grips the audience with passionate expressiveness. "Magical Space" investigates the nooks and crannies of beauty as Moulder develops a fully realized haunting musical story line, once again embellished by Trompeter's tidal chords and drummer Paul Wertico's accents from brushed cymbals. And speaking of Wertico, in whose groups Moulder has participated for over fifteen years, the spontaneity of the exchange of ideas between them is particularly noticeable—and engaging. "Time Being" starts relatively simply with Bradfield stating the singable melody without elaboration; Wertico's rustling and bridled energy becomes evident under Bradfield's long tones as if Wertico is waiting to be released. Suspicions set up by Wertico's foreshadowing are confirmed as the simplicity dissolves to reveal the underlying force, unbridled when, satisfyingly (to the crowd's yelps and applause), Wertico solos midway through the track. All drumming breaks loose. Wertico's solo becomes the track's fulcrum, initially unsuspected by the audience, as singsong evolves into dynamism. The ironic contrasts within "Time Being"—melodic ease against restrained force, introductory singability against rock-like final intensity—are but one example of Moulder's shrewd compositional imagination. Combined with like-minded first-rate musicians and the

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**JOE CHAMBERS
MOVING PICTURES
ORCHESTRA
LIVE AT DIZZY'S
CLUB COCA-COLA
SAVANT SCD2120**

PRELUDE: 1ST MOVEMENT
/ IRINA: 2ND MOVEMENT
/ RUTH: 3RD MOVEMENT /
LONESOME LOVER / POWER
TO THE PEOPLE / TU-WAY-
POCK-E-WAY / THEME FROM
"M SQUAD" / MENDACITY
/ CLAVE DE BEMBE PART I:
4TH MOVEMENT / CLAVE
DE BEMBE PART II: 4TH
MOVEMENT. 69:42.

Joe Chambers, dr, vib; Tim Green, Sharel Cassity, as, flt, cl; Craig Handy, ts, flt; Sam Dillon, ts, ss; Frank Basile, bs; Frank Greene, David Weiss, Greg Gisbert, Josh Evans, tpt; Conrad Herwig, Steve Davis, James Burton, Max Siegel, tbn; Xavier Davis, p; Dwayne Burno, b; Steve Berrios, perc; Nicole Guiland, vcl. 9/16/11, New York, NY.

thrill of constant bursts of surprise, *The Eleventh Hour: Live at the Green Mill* overflows with memorable moments available now to a broader listening audience.

Bill Donaldson

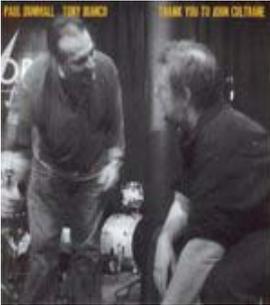
What started as a commissioned piece for Jazz at Lincoln Center, which serves as a springboard for a plentitude of new players and compositions, has evolved into an occasion for redefining the talents of one of the premier drummers in jazz. A JALC theme in 2003 was "Year of the Drum," and it commissioned Joe Chambers to compose for its celebration a couple of pieces, one of which was named "Moving Pictures." That title evolved into the name of Chambers' orchestra that assembled at Lincoln Center's Dizzy's Club Coca-Cola with a full repertoire of new Chambers compositions and rearrangements of other works favored by Chambers. Trumpeter and band leader David Weiss—who so graciously brought renewed attention to Freddie Hubbard with The New Jazz Composers Octet led by Hubbard—received Chambers' request to contact some of New York's finest musicians who have participated in other New York big bands. Weiss recruited top-shelf musicians like Conrad Herwig, Xavier Davis, Craig Handy and Dwayne Burno. The result is an invigorating band of broad dynamics and punctuated phrasing to be expected from a drummer, who expectedly emphasizes rhythm. What's unexpected are the subtleties. For example, the urgency and delicacy of "Ruth" frame a coruscating vibraphone solo from Chambers, and the inviting, softly stated theme replaces drummed force with fluidity of interpretation. Indeed, "Ruth" is the third movement of four comprising his *Moving Pictures Suite*, an extended work of divergent moods, colors, themes and rhythms. "Irina," the second movement, utilizes power and straightforward four-four motion, all embellished by Chambers' drumming, to fulfill the audience's anticipatory relish. The suite itself involves varied, if not contrasting, moods, from Josh Evans' straightforward introduction on trumpet for "Prelude: First Movement." Without a hint that it would conclude the suite, the fourth movement, "Clave de Bembe," adds Latin rhythms

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to the extended composition, rounding out the suite's explorations of textures and percussiveness. While the first part of "Clave de Bembe" highlights a long section of drumming, particularly the interplay between Chambers and percussionist Steve Berrios, the musician taking command of Part II is pianist Xavier Davis, who breaks out of the minimalistic Count Basie mode of "Theme from M Squad" to excite with a sustained build-up of, yes, clavé, rumblings, tremolos and shimmers. Another unexpected element of Live at Dizzy's Club Coca-Cola occurs when vocalist Nicole Guiland brings back to ironic life Max Roach's bitter complaint about politicians, "Mendacity." Obviously, lyrics like "The campaign trail winds on and on / From towns from coast to coast. / The winner ain't the one who's straight / But he who lies the most" may still resonate, though the performance wasn't recorded during an election year. Guiland helps revive, with the assistance of Chambers' lightly played, key-changing arrangement, Roach's and Abbey Lincoln's "Lonesome Lover," which includes a bluesy, forceful tenor sax solo from Sam Dillon. Besides, Roach, Basie remains a strong influence on Chambers' approaches to feeling and arranging, evidence of which occurs on his version of Basie's "Theme from M Squad," featuring the signature Basie swing, trumpeted staccato accents and shorthand piano playing. Joe Henderson's "Power to the People" receives thoughtful embellishment and reworking, with Burno's loping bass lines connecting alternating solos from Craig Handy, Conrad Herwig and Tim Green. Considered as a whole, the entire album causes jazz listeners to reconsider, and to enlarge upon, Joe Chambers' already established reputation to include that of accomplished arranger, composer and band leader.

Bill Donaldson

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**PAUL DUNMALL/
TONY BIANCO,
THANK YOU TO
JOHN COLTRANE,
SLAM 290**

PEACE ON EARTH / NAIMA
/ ALABAMA / GIANT STEPS
/ THANK YOU TO JOHN
COLTRANE / LIVING SPACE /
EXPRESSION. 61:13.

Paul Dunmall (ts, ss), Tony
Bianco (d). November 27,
2011, UK.

It's hard to go wrong with Coltrane material for a saxophonist who's up to the task, which Dunmall certainly is. This set features a well-chosen selection from throughout Coltrane's middle and late periods, pieces that are certainly challenges for duo partners - not just in terms of their openness (of instrumentation and of compositional material) but because of the absolutely heavy benchmark set by Coltrane. How daunting! Dunmall, though, is such a powerful and emotional player that he makes the music his own. Gifted with a huge tone and technique, and an instinct never to vary too far from the motivic language of most of these pieces, he nods to the master here and there (those cries, those upper partials) but blows it down in his own way. And Bianco, what a whirlwind this guy is! It's not so much his indefatigable energy that impresses the most, but how much detail and nuance he imparts to an approach rooted in such sheer forward motion. Of all the pieces here, "Naima" is perhaps the most thoroughly transformed, not just because of the vigorous percussive undercurrent supplied by Bianco but because of Dunmall's ferocious tilling of the soil; he digs into some fierce double-time patterns, unexpected and heady trills, and precipitous chromatic lines. They have the smarts to vary the pace, though, as with a resolute and emotional "Alabama" and a surprising reading of "Giant Steps," which still has its distinctive musical personality but has somehow achieved the difficult effect of loosening its fairly involved structure. The lone original isn't quite as compelling as the Trane pieces perhaps, but it's a tough row to hoe and it's nonetheless got the same virtues as the other pieces here: harmonically open, lyrically direct, and flowing. After the nicely open take on "Living Space," the epic 28-minute journey through "Expression" is absolutely sizzling. Whew!

Jason Bivins

New Issues



TRANCE FORMATION, IN CONCERT, New Artists 541

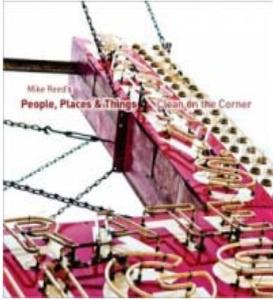
THE SAME MOON / WHEN
SOULS RUN AROUND IN THE
NIGHT / THE FIFTH STONE
/ THE THINGS YOU SEE IN
NEW YORK CITY / WHALE
SONG / LINES AND CIRCLES,
SQUARED / LOVE WITHIN A
TIME OF TURBULENCE / SEA
ISLAND SOMETIMES. 51:57.

Connie Crothers (p), Ken
Filiano (b), Andrea Wolper
(vc). September 20, 2009 and
February 2, 2010, NYC.

One of the real pleasures of the last decade in improvised music has been the increased documentation of the superb Connie Crothers. One of her most enduring and empathetic partnerships is with the extraordinary contrabassist Ken Filiano. Here, on a release pairing a couple of live shots from Korzo and the Stone, they're joined by the imaginative and resourceful Andrea Wolper. The combination of spoken words and free improvisation is a deal-breaker for some fans, but it's hard to imagine folks not being taken by this vocalist who operates somewhere in a territory between Jeanne Lee and Maggie Nicols. She's playful, musing, and has careful attention to phrasing that balances out her sonic range. I was on board as soon as she began halting posing questions about diminishing understandings and perspectivalism in the thick of the dark shapes and brilliantine chords of "The Same Moon." The music on these tracks is relentlessly moving and imaginative, with Crothers and Filiano so in tune with each other that they're able to create all manner of shade and mystery when accompanying actual lyrics, and construct wondrously strange architecture when all three are deep into pure sound. On the slashing "When Souls," for example, Wolper trills and coos and ululates as Crothers pounds out clear, forceful lines against groaning arco. On "The Fifth Stone," Wolper creates some Galas-like moments of intensity, while on the quirky "The Things You See in New York City" the music is as jittery and overwhelmed as the city it's dedicated to. Some of the best moments come deep into the disc. "Whale Song" is enchantingly sparse and crystalline, but its closing minutes shift unexpectedly into a rush of heady, disorienting, pinwheeling motion. Filiano's robust and animated playing on "Lines" seems like it's the fuel animating Wolper's high-flying lines, which at times pause in flight to twirl downward into some kind of incantation. And I was knocked out by the marvelous piano clouds and mewling vocals on "Love Within a Time of Turbulence." Come to think of it, that title might be a fitting byline for what this trio's all about.

Jason Bivins

New Issues



MIKE REED'S PEOPLE, PLACES, AND THINGS CLEAN ON THE CORNER 482 MUSIC 1081

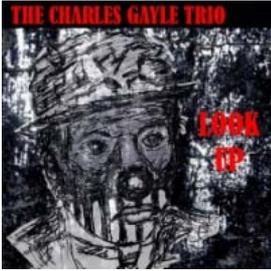
THE LADY HAS A BOMB/
OLD/ DECEMBER?/ WHERE
THE STORY ENDS/ SHARON/
HOUSE OF
THREE SMILES/ THE
EPHEMERAL WORDS OF
RUTH/ WARMING DOWN.
45:28.

Mike Reed, d, perc; Greg
Ward, as; Tim Haldeman,
ts; Craig Taborn, p 5,7;
Josh Berman, cornet 6,8.
September
and October, 2010, Chicago,
Illinois.

The Chicago quartet's first three releases paid homage to that city's jazz, blues, and improvised music of the latter part of the 1950s. Although the present recording departs from that theme, Chicago icon Roscoe Mitchell's mournful blues, "Old," is included, as is undeservedly-obscure Chicago alto saxophonist John Jenkins's hard bop swinger "Sharon." They complement leader/drummer Mike Reed's six originals. And this time, the group's normal instrumentation of alto and tenor saxophones, bass, and drums is augmented by Craig Taborn's piano on two tracks and Josh Berman's cornet on two others. Their music exhibits an optimal amount of both freshness and familiarity. There's enough straight-ahead swing and bop-derived phraseology to keep traditional listeners grounded, but there are also sufficient forays into free jazz territory to keep those listeners on their toes. As an example of the former, the saxophone exchanges on the blazing "Sharon" bring to mind the tenor "battles" and "chases" of times past involving Chicago native Gene Ammons and others. Standing in contrast is "The Lady Has A Bomb," where squeaks, squawks, and unmeasured runs are not uncommon. And the dirge-like "December?" at times projects an almost ambient feeling with its non-conventional bass sounds, high-pitched bells, and barely moving saxophone lines. The members of the quartet have been together long enough to coalesce as a unit. Plus, they're all fine improvisers who handle their instruments with easy agility. The latter applies to their guests as well.

David Franklin

New Issues



CHARLES GAYLE
TRIO,
LOOK UP,
ESP 4070

ALPHA / HOMAGE
TO ALBERT AYLER / I
REMEMBER DOLPHY / IN
THE NAME OF THE FATHER /
THE BOOK OF REVELATION.
71:17.

Charles Gayle (ts, bcl, vcl),
Michael Bisio (b), Michael
Wimberly (d). September 19,
1994, Santa Monica, CA.

What heads must have been blown back when Gayle brought his fiery trio to sunny Santa Monica nearly two decades past. There's a fierce, furious commitment audible from altissimo note one in this music, and it continues - with plenty of shade and light, and even a Gayle monologue - unrelentingly, for over an hour. You all know what Gayle brings to the table, so in many ways the shape and color of the music will be determined by his partners. Bisio's limber counterlines snake throughout this music, and his sweetly groaning arco solos are all over the set (very effective and almost metallic on "Alpha"). Wimberly is no mere basher, and his continually remade cymbal lattice one of the keys to the music's detail and density. Gayle is in great form here. The best place to appreciate this is in listening to him transform the Ayler phraseology audible in the dedication piece, doing so as a loving, open tribute within the distinctive improvisations that are Gayle's own: more forceful, more agonized, denser, with folk fragments emerging only to be sublimated in a roughly scratchy vocalic conclusion. The bassist and drummer get a marvelous turn in the spotlight on the varied "I Remember Dolphy." But from there the dynamic changes quite considerably. On "In the Name of the Father," Gayle begins firmly addressing his audience, saying "We're gonna talk about abortion . . . We're gonna talk about God" and urges the audiences to listen to Coltrane and Ayler since they dedicated their music to God. "You gotta understand what that means. You say you love John Coltrane but you couldn't love John Coltrane if you didn't understand that his music was about the Holy Ghost." Proceeding from there to excoriate a litany of other sins, Gayle says frankly "I'm not trying to entertain you, I'm not trying to be a rapper, I'm not trying to do nothing but set the record straight." And from there the band positively launches into the music's most ecstatic, enthusiastic moments. After this, the music is staggered, fractured, almost segmented on the lengthy closer. There's focus and structure audible in all of it, purposeful lines that ascend into shrieks and squeals, and eruptions of uncontainable noise (mostly joy).

Jason Bivins

New Issues



ERIC BOEREN, COCONUT, PLATTENBAKKER 03

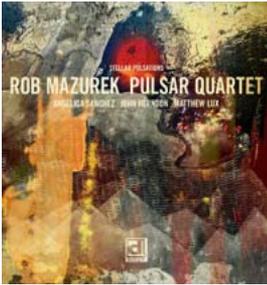
COCONUT / WHAT
HAPPENED AT CONWAY
HALL, 1938? / SHAKE YOUR
WATTLE / THE FISH IN THE
POND / LITTLE SYMPHONY
/ CRUNCHY CROCI / PADAM
/ JOY OF A TOY / JOURNAL
/ BEETEE'S MINOR PLEA.
58:57.

Eric Boeren (cnt), Michael
Moore (reeds), Wilbert De
Joode (b), Han Bennink
(snare d). June 3, 2012,
Amsterdam.

It's always a treat to listen to this strong, supple, joyous quartet. Most will focus on the limber, buoyant interaction of the horns, and that's a smart move. But for those who love to dig into the groovemaking of De Joode and Bennink, note here that Bennink is essentially applying one part of his concert schtick to an entire set: just snare drum, kids. Snare on, snare off, sticks, brushes, hands, a whole range of sound. And the crisp writing throughout, from the vaguely "tropical" vibe of the title track through to some romping Ornette, gives him ample material to play with. It's the sheer spiritedness of the ensemble, though, that commends. As always, the leader is a treat to listen to. He's always coming up with another brisk, concise solo, whether on the sweet Booker Little track that closes the disc or on "Shake Your Wattle," where his tasty mute work impresses. Of course, Michael Moore would sound perfect in any era, any style of jazz, and his playing strikes me as endlessly fresh and new each time I hear it. He sounds fully himself on the Ornette tunes, and manages to make Boeren's originals (like "Conway Hall," with its tart, see-saw intervals) sound Ornette-ish in just the right measure. Frequently, they find themselves summoning a strongly sultry vibe in this music, moments of graceful lilt emerging from little thickets. But just as frequently they dial up some sizzling swing, only to have fun busting it apart and then taping it up for the long haul (De Joode and Bennink once more are aces). Only with the opening to "The Fish in the Pond" does the band sound fully jagged and free, with horns laying coiling tones over the fractured rhythms, but that's only until a nice unison theme emerges, a bit reminiscent of "Law Years" in fact. Nimble racing here, blocky and squeaky there, this is yet another example of Amsterdam range. And listening to the band (especially Bennink and Moore) on "Padam" makes me wonder: how could anyone not want to listen to this?

Jason Bivins

New Issues



**ROB MAZUREK
PULSAR QUINTET
STELLAR
PULSATIONS
DELMARK DE 2018.**

PRIMITIVE JUPITER / MAGIC
SATURN / SPIRITUAL
MARS / SPIRAL MERCURY /
SPANISH VENUS / TWISTER
URANUS / FOLK SONG
NEPTUNE. 47:36.

Rob Mazurek, cnt; Angelica
Sanchez, p; Matthew
Lux, bs-g; John Herndon,
d. March 2012: Chicago,
Illinois.

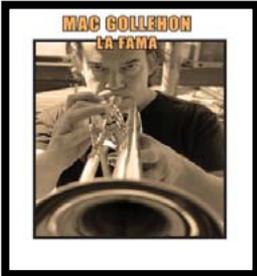
Cornetist / composer Mazurek has a good deal to live up to on (3) as delineated in the back-cover notes: "... the quartet sprays, throws, erupts and caresses 7 new Mazurek compositions that expand upon the idea of melodic freedom within the realm of shifting chromatics, pop-like harmonies, pulling anthems and contrasting pedal points. An exciting addition to the bursting catalog of Mazurek's constant search to crack the galaxial ceiling of what sound can do within the universe of personality and ethereal chaos."

Now, I did not read that uncredited effusion until I was in the middle of listening to the CD. A good deal of the music does in fact "erupt" in "ethereal chaos," with the four players taking single and collective percussive paths. The aural effect is rather like people talking loudly at once on superficially related subjects. And each of the musicians has an occasional tendency to treat his / her instrument as a drum --- fine for Herndon but tedious for the others. What gave me hope was the lyrical MAGIC SATURN and FOLK SONG NEPTUNE-- searching, full of possibilities, and to a lesser degree SPIRAL MERCURY and SPANISH VENUS.

Some might admire the controlled tumult of the other tracks, but they are too abstract for me. I did listen closely to the entire CD. Check it out for yourself.

Michael Steinman

New Issues



MAC GOLLEHON LA FAMA

MAC GOLLEHON (no #)

LA FAMA / NEW MAC CITY
/ INTROSPECTION / VOICES
/ CASINO 14 / FRIED NECK
BONES / DONDE LO HACE
DUELEN / FOTOS DE LOS
OCHENTAS / CONJUNTO
MOODS / NITE TRAX / A
NIGHT IN TUNISIA. 68:41.

Collective personnel:
Gollehon, t, tb; Charlie
Palmieri, Larry Harlow,
Hilton Ruiz, Gilberto
"El Pulpo" Colon, Alon
Nechusten, p, kbd, org;
Carlos "Potato" Valdez,
Frankie Malaby, SA Davis,
Francisco "Kata" Bastar,
Nicky Marrero, Pablo
Rosario, Sammy Pagan,
Poncho Roman, Jimmy
Delgado, Ray Colon, perc;

Pure pleasure – swinging string bass, guitar, and violin played by three casually eloquent masters of the form. Readers might not know Parker as well as they should, but he is a superb musician, arco or pizzicato – a big tone, beautiful time, splendid intonation – matched well by guitarist Hart (someone all the best singers in New York admire) and violinist George . . . whom listeners with long memories will remember as the bassist in the Pee Wee Russell Quartet of the middle Sixties. Yes, the fare might look simple – classic pop songs from the last century, a blues, a Jobim classic – but listening to this CD is like eating a tomato off the vine in August – flavorful, honest, fresh. No tricks, no "innovation," just harmonically sophisticated swing, adept but uncomplicated. And this trio hasn't fallen into the well-intentioned excesses of other string recordings: torrents of notes at too-fast tempos. No, they know what grooving is and practice that most uplifting art throughout. The title is true; this CD is restorative – jazz homeopathy.

Brass star Gollehon (trumpet, trombone, French horn) is featured almost exclusively on (6) – and one can hear why he worked memorably in the big bands of Rich, Kenton, and Buddy Morrow, before recording and performing with pop and rock stars from Madonna to Jagger. He can mutter atmospherically although he is often on the high wire above a symphony of Latin percussion. The music is entertaining jazz / dance, irresistibly rhythmic. But Gollehon is almost the entire show, although Lester Bowie is audible on NITE TRAX and Doc Cheatham and Ray Maldonado make appearances on MOODS. To the Latin jazz devotee, this will be a rare treat – a CD of live performances, hardly sedate.

