

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

# crumb

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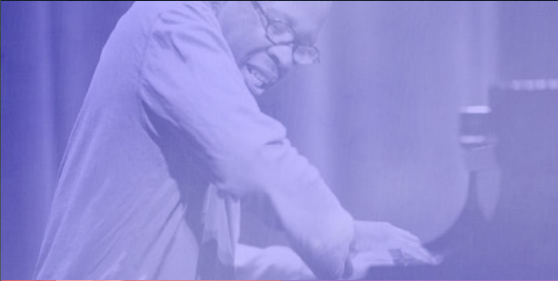




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Music Projects



386

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w/Mat Marucci - Doug Webb - Jorge Hernaiz  
*Avenue of the Americas*

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**Diane Moser & Mark Dresser**  
*Duetto*

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**Frode Gjerstad & Paal Nilssen-Love**  
*Side by Side*

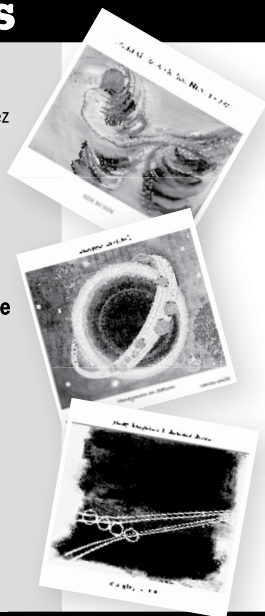
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**Andrew Lamb Trio**  
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**Jimmy Halperin & Dominic Duval**  
*Changing Tranes*

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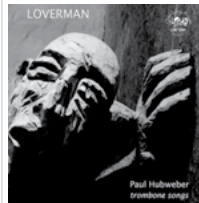
#1238

**Steve Swell's  
Nation of We**  
*The Business of  
Here ... Live at  
Roulette*



#1239

**Guerino Mazzola  
+ Heinz Geisser**  
*Dancing the  
Body of Time*  
with Shiro Onuma



#1240

**Paul Hubweber**  
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ABBREVIATIONS USED  
IN CADENCE

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

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Cadence Magazine "The premier magazine about improvised music in the world." All Music Guide to Jazz

January 20-22, 2013

# Cadence Fest 2013 at Ivories

## FESTIVAL SCHEDULE

*Sunday, January 20th, 2013*

5pm: Alan Jones Academy of Music Presents -

Alan Jones Academy of Music Ensemble

6pm: Art of Improvisation Series -

Mary Sue Tobin Group

7pm: Remembering Leroy Vinnegar, a tribute to a jazz legend -

Alan Jones Project with Randy Porter and Tom Wakling

*Monday, January 21st, 2013*

7pm: A trip to Dixieland -

Gary Smith's Mardi Gras All Stars

8pm: Art of Improvisation Series -

Marc Smason's Better World with Craig Hoyer, Tim DuRoche, Laura Oviedo, and others

9pm: Trombone Legend Meets the American Songbook -

Julian Priester Quartet with Gordon Lee, Andre St. James, and Alan Jones

*Tuesday, January 22, 2013*

7pm: Portland State University Jazz Department Presents -

Five Saxes Group

8pm: Art of Improvisation Series -

Rich Halley Group with Michael Vlatkovitch

9pm: Purdie, Haney, and St. James Sell the Blues -

Bernard Purdie with David Haney and Andre St. James

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# Inside This Issue

## Cadence Magazine Editorial Policy

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

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

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

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

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

SLIM AND HIM.....online at [www.cadencemagazine.com](http://www.cadencemagazine.com)  
Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University.

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CIMPfest 2009  
live in Villach, Austria

musicians:  
Michael Bisio  
John Carlson  
Duncan Joesel  
Avram Fefer  
Kati Filiano  
William Gagliardi  
Stephen Gauci  
Lou Grassi

Jimmy Halperin  
David Hofstra  
John O'Gallagher  
Jay Rosen  
Ken Wessel

CIMPfest 2009  
live in Villach, Austria

## CIMPoL 5020-5024: CIMPfest 2009: LIVE IN VILLACH, AUSTRIA

Here is all the excitement of the CIMPfest in Villach, Austria 2009. Complete with Producer and Engineer Notes recounting all the action.

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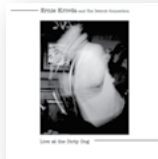
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earlier CIMPoL releases:



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**5014**  
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Claude Black - Dan Koltun - Renell Gonsalves  
*Live at the Dirty Dog*



**5015 - 5019**  
Trio X: Joe McPhee -  
Dominic Duval - Jay Rosen  
*Trio X: Live on Tour 2008*

- 5001**    Trio-X: Joe McPhee - Dominic Duval - Jay Rosen
- 5002**    Odean Pope
- 5003**    Joe McPhee & Dominic Duval
- 5004**    David Bond Quintet
- 5005**    Salim Washington
- 5006-5012**    Trio-X: Joe McPhee - Dominic Duval - Jay Rosen

- AIR:** Above and Beyond
- Serenity
- The Open Door
- The Early Show (live at Twin's Jazz)
- Live at St. Nick's
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DECEMBER 2011

CADENCE JAZZ BOOKS announces its latest release:

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The story of Ken McIntyre is not just the biography/autobiography/discography of one of the important improvisers of the 1950s to 1960s Bop-post Bop transition. In its sub-text it is the story of the joys, passions, frustrations, and roadblocks of the creative improvising artist in the United States.

A candid look at the "Jazz business" through first-person accounts of McIntyre and other individuals on the scene, this biography amounts to a frank deposition of what went on between the artist and his production and the businessmen

focused on commerce. Unfortunately what was true in the 20th century remains all too relevant in the 21st century.

Many will embrace this work as reaffirmation of artistry over oppression. Many in the Jazz business will find themselves discomfited by the naming of names and laying bare uncomfortable truths.

Not just a detailing of one man's journey, this work is in part a reference to the vital New York "Free Jazz" revolution of the '50s and '60s.



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

# Contributors

**A**LAN BARGEBUHR (CD Reviews) *was born and raised in NYC and so was able to spend formative years at Birdland under the existential guidance of Pee Wee Marquette. Has been setting his opinions in expository prose for Cadence since 1983 with the exception of a year or two during which his botched lobotomy almost healed.*

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

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

**L**ARRY HOLLIS (CD Reviews) *Vietnam vet and tenor saxophonist, Larry has been a Cadence regular reviewer for over twenty years and has written liner annotation for many albums. He lives a life of quiet desperation in his hometown of Oklahoma City, OK.*



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A Musical Odyssey

**The Train & the River:**

*A Musical Odyssey*

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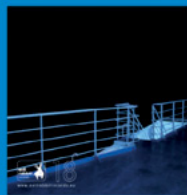


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# Contributors

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

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

**S**TUART KREMSKY (CD Reviews) *is the former tape archivist for the Concord Music Group. He contributes reviews to both Cadence and the Journal of the International Association of Jazz Record Collectors, and wrote Cadence's Short Takes from San Francisco column for over 20 years.*

**D**ON LERMAN (CD Reviews) *is a professional saxophonist and woodwind player, arranger, and writer who has written for Cadence for several years. A native and current resident of South Bend, Indiana, Don has also worked extensively in the Washington, DC area.*

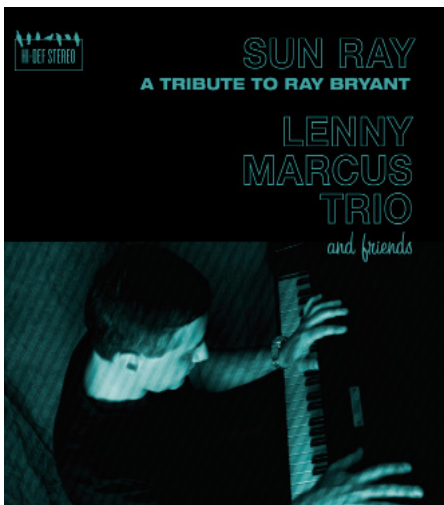
**A**LWYN AND LAURIE LEWIS (Short Takes) *Author/lyricist ALWYN and husband saxophonist/arranger/composer LAURIE LEWIS have been Australian correspondents for Cadence for over thirty years, including over sixty interviews since September 1990. Alwyn has written eight plays, a novel, one book of short stories and two books of jazz poetry. Laurie has scored three feature films and several documentaries plus countless arrangements for recordings and T.V.*

**G**UY PETERS (Short Takes) *writes album and concert reviews for the Belgian music magazines Enola and Gonzo (circus), covering mostly jazz, improvised music, and challenging rock & roll.*

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

**R**ANDY SMITH (Short Takes) *Originally from Washington State, Randy Smith has lived in Kobe, Japan since 1989. An English teacher by profession, he has contributed pieces on jazz for publications in the U.S., the U.K., and Japan.*





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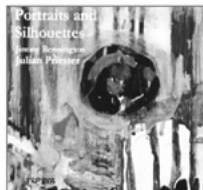
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**Downbeat over three decades ago.**

# Contributors

**S**LIM (Slim and Him, Obituaries) *has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP label, and co-hosts the weekly radio show, "Slim & Him," with Michael Coyle.*

**M**ICHAEL STEINMAN (CD Reviews) *has a thriving jazz blog -- JAZZ LIVES ([www.jazzlives.wordpress.com](http://www.jazzlives.wordpress.com)) -- with a global audience. And he brings his video camera wherever there's creative improvised music.*

**K**ARL STOBER, (CD Reviews) *Writer, broadcaster and international music critic lives and writes in Palm Springs, California.*

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

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

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

**B**RAD WINTER (Short Takes) *is a writer and visual artist and is the owner/operator of Brad Winter Picture Framing in Portland, Oregon. He was artistic director of the Creative Music Guild from 1998-2007 and remains active in promoting and documenting the improvised music scene.*

## Jason Bivins Top Ten CDs:

Tim Berne – Snakeoil (ECM)  
Kyle Bruckmann – On Procedural Grounds (New World)  
John Butcher/Mark Sanders – Daylight (Emanem)  
Lucio Capece – Zero Plus Zero (Potlatch)  
Marty Ehrlich – Frog Leg Logic (Clean Feed)  
Dennis Gonzalez – Resurrection and Life (Ayler)  
Mary Halvorson – Burning Bridges (Firehouse 12)  
Jason Lescalleet – Songs About Nothing (Erstwhile)  
Wadada Leo Smith – Ten Freedom Summers (Cuneiform)  
Henry Threadgill – Tomorrow Sunny/The Revelry, Spp (Pi)

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## Michael Nastos Top Ten CDs:

Jacob Anderskov – Agnostic Revelations Granular Alchemy (Ilk)  
Harris Eisenstadt – Canada Day III (Songlines)  
Harris Eisenstadt – Canada Day Octet (482)  
Rich Halley – Back From Beyond (Pine Eagle)  
Lee Konitz/Bill Frisell/Gary Peacock/Joey Baron  
– Enfants Terrible - Live At The Blue Note (Half Note)  
Rob Mazurek-Pulsar Quartet – Stellar Pulsations (Delmark)  
Donny McCaslin – Casting For Gravity (Greenleaf)  
Spectrum Road – (Palmetto)  
TromBari w/Glenn Wilson & Jim Pugh – The Devil's Hopyard (Jazz Maniac)  
David Virelles – Continuum (Pi)

## Michael Nastos Best Re-Issues/Historical CD's Of 2012 (Top 3)

Lars Hollmer – With Floury Hand (Cuneiform)  
Sam Rivers/Dave Holland/Barry Altschul – Reunion: Live In New York (Pi)  
Heiner Stadler – Brains On Fire (Labor)

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## Michael Steinam Top Seven CDs:

Harry Allen/Rossano Sportiello – Conversations (no label or #)  
Dan Block – Duality (Miles High)  
Jean-Francois Bonnel – JFB'S New Quartet  
Matt Munisteri – Still Runnin' Round in the Wilderness: The Lost Music of Willard Robison  
Scott Robinson – Bronze Nemesis (DocTone)  
Marianne Solivan – Prisoner of Love (Hipnotic)  
Ryan Truesdell – Centennial: The Music of Gil Evans (ArtistShare)

## **Michael Steinam Best Re-Issues/Historical CD's Of 2012**

**Louis Armstrong** – The Armstrong Box (Storyville)

**Louis Armstrong** – Satchmo at Symphony Hall, 65th Anniversary Edition (Universal)

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## **Larry Hollis Top Ten CDs:**

**Tom Harrell** – Number Five (High Note)

**Chico Freeman** – Elvin (Jive Music)

**Bruce Barth** – Three Things of Beauty (Savant)

**Kenny Drew, Jr.** – Coral Sea (Randon Act)

**George Cables** – My Muse (High Note)

**Art Pepper** – Unreleased Vol. 7, Osaka (Widow's Taste)

**Cyrus Chesnutt Quartet** – S/T (WJ3 Records)

**Melissa Aldana** – Free Fall (Inner Circle Music)

**Lewis Nash** – The Highest Mountain (Cellar Live)

**Graham Dechter** – Takin' it There (Capri)

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## **Don Lerman Top Ten CDs:**

**Marshall Gilkes** – Sound Stories (Alternate Side Records)

**Mark Masters Ensemble** – Ellington Saxophone Encounters (Capri)

**Jerry Bergonzi** – Shifting Gears (Savant)

**Budman/Levy Orchestra** – From There to Here (OA2 Records)

**Marc Mean Trio** – Where are You? (Unit Records)

**Clazz Ensemble/Frank Carlberg** – Federico on Broadway (Red Piano Records)

**The Nice Guy Trio** – Sidewalks and Alleys/Waking Music (Porto Franco Records)

**Ezra Weiss and the Rob Scheps Big Bang** – Our Path to this Moment (Roark Records)

**Ben Powell** – New Street

**Vitaly Golovnev Quartet** – What Matters (Tippin' Records)

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## **Zim Tarro Top Nine CDs:**

**Sanctified Grumblers** – No Lie (No label)

**Josh Berman and His Gang** – There Now (Delmark)

**Ken Vandermark** – In the Water (Not Two)

**Anthony Braxton/Buell Neidlinger** – Duets 2 by 2 (K2B2)

**Scott Robinson** – Bronze Nemesis (DocTone)

**Tim Berne** – Snakeoil (ECM)

**Heiner Stadler** – Brains On Fire [reissue] (Labor)

**Sam Kulik** – Escape from Society (Hotcup Records)

**Bruce Forman** – Formanism (B4Man)

## BEST CONCERTS OF 2012

MIKE NOCK/LAURENZ PIKE DUO,  
'KINDRED' CD LAUNCH, COLBOURNE  
AVENUE, SYDNEY, SEPTEMBER 13

JAMIE OEHLERS QUARTET 'SMOKE  
AND MIRRORS' CD LAUNCH,  
BENNETTS LANE, MELBOURNE,  
AUGUST 19

MARIALY PACHECO SOLO PIANO,  
DEVONPORT JAZZ FESTIVAL,  
TASMANIA. JULY 28

MODERN OPERATIVE TEN PIECE  
'GIANTS OF BEBOP', DEVONPORT  
JAZZ FESTIVAL, TASMANIA, JULY 28

GIANNI MARINUCCI NONET, PARIS  
CAT SYDNEY, APRIL 25

JAMES MULLER TRIO, BENNETTS  
LANE MELBOURNE, JANUARY 29

ALLAN BROWNE QUINTET 'RIMBAUD  
IN RETROSPECT', BENNETTS LANE,  
MELBOURNE, FEBRUARY 28

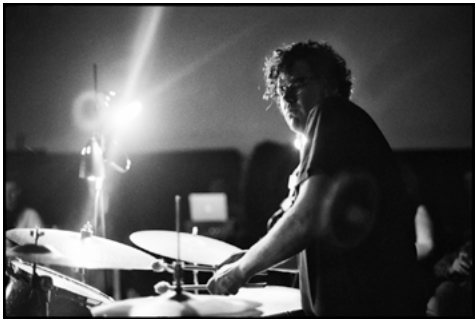
SHANNON BARNETT/ALLAN  
BROWNE/JEX SAARELAHT,  
BENNETTS LANE, MELBOURNE,  
AUGUST 21

OLIVER LAKE'S TARBABY,  
BENNETTS LANE MELBOURNE,  
JUNE 5

DAVE ADES WITH JULIEN WILSON,  
PHILIP REX, DANNY FISCHER,  
BENNETTS LANE MELBOURNE,  
APRIL 24



MIKE NOCK



LAURENZ PIKE



MIKE NOCK/LAURENZ PIKE DUO

The Southern Hemisphere's spring always ushers in the Jazz Festival Season, and this year we've had some gems already, with more to come through the summer.....the Manly Jazz Festival had its usual full roster of local names, with the headline artist US trumpeter Terrell Stafford, the whole unfortunately affected by unreliable weather, then the New South Wales south coast town of Moruya took a big step in bringing their first ever international group to their annual October festival, the Ernesto Cervini quartet, with NYC star Joel Frahm to be featured on tenor sax, but due to unforeseen circumstances, Frahm didn't make the trip much to our disappointment, although the remaining three members were very well received.... while not a festival attraction this year, the Count Basie Orchestra played hugely successful concerts in the country's four main centres in early October, with excited full houses giving roaring approval and standing ovations to the band under the leadership of Dennis Mackrel with vocal star Carmen Bradford.....then at month's end, the 23rd Annual Wangaratta Jazz event (now re-titled Wangaratta Jazz and Blues) was its usual star-studded affair, headlined by US vocalist Gregory Porter, with other overseas attractions being the UK trio Lighthouse, (with Welsh pianist Gwilym Simcock a standout), US Trio M (pianist Myra Melford, bassist Mark Dresser and drummer Matt Wilson), long established German group the No Tango Quartet led by saxophonist Christina Fuchs, and French-born singing star Cyrill Aimee, blues stars Jon Cleary and Charlie Musselwhite, while the local contingent consisted of a thorough cross-section of Australian stars, as ever carefully selected by Artistic Director Adrian Jackson for a balanced weekend.....this year's National Jazz Awards featured singers with the standard of the ten finalists being high enough to beat the visiting Cyrill Aimee out of a place, with Queensland's Kristin Berardi placing first (her performance of Spring Can Really Hang You Up The Most almost stopping the show), Melbourne's Kate Kelsey-Sugg second, and Adelaide's Liz Tobias third, while a complete demonstration of the art of vocal accompaniment by Melbourne pianist Sam Keever was stunning through the whole contest – a real test for the three judges, singers Michelle Nicolle and Vince Jones and pianist Mike Nock.....also making an extensive tour of the whole country over four weeks to ecstatic reaction, the Glenn Miller Orchestra, with West Coast star Scott Whitfield leading the trombone section.

Alwyn and Laurie Lewis

The best thing about the small clubs in the margins that lack the funds to program The Big Names, but still have the guts to take risks, is that they can play by their own set of rules. And so it happens that while the big boys are already hibernating and thinking about what they are going to come up with during the summer festivals, a venue like De Singer (Rijkevorsel), offers a trio of gigs under the 'All Jazz Is Free'-banner, which of course points to the area of free improvisation that is so important to the artists involved. The first concert was by Norwegian heavyweights Atomic, who, after peaking consistently for more than a decade, have been garnering some Stateside attention as well.

The second night was centered around Mats Gustafsson's Swedish Azz quintet. The bulky Swede, who during the past few years has emerged as one of free improvisation's brightest stars, made quite an impact this summer with The Cherry Thing, that brought together pop diva Neneh Cherry (Don's daughter) and his own power trio The Thing. Stylistically he has been all over the map in 2012, with a bunch of releases ranging from intricate pointillism (a fine trio session with Raymond Strid and John Russell on the new Den Records) to soulful improvisation with Ethiopian folks. The tradition-plundering Swedish Azz combines the best of both worlds: the known and the unknown. A third performance was given by the legendary Schlippenbach Trio, featuring German piano icon Alexander von Schlippenbach (of Globe Unity Orchestra fame), percussionist Paul Lovens and British reed master Evan Parker. Since 'Pakistani Pomade', the trio has been among the true creative stalwarts of European improvisation and apparently, the remarkable synergy is still intact four decades later. The trio also performed in the cellar of the medieval Gravensteen Castle in Ghent, allegedly lending the trio's performance a somewhat sinister charm. Also remarkable was the release of Joachim Badenhorst's first solo album. The young reed player, who has been making quite a name for himself in New York the past few years, has returned to Belgium for a while, making an impact with a diversity of bands, such as a quartet with guitar player Ruben Machtelinckx, with whom he'll do a series of concerts in January. Mr. Badenhorst's The Jungle He Told Me LP, the first Belgian record for solo clarinet/saxophone, manages to unite Michael Moore's versatility, Joe McPhee's lyricism and Ab Baars' control over extended techniques. No mean feat. As for the start of the year, there will also be a much anticipated gig by The Colossus Of Wuppertal, Peter Brötzmann, with drummer Steve Noble and bass player Peter Jacquemyn (Jan. 19 th at Les Ateliers Claus, Brussels). Brötzmann, whose recently released album with Nobe and John Edwards is among the finest of his recent work, still shows no indication of slowing down (or blowing with milder energy), even though his fabulous Chicago Tentet was put on hold recently. Another small scale tour that deserves some attention is one by piano trio Too Noisy Fish, consisting of three musicians from the Flat Earth Society gang, capable of some rebellious mayhem that somehow maintains a rigid focus. The kind of jazz band to take your adventurous rock buddies to. The most exciting and explosive series of events, however, was a small tour that Dutch band The Ex undertook with a bunch of sympathetic colleagues, many of

## Short Takes

Belgium

whom are experienced improvising musicians, such as John Butcher, Ken Vandermark, Mats Gustafsson, Xavier Charles, Peter Evans, Paal Nilssen-Love, Raoul van der Weide and many more. Their series of concerts in London, Paris, Brussels, Utrecht and Amsterdam were met with enthusiastic reactions and reviews. Quite impressive for a band that is still reduced to its punk origins by many, but which has nonetheless become a central player in the exposure of improvised music in the Low Countries. And finally, it remains to be seen what Wim Wabbes, who took care of the jazz program at Ghent's Vooruit for 25 years, will do now that he's moved over to the neighbouring Handelsbeurs, which has a reputation for classical music and modern composition. In the meantime, De Roma (Antwerp) offers some high profile concerts in January, focusing on Enrico Rava, Toots Thielemans and Bobo Stenson. I can't wait for these dark days to be over and things to kick off again.

Guy Peters

## Short Takes

Calgary

**I**t feels so good to be able to say that the Calgary jazz scene is now in a well-deserved upswing. Our jazz community has been rebuilding deliberately, cautiously and intelligently, demanding the attention and involvement of fans, performers, presenters and pockets of citizens in almost every area of the cultural spectrum. The results of so much interest are encouraging: a new community jazz organization, the National Jazz Summit, new creative music projects, new opportunities for emerging artists, new venues and more collaborations on original concepts for the performance and promotion of jazz music in Calgary.

In just one short year, our new jazz society, JazzYYC, has become a respected member of Calgary's cultural community. Nevertheless, the disastrous effects of the disbanding of our last organization, C-Jazz, and the cancellation of our jazz festival, linger on. The next steps, to prove to the national and international jazz scenes that our new jazz society is a responsible adult, are harder ones. At the time of its demise, C-Jazz had become ungovernable. So the number one priority in founding a new organization was to ensure governance. That has been accomplished, largely due to the impetus of jazz vocalist and producer Cindy McLeod, who sought out a way to create a new association with well-known, reputable directors to run for the board of an umbrella organization that would help foster a healthy jazz scene. Under the leadership of its first president, Lori Farley, JazzYYC has established a credible presence locally. It has also advanced its presence nationally, through its partnership in creating the first National Jazz Summit, now destined to be an annual event. The inaugural National Jazz Summit was realized by the National Music Centre, located in Calgary, the Banff Centre, located in Banff, the Calgary Association for the Development of Music Education (CADME) and JazzYYC partnering toward a common goal. It culminated in a stimulating marriage of our living history to our



future possibilities in jazz music creation in this country. The summit brought together multi-Grammy award winning pianist Vijay Iyer, leader of the Banff International Workshop in Jazz and Creative Music, and Oliver Jones, Canada's most veteran jazz pianist, a friend and associate of Oscar Peterson, who, with Phil Nimmons, founded the Banff summer jazz program 39 years ago. The Oliver-Iyer double-header concert and shared workshop had the biggest billings of the summit's lineup, yet all offerings were well attended. University of Manitoba jazz vocal instructor Anna Lisa Kirby's workshop was standing room only. And a small ensembles workshop and a Canadian composers' quorum attracted educators from across Canada. The summit also launched an ongoing series of concerts by local talent that jazz fans have been able to attend over the past months free of charge at the National Music Centre, thanks to sponsorship by the Royal Bank of Canada. Negotiations are underway for the 2013 National Jazz Summit, but other than past plans to expand the programming, no further information about what we can expect is available. Likely dates will be in May, due to the partnership with the Banff Centre jazz program, which runs May 20 - June 18. One example of the success of collaboration among different groups with an interest in jazz takes place January 25 and 26 at the National Music Centre. New York area saxophonist Ralph Bowen is the special guest and co-creator of new works performed by the 17-member Calgary Creative Arts Ensemble on the first night, as part of the RBC Jazz Summit Series. On the second night, JazzYYC presents Bowen with two local rhythm sections: Rubim de Toledo, bass, Tyler Hornby, drums, and Chris Andrew, piano, playing music from Bowen's 2011 release "Power Play," and Steve Fletcher, organ, Aaron Young, guitar, and Jon May, drums, playing Bowen's 2012 "Total Eclipse." While fans and musicians bemoan the fact that, with the close of the Beat Niq Jazz and Social Club in February 2012, our city of more than 1.1 million people does not have even one dedicated jazz club, several musicians are making the effort to create jazz policies in venues around town. Although at the most it is a twice-weekly commitment, if consistency can be sustained, the audiences will grow. Most recently, in September, Costello's Sports Lounge, encouraged by drummer Tyler Hornby, began presenting live jazz music every Friday night. That policy will continue through 2013. So far, it has been local groups only, with a completely different group every Friday. A dozen or so clubs present jazz on a sporadic basis. Most are located in and around downtown. They include Kawa Espresso & Wine Bar, where I was pleased to see, on two 2012 occasions, Calgary's Canadian jazz legend, pianist/composer Bob Erlendson, in quartet with Canadian Music Centre (not to be confused with the National Music Centre) prairie region director, saxophonist/composer John Reid. Now in his eighties, Erlendson makes rare appearances, and it is a delight to know that he continues to compose, arrange and teach. Those of us who crave a large dose of the "sound of surprise" tend to gravitate to the jams at Broken City on the first and third Saturday afternoons of each month. Organized by drummer/composer Jon McCaslin, the leaders can be local, national or international players, all contributing to some of the highest quality jams you

will find anywhere. Jams also are held Wednesday evenings at Wine-Ohs Cellar (Beat Niq's former and fully renovated home). Drummer Jon May books the leaders of these jams from the wide cross-section of available local talent. On a recent visit I estimated the number of audience members who weren't there to jam at around 10 - 20 per cent, so the variety of what you could hear is immense. Large ensemble jazz continues to grow in popularity, despite the challenge of finding rooms big enough for them to play in. The Calgary Jazz Orchestra usually gives its concerts to a full house in the capacious River Park Church. Its next show, "Romance" on Feb. 10, features Calgary vocalist Johanna Sillanpaa. Prime Time Big Band sells out every performance on its two Saturday afternoons per month at the Ironwood Stage & Grill. From time to time, PTBB brings in special guests, most recently Canadian trombonist Al Kay, followed by U.S. drummer Dave Mancini. And late last year, the Wednesday Night Big Band, with Deanne Matley as its vocalist, started playing occasional nights at Dickens Pub. For much of 2012, we missed the tours of international jazz luminaries of yesteryear, when we had a jazz festival. Tony Bennett, Chris Botti and Chucho Valdes came to perform in 2012. The first months of 2013 will see the Monterey Jazz Festival and Diana Krall's Glad Rag Doll tours, and Hugh Masekela. But that is not to say that we did not and will not be able to enjoy visits from profoundly talented jazz performers from around the world--they are just not as famous. In 2012, U.S. trumpeter/composer/educator Sean Jones spent several days on two occasions performing here with local groups, Holland's Han Bennink drummed a night away at an alt club while touring the jazz festivals in western Canada, Bellita y Jazztumbata from Cuba gave a fabulously entertaining show sponsored by JazzYYC, the University of Alberta's Festival of Ideas brought in the fascinatingly innovative Either/Orchestra from Boston with guest vocalist Mahmoud Ahmed from Ethiopia, and so on. In many ways, it was a very good year for international shows. In the first month of 2013 alone, Cory Weeds is in from Vancouver, where he owns the Cellar jazz club and regularly plays saxophone, and is touring with New York trombonist Steve Davis; New York saxophonist Michael Blake and Vancouver musicians J.P. Carter on trumpet, Chris Gestrin on keyboard and Dylan Van der Schyff on the drums play with the University of Calgary Jazz Orchestra; and Ralph Bowen does two nights at the National Music Centre. Many great performances in jazz are in store for those of us who have patiently waited. One of the biggest hurdles always is getting the word out to those who want to hear it. For two years we jazz fans were bereft of a central website where we could find out what was going on in live jazz music performances in town. To help fill the gap, I started a Twitter account @forloveofjazz about a year and a half ago. Most of my 400 followers are local fans, which is surprising to me, considering that not that many people use Twitter and I really don't know how many people want to go to jazz shows. Since September, we have had the jazzyc.com website, which is building into a great source for information. The people who care about making our jazz scene not only viable but also sustainable are reclaiming it. How could we not be optimistic at this point.

**BEST CONCERTS OF 2012**

Ben Jansson Quartet/Raven's Club-Ann Arbor; 2/3  
 Roman Stolyar/Kerrytown Concert House-Ann Arbor; 2/16  
 Ron Brooks Trio/Kerrytown Concert House-Ann Arbor; 4/21  
 Sumkali/Ann Arbor Summer Festival @Top Of The Park-Ann Arbor; 6/27  
 Bill Frisell Quartet/The Ark-Ann Arbor ; 7/3  
 Dennis Tini Trio/Michigan Jazz Festival-Dearborn; 7/15  
 Noah Jackson Sextet/Detroit Jazz Festival; 9/1  
 Donnie McCaslin Quartet/Detroit Jazz Festival; 9/3  
 Dave Holland Big Band/Michigan Theater-Ann Arbor; 11/17

Jack DeJohnette at Orchestra Hall 2/1...The Detroit Institute Of Arts with Pamela Wise 2/24, Joan Belgrave in a tribute to Dinah Washington 2/3, Xiao Don Wei 1/27, The Metro Jazz Voices 1/13, Zap Toro 1/6, The Planet D Nonet in a tribute to Sun Ra 12/28, The Jazz Nutcracker feat. Mike Jellick 12/21, Royal Garden Trio 11/18...Murali Coryell at Callahan's/Auburn Hills 12/9...Joey DeFrancesco at Cliff Bell's 11/18...Heidi Helper & Michele Ramo at Antica Pizzeria Fellini in Royal Oak, Wed...in Ann Arbor, Hill Auditorium with Hamid Al-Saadi & Amir El-Saffar 3/23, Angelique Kidjo 2/1, Wynton Marsalis & The Lincoln Center Jazz Orchestra 1/31, "From Cass Corridor To The World" with Geri Allen, Robert Hurst, Karriem Riggins, Marcus Belgrave & others 1/21, Dianne Reeves with Romero Lubambo, Peter Martin, Reginald Veal, Terreon Guley, and Raul Midon opening 12/8...BoomTicBoom feat. Allison Miller at U-Michigan 12/3, Kerrytown Concert House 12/2...Dave Holland Big Band at Michigan Theater 11/17, Gilberto Gil at Hill Auditorium 11/16...The University of Michigan Museum of Art has canceled their monthly Wednesday jazz concert series...The Sesli Motors/ First Friday-WEMU 501 Series is without a regular home, but will present Rampage Swing 3/1, Jake Reichbart 4tet 2/1, Sean Dobbins & Friends 1/4, and Ron Brooks Trio Plus 12/7 at a venue to be determined. The previous shows with Paul Keller's At Sundown 4tet 11/2 and Al Nacif 6tet 10/5 were at Guy Hollerins/Ann Arbor Holiday Inn North...Electrosonic at Johnny's Speakeasy 1/19... The Black Crystal Café is in the basement of a condo on Ann Arbor's south side. Proprietor G.W. Staton has presented Seth Glier, Rick Della Ratta, Hope Waits, Barbara Payton and Bill Heid since its opening...Geri Allen Ensemble at Stamps Auditorium-Walgreen's Center 12/7 to celebrate the 25th Anniversary of the U-Michigan's full Jazz Studies Program. Also during the celebration; the University Choir conducted by Eugene Rogers feat. Ed Sarath, Demetrius Nabors, Michael Gould, Andrew Bishop, Geri Allen and Robert Hurst at Hill Auditorium 12/6, a panel discussion "Jazz At Michigan: Past, Present & Future" at Rackham Amphitheatre 12/6, an Alumni concert with Steve Rush, Mark Kirschenmann, Jason Stein, Matt Bauder,

Vincent Chandler, Amy Bormet & Alana Rocklin at Stamps/Walgreen's Center 12/5, the Jazz Lab Ensemble at Rackham Auditorium 12/4, and Andrew Bishop w/Ellen Rowe at the McIntosh Theatre 11/30... Ron Brooks Trio at The Raven's Club, Wed, Alex Belhaj's New Orleans Ensemble, Thurs....Caravan Of Thieves at The Ark 12/8... The Kerrytown with Eric Vloeimans & Florian Weber 12/14, The Global Jazz Project 12/13, and the Edgefest 10/30-11/3, with Ken Kozora, Electrosonic, Leo Smith, Ben Allison, Marty Ehrlich, Jaribu Shahid's tribute to Faruq Z. Bey, Jason Kao Hwang, Fred Van Hove, the U-Michigan's Creative Arts Orchestra, Rudresh Mahanthappa, Rez Abbasi, Taylor Ho Bynum, Brandon Weiner, Mary Redhouse with John Lindberg & others. KCH also presented Shelia Jordan w/Tad Weed 3 10/6, and Trio X with Joe McPhee 10/3... Jeff Ribier presented his documentary film "Kani Kombole - A Dogon Village" at RUB 11/10, with a rare appearance by Mady Kouyate playing the kora... multi-instrumentalist Frank Pahl performed as a solo act live, and as an accompanist for the film screening of "Story Of Floating Weeds," sponsored by U-Michigan's Center For Japanese Studies at the Kraus Building-Natural Sciences Auditorium 11/9... Tim Haldeman and friends at Sunset Elks Club, Fri... in East Lansing, Ladysmith Black Mambazo at Cobb Hall 2/20, Tiempo Libre at the Pasant Theater 12/6, and the M.S.U. Professors of Jazz at the Wharton Center 12/8.