Alan Bargebuhr

New Issues



GREG ABATE QUINTET FEATURING PHIL WOODS

RHOMBUS RECORDS 7112

ROGER OVER AND OUT
/ PEAR FOR THE BEAR
/ ROCCO'S PLACE /
CARMEL BY THE SEA /
MARNY / J.A.G. / SPECIAL
K / CONTEMPLATION /
GOODBYE MR. PEPPER /
REALIZATION. 69:21.

Greg Abate, as, ss, bari s,
flt; Phil Woods, as; Jesse
Green, p; Evan Gregor, b; Bill
Goodwin, d. 3/30-31/2012,
Saylorsburg, PA.

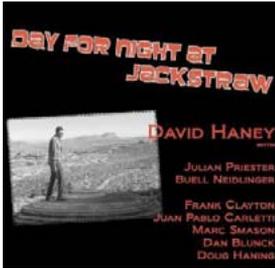
A decidedly credible post bop session fashioned by experts in the field. While leader Abate continues to demonstrate his proficiency on an array of horns (4/03, p. 121), Woods remains faithful to his trusty alto and brings it to bear on but five ("Roger/Rocco's/Carmel/J.A.G./Mr. Pepper") of the ten tracks. Eight of the compositions are by Abate, with Woods contributing his previously unrecorded homage to Art Pepper, and "Marny" the only other non-Abate line.

The three tracks ("Roger/Carmel/Mr. Pepper") on which both men play altos find them respecting each other's space rather than intruding provocatively. Neither man's solo on the Pepper tribute manages to mirror anything like Art Pepper's reckless intensity, which - in this case - is probably for the best. Abate plays tasty flute to Woods' alto on "J.A.G." which he explains is a dedication to his children, Jessica, Anthony and Gregory, "written in early 2000...recorded first on...Brazilia...with Saxophonist/Flutist Dan Moretti..." (Kinda weird, then, that the Cadence review of the Dan Moretti session cited was reviewed on page 92 of our 3/96 issue.) On the "Contemplation" track, Greg asks that we hear his flute work as symbolizing the "thoughts, dreams and wishes" he's had throughout his life. I tried, but ended up wondering why the "flute" for such heavy input. I would think that such recondite contemplation would call forth his baritone sax, which he plays on "Rocco's" and the lovely ballad, "Marny," both times to excellent effect.

Finally, on "Realization," Abate pulls out the stops and cooks aplenty on alto while the rhythm team bristles, with tasty solos from both pianist Green and bassist Goodwin. Never mind that my Mac wouldn't play the last 20 seconds of this track (dunno why and neither did Apple when I called them), my Onkyo did and it was well worth getting up off my rusty dusty to make the switch.

Alan Bargebuhr

New Issues



DAVID HANEY DAY FOR NIGHT AT JACKSTRAW SLAM 541

KHARTOUM/ LIGHTENING
TOOTH AND THUNDER
FOOT/ HYDROSCOPY/
ELEPHANT OF SURPRISE/
BLUES EVENTUALLY/
POSSESSION OF FOXES 56:14

David Haney, p; Julian
Priester, tbn; Buell
Neidlinger, b; Frank Clayton,
b; Juan Pablo Carletti, d,
Marc Samson, tbn, shofar;
Dan Blunck, ts, flt; Doug
Haning, contra alto cl.
August 22, 2000; May 24,
2008, Seattle, WA, USA.

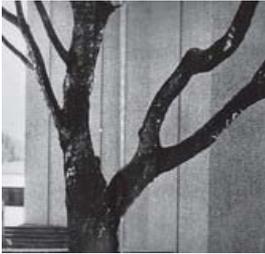
Jackstraw, David Haney's most recent release, combines the fruits of two recording sessions that took place nearly nine years apart. Although the personnel and instrumentation of these sessions differ greatly, the improvisations and expressive nature of each session acts as a connecting thread. The other key similarity between these two sessions is Haney's drama as a composer. Haney's remarkable compositions combine with sensitive and animated musicians to create a passionate experience.

The musical personalities of the members of the Priester-Neidlinger-Haney trio serve to make the first session an automatic attention-grabber. Priester, known for his work with Philly Joe Jones, Sun Ra, Max Roach, etc., performs with characteristic beauty. His rich, warm tone is inviting and his presentation moves seamlessly between playful and solemn melodies. Neidlinger, a musical veteran on many planes, offers a rhythmic complexity and maturity not often heard on his earlier recordings. A final footnote of interest from this session is Haney's prepared piano sounds on "Lightening Tooth and Thunder Foot."

The second half of this release takes the listener on another tempestuous yet regularly rewarding improvisational excursion. This half displays the efforts of an exploratory sextet. Although the trio recordings have a little more musical depth than the sextet recordings, the sextet is more adventurous in their efforts to discover the expansive possibilities of their instrumentation. The odd timbres of Samson's shofar and Haning's contra alto clarinet give the performances an added layer of aural intrigue.

Dustin Mallory

New Issues



MUSKAP UPRIGHT AT THE END OF LIPPESTAD PRISMA RECORDS

THEME FOR HENRY (TAKE 1)/
THEME FOR HENRY (TAKE 2)/
MARCHE MILITAIRE/ VIOLET/
LIPPESTAD/ CLACRI-BADOU/
TO MISTET/ MO2/ MO3/
CHALUMODULE (TAKE 1)/
CHALUMODULE (TAKE 2)/
CHALUMODULE (TAKE 3)
70:51

Jean-Francois Doucet, flt,
pic; Jon Christophersen,
alto cl; Harold Clark, b, vcl,
electron; Anthony
Barnett, perc, misc
instruments.
July 15, 26, 1976,
Høvikodden, Norway.

Philosopher Lao Tzu stated that “Life is a series of natural and spontaneous changes.”

Using spontaneous music as a representative paradigm for life, the trio known as Muskap worked to create an intuitive music that was free from form and clichés. Deeply influenced by Karlheinz Stockhausen and his “Aus den Sieben Tagen,” Muskap’s sound draws from the experiences of life to create a conversational setting where three instrumentalists are free to discover human relationships on a new level. Although the liner notes give much of the inspirational credit to Stockhausen, it is Stockhausen’s mentor, Olivier Messiaen, whose influence can be clearly heard on these recordings. The rhythmic intricacies and birdsongs of Messiaen psychologically seep into the conceptual language of these musicians. The first important strength of these recordings is the abundance of variety. Often, pure improvisation can sound like a random jumble of sound, but Muskap is careful to vary the theoretical model for each performance. “Violet” begins as a commotion of noise but gradually moves into melodic brilliance as each instrument finds its place in the order. The title, “Marche Militaire,” perfectly describes the jovial, dance-like presentation of another performance. The highlight of the recording comes from Doucet’s flute and piccolo mastery. Of all of the musicians, Doucet seems to have a largest penchant for this type of musical setting. Each of these performances was recorded in July of 1976 and is just now being released to the public 36 years after the recording took place. Muskap stands as one of Norway’s earliest ensembles to explore this type of extemporaneous music-making. Spontaneity can be a double-edged sword. As Olav Thommessen’s liner notes state, “Occasionally, a musical situation emerges where nothing happens of much interest... This record is proof of what can emerge when things do go right!”

Dustin Mallory

New Issues



**GIANCARLO MAZZU,
BLAISE SIWULA,
LUCIANO TROJA
D'ISTANTE 3**

SLAM 537

ISTANTE 1/ ISTANCE 2/

ISTANTE 3/ ISTANCE 4/

ISTANTE 5/ ISTANCE 6/

ISTANTE 7 62:00

Giancarlo Mazzu, g, d; Blaise
Siwula, ts, b cl, cl; Luciano
Troja, p Brooklyn, NY April
25, 2011

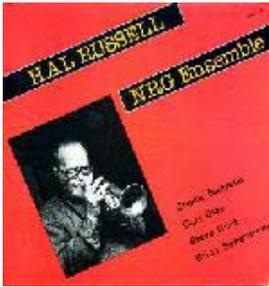
According to the notes, written by Siwula, these three have been playing together since 2006. Siwula curates an improvised music series where these three have played together. It is clear that they have been playing together as the interplay among all three is superb.

This is one of those records that illustrate that free improvised music can be consonant and melodic, though there are some raucous moments, especially on "2", where Siwula's sax swirls with nice chordal accompaniment from Troja and some basic drumming from Mazzu. There is a nice, very basic drum solo on this track as well, with Mazzu humming along. "3" features Siwula on bas clarinet. While he does not try to play like Dolphy, at times the influence is heard, and Mazzu's guitar accompaniment reminded me of what Mingus would do on bass behind Dolphy. "4" features Siwula's tenor accompanied by some piano and guitar. Siwula's tenor has a light sound, somewhere between Pres and Rollins, but every once in a while he gets a good growl going. But he always seems to come back to nice long melodic lines, on all horns, some of which sound like old pop tunes. On the last track, on clarinet, I thought he was going to go into a klezmer riff.

In short, a nice record that would hold up to many plays, and that might serve as a good introduction to free playing for people who usually do not listen to free improvisational music.

Bernie Koenig

New Issues



HAL RUSSELL NRG ENSEMBLE NESSA 21

UNCONTROLLABLE RAGES/
KIT KAT/ LINDA JAZZ
PRINCESS/ SEVEN SPHERES/
LOST OR?/ C MELODY MANIA/
72:10

Hal Russell, d, C melody sax,
cnt, Zither; Chuck Burdolik,
ts, as, cl, flt; Brian Sandstrom,
bass, trp, gong; Curt Bley, bass;
Steve Hunt, vib, d

NRG is right. High-octane ensemble might be better. This group just comes out roaring. But, they also know how to play quietly and know how to mix it up so listeners are always kept on their toes, or should I say, ears I knew I had another CD by this group somewhere and dug it out before playing this, since I haven't heard that one in a long time. The personnel is about half the same and the energy is all the same.

In a sense the first track sums up the whole CD. We get raging saxophone with aggressive drums, quiet sections with bass and flute, then loud sections again with everyone playing. Most is improvised but there are written sections as well. There is a great composed ensemble section at the end of the first track, followed a long drum solo by Russell.

Then "Kit" changes the mood entirely with a lovely flute melody, followed by Russell on vibes.

There are ensemble sections between solos, but this track is carried by Burdolik. I don't know who Linda is, but after hearing this piece, I want to know her. Another high-energy piece with quiet sections featuring great solos by all. Hunt and Russell play both vibes and drums in similar styles, so I have to check the notes to see who is playing on which tracks. On vibes both play with high energy and play lots of notes but they do not use the motor. And the last big ensemble section effectively uses the gong. The use of the zither on "Spheres" adds an almost other worldliness sound to the piece.

While listening to this record I started to think about other free players and why some stand out.

Part of the answer is energy. Most free players do similar things---long lines, swirls of notes, little bursts. But here the energy is so high that the listener just gets caught up in the music and doesn't have time to reflect on anything else. The energy here was so high I felt like I needed a nap after the record was over.

What sets this group apart is that in addition to the free improvisations, there are also composed sections, which the ensemble works beautifully. Highly recommended.

Bernie Koenig

New Issues



**ERIC ZINMAN,
BENJAMIN DUBOC,
DIDIER LASSERRE,
MARIO RECHTERN
ROCKS IN THE SEA
CADENCE JAZZ 1225**

ROCKS IN THE SEA 48:53

Eric Zinman, p, euph;
Benjamin Duboc, bass; Didier
Lasserre, d; Mario Rechter,
flt, reeds Paris France April
28, 2009

Here we have an extended improvised piece, though composer credits are given to Rechter and Zinman, and they do carry the bulk of the piece. And, like all improvised pieces, there are loud and soft sections, full ensemble playing and individual solos. As with this type of performance, some parts work better than others. The beginning is full of energy but in some sense it was overdone—too much power to the wheels causes skidding.

Rechter's playing is energetic but at times it is like he is rowing in place instead of cruising down the river, to try and use the title. Also at the beginning Zinman's piano creates a wave of sound which at times competes with Rechter.

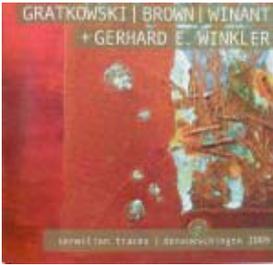
The quieter passages work better, especially when only two people play. In the larger places I find that either Zinman gets in the way of Rechter or Rechter uses lots of energy but ends up playing a whole lot of notes that don't always add up to anything. More rowing in circles, to use the imagery of the title again.

On the positive side, Rechter does turn in some nice playing in the quieter parts, especially on flute. And Zinman's turn on Euphonium provides a nice contrast to the high reeds. Duboc and Lasserre are in primarily supportive roles. Both demonstrate talents and I would have liked to hear them in more prominent roles. Duboc provides a strong anchor, and Lasserre knows when to be loud and when to be quiet.

In short, a mixed bag. Some really good playing and some okay playing.

Bernie Koenig

New Issues



GRATKOWSKI/
BROWN/ WINANT/
+ GERHARD E.
WINKLER
VERMILLION TRACES
LEO 653/654

CD 1: TRAMPOLINE/ RETORT/
UNDERBELLY/ SIRENS/
GESTICULATIONS/ OPAQUE
CIRCLE/ FALL BACK/ FUNKY
GHOST/ VERMILLION TRACES
74:09

CD 2: BIKINI ATOLL/ VERGIN
ON ORANGE/ SHADOW OF
HANDS 41: 25

Frank Gratkowski, as, cl b cl,
contra b cl; Chris Brown p, live
computer signal processing;
William Winant, perc; Gerhard
E. Winkler, Computer and
live electronics on Bikini
Donaueshinger, 17 Oct 2009

As the liner notes state, and as any astute listener can hear, this music sounds like contemporary composition, but is all improvised.

The three musicians met in 2006 and have been performing regularly together. Even though there are only three players, because of the nature of the sounds, it is often difficult to tell who is doing what. The electronic sounds dominate the performances. I am not sure if the reeds are electronically enhanced or if Gratkowski is just making various sounds with his instruments to work with the electronics. But there are places where it is clear that a sax or clarinet is being played. Brown's piano reflects various recent influences such as Cecil Taylor. To my ears, though Winant's percussion blends nicely with the electronic sounds, my own tastes would have preferred a bit more assertive percussion playing.

While the short pieces are okay, they go by too quickly. It is in the longer pieces that we get to hear some real developments and interactions between the players. This is especially the case with "Underbelly" and "Fallback." The pieces, like so many long improvised pieces, have their highs and lows, but in both of these pieces there is some nice sustained interplay. And the beginning of "Funky Ghost" with percussion and bass clarinet is a nice contrast to the very soft ending of "Fallback." Winant does play a bit more assertively on this track. He is playing various percussion instruments, and a drum set. "Bikini," the piece with Winkler, stands out a bit from the rest. It is a bit more complex and all four musicians play more. There is more electronics, but also more of everyone else. Some of the computer-generated sounds were prepared and the others had to improvise around those sounds. There is a lot of percussion, subtle as it is, some nice piano clusters, and some nice bass clarinet lines. And this just makes the point about the relationship between purely improvised music and contemporary classical composed music, where both forms use the same materials. And here they do it extremely well.

Bernie Koenig

New Issues



FELIPE SALLES DEPARTURE TAPESTRY 76020-2

DEPARTURE / SEAGULL'S
ISLAND / BELA'S
REFLECTION / MARACATU
D'ORLEANS / AWAITING /
B'S BLUES / SCHOENBERG'S
ERROR / ADAGIO TRISTE /
NATURAL SELECTION. 67:36.

Salles, ts, ss, flt, b cl; Randy
Brecker, tpt; Nando Michelin,
p; Keala Kaumeheiwa, b;
Bertram Lehmann, d, perc;
Laura Arpianen, vln. July
24-25, 2011, Englewood, NJ.

Composer/woodwind performer Felipe Salles is a native of Sao Paulo, Brazil, and has been an active musician in the US since 1995. (1), his current CD and his fifth as a leader, presents an all-original program with his core rhythm section of pianist Nando Michelin, bassist Keala Kaumeheiwa, and drummer Bertram Lehmann on six of the nine selections, with trumpeter Randy Brecker joining in on three selections, and with violinist Laura Arpianen performing on the classical-influenced "Adagio Triste." The richness and variety of Salles's writing, nine outstanding original compositions in which jazz, Latin/Brazilian and classical musical influences may be heard, is the co-leading story here. The other prominent story-line is the top-tier quality of the performances from all participants. "Seagull's Island" and "Bela's Reflection," two intriguing Salles compositions evoking a misterioso/harmonic minor/middle eastern sound, both display Salles and his acoustic quartet in top form. Salles's wide range as both a saxophonist and composer are clearly heard on successive cuts later on the CD, first on the slow haunting melody of "Awaiting," followed in sharp contrast by the surprising lines and unusual jumps and intervals of "B's Blues" (on soprano sax and tenor sax respectively). Brecker's presence on three other pieces adds excitement and a "Blue Note" aura to the program. Among them, "Maracatu" is a sharply drawn riff reminiscent of Eddie Harris's "Freedom Jazz Suite," while "Natural Selection" is an appealing piece over an infectious Latin rhythm with Lee Morgan-like verve. Substantial musical development, both compositionally and solo-wise, occurs throughout the program, with six of the nine selections being over eight minutes, allowing for the twists and turns of Salles's compositions (such as on the cutting-edge writing on "Schoenberg's Error") as well as permitting time to showcase the outstanding rhythm section of Michelin, Kaumeheiwa, and Lehmann. The excellence of this studio recording in portraying the acoustic sounds of the group should also be mentioned.

Don Lerman

New Issues



**(1) MULTI-PIANO
ROGER DEAN 1978
TO 2012
TALL POPPIES TP225**

CD 1: ROLLIN FOR HARRY /
METAGROOVE BLUE / THE
MONK'S HABIT / CALLING
CARLA / DOLPHINS FLY BY
/ BREAKING IN THE SONG 1
/ BREAKING IN THE SONG 2
/ BREAKING IN THE SONG
3 / QV FREE / 176 SOUND
ENGINES / BIMBIMBIE PIANO
/ REGAINING BILL. CD 2: /
OSTINATO / LOUIS LE MOINE
/ TALKING WITH PHIL /
SOLODUO 1 / SOLODUO 2
/ SUNDAYPIANODANCES /
VESTIGE CLOUDSPOTTING /
KINETIC KINGSTON PIANO /
BITUNE / MEANHARMONY 2
/ METAGROOVE DANCE. CD
1: 73:57, CD 2: 77:51. TOTAL
151:06

Roger Dean, piano,
electronics. Sydney, Australia,
1978-2012.

This wide-ranging 2 CD set, (1), presents solo piano and electronic music from the major Australian musician Roger Dean. Since 2007 a professor in music at the University of Western Sydney, Dean has performed in his ensemble *austrALYSIS* in 30 countries, and also has extensive performance experience in London and Australia with numerous groups spanning the classical and jazz worlds. This recording provides two and a half hours of music from different stages of Dean's career. The earliest work from Dean represented here are his three "Breaking in the Song" studio recordings made in 1978, three free improvisations which "foreground elements of my own style that become more developed and predominant in the later work on this album," as Dean comments in the album notes. Five pieces recorded in 1990 are the most mainstream selections, beginning with "Rollin' for Harry," which is dedicated to the late South African bass player Harry Miller and also to the late Jamaican trumpet player Harry Beckett, both of whom lived and performed in London. The other four 1990 pieces pay tribute to Bill Evans, Thelonius Monk, Carla Bley, and Herbie Hancock. References are made to "Blue and Green" in the Evans tribute "Metagroove Blue" and to "Blue Monk" played in a decidedly Monkian fashion in "The Monk's Habit." Except for "176 Sound Engines," a 1990 piece involving successive overdubbing of two of his performances, the remaining fifteen selections were made in 2002 or later, with eleven made in 2010 or 2011. These more adventuresome works are described by Dean as "multi-strand performance" involving "live electronics, computer interaction and processing, and in some cases, pre-recorded electroacoustic material."

Don Lerman

New Issues

(2) FISCHERMANN'S ORCHESTRA CONDUCTING SESSIONS UNIT RECORDS UTR 4367

FUCHSJAGD / ADS / DIALOG
/ ANIMALS / INVASION
/ BELLA / HORIZONTE /
FLIESSBAND / BERMUDA
DREIECK. 42:53.

Samuel Blatter, synth, cond;
Boda Maier, tpt; Samuel
Blattler, tpt; Daniela Kunzli,
as; Lino Blochlinger, as,
sopranino, electronics;
Nathanael Bosshard, ts;
Philipp Z'Rotz, b cl, cl, mus
dir, cond; Simon Petermann,
tn; Juan Sebastian Roza,
euphonium; Ivan Estermann,
tba; Jan Trosch, g, cond;
Martina Berther, el b;
Philippe Zeltner, Emanuel
Kunzi, perc; Reto Eisenring,
snare d; Thomas Reist, bass d.
August 2011, no location.

(3) NILS WOGRAM SEPTET COMPLETE SOUL NWOG RECORDS 004

COMPLETE SOUL /
VARUNAPRYA / KARNAKANGI
/ SONG FOR AHMED /
WEAKNESS IS YOUR FRIEND /
MOTIVATION / ZUERIHORN /
EXTERNAL WIND. 67:44.

The music of the 16-piece Fischermann's Orchestra, presented on (2), frequently has an urgent and strident quality. Its sparse documentation lists no composers or arrangers, but does specify conductors, with Samuel Blatter serving as conductor for seven of the nine selections. Blatter also plays synthesizer in the music of the 16-piece Fischermann's Orchestra, presented on (2), frequently has an urgent and strident quality. Its sparse documentation lists no composers or arrangers, but does specify conductors, with Samuel Blatter serving as conductor for seven of the nine selections. Blatter also plays synthesizer in the orchestra. Guitarist Jan Trosch is listed as conductor on the two other pieces, while bass clarinetist/clarinetist Philipp Z'Rotz is co-conductor on one selection and the overall musical director. Since the CD is entitled "Conducting Sessions," it is likely that these conductors provide a strong influence on the largely avant garde music presented here. The orchestra consists of five brass players (including two on low brass), four reeds, and seven rhythm players (including four on percussion instruments).

Don Lerman

The all-original program from the Nils Wogram Septet on (3) provides intriguing music from the pen of Wogram, who also plays trombone and melodic in the group. The septet has the unusual instrumentation of six horns plus drums. You might think a bass and/or piano/guitar would be missed, but Wogram's writing supplies harmonic content from the horns and rhythmic content and development by the horns and drums, and upon repeated hearings the septet well captures Wogram's musical conceptions. The group members are all excellent performers and soloists, largely in a modern jazz idiom. There is much variation in mood and intensity among the eight selections of this outstanding CD, with frequent use of odd time meters also adding interest.

Claudio Puntin, cl; Matthias Schriefl, tpt; Frank Speer, as; Tilman Ehrhorn, ts; Nils Wogram, tbn, melodica; Steffen Schorn, bari s, b cl; John Schroder, d. January 2011, Berlin, Germany.

Don Lerman

New Issues



HANNES ZERBE JAZZ ORCHESTRA, EISLERIANA, JAZZHAUS MUSIK 211.

Compact 1 / Abakus /
Compact 3 / Uber den
Selbstmord / Eisleriana Parts
1 - 4. 59:49.

Zerbe, p; Jurgen Kupke, cl;
Silke Eberhard, as, cl; Nico
Lohmann, as; Dirk Engelhard,
ts; Gebhard Ullmann, b, cl;
Alexander Beierbach, bari
s; Damir Bacikin, Christian
Magnusson, tpt; Nikolaus
Neuser, tpt, flgh; Jorg Huke,
Florian Juncker, tb; Martin
Leipoldt, tba; Jorg Schippa,
g; Horst Nonnenmacher, b;
Christian Marion, d. 2011,
Berlin, Germany.

This jazz orchestra continues in the tradition of genre blending and folk form dabbling that has characterized legendary European outfits like the Willem Breuker Kollektief and the ICP Orchestra but does not use a lot of their satirical humor. Instead their sound extends into the world of movie soundtracks and rock rhythms making them also a cousin to modern groups like Darcy James Argue's Secret Society.

"Compact 1" mixes chugging Weill-ian rhythms with rock guitar and slow winding alto from Nico Lohmann. "Abakus" is a spiraling jazz-rock waltz that gives way to Jorg Huke's placid trombone, a harsh alto-drum duet by Silke Eberhard and Christian Marien and finally a brassy 4/4 noir soundtrack groove. "Compact 3" starts with a chipper country guitar solo, a stomping beat and another broad Huke solo before shifting into a drunken reedy tango. "Uber den Selbstmord", aka "On Suicide", the Hanns Eisler composition that seems to be a favorite in the Euro-jazz world, is played somberly but with a slight tinge of an Ennio Morricone Western movie theme. Jurgen Kupke solos on clarinet and the piece continually build in intensity and volume until lit ends. The centerpiece of the CD is Zerbe's "Eisleriana", a 4-part composition that goes all over the place. There are waltz rhythms, frisky reed solos by Dirk Engelhard and Gebhard Ullmann and psychedelic guitar from Jorg Schippa that develops into a full blown guitar-bass-drums power trio, before an angular march leads into a delirious duel between piano and drums. The whole thing sounds like Frank Zappa's rock intensity and tricky time signatures in the context of a tipsy jazz band. Zerbe's group is an excellent addition to the growing ranks of creative jazz orchestras.

Jerome Wilson

New Issues

AD COLEN QUARTET, SPARK,

SWEET BRIAR 5.

SQUIRL / ART OF NUANCE /
CABBAGE AND COLESLAW
/ KUMP GOOD / SPARK /
SOLACE / PETIT POIVRON
/ AVEC LE TEMPS / FLYING
ALASKA / JOBBERNOWL.

Ad Colen, ts, ss; Ge Bijvoet, p;
Wiro Mahieu, b; Yonga Sun, d,
perc. 10/4-5/12.

ERNIE KRIVDA, AT THE TRI-C JAZZ FEST, CADENCE JAZZ 1237.

CHEESECAKE -1 / ROUND
'MIDNIGHT - 1 / GIANT
STEPS -1 / ST. THOMAS - 1 /
I REMEMBER CLIFFORD -2.
51:48.

-1: Ernie Krivda, ts; Claude
Black, p; Marion Hayden, b;
Renell Gonsalves, d. 4/09,
Cleveland, OH.

-2: Ernie Krivda; Peter
Dominguez, b; Ron Godale, d.
4/08, Cleveland, OH.

Ad Colen and his quartet come from the Netherlands but their sound comes largely from America with some European flavorings. A ponderous "oompah" rhythm starts out the opening "Squirrel" but the piece opens up into funky hard bop with Colen's tenor dominant. The dreamy and folkish "Kump Good", the jumping rumba "Spark" and the slippery waltz "Cabbage and Coleslaw" all show that Colen has an authoritative sound on tenor while the dancing "Petit Poivron" and "Spark", a mixture of blues spiritual and Russian folksong, shows his singing, flowing style on soprano. "Avec Le Temps" is a French-accented ballad, "Flying Alaska" has tricky cymbal work by Yonga Sun and rich, flying tenor over a choppy, nervous rhythm and "Jobbernowl" ends things with a solemn dirge of slowly baying soprano and sparse piano over heavy beats. Colen really stretches out beautifully here. All the members of Colen's quartet, Bijvoet, Mahieu and Sun, do their part to make this group effective and make its overall sound strong.

This CD is by an old Cadence favorite, tenor player Ernie Krivda. This CD is taken from 2008 and 2009 performances by different Krivda groups at Cleveland's Tri-C Jazz Festival. Krivda's sound is a gruff, classic vibro-to-shaded attack combined with slippery post-Bird dexterity. In the 2009 set, he mostly takes on the works of older tenor masters Dexter Gordon, John Coltrane and Sonny Rollins. He runs Gordon's "Cheesecake" ragged and approaches "Giant Steps" and "St. Thomas" in busy but emotional fashion. He really takes a virtuoso turn on "Round Midnight" with a worrying tone and soulful exuberance that sounds Coleman Hawkins crossed with Earl Bostic. As for his support, Claude Black shines with a couple of sprightly piano turns and the rhythm section of Marion Hayden and Renell Gonsalves is solidly there. "I Remember Clifford" is from a trio performance at the 2008 festival. It's taken at a measured pace with Krivda first singing in tandem with Peter Dominguez's arco bass before drummer Godale comes in and Dominguez starts plucking. Krivda's sound is full of singing soul and humor as he plays the song at a loping beat with bass and drums skipping along with him. As has been said in this magazine before, the man is an overlooked master and this CD shows him at his live best. Jerome Wilson

New Issues

1) BARBARA MORRISON, A SUNDAY KIND OF LOVE, SAVANT 2128.

I'M JUST A LUCKY SO AND SO / SOFT WINDS / THE GREEN DOOR / GOOD MORNING HEARTACHE / A SUNDAY KIND OF LOVE / ON THE SUNNY SIDE OF THE STREET / I COVER THE WATERFRONT / MY ROMANCE / POLKA DOTS AND MOONBEAMS / I LOVE YOU FOR SENTIMENTAL REASONS / MEDLEY: SMILE - MAKE SOMEONE HAPPY / LET'S STAY TOGETHER .
54:55.

Morrison, vcl; Houston Person, ts; Stuart Elster, p; Richard Simon, b; Lee Spark, d. 2010 - 2012, Pasadena, CA.

2) MAUCHA ADNET & HELIO ALVES, MILAGRE, ZOHO 201302.

O Cantador / Eu Vim Da Babin / Waters of March / Gabriela / Retrato Em Branco E Preto / Coracao Vagabundo / Caminhos Cruzados / Vale Do Ribeira / Desafinada / Amor Infinito - Bons Amigos / Milagre / Tico-Tico No Fuba / Canto Triste / April Child.
57:14.

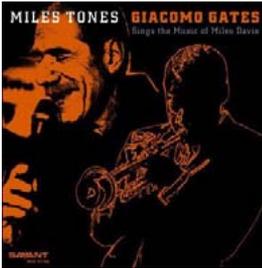
1) is soulful old school jazz all the way with Barbara Morrison singing hard on a bunch of familiar tunes as Houston Person preaches behind her on weighty tenor sax. Morrison's veteran voice is a bit raspy but still full of grit and soul. She comes off equal parts Nancy Wilson and Etta James and Person 's heavy, r'n'b laced sound is a great match for her as shown by the joyous roof raising they do on "Lucky So And So" and "Green Door". "Soft Winds" and "Sunny Side Of The Street" are done with a classy, more subdued swing and on real ballads like "Waterfront", "Heartache" and "Sentimental Reasons" they both become quieter in their approach with Morrison's singing becoming truly touching. The rhythm section is buoyant and supportive, staying in the background and letting the two old pros out front do what they do in grand fashion.

2) matches up two more strong voices, this time in a true duet. Pianist Helio Alves and singer Maucha Adnet take up an hour exploring both familiar and little-known Brazilian music. Maucha is a much more forceful singer than the more familiar murmuring Astrud Gilberto type. She can be a little theatrical but she always maintains the feel of the songs. She navigates the tricky terrain of the classic "Waters of March" well, rides gently along the lovely melodies of "Amor Infinito" and "Desafinada" and shows dramatic flair on "Milagre", "Coracao Vagabundo" and "O Cantador". Alves' piano skills come to the fore on the stabbing flow of Hermeto Pascoal's "Vale Do Ribeira" a solo tour de force until he is joined by Adnet's percussion and ghostly, wordless singing. Accompanying her on the other songs he is a sensitive and imaginative partner. They even trot out the old melody "Tico-Tico" with Alves really flying on piano and Adnet produces a breathy, sensual English voice on "April Child." This is a nicely intimate and lively Brazilian duo recital.

Maucha Adnet, vcl, perc; Helio Alves, p. 6/09, Brooklyn, NY.

Jerome Wilson

New Issues



**GIACOMO GATES
MILES TONES
SAVANT
SCD 2124**

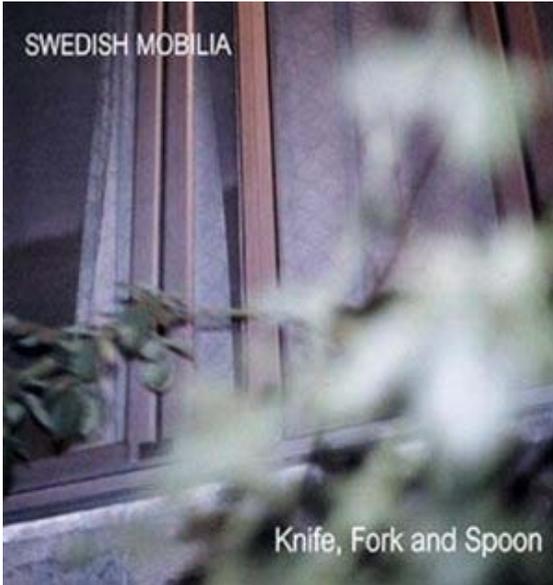
ALL BLUES / BE BOP LIVES
(BOPCITY) / FOUR /
'ROUND MIDNIGHT / I FALL
IN LOVE TOO EASILY /
'LONG COME TUTU /
MILESTONES / YOU'RE MY
EVERYTHING / SO WHAT /
WALKIN': 48:45.

Giacomo Gates - vcl; Freddie
Hendrix - tpt; John DiMartino
- p; Dave Stryker - g; Lonnie
Plaxico - b; Vincent Ector - d.
Jazz At Lincoln Center, NYC,
Sept.-Dec. 2012

Through the decades since his emergence in the late 1960's, John McLaughlin has become the most reliable and his Fourth Dimension ensemble has proven to be a winner. Gary Husband's excellent keyboard work, especially on acoustic piano, has proven a capable foil for the fleet fingered guitarist, who is showing no signs of slowing down at an advanced age. Fans of the pioneering Mahavishnu Orchestra will be pleased to hear recurring themes of that ensemble in the phrasing and style of certain selections. "The Dance Of Maya" and "Birds Of Fire" are quite recognizable in tracks like "Echoes From Then" and "Guitar Love". McLaughlin embraces the looping repetition of those glory days in his base melodies. At their funk-rock base, M'Bappe sets the pace for most of this effort, establishing a foundation on the solid "Riff Raff," allowing the other members to cut loose. The pretty "Not Here, Not There" takes McLaughlin's sensitive side into account, while the super-fast "Call & Answer" reminds everyone that the leader has lost nothing in terms of the intensity that has stunned audiences, and earmarked his unique place in the jazz-rock genre. All in all this is an excellent release, further proof of McLaughlin's prowess and progress, and another exclamation point in his illustrious career.

Michael G. Nastos

New Issues



SWEDISH MOBILIA KNIFE, FORK & SPOON LEO 628

STAGGERING SHELL /
ROCKING CHAIR / SUDDENLY
SOMETHING CLICKED / POP-
UP TOASTER / PREPARATION:
12 SEC. /
TOY STEAM TRAIN / MOKA
/ BUBBLING PAVEMENTS /
KNIFE, FORK & SPOON / BIG
WHISK. 41:59.

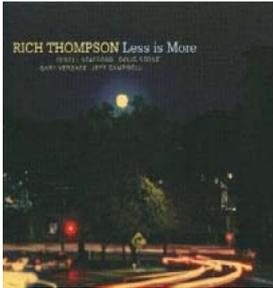
Andrea Bolzoni - g, live elec.;
Dario Miranda - b, live elec.;
Daniele Frati - d, perc.
HSH Studio, Milano, Italy, 5/5-
6/2011

While performing with live electronics is far from a perfect science, the Swedish Mobilia trio has accomplished something within creative improvised music that should be marveled. At times on the craggy, jagged edge, Swedish Mobilia challenges the norm of what one might typically think of as fusion or rock influenced jazz. They use the kind of swooping or swooning accents one might identify with the late Esbjorn Svensson's E.S.T., but could never be mistaken for them. Electric guitarist Andrea Bolzoni is the centerpiece

of the group with his steely sound that is much more metal than swing influenced. Building stark drama, at times clangy or bitter, Bolzoni has a diffuse, quirky sound that goes through a myriad of phases and changes. He offers the most interesting of brief phrases as he invents his own call and response in mezzo piano dynamic during "Toy Steam Train." On the opposite ends of the spectrum, "Knife, Fork & Spoon" is totally on-the-spot improvised, constantly threatening to bust out into Metallica territory. Then there's the sparse, patient "Suddenly Something Clicked," while backwards loops and nice melody lines identify "Pop-Up Toaster." This moving back and forth between serene and noisy will keep listeners on their toes, although the funky pop of "Preparation; 12 Sec" may be the biggest surprise of all. Swedish Mobilia will appeal to Cadence readers with a specific taste for this kind of music. Though not for everyone, it can easily be recommended to those searching for new guitar music that isn't overtly beat driven or processed and produced to death.

Michael G. Nastos

New Issues



**RICH
THOMPSON**
LESS IS MORE
ORIGIN 82636

LOTUS BLOSSOM / HOOT
GIBSON / I DIDN'T KNOW
WHAT TIME IT WAS /
CAMPING OUT / LESS IS
MORE / INVISIBLE / IT'S SO
EASY TO REMEMBER / THIS
IS FOR ALBERT / I'VE NEVER
BEEN IN LOVE BEFORE. 58:24.

Rich Thompson - d; Terrell
Stafford - tpt; Doug Stone -
ts; Gary Versace - p, org; Jeff
Campbell - d. Linden Oaks
Studios, Rochester, N.Y., 4/26-
28, 2012.

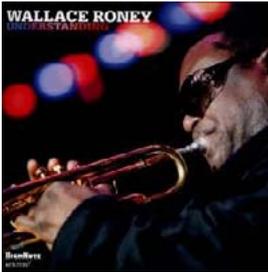
The modern mainstream, straight ahead jazz quintet is not a format completely exhausted in originality as proven by drummer Rich Thompson, his cast of famed all-stars, and local heroes. Keyboardist Gary Versace and trumpeter Terell Stafford are clearly the front-runners of this date, with Thompson and Jeff Campbell in solid support, and Doug Stone's tenor as an occasional interesting flavor packet. An associate professor of music at the Eastman School in Rochester, N.Y., Thompson has a background in big band jazz, but on this second ensemble effort as a leader, he comes across as a quite able bandleader and composer in his own right.

Using the Count Basie concept at the foundation for his sound, Thompson plays the title track in a six beat, medium tempo pace, accented by the sweet trumpet of the very talented, still underrated Stafford. Versace's Hammond B-3 organ takes center stage for the funky and arresting "Hoot Gibson" and waltz tempo of Wayne Shorter's "This Is For Albert" - both are gems. The most intriguing arrangement is on the kicker for the set, a take of Kenny Dorham's "Lotus Blossom" that brims with deliberate energy, based in a Latin tinged spice, and boosted by the modal piano of Versace. Another standout is a version of "I've Never Been In Love Before" in a 5/4 time signature that bears repeated listening. Blues, a ballad, tick-tock neo-bop ala the Brecker's or Don Grolnick, and swinging jazz is also included in this diverse, enjoyable effort.

Sometimes, these kind of recordings fall through the cracks for no apparent reason, but likely due to name recognition. With Versace and Stafford in tow, they elevate this music to a much higher level, a feat Thompson should be proud of. Don't bypass this highly recommended disc of music.

Michael G. Nastos

New Issues



WALLACE RONEY, UNDERSTANDING, HIGHNOTE 7235.

Understanding+ / Is That
So?*/ Search For Peace*/
Gaslight+ / Red Lantern*/
Kotra*/ Combustible*/ You
Taught My Heart To Sing*.
59:05.

Roney, tpt; Arnold Lee, as;
Ben Solomon, ts; Victor
Gould*, Eden Ladin+, p;
Daryl Johns, b; Kush Abadey,
d. 6/18/12, 7/5/12, Brooklyn,
NY.

Wallace Roney has explored various avenues in electrified jazz on his last few recordings but here he goes back to basics, leading a group of young musicians in a set of lively mainstream hard bop. The set includes compositions by McCoy Tyner, Duke Pearson and Roy Brooks as well as pieces by Roney and other band members.

Roney has a talented young group here. Saxophonists Lee and Solomon are fiery and expressive. Altoist Lee is particularly intense with a distinct Coltrane influence in his sound. Victor Gould and Eden Ladin are both talented pianists. Daryl Johns is a nice supportive bassist but my one complaint is that Kush Abadey sounds way too busy on the drums most of the time but it could just be that he's too far up in the mix. Roney himself is in fine form, creamy and elegant on thoughtful works like Brooks' title track and Tyner's "Search For Peace" while soaring through the roof on Lee's "Red Lantern" and Pearson's "Is That So?" Most of the material falls along conventional up-tempo/ballad fault lines but Ben Solomon's tune "Kotra" is a bit different, a theme of long, spaced out chords played against agitated soloing, something along Wayne Shorter lines that gives Solomon the room to really scream in his solo and Roney the chance to contrast him perfectly with flowing, bluesy assurance. This is familiar sounding work overall but strongly performed.

Jerome Wilson

New Issues

1) JOE CLARK BIG BAND FEATURING JEFF HAMILTON, LUSH, JAZZED MEDIA 1060.

WELL YOU NEEDN'T /
RED SKY / LUSH LIFE /
SAMBA DE MARTELO /
FREE-WHEELING / FEMME
FATALE / TENDERLY /
YESTERDAY'S GARDENIAS.
52:04.

Joe Clark, tpt, flgh; Jeff Hamilton, d; Dan Nicholson, as, fl; Corbin Andrick, ss, as, cl; Chris Masden, Anthony Bruno, ts, fl; Mark Hibert, bari s, bcl; Brent Turney, Chuck Parrish, Victor Garcia, B. J. Cord, tpt, flgh; Andy Baker, Tom Garling, Bryant Scott, tb; Tom Matta, btb; Mike Pinto, g; Ryan Cohen, p; Joe Policastro, b. 3/20-21/12, Chicago, IL.

2) THE DAVE LALAMA BIG BAND, THE HOFSTRA PROJECT, (No label or number).