Michael G. Nastos



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**TOP CONCERTS OF 2012**

The Kansai region of western Japan with its three major cities (Osaka, Kobe and Kyoto) is the second most populous region of the country after the Kanto, home to the Tokyo metropolis. As one might expect, Kansai supports numerous jazz venues catering to audiences for most types of jazz and improvised music. While modern jazz predominates, local fans also appreciate traditional and mainstream styles, and post-modern sounds enjoy small yet enthusiastic followings. Although I didn't get out nearly as much as I would have liked in 2012, following are a handful of events which provided surprises, edification, and most important, solid enjoyment.

**Kobe Jazz Street, October 5th – 7th**

The 31st annual Kobe Jazz Street festival could have been a disaster this year with the sudden death of festival founder and head honcho Mitsuo Suehiro just a week or so before the event opening. But stepping forward to pick up the slack were Mr. Suehiro's wife and the festival organizing committee which enjoys the services of several hundred committed volunteers. The hard work of these good folks ensured a mostly smooth event, with just a glitch here and there. Jazz Street has long been recognized as probably the finest pre-modern jazz festival in Japan, due largely to Suehiro's connections with the Breda Jazz Festival in Holland, as well as with the top Japanese performers of classic jazz styles.

While festival regulars know what to expect, a new face or two from overseas heightens the anticipation each year. This time that role fell to Stephanie Trick, a young pianist from St. Louis who has internalized the stride style of Fats Waller and James P. Johnson very convincingly. For that reason, it seemed a bit of a waste that Ms. Trick was used in so many group situations that prevented her from cutting loose on her own. However, her duo performances with the fine Italian pianist Paolo Alderighi were very nice indeed, and for my money, top festival soloist honors went to Alderighi who seemed ubiquitous throughout the two-and-a-half-days of the event. Paolo draws his inspiration from such influences as Teddy Wilson, Earl Hines and especially Erroll Garner, and plays with great passion and artistic integrity. Also impressive were the International Hot Jazz Quartet with Duke Heitger (tpt), Engelbert Wrobel (cl/ts), Paolo, and Bernard Flegler (d). Atilla Korb of Hungary played trombone in a more modern style than is usually heard at Jazz Street, and also sang a touching "Deep in a Dream." Dutch master Antoine Trommelen (ts/ss) performed in a variety of settings which showed off his considerable talents. Other excellent visiting musicians were Malo Mazurie (tp) from France, and Robert Veen (ss/cl), David Lukacs (cl), and Chris Peeters (vo), all from Holland. Finally, Brooks Tegner—a drummer from the Washington D.C. area—has been a Jazz Street regular for many years. As befits a Gene Krupa inspired drummer, he knows how to power an ensemble, but he also plays with great sensitivity and support when appropriate.

These fine overseas musicians joined many of Japan's best, including

clarinetist Eiji Hanaoka, another festival regular. Conspicuously absent was clarinetist and Japanese King of Swing, Eiji Kitamura, who suffered a stroke earlier this year and hence was unable to make the gig, as far as I know for the first time since its inception. Eiji's many fans wish him well. Neo Yamada Organ Trio, Alo Aro Café, Kobe, April 4th I had heard the rumors concerning this 11-year-old Hammond organ whiz from Osaka and had checked out some of his YouTube videos, but hearing him live for the first time was a revelation. I subsequently returned to hear the youngster three more times throughout the year (different venues), each time marveling at his confidence and poise on stage. Neo is a natural improviser able to build well-paced solos which erupt into controlled explosions of uninhibited soul. Keeping a steady bass with his left hand, his right alternates punchy chords with lightning runs while coaxing an amazing array of tonal colors from his keyboard. His blues get that sanctified feeling and his ballads glow with emotion. He listens closely to his band mates and feeds off their energy. He's obviously a sponge able to play whatever he hears, as evidenced by his expanding repertoire. No telling what Neo Yamada will accomplish with his unique gifts, but it is fascinating to witness the growth of a musical talent which has shown marked improvement each time I've gone to hear him. The Atsuko Hashimoto Organ Trio, Rugtime Osaka, May 3rd The husband and wife team of Yutaka and Atsuko Hashimoto are among the elite musicians on the Kansai jazz scene. Atsuko is Osaka's top jazz organist while Yutaka is one of the best guitarists around. Both of them keep busy in a variety of settings but are rarely more entertaining than when playing together. A typical performance can go through numerous permutations with startling changes in tempo and rhythm. The two also share a sense of fun: one of them will play a phrase which the other reshapes and sends back with a humorous twist, creating a musical dialogue which delights listeners with its unpredictability. Atsuko and Yutaka work with several good local drummers, but it is always a treat when expat American Dylan Hicks joins them as he did on this Rugtime gig. Originally from Chicago, Dylan spent a number of years working and studying in New Orleans before coming to Japan. However many people show up to listen, the Hashimoto team put on a good show, and this evening was no exception.

Randy Smith

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## Short Takes Kansai, Japan

The Kansai region (encompassing the cities of Kobe, Kyoto and Osaka) remains second only to Tokyo as a center for musical activity in Japan. One of Osaka's top jazz spots, Mr. Kelly's, located in the central Umeda district, offers live jazz nearly every night of the week. On 11/1 it was the Lars Jansson (p) Trio from Sweden, with Thomas Fønnesbaek (b), and Paul Svanberg (d). The popular Hideki Kon (p) Quartet played on 11/3, while Fumio Itabashi (p) took charge with his trio on 11/14. Itabashi's energetic free jazz approach is a bit of a rarity in Japan where modern jazz predominates. One of the finest mainstream ensembles in the area, Tadao Kitano (p) and Gravy Eight, play Kelly's on 12/10. Gravy Eight have decades of experience together and feature some of Kansai's top modern jazz players, including Takashi Furuya (as) and Hiroshi Munekiyo (tb). Finally, on 12/17 & 12/18, drummer Lewis Nash performs with a trio of Japanese musicians (p/g/b). Another popular Osaka jazz spot is Royal Horse, also in Umeda, and featuring modern jazz most nights. Based in New York City, guitarist Jiro Yoshida stopped off at Royal Horse for two shows (11/16 & 17) during a Japan tour with Ole Mathiesen (ts/ss) and Vana Gierig (p). On 11/30, the clarinet duo of Eiji Taniguchi and Masahiro Takigawa were supported by the Kiyoshi Takeshita (p) Trio. Another noteworthy Osaka gig was the popular Atsuko Hashimoto (org) Trio with Yutaka Hashimoto (g) and Dylan Hicks (d) on 11/25 at Rug Time, located in the Shinsaibashi area of downtown. Rug Time's spacious and congenial atmosphere makes it a favorite among the Osaka jazz cognoscenti. While Osaka dominates the Kansai jazz scene through sheer force of numbers, Kobe fans are proud of the reputation their city holds as a birthplace of jazz in Japan (another being Yokohama). This jazz-friendly attitude has long made Kobe a preferred destination for distinguished visitors from overseas. One such is Junior Mance (p), who played *Satin Doll* in Kobe's fashionable Kitano district on 11/28. Assisting the venerable Mr. Mance were Satoshi Inoue (g), Michi Fuji (violin), and Hide Tanaka (b). (Mance recently recorded a CD with Fuji and Tanaka.) The same group played *le Club Jazz* in Kyoto on 11/27. Kansai fans were dazzled by Junior's energetic performances, despite his having suffered a stroke this year (2012). Also in Kobe, Bobby Shew (t) played a concert on 11/24 at Chuka Kaikan with the Osaka-based Global Jazz Orchestra, one of the area's best big bands. Another overseas visitor—the fine Jersey-based guitarist Joshua Breakstone—survived Sandy intact to make his Kansai commitments. (Joshua usually tours Japan a couple times each year.) On 11/15 Breakstone played *Crescent* in Osaka with Masahiro Munetake (b) and Toshiyuki Azuma (d). On the 16th he moved to Kobe's Basin Street with band mates Naoki Mitsuoka (b) and Hiromasa Sadaoka (d). The following day (11/17) saw him at Kobe's Seishin New Town Plenty Hall with the same group. On 11/18, 11/19 & 11/21 he played three Kyoto gigs at Coffee House Beebar, Pub Dannke (near Shijo), and Vincent, respectively. His confreres for all three events were Masako Hirakawa (b), Yoshio Imahori (g) and Makoto Takemori (g). Hideaki Tokunaga, another visiting guitarist—most recently relocated to Mumbai—played several Kansai dates in November, including one at Kobe's Bay Sheraton Hotel on the 15th with Gonjo (b).

One of the most promising of the inevitable Christmas events looks to be the Hyogo X'mas Jazz Festival. This series of concerts runs from 12/14-12/24 at the Hyogo Performing Arts Center, located in Nishinomiya, between Kobe and Osaka. The series kicks off on 12/14 with a performance by the Toñu Naissoo (p) Trio from Estonia, featuring Taavo Remmel (b) and Ahto Abner (d). Naissoo and friends are known to Osaka jazz fans for their recordings with the independent Osaka jazz label, Atelier Sawano. The following day (12/15) has a performance by the well-known pianist, Yousuke Yamashita. Scheduled for 12/16 is a joint appearance by Japan's grand old master of swing, Eiji Kitamura (cl) and Scott Hamilton (ts), backed up by the Kazuhide Takahara (p) Trio. However, Kitamura recently suffered a stroke and I have yet to hear whether his condition will permit him to play. His many fans in Japan and around the world wish Kitamura-san a speedy return to health. Finally, as mentioned in this column before, Osaka enjoys a reputation as a center of activity for jazz organists. This is in no small part a result of the efforts of Osamu Yamamoto, a local promoter and all-round organ freak who has devoted his life to nurturing the next generation of Hammond B3 players in Japan. One Osaka club which features Yamamoto-sponsored organ events regularly is Jazz on Top, Act III, in Umeda. Performing there on 11/20 was Yuko Ishida (vo) with the always bluesy Midori Ono (org) Trio, featuring Hidefumi Nose (g) and Jim Mitsuda (d). On 11/29, it was Satoko Tatebe (org) with Naoki Noe (g) and Genki Hashimoto (d). On 12/14 Midori Ono returns for a gig featuring one of Osaka's best guitarists, Hiroshi Hata and vocalist Hiromi Shimizu; and on 12/21 Shuichi Numazawa (org) performs with Yasutaka Sakai (sax), Shuhei Inada (g), Koichi Hara (b), and Kentaro Okamoto (d). Another spot where Mr. Yamamoto has installed a B3 is Alakazam, in Amagasaki, just west of Osaka. On 11/30 Nagoyan Junichi Naruse stoked the mighty Hammond with Motofusa Kisaku (g) and Jin Mitsuda (d), and on 12/30 Midori Ono hosts an end-of-year organ bash there with Kenichiro Tanaka (g) and Tadatsugu Mune (d). Kobe fans can get their Hammond fix at Oldies in the Kitano area. On 10/21 11-year-old wunderkind Neo Yamada (see previous columns) appeared with Hidefumi Nose (g) and the ubiquitous Jin Mitsuda (d). On Christmas Eve, Midori Ono performs with Tyuzo Kaminaga (g) and Tadatsugu Mune (d). Thanks to Yamamoto-san's support and guidance, Osaka organists are primed to pump and grind well into the 21st century.

Randy Smith

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## BEST CONCERTS OF 2012

**2/18 Amir ElSaffar & The Two Rivers Ensemble** at Philadelphia Art Alliance (Ars Nova Workshop) – A stunning fusion of the trumpeter's Iraqi American's Jazz artistry and his cultural heritage opened up wide by the hand-crafted work of drummer Tyshawn Sorey.



Amir ElSaffar, photo credit: Ken Weiss

**3/24 Frank Wess with Roni Ben-Hur, Santi Debriano, Victor Lewis and Michael Weiss** at Chris' Jazz Café – Wess, the 90-year-old legend, walked with a white cane but once he hit the stage, it was giddy '50s – '60s once again. Wess can't play a false note.



Frank Wess with Roni Ben-Hur, photo credit: Ken Weiss

**3/30 Pilc-Moutin-Hoenig** at Chris' Jazz Café – This longstanding trio has gotten to the point where they create magic, not showy technical fireworks.



Pilc-Moutin-Hoenig, photo credit: Ken Weiss

4/13 **Steven Bernstein's Millennial Territory Orchestra** at the Painted Bride Art Center – This Sly Stone project included 11 A-listers with one of the music's most extroverted personalities at the top, willing the band to play at its funkier best. "Everybody is a Star" and "Higher" were dope.

Steven Bernstein's MTO, photo credit: Ken Weiss



4/14 **Endangered Blood with Chris Speed, Oscar Noriega, Trevor Dunn and Jim Black** at the Maas Building (Ars Nova Workshop)- The quartet was coming off a 2-week southern tour and kicked up the dust with a beautiful set of thrashing yet melodic tunes. All four were at their best and the whiff of heavy-metal freedom was cool.



Endangered Blood, photo credit: Ken Weiss

4/28 **Bobby Zankel's Warriors of the Wonderful Sound Meet Muhal Richard Abrams** at Montgomery County Community College – Zankel's band of top Philly players augmented by NY studs Steve Swell and Herb Robertson premiered a new piece written for the ensemble by 81-year-old NEA Jazz Master and AACM legend Abrams who directed the band.



Bobby Zankel's Warriors, photo credit: Ken Weiss

7/24 **Igor Butman & Moscow State Jazz Orchestra** at Chris' Jazz Café – Butman was famously anointed by President Clinton as the greatest living saxophone player and while that title is a bit grandiose, there's no denying the cat can tear it up. His big band of studly players/soloists performs with army-drilled precision.



Igor Butman, Moscow State JO, photo credit: Ken Weiss

9/28 **Burnt Sugar The Arkestra Chamber** at Painted Bride Art Center – Founded in 1999 by guitarist Greg Tate and bassist Jared Michael Nickerson, this large ensemble mixes in Jazz, rock and beyond category artists leading to some of the coolest results out there. They covered electric Miles in the first set here and then raucously updated James Brown in the second set.



Burnt Sugar, photo credit: Ken Weiss

10/2 **Willem Breuker Kollektief** at International House (Ars Nova Workshop) – The late Breuker's Kollektief threw down one last time as mandated in his will. Merging free Jazz with Dutch music theatre, the 10-membered group took raucous solos and quickly shifted musical motifs



Willem Breuker Kollektief, photo credit: Ken Weiss

**A**rs Nova Workshop sprung open its 13th season with perennial favorite Peter Brotzmann in cahoots with Jason Adasiewicz (vib) at International House on 9/4. There's always something frightening about the start of a Brotzmann set – the combo of his black outfit, black boots, bushy full beard and, of course, that wildly-charged saxophone squalor that marks his playing. Where does it come from? He's always so accommodating and easygoing before and after his performances. This was the start of a two week American tour for the pair who first hit at the 2011 Vision Festival at the urging of Brotzmann. Opening on slashing alto sax, Brotzmann left room for his young partner but, for the most part, didn't really play off of what Adasiewicz was doing on the first piece but it worked well with Adasiewicz' muscular percussion fills. The rest of the set featured closer interplay, especially during the second tune where the German star broke out his tarogato and scoured its keys to match Adasiewicz' two-handed staccato vibe smashes with a violin bow. Later the tenor sax came out and more mayhem ensued, although it must be said that Brotzmann's insane intensity has dipped over the past few years but that's not saying it's wanting for passion. What a nice treat to have him end with a beautiful section of melodic Ayler-esque, knotty folk music, rich in gentleness and fragility. An encore as a quartet with drummer Chris Corsano and guitarist Bill Orcutt, who opened the night with their own duo effort which included 3 songs of thorny acoustic guitar drenched in bluesy rock and scattershot percussion followed by electric guitar gone squonk metal punk. Brotzmann said he finally had an official 2-year American visa to perform here so he will be back often... Jerry Gonzalez & El Comando de la Clave played the Painted Bride Art Center on 9/9, fitting perfectly into the pocket of what the venue stands for – an eclectic mix of creative thinking with a world-wide view. Too bad Gonzalez (tpt, flgh, perc) never speaks much on stage because he's such an animated, passionate guy with lots of tales to tell when you get him offstage. He's still living in Spain and this, his primary band now, contains Madrid-based Cuban expats. Commencing with a blistering "Someday My Prints Will Come (Back From the FBI)," they also covered "Obsession," "Love For Sale," and did "Tenderly" as a muted trumpet –electric bass (Alain Perez) duet. The second set included other covers such as "Let's Cool This" and "Equipoise." The crowd-pleasing quartet actively updated the tunes and kept it fresh with Gonzalez' frequent shifts between congas, trumpet and flugelhorn. Javier "Caramelo" Masso was wonderful on piano, laying down unusual melodies and beautiful runs... Rip Rig, a new presenting organization, has started hosting improvised music at Café Clave, a Cuban-themed coffee shop in West Philly on the first and third Sundays of each month. Eclectic guitarist/vocalist Leni Stern (wife of guitarist Mike Stern) brought in her New York African trio to the tiny venue on 9/16 for a sweet hit that was stunning during the segments Stern stuck to electric guitar licks combined with the African flavors supplied by Senegalese electric bassist Mamadou Ba and percussionist Alioune Faye. Unfortunately, these portions were rare, the majority of the time involved Stern singing in African dialect which was pleasurable but the novelty wore off with time. Her singing voice, husky and sandpapery, effectively mingled with the foreign words. She spoke of her recent experience while recording

her latest project in Mali during a coup d'état – “I was stuck in the hotel for 24 hours with drugged-up soldiers running around with AK-47 rifles so I sat in my room and wrote songs.” Trombonist Dan Blacksberg's trio opened for Stern. Fresh off his NYC Roulette gig with Anthony Braxton three nights prior, Blacksberg was still riding an emotional high from the experience – “One of the highlights of my life,” he said... Pretty Monsters (Katherine Young, bsn; Erica Dicker, vln; Owen Stewart-Robertson, el g; Mike Pride, d) at The Rotunda on 9/19 (Ars Nova W) was an apt name for the quartet led by Young, the bright new school explorer working an old school instrument. Bad boy drummer Pride played the straight man to the electrified bassoon and crackled guitar offerings. Shifting fields of sounds abounded – beautiful string sections, insect noise, pure energy and psychedelic country portions. Ending with the Velvet Underground's “It was a Pleasure Then.” Young said she played Nico's part since Nico's voice had a bassoon-like quality. She also pointed out that she amplified her instrument because the bassoon has a most horrible dynamic range... Saxophonist Bobby Zankel has had a stellar 2012 filled with special projects and his good fortune continued on 9/22 when, as part of the 40th Street Summer Series, he played outdoors at 40th Street Field along with his Warriors of the Wonderful Sound and special guest saxophonists Odean Pope and Dave Liebman – Zankel's second NEA Jazz Master of the year (Muhai Richard Abrams was the first). In honor of John Coltrane's 86th birthday, Zankel wrote his own compositions based on Coltrane's iconic four-part suite A Love Supreme. The Warriors always sport lots of the city's top talent and the addition of Pope and Liebman added that much more muscle to the mix. Liebman, the noted Trane devotee, spun a late fiery solo during “Psalm” that was totally heartfelt and really seemed like a personal message to the late saxophonist... The sold-out Marcus Miller gig at World Café Live on 9/23 included a boisterous audience eager to party. Miller easily pumped em' up with his trademark funky, big electric bass grooves and light Jazz approach on a rendition of “Mr. Clean” and original tunes including “Detroit,” which he dedicated a song to “Because it's such a funky town,” he explained. “Philly's a funky town too, I'll work on a song for you for the next tour!” (We'll see if he does it). He also did his “Dr. Jekyll and Mr. Hyde,” introducing it as a bipolar song – “It starts off cool and then things start going wrong.” Miller, who also played a mean bass clarinet, was backed by a seasoned keyboardist and four very young players on sax, trumpet, guitar and drums who played his street swag stuff along with some really gritty material... Burnt Sugar the Arkestra Chamber might be the coolest large ensemble out there. Founded in 1999 by genre-stretching electric bassist Jared Michael Nickerson and guitarist/conductor/Jazz critic Greg Tate, the crew specializes in reformatting cover tunes (although their recent Vision Fest hit was a rare all original event). They played the Painted Bride on 9/28, presenting Miles Davis' repertoire in the first set under the title of “The electrocution of Miles Davis” and then did James Brown tunes in the second set. The Miles portion was stimulating and featured tunes such as “Spanish Keys,” “Inamorata,” “Little Church,” and “Great Expectations,” all reanimated with a nasty attitude. Noted local tabla player and Bride music curator, Lenny Seidman, joined the band on “Black Satin” for a well-received

surprise segment. Seidman credits "Black Satin" from Miles' On The Corner recording as the impetus for his exploration of tabla in popular music. It was the first time he heard tabla used in that setting and he was mesmerized in the early '70s by Badal Roy's work. Things came full circle for Seidman this night when he got the opportunity for the first time to perform "Black Satin." The second half's James Brown performance was off the hook and pity to all those who split during the intermission because James Brown was in the house. Funky dance moves from some of the band got the audience up and dancing, along with energizing vocals from Lisala on "Message From the Soul Sister," a raucous and sexy "Hot Pants" from Shelly Nicole, and a superfly fun rendition of "Escape-ism/Make It Funky/Get Involved" by Bruce Mack... Philadelphia-born singer Melody Gardot left home for a life traveling the world, soaking in different cultures and musical forms. Experiences in Buenos Aires, Brazil and Morocco have fueled her new recording and current world tour. Her appearance at the Merriam Theater on 9/29 was a rousing success - the listeners, mere putty in her hands with no choice but to give in to her charms. Backed by a powerhouse band that included two percussionists perched on high platforms, a guitarist accomplished in a wide array of musical motifs, and a saxophonist who entertained with lite Jazz themes and all the way up the scale to some avant-garde sections. At one point, he brought down the house by getting his Rahsaan Roland Kirk on, playing tenor and alto sax together. Gardot was totally seductive. Wearing just black, including dark glasses and a turban, she stood, except when playing piano or guitar, and dramatically moved her arms in ways that played with the dramatic lighting that highlighted the performance. Gardot is not the typical Jazz singer, she doesn't just sing songs, she has a unique presence that's transforming and memorable. She summed it up accurately when she said, "Music is one of the most beautiful things in the world because it can take you to places." Singing in French and Portuguese, she covered her new songs and some of older popular compositions. She smartly got the audience to stand for the last tune of the set, ensuring a standing ovation for herself. Her encore was "Summertime," the only Jazz standard of the night, and then she asked if old friend and mentor, singer-songwriter Phil Roy was in the house, which he was, and he joined her for a very heartfelt and impromptu rendition of his hit "Melt." Gardot proved to be no diva, drawing attention to her band, she even toasted them with a glass of wine, and talked about her recent life - "I haven't had a home for 3 years. If you get close to me you'll see that, they call it gypsy funk! One question though - what's really under that turban? ...Just up the street that night, fan fave The Bad Plus was throwing down at Chris' in celebration of the club's 22nd anniversary. The Plus are currently concentrating on original tunes in support of their new CD so no Britney Spears or Burt Bacharach covers, but the new songs, for the most part, were cool, tuneful and, as always, quirky. Reid Anderson's "Seven Minute Mile" was a standout, commencing with Dave King's tachycardic percussion, Reid's disco-ish bass. The trio's sudden breakdowns in rhythm and pulse were attention grabbing and when the wheels deliciously came off at the very end, all was trumped... Willem Breuker passed in 2010 but his legacy still lives on, at least for this one last tour, as his 10-man (actu-

ally 9 men and 1 woman) Kollektief, which formed in 1974, made its final rounds as outlined in Breuker's will. Appearing at International House on 10/2 (Ars Nova W), they performed songs composed or arranged by their lost leader. Opening with an airy circus theme, the listener was kept off-balance with musical shifts between free Jazz, vaudeville, cabaret, swing and classical themes. Nobody stuck a plunger to their head – trumpeter Andy Altenfelder, who took a couple crazy (in a good way) solos, said that wasn't being done for 10 years – but there was plenty of humor towards the end when the members broke out in dances with each other during an especially invigorating romp. Their encore was a very surprising straight ahead version of "Very Slow Lullaby," perhaps meant as a sendoff to Breuker. There was more than a touch of sadness in the air, and in speaking to three members of the band, no one had a handle on what the future was to bring. Some felt the band could continue under a different name... My how time flies - Medeski Martin & Wood have been around for 20 years at this point and still going strong. The second hit on their latest tour found them at Glenside's Keswick Theatre on 10/3 and in good form. Their long jams were tight and open, their craftsmanship was high level and the wily angles ventured were appreciated, although I have to say that I've seen Medeski and especially Martin in many settings with other avant-garde Jazzers and their energy levels were greater in that setting. Medeski played with some novel instruments – blown keyboard oddities and harpsichord. Playing more free Jazz than rock, they scored big with a really nice cover of the Elvis favorite "Suspicious Minds." Wood made the most of his one solo and Martin also had a fun long segment. Perhaps a few more solos would have added a bit more electricity to the event... Bassist Michael Formanek hit the jackpot last year with his acclaimed ECM release and was on tour on 10/7 at the Phila. Art Alliance (Ars Nova W) in support of his latest release for that label. His band remains Tim Berne (as), Craig Taborn (p) and Gerald Cleaver (d) and the new music shined and shimmered. It's interesting to hear Berne with an airy touch on this project but it's very effective. Formanek placed himself at the rear of the space (thankfully he finally moved away from the drums well into the second tune ending the distracting loud rattle his bass was drawing off the traps) but he made his presence known with an early solo. Taborn's play was a bit more sedate than his performance stealing effort on the new recording but still full of surprises. The encore of "Small Places" cranked up the energy quotient and sent the quartet off to the European portion of their tour in good form... Percussionist Kevin Diehl of the Sonic Liberation Front (SLF) is great at making things happen. He's been using the space at the Phila. Clef Club (since not much else in the way of prominent Jazz performances are going on there) and on 10/12 brought in pianist Michele Rosewoman as part of a fundraiser for the venue. Unfortunately, problems ensued. Technical difficulties led to an hour delay to the start which caused Rosewoman to miss her bus back to New York, necessitating a late scramble after the gig to get her home. The event was under attended due to lack of publicity (the venue didn't bother to even list its own fundraiser on its site!) and the piano was out of tune so the star had to use an electronic keyboard. The SLF, featuring creative sluggers such as Elliott Levin (sax), David Fishkin (sax) and D Hotep

(g), played a number of tunes at the start and were strengthened by the presence of drummer Cornell Rochester who added some ever present funk propulsion to the ensemble known for its Afro-Cuban/free Jazz approach. Rosewoman joined in finally and added her charismatic spark and shared enthusiasm for Nigeria's Yoruba music. She sang on two tunes, the first of which started with her long introduction that was a series of prayers. The tune would eventually incorporate a little bit of everything – spacy keyboards play, psychedelic colorings by Sun Ra Arkestra member Hotep, hot licks by Levin, bata drum beatings and hard driving percussion by Rochester and a floating horn section kickin' it orchestral style... That same night, guitarist Jonathan Kreisberg was playing the first of two nights at Chris', along with impressive saxophonist/pianist Will Vinson. The last set ended with the exceptional "The Common Climb," which has to do with life's struggles. Kreisberg invited everyone back for the next night's shows – "Including the talkers in the back who can come back and talk tomorrow"...Philly wunderkind trombonist, Dan Blacksberg, has been all over the local scene for years, playing in all sorts of styles and supporting live music by attending many shows. His hard work is paying off, as evidenced by the aforementioned prominent performance with Anthony Braxton at Brooklyn's Roulette space in September, his latest coup. He's added another hat now- Jazz promoter – under the presenting name Archer Spade, along with buddy - electric guitarist Nick Millevoi. The two also form a group called Archer Spade (Blacksberg smartly figured that it's good promoting to feature the name as often as possible to the willing public). The two were aware of a new space opening up in Studio 34, a West Philly yoga and healing arts store, and put together a tasty double feature of William Parker (b), Joe Morris (g) and Marco Eneidi (as) as a trio along with Blacksberg, Millevoi, Matt Engle (b) and Michael Szekely (d). Ex-pat Eneidi was making the last stop on his yearly visit back to the States from his new home, for the last 8 years at least, in Vienna. He said of Austria – "It's not paradise but it allows me to work." He's there on an artist's visa so he's only allowed to work there as a musician, he can't get do any other work, but he gets a pension and cheap health care. Eneidi showed what we've lost to Vienne, his alto efforts were organically in line and emotive without being disruptive, and he added a very natural flow and bite to the long, improvised pieces. Parker and Morris were outstandingly coupled, it was the rare moment when their energies weren't reciprocal in some fashion. What a display of form and stamina when the two sprang into a fast action section of tendon-popping, blurred fingering. Parker had to deal with some issues with his bass (the first one he ever bought). The endpin kept slipping so he'd be playing and suddenly, the bass would shrink down like some cheesy comedy act. He made the best of it though and kept on playing. The opening quartet also put up an entertaining set, especially with the closer tune "Ari Fleisher," penned by Szekely in "honor" of the former White House Press Secretary for President George W. Bush because he was the one who had to be the voice of the problematic administration and lead the incessant briefings for Bush...Ramsey Lewis has stockpiled Grammy Awards and gold records throughout his career as one of the most financially successful Jazz artists in history. He's retained his fame well, as evidenced by a



sold-out 10/20 show at Montgomery County Community College. His skilled quintet looked super professional in their suits and ties but they were unfortunately much underutilized. Noted Chicagoan guitarist Henry Johnson had one solo spot, as did bassist Joshua Ramos, keyboardist Tim Gant and drummer Charles Heath. Lewis kept the music moving - he's big on medleys and ear-friendly song choices. Coltrane's "Dear Lord" received a stripped-down, reverent treatment while "Nature Boy" was taken apart brilliantly during Lewis' solo feature. This current tour rekindles his 1974 megahit album *Sun Goddess* and eternal pleasers such as "Betcha By Golly Wow" and Stevie Wonder's "Living For The City." As soon as the music ended, Lewis was gone in a wisp of smoke and his band soon followed. Poor Henry Johnson, he got left back by his peeps and needed a ride to the hotel... It was a great pleasure to experience three very varied sets of high quality performances at Highwire Gallery (Fire Museum) on 10/23. The headlining group was Brooklyn's The Moon, a duo with Jazz and experimental music guitarist Adam Caine, whose crafty use of a jumble of floor pedals neatly arranged below him added to, without overwhelming, his efforts while Italian ex-pat drummer Federico Ughi fashioned a firm but shifting floor by way of brushes, mallets and sticks. Caine played the gamut between fuzzy distortion and elongated, single notes that hinted at melody, mixing mysteriously with his Italian counterpart. They ended with a high energy barrage of sounds that magically was capped by a passing street siren. Local guitarist Evan Cory Levine opened the gig on guitar with a handmade electronically jacked-up wooden footboard that he stomped on for altered sounds while strumming guitar. His folksy singing was endearing and entertaining. The final presentation of the night was by an artist new to the Philly scene by way of New York, Poland and Holland - Keir Neuringer. I have to admit that I almost left the gallery prior to his solo set and what a loss that would have been since there's not many opportunities to be blown away by an unknown artist like this. His set was ridiculous. After reading some original poetry that didn't suck, he quietly lifted his alto sax and then blew 20 minutes of circular breathing that wasn't a wall of sound - it had textures and some wild growls but it also had a devastating classical interlude and colorful touches of sweet music. After deciding that it was time to stop, he said, "I'll play one more. I didn't write this one," before hitting on a leisurely done Monk tune and ending it with an array of monstrous overblown shrieks. Neuringer finds that he can circular breath as long as he wants, it's really a matter of how much pain his lip can endure and if he'll need to use the lip the next day. I look forward to this freakazoid's next performance...It's fair game to debate whether John Cage was a genius or a charlatan but there's no denying his influence on art and culture in the latter half of the 20th century. His radical introduction of everyday sounds into musical presentation, along with his ideas of the role of the composer in society and his use of chance operations led to mind-expanding revelations for numerous artists in the fields of music, dance and art. A prodigious Cage post-mortem (Cage: *Beyond Silence*) was presented by Bowerbird in conjunction with the Philadelphia Museum of Art between 10/26/12 - 1/10/13. The Museum conjoined the Cage celebration with a novel exhibition (10/30/12 - 1/21/13) called