FULL HOUSE+ / WHERE ARE YOU+ / NO EVIDENCE* / DUKE ELLINGTON'S SOUND OF LOVE+ / INNER URGE* / PENT-UP HOUSE* / MOODY'S MOOD FOR LOVE* / ST. THELONIOUS+ / TRICOTISM* / THE

On (1) the Joe Clark Big Band comes off as a sleek machine propelled with punch and drive by the drumming of Jeff Hamilton. Clark either wrote or arranged everything on the program. "Well You Needn't" is delivered with strong martial drumming and punchy brass and "Free-Wheeling" has a deft, funky backbeat that sets up soaring, soulful solos from Bryant Scott, Anthony Bruno and Victor Garcia. A glowing arrangement of "Lush Life" is done as a feature for Chris Masden's brooding tenor sax and Clark's own trumpet playing is featured on a warm, harmonically lush version of "Tenderly". "Red Sky" and "Femme Fatale" have the creeping menace of moody film soundtracks with Masden peeling off against tricky rhythms on the former and Dan Nicholson's alto flickering against a cat-like walking melody on the latter. Finally "Samba de Martelo" and "Yesterday's Gardenias" both sound bright and swinging with dancing horn solos on "Gardenias" and a skittering guitar groove by Mike Pinto on "Samba." This is a classy and fun modern big band work.

Jerome Wilson

2) is more ambitious stuff, a large group fully staffed by musicians associated with Hofstra University whether as alumni or faculty. There is more reliance on jazz and pop standards on this one either played in toto or used as inspiration.

Among the standards-inspired pieces are "Full House" a screaming blues with multiple sax soloists done in tribute to the Thad Jones-Mel Lewis Orchestra, and two pieces recalling Thelonious Monk. "No Evidence" is an ingenious mix of the structure of "There Is No Greater Love" with the off-center rhythms of "Evidence" and "St. Thelonious" is a calypso with Monkish fragments stirred in by the torrid rhythm playing of Pete Cocco and Tony Tedesco. "Evansville" is a pretty tip of the hat to Bill Evans led by pianist and bandleader Dave Lalama that contains a gentle suggestion of "Very Early." As for familiar tunes played, Joe Henderson's "Inner Urge" rides along on screaming waves of brass and reeds and Sonny Rollins' "Pent-Up House" is sharply percussive with lively unison horn playing and a gorgeous spot of Bird-like alto from Dave Pietro. On

New Issues

SONG ISN'T YOU* / THE
PEACOCKS* / BLUES FOR...+ /
EVANSVILLE*. 82:10.

Lalama, p; Dave Pietro, as, ss,
fl; Jonathan Holford, as; Ralph
Lalama, John Marshall, ts; Jeff
Lange, bari s; John Mosca,
Brent Chiarello, Joey Devassy,
tb; Justin Comite, btb; Leon
Petruzzi, Mike Rubenstein,
Glenn Drewes*, Nathan
Warner+, Mike Carubia, tpt;
Pete Coco, b; Tony Tedesco, d.
8/20-21/12, Brooklyn, NY.

AL MILLER,
...IN BETWEEN TIME,
DELMARK 826.

ROCKIN' ALL DAY / I NEED
YOU SO BAD / MY BABY
WALKED OUT / OLD FRIENDS
/ IN BETWEEN TIME / I GOT
IT / DEAD PRESIDENTS /
A BETTER DAY / TIGHTEN
UP ON IT / '1839' / BILLY'S
BOOGIE / MAKE IT ALRIGHT
/ BACHELOR BLUES / IF
YOU DON'T WANT ME /
LAKE MICHIGAN WATERS
/ LAWHORN SPECIAL /
BLIZZARD. 70:19.

"Moody's Mood For Love" the horns play through the melody leading to a sexy flugelhorn solo from Glenn Drewes. Meanwhile Jimmy Rowles' "The Peacocks" and Charles Mingus' "Ellington's Sound Of Love" make quietly lovely settings for Jeff Lange's baritone and Pietro's alto respectively. This entire set is a strong, relaxed walk through Jazz history with some really haunting moments of beauty and expression included.

Jerome Wilson

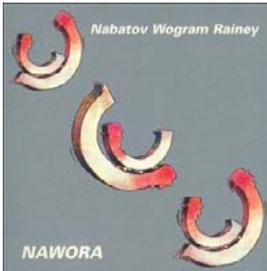
Al Miller is a blues harmonica player from Chicago who was part of the first wave of young white blues acolytes who hit that city in the 1960's along with the likes of Charlie Musselwhite and Paul Butterfield. He did some recording back then but unlike those gentlemen, he left music for over twenty years to raise a family finally starting to play again in 1995. This is a reissue of a CD he released in 2000 of his later music.

This is mostly basic Chicago blues work, shuffles and snake-hipped rumbas that echo the likes of Muddy Waters and Little Walter with Miller present on harmonica, vocals and guitar. Miller does not have the most forceful voice but his harmonica work is top notch and with strong musicians around him he gets the point across. Guitarist Billy Flynn is a standout, playing shivery slide on "In Between Time", wild lead work on "Billy's Boogie" and echoey psychedelic boogie on "Lake Michigan Waters" and "A Better Day". Guitarist John Primer takes lead vocals on a few tunes showing a stronger Memphis Slim-style voice on '1839', "I Need You So Bad" and "Dead Presidents" while Miller is cranking on harmonica. Miller's singing seems to come off best on slow grooves like the organ-fed "Bachelor Blues" and the slinky Stones-like blues-rock of "Blizzard". This is solid, gutsy Chicago blues from veterans who know what they're doing.

Jerome Wilson

Collective personnel: Al Miller, vcl, g, hca ; Billy Flynn, g, b; John Primer, vcl, g; Dave Specter, g; Barrelhouse Chuck, p; Ken Saydak, p, el p, org; Rob Waters, org; Harlan Terson, b; Willie Smith, Mike Schlick, Kenny Smith, d; Joe Flisko, hca; John Brumbach, ts; Barry Winograd, bari s; S. C. Wagner, maracas; O.

New Issues



**NABATOV, WOGRAM,
RAINEY
NAWORA
LEO 847**

DOWNSTAIRS UPSTAIRS/
NONCHALANT HINT/
HEROES LIKE US/ NAIL IT/
PERSISTENCE IS A VIRTUE/
BOTH AND/ DUST-TONGUED
BELL 61:05

Simon Nabatov, p; Nils
Wogram. Tbn; Tom Rainey,
d Dec 5 2009, Cologne,
Germany

Another interesting record from Leo. Pianist Nabatov is originally from Moscow but has lived in New York and now resides in Germany. Wogram is from Germany and Rainey is a New Yorker. They all bring something different to the music, yet all work well together creating some very interesting musical conversations. Wogram uses all aspects of the horn and he really loves to use just the mouthpiece. He gets some really nice growls, as well as playing some nice long lines. His interaction with Nabatov is excellent. Rainey provides really excellent support. There is a wonderful duet moment on "Hint" with tom tom mallet rolls playing against the lower register on the piano. And he really makes his presence known both subtly and not so subtly on "Virtue." His use of cymbals behind a soft part by Wogram is lovely. I think "Persistence" is my favorite track. It is slow and moody, with all three musicians playing sparsely and really working off each other. They create a great tension. I had to stop everything and just listen, wondering where it was all going. Then a complete stop and a restart with a heavy drum beat, heavy piano chords and a growling trombone, all of which leads into a real swinging section, which then leads to a quiet section where both Nabatov and Wogram solo quietly with excellent tasteful support from Rainey. And "Both" comes in second, beginning with lovely solo by Rainey. He maintains those patterns after Nabatov enters, then Wogram enters over them. This stops about midway when things quiet down. "Dust" uses the trombone drone to create tension with Nabatov playing the low end of the piano, with nice figures by Rainey on snare and cymbals. A really good record with some very complex playing. Well worth listening to.

Bernie Koenig

New Issues



**MAX NAGL
FEATURING LOL
COXHILL
RUDE NOISES 021/2012**

ERSTES STOCKWERK/
CHARANGALIA/
VALDEMOSSA/ ZWEITES
STOCKWERK/ ERSTES SOLO
AM SEE/ HARPSICHORD
INTERLUDE/ SCLAUSHSAX//
MESSER/ IN DER LANGER
GASSE/HARPSICHORD
INTERLUDE/ ZWEITES
SOLO AM SEE/ GEORGE
ON PHILLIP ISLAND/
CHARANGALIA/ IN BETT/
FROG DANCE/ SHORT PIECE
37:06

Max Nagl as, hpscd, g:
Lol Coxhill, as. 1 & 4,
Live at Stockwerk Graz,
5,11,13,15,16 Live at Lunz
am See, 9 live at miles smiles
Jazz café, Vienna, no dates

A great record for saxophone lovers. There are a number of solo tracks by Nagl but most of the record is made up of duets by both players. The only problem with the record is that it is too short. This is a good example of “leave them wanting more.” When the CD was over, I just played it again.

When I first put the CD on my first thought was that Nagl was overdubbing, but then I realized I was listening to an actual duet. I say this because Nagl acknowledges a debt to Coxhill, and their styles here are similar.

Because the tracks are so short I just listened to the CD as one long piece with various interludes. “Valdemossa” has, I assume, Nagl on electric guitar, and then there are the two harpsichord interludes. But most of the CD is made up of duets, with “erstes” and “zweites” Solo” two solo tracks by Nagl. He is quite the pyrotechnician, playing a long series with harmonics. There is no information about who is playing what so I am guessing. Since this is Nagl’s record, I will assume he leads off most of the tracks with Coxhill entering in response. They are totally in sync with each other and these free duets are quite harmonious. “Messer” has some electronic sounds. I am not sure what is producing them—possibly the guitar—and then the next track starts with a saxophone, which seems to fit right in with the previous track. Since so many of these tracks were recorded at different times and places, I am assuming that Nagl put this CD together so it would flow as a continuous piece. I say this because this is how it sounds to me. I also think it was put together as a homage to Coxhill, who died last year.

In short, a must for saxophone lovers.

Bernie Koenig

New Issues



IG HENNEMAN SEXTET LIVE AT THE IRONWORKS VANCOUVER WIG 21

TRACKS/ PRELUDE FOR THE
LADY WITH THE HAMMER/
KINDRED SPIRITS/ BOLD
SWAGGER/ LIGHT VERSE/ A
'N B 48:34

IG Henneman, vla; Ab Baars,
ts, cl, shakuhacht; Axel
Dorner, tpt; Lori Freedman, cl,
b cl; Wibert de Joode, bass;
Marilyn Lerner, p

This is an international group recorded live at the end of a tour of Canada, and they are cookin'.

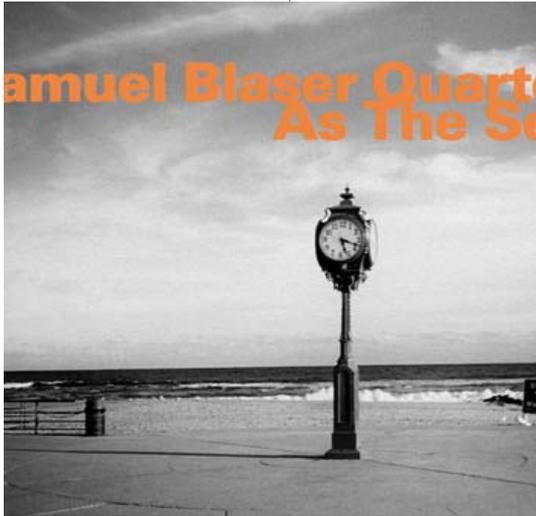
The horns growl, the piano rumbles, and the strings provide a great foundation. And that is just the first track. This is another excellent example of how contemporary jazz can sound like contemporary classical music. Henneman gets composer credit, and all pieces sound like they have composed elements, as the ensemble work is excellent, but the developments certainly sound improvised.

"Prelude" starts slowly and quietly, with some great interplay between the Baars and Freedman with Dobner adding some nice dissonance. Throughout this piece there are quiet sections interspersed with dissonant horns. The combination of trumpet and clarinet provides a great contrast to the bass. "Kindred" starts out with Baars on the shakuhachi, an Asian flute, with bass clarinet in the background. Very moody, very eerie. Then the trumpet takes over, maintaining the same mood. The piece goes on for a while, with different people coming in and out, but the mood is maintained. The first part of "Light" features Dorner who produces some lovely lines and some great growls, and some great dissonances when the other horns enter. Then each member of the group solos, maintaining the over all mood. "A" starts off with a jazzy feel with a nice melody played by Baars, with the group providing great support. Freedman's solo on bass clarinet is really nice. And, as much as I love Dolphy, it is a pleasure to hear someone play that instrument who is not influenced by him.

To sum up, this is a really great record. The writing is excellent, as is the playing. All solos are great. Henneman, with one exception, stays in the rhythm section, but his compositions speak for him.

Highly recommended.

New Issues



**SAMUAL BLASER
QUARTET
AS THE SEA
HATOLOGY 718**

AS THE SEA PART 1/ PART 2/
PART 3 PART 4 51:14

Samuel Blaser, tbn; Marc
Ducret, g; Banz Oester, bass;
Gerald Cleaver d Belgium,
November 5 and 6 2011

First a technical note. The notes say that this was a continuous performance yet the technical part lists 2 dates. But listening bears out the continuous performance. The piece starts off quietly and slowly as if the sea is rolling in. We get a bunch of stuff happening led by Blaser's trombone before some lengthy solos. Ducret turns in a really nice solo, using different aspects of the guitar and different styles. At times his sound reminded me of Pierre Dorge. Then Blaser comes in with a nice solo, both beauti-

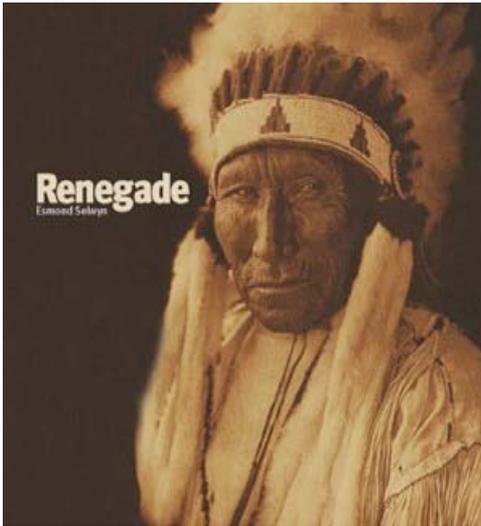
fully supported by Cleaver. At times Blaser reminds me a bit of Ray Anderson. It was difficult to hear Oester in the mix. Part 1 tends quietly with Blaser out front and Ducret sounding like sea birds.

Part 2 is more structured post bop piece with great feel and great solos by Blaser, Ducret and Cleaver. The piece ends with a bass solo by Oester, which then becomes the start of part 3. Oester keeps up a busy line as others enter. This keeps up for about three minutes when everything stops and shifts direction, leading to some great interaction among all four players.

In part 4 everyone lets go. Great solos by Ducret and Blaser, with excellent accompaniment and support by Oester and Cleaver. Blaser gets composer credit for all tracks, but to me this sounded like one long piece, with some composed structure. The parts seemed to me somewhat arbitrary. The shift in Part 2 could easily have been called Part 3. But that is just nitpicking. A really good example of free improvised music with a compositional structure.

Bernie Koenig

New Issues



ESMOND SELWYN RENEGADE SLAM 291

CD1 FINE AND DANDY/
ALL THE THINGS YOU ARE/
BLUE MONK/ CANTELOUPE
ISLAND/ DANCING
CHEEKTO CHEEK/ CHINA
BOY 61:45

CD2 ALL BLUES/ JUST ONE
OF THOSE THINGS/ NANCY
WITH THE LAUGHING FACE/
SUMMERTIME/
YARDBIRD SUITE 56:05

Esmond Selwyn, g; Paul
Sawtell, kybds; Bill Coleman,
bass/ Tony Richards, d no
date no place given.

Wow. A quartet playing real standard tunes and soloing on real changes with real time. Back to the 60s. And there is nothing wrong with that. I am not familiar with the players here. Selwyn, according to my little research, has been a mainstay of the British jazz scene for sometime, getting high praise from all kinds of musicians. Judging from the sound I assume he is playing an acoustic guitar with a pickup. He gets a nice tone, and he swings. His solos appear to have a sense of structure. But, when playing tunes with such pretty melodies, it would be nice for the solos to somehow include aspects of those melo-

dies. But, and I am guilty of this too, we all too often just create our own patterns on the chord structures. Sawtell also plays on the chords. He mixes a nice two-handed approach with nice single note lines with nice left hand chords. Every once in a while Selwyn adds some chords behind Sawtell. Coleman and Richards make a great rhythm team. Coleman's solos fit with the rest of the group but in most cases Richards, who gets to trade fours, eights and choruses, just keeps the rhythm gong working off cymbal and snare. On two occasions—"China Boy" and "Yardbird" he uses his toms, but with no real structure.

The group plays with high energy, and the audience clearly liked what they were hearing. But about half-way through the second CD I had enough. All the solos started to sound the same. Selwyn, to my ears, gets caught up in his technique, and the flow suffers. Perhaps this is the case since most of the tunes were all played at the same tempo. There are a couple of ballads. And "All Blues" was played way too fast. Maybe I would have been as enthusiastic as the audience if I had been there.

New Issues



MIMI FOX STANDARDS, OLD & NEW ORIGIN 82631

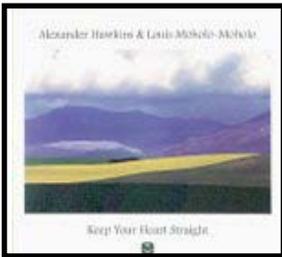
THIS LAND IS YOUR LAND
/ 500 MILES HIGH / I CAN'T
GET STARTED / HAVE YOU
MET MISS JONES / SHE'S
OUT OF MY LIFE / SHE'S
LEAVING HOME / CRY ME
A RIVER / MOONLIGHT IN
VERMONT/SMOKE GETS IN
YOUR EYES / FOUR ON SIX /
BLOWIN' IN THE WIND. 50:23.

Mimi Fox (g). September
2012, San Francisco, CA.

This terrific, unpretentious solo recording bears some comparison with fellow guitarist Eric Hofbauer's recent solo reading of Americana. But Fox's bright, uncluttered, unvarnished archtop playing is more clearly in the lineage of Jim Hall and Joe Pass. She marries this approach with a number of familiar and unexpected pieces, brought together by her assured and impassioned playing in a concise and rewarding set. The Guthrie tune starts out with mid-tempo, bluesy strut, then races into a vigorous double-time section that really shows of Fox's technique and imagination. These elegant, spirited transitions are (along with keen dynamic sensitivity and a tasteful technique) characteristic of the album as a whole. And with the unexpected romp through the Corea tune, Fox also shows her affinity for interesting variations in tempo, tasty Blues flourishes, and judicious chordal work (and yeah, for those interested she can also spool out some really fantastic runs too). Dazzling as that is, it's hard not to be won over by the obviously affectionate reading of "I Can't Get Started" (where she engages in some of her densest harmonic work here). Similarly beautiful are "She's Out of My Life" - with some bright, jewel-like asides - and Fox's patient, loving reading of the Beatles tune. A thorough-going traditionalist in some ways, Fox never superimposes a formulaically "jazzy" aesthetic on the non-idiomatic tunes; nor is she flatly reverential (even when dealing out some tasty walking lines, as on "Miss Jones"). Instead, she makes of her influences something deeply personal, and plays with such assurance that there's a real looseness and exploratory quality here (probably most evident on "Cry Me a River"). Even the Wes tune is nicely transformed, as Fox states the theme in free time to begin with, then cycles through various tempos and timbres that free "Four on Six" from its distinctive rhythmic associations even as the tune is consistently bright and recognizable. And the Dylan closer is different entirely, abstracted to the point where the theme is often obscured. Truly fine stuff here.

Jason Bivins

New Issues



1) ALEXANDER
HAWKINS & LOUIS
MOHOLO-MOHOLO
KEEP YOUR HEART
STRAIGHT
OGUN 039

HEAVY MANNERS /
AMAXESHA OSIZI (TIMES
OF SORROW) / HEAR OUR
HEARTS / IF I SHOULD
LOSE YOU / PURE VISION
/ LAKUTSHON' ILANGA
/ CATCH YOU ON THE
REBOUND / PRELUDE TO A
KISS / KEEP YOUR HEART
STRAIGHT. 65:57.

Alexander Hawkins (p),
Louis Moholo-Moholo (d).
November 2011, London.

If you have any sense about you, you'll agree that it's always a treat to listen to Louis Moholo-Moholo. This is especially true in duo settings, when his careful attention to tone and his wide textural vocabulary are heard in greatest detail. Alongside the fabulous young pianist Alexander Hawkins (1), Moholo-Moholo generates music of marvelously contained energy, often sounding spindly and intervallic but with a real gravity that comes as much from the space between notes as from any thunder. The drummer is intense from the opening passages of "Heavy Manners," his continually varying patterns perfect alongside the cresting waves and changing dynamics of Hawkins. But what makes the pianist even more arresting than other players who can work in similar areas is his unflinching lyricism, a truly compelling dimension of his work (even if it's hardly conventional lyricism in most places). They audibly delight in each other's playing, diving with real zeal into the more boisterous moments but equally engaged in the sparse silent passages such as those that begin "Amaxesha Osizi (Times of Sorrow)." They often build from these sparser territories into stirring, rousing, quasi-hymns that could be lifted from an Abdullah Ibrahim. After the bubbling "Hear Our Hearts," there's a lovely and unexpected standard, with Moholo-Moholo's rolling toms just the thing to shape and throw curves at Hawkins' chordal motion. There are some serious blues inflections on this tune too, and it's a treat to hear Hawkins interpolate and signify on the theme. After more exhilarating lyrical rapture and dense flurries, they barrel through the Ellington tune before concluding with the sizzling, laser-focused title track. This one builds to such a peak that you'll find yourself shouting in ecstasy along with the drummer. Great record.