Dancing Around The Bride which examines Marcel Duchamp's American legacy by tracing his effect on and exchanges with Cage, choreographer Merce Cunningham, and visual artists Jasper Johns and Robert Rauschenberg. Timothy Rub, the Museum's director (who, by the way, shares a resemblance to the current James Bond) said that the Museum holds the world's largest and most significant collection of Duchamp and that it made sense to present this novel exhibition. Kicking off the musical series at the Museum on 10/26 was one of Cage's favorite performers - pianist Margaret Leng Tan - who collaborated with him for eleven years. She said Cage liked that she came from Singapore because, "Prepared piano tends to remind people of music from that part of the world so I had a cultural in." It was fascinating to watch her prepare the piano strings with bolts and putty while working off Cage's intricate written directions. Tan handpicked an assortment of his more theatrical works for the performance, including pieces for toy piano (of which Tan is famous for), music to accompany film, a recital of music she copied off Cage's painting Chess Pieces, and also Water Music which uses radio, whistles, water containers and a deck of cards. She also brilliantly staged the legendary silent piece 4'33, announcing, "I will allow you to leave your cellphones on. The piece is about all the sounds we don't intend. I perform it in the traditional three parts but I do take breaks between the movements so it will take more than 4 minutes and 33 seconds!...Famed saxophonist Byard Lancaster passed on 8/23 at the age of 70 due to pancreatic cancer. The big hearted Lancaster was still promoting his fellow Philly musicians to the very end. He was instrumental in the careers of many local musicians - helping to get them gigs, recording opportunities and the chance to play Jamaica's Ochos Rios Jazz Festival. A celebration of his life was held 10/27 at Germantown's LaRose Jazz Club which was filled to the gills with friends and musicians (including Marshall Allen, Jaleel Shaw, Jerome Hunter, Monnette Sudler, Joe Rigby, Tony Williams and Mike Boone) who came to sit-in or just pay their respect. Anyone not familiar with the work of Lancaster should check him out, he was there with all the original cats back in the days of Jazz' break from the tradition. There's a famous photo of Coltrane standing outside the Village Vanguard and it turns out that Lancaster was standing right next to him and was simply cropped out of the photo...Bassist Ben Williams has gotten so much press out of winning the 2009 Monk Competition that you'd think his name would be hyphenated with that award by now. He played Chris' on 10/27 with his Special Effect band - Christian Sands (p), Matt Stevens (g), John Davis (d) and Godwin Louis (as, ss) temping for the first time in place of Marcus Strickland. Sands and Williams proved to be a terrifyingly skilled pair with chops to spare and an adventurous mindset, especially Sands who played inside the piano on two occasions during the second set. Both sets ended with "Moonlight in Vermont" to which Williams slyly noted, "We play standards too," before lifting off for a very pointillist interpretation of the classic tune. They really just hinted at the melody. Newbie Louis (lou-wee) was a great addition to the group, at least for this one performance. With a big sound and bigger smile, he aptly held ground and recalled the only other time he had played with Sands ten years ago when Sands was a freshman in high school

and Louis was a senior and they played "On Green Dolphin Street" at a recital... Multireedist Ab Baars usually comes to town as part of the Dutch ensemble the Instant Composers Pool Orchestra but he was making the rounds with his wife Ig Henneman, the acclaimed violist. Their hit at the Phila. Art Alliance (Ars Nova W) on 11/3 was the 11th stop on their tour and they were performing all new music inspired by autumn themed poetry. They've been dueting for over 30 years so it was no surprise that they were a very compliant pair. Baars alternated between tenor sax and clarinet and pulled out a shakuhachi twice from a plastic bag, which promptly got put back in its plastic bag as soon as he finished playing it (causing a few listeners to giggle). Henneman explained that he wasn't being overly compulsive but that the wood would split if not protected due to the humidity changes from city to city. Baars big bluesy tenor opened the program and announced that this wasn't going to be the side-slapping humor show offered up by a Mengelberg-Bennink led band. The couple's music dealt in taut, precise avant-chamber music that avoided out-of-bounds forays. The beautiful music was enhanced by Henneman's description of the poetry that inspired the work – such as the last piece that dealt with viewing Mt. Fuji through a curtain of rain... Alto sax legend Phil Woods lives in Pennsylvania's Pocono Mountains but hadn't played in Philly in ages before he did Chris' along with fellow alto saxophonist Greg Abate on 11/3. Woods had "celebrated" his 81st year one day prior but unfortunately, "Frankenstorm" Sandy had taken out his electricity at home so he and his wife were stuck in a hotel the previous week. Abate, who lives in Rhode Island but still somehow finds enough work to have him gigging 150 times a year, has a history of playing with Woods and he didn't find it so unusual in that two altos would play together since it's been historically featured with the work of Sonny Stitt & Charlie Parker and also Phil & and Quill. The two altoists this night complimented each other, they both were technically brilliant and effusive with their quotes from well-known tunes interjected into the piece at hand. Woods, the perennial jokester, announced the second set's first tune to be a standard, saying, "If you can guess the name, you win a Porsche!" Woods took refuge backstage after a few songs – "I'm going back to get my morphine drip," he said, but in reality he was puffing on his oxygen supply before returning to please the adoring listeners with more playing. The band, which included Woods' brother-in-law and longtime bandmember, drummer Bill Goodwin, finished up with a fiery take of "Night in Tunisia" which had the two saxophonists taking it out. Abate afterwards spoke of how much Woods inspired him to play his best... It only took 75 years but legendary Belgium pianist Fred Van Hove made his Philly debut on 11/10 at the Phila. Art Alliance (Ars Nova W) and it certainly was worth the wait. Van Hove quietly built an improvised base for his opening long piece that ebbed and flowed with powerful sections along with gentleness. Swirling notes delivered in a rhythmically insistent and percussive manner were perfectly balanced by delicate and beautiful right-handed fingerings cut by left-handed rumbling dissonance. He also used 3 balls, a billiard ball and two Chinese hand balls on the piano strings for a startling harpsichord effect. Van Hove, who was traveling with his lovely wife Mie, said he was very happy with his performances and the American

audience reaction to his playing but had a rough go of it on tour due to a number of shows being cancelled due to Hurricane Sandy. There was no promise of a return to the States but how cool would a Brotzmann – Bennink – Van Hove reunion tour be! This show is already penned in as a top gig of 2013... The 5th annual Israeli JazzPhest, sponsored by the Consulate General of Israel in Philadelphia, ran from 11/11-18 and offered the Uri Gurvich 4, Yemen Blues, the Hadar Noiberg 3 and the Dida Pelled 3 at various sites. The Oran Etkin Quartet, consisting of Etkin (ts, cl, b cl), Gilad Hekselman (g), Haggai Cohen-Milo (b), and Rob Garcia (d), played Chris' on 11/15 as part of the festival. His second set was full of tasty original compositions but it was the old Israeli tune, written by a grieving father who lost his son in the Yom Kippur War that stood out. Performed as a duet with Hekselman, Etkin said he was inspired by the song's words which included – "All the songs until today, people more beautiful than you and me, the earth has taken." His bass clarinet tunneled into a mournful place and echoed the sounds of tears dropping. Etkin has lived in New York for the past 10 years and has also been active promoting his Timbalooloo program, a unique method of teaching children about music that is geared to encourage their innate musicality... Chris' Jazz Café has had interest in booking Dave Douglas for some years now as one of the owners (Glenn Gerber) is a fan. They finally got their man on 11/16-17 and it was big – not only was it Douglas' new project, a quintet covering a list of hymns that his departed mother arranged for him to play at her memorial service – but it also featured hometown hero, pianist Uri Caine, as a special guest making his first hit with the band. Douglas has proven over the years that he can play any form of music he chooses and make it his own. His trumpet playing was inspired during the 11/16 sets, forming a simpatico marriage with Jon Irabagon's chesty tenor sax and the non-intrusive backing of bassist Linda Oh and drummer Clarence Penn. Caine, who can and has played everything during his long career, was a thrill to hear (especially for his 85-year-old mom in the front row), and his dealing with the Celtic songs was authentic. The big news with Douglas' new project is the addition of vocalist Aoife (EEF-ah) O'Donovan, best known for leading her bluegrass band Crooked Still. She's not a Jazz vocalist by any means, and she said there's been no attempt to alter her singing style, but she fit the haunting yet optimistic music perfectly. Douglas, an avid runner, had plans to run in the Philadelphia Marathon on 11/18, taking advantage of the perfectly timed event since the New York Marathon had been stormed out. Douglas never returned a request for a report on how he ran so it's possible he's still out there running... Ron Carter returned to Montgomery County Community College on 11/17 and not a ticket was to be had at the door. His trio consisted of guitar virtuoso Russell Malone, whose straight ahead glistening notes expertly attached to the leader's pristine work, and pianist Donald Vega. Carter supplied his crew with matching colorful silk ties to serve as a uniform and, most importantly, an abundance of juicy standards to play. Things stayed conservative but not boring, and Carter, as always, presented himself as a master artist with no musical limitations although it was odd that he and his bandmates all relied on charts and music stands for the standard rich set. Carter's solos were each a work of art, his short

episodes of just playing with his left hand were uncanny. He makes it all look too easy. They encored with Fletcher Henderson's "Soft Winds," and actually played uptempo, a major change from the majority of the set. Watch for it on his next recording. I'd be remiss if I didn't point out that at age 75, Carter still has steel-rod, perfect posture...Pat Martino's annual Thanksgiving weekend hits at Chris' have taken on the equivalent of the Pope's visits – crowds of worshipers hovering around, just trying to absorb some of the greatness and have cellphone photos taken with him. He's always a good sport about it and you also never know what celebrities will show up. Oh, yeah, he still sounds great and shoots out those notes off his guitar like a rapid-fire machine gun...Incoming hits: Ars Nova Workshop ([arsnovaworkshop.org](http://arsnovaworkshop.org)) presents – 1/14 Barry Altschul's Threedom Trio @ Phila Art Alliance (PAA); 1/18 The Whammies w/ Han Bennink @ PAA; 2/9 Kris Davis' Capricorn Climber @ PAA; 3/1 Ches Smith & These Arches @ The Rotunda; 3/20 Billy Hart 4 @ PAA; 3/26 Merzbow-Mats Gustafsson-Balazs Pandi @ International House Phila...Chris Jazz Café ([chrisjazzcafe.com](http://chrisjazzcafe.com)) presents – 1/5 Erica Lyn Everest; 1/26 Misha Piatigorsky's Sketchy Black Dog; 2/2 Sonny Fortune 4; 2/15-16 Wallace Roney; 2/22 Chris Potter 4; 3/15-16 Pat Martino w/ Eldar...Fire Museum ([museumfire.com](http://museumfire.com)) presents at Highwire Gallery – 1/5 The Scene Is Now, Scott Churchman & Bob Bannister; 1/13 Jason Stein/Jack Wright; 2/27 Jill Burton...Penn Presents ([pennpresents.org](http://pennpresents.org)) @ Annenberg Center - 1/26 Red Baraat; 2/16 Miguel Zenon 4; 3/16 Jane Monheit w/ Mark O'Connor...Kimmel Center ([kimmelcenter.org](http://kimmelcenter.org)) presents- 2/2 Monterey Jazz Festival 55th Anniv. Tour; 2/8-10 Marcus Roberts w/ Peter Nero & The Philly Pops...

Ken Weiss

## ROGERS WORD SERVICE

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Happy New Year. Portland was fortunate to have a number of fine improvisers and other jazz talents help to usher out 2012 and it looks like there'll be some exciting happenings to get this new year started. 12/5: The Creative Music Guild (CMG) closed out it's 21st anniversary year on a high energy note with the return of the Frode Gjerstad Trio at the Revival Drum Shop (1465 NE Prescott). The leader (as, clar) was accompanied by long-time partner Paal Nilssen-Love (d) and Jon Rune Strom (b) in an hour-long improvised tour de force brimming over with firey beauty. Full throttle energy music. It was a real pleasure to let these three adventurers take us on up to the outer reaches of the Hear and Now. Frode's been bringing it for many years now but somehow still seems to be something of an unknown to far too many fans of improvised music. Do make sure to catch him when you have the chance. He's a unique and important player. Nilssen-Love brought his usual mad-ass time with a never-flagging subtle touch lurking beneath the constant flurry and mesmerizing washes (and smashes) of sound. Strom held his own and then some with an effective muscular approach to much of his ensemble work. Solo and duo settings afforded more opportunity for nuance. CMG continues to produce shows at the drum shop on the 1st and 3rd Wednesdays of every month. These generally feature local musicians in an improvised setting. The collective remains committed to furthering these left of center opportunities by nurturing the Portland scene and bringing important and interesting artists from around the world. ([www.creativemusicguild.org](http://www.creativemusicguild.org) ). The Blue Monk (3341 SE Belmont) was the locale for another stellar performance by a pair of European master musicians. 10/14: The Sunday night Jazz series featured Amsterdam's Ab Baars (ts, clar, shaku) and Ig Henneman (viola). The duo presented a well-balanced selection of originals recently penned over their month-long residency in Calgary. Intricate arrangements and accomplished execution belied the freedom and improvised nature inherent in each piece. The results were a wonder of precision, exhibiting an exquisite and exacting control of timbre/texture and microtonal nuance. There was a good deal of energy for sure yet I came away most impressed with the enduring sense of something melancholic and wistfull unearthed by these intrepid explorers. A fragile sense. Deep. Elemental. Each of the pieces was inspired/informed by a poem selected from a handful of accomplished writers from various times and territories (William Blake, WB Yeats, Charles Ives, Helene Gelens, Guillaume Appolinaire, Wallace Stevens, RM Rilke, Ingeborg Backmann, Basho) The Blue Monk enters the new year ready to present more exciting jazz with gigs taking place on Fridays and Sundays. They feature live performances on other evenings of the week as well. January events include: Trio Subtonic, John Stowell and Friends, Eddie Martinez, Noah Bernstein, The Quadrapphones, Polyglot Project, Bridgetown Sextet, Pete Peterson and more. ([www.thebluemonk.com](http://www.thebluemonk.com)). A week after the Baars-Henneman duo we were treated to a performance by another uber-talented visitor from the Netherlands. The Spare Room collective brought poet/vocalist/sound musician Jaap Blonk to Division Leap for an

absolutely stunning solo set of interpretations (Kurt Schwitters, Dick Higgins, Raoul Hausmann, John Cage, Sheldon Frank) followed by an equally inspiring half hour or more of original composition. This was only Jaap's second performance in our town and the evening hammered home the realization that it's been far too long between visits. His body of work is awesome and his talents are one of kind. Jimmy Maks ( [www.jimmymaks.com](http://www.jimmymaks.com)) (221 NW 10th Ave.) continues to roll out a fine array of mainstream jazz and funk usually from the region. Regular guests include: Devin Phillips, Dan Balmer, Karrin Allison, Soul Vaccination, Farnell Newton, Mel Brown and many others. The Camillia Lounge (510 NW 11th Ave.) occasionally hosts local jazz groups. 2/22: The Rich Halley 4. Another occasional venue is Back Space PDX (115 NW 5th Ave.). 12/3: Clarinet legend Perry Robinson returned with Seattle trombonist Marc Smason and local talents Andre St. James (b) and Tim DuRoche (d). Portland's Battle Hymns and Gardens opened the evening. There are a couple of festivals which will take place in the early months of the year the earliest of which is a new addition to our scene and is presented by the editor of the journal you are reading at the moment. CADENCE JAZZ FEST AT IVORIES promises to be an exciting three nights of high-level jazz from a wide variety of local and visiting talent. It'll take place at Ivories Jazz Lounge (1435 NW Flanders) Jan. 20-22, 2013. 1/20: Alan Jones Academy of Music Ensemble. Mary-Sue Tobin Group. The Alan Jones Project. 1/21: Five Saxes Group (Portland State University). The Rich Halley Group. Julian Priestner Quartet w/ Gordon Lee, Andre St. James, Dalton Davis. 1/22: Gary Smith's Mardi Gras All Stars. Markr Smason's Better World. Bernard Purdie w/ David Haney and Andre St. James. This Festival shows a lot of promise and could prove to be an important addition to Portland's vibrant Jazz scene. Here's hoping that the public comes out and supports this crucial new event. The following month ushers in the 10th anniversary editon of The Portland Jazz Festival which will take place in venues throughout the city from 2/15-24th. There'll be a generous helping of visiting artists along with local luminaries, workshops, discussions and such through the 10 day event. Headliners include: Barry Harris Trio w/ Chuck Israels, Mel Brown. Blue Cranes w/Wayne Horvitz. Art Abrams Swing Machine Big Band w/ Rebecca Kilgore. Scott Hamilton w/ Dave Frishberg, Dave Captein, Gary Hobbs. Kurt Rosenwinkel Quartet. Kenny Garrett Quartet. Mat Wilson's Arts + Crafts w/ Terrell Stafford, Gary Versace, Martin Ward. Patricia Barber Quartet. Steve Kuhn Trio w/Buster Williams, Joey Baron. Jack DeJohnette w/ Ravi Coltrane, Matthew Garrison, George Colligan. Steve Bernstein's Sex Mob. Nancy King w/ Glen Moore, Steve Chrisopherson. Geri Allen-Teri Lyne Carrington-Esperanza Spalding. The Jazz Message: celebrating Art Blakey featuring Javon Jackson, Bobby Watson, Curtis Fuller, Eddie Henderson, George Cables, Buster Williams, Lewis Nash. For the full schedule with details: [www.pdxjazz.com](http://www.pdxjazz.com) . Further afield. I had the opportunity to partake in a number of fine performances when visiting Chicago in September. Several of these featured the phenomenal

electronics/cellist Fred Lonberg-Holm. 9/22: At Heaven Gallery (1550 N. Milwaukee). FLH joined Jeff Kimmel (b.clar) for several duo improvisations. There was some choice stuff here but the bass clarinetist tended to play it a bit safe and so didn't provide enough fresh sounds to make this set truly elevate. Bassist Toby Summerfield (who was on something of a farewell tour that week) was paired up with the always exciting trumpet master Josh Berman for a follow up set which was quite fulfilling. 9/23: One of Chicago's most beloved venues The Hungry Brain (2319 W. Belmont) featured a double bill of improvising quartets. Lonberg-Holm joined Toby Summerfield (b, gtr), and duo drummer's Frank Rosaly and Quinn Kirchner for a rollicking set continually set afire by the superb underpinnings of Mr. Rosaly's prescient percussives. Lonberg-Holm let loose on guitar as well as on cello and electronics with a series of incredibly conceived excursions. Robust. Energetic. Following this, Berlin clarinet wunderkind Michael Thieke (The International Nothing, Gebhard Ullmann Clarinet Trio) met up with the equally masterful clarinetist Guillermo Gregorio and the two of kind musical madness (this is a compliment!) of Jim Baker on analog synthesizer and Michael Zerang (d, perc). The music was inspired and moving. A beautiful experience, unlike any other, filled with crazy passions and proclivities. This club, one of three under the sobriquet "Umbrella Music", is an important and comfortable venue for the vibrant Chicago improvised music scene. 9/24: A night later Myopic Books (1564 N. Milwaukee) hosted FLH and bassoonist Katherine Young in an intimate relaxed setting surrounded by shelves of books on the third floor of this sprawling local-owned bookstore. It was a short evening filled with quiet low register moments. Electronics and dry textures mixed with richer full-bodied tones. A fine low-key improvised meeting. 9/26: at the HideOut (1354 W. Wabansia). Jason Roebke is one of the windy city's most interesting and accomplished bass players. On this night he offered up a generous helping of original compositions for the Jason Roebke Octet (which may or may not actually have 8 members in attendance). Musicians involved were: Jason Adaszewicz (vibes), Jason Stein (b. clar), Josh Berman (tpt), Dave Rempis (as), Keefe Jackson (ts), Matt Schneider (gtr), Nick Broste (tbn) and Mike Reed (d). This was a night of great ensemble work leavened with a stunning array of solo highlights and I dug it most thoroughly. The HideOut is also part of the Umbrella collective along with Elastic (2830 N. Milwaukee). Each of these weekly events are curated by dedicated local musicians and aficionados and richly deserve your attention if you are in the city. ([www.umbrellamusic.org](http://www.umbrellamusic.org)). Last (while still on the same journey) I took a drive to the Baltimore area to hook up with one of the great jazz philosophers of our fair land, Mr. Bill Shoemaker (you should be familiar with his excellent online publication [www.pointofdeparture.com](http://www.pointofdeparture.com)). Together we took in a magnificent concert featuring the Michael Formanek Quartet performing a bracing selection from their newly minted songbook. The gig was in Baltimore at a nice venue near the Washington Monument (the original one) called The Windup Space. This is another (occasional) series of improvised music events presented by a



## Short Takes

Portland

dedicated fan, Bernard Lyons). The leader/bassist/composer was joined by long-time cohorts Tim Berne (as), Craig Taborn (p) and Gerald Cleaver (d) for a wild and beautiful ride. The house was packed and the energy level was high throughout. The group had been on the road for quite a bit and this last gig of the tour was something of a home-coming for Mike. The audience was filled with some of his family and students as well as a deep pool of hard-core fans (I met several folks there from the RedRoom organisation and other jazz writers/producers). The band dug into the complex, circuitous compositions with an ease and proficiency which belied the difficulty of the music as a whole. Of course, with the make up of this quartet the solo work was easily as focused and exciting as the ensemble passages. A truly phenomenal evening. That about sums up this quarterly column. As always I encourage readers to get out there and support live music. Want to see video clips of some of the performances I write about? Check out my YouTube site: [BRADWINTERPDX](https://www.youtube.com/channel/UCBQWjTjTjTjTjTjTjTjTjTj). Brad Winter

## Short Takes

Toronto

One of the Toronto jazz clubs, Trane Lounge, closed. But the Rex Hotel is still going strong, with something happening there every night.

In October, on Saturday nights The University of Toronto Jazz Ensemble performed with different guests each week. They were followed by a different group each week, including John Macleod's Rex Hotel Orchestra.

On Mondays The early sets were played by the Peter Hill Quintet, featuring Bob Brough and Chros gales on saxes, Brendan Davis on bass, Sly Juhas, drums and Hill on piano. Tuesdays had the Travelling Wall-Barries for the early set and such groups as the Shuffle Demons and the Ted Warren Quartet.

Thursdays saw Kevin Quain piano and vicals for the early set and such groups as Barry Elmes Quintet and The Dave Young quintet.

Fridays saw the The Hogtown Syncopators and Saturdays saw Danny Marks.

Sunday afternoons featured the Excelsior Dixieland band.

416 Toronto Creative Improviser's Festival - 2012 Program All performances take place at Tranzac Club 292 Brunswick (just south of Bloor)

Wednesday, Nov. 7

9:30 pm

Fern Lindzon 3 – Fern Lindzon (piano, melodica, vocals), Heather Segger, (trombone), and Mark Segger, (percussion)

¡DO! - Chris Cawthray, (drums) and Simeon Abbott, (organ)

Vespaziani/Bull – Arthur Bull, (guitar and chromatic), Bob Vespaziani, (WAVEDRUM and percussion), with special guest Tena Palmer, (voice)

Thursday, November 8

9:30 pm

Build To Suit – Arnd Jurgensen, guitar, Guy LeBlanc, trombone and noisemakers, Bob Vespaziani, percussion, Jim

Bailey, electronics, Matthew Poulakakis, guitar, and Alan Bloor, violin

Peebles/Fisher – Sarah Peebles, sho, Colin Fischer, ghuzheng and guitar

Emilio Guim's Lullaby North - Emilio Guim – guitar, Chris Adriaanse – acoustic bass,

Dylan Hillyer – vocals and electro-acoustics, Tim Monis – drums

Friday, November 9

9 pm

CCMC – Michael Snow (piano and synthesizer), John Oswald (alto sax), Paul Dutton (soundsinging and harmonica), and John Kamevaar (percussion and electronics)

Brodie West – alto saxophone

Hall/Story/Thewari – featuring Glen Hall (saxophones/flutes), David Story (piano) and Rakesh Thewari (drums)

Saturday, November 10

9 pm

Cybernetic Orchestra (McMaster U) – David Ogben and others with laptops

Edges- Allison Cameron, electronics/banjo, Joe Sorbara, drums/percussion, Sandro

Manzon, piano, Kathryn

Ladano, bass clarinet

Toronto Improvisers Orchestra – lead by Ambrose Pottie, the performers will be some, or all of the following:

Andrew Boniwell: piano

Rod Campbell: trumpet

Allison Cameron: electronics/curio

Jim Johnston: electric guitar

Arnd Jurgensen: electric guitar

Ryan Kinney: classical guitar

Fern Lindzon: voice and piano

Michael Lynn: bass

Cheryl O: cello

Ambrose Pottie: percussion & honeytone

Janice Seagrove: flute

David Story: keyboards

Bernie Koenig

2013 starts off at Cory Weeds' Jazz Cellar 1/9 with a duo of vocalist Kate Hammett-Vaughan and guitarist Bill Coon followed 1/11-12 by the proprietor/saxophonist's 5tet: Weeds, tenor, pianist Tilden Webb, bassist Ken Lister, Jesse Cahill drums and special guest, trombonist Steve Davis 1/11-12. The group will be touring Canada and the U.S., ending with a live recording at New York's Smoke Jazz club. Next is guitarist Oliver Gannon 4tet with Miles Black piano, bassist Jodi Proznick & drummer Blaine Wikjord 1/18&19. Guitarist Russell Malone visits the Cellar 2/8-10 to play with Tilden Webb's 3 (with Jodi Proznick and Jesse Cahill), followed 2/17 by Black Gardenia, a sextet that mixes vintage jazz, country, folk and blues from the 20s to 40s and consists of Daphne Roubini vocals/ukulele, Andrew Smith guitar, Jimmy Roy lap steel, Chris Davis trumpet/flugelhorn and Guido Heistek ukulele. The first major jazz event of 2013 happens 2/21-24 when bassist Christian McBride brings his trio (Christian Sands piano, Ulysses Owens Jr. drums) to the Cellar. On 3/3, pianists Victor Noriega and Gust Burns play with a single rhythm section of bassist Jeff Johnson and drummer Greg Campbell. The Cellar's 2013 schedule is incomplete as this is being written in late Nov, so go to <http://cellarjazz.com/> for the latest info... Cap U's jazz series starts the year off with a tribute to Clare Fischer 1/25 with the "A" band under the direction of Brad Turner and the NiteCap vocal group directed by Rejean Marois. On 3/1, Cuban pianist Ernan Lopez-Nussa appears with the "A" band and NiteCap ...The new year's schedule of Coastal Jazz & Blues isn't available at press time. Go to [www.coastaljazz.ca](http://www.coastaljazz.ca) for information on the annual Time Flies and Winterruption events...Elsewhere Pat's Pub in the Patricia Hotel has a Sat. afternoon jam from 3-7PM. Upcoming are Pugs & Crows 1/5, altoist Campbell Ryga 1/12, bassist Rene Worst & vocalist Jennifer Scott 1/19, trombonist Hugh Fraser 1/26, Mr. Magic 2/2, bassist Andre Lachance 2/9, NY 7-string guitarist Davy Mooney 2/16, and the Arntzen bros. 2/23. St.Andrew's-Wesley Church has Jazz Vespers Sundays at 4PM and on Thursdays 6-9PM, drummer John Nolan's trio is at the Fairview Pub. Other jazz venues include Goldie's Pizza which features a Monday night jam. Tenor saxist and pianist Ross Taggart is in the hospital battling cancer. Ross is a much-loved member of the local scene and is first-call on piano when visitors from out of town appear at the Cellar such as Benny Golson and George Coleman. A benefit concert was held for Ross 11/26 at the North Shore Credit Union Centre for the Performing Arts. Six groups performed at the concert, most of which have had Ross as a member, starting with Ian McDougall's 6tet, followed by Bill Coon's 4tet, Ugetsu, Hugh Fraser's 5tet, Jill Townsend's big band and pianist Bob Murphy with Campbell Ryga. The emphasis was on tunes that either Ross wrote or enjoyed playing. Highlights included the big band's version of "The Touch of Your Lips" which featured a soaring solo by Cory Weeds on tenor sax and the Murphy-Ryga duo's playing of Ross' ballad "February" to end the evening. Though Ross was in his hospital room, a streaming link allowed him to watch and hear the concert as well as to text several messages to the host that was shared with everyone. It was a very emotional evening for both the players and audience... For local jazz info and links, go to [www.vancouverjazz.com](http://www.vancouverjazz.com) or call (604) 872-5200.

Ron Hearn

# 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.

Transcribed by Paul Rodgers

## TRANSCRIPTION FROM AUDIO

Listen to Robert at [www.cadencejazzmagazine.com](http://www.cadencejazzmagazine.com).

Welcome to the latest edition of *Papatamus*. I'm going to go over a number of CDs that caught my attention, most very favorably, and I'm going to do it quick so not to take up a lot of room. So here goes. We're going to open with a recording by Drew Paralic, a pianist, who has produced *Wintertime Tunes*, and it's a record of non-descript music. It's only less than 30 minutes long, and it's a CD-R, which makes me think maybe it's a promo, but it wasn't issued as a promo. And it's on the JazzDrew 212 label. With a title of *Wintertime Tunes*, you might think this is seasonal music, or at least dealing with winter, and while it does deal with winter, it actually is more about spring. I just don't understand what the reasoning is to all this, but, again, non-descript music with a, I think, misleading title. And perhaps I'm wrong to call it "non-descript music." Maybe that reflects more on myself than on the music, so let's just call it "reasonably boring, easy listening, undemanding music." Bassist Wojtek Traczyk, a Polish bassist, has produced a record called *Free Solo*, on the MultiKulti label, #1023. This record has a lot going for it, a lot of interesting and engaging music. Unfortunately, often there is a sort of electronic Doppler affect with the bass with a drawn bow, and the Doppler affect is repeated with very little variation over many of the tracks. It tends to be a little mournful, and it forms the basis of the bass—that's ironic, isn't it. It forms a platform of which much more interesting soloing appears on top of it. Much of the music here follows the standard Mass form of Kyrie, Gloria Sanctus, Benedictus, and it's awful sober. Other people have done Masses which are not always sober. This won't push Bach out of the way, and it's interesting, and we can only hope that the next record is more direct and demanding of the listener. From Redhouse Records, a Midwestern label with an eclectic catalogue—it's not big, but it's right—and they occasionally produce jazz or blues. Their latest is Butch Thompson and Pat Donohue on *Vicksburg Blues*,

# Papatamus Robert D. Rusch

Redhouse #257. Many of you may know this from the Prairie Home Companion, which Butch Thompson has been on for years, but this is an excellent mostly traditional blues. Donohue sings them in a gentle, matter-of-fact, but meaningful manner, and both are convincing in this duo form of basically what is now traditional American folk music. 19 tracks of easy listening and infectious blues; 19 tracks with 5 originals mixed in with a program of Leroy Carr and Little Brother Montgomery, King Oliver, James P. [Johnson], and so forth. A good record, nice listening. If you like blues, you will like this and so will your grandmother, maybe. Next duo is a really magnificent recording from Nico Gori, clarinetist, Fred Hersch, pianist, called Da Vinci. This is on the Beejazz label, #051. The duo, in its construct and ambience, is very consistent through the whole program. It opens with Old Devil Moon, and it closes with Tea for Two, and in between are mostly originals. And it strikes me that's a good way to set the stage and exit. Fred Hersch gets deeper and deeper as a pianist, and he strikes me as one very comfortable with his inside and his technique, and he has the technique to go anywhere his heart leads him. This really has the sense of a recital. It's beautiful music: searching, demanding, and, if you want cursory listening, it probably serves that purpose, too. Nico Gori on clarinet, Fred Hersch on piano; called Da Vinci, and it's on the Beejazz label, #051. Another duo worth listening to is Max Ionata and Dado Moroni, sax and piano, respectively. Most people are familiar, at this point, with Dado Moroni, who has made a number of records for Italian labels. This is a pleasant duo investigation of Ellingtonia. I say "Ellingtonia" because within the 11 tracks are Intimacy of the Blues, Lotus Blossom, All Day Long—all by Strayhorn—and Perdido by Juan Tizol. This is a piano and sax exploration, and while nothing earthshaking here, it is superior listening. It's on the Via Veneto Jazz music label, WJO #77. Good listening. Moving onto trios, Jump River Records, #91204, and it's called Boogie-Woogie Turnaround, by Otmar Binder Trio. This is really an amalgam of styles, from Meade Lux Lewis to Pig Robbins, and really has overtones more of western swing than boogie-woogie, or Kansas City. But, in small doses, rather enjoyable, and if you are a fan of boogie-woogie and western swing, you might try to find this. 17 tracks, all originals. The Andrea Marcelli Trio, featuring Tom Clausen, as you probably know, as the pianist. Marcelli is the drummer, and they put out a very fine mainstream recording called Sundance, on Storyville Records, #1014275. The third member of the trio here, Davide Petrocca, who is the bassist. The program here, 13 tracks, is mostly standards. Tracks 12 and 13 are called bonus tracks. I never could understand that; they're on the CD, why are they bonus tracks? There are other recordings that come out like that, too. Maybe somebody can explain what "bonus tracks" mean. Anyway, there's a touch of Bill Evans and Brubeck here, from Clawson as pianist, both in the pacing and the lyricism, but not enough so that you would mistake Clawson for either Evans or Brubeck. The leader, Marcelli, contributes four originals. Con Alma, he and the pianist sort of switch support roles, where the drummer plays the drums with his hands, setting up sort of a cloth of tabla-like weave, and the pianist goes over him. My biggest

complaint about this record is some fades. Am I alone in disliking fades? Fade-ins or fade-outs, to me, are ridiculous. What was it that we were not supposed to hear? Or, you know—I just don't like fades. That aside, this is a very fine mainstream recording. Next up is Greg Lewis' quartet. Greg Lewis is a Hammond organ player. Now, I don't think this is B-3—maybe it is and you can correct me if I'm wrong. The record is called *Organ Monk*, and the 14 tracks are all Monk standards, with the exception of 4 originals by Mr. Lewis. I believe this is the first organ tribute to Monk—I may be wrong, but I don't think so. I mean, there have been a lot of Monk tributes. And even though it's a Monk tribute with mostly Monk compositions, it's not so much a Monk record, which is good. I mean, interpret Monk originally. Mr. Lewis plays an organ which is dark and muffled, and it misses the ranges and peaks of Jimmy Smith or Jimmy McGriff, and falls more in the Wild Bill Davis category – an interesting recording. If you're a Monk fan, you might check this out. It's on, I guess, Mr. Lewis' unnamed label, so it's called Greg Lewis: *Organ Monk*. It has liner notes, and they are so small as to be unreadable by anybody without terrific eyes. They're all on one panel, and there are about 1000 words on that panel, so you can imagine how small it is. Even old time Cadence readers would have difficulty reading this. Another quartet set by Rodrigo Amado, a saxophonist, with Jeb Bishop on trombone, Miguel Miro on cello, and Gabriel Farandini on drums, has been issued on the unnumbered Jacc Records, so if you're trying to find this, it's Rodrigo Amado, and he calls his trio Motion Trio and Jeb Bishop—it's really a quartet. There are three tracks on this, and the title of the LP is *Burning Live at Jazz AO Centro*, and "burning" it is. It opens with *Burning Love*, a 16 minute, great counterpoint and exchange from Amado and Bishop, filled out by Miro's bass-like cello, and Farandini's sensitive and well-placed drums. Perhaps this works so well because it is live, and when you have a live recording, it's sort of like you have permission—you don't have to worry about engineers and stuff, although if this is live, and it says it is, there's no applause noticeable. But I think the fact that this works so well is probably because it's in the DNA of the artists to play and communicate from the heart, and this is real music of the heart and communication. Three tracks here: *Imaginary Caverns*, a ruminative piece running over 25 minutes, that wanes at times in interest, but not in the heart. And *Red Halo*, over 16 minutes, picks things up a bit as the group more directly engages themselves. The music is really without any real breaks, and sort of follows the concerto form of movements, with the middle part a more reflective piece, but this is really an outstandingly enjoyable record. There's nothing that gives the sense of preplanning or engineering. This is just damn good playing. The next record here is a quartet by the Jay Lawrence quartet. Mr. Lawrence is also a drummer, with Bob Shepherd on tenor sax and Tamir Hendelman on piano and John Clayton on bass, and it's on the Jazz Hang records, #200SL. Jazz Hang, by the way, is coming out of Utah, so we've got records here from Europe and all over the United States. Just to editorialize a bit, it's been my contention all along that some of the best music is not necessarily located in urban areas. There's sort a freedom in the outlying areas to be yourself and develop. There's good energy and flow to this music, and the leader's drummers are a