Jason Bivins

New Issues

2) JEFF KAISER/PHIL SKALLER, ENDLESS PIE, PFMENTUM 072

DISC ONE: UNCHANGEABLE FUNDAMENT / IMAGE OF A PUNCTIFORM / PEOPLE FROM THE MACHINATIONS / TWO UNKNOWNS, THE ONE BEING / GALILEO USES PROPAGANDA / ANTICIPATED BY BACON / NO IMMEDIATE THEORETICAL / ALONGSIDE A MOVING TOWER. 50:59. DISC TWO: THE PUPPET DOES NOT HAVE A SOUL / BACKWARD INTERSECTION / OCCURED WITHOUT NOTICEABLE / ABSENCE OF ANY PROPER NOTION / BEHAVE VERY MUCH LIKE AFTER-IMAGES / WE MUST RETAIN / THE PROBLEM OF TELESCOPIC VISION / AS SOME RELICS / WELL-DETERMINED EXCEPTIONS / THIS PARATACTIC. 58:51.

Jeff Kaiser (tpt, flgh, vcl, elec), Skaller (prepared p).
November 21-22, 2010, San Diego, CA.

2) features some pretty dazzling prepared piano, used in the service of a heady contrapuntalism alongside Kaiser's trumpet, electronics, and (occasionally) vocals. Based on the density of activity heard on "Unchangeable

you could be forgiven for thinking this was going to be an overwhelming affair (right down to Kaiser's less than compelling vocalizations). But while the duo isn't exactly shy, over the course of these two discs, about using noise and aggression, it's a suggestive, dynamic, and varied course of music overall. Part of this is because Kaiser, a fine instrumentalist, knows how to be judicious in his use of electronics for doubling, distortion, or new voicings. Skaller is quite excellent to listen to throughout. He's especially deft in the lower register, and the dynamic range he creates assists greatly in giving these improvisations a narrative flow, palpable shapes. But for all the pleasures of the music's denser moments, those great laminations of sound, the really impressive stuff comes in the details or more understated moments of contrast, as when Skaller coaxes out some windchimes or Kaiser moans with soft muffles. This release, while overlong, is filled with good moments that realize such intricacies. Sometimes individual pieces contain a vast range: "People from the Machinations," for example, moves from a jagged, bitty, spacious opening to sub-guttural flugelhorn muffling and occasional piano plonk. Elsewhere, the range is heard from piece to piece. The duo plunge into the heart of their own sonic cosmos on "Two Unknowns, the One Being," elaborate a steady, ominous rumble on "Galileo Uses Propaganda," but shift to stuttering mechanical sounds on "No Immediate Theoretical" and even conjure a near-bagatelle on "Alongside a Moving Tower." As enjoyable as it is to chronicle the different moods and settings Kaiser and Skaller create, it's equally compelling to pay attention to their individual contributions. The range of Skaller's rhythmic language is evident on "Puppet," where he barrels away with cross-cutting pulses set against Kaiser's layers and loops (and later, in the midst of a plunge into squealing noise, he whips out a charming, almost Latin piano segment). And Kaiser, while he sublimates his fine instrumental work just a bit too much here, sounds fabulous on the cool repose of "Backward" and the furtive, flinty "Occurred Without Noticeable." Again, it may have been a stronger single disc than a double, and a lot of the later tracks fall into similarly laminal territory (the rumbling, rattling drones of "Behave Very Much Like After-Images" and "We Must Retain," for example). But it's still quite strong stuff.

Jason Bivins

New Issues



BARRY ALTSCHUL THE 3DOM FACTOR TUM 032

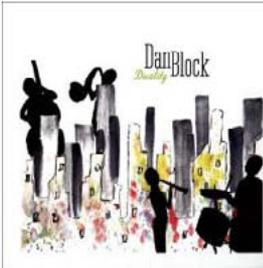
THE 3DOM FACTOR /
MARTIN'S STEW / IRINA /
PAPA'S FUNKISH DANCE
/ BE OUT S'COOL / OOPS
/ JUST A SIMPLE SONG /
ICTUS / NATAL CHART / A
DRUMMER'S SONG. 50:58.

Barry Altschul (d), Jon
Irabagon (ts), Joe Fonda (b).
June 15, 2012, NYC.

The second TUM recording from Altschul's latest trio, this one has the energy and sheer enthusiasm of its predecessor. But the peerless musicians don't set themselves to an hour-plus, relentless churn through thematically basic material as they did their first time out. This time around, it's a tight record (a set's worth, basically) featuring a number of well-loved tunes from Altschul's fine body of work (and it's curious why people don't mention him more regularly as the fine composer he is), plus a Carla Bley classic thrown in for good measure. It's a superbly recorded date, bringing out all the nuance of the trio's timbre and effervescence (Fonda in particular has rarely been better recorded (listen to him sail on the opening track), and you really get a sense of his total commitment. It's a full range of material, each tune fairly concise, and whether they're playing ballads or ragers, they bring a real sizzle and intensity to each performance. Their combination of color, interactivity, and urgency is heard straight away on the whip-crack title track and the burbling, pulse-saturated "Martin's Stew," with its woodblocks and arco churn. The great Irabagon thrives in this company, and he's a font of invention and exuberance throughout. The ballad "Irina" is really tasteful, with especially focused and restrained work from the saxophonist, who sounds as assured and varied as Lovano can be here. But it's when the players are locked together almost unconsciously in the tunes' sublime grooves that things are best. The vaguely funky, but stutter-filled "Papa's Funkish Dance" is chock full of pauses, asides, inside jokes, and the like. One of my fave Altschul tunes is "Be Out S'Cool," whose theme is so staggered and abstracted here that its free-bop lope is almost entirely free, though they never lose sight of the melody (which Fonda carries). Then there's a changeup with the dark throb to the Bley tune's lyricism, with that bright turnaround that Fonda and Irabagon relish. And after the joyous "Natal Chart," we're treated to a sizzling Altschul solo piece. Top notch.

Jason Bivins

New Issues



DAN BLOCK DUALITY

MILES HIGH RECORDS
8620

LONG AGO AND FAR AWAY
/ I'M BRINGING A RED RED
ROSE / CHORINO FOR
DENNIS / IF YOU COULD SEE
ME NOW / OUT OF TOUCH
/ PITTER PANTHER PATTER /
LYRIC WALTZ / IN THE DARK
/ MY OWN MORNING / THE
JAZZ SAMBA / I'LL BUILD
A STAIRWAY TO PARADISE.
51:39.

Dan Block, ts, bari s, cl, b cl,
as; Scott Robinson, ts, bari
s, cl; Ted Rosenthal, Rossano
Sportiello, p; Lee Hudson, b;
Paul Meyers, Matt Munisteri,
Saul Rubin, g; Catherine
Russell, vcl; Mark Sherman,
vib; Tim Horner, d. 2/16, 3/5,
3/31, 5/3-4, 5/11,

5/17, 5/18, 5/21 - all dates
in 2011, New York City &
Rensselaer, N.Y.

A slight sense of smug sententiousness informs this program, but that doesn't mean there's no rewarding music to be heard. Dan Block (4/11, p. 165) has herewith designed a program of duets (occasionally he cheats and adds a third player) in which he demonstrates his proficiency on an assortment of instruments, while getting a passing grade on "works and plays well with others." (Yes, just passing, since I think I recall from my Bronx public school days that this was one of those pass/fail report card items).

And Block's repertorial choices are often deliciously idiosyncratic, as, for example, "Red Red Rose," which I recall Bobby Short trying to revive (in his "Mad Twenties" album) and which a few of my ancestors enjoyed when sung by Ruth Etting. Then, too, there's Block's baritone sax and Ted Rosenthal's piano on Julie Styne's all but forgotten "Morning," with a few lines of the Comden & Green lyrics quoted in Dan's own liner notes in which he perversely fails to make mention of Betty and/or Adolph. Two Block originals ("Dennis" and "Touch") round out the program as decorous Block clarinet duets with guitarists Meyers and Munisteri respectively. Best, perhaps, is Block and Scott Robinson dipping into their panoply of horns and mixing it up on Ellington's "Patter," as well as Block (on clarinet) and Sportiello swinging Shostakovich's "Waltz," just the way hipper members of the proletariat might like it. On "Stairway," we finally hear some percussion as Lee Hudson's bass and Tim Horner's drums support Block's tenor on a rousing climb. Less interesting (at least, to me) was the more than six minutes spent in trying to convince listeners that the otherwise excellent Catherine Russell could drag Tadd Dameron's "See Me Now" across the academy stage like a dusty trailing boa while trying to sing it as an art song.

But, overall Dan Block makes his point with room to spare. He's adept on a variety of horns and more than willing to look for new ways in which to prove it.

Alan Bargebuhr

New Issues



**KALLE KALIMA &
K-18
OUT TO LYNCH
TUM 030**

BOB / THE ELEPHANT
MAN / MULHOLLAND
DRIVE / LAURA PALMER /
ERASERHEAD / LULA PACE
FORTUNE / ALVIN
STRAIGHT / THE MYSTERY
MAN / AGENT COOPER /
SAILOR / THE MAN FROM
ANOTHER PLACE / FRANK
BOOTH. 64:37.

Kalle Kalima - g, perc; Mikko
Innanen - as, bars, flt, perc;
Vali Kujala - quarter-tone
accordion, perc;
Teppo Hauta-Aho - b, perc.
5/2-3/11, Berlin, Germany.

Finnish guitarist Kalle Kalima's approach to the instrument couldn't be further from Granite's.

Whereas Granite's tone is unfettered, his lines mostly clean and logical, Kalima's guitar is loud, messy and laden with all manner of effects...and I mean all of these things to be favorable. The contemporary guitarist he's most reminiscent of is Marc Ducret. But based on Out To Lynch, Kalima clearly has his own vision. He's been releasing recordings since 2000 and this is the second recording with his quartet K-18. The first was a tribute to the cinema of Stanley Kubrick. Out To Lynch is inspired by and a tribute to the movies of David Lynch. Rather than interpreting the themes of Angelo Badalamenti (Lynch's most frequent musical collaborator), Kalima has composed music inspired by the characters in the films. The one exception is "Mulholland Drive" which takes its cues from the hallucinogenic narrative of the movie. The strength of K-18 is in its unusual instrumentation. Most unusual is Veli Kujala's quarter-tone accordion which gives the music an uneasy, off-kilter sound. But any of the instruments: Kalima's droning fuzz-drenched guitar, Innanen's reeds when he reaches into their extended range or Hauta-Aho's arco bass can venture into a similar, slippery territory. So ultimately all four instruments seem to jell into an unholy yet unified quartet. But the music isn't nearly as forbidding as this may sound. "Alvin Straight" from Lynch's "Straight Story" (his most generous, almost-sentimental film) sounds like a bit of gentle rural Americana alternating passages that sound almost liturgical with those that seem to obliterate the tonal center. It's a remarkably restrained performance and some of the best writing of the set. The other highlight is "Lula Pace Fortune" (a character in "Wild At Heart") which starts as a quiet, anxious soundscape that gradually increases in volume and agitation until it is subsumed in a morass of droning feedback and warped accordion before subsiding back to its original point. these are two totally different approaches to both guitar and modern music. But both show there's a myriad of options when music is approached by creative guitarists.

Robert Iannapolo

New Issues



WADADA LEO SMITH
/ LOUIS MOHOLO-
MOHOLO
ANCESTORS
TUM029

MOHOLO-MOHOLO,
GOLDEN SPIRIT/ NO NAME
IN THE STREET, JAMES
BALDWIN / JAKSON
POLLOCK - ACTION /
SIHOLARO / ANCESTORS
PTS. 1 - 5. 60:19.

Wadada Leo Smith - tpt,
perc; Louis Moholo-Moholo
- d, perc, vcl. 2/6/11, Espoo,
Finland.

Since the turn of the century, trumpeter/composer Wadada Leo Smith has been on a creative tear. His four recordings for Cuneiform alone (including the 2012 release of his magnum opus *Ten Freedom Summers*, which takes up 4 CDs) puts him at the top of the creative heap. The music with his Golden Quartet/Quintet has produced some of the finest small group recordings since 2000. And on top of this there were a number of one-offs (solo recordings, duets, his big band). This is all the more amazing when one realizes that in 2011 he passed the 70 year mark, still putting his stamp creative improvised music.

Duets with drummers have been a favorite format for Smith. Since 2000, he's released duet albums with Ed Blackwell (which was recorded in 1986), Jack DeJohnette, Gunter Somer and Adam Rudolph. So *Ancestors*, recorded with South African drummer Louis Moholo-Moholo is the latest in a long line of brass/percussion explorations. The one surprise is that it's taken the two this long to hook up. Moholo-Moholo was among the first musicians to play modern jazz in South Africa in the 1960s. He was a member of the legendary Blue Notes. In the mid-1960s, at the conclusion of a European tour, the band left South Africa to escape apartheid. He eventually settled in London and had a very productive career playing in the Brotherhood of Breath and with musicians like Cecil Taylor, Peter Brotzmann, Steve Lacy, Keith Tippett and many others. He eventually formed his own ensemble *Viva La Black* which put out periodic, well received releases. Smith met Moholo-Moholo in the late 70s when he went to the UK to play as a guest in Derek Bailey's *Company Week*. But it was up to the enterprising Finnish TUM label to set up this session over 30 years later. The first half of the program consists of three compositions by Smith and one by Moholo. The opener, which Smith dedicated to the drummer, is surprisingly calm, almost meditative. With Smith on muted trumpet and Moholo-Moholo essaying a fleet, light patter, it eventually segues to a slow beat that almost seems like a heartbeat, drifting in waves of cymbal splashes. It's a beautiful performance and the

New Issues



**JESSICA WILLIAMS,
SONGS OF EARTH,
ORIGIN 82619.**

DEAYTHU / POEM / MONTOYA
/ JOE AND JANE / LITTLE
ANGEL / THE ENCHANTED
LOOM / TO BE. 55:17.

Jessica Williams, p. 2009-2011.
Seattle, WA.

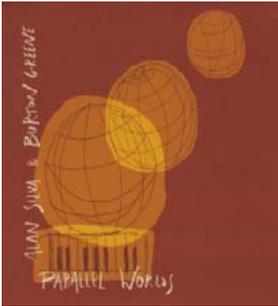
two really connect here. Moholo-Moholo's "Siholaro" runs on a galloping rhythm with Smith's clearly etched trumpet lines riding the rhythm like an artful acrobat. "Ancestors" is a five part improvisation that is played continuously that truly demonstrates the like-mindedness shared between these two listening players. Both are mindful of the creative use of space in music and both use it to great effect in these duets, segueing in and out of tempo building their improvisations up to a fever pitch and then in the final section, letting it resolve into a recited tribute (by Moholo-Moholo) to their great ancestors both living and dead: Max Roach, Dudu Pukwana, Cecil Taylor Han Bennink, Chris McGregor a/o. This set of duets find both players in their 70s and both sounding at the peak of their powers.

Robert Iannapolo

Our final entry (4) dispenses with the upright bass and trap drum kit for a solo piano recital from Pacific Northwest player Jessica Williams. She had built up a healthy discography before she started devoting herself to solo settings in the eighties and these mostly improvised meditations were taken from tapings over a two year period (2009-2011) at Seattle's Triple Door. Pensive is the operative word here drawn from a half-dozen Williams writings and the seldom-heard "To Be" a late John Coltrane penning. In her booklet notes, the pianist describes each selection in vivid detail so I won't go into that area except to say these pieces are carefully chosen to seamlessly meld together almost suite style. Ms. Williams long ago proved her mettle as a world class piano player and the acoustics are superlative. Another pearl in Jessica Williams' solo piano necklace.

Larry Hollis

New Issues



**ALAN SILVA /
BURTON GREENE**
PARALLEL WORLDS
LONG SONG RECORDS
125

NORTH AMERICAN INDIAN
REFLECTIONS / FATE OF
THE AZTECS AND INCAS /
THE INDIAN IN ALL OF US /
GREAT SCOTT
/ THE UNKNOWN PASSAGE /
STRING BEINGS. 65:41.

Burton Greene - synth,
electronics, modules; Silva -
synth, electronics, modules.
8/218 + 31/08. Ruaudin,
France.

String (mostly bass) multi-instrumentalist Alan Silva and pianist Burton Greene have been performing together in various configurations for over 50 years. The Free Form Improvisation Ensemble formed in 1963 was an early ensemble of jazz-focused musicians that performed music entirely free of thematic material. Greene's and Silva's paths have crossed over the years. Back in 1981, they recorded a remarkable series of piano/bass duets for Hat Hut called *The Ongoing Strings*.

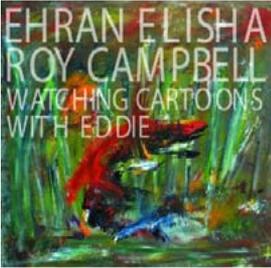
Ironically both have taken up electronics as a separate medium. In 1968, Greene first used the synthesizer on his Columbia release *Presenting Burton Greene*. He subsequently used electronics sporadically but in 1989 he recorded an all-electronic album *Solo Orchestra In Real Time for Nimbus*.

Silva took up electronics in the 90s and it produced one of his best albums, *In The Tradition*, a trio album of free improvisations recorded with percussionist Roger Turner and trombonist Johannes Bauer.

It would seem a meeting of these two in an all electronic program would be something special. But, unfortunately, for this listener, most of the music falls flat. While they use primarily vintage (pre-digital) equipment and elicit some very unique sounds, the music seems to consist mainly of these two players chattering at each other but saying very little of consequence. All would be lost if it weren't for the last track "String Beings". Over an ominous drone little sounds filter in and out, someone (Greene?) gets a "piano" sound out of his instrument and as the sound field starts filling up, whispery sounds become denser. But about midway through this 15 minute piece, a rhythmic motif emerges, the chatter begins to take over again and it again becomes an impenetrable, electronic mélange. I have to admit to having a low tolerance for a lot of electronic music but Silva has shown on several recordings to have mastered the idiom quite well. But, regrettably, this recording just sounds like any two players blathering away on electronic instruments for 65 minutes to little avail.

Robert Iannapolo

New Issues



**EHRAN ELISHA, ROY
CAMPBELL
WATCHING
CARTOONS WITH
EDDIE
OUTNOWRECORDINGS
2011**

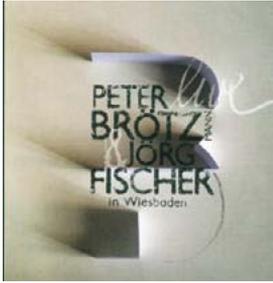
THEY ENTER THROUGH
THE EARS/ WATCHING
CARTOONS WITH EDDIE/
FOR BD/ AESTHETIC
ENCOUNTERS, PART
ONE/ INTERLUDE, DUDE/
AESTHETIC ENCOUNTERS,
PART TWO/ THE DIZZY
ROACH/ FAITH OFFERS
FREEREFILLS/ OCTOBER
71:07

Eهران Elisha, d, bells, temple
blocks, gong, roto toms,
perc; Roy Campbell tpt, flgh,
pocket tpt, Brooklyn, N.Y.
October 22, 2008

As I have mentioned in a number of my previous reviews, I love duets. As a drummer, I especially love duets featuring drums with another instrument. And as readers will know, I can be very critical. Happily, this record is a duet that works. Roy Campbell has long been a favorite trumpet player of mine. I have never heard of Eهران Elisha before, but hope to hear a lot of him after listening to this CD. In the notes it says he studied with Ed Blackwell, and it shows. Perhaps the best place to start the review is with the title track. Elisha says that Blackwell would sit him down and make him watch cartoons Blackwell had bought for his grandson. Then they would watch some rare video of Coltrane, or Ornette, and then they would get down to the lesson. The piece definitely has humor. But, more importantly it has great playing. The melody line is somewhat simple, not more than a riff. Then both players take off. Great playing by Campbell with great support from Elisha. Then comes Elisha's solo, which both maintains the energy generated in his accompaniment, but also makes constant references to the melody line. For DB, in memory of Bill Dixon, is slower and very moody. Long lines coupled with short bursts from Campbell accompanied very sensitively but also complexly by Elisha. His use of tom toms and cymbals really highlights Campbell's trumpet. The middle section has Campbell playing quietly almost solo, with very quiet and sensitive accompaniment from Elisha, with lots of open space. Then Elisha takes over on cymbals and triangle and gongs accompanied by Campbell on flute. Aesthetic Encounters is also on the slow side with nice lines from Campbell and very sensitive playing on toms or with brushes by Elisha. I see I have gone on and on, so time to sum up. This is a great duo record. Like all good duos there are changes in tempos and textures. There is some nice flute playing from Campbell and some very sensitive accompaniments from Elisha. In short, we have two excellent musicians engaging in conversations where they both listen to, and complement, each other.