serious but not intrusive presence. The record is entitled *Sweet Line*, and the title is built off *Sweet Georgia Brown*, and it's a delightful, straight-ahead cut with—there are various directions, but they all complement the inner harmony with the general straight-ahead approach. The 11 tracks include four non-originals: Chick Corea's *Senor Mouse*, Ray Nova's *The Very Thought of You*, *Every Little Thing She Does Is Magic*, by Sting, and *I Mean You*, by Monk. They're all approached with a good freshness that's appreciated, and my only complaint here is Bob Shepherd's playing. While it's involving and everything else, there's a certain sameness in his tone that gets tiring. On the other hand, Tamir Hendelman is a strong pianist. The Jay Lawrence Quartet, *Sweet Line*, on the Jazz Hang records. Veteran drummer Lewis Nash has produced a quintet recording called *The Highest Mountain* for the Cellar Live label, #091811. The quintet here is Lewis Nash on drums, Renee Rosnes on piano, Peter Washington on acoustic bass, Jimmy Greene on tenor and soprano sax, and Jeremy Pelt on trumpet and flugelhorn. This is a fine, well-placed, unrushed bop outing in the Blakey tradition. The program here is well-chosen—everything from Ornette's *Blues Connotation*, to Monk's *Eronel*. The last piece, Monk's *Eronel*, is here called "CD Bonus Track." Again, somebody explain that to me; I don't understand it. This is also well-packaged in a digipack, with photos, full liner notes. Nice production by producer Corey Weed. And Nash, who has been on thousands, or I guess hundreds of dates, I believe this is his first North American-led date—comes out of Canada. Can you believe it? Anyway, good record. *The Highest Mountain*, Lewis Nash Quintet, on Cellar Live. And now we move into recordings with larger productions, larger groups. I got to start out with Leo Smith's *Ten Freedom Summers*, a massive and impressive four-CD recording on the Cuneiform label, #350, 351, 352, and 353. This is a large, cohesive work, and I'm not sure, besides the stated connection between Civil Rights Movement and the music—I was active for a while with the Civil Rights Movement in this country in the 50s and 60s, and into the 70s, and music played a very large part in that, whether it was Robeson or Pete Seger, Mahalia or Aretha, but I don't hear those echoes in this music. So, putting that aside, this effort was apparently 34 years in the making, and a Guggenheim Fellowship and other groups made it possible. This work focuses on the period of 1954 to 1964, and Smith says the music is not for "disinterested listening." I think perhaps the best music in the world, the best jazz in the world, is not for disinterested listening. The paradox there is that disinterested listening music sells better because people don't have to make an effort to become involved. Leo Smith I consider to be the finest solo trumpeter after Bill Dixon, and I mean solo trumpet—that's playing solo, not taking solos. This work, for the most part, is compositional, IE classical, and, like Leo's trumpet music, it's often sort of projecting spires out into the universe. *Inner Space*, with its mostly chamber sound, is Smith's own group, which he calls the *Golden Quintet*, which is Smith, Anthony Davis on piano, John Lindberg on bass, Pheroann Ak Laff on drums, and Susie Ibarra also on drums. I found all the four records here all engaging, but for the jazz listener who doesn't have broad tastes I guess you could program out the parts that aren't with the quintet, which are

mostly found on discs three and four. On my initial listening, I listened to this back-to-back, almost four and a half hours—exhausting, but also involving and inspiring. Subsequent listenings I took in sort of piecemeal. It's kind of too bad that this wasn't issued in four individual volumes. Either way, this is recommended listening, and a major effort by one of today's leading trumpeters of new music. Called Wadada Leo Smith: Ten Freedom Summers. It's on the Cuneiform label, #350, 351, 352, and 353. An interesting note, this was also recorded from November 4th, 2011, and it wasn't put together—it was recorded as a whole. Another interesting group from the Mob Town Modern Big Band is their interpretation, or should I say director/arranger Daniel Brenzel—his interpretation of Stravinsky's Rites of Spring. This is a fine 17-piece big band, and this recording was done live. It's Stravinsky's Rite of Spring, and this is, I guess, the most—the hippest interpretation since Phil Woods did it about 50 years ago on Candid Records, and that was just with a quartet. This is fine listening, and a fine record. From sax player Max Nagel, we have the Max Nagel Ensemble, Live at Porgy and Bess, Vienna, on the Rude Noises CD, #20. This is a nine-piece ensemble with the leader playing soprano, alto, tenor, and baritone, and within the cage of backbeats and shifting rhythms and plaintive solos similar to William Breuker's writing, there's some fine solos. But even constrained by written parts, this music here holds attention, thanks in large part to the tenors and violins. There's a plaintive voice on it, uncredited and, from my point of view, unnecessary, especially as the Theremin is effectively doing the very same thing. And while some tracks don't measure up, I'll block those out on subsequent listenings, but the program runs and integrates itself very well as a whole, and shows, basically, much promise. Too bad this isn't more ruder, or more rude. The last track, #11 in this program, holds a lot of interest, but it goes out after one minute and sixteen seconds, were there only more. Recorded live at Porgy and Bess' on January 21st, 2012, it's the Max Nagel Ensemble Live at Porgy and Bess on Rude Noises, #20. Moving over to vocalists, I have been completely taken by Gregory Porter's Be Good, on the Motema label, #75. This is Greg Porter's second recording for Motema; this is the one to start with. It is really tremendous. It's been a long time since I can remember such content-driven lyrics; maybe Abby Lincoln or Billie Holliday could do them. This is just great, emotive—you don't notice the original music as much as the lyrics, and here the words count. His first CD is more overtly political and topical; this one addresses everybody. Greg Porter is a singer much like Joe Lee Wilson, but much richer in tone. There are only two covers on the twelve tracks, and that's Work Song and God Bless the Child, and they almost don't seem to fit. This record is just so strong as it is. Fortunately, with the program notes are full print-outs of all the tunes, of all the originals, and Porter is backed by various jazz combos on these tunes. This is the one really—if you at all like jazz vocals, Gregory Porter Be Good on Motema; get this. This is going to be a wake-up call to a new singer who will hopefully grab the attention of the commercial jazz world, but this is in no way a commercial product. We can only hope that it would be.



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Jumpin' Jazz Kids, A Swinging Jungle Tale, narrated by James Murray and featuring Al Jarreau, Hubert Laws, DeeDee Bridgewater, is not the first recording of jazz aimed at children, but it is one of the best. It's a story about Claire, who ventures into the grandpa's backyard, which is the jungle, of course. Kids will like this story, as she meets various characters—Elephant Gerald, who eventually morphs into Ella Fitzgerald, which is funny because I always called Ella Fitzgerald “Elephant Gerald” also; it's the way I hear it. Along the way are reassuring bromides for the young about growing up, and probably would encourage participation from the child. It's Jumpin' Jazz Kids, A Swinging Jungle Tale, featuring Al Jarreau, Hubert Laws, DeeDee Bridgewater, and narrated by James Murray. It's an unknown label—well, on the side it says, “Oblinger.Barta.” Not sure if that's the label or what, and there's no number. Anyway, if you got kids, this would be a good thing to get them. I'm talking about kids that are six and under—and it won't insult your listening either. Another vocal record that I was taken with was The Uptown Vocal Jazz Quartet, Hustlin' For A Gig, on House Cat Records, unnumbered. The strongest material are the first two tunes, He Was The Cat, a tribute to Eddie Jefferson, and the title track, Hustlin' For A Gig. There are hip, good arrangements here, and, yes, it's mindful of Lamberts, Hendricks, and Ross, with a touch of Manhattan Transfer, but this is more hip. In fact, this is one of the better vocal group recordings I've heard in many a year. The third track here is Gone, Gone, Gone, and it's a tribute to the ephemeral world of commercial pop and rock music. These songs are neither smarmy nor cloying—they're good. They're for mature listening. That's not to say that this is rated X in anyway. Singer Ginny Carr wrote most of the lyrics here—in fact, nine of the ten originals on the CD. She's been around since the early 90s, and this is her third CD, I think. This time, it's made up of all originals, and originals which other singers would do well to investigate. You may be hearing some of these. Certainly Hustlin' For A Gig is marked as a possible standard. The other singers on The Uptown Vocal Jazz Quartet are Robert McBride, Andre V. Enceneat, and Holly Shockey. Track this one down, Uptown Vocal Jazz Quartet on House Cat Records out of Chicago. And from Sunnyside Records, we have Luciana Souza, The Book of Chet, Sunnyside #1316. Backing Ms. Souza are Larry Koonse on guitar, David Piltch on acoustic bass, and Jay Bellerose on drums. This is more or less a record of interpreting Chet Baker interpreting. The ten songs here are songs associated with Chet Baker, and they're sung in the same wistful, monotone. Slow ballads, but it's not Chet, but certainly mindful of Chet. It's a little more drawn out. She's very good at articulating lyrics, and if you like Chet Baker's singing, you might like this. I'd like to read from the liner notes; she writes, “Something happens to me every time I hear Chet Baker sing. There's something he gets to with his interpretations—a quiet loneliness that I crave in music. Chet is able to transport me to a place and to keep me there for the duration of the song. Through his singing, I have become intimate with solitude. The record is an attempt to articulate the world that Chet's music takes me to.” That pretty much says it all. The Book of Chet, Luciana Souza, and on

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Sunnyside Records, #1316. If you're a fan, then you'll enjoy this record. And finally we have Peter Appleyard, *Sophisticated Ladies: Ten Tracks Backing Ten Female Singers*, on Linus Records, #270151. Peter Appleyard is a Canadian, and a better-than-average vibes player, who many people may remember for his tenure with Benny Goodman in the last years of Benny's life. During that time, he used to tour in a vintage Rolls-Royce—I wonder if he still has it. Anyway, at 84 and some years of recorded silence, he's reawakened. *Sophisticated Ladies*, as I said, are ten different singers on ten different standards, all backed by the quintet of Appleyard, which is John Sherwood on piano, Reg Schwager on guitar, Neil Swainson on bass, and Terry Clarke, drums. Might call it the All-Canadian Rhythm Section. Notable here is Elizabeth Shepherd, who does some nice scating on *Paper Moon*, and in an un rushed and nicely traded fours with the vibes. Jill Barber is coy-ing and Eartha Kitt-ish on *Love For Sale*. Jackie Richardson has an unsettling baritone voice on *Georgia*. A good variety of vocalists—some I would have liked to have heard more of; some a little less. It's an interesting CD, though. Peter Appleyard, *Sophisticated Ladies*, on Linus Records, unnumbered. Raymond Boni, *Les Mains Bleues*, a film by Christine Baudillon, is a DVD on H'Ors Oeil Editions from MontPELLIER, France. The film opens with prose, and it's all in French, and then it goes to Boni at the kitchen table, playing acoustic guitar, and an off-camera conversation, also in French. My inability to understand French severely limits the parts that are not music of this two-hour video, and it's my sense that considerably part of the dialogue and conversation or narration is important to the music, and the key to further incites to Boni and his various musical partners, which include Christine Wodrascka, Joe McPhee, Daunik Lazro, and others. My feel is also that much of the dialogue here addresses searching for tones and microtones. The piece with pianist Wodrascka, a recording artist in her own right, is particularly effective, as the duo builds from tones to tempo. Basically, this is music of the moment. Interspersed are various shots of Boni close-up and going out in nature, which complements the distinguished quality of the film. The tedium that I found in the film was probably due to my lack of understanding of French, but I think it's good to have these documents on musicians, especially a musician like Raymond Boni, who really gets very little attention and is playing on the outside of music, or perhaps I should say, has always sounded very avant-garde, even 30 years ago, and he still sounds that way today. And now onto some reissues. We're going to start with Heiner Stadler's *Brains on Fire*, which is on Labor Records, #7069. Stadler has always been sort of on the fringes of jazz, but he produces interesting music. And this *Brains of Fire* music, which comes from 1966 through 1974, is really excellent. It features DeeDee Bridgewater, Reggie Workman, Jimmy Owens, Tyrone Washington, Joe Farrell, Garnet Brown, Don Friedman, Barr Phillips, Joe Chambers, Brian Blake, Lenny White, Manfred Schoff, Gerd Dudek, Albert Manglesdorff, Wolfgang Downer, Lucas Lindholm, and Tony Inzalaco. Now this music has been around before. It was for many years as a cut-out; I saw it on Tomato and I think Affinity put some of it out—I'm not sure. But it has been around for some time, in various forms. Decades ago, when this was first issued, it sounded

"avant-garde," and some of it, particularly the duo with Reggie Workman and DeeDee Bridgewater, still sounds a bit intentionally avant, but it also sounds good, and as you follow these lines and directions you'll see that there is plenty here to digest. I think my appreciation of this music is a case of my catching up to the music, and with good art of its time, in time, which becomes timeless. This is really meaty music, and if you kind of passed it by before, you might give it another chance. Heiner Stadler, Brains of Fire, it's a 2-CD set—brings a lot of this stuff together—on Labor Records, LAB #7069. Worth investigating; good reissue. Duke Ellington's My People: The Complete Show, on Storyville, #1018430, is a major work by a major composer and conceptualist, and it's hard to believe that the complete show has never been out before, although parts certainly had—some on Flying Dutchman, and Red Baron. This is actually Ellington without Ellington or the usual band, but still Bill Barry, Ray Nance, Britt Woods, Booty Wood, Russell Procope, Harold Ashby, are part of the 16-piece group that also includes Louie Bellson and Billie Strayhorn, and brings together singers Joya Sherwood, Lil Greenwood, and Jimmy Garrison, conducted by Jimmie Jones. Some suggestion that Duke was in the studio, and he certainly directed and narrated it. Some of the material here is from records, and some of it is pieced together by a tape that was found in Mercer's home after he died. Ellington's narration of My People is powerful, and this isn't just a concept; you can enjoy this as music. And it's important; this is the first time it's been out in a complete show, so all you Ellington buffs pick this up because this is an important reissue. I call it a reissue even though technically some of it's not. On Storyville, #1018430. If a label is lucky, it develops trust. In other words, trust that, even though this material may be on a different label, because it's on this label you figure it has a certain certification. I think labels that did that in the past were FMP, maybe ECM a little, and most definitely Mosaic. Mosaic has just never let the consumer down. Their booklets are masterful works in themselves, small books. Such is the case with The Classic Coleman Hawkins Sessions, 1922-1947, on Mosaic, MD#8251, which will tell you it's also CDs. The booklet with it—well, if it were a small pocket book, it would run over 150 pages. I'm not the biggest fan of anthologies, but I make an exception with certain artists—Coleman Hawkins is one of them—and I'm glad to see somebody paying attention to Hawk. He is, arguably, the father of the tenor sax in jazz. There were two schools at the time: Lester Young, Coleman Hawkins. I think Sonny Rollins sort of bridged them and put them together, I should say, and from there all wonders grew. To cover Hawk from '22 to 1947 in eight CDs is wonderful. This was the greatest change for Hawk, during this period—starting off with backing Mamie Smith and Her Jazz Hounds, and moving right into Fletcher Henderson, where Hawk really got some exposure. He stayed with Fletcher Henderson through the mid-30s, and much of the material here is with that band singling out Hawk, and near the end he began to branch out as a personality himself, leading his own groups, at the same time also playing with other groups, such as BG and Hamp, recording with Basie, and Cozy Cole's All-Stars, and of course the Metronome All-Stars.

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As usual, Mosaic is meticulous in its documentation. It has track-by-track annotation by Loren Schoenberg, and producer Scott Wencil's [ph] producer notes explain some of the minutia behind some of the recordings. They were also meticulous with crediting their sources for the release, going so far as to note whether the transfer is from a positive, clockwise-spinning disk, or a negative, counterclockwise-spinning disk. They also used vinyl test pressings. It's really an amazing collection. The book is full of photographs, interesting views on the material, and you just got to remember that Coleman Hawkins—it's like the first man landing on the moon; how he decided things were going to be sort of set the stage for everybody. There was nobody before Coleman Hawkins, but he really took the saxophone from a novelty sound to an instrument of great intensity and soul. Great art is rarely recognized within its own time. Some of the music here is 90 years old, and as time passes will be recognized more and more for what it is, while some of the dreck that is put out today—it's faceless, it's—well, it doesn't improve on Coleman Hawkins, I'll tell you. Some of that stuff will be forgotten. This is classic art, and it's presented with integrity, and Mosaic has done it again. This is just a fabulous box. The music speaks for itself. If you're curious about any of the music, the annotations are here from one track to the next. I don't agree with all Mr. Schoenberg's comments, but, on the other hand, I grant he knows more about it than I do, and it's just a fabulous box. The liner booklet, or program notes—whatever you want—are just filled with photographs, many of them vintage, many of them I've never seen before, and they include a 1944 recording with Don Byas with Byas looking carefully at Hawk, who is playing, looking carefully at his fingering. Maybe that's not exactly what he's doing, but Hawk is in spiritual glory—eyes closed, blowing away—Don Byas' eyes cast down directly on Hawk's fingering. It's a wonderful photo. I think it should be noticed also that Hawk only lived to 64—he died in 1969—and as glorious as this music is, he died fairly alone. People had kind of forgotten about him. He played various gigs far below his worth. This was a giant, and he was allowed to drink himself to death and be overlooked. Let's just say that Classic Coleman Hawkins Sessions, 1922-1947, on Mosaic, MD#8251, would make a great gift to any jazz fan. If they're not familiar with pre-bop, maybe it's more important to give it to them. You won't find some of this material anywhere else; it's beautifully packaged; it's reasonably priced. These are limited editions—they don't sell out within weeks, but they do sell out and they are not reprinted. So get ahold of Mosaic, and get ahold of this set. Not of the stature of Coleman Hawkins, but rather overlooked is the pianist Mel Powell, and Avid Records, out of the United Kingdom, has issued Four Classic Albums Plus by Mel Powell. It's on Avid #1063. Avid, as you might know, has for years been putting out these two-CD sets, reissuing material. It's not always easy to come by, and Mel Powell's set reissues material that is particularly hard to come by. This set covers Mel Powell, Out On A Limb, a session from October 1955, a set which also included in the band Ruby Braff, Oscar Pettiford, Keter Betts, Bobby Donaldson, Pina Tucko [ph]. Mel Powell Bandstand comes from December 1954, and a slightly smaller group with Jon Hassell on trumpet, Chuck Russo, clarinet, Joe Kay, bass,

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Jimmy Buffington, french horn, Loomie Richman [ph] on tenor sax, Mungo Lowe on guitar, Eddie Fife on drums, and Joan Wiley on vocal. From a year earlier, we get Mel Powell Septet with Ed Hall, Buck Clayton, Henderson Chambers, Steve Jordan, Walter Page, and Jimmy Crawford. Also included here is an August '54 date of the trio, the unusual combination of Paul Quinichette on tenor sax, Bobby Donaldson on drums. A week later, he recorded Thingamajig, from August '54, and facing Quinichette is Ruby Braff, again a trio. Also squeezed into this set is a 1947 December recording from Classics in Jazz, four tracks: Anything Goes, Hallelujah, There's a Small Hotel, and Way Down Yonder in New Orleans, and that's with Bumps Meyers [ph], Jake Porter on trumpet, Lee Young—that's Lester's brother—on drums, and Red Callender on bass. This was originally issued as an EP, or extended play. Mel Powell is an interesting pianist, largely forgotten. He won a Pulitzer Prize for some of his classical work, and he's maybe overlooked and forgotten by jazz fans because he did basically move into classical music. He also started the CalArts music division in southern California, which has produced a number—or employed a number of interesting musicians. He did come out of sort of jazz retirement a few years before his death, by appearing with Benny Goodman broadcasts and Glenn Miller tributes and so on and so forth, and he did, two years before he died, in 1987, made a record for Chiaroscuro—he made a couple records for Chiaroscuro, called The Return of Mel Powell. But other than that it's extremely hard to find his stuff. Little of it has been reissued on CD, especially these sides for Vanguard, recorded in the first half of the 50s—middle 50s, I guess. Perhaps the Japanese have reissued some of these on CD, but as far as I know this is pretty much it. Powell has always reminded me a bit of Jess Stacy. I don't know why. Maybe it's because they both spent so many years in Benny Goodman's bands, maybe it's because Jess Stacy's Sing, Sing, Sing solo, which if you're not familiar with, go check out The First Carnegie Hall Concert, Sing, Sing, Sing, and listen to it, maybe because that solo seemed to be so Third Stream-ish, and sometimes Mel Powell played that way. You can hear in some of these recordings his interest in pointillism and sort of classical leanings, but they're not without merit. First of all, the Thingamajig recording has Ruby Braff on it, and you just can't lose with Ruby Braff. I mean, there's good Ruby Braff, there's great Ruby Braff, but there's no bad Ruby Braff that I can remember. These are, again, as I said, four hard-to-find albums; good to have them reissued, good to listen to, good to think about, and there's some—Powell could play the piano. I mean, there's some stride here, and good boogie runs—not boogie runs, but good runs. And I think musically the recordings, Thingamajig and the trio recordings—Thingamajig and Borderline, with Quinichette on one, and Ruby Braff on the other, in the front section, along with Bobby Donaldson on drums, should be heard. Quinichette recordings are not that often around—he didn't make that many that featured him, really, in this format, so this is good and we have Avid to thank for it. Mel Powell: Four Classic Albums Plus, on Avid, #AMSC1063. Avid has also issued Shelly Manne: Three Classic Albums Plus, those being Peter Gunn, and Son Of A Gun, and Bells Are Ringing, and all but two tracks from a Lil Abner

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recording, all on Contemporary, by Shelly Manne. These have all been reissued a number of times, but it gives me an opportunity to say a few words about Shelly Manne. A Brooklyn boy who moved to California and found gold in them there hills, probably one of the busiest drummers around, also one of the most popular groups, Shelly Manne and His Men, in the 50s. Probably made just tons of money for himself and for Contemporary Records, and just found himself probably in the—he probably made well over a thousand recordings, some of which he's not credited on at all. He was a superb drummer, and, my point is, a very popular drummer, but he also, I think, was an underrated drummer. I think there's a difference. Sometimes a person can be very popular and extremely good. I think there are few drummers that had his breadth and chops—and I don't mean chops in the Buddy Rich sense, although he certainly could hold his own, but this is a man who just had superb instincts. He's on Ornette Coleman's first recording, on Contemporary, also on Sonny Rollins' Way Out West for Contemporary. So he was the man to call, and he filled the bill tremendously. If you called Buddy Rich, you got Buddy Rich pretty much all the time; with Shelly Manne, you got a superb drummer fitting in whatever the situation was. So, it's not the most necessary two-record set, but it does give me an excuse to hail Shelly Manne, who died much too early. It's Shelly Manne: Three Classic Albums Plus, on Avid, #AMSC1067. I should also that all the Avid two-fer reissues cover three or four—or more—recordings in totality, unless they say it's only partial, and reprint, usually, the original liner notes. The only thing they—and give discographical information and so on and so forth, and you get a good dose—close to three hours of music usually—on the two CDs, which often go close to 80 minutes. That's not 2 hours—I guess it's not three hours—two-and-a-half hours. The only thing that Avid misses is they do not put the original issue on there, so, for instance, on the Mel Powell there's no suggestion these are Vanguard's, and on the Shelly Mannes there's no suggestion these are Contemporary's, but they do reproduce the covers so anybody that knows the music will recognize the covers. I'm going to end this rambling discourse with something that's a little out the side of the main center of interest, and that's I received the biography of music legend Doc Watson. It's called Blind But Now I See, by Kent Gustaffason [ph], PhD. Always suspicious when people have to have their initials after their names. Anyway, I'll tell you right now, I haven't finished the book but I have found it interesting. It was written just prior to Watson's death—I think that was this year at some godly age—and the good part: portraits of Appalachia, North Carolina, the folk movement of the 60s, the associations of the various people—Pete Seger—and views of American culture. The book proceeds chronologically from his basic hard-scrabble childhood life in North Carolina, covers his son's death, and, as I said, progresses chronologically. If you like folk music or Doc Watson, this is a good book, probably, to find, and I've enjoyed it even though I haven't finished it. So that's it till next quarter. Hope you enjoyed Papatamus.



**DANIEL SMITH,  
BASSOONIST TALKS ABOUT  
JEAN PIERRE RAMPAL.  
RECORDED IN APRIL, 2012.**

Hello, this is Daniel Smith, and I am one of the pioneers, so to speak, of performing jazz on the bassoon. At some point, on any instrument, there's a breakthrough that happens which didn't happen before. Up until roughly the time of Jean Pierre Rampal, pretty much the only instruments that were acknowledged as valid solo instruments in classical music were piano, violin, and sometimes

the cello, like Piatigorsky, for instance. The only other times another instrument would be heard would be like if the first chair player in the Philadelphia Orchestra on oboe would do an oboe concerto. That would be it. But nobody really had careers on any other instruments in classical music, except for, you know, one little thing here or there. So, Jean Pierre Rampal, who's pretty much a household name, he was building up a career in Paris, and, again, he wrote about this in his book called *Music, My Love*, and it's very interesting the psychology or the politics involved here. His French manager was very keen on what he was doing because he was—people would love what he would play, but if he tried to sell his career to American agencies and in other countries, they all said pretty much the following, “A, nobody would want to hear a flute. B, it's boring. C, you can't hold an audience's attention,” and on and on, like that. So this is the situation, in other words because nobody had done what he was doing on the flute before his time—in other words, the psychology is, “If it was never done, then therefore it can't be done,” but, of course, it can, as we all know now. Finally, he made it—it was a woman manager; she made a breakthrough with one of the agents who was in New York City—I think it was Cami [ph], but I'm not sure—and once he started to get a little \_\_\_\_\_, a New York-based disc jockey was starting to play his albums on flute, and audience reaction was wonderful. It was a classical music station, and, based on that, then came the breakthrough, and then, as we all know, one thing led to another, to another, and then he became like a household name on flute. Now, jump to the next major soloist, who is still around, James Galway. Same problem but in a different guise. I happen to know personally his former manager

in London. I even know the man who got him involved on getting his albums onto RCA Victor, and I even knew his former sister-in-law, who I met in Italy at a festival. Now, Jean Pierre Rampal was the name to market, so to speak, on flute, worldwide. So people would tell him, James Galway's manager, "You can't possibly replicate it with another flute player," if you follow what I'm saying here now. So, that was his problem. Well, obviously he overcame that. He devoted a lot of time and energy. Galway, at that time, was playing with the Berlin Symphony, and he got him to leave the orchestra, set him up in Switzerland, and do nothing but practice for two or three years while he built his career. This is, by the way, a true story. At that point, his name started to become the household name that we know today, James Galway, but, as you can see, in both cases, there were problems to overcome to get the recognition, or the instrument accepted. Now, to add onto that—and, again, as a jazz musician you'll understand this too—it took years to get the flute going; that would be Frank Wess, and then Herbie Mann, and others. And then the flute got a breakthrough, and then it happened on violin. You know, talking about Regina Carter. And then it happened on other instruments. So, again, when you're a pioneer, it becomes a double problem not only to learn how to play the idiom on the instrument, which is hardly ever done before or is rarely done, and then use that as a wedge to get a promoter or presenters or whomever to get you accepted. It's never a problem—and, again, this is almost a cliché among people who play music—it's probably never any big problem to be on a stage and get an audience to like what you're doing. That's a given if you're good at what you do. The problem is, how do you get on that stage, or into that festival, or into a recording situation? That's where the problems arise. I call that political. But it can be done; it has been done, as I just stated on other instruments, and, with my fingers crossed, hopefully I am able to do that on my own instrument, or will do it.

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JAZZWEEK INTERNET STATION

OF THE YEAR 2011





**LOU MARINI,  
SAXOPHONIST.  
RECORDED IN JUNE,  
2012.**

Well, my name is Lou Marini. A lot of people know me as “Blue” Lou Marini from The Blues Brothers, and I’m a saxophonist, of course, and a composer and arranger. And I grew up in a small town in Ohio, and I’m a long-time committed New Yorker since 1972. I moved to New York then to play with Doc Severinsen’s band, and shortly thereafter I joined Blood, Sweat, and Tears. I was working with Doc, and then one night I went to hear Clark Terry’s band, and I had done a clinic with Clark and he had encouraged me to come to

New York. He was wonderful to me. And I met Bargeron and Soloff, and I think I sat in with the band that night, and then Bargeron, Dave Bargeron, called me up a few days later and asked me if I’d like to audition for the band. I actually took Joe Henderson’s place, but Joe never really played any gigs. He did some rehearsals, and then decided he didn’t want to do it, so I came in and I played and got the gig immediately, and we started working and did an album almost immediately, too. So, we did a couple of my tunes on that album, and, you know, it was like a— it was good because immediately I was working and had visibility, and guys began to know me and hear about me from other players, you know? So, of course now Blood, Sweat, and Tears—we kid around because every good young horn player that I know in New York, and guitar player and bass player—drummers, too—it seems like they’re all, at one time or another, have played with the ongoing Blood, Sweat, and Tears band that continues to tour and play the music, you know? And so I kid around, I say, “If we ever had a Blood, Sweat, and Tears reunion, we’d have to rent Madison Square Garden just for the cats [LAUGHTER].”

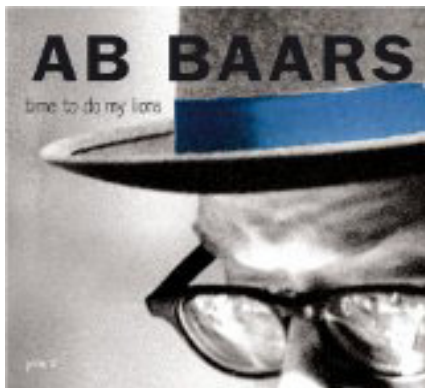
# Jazz Stories

Lou Marini

A few months ago, Lew Soloff came by my pad, and he said he's got to play me something, and he had a DVD of the first "Rockin' New Years Eve Show" that Dick Clark put on, and it was our band and The Allman Brothers, and there was a big opening medley, or an opening tune, of Auld Lang Syne, and I arranged it for three guitars in triads over pedal-point bass, you know? With, like, just sailing and rubato, and then we had this long, long jam with both bands playing, and it ended up with—I mean, BJ Comma [ph] sang; the guys from Three Dog Night sang; Billy Preston ended up singing and playing organ. It was like a whole giant thing, and then, a little later on in the show, there was our band playing, and I had arranged a tune called "I Can't Move No Mountains," and it was an extremely difficult horn part, and, man, we sounded so great. Our horn section sounded so great and so relaxed. I was really—I was knocked out with it, you know? And it really brought back some great memories, but I didn't think we sounded that good, and when I heard it, it made me proud, you know? Just really nice to hear.

# 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.

## Jazzfest Berlin 2012 November 1 - 4

Text and photographs by Patrick Hinely

Perhaps I should warn you on the front end that my photographs of the proceedings are not glamorous, dramatically-lit hagiographs of heroes on stage in the heat of the moment of performance; you can find plenty such imagery of most of these folks elsewhere. Also, the festival's standard operating procedure encourages photography during the soundchecks rather than the performances, which suits me fine, as it allows me to sit and enjoy the music, the downside being that the stage lights aren't always fully on during the sound checks. But of course the music always comes first... My intent is to depict the musicians as people, and show them doing some of what they do during the other 95% of their time which makes that 5% we see on stage possible. I firmly believe that there is less difference between art and life for jazz people than most other humans, which makes them easier to render realistically on film (yes, I said film, and in both of my favorite colors, black and white. When I am not only looking but also seeing, I find jazz folks frequently if fleetingly possess a visual grace, unconsciously constituting parts of visual tableaux, some verging on the poetic, a few long enough to be captured by the camera, if too often only in available darkness.

Opening night began with one of the festival's three commissioned projects, "Remembering Jutta Hipp." That pianist's last recording session had been in 1956, with Zoot Sims, for Blue Note, after she had moved to New York, the first German jazz player to be recognized in the US. She was also the first German – and the first woman – to record for Blue Note, so there was a righteousness in the festival program's special guest being Joe Lovano, who records for guess what label...

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Joe Lovano (December 29, 1952, Cleveland) and Rolf Kuehn (September 29, 1929, Koeln) at the rehearsal for “Remembering Jutta Hipp,” November 1, 2012.**

Lovano gets the history thing, he was raised in it from the cradle, and he has a gift for being a quick study, able to adapt to all sorts of contexts and still sound very much like himself, while also enjoying what he's doing with the folks he's doing it with, an affable team player with nothing to prove, making the others look good and taking good solos in turn. In this case the group included co-headliners clarinetist Rolf Kuehn, one of the originals of postwar German jazz, and Berlin resident pianist Julia Huelsmann, along with bassist Greg Cohen and drummer Christian Lillinger. Huelsmann arranged two of Hipp's own tunes, “Mon Petit” and “JJ” (half of Hipp's entire compositional repertoire), as well as Horace Silver's “Horatio, a Hipp favorite, and several of Kuehn's originals.

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Julia Huelsmann (July 15, 1968, Bonn) and Joe Lovano at the rehearsal for “Remembering Jutta Hipp,” November 1, 2012.**

One-offs like this can be perilous, but with so much of the necessary homework thoroughly done in advance, and everyone paying attention, a good time was had by all, including the audience filling the house.

**Guenter “Baby” Sommer (August 25, 1943, Dresden) at soundcheck for “Songs for Kommemo,” November 2, 2012.**

PHOTO ON NEXT PAGE

The second night brought the German premiere of another festival project, drummer Guenter Sommer’s “Songs for Kommemo,” a suite of music in remembrance of a massacre of civilians in that Greek village by German troops during World War II. It’s not a pretty story line, nor was the music always pretty, but it was beautiful and powerful, as delivered by Sommer with an ensemble of gifted Greeks. “Baby” was among the most liberated of East Germany’s free jazz players, and has lost none of that fire, even if he must now bank the coals to produce as much heat.

# Jazz Stories: A Photo History

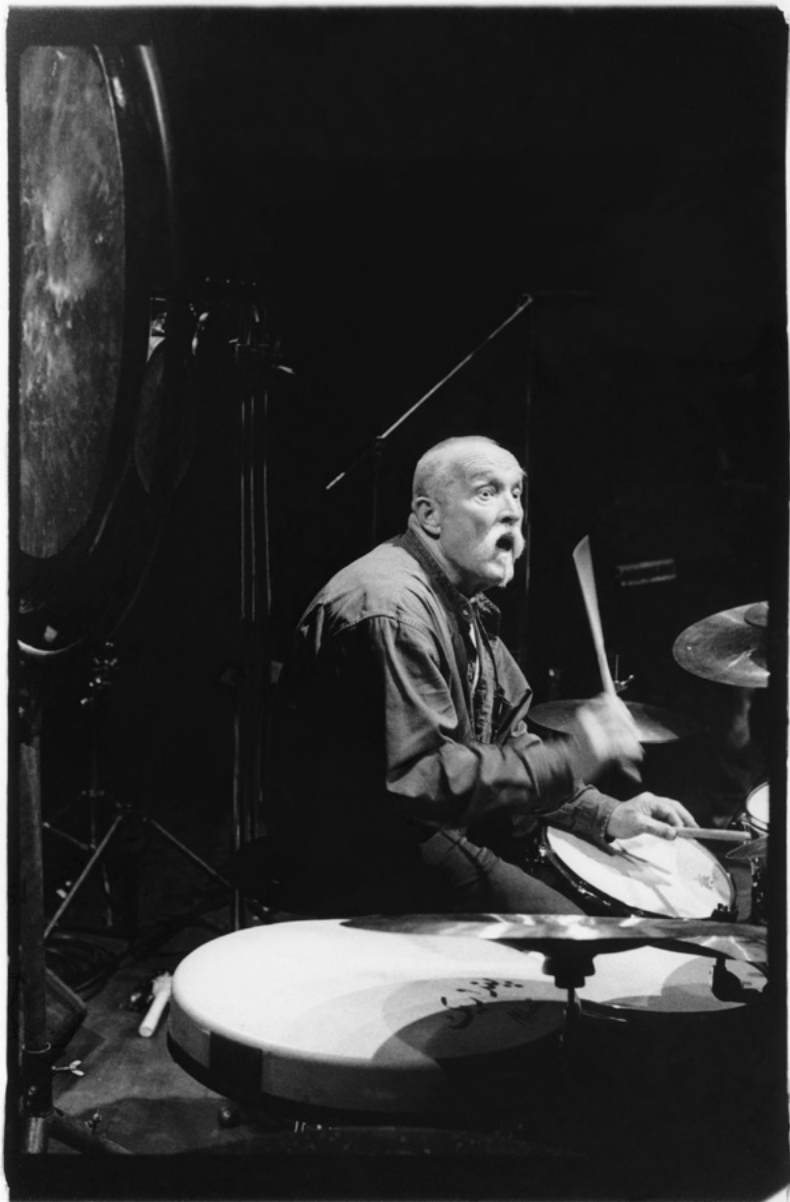


Photo Credit: ©2012 by Patrick Hinely, Work/Play®

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely. Work/Play®

Steffen Schorn (September 26, 1967, Aalen) and Nils Wogram (November 7, 1972, Braunschweig) during soundcheck for Wogram's Septett at Quasimodo, November 2, 2012

Trombonist Wogram was just in his mid-20s when he was, de facto, anointed by Albert Mangelsdorff, the big daddy of European trombonists and the personification of postwar German jazz (to say nothing of also having served several years as artistic director for JazzFest Berlin) as one who would carry the sliding horn's torch unto another generation, and his output since then has been prodigious, varied and for the most part, wonderful. Wogram was – again, de facto – JazzFest 2012's artist-in-residence, fronting, over two nights, four different groupings at Quasimodo, Berlin's famous basement club, including his Septett, the organ-based Nostalgia Trio, the Root 70 quartet, and, most deliciously, a duo with pianist Simon Nabatov. Those two share a long history, and the mutual trust and respect they've evolved shines delightfully throughout their roaming exchanges, which range from veritable chamber music to madcap mischief, with shifts that can be quite sudden, yet possessing their own logic and even inevitability. Nabatov's style encompasses elements from Vladimir Horowitz to James Booker, yielding a sort of Euro-pantheist Jaki Byard, with dashes of Ernie Kovacs and Cecil Taylor thrown in. With this collective breadth and depth, their repartee can be estimable. I didn't get any pictures of their performance because I couldn't get into the already-overpacked room, much less find a seat, but even having to stand at the end of a long day to hear them, they repeatedly brought a smile to my soul.

## Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

### **Nils Wogram signing autographs for Thomas Meyring during break at soundcheck, Quasimodo, November 2, 2012.**

Berliner Thomas Meyring has been at every jazz festival I've ever been to in Europe, back to 1984, and is among the most assiduous, resourceful and fearless collectors of autographs I've ever seen. He's been at it since the 1960s. I've never seen his collection, but I would imagine the list of who's not in it would be shorter than the list of who is...



# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Kathrin Mueller (April 11, 1984, Aachen) and Famoudou Don Moye (May 23, 1946, Rochester NY) in the Festspiele building's canteen, November 3, 2012.**

In the middle of their impromptu business meeting, JazzFest staffer Kathrin Mueller and percussionist Don Moye, late of the Art Ensemble of Chicago, both received calls on their cell phones, which I did not, but I did manage to document this very contemporary moment while sitting across the table with my cappuccino.

Moye was fueling up for his performance with poet/musician Hartmut Geerken, which was in effect an open letter to their old occasional trio buddy John Tchicai to tell him they missed him. Tchicai had died only a month before and Moye, a resident of Marseilles, had been one of the few to make it to Tchicai's sendoff in Perpignan. There was more rejoicing than lamenting as they summoned up the spirit of their departed friend, remembering him fondly while carrying on, as we all must. I never saw that trio, but, based on this presentation by the surviving 2/3 of it, I bet it was fun and, at all the right moments, funny.

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

## Jazz Stories: A Photo History

**Louis Sclavis (February 2, 1953, Lyon) and Michel Portal (November 25, 1935, Bayonne) at soundcheck, November 3, 2012.**

PREVIOUS TWO PAGES

The third evening's opener, Michel Portal's quartet, routinely cusped on the abstract but remained rooted in the lyrical, which one could say is Eric Dolphy's best lasting legacy. Alternating between the extremes of soprano saxes and bass clarinets, Portal and Louis Sclavis were like older and younger brothers working together, at some moments more amicable than others, but endlessly inventive in their conversations. Bassist Bruno Chevillon and drummer Daniel Humair fueled the fire as well as painting their own pictures in a way to add to the whole rather than distract from the collective proceedings. There was an adventurous elegance to it all, and while they played as long as anyone else, their set seemed unfortunately short.

**Amina Claudine Myers (March 21, 1942, Blackwell, Arkansas) and Wayne Dockery (June 26, 1941, Camden NJ) at soundcheck for Archie Shepp quartet, November 3, 2012.** NEXT PAGE

Archie Shepp, brought an outstanding band. Pianist, organist and singer Amina Claudine Myers is a force of nature unto herself. Bassist Wayne Dockery provided a center of gravity and never lost sight of level in anchoring the sometimes centrifugal trajectories of the others. Drummer Steve McCraven was a surprise highlight of the week, persuasively explosive at just the right moments, and propulsive at all times with a swing that could make statues dance.

Several of Shepp's tunes included extended trio sections, each a gem ending too soon. The man himself was, well, himself, a distinguished and now senior statesman of what has come to be the 'traditional' black American avant-garde. The well of righteous anger from his younger years has largely mellowed into a loving embrace of the blues, with a dash of piss and vinegar proving he still knows what the deal really is. Shepp sang nearly as much as he played tenor, and greased the gutbucket either way. Among them all, there seemed to be some feeling of old home night, both stylistic and personal. It was a comfortable fit to conclude the evening's offerings.

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Juliane Wilde (birth date and place unknown, resident in Leipzig) in performance for the children's program in the front-of-house hall at the House of the Berliner Festspiele, November 4, 2012.**

**11. Part of the audience for the Juliane Wilde Band, front-of-house hall, House of the Berliner Festspiele, November 4, 2012.**

While Sunday morning is not usually thought of as prime time for musicians except those in churches, Wilde and her colleagues gleefully transported a young audience with nothing more than their music: no special effects, costumes or other piled-on trimmings. Just her and her guitar, and her stories, many of them participatory, and a bass, drums and Fender Rhodes trio in support. Blessedly, no one asked out loud "But is it jazz?" The response from the smiling masses of youngsters - and parents - could well have been "Who cares? It's fun." I choose to think of this part of the festival program as shrewd, long-term cultivation of a future audience...

**Brian Blade (July 25, 1970, Shreveport LA) and John Patitucci (December 22, 1959, Brooklyn NY) setting up for Wayne Shorter quartet soundcheck, November 4, 2012.**

NEXT PAGE

Berlin is a city where history, not all of it pretty, is always within walking distance, and watching these guys prepare for their gig as half of Wayne Shorter's quartet made me think at once of medieval squires preparing the arsenal to follow their knight into battle and, as a born Floridian, also of beach dwellers preparing for a hurricane. In either case, there is no stopping for repairs once the action begins...

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

# Jazz Stories: A Photo History



Photo Credit: ©2012 by Patrick Hinely, Work/Play®

**Wayne Shorter Quartet in performance: Danilo Perez (December 29, 1966, Panama), Wayne Shorter (August 25, 1933, Newark NJ), Patitucci and Blade, House of the Berliner Festspiele, November 4, 2012.**

What these guys do so well is revel in a process of collective discovery; not for nothing is their next album entitled “Without a Net” (due out in February on Blue Note). In its unfolding, the music constantly reinvents itself.

The band’s sound came less often in torrents than in shards, with every player acutely listening all the time, since one never knew exactly when what he alone was doing was what was holding the music together, or at least pointing toward the next shared milepost. They grabbed fragments from the void and intuitively sculpted them into polished miniatures, connecting one to the next via telegraphed musical hieroglyphics. Specific tunes were usually just starting points, or even more hypothetical.

They’d played Paris the night before, and even though the flight to Berlin was direct, Air France managed to lose the case containing Shorter’s saxophones, so he was playing on borrowed horns, brand new ones at that. After several minutes of wrestling with the tenor, unable to get the sound he wanted from it, he set it aside, took up the soprano, and never looked back. For anyone else this could have been a limitation, but a Shorter performance ‘confined’ to soprano sax is still, in itself, quite adventurous. His sound was really not all that different from those heady early days of Weather Report, before that band’s collective immersion in fame, funk and fortune Shorter continues to combine the best qualities of jazz and chamber music, albeit more intricately evolved than before, and compellingly propelled more like the former than the latter by an energetic and imaginative percussionist such as Blade. Shorter is on record as saying to someone who asked him about the band’s rehearsal practices by responding: “We don’t. You can’t rehearse the unknown.”

They had to be the festival’s last act; no one could follow them.

Long may they wave.



# Jazz Stories: A Photo History



For a complete listing of JazzFest 2012's presentations, go to [www.berlinerfestspiele.de](http://www.berlinerfestspiele.de) and follow the JazzFest Berlin links.

JazzFest Berlin Artistic Director Bert Noglik ( May 20, 1948, Leipzig) and Production Manager Ihno Von Hasselt (September 5, 1946, Melle), in front of the House of the Berliner Festspiele, November 4, 2012. These are the guys who make it all happen. Among Artistic Director Dr. Bert Noglik's predecessors, his curriculum vitae most closely resembles that of Joachim-Ernst Berendt: already a concert and festival producer elsewhere (Leipzig) long before taking the reins in Berlin, he is also a respected author and academic. I first encountered his work while he was Editor of the long-kaput German-language edition of Jazz Forum magazine, in the days when its English-language "International" edition often included translations from both the German and Polish editions, which, in the 1970s, was like news from other planets. Ihno Von Hasselt, the year-round hub of JazzFest Berlin's wheel, has entered his fourth decade as Production Manager. He has now served six artistic directors, translating their pipedreams into what is possible within the festival's ever-evolving institutional framework.

JazzFest Berlin 2012's slogan was "Jazz is a Spirit," and much spirited music there was. This 49th edition of the city-sponsored festival was AD Bert Noglik's first, and he assembled a program of substance, encompassing a broad, forward-looking variety from the current spectrum, favoring style over fashion, substance over sizzle, and originality over popularity. If some individual offerings looked odd in isolation, when seen as constituent parts of a unified whole, they made perfect sense, and became sparkingly varied facets of something that was well-balanced, wide-ranging, and interesting.

As always, there was more than I could take in, but, having attended this festival several times, beginning before the Wall came down, I've grown accustomed to the pace. One must choose carefully; I have learned to approach the process from an angle of cutting one's losses.

Among what I totally missed this year was a wonderful series of piano and drums duets, but it was either skip those, at a relatively remote location, or miss at least twice as much else at the venues within walking radius of the main hall.

As usual, I missed more than I caught, and still stayed up past my bedtime, as well as having my fill. So much music, so little time.



101 Evan Parker/Barry Guy/Paul Lytton +J.McPhee  
102 Ernie Krivda Trio  
103 Bobby Zankel Trio  
104 Frank Lowe Trio  
105 Greg Bendian Project  
106 Mark Whitecage Trio  
107 Chris McCann + Billy Pierce Trio  
108 Steve Swell + Chris Kelsey  
109 Billy Bang 4tet  
110 Herb Robertson/Dominic Duval/Jay Rosen  
111 Vinny Golia + Ken Filiano  
112 Lutha Elisha Ensemble  
113 Sonny Simmons Trio  
114 Paul Lytton 4tet  
115 Joe McPhee 4tet  
116 Steve Swell 4tet  
117 David White 5tet  
118 Sonny Simmons 4tet  
119 Mark Whitecage 4tet  
120 Joe McPhee + David Prentice  
121 Kevin Norton Trio  
122 Joseph Scianni + Dominic Duval + Jay Rosen  
123 Lou Grassi Sextet  
124 Odean Pope Trio  
125 Lee Shaw Trio  
126 Ivo Perelman Trio  
127 Mike Smoker + Joe McPhee  
128 Marc Edwards Trio  
129 Paul Smoker + Vinny Golia 4tet  
130 Joseph Scianni  
131 Bobby Zankel 5  
132 Joe McPhee 4tet  
133 Roswell Rudd Trio  
134 Ivo Perelman Trio + Rory Stuart  
135 Brandon Evans 4tet  
136 John Gunther Trio  
137 Dominic Duval + Jay Rosen  
138 Frank Lowe Trio  
139 Chris Kelsey Trio  
140 Zusan K. Fasteau/Noah Howard/Bobby Few  
141 Dominic Duval's String Ensemble  
142 Jon Hazilla + Saxabone  
143 Khan Jamal  
144 Bruce Eisenbell Trio  
145 Lutha Elisha Ensemble  
146 Roswell Rudd Trio  
147 Claude Lawrence Trio  
148 Glenn Spearman - John Heward Group  
149 Steve Swell 4tet  
150 Kahlil El Zabar's Ritual Trio  
151 David Bindman Trio  
152 Ahmed Abdullah's Diaspora  
153 Elliott Levin 4tet  
154 Tyrone Hill 4tet feat. Marshall Allen  
155 Joseph Scianni Trio/ Mark Whitecage 4tet  
156 Lou Grassi's PoBand  
157 Mark Whitecage's Other 4tet  
158 Arthur Blythe + David Egys  
159 Frode Gjerstad 4tet  
160 Thomas Borgmann Trio plus Peter Brötzmann  
161 Rob Brown - Lou Grassi 4tet  
162 Joseph Scianni duets  
163 John Gunther's Axi's Munitage  
164 Chris Dahlgren/Brigann Krauss/Jay Rosen  
165 Andrew Cheshire Trio  
166 Ebran Elisha Ensemble  
167 Ethnic Heritage Ensemble  
168 David White 5tet  
169 Bob Magnuson + Lou Grassi  
170 Pucci Amanda Jones  
171 Marshall Allen4tet feat. Mark Whitecage  
172 Charlie Kohlhasse 5tet  
173 Kowald, Smoker, McPhee, Whitecage, etc.  
174 Kalaparush Maurice McIntyre Trio  
175 Yoko Fujiyama's String Ensemble  
176 John Gunther 5tet  
177 Hugh Ragin + Marc Sabelata  
178 Kowald, McPhee, Smoker, Whitecage, etc.  
179 Michael Bisio + Joe McPhee  
180 Marshall Allen4tet feat. M. Whitecage  
181 Glenn Spearman + Dominic Duval  
182 Burton Greene - Wilber Morris - Lou Grassi  
183 Joe McPhee - Dominic Duval - Jay Rosen  
184 Steve Swell Trio  
185 Joe Fielder - Ben Koen - Ed Ware  
186 Paul Smoker 4tet  
187 Patrick Brennan with Lisle Ellis  
188 Th.Borgmann/W.Morris/R.Nicholson  
189 John Carlson/Eric Hipp/S.McClolin/S.Neumann  
190 Ori Kaplan Trio Plus Geoff Mann, Tom Abbs  
191 Odean Pope + Dave Burrell  
192 Ahmed Abdullah/A.Harding/M.Kamaguchi/Weinstein: NAB  
193 Mark Whitecage's Other 4tet  
194 Bruce Eisenbell Crosscurrent Trio  
195 Sam Bardfeld's Cabal Fatale  
196 Don Miness Trio  
197 Blossa String Trio  
198 Joe Fonda 5tet  
199 Joe McPhee's Bluetette

200 Elliott Levin - Tyrone Hill 4tet  
201 Lou Grassi - Tom Varner - Ron Horton - Tomas Ulrich  
202 John Bickerton Trio  
203 Steve Swell Trio  
204 Bob Magnuson - Tom DeSteno 4tet  
205 Kahlil El Zabar's TriFactor  
206 Tyrone Hill - Elliott Levin 4tet  
207 Marshall Allen w/ Lou Grassi's PoBand  
208 Bhoj Rainey - Jack Wright - Fred Lonberg-Holm - Bob Marsh  
209 Joe McPhee - Joe Giardullo - Michael Bisio - Dominic Duval  
210 Ebran Elisha Ensemble  
211 Jay Rosen 4tet  
212 Konrad Bauer + Nils Wogram  
213 Donald Robinson Trio  
214 Luther Thomas 5tet  
215 Dominic Duval  
216 Brigann Krauss - Chris Dahlgren - Jay Rosen  
217 Ken Simon 4tet  
218 Phil Haynes - Herb Robertson 5tet  
219 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi  
220 Kahlil El Zabar with David Murray One World Family  
221 Konrad Bauer/Nils Wogram/Dominic Duval  
222 Phil Haynes + Herb Robertson  
223 Ori Kaplan's Trio PlusDefriology  
224 Rosella Washington + Tyrone Brown  
225 Anthony Braxton  
226 Paul Smoker - Bob Magnuson - Ken Filiano - Lou Grassi  
227 Lou Grassi's PoBand  
228 Wilber Morris + Reggie Nicholson  
229 Yoko Fujiyama 4tet  
230 Dave Burrell + Tyrone Brown  
231 Masashi Harada Trio  
232 John Gunther 5tet  
233 Paul Smoker Trio  
234 John Oswald - David Prentice - Dominic Duval  
235 Anthony Braxton w/Alex Horwitz  
236 Anthony Braxton  
237 Avram Fefer 4tet  
238 Kevin Norton - Bob Celusati - Andy Edau  
239 Odean Pope - Byard Lancaster - Ed Crockett - J.R. Mitchell  
240 Bobby Zankel Trio  
241 Bruce Eisenbell 4tet  
242 William Gagliardi 4tet  
243 Anthony Braxton 5tet  
244 Rosi Herbin Ensemble  
245 Steve Lehman 5tet  
246 Alex Harding Trio  
247 Kalaparush Maurice McIntyre Trio  
248 Ned Rothenberg + Denman Maroney  
249 Fred Hess 4tet  
250 Charles Eubanks solo piano  
251 Burton Greene with Mark Dresser  
252 T.J. Graham with Rory Stuart  
253 Jay Rosen Trio  
254 Tom DeSteno - Bob Magnuson 4tet  
255 Steve Lehman 5tet  
256 Mary LaRose - Jeff Lederer - Steve Swell - D.Duval  
257 Joe McPhee's Bluetette  
258 Joseph Rosenberg 4tet  
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## Bridging the Generations Between Sets with Bucky and John Pizzarelli

Interview by Karl  
Stober, J.J.A.

**W**ith each generation comes the element of change and philosophical perceptions. In the music forest, jazz has numerous properties falling from the branches of the original roots. From theory to origin traditional to fusion, jazz stems out in all directions, injecting its influences throughout genres and artists alike. Thus bridging the generations to one firm principle, the feel of the jazz psyche is and always will be universal.

To best examine the generational aspect of jazz I could not think of two more interesting and diverse jazz guitarists than Bucky and John Pizzarelli, whom also happen to be father and son. This makes the exploration of thought more interesting while they lived in the same household for years, one influencing the other.

The Pizzarelli craft is globally acknowledged throughout all levels of the jazz populace but in many ways very different in their approaches, both live and in studio. Time has always been the great mediator and through this interview you will see the common acceptances and the respect differences. So between sets we go with Bucky and John Pizzarelli as we try to ...bridge the generations.

**Karl Stober: I guess will start with the foundation of the Pizzarelli family. Bucky, please talk to the time when you first started in jazz. Talk a bit about the popularity, changes, and what made your generation the fulcrum of the art.**

Bucky Pizzarelli: I grew up in the big band era, which also was part of the great depression. The music was very popular at that time because it was the "the music of the day". Most of the musicians in those days were making money playing and were, for the most part, doing better than the average person looking for work. Because it was "our music" we were the driving force that popularized it with the masses.

**KS: Now we enter the current landscape of jazz with John. John, enlighten us on your generation and what focused you in on the genre. Elaborate also on the philosophy along with the change in business, styles, and the morphing of jazz with other genres.**

John Pizzarelli: I was inspired by the musicians who I heard in my household and who played with my father,

# Interview Bucky and John Pizzarelli



Benny Goodman, Les Paul, Zoot Sims, Slam Stewart etc. I wanted to play that style of music and have just thought about how best to communicate the joy of that style to different generations and their changing tastes.

**KS: Bucky, what drew young musicians in your era into the art of jazz and define the styles that launched jazz in your eyes in the years growing up.**

BP: The young musicians were playing the popular music of the day so it had a wide appeal and attracted many young artists. The styles emerged out of the big bands and the various musicians being given an opportunity to perform a 4 or 8-bar solo on these Great American Songbook Standards

**KS: Writer David Kane of Cadence scripted the following thought, “Jazz is inexplicably still mired in the popular music of the 40’s and 50’s. No wonder we are losing listeners.” I thought this was a profound quote yet adorning a worrisome projection. Address this quote and talk to why this may be or not be true.**

JP: I think there are tremendous jazz musicians making music playing “standards”. I think we are losing listeners because there are so called jazz musicians playing the style poorly. They play bad compositions. there is no thought of history.

# Interview

Bucky and John Pizzarelli

BP: I don't believe this to be the case. There are certainly many more young people out there buying the music of their generation today and much of it is because of the technology and accessibility. By sheer numbers it might appear as if the Great American Songbook is not as popular but there is still a vast audience around the world that still loves this music. As the generations evolved and rock and roll became more popular with that age group the great composers from the 30'-50's became intimidated and stopped writing these great tunes. Much of the "straight ahead" style of jazz was centered on the music of the 30's, 40's and 50's

**KS: What separates the jazz mentality of yesteryear with that of today? Has jazz lost its "fire in the belly" or the feel it once ignited?**

JP: I can only say that for myself, the fire remains strong. I grew up paying on bandstands with Bucky Pizzarelli, Zoot Sims, Clark Terry, Ray Brown, Connie Kaye etc., and my goal is still to try and match their love and intensity for this music.

BP: I don't think jazz has lost any fire.

**KS: It seemed in the past, musicians were more unified than those of today. Talk to that, along with the psyche of a jazz musician, then and now.**

JP: I do think there is a divide because bands just don't play "tunes" like they used to. You need your own group to express your sound and vision in some cases.

BP: The jazz musicians of the big band era had more discipline and discipline was required and expected by the great bandleaders. It was harder to play a more meaningful 8 bar solo than blowing on the whole song. Also, musicians then seemed to have more regard for one another, it wasn't a solo mentality, rather an ensemble approach

**KS: Louis Armstrong once stated, "If you have to ask what jazz is, you'll never know." In many ways he is right... Thus the question still remains. Define jazz as it relates to each of your respective generations.**

JP: Jazz to me is trying to match Bucky's love for playing body and soul.

BP: Jazz has a "throb"; the best example is Count Basie. You could feel it, and if you couldn't you didn't know what jazz is.

**KS: I believe each generation injects its own legacy for future generations to build upon. I would like both of you to elaborate on that from each of your own times.**

JP: I hope that I have been a bridge from what I have heard to what I have to say to the listener. I also feel that it is never a crime to let the listener in on what's happening.

BP: Much of it depended on who your favorite artist was and how their music spoke to you. The composers and musicians from my era loved and respected the melody and that was their legacy.

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- 102. Bill Kirchner
- 103. Chief Bey
- 104. Lou Grassi 1
- 105. Donny Alexander
- 106. John McNeil
- 107. Lou Grassi 2
- 108. Gunter Hampel
- 109. Leonard McComb
- 110. Jennifer Stehlem
- 111. Earl May 1
- 112. Earl May 2
- 113. Earl May 3
- 114. Brenda Balfano
- 115. Khan Jamal
- 116. Tyone Hill 2
- 117. Marshall Allen
- 118. Matt Shipp
- 119. Bruce Eisenbl
- 120. Susy Sontes
- 121. Raymond Red
- 122. Billy Bauer
- 123. Rodney Carl
- 124. Don Cherry
- 125. Avram Fielder
- 126. Norman Simmonds
- 127. Philip Greenleaf
- 128. Nicolas Simion
- 129. Jymie Merritt
- 130. Shorty Rogers & Bud Shank

### Volume 28

- 1. Ahmed Abdullah
- 2. Oliver Johnson
- 3. Joe Morelli
- 4. Harrison Smith
- 5. Hamid Drake
- 6. Peter Maliniewicz
- 7. Alvin Fielder 1
- 8. Ruffalo Scott Floyd
- 9. Paul Dunnall
- 10. Alvin Schärli
- 11. Steve Lehman
- 12. Richard Tinney
- 13. Howard Johnson
- 14. Alexander von
- 15. Heron Frigo
- 16. Fanq 2, Bey
- 17. Eben Chis
- 18. Isai Rosen
- 19. Steve Lacy
- 20. Ted Sirota
- 21. Jodie Higgins 1
- 22. Derek Jastorf
- 23. Eddie Higgins 2
- 24. Julian Piester
- 25. Record Poll
- 26. Gary Alcorn
- 27. Andy Middleton
- 28. Peter Kowald
- 29. Dave Pietro
- 30. David Weidman
- 31. Fred Hess
- 32. Doug Roney
- 33. David Friesen 1
- 34. Hans Koch
- 35. David Friesen 2
- 36. Holly Hofmann
- 37. Calvin Owens
- 38. Ugona Okogwo
- 39. David K. Young
- 40. Bernard Purdie
- 41. Roger Mancuso
- 42. John Handy
- 43. Pierre Fave
- 44. André Jaume
- 45. Heidy Caliman 1
- 46. Pat Martino
- 47. Tina Marsh
- 48. Job Jorgap Jeff Parker
- 49. Record Poll
- 50. Darrell Katz
- 51. Ignacio Harris
- 52. Fred Van Howe
- 53. Jay Rosen
- 54. Chris Barber
- 55. Bill Kirchner
- 56. Chief Bey
- 57. Lou Grassi 1
- 58. Donny Alexander
- 59. John McNeil
- 60. Lou Grassi 2
- 61. Gunter Hampel
- 62. Leonard McComb
- 63. Jennifer Stehlem
- 64. Earl May 1
- 65. Earl May 2
- 66. Earl May 3
- 67. Brenda Balfano
- 68. Khan Jamal
- 69. Tyone Hill 2
- 70. Marshall Allen
- 71. Matt Shipp
- 72. Bruce Eisenbl
- 73. Susy Sontes
- 74. Raymond Red
- 75. Billy Bauer
- 76. Rodney Carl
- 77. Don Cherry
- 78. Avram Fielder
- 79. Norman Simmonds
- 80. Philip Greenleaf
- 81. Nicolas Simion
- 82. Jymie Merritt
- 83. Shorty Rogers & Bud Shank

### Volume 29

- 1. Karl Berger
- 2. Rusty Jones
- 3. Chris Hill
- 4. Sabir Matesen
- 5. Eugene Wright
- 6. Laslo Gardonyi
- 7. 8-9: (S20)
- 8. Sabir Matesen
- 9. Chris Lightcap
- 10. Sean Jones
- 11. Benoit Dubécat
- 12. Mike Wolford
- 13. Jon Gordon
- 14. 10-11: (S20)
- 15. Claire Ritter
- 16. Brad Goode
- 17. Nicolen Hoch
- 18. Reuben Hinch
- 19. Volume 31
- 20. 1-2: (S20)
- 21. Satoko Fujii
- 22. Dick De Graaf
- 23. Angelica Sanchez
- 24. Jeff Johnson
- 25. Christoph Gallio
- 26. 4-5: (S20)
- 27. Gebhard Ullmann
- 28. Michael Vaskovich
- 29. Newman Taylor Baker
- 30. Ron Enyard
- 31. 7-8: (S20)
- 32. Lindsay Homer
- 33. John Schoon
- 34. Jason Kao Hwang
- 35. Tomas Ulrich
- 36. 10-11: (S20)
- 37. Willie Williams
- 38. Frank Barbato
- 39. Marvin Stamm
- 40. Sam Bardfield
- 41. Harris Eisenstadt
- 42. 1-2: (S20)
- 43. Ingrid Jensen
- 44. Chuck Israels Pt. 1
- 45. Nick Martinis
- 46. Giorgio Gaslini
- 47. 4-5: (S20)
- 48. Claude Claude
- 49. Irene Schweizer
- 50. Chuck Kentum
- 51. Eiji Kitajima
- 52. P.T. 2
- 53. Eiji Kitajima
- 54. 7-8: (S20)
- 55. Curtis Clark
- 56. Robert Wagner
- 57. Mark Sherman
- 58. Michael Jeff Stevens
- 59. Steve Cohn
- 60. 10-11: (S20)
- 61. Jimmy Bennington
- 62. Marc Copland
- 63. David Berkman
- 64. Mark Edwards
- 65. Volume 37
- 66. 1-2: (S15)
- 67. Bill Ramsey
- 68. John Spencer
- 69. Lawrence Evans
- 70. Gerald Wins
- 71. Mike DiRubbo
- 72. 4-5: (S15)
- 73. Charlie Kohlhase
- 74. Judi Silvano
- 75. Ron Friedman
- 76. Eric Alexander
- 77. Michael Bream
- 78. Fred Nordstrom
- 79-8: (S15)
- 80. Matt Lawelle
- 81. Dave Dawson
- 82. Frob Fishberg
- 83. Scott Wendholt
- 84. Roy Campbell
- 85. Jason Joyce

### Volume 30

- 1. Kim Richmond
- 2. Horace Tapscott
- 3. Ralgh Sutton
- 4. Frank Strazzeri
- 5. Amna Claudine Meyers
- 6. Ornette Coleman
- 7. Dan Barrett
- 8. Billy Taylor
- 9. Bill Perkins
- 10. Billy Taylor 2
- 11. Arthur Doyle
- 12. Bobby Bradford
- 13. Billy Taylor 4
- 14. Akira T

## Charles Gayle From Street to Streets

Interview taken and  
transcribed by Ken  
Weiss

Charles Gayle (Feb 28, 1939) left his hometown of Buffalo, NY in the late '60s to pursue a career in improvised music. Finding little opportunity to score paying gigs in New York City and growing frustrated with small, dead-end jobs, Gayle willingly went out to the streets, living homeless in New York City for 15-20 years. His break came in the late '80s with critically acclaimed performances at the Knitting Factory and with the release of three game changing recordings on Sweden's Silkheart records. Gayle has continued to lead an uncompromising existence, playing with a stunningly visceral approach on his main horn, tenor sax, as well as alto, bass clarinet, bass and piano. He's remained an enigma through the years, a deeply religious man who's been reticent to talk about his personal life in print. This interview took place at his Tompkins Square area apartment on June 14, 2012. Gayle was shockingly open about his feelings and personal life during the three hour interview which also featured a backdrop of a phantom tuba being practiced somewhere in the neighborhood.

**Cadence:** I usually begin with an easy question to break the ice but I'm going to start with a challenging one – I tried to interview you in 2006. After initially agreeing, you ended up declining the interview by saying, "I don't want the publicity." Would you talk about why you as a performer would not want publicity?

Charles Gayle: I'm just not really a part of that world, I'm not thinking about those kind of things. I understand the value of it but ... I guess I'm shy. I'm not trying to hide anything but I'm not seeking attention at all. You get it cause it comes with the territory but I'm not after it, I just play and go home. I don't really have much into the music field. I don't do too much listening or much reading on music, but I love to play [Laughs].

**Cadence:** You have a new recording out on Northern Spy Records called Streets. The first thing that stands out is its striking cover – it's you made up in your "Streets," the sad clown, persona. There's no liner notes or any info about "Streets" or the music. Was there a reason not to include information?



Photo Credit: Ken Weiss

Gayle: No, that was they're idea. I didn't bring anything up so that's what they put on there. We didn't talk about information. I don't really say anything about those things [to record companies]. The only thing I think I've ever said, not with them, was sometimes I would ask is it alright to do some of the artwork? If not, fine. I don't push that though.



**Cadence:** I know in the past you've not given many specific directions to your bandmembers. On your new recording *Streets*, was there much pre-planning or notated music?

Gayle: No, the only thing was we were in the recording studio and after 1 or 2 songs something wasn't going right so I stopped it and suggested we loosen up a little bit more and go in another direction because it was sounding too stiff. I try not to say too much of anything except sometimes whether it's going to be fast, slow or medium, even though that can change even while you're playing in a piece. That's about the only thing I'll say. I try to let the musicians work with their own feeling and sometimes that doesn't work, but most of the time it does.

**Cadence:** One of my favorite pieces from *Streets* is "March of April." I thought that Michael TA Thompson's opening martial beat worked very well. You've used that tact before on "Giant Steps" [Charles Gayle Trio Live at Glenn Miller Café – 2006 on Ayler Records]. Is there anything other than an artistic reason to use a military beat? Is there any political statement being made?