Bernie Koenig

New Issues



PETER BROTZMAN & JORG FISCHER IN WIESBADEN NOT TWO MW 877

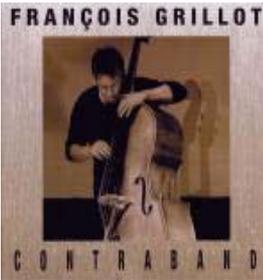
PRODUCTIVE COUGH/ THE
STEADY HAND AS PLANNED/
BUDDY WRAPPING/ SONG
FOR FRED/ CUTE CUTS 61:27

Peter Brotzman, as, ts, Jorg
Fischer d Wiesbaden, June

Another horn-drum duet. I am very familiar with Brotzman. Don't know how many records I have by him. I am not familiar with Fischer but I certainly will seek out more of his work. This is a high-energy duo. Anyone familiar with Brotzman knows he only works in high gear and higher gear. And Fischer keeps up. For people who are not familiar with Brotzman, his style can be described as high-energy swirls of notes with shrieks and pauses and some nice long melodic lines. In listening to him I get the feeling that he gets caught up in the emotional aspects of his playing but since he has such great command of his instruments, he never loses his musical context. As with many free players, different tunes seem to follow similar patterns. Regardless of how they start, they build, get quiet, and perhaps build again. "Productive Cough" starts with Brotzman screeching (coughing) which develops into a semblance of a melodic line. Fischer enters on drums and cymbals creating a foundation for Brotzman. As Brotzman builds so does Fischer. When Brotzman hits extra high gear Fischer is there, hitting very hard but without losing his sense of musicality. "Steady" starts slow and moody, presenting a nice contrast from the opener. But we still get Brotzman's shrieking. Fischer is right with him, providing appropriate accompaniment. At times, though Fischer moves up to the front and Brotzman responds to Fischer. After the slow and quiet ending to "Steady", the sharp opening of "Buddy" caught me by surprise. This is another high energy duet, with an interesting solo by Fischer in the middle. "Song for Fred" starts quietly and slowly with Brotzman playing an actual melody accompanied by Fischer's very sensitive brush work. Of course, the song builds and then returns to the original, quiet theme. "Cute Cuts" is similar in structure to the other tunes also featuring an interesting solo by Fischer where he sets up patterns to develop. The piece ends on a quiet note. In short, a great workout by Brotzman with excellent accompaniment by Fischer.

Bernie Koenig

New Issues



FRANCOIS GRILLOT
CONTRABAND
56KITCHEN RECORDS NO
NUMBER

6 AM/ AVENUE A/ BUSTED/
BLUES IN F 48:07

Francois Grillet, bass;
Catherine Sikora ts, ss; Roy
Campbell tpt; Daniel Levin
cel; Anders Nilsson, g; Jay
Rosen d New York, May 27,
2011

This is a recording of a concert given during the Hell's Kitchen Cultural Center Jazz Festival. I am familiar with some of the people on the CD, so I am assuming this was a group put together at the festival. This is a serious record that requires serious listening. I usually take notes as I listen, but with record, I had to just sit back and listen. All compositions are by Grillot. I hear the influence of Mingus, and maybe Threadgill, in the compositions, especially with regard to harmony and texture, and the use of cello with the bass. But I do not hear the Mingus influence in his playing. While the compositions are interesting in themselves, like in all jazz, they also provide the basis for improvisation. Everyone here turns in excellent solos. I have long been a fan of Roy Campbell and he turns in some fine work, sounding somewhere between Miles and Bill Dixon. On the first two tracks we get interesting variety, with one person playing at a time, and with duets and with ensemble work. Rosen does a great job of propelling everything when he has to, and providing subtle accompaniment when required. I especially like the interplay between Grillot and Levin. It is partly that combination which reminds me of Threadgill. This is especially so on "Busted." And "Blues" combines all of these factors. Sikora really shines here, with Levin, Nilsson, Grillot and Rosen providing a fantastic foundation. Other standouts include Campbell's solo on "Avenue" with incredible accompaniment from Grillot. And the intensity continues when the others join in. In spots the combination of guitar and cello also stand out. In short, a really great record that will provide hours of enjoyment. Highly recommended.

Bernie Koenig

New Issues



PAUL VAN KEMENADE KASEI NARI KEMO 011

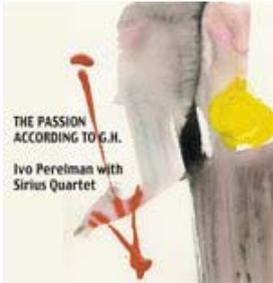
CHERRY/ KASEI NARI/ FOR
A.T./ EVA/ SONG FOR HOPE/
THE JOY/ MEX/ LULLABY
FOR A PETULANT GUY/ UNE
COULEUR DIFFERENTE 49:20

Paul Van Kamende, as; Aki
Takase, p; han bennink, d;
Angelo Verploegen, flgh;
Louie Boudessejn, tbn; Wiro
Mahieu, bass, Stratton Bull,
vcl; Lior Leibovici, vcl; Pieter
Stas, vcl; Olivier Bergen,
vcl; El Periqin, flamenco g;
Serigne Gueye, Sengalese
perc 22, 2011, Tracks 6,7
April 15, 2012, tracks 8,9
April 17, 18, 2012

This record is in two parts. The first five tracks are duos and trios: Kamende with Takase and Bennink. The last four tracks are either with an a cappella vocal group, a brass group, or both. The music has an old fashioned feel to it yet sounds fresh. All tunes, except "Joy" are original compositions by Van Kemenade or Aki Takase. Van Kemenade's pieces, with the exception of "couleur" have either a boppish or old fashioned pop song feel. The melodies are nice and at times reminiscent of other songs. The first five tracks have great interplay between Van Kamende and Takase. They listen well to each other and complement each other very nicely. On the tracks that Bennink appears, we hear a greater rhythmic feel than on the duo tracks. Van Kemenade's alto has a very boppish feel with a nice full tone. Takase clearly has classical training but has also listened to pianists from the bop era to Cecil Taylor. If the whole record was like this it would make for some very nice listening. But the next four tracks change direction "Joy" provides interesting change of pace. There is an A Capella group singing from a mass by 15th century composer Pierre de la Rue, with Van Kamenade improvising over the vocal. In "Mex" and "Lullabye" a horn section plays behind Van Kamenade. We even get some dissonance here. "Couleur" is perhaps the highlight of the CD as we get the vocal group with the horn section, plus a flamenco guitar and a Sengalese drummer, providing a nice mix of bop, with a classical influence, with world musics added on, with a big boppish finish. On the whole, a mixed bag, but an interesting one.

Bernie Koenig

New Issues



IVO PERELMAN
THE PASSION
ACCORDING TO G. H.
LEO 642

PART 1/ PART 2/ PART 3/
PART 4/ PART 5/ PART 6

Ivo Perelman, ts; Gregor Huebner, vln; Fung Chern Hwei, vln; Ron Lawrence vla; Jeremy Harman, cel, Brooklyn, NY December, 2011

The subtitle of the CD is Perelman with the Sirius Quartet. The title comes from a novel by Brazilian writer Clarice Lispector. The whole work is completely improvised.

This record is a great example of what I was talking about in the piece I did last year about the relationship between contemporary jazz and classical music. If one did not know anything about the record and just put it on, one could easily believe the whole thing was composed, or one might think that that string parts were composed with Perelman improvising over the composition. But, as the notes say, “these five musicians have—without benefit of written scores or predetermined form—created and developed a theme in a way any composer of contemporary classical music should recognize and admire.” This comment is about one of the parts, but easily applies to the whole work.

The music itself is complex, sometimes dissonant, sometimes not, but always complex. The third part, which is the longest, captures all of these things. There are pretty melodies, melodic sax playing with nice harmonic accompaniment by the quartet. There are loud and dissonant passages. There are very quiet passages. And there are unaccompanied solo sections by Perelman. But I think part 4 is my favorite. It is quiet, with nice melodies by Perelman with very sensitive playing by the string players. Though parts of part five when the strings are plucked also rates high.

The string players are quite inventive, fully understanding what Perelman is doing, and strong enough to take off on their own, but entirely within the context set by Perelman. And when the strings take off on their own, Perelman also responds appropriately. I also love when string players hit their instruments in a percussive manner, which they do in a number of places. This is another record which is not for everyone. But Perelman fans and lovers of complex improvised music, as well as lovers of contemporary classical music, will all find this record to their liking.

Bernie Koenig

New Issues

**URS
LEIMGRUBER
MONTREUIL
JACQUES
DEMIERRE
BARRE
PHILLIPS**

URS LEIMGRUBER,
JACQUES DEMIERRE,
BARRE PHILLIPS
MONTREUIL
JAZZWERKSTATT 125

FURTHER NEARNESS/
NORTHROPE/WELCHFINGAR/
MANTRAPPE
66:39

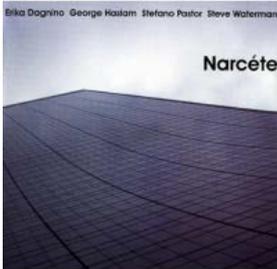
Leimgruber, ss, ts; Demierre,
p; Phillips, b.
December 15, 2010;
Montreuil, France.

This live recording by a trio of Europe's free-improvisation heavyweights takes place in the Paris suburb for which it is named, Montreuil. The musicians on this performance combine a careful sense of timing with a mastery of tone and effect that suggests a command of their respective instruments that only years of practice can provide. Their musical language seems pulled more from the likes of Arnold Schönberg and Alban Berg than it does from musicians like Ornette Coleman or Don Cherry. Yet, it would be unjustifiable to attach any composer to the post-modern improvisational processes that these musical veterans employ.

The first piece, titled "Further Nearness," explores the use of special effects (harmonic overtones, bowed bass, muted piano strings, etc.), creating episodic landscapes which encompass a variety of moods. Each episode is clearly defined by unifying musical gestures, but there is a seamless element that bonds the entire piece. This improvisation, which lasts more than twenty-three minutes, uses dense textures to build toward a wild ending. Leimgruber finishes by blowing a coarse breath through the horn, as if to say: "we have arrived." "Northrope" and "Welchfingar" employ some elements of tonal music (some whole-tone passages and distinct moments of harmony are easily detectable). Flashes of seeming randomness are also contrasted by motivic development and interaction. One musical gem to look for: during the performance of "Mantrappe," Demierre sneaks in a lick from Thelonious Monk's "Blue Monk," at 16:40 amidst a very anxious swirling of chaotic tension. Throughout the entire album, Phillips displays keen mastery of his tone with and without the bow while Demierre switches between "tone-cluster-bombs" and esoteric soundscapes. Leimgruber's non-functional sounds are juxtaposed against his ability to play soaring melodies like the one at the end of "Mantrappe." The recording ends by leaving the listener with a feeling of hope... a hope that these three musicians will record together again soon.

Dustin Mallory

New Issues



ERIKA DAGNINO,
STEFANO PASTOR,
STEVE WATERMAN,
GEORGE HASLAM
NARCÉTE
SLAMCD 542

CHANT I/ CHANT II/ CHANT
III/ CHANT IV/ CHANT V/
CHANT VI/ CHANT VII/ CHANT
VIII/ CHANT
IX/ CHANT X.
49:36

Erika Dagnino, vcl; Pastor vln,
b; Waterman, tpt; Haslam,
bari s, tarogato.
July 2011; Campo Ligure,
Italy.

The sonically intense *Narcéte* is a multi-disciplinary collection of chants released by four artists of the avant-garde. This quartet uses an odd combination of instruments to weave their contrapuntal sonorities into a conceptual blanket of sound. The spoken-word artist, Dagnino, has had her poems translated into English for this special recording. Dagnino's word-painting juxtaposes her stimulating poems with the fast-paced, yet subtle interactions of the ensemble. Phrases like "rat poison" and "unhappy people" reveal a humble author whose poems are not created to be brilliant literature, but do create an overwhelming effect when mixed with the ensemble. However, the topical nature of each poem stretches the imagination into areas of religion, mortality, and androgyny. Most of the chants begin with an instrumental introduction before the poem begins.

The ensemble usually finds itself in very fast-paced improvisations that are frequently tonally-centered in some way, but allow the instruments to venture out. "Chant III" introduces a bass line that appears to be walking, and an adventurous trumpet language that suggests bebop, but the music often derives as much of its influence from Western Art Music as it does anything else. The timbre of the tarogato is very coarse and almost sounds like a plastic saxophone, but the effect is awe-inspiring and creates just the right temperament for the performance. The recording quality does seem to bog the experience down a little, though. One high spot comes when the word "mortality" in "Chant VII" leaves the listener hanging on the edge before painting a macabre, yet somehow attractive, vision of a thunderstorm where "Love is a drowned with martyr fingers."

Dustin Mallory

New Issues



MAHOGANY FROG SENNA MJR048

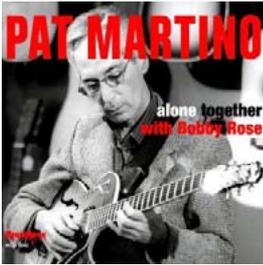
HOUNDSTOOTH PART 1/
HOUNDSTOOTH PART 2/
EXPO '67/ FLOSSING WITH
BUDDHA/ MESSAGE FROM
UNCLE STAN: GREY SHIRT/
MESSAGE FROM UNCLE
STAN: GREEN HOUSE/
SAFFRON MYST/ AQUA
LOVE ICE CREAM DELIVERY
SERVICE.43:18

Graham Epp, el g, org, el p,
p, synth; Jesse Warkentin, el
g, org, el p, p, synth; Scott
Ellenberger b, el b, org,
perc; Andy Rudolf, d, perc,
electron; Eric Lussier, hpscd

What do you get when cross the electronic sounds of a rave, the rock sounds of an arena, and the indie-beat of the underground? You get Mahogany Frog. Senna, their new album, was released on September 18 and stands as the group's latest effort before a 17-date tour through Canada. Please tip your hat to this album's recording engineer John Paul Peters and mastering engineer Troy Glessner. Although Mahogany Frog is known for their superior production and album quality, this latest release raises the bar again. The sound-warps created on this album are drenched with wet effects and drip with saturated electronic sounds that span the frequency range of the speakers they come out of. The compositions are formally somewhat similar. They usually begin and end with some sort of effect-laden sound manipulation. But the middle or crux of each composition is unique onto itself. The electronica beats of "Houndstooth Part 1" are contrasted by the pounding toms and punk-rock drum-fills of "Houndstooth Part 2." The heavy organ sounds mix into a well of synthesized richness. The intervallic, dual melody on "Expo '67" suggests the music of the 1980s besides the title's reference to the 1960s. Although it is easy to throw an ambiguous word like "indie" around, the band's influences break from this and clearly cross boundaries into the metal and the rock-guitar reverberations of the 1970s. The palette of effects ranges from the common flanger (used on "Flossing With Buddha") to a wide range of cymbal scrapes, low drones, delayed crackling, and other idiosyncratic sounds of the digital age. It should be noted that the assortment of timbres is largely created by the combining of instruments from manufacturers such as Moog, Korg, Farfisa, and others. On the surface, the compositions may seem simple, or perhaps a little superficial, but upon deeper listening there are many resonances buried in the simple progressions that can only be identified upon repeated hearings. The final offering of "Aqua Love Ice Cream Delivery Service" serves up a 21st Century soundscape that blasts into the future before a final harpsichord slows the album to an end in the abysmal past.

Dustin Mallory

New Issues



**PAT MARTINO WITH
BOBBY ROSE
ALONE TOGETHER**
HIGH NOTE 7242

FOUR ON SIX / ALONE
TOGETHER / WHAT ARE YOU
DOING THE REST OF YOUR
LIFE / SUNNY / LEFT...OR
RIGHT / THE VISIT / ONE FOR
MY BABY / ISRAFEL. 55:32.

Pat Martino, g; Rose, g.
Various locations, 1977-1978.



**CHERYL BENTLYNE
LET'S MISBEHAVE
(THE COLE PORTER
SONGBOOK)**
SUMMIT 595

Pat Martino and longtime friend and fellow guitarist Bobby Rose first met in 1964 in Atlantic City where both were performing in nearby clubs. The two Philadelphia natives got together to jam, developing music for Martino's "Baiyana" on Prestige in 1968, and the two later rejoined on the 1972 Cobblestone recording "The Visit." Martino proceeded to perform with many jazz masters and to record for Warner Brothers, and while touring with his own quartet following their celebrated 1976 "Joyous Lake" album, Martino chose to scale back and reunite with Rose as a duo in 1977. This 2012 release of the duo's music is from Pat Martino's personal collections, some made at Martino's Philadelphia residence and others from live settings in Ann Arbor or Toronto. These recordings from over 30 years ago, restored by Jon Rosenberg and produced by Rosenberg and Joe Fields, capture the brilliance and prolific ideas of the young Martino in conjunction with the energetic rhythm guitarist Rose. Martino's marked influence from Wes Montgomery may be heard on "Sunny," "The Visit," "One for My Baby," and Wes's "Four on Six," with excursions beyond this on "Left...or Right" and "Israfil."

Don Lerman

Yet another album devoted to some of the more familiar Cole Porter ditties. The man wrote over 800 songs, but there are only 50 to 60 that get recorded with any regularity, while the other 700 plus are left to gather dust in some warehouse of neglected lyrics somewhere. Here the only song even slightly off the beaten Porter track is "Primitive Man" which, in this case, is interpolated into "Night And Day," probably because the "Night" lyric refers to the "beat beat beat of the tom tom" and "jungle shadows," suggesting something "Primitive" in the "Man" department to Ms. Bentleyne and/or her advisors. Gad. But Ms. B. sings very well in (as I've opined before: 1/06, p. 120) her rather facile and polished style, the result of which is this slickly superficial Cole Porter run through. With hundreds of so called Porter Songbook CDs already in print (even Dionne Warwick did a Porter album), one might well question the need for another recording of "Just One Of Those Things," without the verse.

New Issues

LOVE FOR SALE / IT'S ALL
RIGHT WITH ME / MY HEART
BELONGS TO DADDY / I
LOVE PARIS / YOU'D BE SO
NICE TO COME HOME TO /
NIGHT AND DAY (FIND ME A
PRIMITIVE MAN) / JUST ONE
OF THOSE THINGS / WHAT IS
THIS THING CALLED LOVE?
/ BEGIN THE BEGUINE / ALL
OF YOU / I CONCENTRATE ON
YOU / IT'S DELOVELY / EV'RY
TIME WE SAY GOODBYE /
LET'S MISBEHAVE. 55:51.

Cheryl Bentley, vcl; Corey
Allen, p, bjo, arr; Kevin Axt, b,
tba; Larry Koonse, g; Octavio
Bailly, g, arr; Tom McCauley,
perc, mandola, g; Dave Tull,
d, perc; Doug Webb, saxes,
cl; Chris Tedesco, tpt; "Special
Guest" - James Moody, ts.
2/15-17/2009, Los Angeles
(Valley Village), CA.

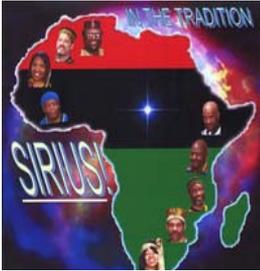
There's fun and wit in that verse and the song has great deal more impact with it intact. And the verse to "What Is This Thing?" Also missing, but with some fluently swinging James Moody tenor in its place. (Moody's only other "special guest" spot in the album comes on "Say Goodbye.") The entire recital is more than competently arranged and played with a satisfying degree of professional élan. A few tracks end in fades and the title tune has some cutesy electronic finagling that makes it sound - in part - like a scratchy old record, the point of which seems to be cuteness for cuteness' own sake. But, overall - almost an hour of very listenable Jazz tinged Cole Porter. The girls coming to play bridge next Tuesday afternoon will love it as they chomp on their watercress sandwiches.

Interesting to note that this album was issued in Japan (King Records 567) over three years ago. Some readers will have already digested it, put it on the shelf with their 30 or so other Porter repertoire discs and moved on. That shelf, if it's anything like mine might even include Ms. Bentley's previous Cole Porter CD, "Dreaming Of Mister Porter" (still available from the Manhattan Transfer Fan Club?), on which she inexplicably segues "Primitive Man" into "You'd Be So Nice To Come Home To."

Meanwhile, the question is who can we count on to continue the good work of "archivists" like Bobby Short, Ben Bagley, Hubbell Pierce & William Roy, Rebecca Luker and Daryl Sherman in unearthing further hidden gems from Cole Porter's neglected 700 plus. Apparently not Cheryl Bentley.

Alan Bargebuhr

New Issues



IN THE TRADITION SIRIUS!

AFJS 1905/6

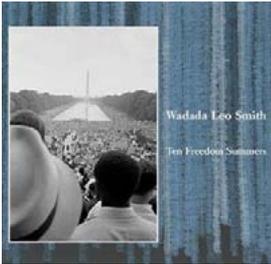
Collective Personnel: Charles Hopkins, tpt, mellophone, alto horn; Al Armstrong, Quincy Stewart, tpt; Melanie White, tbn; Otis Lockhart (aka Samana Ture), b tbn; Olujimi Tafataona, as, ss, ts, fl, a fl; Tim Holmes, ts, fl; Mark Berger, bari s, fl, bsn; Foluke Shearer, p, org, vib; Greg Cook, b; Derrick "Doc" Williams, e g; Kefentse Chike, cga, djembe; Imari Jendayi, claves, vcl, tambourine; Djallo Djakate, Donald Lewis, Allan Colding, d; Aurora Harris, spoken word; The Children of Nsoroma Academy, recitation; The Nationnaires of The Shrine of the Black Madonna of the Pan-African Orthodox Christian Church, choir; Lutalo Sanifu, cond, arr. April 10 and May 1, 2011, Ferndale, Michigan, May 22, July 31, and October 7, 2011, Eastpointe, Michigan.