Gayle: When I grew up, I saw a lot of parades in my neighborhood. I liked that. It doesn't have to be strictly a military march, but anything that goes from Louis Armstrong and back, and parades, I like. I would really like to play in a band that plays like Louis Armstrong. That march style stays in my head somehow, I know that goes back to my childhood.

**Cadence:** How satisfied are you with the new recording?

Gayle: I don't know, I listened to it once or twice. I don't listen to my music unless I really feel completely something's wrong. I try to stay away from listening too much to it, you know, you can get so analytical. You can always find fault or something you didn't do. I let my memory serve and I pretty much remember all of it.

**Cadence:** You got a very late start to your recording career but when you finally got the opportunity to record you were very active – you made over 30 recordings in a 24 year span although it's slowed down over the past decade. Were you ever concerned that you were putting out too many recordings?

Gayle: I just moved with the opportunities that came and I was very, very happy to have recordings because when I first tried, I couldn't get anything. Yeah, I guess you can overdo it and I had thought about that, but I just let that go and let it take care of itself and it slowed down eventually. I also thought that during those times, since I played different instruments, that it might be varied. I had different styles in my head but I never got the chance to really do them, like on piano. I never got a chance to play piano in a free way on record, although I do it on gigs all the time. The two piano records I've done have chord changes and are traditional. That was on purpose, of course. There's a lot of things I'd like to do. I don't know that they should be on record, or even if I should be on records but there's a lot of things I wouldn't mind doing.

**Cadence:** Do you pursue recordings or just wait to be asked?

Gayle: Most of the records that I've made, with the exception of 2 or 3, I never



Photo Credit: Ken Weiss

asked anybody, they just happened.

**Cadence: So you haven't had a project in mind that you were really burning to record?**

Gayle: I don't really think like that, maybe with the exception of piano. I just practice and hope that whatever it is will continue to grow, but a special project? No. I think the only project that I didn't do yet in my life is the New Orleans band thing. That would be special, I'd like to do it while I am still here.

**Cadence: You would like to record playing in a traditional New Orleans manner?**

Gayle: Yeah, I don't want to go too far from it but I don't want it to be exactly like that because I don't want it to lose what it is. It's just to be a part of something that is my favorite. [Laughs] I mean I love that music.

**Cadence: You mentioned earlier that you had other projects in mind. What else would you like to do?**

Gayle: Bass! And I'm really gonna do that, I gotta do it. It's not the same as everybody. I worked on it when I was young and I got away from bass, but now I've got something else on it. I don't know if it's good or bad but I think I've made a step up on bass and I know it's not what everybody's doing. I'm not saying that it's better than anybody, but I know it's different.

**Cadence: Has bass become your favorite instrument now?**

Gayle: I can't say that because the instruments might be listening, I think like that. I mean I really don't want to say nothin,' the instruments have been so good to me. No, it's not my favorite but one of the reasons I like it is that you can just play it all the time. It's like piano, you don't have to worry about breathing all the time. It's not

that tiring. I want to do it because I want to bring something to the bass and I think, maybe, it's happening. I've noticed what wasn't being played on the bass, so I'm trying to do that. I'd like to do a bass solo recording or with an easy playing piano player and a drummer or just an easy guitar player. I want a trio that interweaves. I'm keeping my callouses up so that I can do it.

**Cadence: It's a bit ironic to hear you turning to bass because the bass players, for example William Parker, are turning to other instruments such as world instruments, moving away from the bass.**

Gayle: Right. Well, I already play other instruments such as trumpet, saxophones, piano and even tuba. It's just that the bass has been a part of my life a lot when I was younger. I just think there's something else going on with that instrument now and I can see the gap. I've played bass at gigs in the past year or two, and I won't say that I shouldn't have done it, but it was a bit premature. It was acceptable but that's a long way from what is going on now.

**Cadence: Would you talk about the creative process that goes into your playing and improvising?**

Gayle: My improvisation is based, I guess, on a couple things that may be no different from anybody else but I try to have as much technique as possible. I don't think that's necessary but I like to have it available so that whatever can be done technically, I can be able to do it. So I practice that every day. The reason I say that is because it's in my nature that I don't want to get too stuck in any kind of thing and technique will take me out of there. Just having that available, whether it's playing chords or changes, new or old music, or something else, but I just depend on my heart. I just let it happen. I do plan a couple things but it changes. Now, it's even something different but I don't know if it's noticeable to other people, but I know in my heart that it's changing. Now I feel that everything I did before is inconsequential to me. I mean I'm thankful, but now it's moving and very beautiful in my heart in a good way. I feel very free and relaxed to play now, probably more than ever.

**Cadence: What's going on in your mind when you're performing?**

Gayle: I'm usually very relaxed and I just try to do my best and don't fall into a zone, which can easily happen. I just try to keep thinking and don't be redundant up there and fall into a bag. Just make sure it's a variety and absolutely don't let my mind get too over relaxed because I want each song to be a challenge to me. I'm not saying it works all the time, but I hope it does. [Laughs]

**Cadence: Your playing has changed through the years, it's gotten less blood-thirsty. There's more patience and tunefulness to your playing. Is that a natural process or perhaps you've found an inner peace? Has it been a goal of yours to change?**

Gayle: I think I can answer that. There's always things that we don't even know so I'll leave room for that. I do things on purpose and maybe that's just who I am, so I give credit to that. We are all sort of in a process but I try to go to some unknown things on purpose, absolutely. I've been through that power period, that paint-peeling period you call it, and I still can do that. I might take a song or two and do that. My

energy is still right and I could do that all night but I don't want to do that. It's just to try different things. At peace? I don't know. I'm a peaceful person but I don't know how much time or age has to do with it. I just know that intentionally I do a lot of things.

**Cadence: Are you working towards a certain creative zone?**

Gayle: Yeah, I guess you could say that. It's just a purity, I don't want to play like anybody else. I think because of my faith, being Christian, I just asked to be guided and I want to continue to be guided and just touch places I haven't been. Other people may have been there, but just touch on good places. I want to do what makes sense. To me, it's easy to be what we humans call nonsensical - just laying anywhere and doing anything. And that is still music, it's not any less valid than any other form. I just want to be clear to me and clear in purposes. Make sense, whatever that is, I don't know.

**Cadence: Have you felt throughout your career an obligation to play a certain way? Have you felt locked in to playing high energy music?**

Gayle: No, I don't remember thinking about it that way. No, I don't play because I feel an obligation to play a certain way. When I play, I play a variety of things. I don't go up there with one bag, one style. I play what I like to play and I don't mean to be selfish, I'm just saying that I play because I enjoy playing chord changes and "Cherokee" or something like that, but I also enjoy playing what they call free improvisation. I enjoy playing Gospel music, so I play all of what I enjoy. I know that people generally play one bag, that's been the tradition, and there's nothing wrong with that, but I don't feel like doing that. Not to be different, it's because I love all this different kind of music. So no, I don't feel obligated to play energy music because I have that reputation. No, I'm not even touched by that, I just hope that what I do the people can enjoy it. I do play different music all the time.

**Cadence: You brought up playing standard tunes which is something you've been doing more of lately. On the Live at Glenn Miller Café (Ayer Records), you cover "Cherokee," "Softly As in a Morning Sunrise," and "Giant Steps." When you play these standards, only bits of the melody are apparent, the tunes are mostly blown up. Would you talk about your approach to playing standards?**

Gayle: My approach really is maybe simplistic. I really make the changes, and I have to say that I don't try to circumvent the chords. I do respect them because I grew up with that, and I do it on the piano. It's not like, OK, we're playing "Cherokee" and we just gonna play anything we want. No, it's not like that. I really stick to the chords. Now I may extend the chords and use some other harmony or something like that but I absolutely want to nail the chords, even if it's in time. But I embellish things because I don't want to play it like, say, for instance, the way it was played in the '20s or the '30s. I'm not against that either but I do it not abandoning the chords. The only restriction I have is to play it in time, play the changes, but sometimes it's going so fast...it's something I was doing on alto which is not my best horn [Laughs] so I have to apologize for that. On that record, the owner of the label suggested some tunes and I said, 'OK, we'll do it, that's fine.' I'm glad you put

your question that way and I may be a little defensive about that. I just want to be clear that playing standards is fine. Miles played his way, someone else played it a different way, and I am absolutely not abandoning the chord changes. I can name them and play them in the new and old style. Now the reason I said that is that I've heard it said by people that you don't have to worry about the chords and, of course, you can do that, there's no law that says you have to play the chords, but I purposely want to play the chords. I'll put it like that.

**Cadence: You also cover Albert Ayler's "Ghosts" on this recording. You've been compared to Ayler your entire career, what are your feelings on the legitimacy of that comparison?**

Gayle: I don't know. I'm not trying to play like Albert Ayler. I can't say that I never imitated him in my life, I have on a couple things, but that was my style to play with a vibrato and power. I'm not trying to play like him. I know some of his songs because he's a beautiful saxophone player. Years ago, people were saying that a lot and maybe we just drank from the same water or something like that. A lot of it for me is the church, I know that he was into the church when he was young and so was I. A lot of it is from the church singing, I still sing. I didn't copy him to try to sound like him, it's just the way I play. I've copied things from Lester Young too. It doesn't bother me, I could be compared to worse people or worse players, but I'm just being Charles.

**Cadence: You put down your tenor sax around 2003 for the alto horn because you were bored with the tenor. Now that you're back to playing tenor, would you talk about how playing the different horns influences your music?**

Gayle: In a way, I'm glad that happened but maybe it was a little too long to do that. I didn't even know if I would go back to tenor. What the alto saxophone taught me was that because of its smaller chamber, you have to be more precise with your fingering and that really helped me on tenor, just to be more precise, not only on your intonation but when you're running fast or slow. But I came back, tenor is my heart, I had just run into a wall with it and I'm glad to be back.

**Cadence: You've also been playing piano, bass clarinet and the double bass, why do you feel the need to play these other instruments?**

Gayle: I don't know if it's a need, I think it is, but when I was young I was in a place that had a lot of instruments. Let me get something straight, I don't really know why I have so many. I can't answer that, but what I can say is that I love to play these instruments but it's important to me that I play each instrument at a high level. If I'm going to be a piano player, I want to be able to play with anybody. I don't want there to be anybody who'd be reluctant to hire me, not that anybody's gonna hire me, and that goes for any instrument. I don't want to just play it free either, and I don't want to play too many instruments because you can't practice them enough. Three is a maximum because it takes too many hours and effort to play them. You didn't ask that but I had to put it in. I don't see any instrument I play as just a second instrument. I like to have a piano at my gigs because I play in a trio and I can play the piano and give the audience another sound to listen to. It's almost like listening to two groups and it works better for the people, I think.

**Cadence:** Your piano style is very different from how you approach your horns, it's a contemplative and nostalgic approach. It's not unusual for you to incorporate the entire history of Jazz piano into one tune. You shift from stride piano to a totally free portion and then into a Monkish section and then an Art Tatum-esque feel. Would you talk about this unusual approach?

Gayle: I'm not trying to be any of these people. I've listened to them, of course, but that's the way I feel piano. All this music over these years, it's just natural for me to put all this in one as best I can because that's the music that I love to play and I feel more comfortable that way. It can be at times, completely avant-garde, and I'm not really playing in a mainstream jazz setting, which I wouldn't mind being in sometime. I want to play who I am and what I love in my heart, that's the only reason I do it. I don't know how that comes out, with the stride, but it all does come together. I don't think about it, I just do it. It's just for the love of the music. It's not that I love avant-garde over mainstream, or this over that. It's not like that, I just happen to be in the avant-garde field but I don't love it more than the other music.

**Cadence:** So you'd be open to playing in a traditional club such as the Blue Note in a traditional manner?

Gayle: Oh, absolutely, I don't have a problem with that but they won't hire me. I know I would stretch some but, sure, I would do it.

**Cadence:** I know that at least one critic wrote that your more traditional approach on piano was in response to critics who've written that free Jazz musicians lack technique and cannot play bebop. Is there any truth to that?

Gayle: There's a lot of truth to the fact that a lot of people who play free can't play bebop or changes, that is very true. No, I didn't do it for that and the reason I could say that real quick is because if anybody's been to a number of my gigs, they've heard me sit down and play piano straight. I've never said that's why I do that but it's a good observation though. It's true, most people who do play avant-garde don't play the changes, not because they can't, but they never put the time in to do that. Now that's a fact. They don't have to, why should they. I've heard a lot of avant-garde players and for most of them, I've never heard them play a song and just nail it.

**Cadence:** I don't generally ask about childhood experiences because that information is usually over documented in previous interviews, but in your case there's still so much mystery attached to your early years. I know you grew up in the projects of Buffalo with a "normal family" and that you have a sister. Can you add any more pieces to the puzzle?

Gayle: I don't really talk about my family, and I'm not trying to hide anything. I don't talk about my family, I protect my family, I leave them out. I love my family and I hope they love me too. There's nothing bad or some horrible experience, it's not about that. I just leave them and let them have their private life. I just go to work and I come home. Not to overhype what I'm doing as a musician, because

when I'm around my family, we don't even talk about that. I hardly discuss what I do with anybody. You see, being a musician is such a privilege in certain ways. You travel and you go to hotels, eat nice food, meet people, and I know that most people never get a chance to do that under any conditions.

**Cadence: What's your formal musical school training?**

Gayle: I had 3-4 years of piano training when I was 7 or 8. I got to book two and, at one point, somebody tried to teach me voice and that didn't work. I'm not very trained but I can read music. Somehow I figured out how to play Jazz, I'm very thankful for that. I really learned on the streets and from hanging out at sessions. I don't know what's going on now but there was a lot of that going on when I was young.

**Cadence: Would you talk about your days teaching at the University of Buffalo?**

Gayle: Somebody looked for me to teach in the early '70s. I don't know why me but they gave me a job teaching theory and a little history of Jazz. It went pretty good but I'm not really a teacher kind of person. I can teach if you're really going to work hard but I'm not trained to have that kind of daily patience. I was there about two and a half years.

**Cadence: You came to New York City in the late '60s and played some gigs and finally moved there in the early '70s, what kind of music did you want to play at that time? Was it only free improv that you had interest in?**

Gayle: At that time, yeah. I had been playing bop and post-bop, or whatever they call it, and music from Louis (Armstrong). I came to do the free music, as they call it. We were calling it black revolutionary music and I came to do that and I got the chance to play with some people. I was going to record a few times but that didn't work out.

**Cadence: What were your expectations at the time that you came to New York?**

Gayle: I just wanted to play and maybe, in some way, it could be my life. It didn't work out like that, not at first, no, not even close. I wanted to be a musician since I was 13, a Jazz musician, and that never left me since I was a kid. So the avant-garde came in and somehow it was working pretty good. I know people didn't make a lot of money but that's just what I wanted to do and I still want to do it. It took a minute or two but...a lot of bridges, but somehow it worked.

**Cadence: When you moved to New York did you have a plan to enter the music scene there?**

Gayle: Not really, I didn't know New York. I'd been here a few times and hung out and saw what some of the deal was. I just figured to get in. See, then you had to go to record companies, you couldn't make your own records. I wasn't afraid, I just figured I'm going to do this and I saw other people doing it. I saw all these records and I figured, why not? [Laughs] I didn't have a plan but I decided the best thing to do was to have my own group. I had the chance to play with other people, a lot of very known people but I was sorta full of myself. That wasn't good but...I met Reggie Workman, I should have played with Elvin {Jones} but I didn't. Frank Foster asked me to take his place when he was playing with Elvin. I didn't know Elvin and

I made some conditions and he said, "You gotta be kidding!" [Laughs] I knew I wanted to play this music, I was stubborn, and I'm very thankful that it worked out.

**Cadence:** You ended up going homeless for 20 years, starting in the '70s.

**Here's what I know about that – you were living in a room in Bedford- Stuyvesant doing odd jobs but you found that unsatisfying and felt the need for a change so you gave your duffle bag with all your belongings to a friend and went out on the streets. I know you're a very private person but how do you explain the quantum leap you took electing to go homeless?**

Gayle: I think that's an exaggeration, it was more like 15 years. I wish I could explain it. I gave my good friend Gordon my duffle bag, that's about all I had. I had to change my life, it was just time. I had been through some things in my life, nothing extraordinary, but my life was up and down like a lot of people and for my life, I felt I needed to stop and make a change. I just couldn't keep going the way I was going. I wasn't going to work here and there, I knew what that did to me. Some of it was race, hunting little jobs here and there, I knew I wasn't getting anywhere. I didn't know when I gave him that bag what that was going to be like to go and live in the street. In essence, he said, "You must be crazy" and I told him, 'Of course I am!' [Laughs] I told him I'd be back one day to get it and I went into the streets right then. I became homeless just like that. It lasted a lot longer than I thought it would, but it was probably one of the best things I ever did in my life. Despite all the cold, the meals or missed meals, and all kinds of things you don't even want to talk about. It changed my whole life. To go homeless and try to figure how you're gonna lay down and go to sleep with 800 million people walking over you is a very hard thing. I just stayed up for about 3 days thinking about that. I stayed homeless for a long time – either in the street or abandoned buildings and it was colder in those buildings then it was out in the street cause it trapped the air. [Sighs] Back then they didn't have a lot of shelter stuff and homeless programs. It was everything you could imagine but it was a decision that I had to make. It was either music or it wasn't going to happen. I don't want to say it was do or die, but it was just about that. Wherever it took me, that's where I was going. Fortunately, I had a saxophone, a guy gave me one, and a trumpet. I was always hungry. It was an unbelievable experience but I don't recommend anybody do that. It certainly lasted 15 years, I don't know if it was 20 years. So here I am, it's a long story to tell that one. It's not just sleeping in the streets, so many other things happened, but I'm here, something worked.

**Cadence:** You viewed going out on the street as a decision to play music?

Gayle: It was a decision that I had to do. Well, a lot of it was my history and growing up the way I did. Some of it was about race, and I don't scream race a lot. That's not exclusive to me and I don't make it a big deal, it is a big deal but I don't want to make it seem that I'm bitter. That's not right, I love everybody, I love people. Part of it was that, part of it was music, part of it was my mind because I knew I was the kind of person who could do that. I just have that kind of mind, and that can work against you. I take chances all the time with my life, so many things. I



don't know the answer to that one, I guess I was born that way. It wasn't that difficult for me to do that. Even if it was the unknown, even if it was animals in the forest, I would have done it. I would have figured out a way to live if I felt I needed to do that. At that time, I had to shed everything and start from scratch. I had to shed my history, my life, everything had to stop right there, and if you live through this, good, and if you don't, you don't. I can't do the rent, the odd jobs, the little rooms, scratchin', and all that, no!

**Cadence: Have you ever met anyone else who voluntarily went homeless like you did?**

Gayle: Never. Nobody stepped out of a place and just went to the street. I lived with the people in the streets from all the hospitals. Bellevue was letting out people to the streets with bandages. I've slept on cardboard with them, eating at soup kitchens, eating peanut butter and jelly every day. There were rats and wild dogs and dope guns all over the place. No, you can't want to do that. I'm sort of over there a little bit mentally, and I know that.

**Cadence: What do you mean by that?**

Gayle: I'm practical, I can do things. I'm a risky person to myself, I've been that. You can be a detriment to yourself sometimes and with that kind of boldness or lack of reasoning. I've been known to be risky, I don't mean risky to hurt people. You're just born that way, I guess.

**Cadence: You've said in the past that you didn't make much money playing on the street, not more than 3 dollars a day, and that people didn't bother to look or listen to you. Why did you want to play for an audience that ignored you?**

Gayle: First of all, I played to play because I need to play. Second of all, the money, a dollar meant a lot to me at that time. Playing out there is obviously different than playing on a stage but that is so rich out there. It's such a whole nother world of playin. I mean I used to walk from Times Square, for instance, all the way to Wall Street playin'. I could walk back and never stop playing. I didn't think about it as anything other than what it was. These were people and I wasn't overly concerned with what they thought. I was playing, I had to play. Also I had to eat some way and I'm not the type to put my hand out. I'd stand there playing with a coffee cup sometime and people would put money in my coffee [Laughs] and you don't get that on the stage. That's beautiful. There's a lot of little things – I don't know. You cry sometimes, you know, you have to. You can't do it a lot because you'll break. I only did what I had to do and I only know music. I can draw, I can do things but I'm not educated, I only know music. I'm not qualified to do big things, although you can learn. I wanted to play music and I didn't care. All that other stuff became stuff after a while and a lot of people have stopped because of the stuff in their head. It's alright now but even when I got in here, I wanted to go back to the streets. It's so ingrained in you, it's hard to leave a life.

**Cadence: So you still have the urge to go back to the streets?**

Gayle: Not now, I mean I would if I have to. That was when I started to get places to stay.

**Cadence: Do you have nightmares from that time?**

Gayle: No I don't have nightmares, I have good memories. There certainly was some very dangerous stuff out there but I don't look at all of it as a negative, although I understand people saying that, but there must be some richness. I met so many people, I experienced so much goodness. I wasn't looking for kindness. I don't feel that anybody owes me something. The only thing on my birth certificate is Charles Gayle, I have to take care of myself. I love people even if they mock me. If I have something, I'll give it to them.

**Cadence: You've also said that you'd like to live in the middle of Times Square. What is it about crowds that appeals to you?**

Gayle: I just love to be around that. That's were I would move today. If I could set a tent out there, I'd do it today but they wouldn't let me. I don't know? I love to be around that many people or in a shopping mall full of, or go to Macy's when they're opening and everybody's pushing everybody. I'm right in there. I don't know what that is, I just love that.

**Cadence: There's an invisibility to being in a large crowd.**

Gayle: All that energy, all that life at one time is the greatest thing, I just can't get enough of that. I walk up to Times Square a lot just to be there. It's just a beautiful feeling to be around all these people and being in New York, that's my greatest moments. I would trade an apartment in a minute for a tent in Times Square.

**Cadence: Are you still playing on the streets?**

Gayle: Last year I did but this year only the subways, I don't play outside.

**Cadence: How does playing on the street compare to playing in a club?**

Gayle: In a way, playing in a club is more purposeful, it's more formal, in a good way. It's difficult to compare them, you're playing for a different kind of audience or no audience. To me they are both enjoyable. I couldn't have had one without the other, that's the way I look at it.

**Cadence: You didn't have the opportunity to record until you were in your 40s and then you made 3 recordings in one week for Silkheart [1988]. How did it feel to finally record after all the hardship you went through, and not only to record, but to make 3 recordings at once?**

Gayle: I was surprised, I didn't know that was going to happen. It felt good. I guess you could say I was happy and content to make a record. I had no idea how it would go, it was a new thing for me.

**Cadence: I thought it might have been an extremely joyful experience for you.**

Gayle: No, don't get me wrong, it was one of the greatest experiences in my music life. I couldn't believe that somebody was going to record me and that they were interested in what I played. I'm not doing handstands right now but my heart was doing it then, trust me. It was an unbelievable thing to have happened, sort of just out of the blue. We did our best. I don't know what it sounds like now, I can sort of remember it. It helped, it just changed everything. Suddenly, after a few months of that being out, you could go to a place and people knew you, they knew you existed as a musician. You could go to another town and people are suddenly there to hear

you play. That was a joy, it's still a joy, trust me, it still feels new, it still feels as new as it was the other day when it started. To travel and do these things now, I really thank Silkheart Records for that.

**Cadence: You make it a point to eat very little, is there a spiritual reason for that?**

Gayle: Yeah, people say I eat very little. I guess I do. No, I just don't like to eat a lot. I just feel light and good, I just feel better when I don't eat a lot. I can walk forever or just get up and feel fresh. That's interesting that you asked that. That might have come from the streets, I don't know that. It might have, that might have changed things. This is the first time I've really thought about that like that.

**Cadence: You're a very spiritual person and that comes out in your recording and song titles. How do you combine your spirituality and your music? How does that process work when improvising in the moment?**

Gayle: That's a good question. OK, since I believe in God and Jesus Christ and the Bible, my life is about that and Him – the Father, the Son, and the Holy Ghost. I won't get into all of it but that is my life and my heart. Prayerfully, everything I do is dedicated to God. I don't overthink every note to say, 'Oh, this is good for God.' I don't do that, I ask to be guided by Him and make me more what He would like me to be. It's not more than that, and what I play, prayerfully, isn't offensive to God, and if it is, let me know in Your way and bring it to my heart and my mind to know that. I do play what they call church hymns, but I also improvise.

**Cadence: You've been outspoken about your "born again" Christian values.**

**When you perform, you bear your soul. Your music is raw and piercing. When you perform, are you playing to save the audience or yourself?**

Gayle: I want the people to enjoy the music and if it, in anyway can suggest something about the Lord, for their benefit, that would be first in my mind.

**Cadence: What do you feel is most misunderstood about you? I ask that because you've been criticized for speaking about your religious views while on stage in the past.**

Gayle: I understand that. People have told me to shut up and stuff. I understand that I can turn people off with what I say or do. The problem that people have with me is not me, it's Christ they have a problem with. I understand that when you start speaking about faith or religion, they want you to keep it in a box, but I'm not going to do that. Not because I'm taking advantage of being a musician, I'm the same everywhere, and people have to understand that. I don't stand on the stage every day and talk about God. Ninety-nine percent of the time I don't, this is just who Charles is. There have some issues that I've spoken about that I feel very strong about because I think somebody got to say something about it. They have to be addressed because we put them under a rug somewhere. Other than that, I don't say too much.

**Cadence: Do you feel you've been treated fairly by the critics?**

Gayle: I don't really know because I don't read what they write. In most cases, I trust people's judgment, I respect their opinions. I don't think anybody's been

basically unfair to me because, understanding where they're coming from, they're right by what they think, so I can't say anything.

**Cadence: It seems they've been rough on you. In fact, in your write-up in the Penguin Guide to Jazz, the critic goes out of his way to write that you were "allegedly homeless." Do you know why that would be questioned?**

Gayle: I don't know, the only thing I can say is if they think that I lived in some abandoned buildings and I lived in one squat, but I've also been on the street so I don't know why they would say that.

**Cadence: Would you talk about Streets, your tragic clown persona and what he means to you?**

Gayle: Streets means to me, first, a freedom from Charles. I'm not good at being the center of attention. I can do it, we all do it. It's a liberation from Charles, even though it's me on the stage, it's a different person. It also represents poverty, not just for me because most of the world is poor and I'm not on the soapbox about it, it's just the way it is. It represents a person who is for the downtrodden, not against the rich. I'm not against the rich, I'm just for the poor. A lot of people can't eat. It also represents a life I've led. There's some melancholy things about it but also some levity - he does have a clown's nose. It's a liberating thing to do around people. I can go give a person a rose or give a toy to a child or sit down with someone on a bench. You can't do that without [the costume]. It's also, absolutely, a much different experience to play like that, it's like having someone else in your head. And for the audience, I don't know. I just don't want to be like this all the time and I'm not just doing it to be different, you're either different or you're not. I think there's a difference between playing free and being free. Anybody can play free but are you free? Otherwise you just learn the vocabulary that represents it. Personally, and I'm not bragging, I'm a free person inside, and I don't say that's always good. I've said before that can work against you, but that's just who I am. So it's a statement for freedom, there is a lot of sadness too, and joy. It first started with a look in the mirror. I remember looking in the mirror and saying, 'I'm not playing like this anymore.' I didn't know what I was going to do. I said, 'This is ridiculous, why am I doing it?' So then the clown came. You are so conscious of yourself when you are playing and I wanted to get rid of that.

**Cadence: So when you play these days, is it now always as Streets?**

Gayle: Basically, yes. At first, it was only a few times a year but I said that had to stop.

**Cadence: Does it matter to you if your audience doesn't resonate with your Streets persona?**

Gayle: I got that at first. Some people stopped talking to me and I understand that.

**Cadence: They didn't understand?**

Gayle: I guess, plus I was probably very bad at it somehow in some of the skits that I had. I think it's a combination. I didn't think enough about it at first. It doesn't matter to me anymore because this is Charles, this is what I do. If it affects you that I put a nose on then you shouldn't even be in New York. [Laughs] I mean, if

you come from a little town...It is really about the music, you ultimately have to play good.

**Cadence: When performing, do you try to read your audience and adjust what your group is doing or do you always play what you feel?**

Gayle: That's a good question. I have asked, when I sorta felt a little something, the club owner what kind of people come into the club. After a while, you get an instinct about things. I came in one day and a lady asked me to sing the blues. I figure now that if people come, they pretty much know who you are.

**Cadence: Ideally, what should the audience experience from your playing?**

Gayle: I would think that they would walk out satisfied. I want them to walk out with that feeling that they got their money's worth, and it either brought joy or sadness, and that is calculated to a degree. That if it was sad, they felt sad, and if it was joyful, they felt joyful. I also hope that they felt that the Lord was around somewhere in there.

**Cadence: Are you teaching these days or are you living off of performances?**

Gayle: I just play, that's it. I don't consider myself a good teacher. I'm too edgy, too extreme.

**Cadence: The most recent MacArthur Fellowship awards have gone to Dafnis Prieto, Miguel Zenon and Jason Moran. What would you do if you were awarded the unrestricted \$500,000 that comes with the fellowship?**

Gayle: I think I would give some people in my family some money, maybe some to friends. I might save a couple dollars. I would feed the poor.

**Cadence: Any special musical projects that funding would allow you to complete?**

Gayle: No, that takes care of itself. I might do the New Orleans music thing, but most of it would go to the poor.

**Cadence: Would you talk about your experience as a New Yorker living through the 9/11 attacks?**

Gayle: Wooo! Yeah, how could you forget that? The odor was in the house, you had to wear a mask. I was stunned and it was one of the saddest days of my life. I was angry, disappointed that somebody would do that. It was strange, I felt an allegiance that I sorta never felt before. I know that we have problems but you just can't come here and do that. I experienced it differently as a kid with Pearl Harbor but that was then. They made us get under desks then, but this was different. I got on a bike and went down there but they only let you go so far and then days later, with the rain, it was so toxic it would knock you out. Every time I heard a plane in the air after that, I had to look up. I guess everybody experienced that. Personally, that shows who we are as humans. They killed 3,000 people. That just shows how far we have gone. We need to change who we are, and we can't do this on our own. We steal, we cheat, we kill, everybody's lied. We do things against each other, we still do it, it's unfathomable. I read something one time in the Bible that says, "Love your enemy and those who hate and would persecute and kill you." When I read that years ago it changed my life. Love your enemy, not that you like what they

do, you put them in jail of course. That expression made me think and it goes back to 9/11. We don't love each other. We tolerate each other, we don't love each other and the world is still killing people in droves.

**Cadence: You're known to have a great love for boxing. What attracts you to that sport?**

Gayle: No, I don't like it anymore. I love it, but I can't watch boxing because of the damage it does. I sort of grew up boxing when I was young. When I grew up, Joe Louis was the prize of the neighborhood, so to speak. Everybody had a picture of Joe Lewis, he was our hero. I grew up around professional boxers and I was given gloves and got my head knocked around a lot until I figured out that it wasn't gonna work unless I punched back. [Laughs] That was our out at that time. My friends were boxers and that's what we did almost every day. I don't say I got good at it but I did it and I stopped when I thought it can't be good getting punched all the time. I was almost fanatical about boxing in the past but not anymore.

**Cadence: What other guilty pleasures do you have? Do you watch much TV?**

Gayle: My life is structured. I don't have a TV, I had one years ago. Mostly, it's music, just playing, and I go to a movie, maybe once a month, just to go out. One of my pleasures is Times Square and I do deal with the church a lot to feed people. I like to read French and German books and I'm working on Spanish now. I read comic books sometimes, like Archie, although they beat each other up too much. I didn't realize how bad they get in comics! That's pretty much it, and I walk, I walk a lot.

**Cadence: Most of the last few questions I have are from other artists.**

Drummer Marc Edwards said, "Charles is one of the smart leaders on the scene. Ask Charles about working with a big band playing his music. That's something I don't think he's done. Asking this might make him curious."

Gayle: It's true, I've never played with a really big band. The most I've played with is 13 -14 people at one time. It doesn't interest me to do that, I've never really thought about it. If I did it, I would need free players with free personalities because otherwise, it becomes very systematic and I know that wouldn't work. When you play sad music, you sort of want people to cry and to me, that is the goal. If it's gonna be sad, make it sad. To me, Louis Armstrong could play and make me feel so joyful. He got it, he could do it. Nobody can do that. I heard an album once by a Polish man that was called something like Of Sad Songs and I actually cried. He nailed it. If I was doing an orchestra, I would want you to be able to be sad. If you listen to people play, most people are copiers, intentionally, and I wouldn't want to be in an orchestra like that.

**Cadence: So you play sad music?**

Gayle: I do play sad music, I try to be as sad as I can. I even cry in my horn, I just try to get all that out. I've seen tears (in the audience). Why do we write a sad song? What's the purpose? Me, I want you to really feel sad, and I have to really bring that out even though you're sitting there with all your life going on around you. I want you to reflect and bring back something to really make you sad. I can't say

that I can do it but that would be the goal. Or to bring joy to you right then. I want you to feel joyous. I'm not trying to do it to make you know that I can play, it's to affect you.

**Cadence: Are you saying that most of what you play is sad?**

Gayle: No, no, no. I just used the word sad, it could be joy, happy too. I have enough sadness, I don't always have to be playing it.

**Cadence: Saxophonist Darius Jones asked, "Why is spirituality an important part of your music?"**

Gayle: He's an exceptional player. Spirituality is my whole life and I'm talking about who I think is God. It isn't just about music; my entire life is about God, about Christ. It is the way I walk, the way I conduct myself as a person. It's everything to me.

**Cadence: Poet Steve Dalachinsky wants to know more about your visual art which has graced some of your recordings.**

Gayle: I like to draw. I don't have paint and that stuff. I don't do it a lot because I'm working with music so much but it's just natural for me. I used to draw people on the streets. I had to get it narrowed down to doing everybody in one minute. It worked out really well once I got it down.

**Cadence: You were selling drawings on the street?**

Gayle: Yeah, I sold them for a dollar and I said if you didn't like it, don't pay, I'll give you the picture anyway. If they don't think it's them, it's a waste.

**Cadence: Have you had art training?**

Gayle: No, I've had no training.

**Cadence: Drummer Michael Wimberly said, "The one thing that makes me curious is his drive for always wanting to change the music and seek out new directions – preferably a direction that has never been tried before. I've always wondered what drives him to continuously search for something that has never been done when improvisation is of the moment, you're creating it right there. How do you determine if it's never been done before? Explain that!"**

Gayle: I know some things on bass that have never been done. I don't know, I just know that we get up every day and we're not the same. We're the same person but, well, after a while you get tired of it. You've done it and there's always more or different things to do. I don't want to say that I'm some great seeker or searcher but it's just the way I am. If I've done something for a year or so, it's time to find something else. I'm playing music and I know about that much, I mean there's so much stuff out there. It never ends. I don't care who you are, you can't know it all, you can't play it all.

**Cadence: Francis Davis interviewed you for The Village Voice back in 1991 and you told him, "I still haven't solved the mystery of why anybody would want to listen to me." Have you solved that mystery now that it's 20 years later?**

Gayle: No, I'm always surprised, I'm amazed. I think the reason is that I feel that I haven't made the connection that I'm a good musician. I don't know if I'm a good musician, I've never said I am, but if I am, I haven't made that connection. I haven't

made the connection that I can play. I know people show up and I'm amazed at that. I feel very much joy about that, but I haven't figured that out yet, and I'm being very honest with you. I'm not being humble. I hear other people and I understand why people can like them, but I haven't figured it out for myself. I can't even listen to me. There's a gap between me and what I do. There's a big gap between hearing it as something really good, and I want that gap to stay there. I don't want to ever think I'm good and I feel very blessed not to have that.

**Cadence: Do you feel a part of the Jazz continuum or an outsider?**

Gayle: I feel part of Jazz. I feel I am an extension from Louis Armstrong, no doubt about that. He's my favorite musician and I feel him. What he had is it.

**Cadence: Joe McPhee said, "Charles, you and I are around the same age. Does your mortality factor into your work, and if so, in what way is it a consideration?"**

Gayle: Yeah, I think about my age because most of my years are behind me. I think about it but I have death settled in my head. I feel like a brand new person. I do not feel old, my age had nothing to do with anything to me in terms of music. I feel healthy and youthful. I feel like I just started. I know that sounds sort of silly but I've got something on bass. I got some stuff on saxophone and piano coming in really nice. Every time it's a new ballgame. It's just new and I'm on a quest to get some things done that I haven't done yet.

**Cadence: You are now 73. Looking back to your many years on the streets, at that time, did you ever think you'd live to see 73?**

Gayle: On the streets, sometimes you wonder if you're going to get through the next day, but having said that, no, my family members live long. We had someone live to be 103 and I think like that.

**Cadence: Do you think about your Jazz legacy? Is it important to you that your music lives on?**

Gayle: No, I don't think about things like that, it's no important to me. I'm just not into my music or anybody's music that way. Look, I'm still surprised anybody will come and hear me play. You have to really understand that. As far as a legacy, I don't even know how to approach that subject. You have to really know that I'm being very sincere. I'm amazed that people come and hear me play at all. That's not a humble statement. I've seen in print that they've called me a legend and there's no way anybody can say that about me. I feel like a person in high school learning how to play, that's exactly how I feel. I know that the proof is that people come out to hear you play but that has nothing to do with how I feel. I feel like a young kid learning how to play a saxophone and all that stuff that people say doesn't register. I'm just so happy to get on an airplane and go play somewhere. I want to leave it like that. I never want the words to come out of my mouth that I'm good. I just want to work at it and try to get there.



# Interview

CHARLES GAYLE



Photo Credit: Ken Weiss

## 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.



Photo Credit: Ken Weiss

**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



Photo Credit: Ken Weiss

[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 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?**

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?**

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 comin 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?”

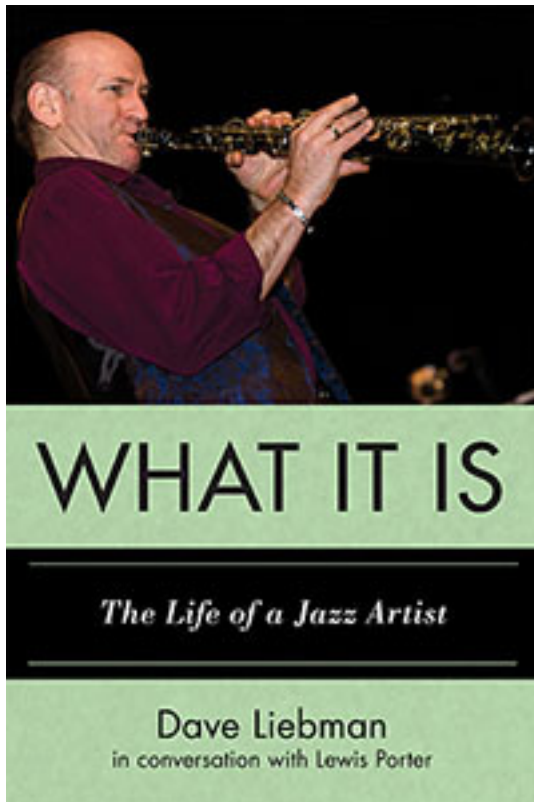
Jordan: Oh, well, I love horses, I grew up in the country. I had a pony when I was a kid. My nephews got some racehorses and I'm part of the business with them. I'm livin my racehorse life though them. I love racehorses as much as I love the saxophone, believe me.

**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!



# Book Look



DAVE LIEBMAN: "WHAT IT IS" THE LIFE OF A JAZZ ARTIST  
BY KARL STOBER JJA

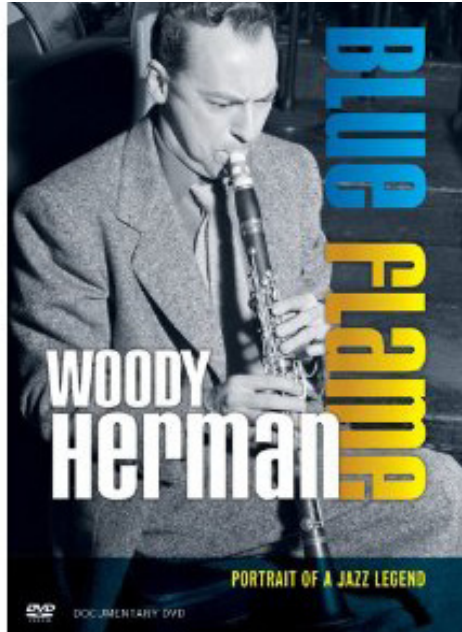
Basking for decades under the Coltrane sun, John Liebman's life reads like a celestial map of jazz; For the stars are abundant within a galaxy of jazz. "What It Is" The Life of a Jazz Artist is just that! Navigating a voyage through his life's experiences is gifted interviewer and historian Lewis Porter, as he reveals the hidden explanations, philosophies, and traits that help define the life of saxophonist, educator, and some say philosopher John Liebman. From start to finish, What It Is impacts the senses with its insight, openness, self-observations and self-evaluations. The style of writing (interviewing) allows the reader to follow with great ease. Porter's

# Book Look

technique of questioning also takes the reader in the room with them. In fact in many ways you begin to feel part of the conversation. During the course of this twenty-five hour long interview we are allowed entrance into the diverse life of this multifaceted saxophonist. Beginning with the trial and tribulations of everyday life as a youth, to the signs of the times in the sixties, Mr. Liebman talks about his not-so-typical Jewish upbringing, in which his religious psyche was developed, to the sixties, free spirit drives, drugs, and the passions of the time. Always straightforward and to the point, this entire read captivates. Mr. Liebman goes into what he calls the “epiphany” of his life, the Coltrane introduction. As he states, “I did not know it at the time, but it was the beginning of my life, the epiphany, and most important, going to see Coltrane from then on. As they say in spiritual affairs, once you see the light, you can never turn away again. You’re always trying to go toward it. That was the night I saw the light.” Thus began a career that still has legs even today as he continues to still search out and follow that light. Another aspect of this book and the man himself is his self-criticism of his craft. In the book he claims that his jazz life started 1967-68, the summer of love and all that jazz. In escorting us through those times he admits that, “My ear was not the kind that’s sits down and hears everything. I did not have that particular talent.” Makes one think there is still a chance for us...

One of the most intriguing chapters and conversations in the book is called While We’re on the Subject: On Others, which digs into his thoughts concerning many others in the world of jazz. From stating Lee Konitz, stayed true to his creed to accusing Bill Evans of raising the bar for all of them big time, Liebman’s “open door” opinionated demeanor is the elephant in the room, concerning this book. It makes one think more about the subject at hand, putting one’s self in his seat.

# DVD Critique



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

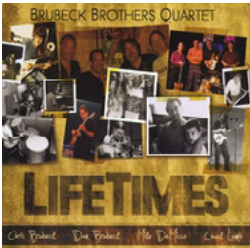
Graham Carter, producer and director of this extended (10 minutes shy of two hours) documentary (hereafter referred to as "doc") "Portrait" of band leader, vocalist, alto sax and clarinet instrumentalist, Woody Herman, draws heavily on 1976 material from IOWA Public Television and the Ed Sullivan shows 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

# New Issues



## BRUBECK BROTHERS QUARTET LIFETIMES BLUE FOREST

THE DUKE/ JAZZANIANS/  
KATHY'S WALTZ/ GO ROUND/  
PREZCENCE/ THE GIRL FROM  
MASSAPEQUA/ MY ONE BAD  
HABIT/ TAKE FIVE. 55:34

Chris Brubeck, e b, b tbn;  
Dan Brubeck, d; Mike  
DeMicco, g; Chuck Lamb, p.

With their group's fourth CD, released before their famous father's death in late 2012, brothers Chris and Dan Brubeck honored him with fresh conceptions of four of his compositions, along with Paul Desmond's "Take Five," a big hit for Dave's quartet, and three pieces by members of their own band.

Although much of the material projects a timeless quality, the band's arrangements are novel and up-to-date. For example, drummer Dan Brubeck starts "Take Five" with a New Orleans second-line street beat and inserts an electrifying four-minute, steady-beat solo before the final iteration of the venerable melody. Similarly, the quartet effectively remakes "The Duke" into a two-speed version, with the basic quick tempo alternating regularly with a half-time one. But aside from the interest generated by the new arrangements of Dave's classic tunes, the group's performances of the entire program are stellar. That includes pianist Mike DeMicco's "Prezcence," a straight-ahead chart based on "I Got Rhythm" changes that features hard-swinging hard bop choruses by guitar and piano (the latter including a bit of two-hand phrasing reminiscent of Dave himself), plus both a propulsive walking bass solo and a stirring overdubbed bass trombone improvisation by Chris Brubeck. Contrastingly, the band's expressive reading of Dave's ballad "My One Bad Habit," with Chris's warm bass trombone rendering its gorgeous melody, brings to mind the golden age of the popular song. And the four bar exchanges between guitar and piano in that piece are simply beautiful. Indeed, all of DeMicco's and Lamb's imaginative improvisations grab the listener's attention and hold onto it.

This is a band that has been together for a long time and it shows. Individually, the performers are first-class and they work together flawlessly as a unit. Their fresh renditions of Dave's music serve as a loving tribute.

David Franklin

# New Issues



## LA VERNE BUTLER, LOVE LOST AND FOUND AGAIN HIGHNOTE 7239

ANY PLACE I HANG MY  
HAT IS HOME / BE A SWEET  
PUMPKIN / I'VE TOLD EV'RY  
LITTLE STAR / EVERYBODY'S  
SOMEBODY'S FOOL / THE  
BLUEST BLUES / TRAVELIN'  
LIGHT / THAT'S ALL / BE  
ANYTHING ( BUT BE MINE ) /  
IN MY OWN LITTLE CORNER  
/ I'LL NEVER BE FREE / SMILE.  
52:19.

LaVerne Butler, vcl; Bruce  
Barth, p, arr; Ugonna Okegwo,  
b; Rudy Royston, d; Houston  
Person, ts. 5/17&18/2012,  
Paramus, NJ.

An improvement over this singer's previous release (12/01, p. 113), if only because Barth's piano is adamantly acoustic and there is no string section in the neighborhood, but this is an excellent singer in coasting mode and little more. One might argue that Ms. Butler decided to make it easy on herself, participating willingly in a decision to shift a significant portion of the session's onus to Houston Person, who straps it on like the trooper we know him to be. He's very much in the mix on seven of the eleven tracks and though he plays at a relatively high level he fails to engage Ms. B. and/or she. In the end, his generous participation may strike some as too much of a good thing. "Bluest" is marred by the accompanying gents having to engage in some silly call and response with Ms. B. (I assume it is they and not some stragglers recruited from the alley, even though they are given no "vocal" credit in the album's personnel listing.) "That's All" is disposed of at an uncomfortably accelerated tempo and Laverne simply does not sound confident on the track. She neglects the dramatic implications of "Travelin'" and "Free," seemingly content to occupy her "Own Little Corner," without making assertive use of the raw materials at hand. Still, she sings in tune and phrases with professional poise. Her voice has texture and adult authenticity. So here, in her first release in over a decade, she only offers hints at a talent which, for the time being, remains pretty much untested.

Alan Bargebuhr

# New Issues

## MINO LANZIERI THE ALCHEMIST SILTA 1107

N.Y. TIME/ ABOUT ME/ THE  
ALCHEMIST/ TRAVELIN'/ HIGH  
LIFE/ FALLING GRACE/  
SOMETIMES I REMEMBER/  
WHEREVER YOU ARE. 49:57

Mino Lanzieri, g; Gene  
Jackson, d; Reuben Rogers, b;  
Francesco Nastro, p. Naples,  
Italy, September 5, 6, 7, 2010.

## DOUG LOFSTROM CONCERTINO ORIGIN CLASSICAL 33014 CONCERTINO FOR OBOE AND ORCHESTRA\* / CONCERTINO FOR HARP AND ORCHESTRA\*\* / THE PLUMED SERPENT\*\*\* 40:32.

On \* - Jennet Ingle - oboe +  
New Philharmonic Orchestra;  
Kirk Muspratt - conductor  
On \*\* - Kelsey Molinari -  
harp + New Philharmonic  
Orchestra; Kirk Muspratt -  
conductor  
On \*\*\* - Rich Corpolongo - ss,  
clt; Jim Teister - tpt, flgh; Pete  
Sliwka - p; Larry Gray - b; Rick  
Shandling - d;  
Alpha Stewart - co. + studio  
orchestra; Doug Lofstrom -  
conductor.

The excellent Italian guitarist Mino Lanzieri's latest effort offers an enjoyable program of modern mainstream jazz featuring the leader and a superb rhythm section that includes two vastly experienced Americans, bassist Reuben Rogers and drummer Gene Jackson. The latter two have played with seemingly everybody and assure that the bass and drums parts in this ensemble are executed with expertise. accentuations from Jackson, and they both put their solo spots to good use. The Italian pianist, Francesco Nastro, fits perfectly with them. On the up-tunes, he swings effortlessly, with a clean, crisp attack, abundant technique, and overflowing melodic ideas, often based on extended phrases. He displays a delicate lyricism on his slower improvisations as well. The leader himself possesses a lovely, warm tone, a fluid technique, and a comfortable sense of swing. He, too, can construct long, logical melodic lines.

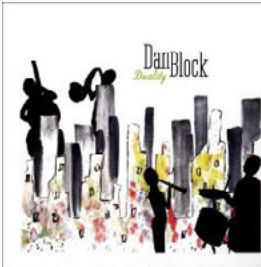
All the nicely-arranged tunes except Steve Swallow's up-tempo "Falling Grace" are Lanzieri originals and make fine vehicles for the groups' improvisations.

David Franklin

Doug Lofstrom is a composer who is currently teaching at Columbia College Chicago. While the two main compositions on Concertino (Concertino For Oboe And Orchestra) and Concertino for Harp And Orchestra) (both 2011) are both in the classical vein, it's the third piece on the disc, "The Plumed Serpent" (1982), that would most likely interest Cadence readers. In the early 80s Lofstrom was an active jazz bassist in Chigcao and he was in a trio with saxophonist Rich Corpolongo and drummer Paul Wertico. In 1982 he composed "The Plumed Serpent" for orchestra and jazz quintet. It's a colorful piece of music that is based on Mexican and Native American folklore with passages of misterioso harmonies, Mariachi music and actual jazz. Sometimes, these jazz interpolations in classically oriented pieces can be pretty weak but here it rings true and it's well integrated into the piece. Best moment comes in the second movement when Corpolongo enters with a ripping soprano saxophone solo accompanied by piano/bass/drums and sweeping interjections from the strings. One other notable discographical oddity attached to this release is the early presence of violinist Mark Feldman as the concertmaster.

Robert Iannapolo

# 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).

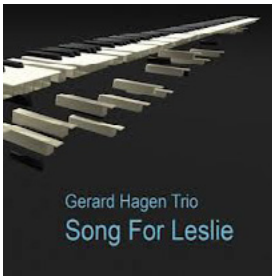
And Block's repertorial choices are often deliciously idiosyncratic, as, for example, "Red Red Rose," which I recall Bobby Short trying to revive (in his "Mad Twenties" album) and which a few of my ancestors enjoyed when sung by Ruth Etting. Then, too, there's Block's baritone sax and Ted Rosenthal's 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



## GERARD HAGEN TRIO SONG FOR LESLIE SURFCOVE JAZZ 103

MY ROMANCE / A WEAVER  
OF DREAMS / WHAT IS THIS  
THING CALLED LOVE? /  
SONG FOR LESLIE / WHERE'S  
GERARD? / LOOKING AT THE  
DESPAIR CALENDAR / 464  
BLUES. 51:01.

Gerard Hagen - p; Domenic  
Genova - b; Jerry Kalaf - d.  
3-4/12, Los Angeles, CA.

Sometimes it seems as if pianists, specifically piano trio recordings are at a disadvantage. It seems like these recordings are a dime-a-dozen. So, it's up to the pianist to make it interesting by putting an individual stamp on the music. One way to do this, obviously, is to have a distinctive style.

Pianist Gerard Hagen has a nice, melodic, flowing style. While one can hear the influences of Bill Evans (harmonically), Tommy Flanagan (melodically) and Hank Jones' boppish energy, he's fashioned them into an individual style. The other way to do this is to deliver a unique and interesting program. The first three songs on *Song For Leslie*, are "My Romance", "Weaver Of Dreams" and "What Is This Thing Called Love?". They're all great tunes and they've all been done a thousand times before. Hagen and his able trio handle them pretty much as one would expect. Nothing is inherently bad on these tracks. The playing is fine. But there's a certain heard-it-all-before quality to the music. So this disc starts out at a disadvantage with pleasant interpretations of great tunes but with little distinction. It's only during latter half of the program when the originals crop up that this disc really engages the listener with something (slightly) different. Two are by the leader: the title track and "464 Blues" and two are by drummer Jerry Kalaf: "Where Gerard" and the wonderfully titled "Looking At The Despair Calendar". The intro to title track is rife with lovely, almost impressionistic chords, arco bass and pattering drums. The melody is slowly unveiled before settling into a medium swing tempo. Kalaf's "Where's Gerard" is an attractive tune with some nice unexpected turns of phrase, done in 3/4 with the drummer's tasty light brushwork a highlight. The uptempo closer, "464 Blues" is as heated as this session gets and is a nice way to close out the disc.

*Song For Leslie* has its moments. But it would have been stronger had there been either a trio of lesser heard standards at the outset or a full program of original compositions.

Robert Iannapolo

# New Issues



## AVI GRANITE'S VERSE SNOW UMBRELLAS PET MANTIS 008

O BLUES / Y NOT /  
MORTETIA / LIKE JOHN /  
CHARLIE'S SHORTS / WAYNE  
WINKS AT THE RADIO /  
FOUR FOR 4 /  
TRICYCLE DREAMS /  
BARNACLES. 50:06

Avi Granite - g; Ralph Alessi  
- tpt; Jerry DeVore - b; Owen  
Howard - d. 12/16/10, New  
York City.

Guitarist Avi Granite is a new name to me but Snow Umbrellas is the third recording he's released. Granite is Canadian born and established himself there with his own sextet and before moving to New York in 2009. He has been gigging in and around the city with his band Verse and this is their first recording. Most notable is the presence of trumpeter Ralph Alessi in the group and Granite gives him some meaty material that inspires him.

Granite's tone is relatively clean (perhaps a bit of reverb to flesh out the sound) and he seems to eschew effects boxes for a more natural approach. His solos tend to build nicely and although he's mostly a melodic improviser, he isn't afraid to take his lines far afield before bringing them back to the harmonic structure at hand. He and Alessi work well together. Alessi tends to favor a round tone and although he's been referred to as a "cool" player, that's an unfair characterization. He plays with a heated energy and vigor and at moments he even recalls the intensity of, say, Paul Smoker. Check out his work on "Four For 4".

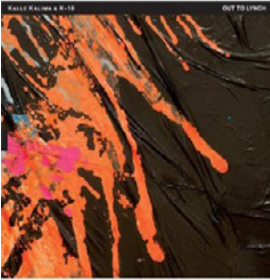
Oddly enough, the instrumentation of Verse brings to mind a more measured version of Smoker's freewheeling Notet. But even though it's more laid back, the nine compositions of Granite are compelling and hold the listener's interest throughout. The rhythm section of DeVore and Howard are flexible and seem to operate with a single minded purpose to not only support the soloists but to keep the structures open enough for them. On "Wayne Winks At The Radio", after a pleasant opening theme statement in 6/8, they effortlessly segue into the solo section in five keeping it loose but solid so that Granite and Alessi have ample room to maneuver around each other during their simultaneous solos.

The rhythm section is also all over the playful, quirky rhythms of "Tricycle Dreams" one of the most energetic pieces on the disc. "Barnacles", a static piece full of lyrical mystery, closes out the set on an appropriate note.

Granite has turned in a solid album and it's hoped that Verse is an ongoing enterprise. It would be interesting to hear where these musicians can take this music.

Robert Iannapallo

# 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.

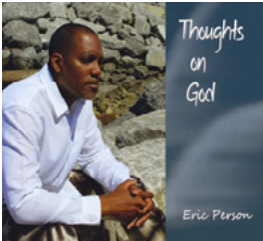
Kalle Kalima - g, perc; Mikko  
Innanen - as, bars, flt, perc;  
Vali Kujala - quarter-tone  
accordion, perc;  
Teppo Hauta-Aho - b, perc.  
5/2-3/11, Berlin, Germany.

**F**innish 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



**ERIC PERSON**  
**THOUGHTS ON GOD**  
DISTINCTION RECORDS  
4008

ALL THOSE WITH EARS  
HEAR / AND THEN THERE  
WAS LIGHT / CREATION  
CELEBRATION / SOOTHES  
THE SOUL / NEVER FAR  
FROM HIS GRACE / BACK TO  
CENTER / SONG OF PRAISE  
/ JOY COMPLETE / THE  
BLESSING / THE LIGHTED  
WAY / GRATITUDE / FAITH  
FORWARD. 75:12.

Eric Person - as, ss; Chris  
Bailey - as, flt; Patience  
Higgins - ts, clt; Sylvester  
"Sly" Scott - ts, flt; Scott  
Robinson - bars; James  
Zollar - tpt; Duane Eubanks -  
tpt, flgh; Curtis Hasselbring -  
tbn; Isrea Butler - tbn, b tbn;  
Bryan Carrott - vb; Adam  
Klippel - p; Adam Armstrong  
- b, el b; Shinnosuke  
Takahashi - d. 3/20-21/12.  
Brooklyn, NY

It's hard to believe alto/soprano saxophonist Eric Person has logged in more than 30 years of professional playing. He's amassed an impressive discography during those years with sideman gigs in the bands of Ron Shannon Jackson, McCoy Tyner, Chico Hamilton and Dave Holland. He's also put out an impressive group of albums under his own name that demonstrate an individual voice and a player of passion and sensitivity. His personal discography extends to ten albums which straddle the line between mainstream modern and an updated jazz/funk approach. *Thoughts On God* is Person's first release of his music for a large group and it shows a new facet to his music: that of arranger, demonstrating his abilities in handling a large ensemble with deft skill. According to the liner notes, the idea for this large group recording, a cycle of 12 compositions dedicated to the Creator, has been brewing in him for nearly 30 years. It's obvious this is a meaningful project to him and perhaps it's a good thing that it's taken this long to gestate. Apart from the titles, the cosmological elements aren't all that readily apparent (perhaps to Person's chagrin). This isn't some strident screed conflating art and religion. There could have been so many obvious routes Person could have taken (stick in a gospel rave-up; have some overwrought singer deliver a spiritual) but Person eschews all of that. *Thoughts On God* is a pretty solid jazz big band affair that has a certain luminous quality. At its best, his writing tends to have an airy, Strayhorn-esque quality. Yet Person can also amass the forces for some driving sections as well. His band of thirteen musicians is stacked with some excellent players and all seem tuned to Person's vision. The piece opens with an unaccompanied solo by Adam Kipple full of dense almost-impressionist harmonies that sets the stage perfectly for what is to follow. On "Soothes The Soul", the most Ellington-esque piece here, Patience Higgins delivers a wispy clarinet solo that doesn't sound too far removed from Jimmy Hamilton. Trumpeter James Zollar (a favorite of Billy Bang) blows an acrobatic solo with cleanly articulated lines on "The Lighted Way". The real strength of this album is the synergy of Person's writing for the ensemble and the ensemble's on-target

# New Issues

visualization of the piece. He delivers a music that is obviously in his voice and with strong ideas of how to do so. And as mainstream-modern goes, this is one of the finest releases of this genre that I've heard recently. Thoughts On God delivers its message the best way possible: subtly through its music. Robert Iannapolo



## FERENC NEMETH TRIUMPH DREAMERS COLLECTIVE 1002

INTRO / TRIUMPH /  
INTERLUDE I / PURPOSE  
/ INTERLUDE II / JOY /  
INTERLUDE III / LONGING /  
HOPE / INTERLUDE IV /  
SORROW AND WISFUL  
THINKING / HOPE II. 53:36.

Ferenc Nemeth - d, perc;  
Joshua Redman - ts, ss;  
Kenny Werner - p, el p; Lionel  
Loueke - g, vcl; + Barbara  
Togander - vcl; Juampi Di  
Leone - flt; Carlos Michelini  
- clt; Martin Pantyrer - b clt,  
bars; Richard Nant -  
tpt, flgh; Maria Noel Luzardo  
- bsn. 4/10, Brooklyn, NY

**H**ungarian born drummer Ferenc Nemeth (New York resident since 2003) is a player full of drive and energy. Judging by his extensive discography, his skills have been tapped by many. It's easy to see why. He's skilled enough to stoke the engines of a group, yet he never overpowers a soloist, giving just enough to lift the player to the next level. Triumph is the second release under his own name and like Person's record, it shows ambition to go beyond the standard jazz group format. All compositions and arrangements are by Nemeth. It's a suite of interconnected themes that are separated by interludes that feature various members. Some pieces are enhanced by a small reed/brass section, most notably on the lovely "Longing" and "Hope". Nemeth was able to corral some impressive musicians into the project. Saxophonist Joshua Redman is prominently featured on both tenor and soprano. Kenny Werner's distinctive piano is given several features. Nemeth has worked extensively with West African jazz guitarist Lionel Loueke (they were at Berklee together in the late 90s) and it's nice to hear the "little" things he's doing such as the percussive work behind Redman's soprano solo on "Sorrow And Wishful Thinking". The piece has an emotional arc and conveys the titles' qualities (Longing / Hope/ Joy) nicely without relying on cliches. The one disappointment is the closing moments of the piece. "Sorrow And Wishful Thinking" seems to be building to a conclusion yet fades instead of supplying a satisfying ending. Perhaps it was the best solution Nemeth had to avoid the potential of another cliché? The coda of "Hope II" ends the album with the jaunty theme reprised. But as enjoyable as it is, it still doesn't seem like a satisfying conclusion. But that's a minor complaint in what is otherwise quite an enjoyable album.

Robert Iannapolo

# New Issues



WADADA LEO SMITH  
/ LOUIS MOHOLO-  
MOHOLO  
ANCESTORS  
TUM029

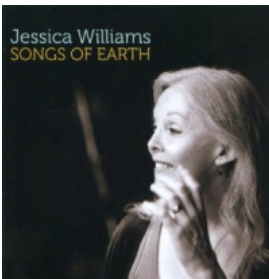
MOHOLO-MOHOLO,  
GOLDEN SPIRIT/ NO NAME  
IN THE STREET, JAMES  
BALDWIN / JAKSON  
POLLOCK - ACTION /  
SIHOLARO / ANCESTORS  
PTS. 1 - 5. 60:19.

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 Iannapollo

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



## KLANG BROOKLYN LINES... CHICAGO SPACES ALLOS DOCUMENTS 008

BROOKLYN LINES /  
UKRANIAN VILLAGE /  
ALONE AT THE BRAIN / JAZZ  
SEARCHING SELF / IT FELT AS  
IF TIME HAD  
STOPPED / GROUND /  
CHICAGO SPACES / BLUE  
JAYS / CAROL'S BURGERS  
/ SCIURIDAE / CHICAGO  
SPACES (CODA).  
52:20.

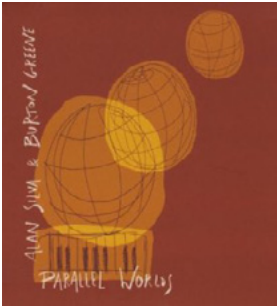
James Falzone - clt; Jason  
Adasiewicz - vb; Jason  
Roebke - b, cracklebox; Tim  
Daisy - d. 2/9/12, Chicago,  
IL.

Since 2005, clarinetist James Falzone has emerged as one of the more active players on the Chicago scene, a scene that has more than its share of active players. The work with his bands Klang (now four albums old) and Allos Musica (two albums) as well as sideman gigs in Tim Daisy's Vox Humana and Jorrit Dijkstra's Flatlands Collective have revealed a musician with a distinctive voice and a unique vision. Brooklyn Lines...Chicago Spaces is the fourth album by his group Klang. It follows Other Doors, this group's well-received homage to the Benny Goodman songbook. The group has had a stable personnel since their first release (2008) and their almost telepathic interaction is evident all over this release. The execution of the trilling sequence that appears in the middle of "Ukrainian Village" is a perfect illustration of the single-mindedness of this group. So is "It Felt As If Time Had Stopped", a slow ballad dominated by Adasiewicz' all-encompassing vibes that reinforces the title. The compositions (all by Falzone) are programmed like a suite. "Jazz Searching Itself" is a variation on the theme set out in the opener "Brooklyn Lines". The two "Chicago Spaces", an exploration of the open spatial style of improvising favored by the members of Chicago's AACM, bookend the latter half of the program. The occasional appearance of spectral electronics courtesy of bassist Jason Roebke's cracklebox is a nice touch. Daisy is one of the best all-around drummers to come out of Chicago. Note how he effortlessly switches from the subtly off-kilter, tick-tocking rhythms of "Blue Jays" to the brushed swinging tempo of "Carol's Burgers". Falzone's clarinet seems to occupy a middle ground between Jimmy Giuffre's calm, meditative style and John Carter's wild flights of fancy. This is a group with a highly individualized sound. Now on their fourth album, they seem to be operating at the peak of their powers. Hopefully there will be more to follow. If you haven't yet heard this group, Brooklyn Lines...Chicago Spaces is a good place to start.

Robert Iannapolo



# 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.

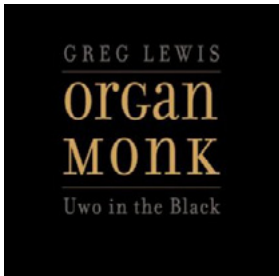
Ironically both have taken up electronics as a separate medium. In 1968, Greene first used the synthesizer on his Columbia release Presenting Burton Greene. He subsequently used electronics sporadically but in 1989 he recorded an all-electronic album Solo Orchestra In Real Time for Nimbus.

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



**GREG LEWIS,  
ORGAN MONK: UWO  
IN THE BLACK,  
NO LABEL OR # LISTED.**

LITTLE ROOTIE TOOTIE / IN  
THE BLACK-MY NEPHEW /  
HUMPH / UGLY BEAUTY /  
ZION'S WALK / GCP / STUFFY  
TURKEY / BRIGHT MISSISSIPPI  
/ THELONIOUS / WHY NOT /  
CREPUSCULE WITH NELLIE /  
TEO / 52ND STREET THEME.  
69:31.

Lewis, org; Reginald R.  
Woods, ts; Ronald Jackson, g;  
Nasheet Waits, d. No dates or  
locations listed.

Since its invention in the thirties, the Hammond B-3 has been the gold standard by which all other electric organs have been judged but the Hammond C-3 model has ran a close race in second place. It is a little known fact that all those classic organ dates recorded by famed engineer Rudy Van Gelder were made on his studio C-3 console. Both models are the same except for the woodwork, the C-3 having an enclosed body where the B-3 is open underneath. That is the reason the former was called the church organ, since it shielded the more demure ladies that often performed on them while the latter was known as the club model with its unobstructed view of the foot pedals. The C-3 is Greg Lewis' organ of choice since he not only uses it exclusively on (1) as he did on his previous outing, the original Organ Monk (Vol.37, #456, p. 135) a trio date with Ron Jackson on guitar and drummer Cindy Blackman (now -Santana). This time out Lewis has expanded to a quartet format retaining Jackson, adding Reginald F. Woods on tenor sax and replacing Blackman-Santana with Nasheet Waits on tubs. Not all of the numbers are quartet readings, Lewis mixes things up having the tenor or guitar lay out at times. Lewis still works out of the Don Patterson lexicon, hinting at times of younger organists like Kyle Koehler or Jared Gold but seldom falling back on patented Smith/McDuff/Holmes licks. Another good sign is the inclusion of more original material like the hummable "GCP" or "Why Not" which bodes well for the future. Lewis is two for two so far.

Larry Hollis

# New Issues

## OTMAR BINDER TRIO, BOOGIEWOOGIE TURNAROUND, PREISER RECORDS 91204.

SOUTHBOUND(a) / HOME  
RUN(b) / RISING RIVER(c)  
/ LOOKING FORWARD  
/ AT LAST / CHANGES  
TO BE MADE / STEAMIN'  
AWAY / BLUESPRINT /  
TRAVELLIN' / ALL THE WAY  
/ UPHILL / BRIGHTON TO  
BOSTON / IN GOOD HANDS  
COMMON GROUND /  
SUGAR CANE / VENICE  
STOMP / FLOYD'S TURN(d) /  
GESAMTSPIELDAUER. 62:02.  
Otmar Binder, p; Alexander  
Lackner, b; Michael  
Strasser, d; (a) BJ Cole (st g,  
g) Christian Dozzler, hca  
Oliver Gattringer (d) Patricia  
Simpson, Steffi Pashke,  
Bernadette Graf, vcls; Judith  
Reiter, vla; Julia Pitchler,  
Alexander Gheorghiu, vln;  
Andi Steirer, perc. No dates  
listed.