DISC 1: CHANTIZED/ CRISES/ DREAMS/ FANCY FREE/ CHILDREN OF THE NIGHT/ PASS THE PEAS/ SAMBA E CANTO/ BLACK ORPHEUS/ I THOUGHT ABOUT YOU. 76:28 DISC 2: SHE SINGS TO THE WIND (WITH FEELING)/ YOU DON'T KNOW WHAT LOVE IS/ WINTER MEETING/ NOLOYISO/ KUKUMBUKA/ TROUBLE OF THE WORLD/ ONE LOVE (FOR THE PEOPLE)/ A PAN-AFRIKAN PRAYER (BRIDGE TO TOMORROW)/ SIRIUS. 69:31

In *The Tradition* is the name of a group of Detroit-area musicians who perform essentially straight-ahead jazz in a variety of instrumental combinations. Olujimi Tafataona, an instructor of truck-driving by day, serves as its leader. He also composes and arranges for the band, along with performing on several woodwind instruments. Although the album notes for *Sirius* emphasize jazz's Africa-derived aspects and the band does sometimes employ African percussion instruments and rhythms, much of the two-disk set is devoted to standards and tunes by Curtis Fuller, Freddie Hubbard, Donald Byrd, Wayne Shorter, and even funkster James Brown and the Brazilian Luiz Bonfá. Further, a pair of Tafataona's originals are themselves orthodox bossa novas. But keyboardist Foluke Shearer's "Kukumba" features percussionist Kefentse Chika's skillful playing of the African instrument the Djembe and "A Pan-African Prayer (Bridge to Tomorrow)," credited to the leader and Aurora Harris, spotlights Harris's spoken-word performance that "speaks to the centuries of African exploitation and abuse." Buoyed by a strong rhythm section, the band displays great gusto, although the ensemble lacks precision at times and intonation can be questionable. The quality of the improvised solos is uneven also, but some are quite good. Tafataona's husky-toned tenor fill-ins behind soulful, surefooted vocalist Imari Jendayi on "I Thought About You" are especially expressive.

David Franklin

New Issues



WADADA LEO SMITH TEN FREEDOM SUMMERS

CUNEIFORM RECORDS
350/ 351/ 352/ 353

CD 1: Dred Scott 1857/ Malik Al Shabazz and the People of the Slutuada/ Emmett Till: Defiant, Fearless/ Thurgood Marshall and Brown vs. Board of Education/ John F. Kennedy's New Frontier and the Space Age 67:30

CD 2: Rosa Parks and the Montgomery Boycott, 381 Days/ Black Church/ Freedom Summer: Voter Registration, Acts of Compassion and Empowerment 1964/ Lyndon Johnson's Great Society and the Civil Rights Act of 1964/ 68:02

CD 3: The Freedom Riders Ride/ Medgar Evers: A Lone Voice of a Thousand Years Journey For Liberty and Justice/ Buzzsaw: The Myth of a Free Press/ The Little Rock Nine: A Force for

This is a major work, combining excellent compositions with excellent improvisations, chronicling the ten years of the civil rights movement. Each piece tries to document key moments or key people over the ten years from the late 1950s through the 1960s with references to incidents in the past. Whether or not listeners think such program music works, the music certainly is powerful and emotional. Some of the pieces are played just by the quartet or quintet while others utilize the chamber orchestra. Smith cites Duke Ellington's Sacred Concerts and Max Roach's records from the 50s through the 70s, such as *Freedom Now*, *It's Time*, and *Lift Every Voice and Sing* as major influences on this work. The influences are not direct as Smith doesn't directly quote from them, but they provide earlier examples of what Smith is up to here. And in places I also hear the influence of Charles Mingus, both in the orchestral passages and especially in Lindberg's solos.

And now to the music. The opening piece starts slowly and builds. This piece is by the quintet, which both drummers. Once the opening anger is stated, the piece quiets down a bit, though remains intense. In pieces like this, where composition is important it is not always clear whether the accompaniments to the solos are composed or are also improvised, though I assume, especially in the quartet and quintet pieces, the accompaniments are improvised. From the first disc, for me, one of the highlights is the Emmett Till piece, which uses the orchestra to create both tension and beauty, in a melancholy way. Lindberg's solo here is excellent. But the whole piece sounds like a major classical composition with room for soloists. The sonorities Smith gets with the strings are excellent. The passages with strings and piano create incredible tensions. This piece alone is worth getting the whole set. The Thurgood Marshall piece is a marchlike work, with the rhythm reminding me of Henry Threadgill's writing in how the bass and drummers work together.

The Kennedy piece is also an excellent piece of writing, reflecting a range of influences yet Smith makes it his own. I especially like how he uses tympani with strings. I put on the second CD without looking at the song titles

New Issues

Desegregation in Education
1957 63:43

CD 4: America, Parts 1,2,3/
September 11, 2011: A
Memorial/ Fannie Lou
Hamer and the Mississippi
Freedom Democratic Party
1964/ Democracy/ Martin
Luther King, Jr: Memphis the
Prophecy 67: 54 Wadada Leo
Smith, trp; Anthony Davis,
p; John Lindberg, bass,
Pheeroan akLaff, d; Susie
Ibarra, d The Southwest
Chamber Ensemble: Jeff
von der Schmidt, cond;
Alison Bjorkedal, harp; Jim
Fuschia, cl; Lorenz Gamma,
vln; Peter Jacobson, cel;
Larry Kaplan, flt; Jan Karlin,
vla; Tom Peters, bass; Shalini
Vijayan, vln Los Angeles CA,
November 4-6, 2011

and was completely blown away by one track which sounded like a great early 20th century classical piece featuring the strings. It turned out to be titled "Black Church." Not sure what the title refers to, but the music sure is powerful. Great composing.

The next track starts with drumming, not really a march, but there is a cadence, and the piece is appropriately titled "Freedom Summer: Voter registration Drive." But the piece develops in different ways, with a short piano theme recurring. The piece also features some great playing by Smith. The "Great Society" piece is great, but not what I would have expected. The piece is dark and filled with tension. Perhaps the story here is not the passage of the civil rights act but the struggle to pass it, and the continuing struggle to enforce it. But aside from any program content, this is major work. It is dark and complex and in sections, so some kind of story is being told. The writing is exquisite and Smith's trumpet adds some fascinating punctuations. I did the same thing with CD 3. Again, I am not always sure what kind of message is being communicated, but regardless of the message, the music is still fantastic. For me the Medgar Evers piece is the standout on this CD. It utilizes contemporary classical compositional technique with excellent jazz playing. Excellent writing for strings.

"Freedom Ride" is a bit disjointed, like a long, bumpy ride and features some excellent bass playing.

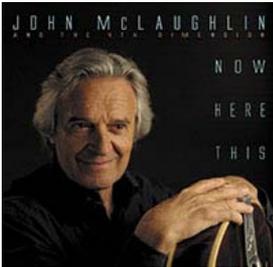
Disc four opens with the three-part "America." The piece is in three parts, and ends with the theme that was introduced at the beginning. Different emotions are expressed, though, again, I am not sure of the specific references Smith had in mind. On its own, the piece is excellent.

The Memorial to September 11 begins as a dirge with Smith playing very expressively with great accompaniment, and great solos, by the other members of the quintet. It was nice to hear each drummer clearly on a different channel. with their distinctive sounds.

And, for me, Lindberg's playing really stands out.

"Democracy" aptly named, is perhaps the most openly improvisatory piece, where the whole quintet lets loose. Again, it is great to hear the different drummers coming through the different speakers.

New Issues



JOHN McLAUGHLIN
- THE FOURTH
DIMENSION
NOW HERE THIS
ABSTRACT LOGIX
ABLX 037

TRANCFUSION / RIFF RAFF
/ ECHOES FROM THEN /
WONDERFALL / CALL &
ANSWER // NOT HERE, NOT
THERE / GUITAR LOVE / TAKE
IT OR LEAVE IT. 50:01

John McLaughlin - g, g synth;
Gary Husband - p, synth;
Etienne M'Bappe - ebg;
Ranjit Barot - d. Studio 26,
Antibes, France. No rec'd
date.

Everyone really shines here. The final piece in itself is a major work, using the chamber orchestra in very interesting ways, featuring vibes and clarinet, and, of course, Smith's trumpet. In trying to sum up this monumental work, I can only say that this is one of the greatest accomplishments in jazz composition ever. The writing is excellent, showing a wide range of musical knowledge, from early jazz to contemporary classical music. The playing is excellent. I can't wait for when I have a whole day free with no one home, so I can blast this without stop on my high-end system so I can hear all this great music as a whole piece. I don't know what kinds of prizes exist for jazz composition, but I would surely nominate this work for any and all of them. Everyone interested in jazz composition should own this set.

Bernie Koenig

Through the decades since his emergence in the late 1960's, John McLaughlin has become the most reliable and his Fourth Dimension ensemble has proven to be a winner. Gary Husband's excellent keyboard work, especially on acoustic piano, has proven a capable foil for the fleet fingered guitarist, who is showing no signs of slowing down at an advanced age. Fans of the pioneering Mahavishnu Orchestra will be pleased to hear recurring themes of that ensemble in the phrasing and style of certain selections. "The Dance Of Maya" and "Birds Of Fire" are quite recognizable in tracks like "Echoes From Then" and "Guitar Love". McLaughlin embraces the looping repetition of those glory days in his base melodies. At their funk-rock base, M'Bappe sets the pace for most of this effort, establishing a foundation on the solid "Riff Raff," allowing the other members to cut loose. The pretty "Not Here, Not There" takes McLaughlin's sensitive side into account, while the super-fast "Call & Answer" reminds everyone that the leader has lost nothing in terms of the intensity that has stunned audiences, and earmarked his unique place in the jazz-rock genre. All in all this is an excellent release, further proof of McLaughlin's prowess and progress, and another exclamation point in his illustrious career.

Michael G. Nastos

Another Great Guy Nobody Ever Heard of: the Epitome of Jazz by James Bennington

That's what Bert would tell me all the time when we would sit in his small home there in Olympia and listen to his vast music collection. "And here's another great guy that nobody ever heard of..." and he would play a certain vinyl record, or CD, an old cassette that was just mind blowing for its beauty. That's really what Bert cared about: the beauty of and in music...its redeeming qualities and it's otherworldliness. Music was a Rebirth for him in every way. He listened to it and played it with his many horns constantly. There was never a time when I was there, that cats wouldn't drop by and hang, almost a checking in with the Master. There were many different levels of musicianship and artistry that came from all over the area. To Bert it didn't seem to matter what your level was as long as you were thinking about the Music right. More than anything, he taught me that there will always be serious cats around who will never be recognized for their art, but that they must continue to record and compose, to practice and play, and always strive toward realizing their fullest potential to contribute to this art form. There are many names, too many to mention, connected with Bert Wilson and his journey. From his wife and soul mate flutist Nancy Curtis, who probably benefited more than anyone from his knowledge, to Greats like Smiley Winters, Jim Pepper, David Leibman, Ron Enyard, Sonny Simmons, Perry Robinson, Dewey Redman, James Zitro, longtime pianist Craig Hoyer, and others.

Those in it for the wrong reasons didn't come around much anyway and some, those in power, even went so far as to stunt his career. Bert's answer to this was to have his own record label and hold regular sessions and concerts at his home so that his music could be heard and be kept alive.

I met Bert Wilson and his lovely wife Nancy during an Elvin Jones Jazz Machine concert at the Jazz Alley in Seattle. It was 2000 and I was working for Elvin as drum tech, trying to pick up some insights into the Music and the instrument I had chosen. A veteran Seattle drummer, Gregg Keplinger, told me "There's this guy I want you to meet, he's really out!" Then he added, "He's in a wheelchair, so be cool." What does he play? I asked. "Saxophone."

All I caught in those few moments were a big captain Ahab type face with a beard and his full on enthusiasm. He was at home. He was very interested in the fact that I was working for and learning from Elvin. He immediately told me about the sessions at his home when I mentioned I was living in Oregon and invited me to 'come soon so we could start making music'. I asked him if he would like to come back to the dressing room and say hello to Elvin and he was just like a little boy. Bert had played with the Coltrane Quartet a few times and when Elvin came in he immediately remembered Bert and they fell into talking like it all had happened yesterday. It was Bert who brought everything around by complimenting Elvin on his current music. I took a great photo of them together with Nancy and brought it

with me as a present on my first visit to his home. For the rest of his days it was the main picture that hung above his head at night and in the mornings where he would lie in the comfort of his bed and just be.

My longtime friend, the veteran drummer Ron Enyard, knew Bert from the sixties in Berkley, California. He told me about seeing Bert on several occasions with legendary drummer Smiley Winters and Ron eventually began playing with the saxophonist himself.

“They weren’t makin’ any bread and things were tough for Bert. I think at one time he had, like, one gig in a year’s time. But he stuck to his music... and he was calling his groups Rebirth even back then. When he did have a gig, he would play all of his music and the club owners, and even the audience, wanted to hear tunes...standards. We definitely didn’t hold onto a lot of jobs!” (Excerpt from Bert Wilson Interview, Cadence Magazine, November, 2006)

Bert allowed me the special privilege of watching him “get up” in the morning a few times. We usually all stayed up fairly late into the night, playing and listening to music and when I got myself going, I would go and sit just inside the door of his bedroom and we would talk and tell stories and also appreciate the quiet quality that the morning held. It was a fresh palette on which to colour with music. There would be one of Nancy’s great breakfasts, with Bert beginning to select what would be the first ‘listening music’ of the day, a little time to digest, go for a stroll, or just to sit back and relax and take in the sounds that seemed to turn the air into music. Bert would sit listening with his beloved dog Be Bop at his feet.

It took Bert about thirty minutes to writhe and crawl from his pillow to his wheelchair waiting at the foot of the bed. Thirty painstaking agonizing minutes from what I saw. Nancy told me she could easily help him into his chair, but that he insisted on doing this himself. This and a vigorous weekly massage was his “exercise”. Bert and Nancy took me out on my first visit, and we went to a great little Asian restaurant where they knew him and had a great feast. Bert finished a mouthful of Pepper Steak and said, “Now I really want play! I’m ready to go!” And when it was time to play, we played, and with Bert, there was an almost tangible magisterial quality that affected your own sense of dedication. It was approached loosely but seriously by all who I played with and saw perform there at Bert’s home. When you played music with Bert, you REALLY played because he REALLY PLAYED! The strength of his horn filled the house and entered into your being once he began. All present were nothing short of amazed. And for all his Mastery and contribution to Jazz, Bert was very humble and accepting of his gift that he always credited with saving his life. As early as three years old he was the boy equivalent of Shirley Temple and was knocking people out in a Vaudeville act he was doing with his Grandfather when he was stricken with Polio and became a part of that great Epidemic. “Music saved my life.” He told anyone who spent any time at all with him. The sounds gave him the will and the saxophone filled

In Memory

Bert Wilson

his depressed lungs with air. It got his fingers moving and they became Endless Fingers. The other expression he liked to end conversations with was “Always remember to groove and swing! Always remember to groove and swing my brother!”

I was lucky to be welcomed into his world. An amazing world and a thoughtful world that I always equated with traveling somewhere exotic and unknown to a strange music camp...the advanced kind. At least when I returned home I felt I had gotten through a couple of rough semesters:

Odd time signatures, many tempos, phrasing that expanded my concept of accompaniment and interaction, unique melodies with stops, starts, and breaks that one had to absorb and take a minute or two to understand....forget the tonal quality of his music, the sense of something new coming at you light and dark, bright and earthily subtle at the same time...I don't know enough to write about it. I just know that that's how his music comes to me with every hearing. It leaves a powerful residue in the mind, and in the hands and circuitry of a musician. In fact, whenever I returned from a stay at his home, got off the train and would make the regular gig, the local cats would seem to feel and know, almost telepathically, where you had been and would all say, exclaim rather, “Oh, I hear you been hangin' with Bert!”

The Epitome of Jazz.

Rest in Peace Dear Brother

June 2013, Chicago



Photo Credit: Brad Winter

A SALUTE TO GEORGE GRUNTZ

(1932- 2013)

by Patrick Hinely

A prefatory note in the interest of full disclosure:

George Gruntz was not only a friend but also, in the classical sense, my patron: several times over a period of more than 20 years, I served as photographer, writer, and even translator for his LPs, CDs and books, and traveled with him and his band in the US, Canada, Germany and Switzerland. Thus this cannot be an impartial remembrance, but that makes the facts presented no less true, and the opinions expressed are certainly heartfelt.

When an obituary for George Gruntz finally appeared in the New York Times, more than two weeks after his death on January 10 at age 80 - the same day his fellow Swiss jazz giant Claude Nobs passed - Ben Ratliff's text (at: http://www.nytimes.com/2013/01/28/arts/music/george-gruntz-jazz-musician-and-bandleader-dies-at-80.html?_r=0) was authoritative, and ran not only in the Music section of the Arts pages, but also in the Europe section of World News. George would have liked that.

This brings to mind a scene seen inside Sweet Basil, then still a vital jazz venue in New York's Greenwich Village, at the outset of Gruntz's 1987 Concert Jazz Band (CJB) tour of the United States. Though Sweet Basil was not where the 19-piece ensemble's concert would be - that was to occur later the same evening at Greenwich House - the club was the location for a reception put on by the tour's sponsor, Swiss Bank Corporation.

Never had that room looked so spacious to me, due to 90+ % of its tables and chairs having been loaded onto a truck which was, even as we schmoozed and noshed (rather luxuriously), being driven around Manhattan, an economical and mobile form of short-term storage. The middle of the room loomed especially large, with the musicians on one side, and the bankers on the other.

Only one person comfortably worked both sides of the room: George Gruntz. Ever the diplomat, he did so with a tactful graciousness that sometimes exceeded the level of nicety deserved by its recipients, whichever side of the room they were on. This was a gift which, over the years, I saw him practice many times in a variety of contexts, from explaining the nuances of his charts to CJB members at rehearsals or recording sessions, to cajoling some of the planet's biggest egos onto the Philharmonie stage for encores as Artistic Director of JazzFest Berlin. George certainly had an ego himself, as the leader of a big band must, but he knew how to use it well, and did, in ways that were good for the music, including his own.

Having grown up a native Swiss, George could speak several languages fluently,

In Memory

George Gruntz



Photo Credit: ©2012 by Patrick Himely. Work/Play®

George Gruntz
(June 24, 1932,
Basel – January
10, 2013, Basel)

Conducting at
soundcheck for
NDR Big Band,
Bern Casino,
Switzerland,
October 1995.

Gruntz soundchecks for larger groupings usually involved some rehearsal-like run-throughs, and this was no exception, possibly including guests Dino Saluzzi and/or Erika Stucky, who both shone in the concert. This was a sort of society gig for George, in his nation's capital, with plenty of dignitaries in the audience, unto even the Papal Nuncio. Published as frontispiece in his autobiography *Als weisser Neger geboren* (Corvus Verlag, 2002) and in my 2008 *Jazz Calendary* (Jazzprezzo, 2007).

In Memory George Gruntz

including, blessedly, English, but his preferred language was always music. While he is likely to be most remembered as an arranger and bandleader, he usually played more than just 'arranger's piano' with his CJB, and his smaller-ensemble recordings contain many delights. To cite influences, one could say his playing style encompassed the compelling drive of Bud Powell and the sheer joy of Vince Guaraldi, while his compositions embodied the modernism of Kurt Weill and the dramatic swing of George Gershwin. Though this doesn't locate him fully or precisely, it gives some idea of his breadth and depth. Whether for his own tunes or those of CJB members, he composed and arranged with charts and parts designed, a la Duke Ellington, another of his inspirations, for specific players.

And what specific players they were. It would probably be shorter to list those from the top drawers of Europe and the USA who didn't play in the CJB than those who did. To name a few: saxophonists Dexter Gordon, Lee Konitz, Charlie Mariano, Joe Henderson and Bennie Wallace; trumpeters Benny Bailey, Kenny Wheeler, Enrico Rava, Franco Ambrosetti and Jack Walrath; on drums, Elvin Jones, Daniel Humair, Paul Motian, Peter Erskine and Adam Nussbaum. A complete listing can be found at: www.georgegruntz.com/index.php/de/geor-gruntz-concert-jazz-band/musiker.

Elsewhere on that same site can be found a complete discography. The listing that follows is my own favorite dozen George Gruntz recordings:

ANNIVERSARY, by Flavio Ambrosetti (ENJA 9027, 2-CD, 1996). Gruntz is heard with his CJB co-founder on Radio Lugano recordings dating from 1959 to 1976, and his growth from journeyman to stylist is prodigious. The chops just don't stop, and while you could find plenty of more radical examples of the liberation of European jazz from American domination, that gradual process of self-realization can be heard evolving here, gloriously.

MENTAL CRUELTY: THE 1960 JAZZ SOUNDTRACK, by George Gruntz (Atavistic UMS/ALP238, 2012). This latter-day film-noir score was Gruntz's first recording session as a bandleader, with his sextet's roster presaging the high-profile selectivity of CJB. While he'd already worked with Barney Wilen, he hadn't with Kenny Clarke. At first, George's charts stumped the drummer, but Klook quickly picked up on 3/4 time, which was evidently new to him.

ST. PETER POWER, by George Gruntz (MPS 15186, 1968). Of the many obscure gems in the MPS catalogue, this trio recording with bassist Eberhard Weber and drummer Daniel Humair is among the most grievously overdue for reissue on CD. Recorded in a church in the Black Forest,

Gruntz is playing its organ, with repertoire ranging from jazz standards to Gershwin, Ornette Coleman – and Carla Bley. Sweetly out there, with just enough edge. It's probably available unofficially somewhere on the web (Isn't everything?)

AT THE MONTREUX JAZZ FESTIVAL, by Phil Woods (Verve 440 065 512, 2003). Recorded at the 1969 festival (two days before Les McCann and Eddie Harris' SWISS MOVEMENT, another perpetual cooker), Gruntz teams again with

In Memory

George Gruntz

Humair, as well as bassist Henri Texier, and the three provide spirited propulsion for an energetic Woods. All, Gruntz included, play their asses off throughout; he also penned one of the album's tunes.