## SPERO, ACOUSTIC, BLUJAZZ 33892.

HILLS / LATIN FUSION BLUES  
/ INTERLUDE ONE / FLOW /  
LETTING IT GO / INTERLUDE  
TWO / UNIVERSE / BLUE IN  
GREEN / UNIVERSE . 50:02.  
Greg Spero, p; Matt Ulery,  
b; Makaya McCraven, d. No  
dates or locations listed.

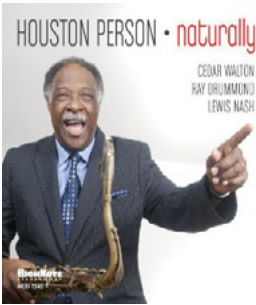
This is something of a mess when it came to deciphering who plays what, etc. There's the basic trio of Binder on piano, bassist Alexander Lackner and drummer Michael Strasser but there are other keyboardist present and Christian Dozzler who is listed as being featured is not assigned an instrument at all. The other featured name on the booklet cover is BJ Cole whose pedal steel guitar is prominently interwoven throughout the playlist. He also plays a little slide guitar making things even more confusing. There is also an uncredited organ on at least one track. The bulk of this material was laid down in Vienna, Austria but numerous studios (and even living rooms on a couple of instances) are named but not locations other than The BatCave in London. The last cut is the most ambitious with the small string section added but it is not that memorable. Binder has strong wrists but is very generic in his ideas and attack. I don't know about you but a little boogie woogie goes a long way with this listener.

Larry Hollis

Another piano threesome is spotlighted on (3) named after the pianist Greg Spero. Approaching thirty years of age, Spero is based out of Chicago and has logged time with both Pop and Jazz artists. Inside the digipak cover are laudatory notes from Robert Irving II who appeared on some latter (and weaker) Miles Davis albums. Apparently the leader has expressed an interest in electronic and HipHop sounds but fortunately none are heard here. A disciple of Herbie Hancock, Spero displays abundant technique with a modern touch on eight originals and a fairly straight-down-the-pike interpretation of "Blue In Green" attributed to either Miles or Bill Evans. An illuminating comparison of his pianistics can be obtained from listening to the trio version then solo rendition of "Universe" back-to-back. It is unknown whether the bass/drum team of Ulery & McCraven are on any of Spero's previous releases but they sound as if they have been. As this is being written Spero has just completed a series of concerts in London at the Olympics. No word on whether they won gold, bronze or silver.

Larry Hollis

# New Issues



## HOUSTON PERSON NATURALLY HIGH NOTE 7245

BAG'S GROOVE / THAT'S  
ALL / HOW LITTLE WE  
KNOW / NAMELY YOU /  
MY FOOLISH HEART / RED  
SAILS IN THE  
SUNSET / DON' CHA GO  
WAY MAD / IT SHOULDN'T  
HAPPEN TO A DREAM /  
SUNDAY. 52:23.

Houston Person - ts; Cedar  
Walton - p; Ray Drummond  
- b; Lewis Nash - d. 7/5/12,  
Englewood Cliffs, NJ.

Knocking on the door of his 80th year, tenor saxophonist Houston Person just keeps rolling on. Although back in the 60s-70s he was dismissively relegated by some critics to the "soul jazz" genre, there was a lot more history and personality in Person's horn than most. And as the years have passed, he seems to be more and more a national treasure. His annual releases (he has more than 70 albums credited to his name) which have been issued on High Note since the late 90s are solid, reliable collections of music. And Person, while solidly in the jazz tradition, was not shy about stretching himself. The duets he recorded with Ran Blake ca. 1984, on Suffield Gothic (on Blake's tunes, no less!) were a real surprise. His duets with pianist Bill Charlap a few years back while sticking to the tried and true standards songbook, is another indication that Person is game for anomalous situations. We don't get an anomalous situation here on Naturally. It's a collection of standards, some well-worn ("Bag's Groove"; "My Foolish Heart") others a little off the beaten track ("Don't Cha Go Away Mad", "Sunday"). But Person sounds inspired here. Perhaps that's due to the quartet assembled to back him. Pianist Cedar Walton has been a collaborator with the saxophonist going back to his earliest LPs recorded for Prestige in the late 60s. And veteran bassist Ray Drummond and drummer Lewis Nash have worked with him periodically through the years. Person is known for his ballad interpretations and there are a few here. "That's All" and "My Foolish Heart" are given that big personal sound and the heartfelt improvisations that place him directly in the lineage of Webster and Hawkins. And pulling out the obscure Ellington/Hodges ballad "It Shouldn't Happen To A Dream" was a smart move and is one of the highlights of the set. But the jaunty mid-tempo pieces that flesh out the album, make it a delight. Particularly notable is "Don't Cha Go "Way Mad", a lesser-known tune (the liner notes cite a Frank Sinatra version as the most notable) that seems to inspire Person (Walton as well) with its unusual chord changes. Also notable is Nash's swinging brush work on the intro to this piece. When he switches to sticks, he seems to lock in with Person, goosing him along to his best solo of the set. Ultimately while Naturally is a fairly typical recent Houston Person album, what that means is that it's a recording of high quality mainstream jazz worth hearing.

Robert Iannapolo

# New Issues



## UPTOWN VOCAL JAZZ QUARTET HUSTLIN' FOR A GIG HOUSEKAT RECORDS

HE WAS THE CAT / HUSTLIN'  
FOR A GIG / GONE GONE  
GONE / I'LL REMEMBER WHY  
/ CAUGHT YOU SPREADIN'  
YOUR LOVE ALL OVER THE  
PLACE / THIS IS THE LIFE  
/ A MILLION MILES / JAVA  
JUNKIE / NOW I HAVE THIS  
/ YOU AIN'T SEEN NOTHIN'  
YET. 44:46.

Ginny Carr, vcl (alto), kybd;  
Robert McBride (tenor),  
André Enceneat (bass), Holly  
Shockey, (Soprano) vcl; Alan  
Blackman, p, kybd; Max  
Murray, b; Frank Russo, d,  
perc; Chris Vadala, as, cl;  
Leigh Pilzer, ts, bs; Chris  
Walker, tpt; Jen Krupa, tbn;  
Steve Herberman, g. No  
recording date(s) listed,  
Springfield, VA.

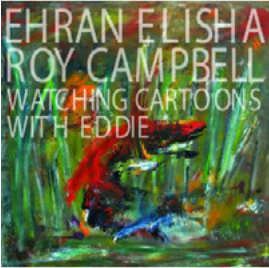
After all, it was the multi-talented Ginny Carr who, a half dozen or so years ago wrote a lyric couplet that has stuck in my brain ever since - "My your business, if I want you I'll call / You might tip me over but you'll never make me fall." That was on an album ( 9/06, p. 117 ) for which she wrote all the songs, music and lyrics, issued under her own name, and here she is again, this time in her role as prime mover of the UVJQ - writing all the songs, with the exception of one ( "Life" ), and managing all the arrangements.

There's been some changes in the quartet's singing personnel since it's previous release ( 1/03, p. 131 ). Enceneat and Shockey are the newcomers and they fit in perfectly. Interesting to note that tenor McBride has been with the group all the way back to its pre-natal stage in 1992, when it was but a modest trio which Ginny simply called UPTOWN. But, the modus is still what it has been for the last 20 years - healthy helpings of 4-part vocalese harmony in the bop to swing vein, with strong and steady backing from a well chosen contingent of obviously like minded instrumentalists. Ginny's lyrics carry the message, from the opening salute to Eddie Jefferson ( "He never got the acclaim / (yet) he's the one that put vocalese in the game" ) to the closing promise of even better things to come ( "Imagine the fun we'll invent / it might even be fun to repent" ). Her lyrics are full of gentle ironies and surprising twists. She's a singer/songwriter several cuts above the general run of many who advertise themselves as such.

A lovely album, full of affirmation and achingly authentic acumen. Amen.

Alan Bargebuhr

# 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 is 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

**A**nother 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

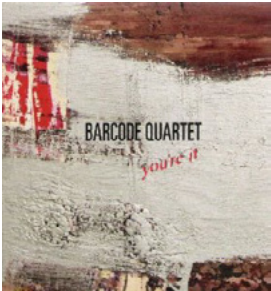
CHERRY/ KASEI NARI/ FOR  
A.T./ EVA/ SONG FOR HOPE/  
THE JOY/ MEX/ LULLABY  
FOR A PETULANT GUY/ UNE  
COULEUR DIFFERENTE 49:20

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



## BARCODE QUARTET YOU'RE IT SLAM 288

YOU'RE IT/ ONE POINT  
FOUR FIVE/ STAFFELLAUF/  
FRACTURED/ OXFORD  
STREET/ SPIDER  
MANOEUVRES/  
ALPENGLow/ DRIVEN/  
AAAHdRENALIN/  
WONDERING

Alison Blunt, vln; Elisabeth  
harnick, p/ Annette  
Giesringl/ vcl/ Josef  
Klammer, d, electron  
Frohnleiten, Dennovaire only  
on 10  
Austria, July 1, 2011

This is one of those records that is definitely not for everyone, but for people who like this kind of abstract improvisation, you will love it.

In some ways, the CD can be listened to as one long piece with periodic changes in tempo, timbre, and lead instrument. Though, in some cases, individual tracks stand on their own.

In Giesringl's vocals I hear a number of influences from Aurora Josephson, to Cathy Berberian, to Inuit throat singing. She has excellent control of her instrument, and uses it in a wide range of ways over the course of the CD. As I listened to the record as a whole, certain parts grabbed at me. I loved the abstract opening, which told me what kind of music I was going to hear over the whole record. On "Staffellauf" the four musicians work beautifully together. Clearly everyone is very familiar with everyone else and knows where the improvisation is going.

"Oxford Street" also grabbed me. It starts subtly but build with some persistent piano and slashing violin, loud voice and brushes on drums providing great contrast.

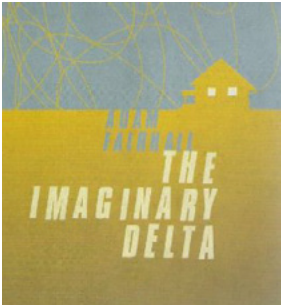
On "Alpenglow" the piano sounds prepared in a Cageish manner and Giesringl's voice sounds almost operatic, highlighted nicely by Blunt's violin.

The final track has an added voice creating extra sounds supported beautifully by Klammer's brushes.

For people who like voice used as an instrument in various ways, both in a jazz and in a classical manner, as well as a number of other forms, and for people who like very abstract music, this is a record for you.

Bernie Koenig

# New Issues



**ADAM FAIRHALL  
THE IMAGINARY  
DELTA  
SLAM 200**

BAPTIST PRAYER MEETING/  
SEDALIA RAG/ ARABIAN  
FANTASY/ TUTWILER TRAIN  
STOMP/ VICTORIA SPIVEY/  
HARLEM FAST SHOUT  
57:00

James Allsop, cls; Chris  
Bridges, tbn, jug; Steve  
Chadwick, tpt; Adam Fairhall,  
p; Gaz Hughes,  
d; Paul J. Rogers, Diddley  
bow, laptop. El processing,  
chains, pepper grinder  
Manchester, England, 26  
July, 2011

When I first started listening to this record, I wasn't sure what to make of it. But since it is a live recording, I decided to let the audience reaction guide me. The audience loved it.

My first reaction, once I settled down and got what was going on, could be described as an English jazz band paying homage to their American roots. The band captures the spirit of ragtime and of New Orleans and they mix it with contemporary sounds and samplings from original pieces. All original music was composed by Fairhall.

The use of samples, or actual recordings, from the 1920s is a fascinating idea. For me the best use of the technique was on "Victoria Spivey" where the band members play over her singing at the start and finish. In the middle we hear some interesting solos and ensemble work. The sample of "Cincinnati Southern Blues" by Charles "Cow Cow" Davenport on "Arabian Fantasy" also works well.

The CD opens with some kind of sounds. The piano enters, followed by others, including the diddley bow, which adds a new touch to an old style piece.

On "Tutwiler Train" the band sounds like a slow train under the piano, then speeds up. There is some great bass clarinet playing by Allsop. Maybe because of the bass clarinet I hear the influence of Mingus in the compositions and ensemble work in spots, both in terms of "Blues and Roots" and in a more general way in how Mingus used collective improvisation.

All players capture the early styles well and mix them with a more contemporary sensibility.

This is especially the case with Fairhall's piano.

But after multiple listenings I am still not sure what I think of the whole thing.

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



**PIET VERBIST  
ZYGOMATIK  
ORIGIN 82607**

PMS ALERT! (PIET'S MANIC  
SCREAM ALERT!)/ LA  
FILOSOFIA DEL JAMÓN/  
ABOVE & BEYOND/ THE PALE  
BLUE DOT/ PULSE/ CUT THE  
CRAB/ RUSHD ED-DUNYÁ  
(LE SENS UNIVERSEL)/  
ZYGOMATICUS MAJOR 62:57

Verbist, b; Herman Pardon,  
d; Bram Weijters, Fender  
Rhodes; Fred Delplancq,  
ts (1,2,3,6); Matt Renzi, ts  
(4,5,7,8); Vincent Brijs, bari  
s (1,3,8). Apr 22, 2010, Sint-  
Katelijne-Waver, Belgium;  
Nov 13, 2010, Schoten,  
Belgium.

Referring to either the muscle of facial expression or the paired cheekbone, this Zygomatik seeks to express a full range of emotional nuance. Verbist, the creative force behind this recording, displays his compositional abilities as well as his strength as a performer. His virtuosic technique on “The Pale Blue Dot” (which also alludes to the swinging feel of John Coltrane’s “Equinox,”) is contrasted by the simple, yet heavy, groove of tunes like “PMS Alert!” (a double entendre which also characterizes his humor). Verbist elicits Duke Ellington’s “Caravan” in his bolero-esque composition titled “Rushd ed-Dunyâ,” while setting Eastern sounding, harmonic-minor stylings into a modern timbral conception.

Despite a few straight-ahead moments and some rock elements, there is an ethereal underpinning throughout the album that stems from the cascading harmonies provided by the Fender Rhodes. The watery sound can seem static at times, but Weijters’s sustained and effect-laden disposition gives the compositions an element of variety. The cool, dreamy feel is also contrasted by Renzi’s burning solos. Renzi shows his ability with outside sounds on “Pulse,” while maintaining some bluesy elements on “Cut the Crab.”

Dustin Mallory

# 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



**ASSAF KEHATI  
FLOWERS AND  
OTHER STORIES**  
AKJAZZ (independent)

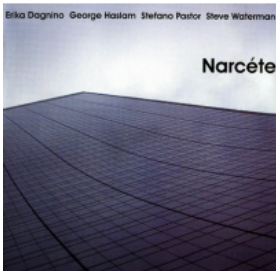
CALLING ME HOME/ MR.  
MARIO/ TALI/ THE MOST  
BEAUTIFUL FLOWER/ THE  
SNOW AND THE SUN/ DON'T  
ATTACK/ INVISIBLE GREEN  
51:29

Assaf Kehati, g; Alon Farber,  
as, ss; Daniel Sapir, b; Udi  
Shlomo, d. No location/date  
listed.

**F**lowers and Other Stories is the second release from Israeli-born guitarist Assaf Kehati. This release is a collection of enjoyable compositions by Kehati that are set in a standard, straight-ahead format. One can't help but smile when hearing the playful romp titled "Mr. Mario" or the waltz-in-the-rain titled "Calling Me Home." The harmonies are relatively predictable, but they support the melodies with a sort of melancholic beauty. The highlight of the album comes from saxophonist Alon Farber. His playing seems to be coming from the Wayne Shorter "school" of saxophone, but many other influences can be detected as well. The musical crescendo of the album takes place on "The Most Beautiful Flower," when Farber invigorates the ensemble with his combination of stirring excitement and brash lyricism. You can also hear what appears to be an allusion to Shorter's "Joy Ryder" at 2:47 on "Tali." Unfortunately, the album lacks a sort of improvisational consistency. At times the rhythm section propels the music while at other times it is lacking. Sapir's bass solo on "The Snow and the Sun" is juvenile at best. Every musician on the recording seems to have an unsurpassable technical facility on their instruments, but they often give an impression of musical immaturity. The inquisitive yet morose timbre of the guitar does, however, give the album a consistent temper that may override the other factors.

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



**(1) JERRY BERGONZI  
SHIFTING GEARS  
SAVANT SCD 2123**

FLYING RED / HIGH TOPS  
/ THEY KNEW / WIBBLE  
WOBBLE / DOIN' THE HEN  
/ ZONING / DR. ZOLTAN /  
BETWEEN WORLDS. 56:54.

Jerry Bergonzi, ts; Phil  
Grenadier, tpt; Bruce Barth,  
p; Dave Santoro, b; Andrea  
Michelutti, d.  
April 13-14, 2012, Westbrook,  
MA.

Jerry Bergonzi provides another top-flight set on (1), the most recent of his several releases on the Savant label. Here he adds trumpeter Phil Grenadier to the lineup featured on his 2009 "Simply Put" CD with equally strong results. The eight compositions by Bergonzi are creative post-bop pieces carrying musical surprises, such as interesting time translations of melody lines on some selections, while at the same time providing familiar qualities, such as structural and harmonic similarities with standards on other selections. Varying rhythmic grooves (latin, waltz, 5/4 time, medium and uptempo swing) on the program are facilitated in very musical fashion by drummer Andrea Michelutti, bassist Dave Santoro, and pianist Bruce Barth. As usual Bergonzi is a forceful and imaginative soloist in the modern idiom throughout the album, with the other featured soloists Grenadier and Barth turning in superior performances as well.

Don Lerman

# New Issues



## (2) MICHAEL PEDICIN LIVE @ THE LOFT THE JAZZ HUT JH-0004

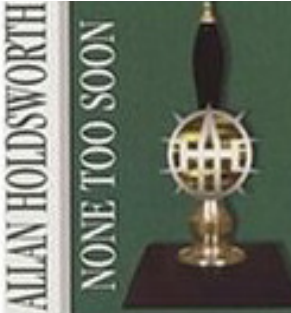
THEME FOR ERNIE /  
IMPRESSIONS / MIDNIGHT  
VOYAGE / SAY IT (OVER AND  
OVER AGAIN) / LIKE SONNY  
/ SONG FOR MY MOTHER / I  
WANT TO TALK ABOUT  
YOU / AFRICA. 57:34.

Michael Pedicin, ts; Johnnie  
Valentino, g; Jim Ridl, p;  
Andy Lalasis, b; Bob Shomo,  
d. March 22/24, 2012.  
Somers Point, NJ.

Tenor saxophonist Michael Pedicin is a Philadelphia-area native and veteran performer whose years of musical experiences includes tours with Dave Brubeck, Lou Rawls, Maynard Ferguson, as well as performances and/or recording gigs in Philadelphia and Atlantic City. His current recording, (2), presents his quintet in live performance at the Loft near Atlantic City over a three day period in March 2012. The results are a well-performed and energetic set with emphasis on the music of John Coltrane, a major musical influence for Pedicin. The program includes three Coltrane compositions as well as other selections that were either recorded by Trane or lend themselves to Trane-like performance. As a soloist, Pedicin's harmonic and rhythm conception clearly bring to mind the playing of Coltrane (the use of "sheets of sound" on "Like Sonny" and on other cuts are examples of this). Refreshingly, Pedicin pays tribute in the liner notes to "my musical heroes, who have done it before...Now in our way...," and also notes that the music on this CD is "the music of John Coltrane and others." Opening with "Theme for Ernie," (which appeared on Coltrane's "Soultrane" album), Pedicin delivers the beautiful melody and runs through the interesting Fred Lacey harmonies in lucid fashion. Two ballads are included, with Pedicin's appealing use of the tenor's high end on the Jimmy McHugh melody "Say it (Over and Over Again)" a reminder of Trane's sensitive treatment of ballads. Backing Pedicin is an outstanding rhythm section led by pianist Jim Ridl, whose excellent performance on Walt Weiskopf's "Song for My Mother" is one of many other fine solos by all involved on this well-done.

Don Lerman

# New Issues



(1) ALLAN  
HOLDSWORTH  
NONE TOO SOON  
MOONJUNE RECORDS  
MJR043

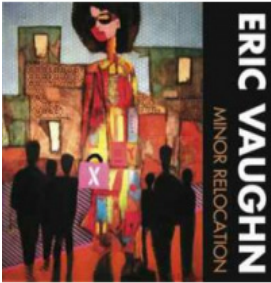
COUNTDOWN / NUAGES /  
HOW DEEP IS THE OCEAN  
/ ISOTOPE / NONE TOO  
SOON PT. ONE - INTERLUDE  
- NONE TOO SOON PT. TWO  
/ NORWEGIAN WOOD / VERY  
EARLY / SAN MARCOS /  
INNER URGE. 50:53.

Allan Holdsworth, g,  
synthaxe; Gordon Beck,  
digital p, kybds; Gary Willis,  
b g; Kirk Covington, d. 1996,  
North County, San Diego, CA.

English guitarist and composer Allan Holdsworth, best known for his work in jazz fusion and instrumental and progressive rock, recently released a jazz-oriented set on (1) with the aid of the late English jazz pianist Gordon Beck. Holdsworth credits Beck in Barry Cleveland's liner notes with the idea of recording some tunes listeners could more easily recognize than his often more adventuresome fare, and this recording, made over 15 years ago at Holdsworth's home studio, is the result. Bassist Gary Willis and drummer Kirk Covington, both of whom had previously recorded with Holdsworth, rounded out the quartet for this session. Holdsworth plays impressively on material he comments was somewhat unfamiliar to him, sounding at home on two Beck originals and several jazz pieces that Beck brought in for the date. A remarkable soloist, Holdsworth is quite inventive and plays with fluid intensity on both on guitar and SynthAxe, a guitar-like synthesizer. "How Deep is the Ocean" displays both Holdsworth the creative and Beck the advanced bebopper in top-notch form, in a manner reflective of their playing throughout the recording. Willis also gets several opportunities to shine on bass, playing flowing lines with great depth and sensitivity on "Inner Urge" and "Very Early."

Don Lerman

# New Issues



**(2) ERIC VAUGHN  
MINOR RELOCATION**  
BROKEN TIME RECORDS  
No number

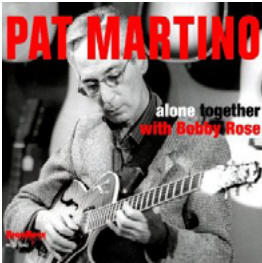
MINOR RELOCATION / FUNNY  
WALTZ / ALONE TOGETHER  
/ ERIC'S SAMBA / JOYCE  
/ JACKPOT BLUES / ON  
GREEN DOLPHIN STREET /  
TUNE FOR TRANE / STELLA  
BY STARLIGHT / ON GREEN  
DOLPHIN STREET TAKE 2 /  
STELLA BY STARLIGHT TAKE  
2. 64:04.

Eric Vaughn, p; Bob  
Kenmotso, ts (3, 7, 9, 10, 11);  
Mark Bullis (2, 4, 5), Nate  
Omdal (1, 6, 8), John Wiitala  
(3, 7, 9, 10, 11), b; Kent Brison  
(3, 7, 9, 10, 11), Jamiel Nance  
(2, 4, 5) Nicholas Quitevis (1,  
6, 8), d; Bernie Williams, flt (4).

Pianist Eric Vaughn is a native of the New York City area, studied and obtained music degrees at the University of San Francisco, and is currently based in San Francisco. Vaughn has played with jazz greats Dizzy Gillespie, Joe Henderson, and Bobby Hutcherson, has performed in California, Washington, Vancouver, and internationally, and has at least three recordings out as a leader (one in 1977, two in 2007). On this release entitled "Minor Relocation" (2), Vaughn performs several original pieces along with three standards (with two takes of two of them). Offering an interesting combination of attributes and influences, Vaughn's playing is creative, expansive, clever, ranges from simple to complex, and has hints of Monk and Shearing among other traditional influences. His six compositions are varied and include a blues, a samba, a minor ode, a waltz, a bossa, and a McCoy-influenced piece, the common element being that each is an ear-catching and fine jazz vehicle. Working effectively with Vaughn are three different bass/drum combinations, while tenor player Bob Kenmotso and flutist Bernie Williams each contribute strong performances on their respective appearances. While the recording quality suffers from a mediocre piano sound and an overall "made at home" character, this does not fundamentally detract from the outstanding music Vaughn provides here.

Don Lerman

# 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 "Israfel."

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.

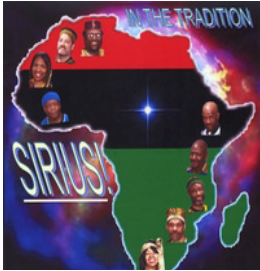
There's fun and wit in that verse and the song has great deal more impact with it intact. And the verse to "What Is This Thing?" Also missing, but with some fluently swinging James Moody tenor in its place. (Moody's only other "special guest" spot in the album comes on "Say Goodbye.") The entire recital 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-Afrikan Prayer (Bridge to Tommorrow)," 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



## CONNIE EVINGSON SWEET HAPPY LIFE MINNEHAHA MUSIC 2009

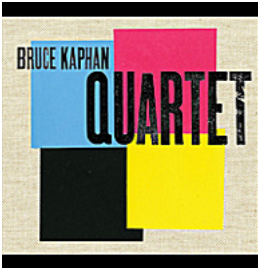
Agua de Beber / Meditation  
/ Slow Hot Wind / Sweet  
Happy Life / Killing Me Softly  
With His Song / Canadian  
Sunset / Watch What  
Happens / The Girl From  
Ipanema / Sway / Bluesette  
/ How Insensitive / Take  
Me To Aruanda / So Nice /  
Adventure / I Will Wait For  
You / Tristeza. 78:20.

Connie Evingson, vcl; Danny  
Embrey, Joan Griffith, g, arr;  
Andreas Oberg, g; Laura  
Caviani, Tanner Taylor, p; Phil  
Aaron, p, arr; Bob Bowman,  
Ryan Cross, b; Gordon  
Johnson, b, background  
vcl; David Schmalenberger,  
Phil Hey, Rob Perkins, d;  
Joe Pulice, d, perc; Josh  
Alvaro, Miles Hanson, perc;  
Dave Karr, sax, cl, flt; Randy  
Sabien, vln, mandolin;  
Christa Saeger, cel; Lucia  
Newell, background vcl. No  
recording date(s) specified,  
Minneapolis, Minnesota.

Yet another thematically unified program from a vocalist who has previously released programs of Beatle songs, and songs loosely identified with Django, as well as a Peggy Lee tribute and, most recently, a roundup of Dave Frishberg tunes ( 1/09, p. 174 ). This time its a compendium of ditties for which Normal Gimbel wrote lyrics, ranging from the brazenly banal "your kiss filled me with thrills" ( "Canadian Sunset" ) to the notably noir-ish "his gaze swept over me like a slow hot wind," music by Eddie Heywood and Henry Mancini respectively. Otherwise, its mostly familiar bossas by the usual suspects - Jobim, Bonfa, Ruiz, Lyra, Valle, Lobo. There's even a bonus of sorts in the hitherto unpublished Jobim/Gimbel song, "Adventure," ( "turn from the safety, and dance to the danger" ) which Ms. E. sings accompanied by only Joan Griffith's guitar and Christa Saeger's cello. It's the album's standout track - and a song which will probably be picked up by other singers now that it's been aired. Filling out the recital - a couple of Michel Legrand compositions ("Watch/Wait") to which Gimbel matched English language lyrics replacing (but not translating) the French, and this singer's second tour (unfortunately) through Toots Thielemans' tired old toot, "Bluesette," but this time (fortunately) without anyone's annoying harmonica interfering. The previous recording, with the composer participating, was on Connie's "Some Cats Know" CD (1/01, p. 106). Still a very pleasant vocalist who sings in tune and whose phrases flow with natural grace, even if she does not always engage lyrics with the dramatic intent she shows on "Adventure." Nicely packaged with the variations in personnel listed track by track, though the listing might have some glitches, as on the title tune where I heard a tenor ( Dave Karr?) but find none listed. To the extent that this seems to be the only CD devoted entirely to Normal Gimbel's lyrics, Ms. E. might be considered to have broken new ground. In a note printed inside the digipak, Gimbel says that he's "flattered, thrilled and grateful," and that Connie Evingson "has given bossa nova and me a marvelous gift." Case closed?

Alan Bargebuhr

# New Issues



## BRUCE KAPHAN QUARTET WIGGLING AIR 40060

AETHER/ WAITING/ BEEN  
HERE SOON/ GRAPPLE  
WITH THE APPLE/ IZ ISN'T/  
BIRDLAND/ WHAT'S NEW/  
RUNNING WITH BIG DOGS/  
EN NOIR ET BLANC/ JESSICA/  
HIGHWAYS REMEMBERED.  
57:50

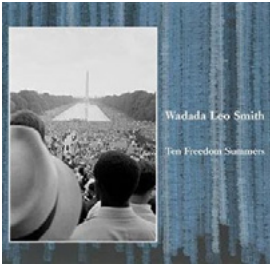
Kaphan, pedal steel g, synth;  
Jeffrey Wash, e b or John  
Wiitala, b; Jason Lewis, d,  
perc; John R. Burr, p except  
3, 9, 11; Rich Kuhns, p 3, 9,  
11. No date given, Fremont,  
Berkeley, and Soquel, CA.

**B**ruce Kaphan has played his pedal steel guitar in many and varied settings, including with the rock band REM and the eclectic David Byrne. His own third album exhibits a diversity that acknowledges the jazz sensibilities of drummer Jason Lewis and pianist John R. Burr (the latter appears on all but three tracks) while accommodating the admittedly "pop/rock/country/folk" orientation of the leader and electric bassist Jeffrey Wash. As Kaphan had earlier recorded some ambient music works, several of these pieces project such a feeling, while his "Grapple With The Apple" and Wash's arrangement of Joe Zawinul's "Birdland" swing in a relatively mainstream jazz mode. The standard "What's New" appears as a gorgeous ballad with an engaging piano improvisation.

The performers work well together, producing an attractive and cohesive ensemble sound and executing their parts adeptly, both individually and collectively. Wash is especially impressive on his fretless bass, in his solo efforts as well as in his symbiotic interactions with Kaphan. Incidentally, Kaphan's deft and tasteful handling of the steel guitar may make you forget about the instrument's historic role in country music.

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

## DERIC DICKENS SPEED DATE

MOLE TREE MUSIC (NO  
NUMBER)

ROY AT THE STORE/ TERMITES/  
ORIGINAL SELF/ OH SNAP/  
IS THAT SO/ KNOWING THE  
UNKNOWN/ DUCK DANCE  
(TRADITIONAL SEMINOLE  
INDIAN)/ BIZNATCH/ SWING  
IT SISTA/ HOLD ON BARNEY/  
HUM/ SPEED DATE/ MY BEARD  
ONLY GROWS RED/ CARRYING  
THE PAST/ OPERATING/ 4 ON  
THE FLOOR/ JUST SAYING/  
I DON'T SPEAK CAVEMAN/  
INSIDE STORY/ SEARCH FOR  
THE COBRA. 58:50

Dickens, d, perc; Ben Cohen,  
ts 5,11,14; Jon Crowley,  
tpt4,8,13; Kirk Knuffke,  
cnt1,6,15,17; Jeff Lederer, ts,  
cl7,12,16; Jeremy Udden, as, c  
melody s3,9,19; Matt Wilson,  
d, wooden flt; Maker's Mark  
bottle2,10,18,20. April 7,8,  
2011, Brooklyn, NY.

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

**S**peed Date is a quirky album with twenty tracks that take altogether only a little under 59 minutes. Although the longest runs 7½ minutes, the shortest lasts a minute and 23 seconds and six others come in at under a minute and a half. The performances all consist of duets between the drummer leader and one of six friends, including three saxophonists, a cornetist, a trumpeter, and another drummer. Most of the music is freely improvised, although Dickens and some of the others provided a few short Ornette Coleman/ Don Cherry-like heads. The excellent performers all improvise freely, but do not exclusively use the characteristic techniques of "free jazz." Assuredly, there are lots of screeches, squawks, flurries of notes, and so forth, especially from saxophonist Jeff Lederer and trumpeter Jon Crowley, but the horn players can also at times sound relatively conservative, tenorist Ben Cohen in particular. The beat is always evident, with Dickens providing a firm foundation as well as complementary interaction and rhythmic inspiration for his partners. The moods of the music range from the quiet ruminations by altoist Udden on "Original Self" to the ferocity of "Hold on Barney," where drummer Matt Wilson joins the leader for a raucous drum set duet. (Although Lederer's instrument on "Duck Dance" is listed as clarinet, it sounds to me like a soprano saxophone a la Sidney Bechet.)

David Franklin

# Obituaries

**David Allyn**, [also known as Allen] vocalist, died on November 22, 2012, in West Haven, CT. He was 93.

**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.

**Charles Bell**, pianist died in 2012. No further details at this date.

**Borah Bergman**, pianist, died on October 12, 2012 in New York. He was 85.

**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.

**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.

**Joe Cinderella**, guitarist, died on October 25, 2012 in Newark, NJ. He was 83.

**Ted Curson**, trumpet player, died on November 4, 2012. He was 77.

**Jack Dieval**, bassist, died on October 31, 2012. He was 91.

**Bob French**, drummer, died on November 12, 2012. He was 74.

**Ed Gaston**, bassist died in 2012, in Sydney, Australia.

**Jean-Louis Ginigre**, jazz critic, died on December 9, 2012. He was 79.

**Bo Grønningsæter** died on November, 14, 2012. He was 61.

**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.

**John-Bill-Hardy**, died on October 1, 2012. He was 82.

**Eddie Harvey**, trombonist, died on October 9, 2012. He was 86.

**Basil Hunter**, pianist, died on November 28, 2012. He was 94.

**Gunther Klatt**, saxophonist, died on December 8, 2012. He was 55.

**Al Newman**, alto saxophonist, died in 2012.

**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. He was 22.

**Ray Pitts**, pianist, died on November 22, 2012. He was 80.

**Pete La Roca Sims**, distinctive jazz drummer, died on November 24. He was 74.

**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.

**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.

Final Page

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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