THE MPS YEARS, by the George Gruntz Concert Jazz Band (Motor Music 533 552, 1996). A sampler spanning five albums, from 1971 (the proto-CJB) to 1980, this is a valiant stab at an impossible task, which is to contain a decade's evolution of this occasional but substantial group onto a single CD. It covers a lot of waterfront, displaying growth in several directions. If this piques further interest, my recommendation would be to consult the aforementioned discography and choose what comes next based on which album's personnel most floats your boat. It's different every time.

CLOSE ENCOUNTER, by Franco Ambrosetti Quintet (ENJA 3017, 1978).

Trumpeter Franco, son of saxophonist Flavio, was another CJB co-founder, and he shared a longer and more varied history with Gruntz than any other musician. Here we hear Gruntz supporting, with flying colors, as he had for Woods but now with another decade's experience, and it shows, beautifully.

Newcomer Bennie Wallace had just recorded his own first album a few weeks before playing this date, which includes his only known work waxed on soprano sax. Hard to find but worth the search.

HAPPENING NOW!, by the George Gruntz Concert Jazz Band '87 (hat ART 6008, 1988). Recorded live at Texas' fabled Caravan of Dreams, this is about as hugely powerful as the CJB juggernaut ever got. Setting the stage on fire seems to have been standard operating procedure,

never more so than with the Gruntz-penned finale "Emergency Call," all 19:55 worth. If you're only going to get one of his large-ensemble albums, this is The One to Get. Another obscure gem to search for is the same label's sampler KIMUS #1 (hat ART 6000, 1988) with a nearly 23-minute version of "Emergency Call." Make sure your seat belt is fastened.

SERIOUS FUN, by the George Gruntz Trio (ENJA 6038, 1990, also Mesa/Bluemoon 79659, 1990). A live one from Gruntz's home town of Basel, in trio with bassist Mike Richmond and drummer Adam Nussbaum, featuring Franco Ambrosetti as special guest. This album's title best enunciates what Gruntz was all about, i.e., embracing just as much profound enjoyment in the process of playing the music as in plumbing one's own deepest depths to create it. Though I wasn't in the club during this recording, many times I did see George relishing every note while he played, and can imagine him grinning as he played this gig, with a smile surpassing that of the Cheshire Cat.

BIG BAND RECORD, by Ray Anderson (Gramavision 79497, 1994). Subtitled 'Performed by the George Gruntz Concert Jazz Band,' this are all Raybone's tunes arranged by George. Anderson and Gruntz both had a hand in choosing the 18 musicians, resulting in about as 'out' a roster as CJB ever had, and they deliver the goods repeatedly, especially with avant-dixieland on "Seven Monsters," and

In Memory

George Gruntz

wonderfully warped humor via Anderson's spirited vocals, including the band as a massed chorus, on his signature anthem of nonconformity "Don't Mow Your Lawn." RINGING THE LUMINATOR, by George Gruntz (ACT 9751, 2005). This was Gruntz's only solo piano album, and across a wide repertoire, all tunes are engaging, from Monk and Dizzy to standards and not least his original compositions, all rendered with an authority available only to those who have spent plenty of time in both the club and the conservatory. George didn't see jazz and classical as an either/or choice, and this album makes a good argument for his and/also approach, in which he has one foot on each side of where the fence between them was once said to be...

TIGER BY THE TAIL, by the George Gruntz Concert Jazz Band (TCB 26702, 2006). A nice blend of old and new CJB colleagues, and Gruntz tunes with his charts of band member's compositions. Taking the cake in this regard is Jack Walrath's "Hollow Wind/Passing Time," as sublime an arrangement as Gruntz ever wrote for a tune not his own, with Walrath soloing unconditionally in a way that could have made even Mingus smile down upon him.

RADIO DAYS, by George Gruntz (TCB 27802, 2007). A mother lode unto itself, this 10-CD set puts Gruntz at the helm of 2/3 of Germany's premiere radio big bands, Hamburg's NDR and Koln's WDR, for five discs apiece, at points also including string ensembles, orchestras, and a cavalcade of guests such as Steve Lacy, Von Freeman, Dino Saluzzi and Erika Stucky. The recordings date from 1969 to 2006, with an entire disc is devoted to the only recorded version of Gruntz's celebrated 1991 "Chicago Cantata" since its premiere at Grant Park's Petrillo Bandshell.

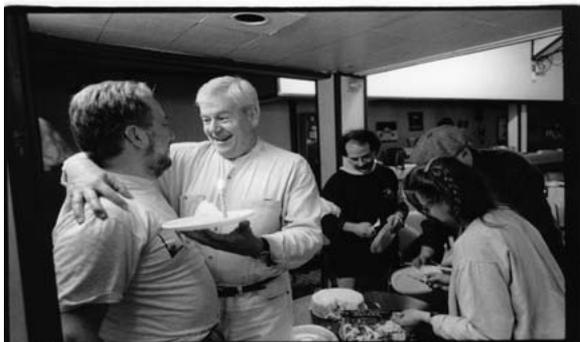
Though he was no longer able to play piano, Gruntz was conducting recordings of the final version of his CJB in New York in December 2012. So there may be more yet to come...

In the summer of 1998, Gruntz and his Concert Jazz Band worked the Canadian festival circuit, beginning with three days' rehearsal in Vancouver, and ending up in Montreal on Canada Day.

Along the way, they also played Edmonton and Saskatoon, as well as two US gigs: Ravinia, near Chicago, and the Knitting Factory in New York. It was my good fortune to be along for the ride, camera in hand. A selection from the 50+ rolls I shot, including some of the following, were published the next year in the magazine Leica Fotografie International.

In Memory

George Gruntz



Art Baron, trombone (Bridgeport CT, January 5, 1950), George Gruntz, and Mike Richmond, bass (Philadelphia PA, February 26, 1948), during rehearsal break, Vancouver BC, June 24, 1998.

Photo Credit: ©2012 by Patrick Hinely, Work/Play®

This first day of rehearsals wasn't especially grueling through the morning, but George warned before the lunch break that first up for the afternoon session would be what was possibly the tour's hardest chart of all. Upon their returning and getting settled back in, after he had counted off the start, perfectly on cue, the band, to a man, broke into "Happy Birthday," as Tour Manager Hope Carr entered, bearing the cake with candles abaze. The just-turned 66 bandleader was taken completely by surprise. Here he is seen thanking the prank's instigator, Art Baron, the last trombonist hired by Duke Ellington, and a great wit as well as versatile player. Any resemblance to a Three Stooges pie throwing scene about to commence is purely coincidental. Everyone behaved and had dessert, and then worked that chart into submission through the afternoon.



Howard Johnson, baritone sax (Montgomery AL, August 7, 1941) and George Gruntz, rehearsal, Vancouver BC, June 24, 1998.

Photo Credit: ©2012 by Patrick Hinely, Work/Play®

Johnson will stand as the longest-serving CJB member (1976 – 2012); he also worked extensively with Gruntz during several years as a member of the NDR Big Band. Not much seems to phase Howard, but when he plays, he plays. Here he is seen waiting his turn while George's hands on that electric piano are moving fast enough to blur. I see this as an image of men at work, on a work in progress.



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

(at left)
George
Gruntz and
some of his
Concert Jazz
Band outside
Hotel
Dakota,
Vancouver
BC, June 26,
1998.

On the other end of that same day, at Edmonton Jazz City, among Canada's oldest festivals, we see an example of why musicians put up with what they must do about 95% of the time to have moments like this during the other 5%.



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

Backstage
before concert
at Montreal
Jazz Festival,
July 1, 1998.
(clockwise from
front): Earl
Gardner, New
York City, April
19, 1950, Kenny
Rampton, Las
Vegas NV,
1968, Terrell
Stafford, Miami
FL, November
25, 1966,
and Matthieu
Michel,
Fribourg,
Switzerland,
April 29, 1963.

While the tour produced plenty of shots of George and/or various CJB guys hugging and/or mugging, this picture, of the trumpet section, just prior to the tour's last concert, conveys well the vibe I always felt around this band, through every ever-changing casts of characters. Tour Manager Hope Carr can be seen in the shadows at right. While I miss that camera-derie, I don't miss the daily dealings with airport security, which seemed to be waging jihad against musicians who wanted to bring their instruments as carry-on luggage — and this was more than three years before September 11, 2001...

Obituaries

Joe Aaron, (saxophone) died on June 7, 2013 in Milwaukee, WI. He was 94.

David Allyn, [also known as Allen] vocalist, died on November 22, 2012, in West Haven, CT. He was 93.

Peter Appleyard, (vibes) died on July 17, 2013 in Eden Mills, ON, Canada. He was 84.

Jean Bach, energetic radio producer died on May 27, 2013 in New York, NY. She was 94.

Kenny Ball, (trumpeter) died on March 7, 2013. He was 83.

Frank Barsalona, who booked the first U.S. tours of British invaders such as *The Beatles* and *The Rolling Stones*; and who helped to shape the concert industry, died at in New York on November 22, 2012. He was 74.

George Barrow, (saxophonist) died on March 21, 2013 in New York. He was 91.

Charles Bell, pianist died in 2012. No further details at this date.

Sathima Bea Benjamin, (vocals, composition) died on August 20, 2013 in Cape Town, South Africa. She was 76.

Sir Richard Rodney Bennett, (composer and pianist) died on December 24, 2012. He was 76.

Borah Bergman, pianist, died on October 12, 2012 in New York. He was 85.

Steve Berrios, (drums, percussion) died on July 25, 2013. He was 68.

Jacques Bisceglia (photographer) died on March 1, 2013. He was 72.

Claude Black, (pianist) died of cancer on January 17, 2013 in Toledo, Ohio. He was 80.

Don Blackman (keyboardist/singer/composer) died on April 11, 2013. He worked with *Parliament*; *Earth, Wind and Fire* and well as jazz artists. He was 59.

Steve Blailock, (guitar) died on July 19, 2013 of a gunshot wound in an apparent murder-suicide in Pearland, Texas, USA. He shot his wife then shot and killed himself. He was 69.

Bobby Blue Bland, (singer) died on June 23, 2013 in Memphis, TN. He was 83.

Edward Bland (composer) died on March 14, 2013. He produced the documentary "Cry of Jazz" in 1959. He was 86.

Bill Brimfield, (trumpet player) who in 1966 appeared on one of the earliest albums to present the music of the acclaimed AACM (Association for the Advancement of Creative Musicians) – died on October 9, 2012, in Chicago, IL. He was 74.

Brian Brown, (tenor sax and composer) died from a heart attack on January 27, 2013, in Melbourne, Australia. He was 79.

Texas Johnny Brown (guitar) died on July 1, 2013 in Houston Texas, USA. He passed away in his sleep. He was 85.

Bob Brozman, (guitarist) died on April 23, 2013 in Santa Cruz, CA. He was 59.

Tom Bruno, (drummer) died on August 22, 2012, in New York. He was 75.

Donald Byrd (trumpet great, with over 20 records on Blue Note) died on February 4, 2013. He was 80.

J.J. Cale, (guitar, songwriter) died on July 26, 2013 in La Jolla, CA, USA. He was 76.

Rune Carlsson (drummer, singer) died on March 9, 2013. He played with many visiting American musicians, including *Dexter Gordon*. He was 72.

Elliott Carter, (composer) died on November 5, 2012. He was 103.

Ed Cassidy, (drummer) died on December 6, 2012 in San Jose, CA of cancer. He was 89.

Dom Cerulli, (writer) died on October 23, 2012, in Terrytown, New York. He was 85.

Joe Cinderella, (guitarist) died on October 25, 2012 in Newark, NJ. He was 83.

Obituaries

Lindsay Cooper (oboe, bassoon) died on September 18, 2013 of complications due to MS. She was 62.

Ted Curson, (trumpet player) died on November 4, 2012. He was 77.

Rudolf Dašek, (guitarist) died on February 1, 2013. He was 79.

Jimmy Dawkins, (guitarist) AKA Fast Fingers, died on April 10, 2013 in Chicago, IL. He was 76.

James DePriest, (conductor) died from a heart attack on February 8, 2013 in Scottsdale, Arizona. He was 76.

Jack Dieval, (bassist) died on October 31, 2012. He was 91.

Barbara Donald (trumpet) died on March 23, 2013 in Olympia, WA. She was 71.

George Duke, (keyboards, piano) died on August 5, 2013. He worked with Frank Zappa, and Jean Luc Ponty among others. He was 67.

Mike Durham, (trumpeter) died from a brain tumor on March 12, 2013 in Newcastle England. He was 60.

Ralph Dyck, died on May 20, 2013 He was 72.

Steve Ellington, (drummer) grand-nephew of Duke Ellington, died on March 22, 2013, in Montgomery, Alabama. He was 71.

Graham Ellis, (bass trombone) died on May 29, 2013 in Huntington Beach, California. He played Bass Trombone with Stan Kenton 1965-1971.

T-Model Ford, (vocals, guitar) died on July 16, 2013 in Greenwood, MS, USA. He was between 89 and 93.

Laurie Frink, (trumpet) died on July 13, 2013. She worked with the Benny Goodman Orchestra. She was 61.

Bob French, (drummer) died on November 12, 2012. He was 74.

Ed Gaston, (bassist) died in 2012, in Sydney, Australia.

Ross Gentile, (radio broadcaster) died from kidney disease on February 23, 2013. Host of "Standards In Jazz" on WSIE (88.7 FM) He was 60.

Jean-Louis Ginigre, (jazz critic) died on December 9, 2012. He was 79.

Jim Godbolt, (devoted 70 years to jazz as a band manager, booking agent, journalist and historian) died on January 9, 2013. He was 90.

Kris Goessens, (piano) died on August 21, 2013. He apparently took his own life. The Belgium pianist worked with Bob Brookmeyer, Lee Konitz, Gary Peacock, Adam Nussbaum, Joe Lovano & Jim Hall. He was 46.

Eydie Gorme, (vocals) died on August 4, 2013 in Las Vegas, Nevada, USA. She was 84.

Alan Grant, (jazz DJ, producer and musician) died in 2012. He was 93.

Stan Greig, (drummer and pianist) died on November 18, 2012. He was 82.

Bo Grønningseter died on November, 14, 2012. He was 61.

George Gruntz, (bandleader) died on January 10, 2013. He was 80.

Bengt Hallberg, (piano) died of congestive heart failure on July 2, 2013. He was 80.

Pat Halcox, (trumpeter) died on February 4, 2013. He was 82.

John-Bill-Hardy, died on October 1, 2012. He was 82.

Chester Leroy Harriott, (piano and harmony singer) died on July 4, 2013. He was 80.

Jane Harvey, (vocals) died on August 15. She was 88.

Eddie Harvey, (trombonist) died on October 9, 2012. He was 86.

Obituaries

Richie Havens, (singer, folk icon) died on April 22, 2013. He was 72.

Rod Hicks, (bass and cello) died from cancer on January 2, 2013 in Detroit, Michigan. He was 71.

Basil Hunter, (pianist) died on November 28, 2012. He was 94.

William Hyland, (clarinet) died in on March 2, 2013 in Morristown NJ. He was 89.

Jef Lee Johnson (musician) died on January 28, 2013. He 54.

Wayne Jones, (drummer) died on May 30 2013. He He was 80.

Fred Katz, (cello) died on September 7, 2013 in Santa Monica, California, USA. Truly an innovator in the history of jazz on the west coast and a very interesting person aside from his music. He was 94. (Ron Hearn)

Larry Karush, (piano) died on August 27, 2013. He was 66.

Edwin Richard "Eddie" Kaye, (saxophone) died on May 2, 2013 in Fort Myers, FL. He was 86.

Al Kiger, (trumpet) died July 22, 2013. He was 79.

Gunther Klatt, saxophonist, died on December 8, 2012. He was 55.

Janos Kőrössi (pianist) died on January 21, 2013. He was 86.

Paul Kuhn, (bandleader) died on September 27, 2013. He was a German bandleader, pianist and singer. (Ron Hearn)

Terry Lightfoot, (clarinetist) died March 15 2013. He was 77.

Richard Madgwick, (piano) died on August 17, 2013. He was 98.

Jack Maheu, (clarinet) died on August 27, 2013 in Ithica, New York, USA. He was 83.

Walter Malosetti, (guitar) died on July 29, 2013. He was 82.

Hugh McCracken (guitarist) died on March 28, 2013. He was 61.

Marian McPartland (piano) died on in Port Washington, New York. USA. She was 95. Long time host of Piano Jazz on NPR.

Mulgrew Miller, (pianist) died on May 29, 2013 in Allentown, PA. He was 57.

Dwike Mitchell (pianist) died on April 7, 2013. He was 83.

Butch Morris, (cornetist, composer and conductor) died on January 29, 2013, in Brooklyn, New York. He was 65.

Sam Most, (flute) died on June 13, 2013 in Los Angeles, CA. He was 82.

Albert Murray, (novelist, critic) died on Augsut 19, 2013 in New York, NY, USA. He was 97.

Al Newman, (alto saxophonist) died in 2012.

Oscar Castro-Neves, (guitar) died on September 27, 2013. He was 73.

Manfred Niehaus, (composer/violist) died on February 19, 2013. He was 79.

Claude Nobs, (founder of Montreux Jazz Fest), died on January 10, 2013, after several weeks in a coma following a skiing accident. He was 76. The rock group, Deep Purple referred to him as as "Funky Claude" in the song "Smoke on the Water."

Victor Ntoni (bassist) died on January 28, 2013. He was 65.

Werner Panke, (journalist) died on November 23, 2012. He was 78.

Patti Page, (singer) died on Wednesday January 2, 2013. She was 85.

Austin Peralta, (jazz pianist and Flying Lotus collaborator) died on November 21, 2012. He was 22.

Jeanne Arland Peterson (piano,vocals) died on June 23, 2013. She was 91.

Obituaries

Ray Pitts, (pianist) died on November 22, 2012. He was 80.

David Pogson, (trombone) died on August 3, 2013. Pogy was 79.

Jimmy Ponder (guitar) died on September 16, 2013. He was 77.

Carline Ray, (bassist, activist) died on July 18, 2013 in New York, NY, USA. She was 88.

Rita Reys, (vocals) died on July 28, 2013. She was 88.

Melvine Rhyne, (organist) died on March 5, 2013. He was 76 years old.

Billy Root, (tenor and baritone saxophone) died on July 30, 2013. He was 79.

Sonny Russo, (trombonist) died on February 23, 2013. He was 83.

Edwin Shaughnessey, (drummer) died on May 24, 2013 in Calabasas, CA.

He was 84.

Donald Shirley, (pianist and composer) died on April 6, 2013 New York, NY.

He was 86.

Pete La Roca Sims, (distinctive jazz drummer) died on November 24. He was 74.

Aldo Sinesio, (producer of Horo Records) died. No additional info at the time of publication.

Hal Schaefer, (jazz pianist) died on December 8, 2012 He was 87.

Howard H. Scott, (a developer of the LP) died on October 8, 2012. He was 92.

Ravi Shankar, (sitar player) died on December 11, 2012. He was 92.

Jarek Smietana, (guitar) died on Septemer 2, 2013. He was 62.

Johnny Smith, (guitar) died on June 11, 2013 in Colorado Springs, CO. He was 90.

Paul Smith, (piano, arranger) died on June 29, 2013. He was 91.

Dave "Bull" Stewart, (alto,tenor,flute) died on May 9, 2013 in Oklahoma City, OK.

He was 50.

M. Szilagy, (piano) died in May, 2013. He was about 50.

Ross Taggart, (sax and piano) died on January 9, 2013. He was 46.

Paul Tanner, (last surviving member of the Glenn Miller Orchestra) died of pneumonia on February 5, 2013 in Carlsbad, California. He was 95.

John Tchicai, (saxophonist, early free jazz pioneer) died on October 8, 2012. He was 76.

Erwin [Whitey] Thomas, (trumpet player) died on November 12, 2012. He was 91.

David Torres (composer/arranger/pianist) died on April 22, 2013.

Ben Tucker, (bass) died on June 4, 2013, when his golfcart was hit by a drunk driver.

He was 82.

Bebo Valdés, (pianist, bandleader, arranger and composer) died from pneumonia on March 23, 2013 in Stockholm, Sweden. He was 94.

Cedar Walton, (piano) died on August 19, 2013 in Brooklyn, New York, USA. He was 79.

Fran Warren (singer) died on March 4, 2013 in Brookfield, CT. She was 87.

Derek Watkins, (trumpeter) died on March 22, 2013. He was 78.

Dan Whitner, (drummer) died May 14, 2013. He was 77.

Virginia Wicks, (jazz publicist) died on March 20, 2013. She was 92.

Bert Wilson, (saxophone) died of a heart attack on June 6, 2013 in Olympia, WA.

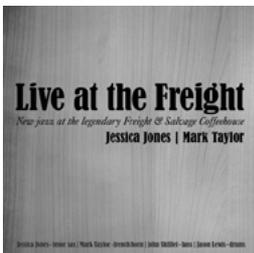
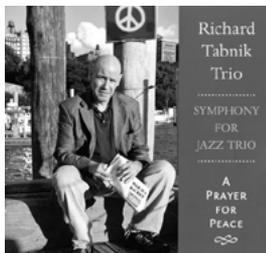
He was 73.

Silvero "Berry" Yaneza (trumpet) died on or around August 1. 2013. He was about 87.

Peter Ympa (drums) died on July 29, 2013. He was 71.

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